

**ISTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SOCIAL  
SCIENCES**

**THE USE OF TURKISH MUSIC ELEMENTS TOGETHER WITH HEAVY  
METAL MUSIC: THE CASE OF PENTAGRAM**



**Ph.D. THESIS**

**Ilgin AYIK**

**Department of Music**

**Music Doctoral Programme**

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**Thesis Co-Advisor: Assoc. Prof. Dr. Robert F. REİGLE**

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**İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLER ENSTİTÜSÜ**

**TÜRK MÜZİĞİ ÖGELERİNİN HEAVY METAL MÜZİĞİ İLE KULLANIMI:  
PENTAGRAM ÖRNEĞİ**



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## FOREWORD

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# THE USE OF TURKISH MUSIC ELEMENTS TOGETHER WITH HEAVY METAL MUSIC: THE CASE OF PENTAGRAM

## SUMMARY

This study's aim is to analyze Pentagram's music in order to understand the mechanism lying behind the practice of blending different kinds of music genres, as found in the band's songs.

During the flow of the thesis, a general historical overview of heavy metal music will be presented, followed by a short discussion on the place of local scenes and local styles in the global metal scene. Locating Pentagram in this big picture will provide a way to understand their need for incorporating local music elements into their music. After a discussion on the concept of musical hybridization, the band's unique position will be stressed by highlighting their way of using specific Turkish music elements such as makam characteristics or rhythmic patterns (*usul*). These traits show their distinction among other heavy metal bands, although they share the same stylistic tags such as heavy, thrash, progressive, oriental or folk metal.

Pentagram (Mezarkabul) is the band that released the first heavy metal album in Turkey. The band was founded in 1984 and it has released seven albums that have received great interest both inside and outside of the country. When the band performed live firstly in a wedding hall in one of the suburbs of Istanbul, this new music genre excited the audience such that they broke all the chairs and tables. Pentagram released their first album in 1990 that sold 30,000 copies, so it became the bestselling heavy metal album in Turkey up to then. Following a few indie-label releases, in 1997, they did the *Anatolia* album through a major label, selling 100,000 copies. The band was invited to perform for a special night organized during US President Bill Clinton's visit to Turkey. After this, Pentagram signed a contract with the famous German heavy metal label Noise Records and they released *Unspoken* and *Bir* albums.

The most significant aspect of the band is their interpretation of Turkish makams and *usuls* within heavy metal forms by reinforcing the sound with a traditional Turkish music instrument *ney*. Pentagram became a pioneer band blending *aşık* (Anatolian minstrel) and janissary music with heavy, thrash and progressive metal music; they did not only influence the next generation of Turkish rock bands, but also Turkish pop music trends. This study shows the integration points of these different music styles in order to help to understand better not only Pentagram's style but also other fusion sub-genres in popular music.



## TÜRK MÜZİĞİ ÖGELERİYLE HEAVY METAL MÜZİĞİNİN BERABER KULLANIMI: PENTAGRAM ÖRNEĞİ

### ÖZET

Günümüz müzik dünyasında karma alttürlerin gitgide çoğaldığı aşıkardır. Bu çalışmanın amacı yine böyle bir karma alttür olan, Türk Heavy Metali olarak da niteleyebileceğimiz Pentagram'ın müziği incelenecek, Türk müziği ve heavy metal müziğinin bir arada kullanımı detaylı bir şekilde analiz edilecektir. Böylece birbirinden böylesine uzak iki müzik türünün hangi şekillerde birbirine kaynaştığı iyice anlaşılacaktır. Bu da müzik türlerinin hangi kollardan zenginleşebileceği ve yeniden yorumlanabileceğine dair fikirleri tetikleyecektir. Bu çalışma sadece heavy metal ve Türk müziği özelinde değil, tüm diğer müzik türleri üzerinde de işleyebilecek ortak mekanizmaları aydınlatacak bir analiz modeli oluşturmak amacıyla yapılmıştır.

Bu tez çalışmasının akışı içinde heavy metal müziğinin genel tarihçesi ve devamında yerel heavy metal sahne ve stillerinin oluşumu sunulmuş, Pentagram bu büyük resmin içindeki konumu açısından ele alınarak yerel müzik öğelerini şarkılarına dahil etmelerinin ardındaki nedenler anlaşılma çalışılmıştır. Devamında, müzik alanında melezleme kavramı üstüne bir tartışmanın ardından Pentagram'ın makam karakteristikleri ve ritmik kalıplar (usuller) gibi Türk müziği öğelerini kullanma şekillerinin altı çizilerek grubunun eşsiz konumu vurgulanmıştır.

Popüler müzik sahnesindeki birçok alt-tür dünyanın çeşitli bölgelerinin halk müziklerinden beslenir. Bu durum heavy metal müziği için de geçerlidir. Bu müzik stili 1980'li yıllarda özellikle İngiltere ve Amerika Birleşik Devletleri'nde zirveye ulaşmıştı. 1990'ların başına gelindiğinde ise ana akım plak şirketleri yeni bir kan arayışı içine girmişti ve diğer Avrupa ülkelerindeki heavy metal grupları ise daha geniş kitlelere ulaşmak isteği içindeydiler. Bu şartlar sonucunda 1990'ların en iyi satan alt türlerinden birisi "folk-metal" adı altında ortaya çıktı.

Bu alt-tür çeşitli ülkelerde kendi varyantlarını yarattı, bunlar 1980'lerden gelen alt-tür isimlerinden türeyen Norveç Black Metali, İsveç Death Metali gibi isimlerle anılmaya başladı. Kısa bir sürede bu kombinasyonlar dinleyenlerin aklında spesifik ses örgüsü ve müzik karakterlerini canlandıran güçlü etiketler haline geldiler.

1980'lerden bu yana Pentagram, Türk metal sahnesinin en önde gelen ismi oldu. İstanbul'da yerleşik ve 28 yıllık kariyeri boyunca yedi albüm yayınlamış bulunan grup, kolayca tipik özelliklerine sahip olduğu ana akım thrash metal gruplarından birisi olarak sınıflandırılabilirse de aslında müzik çizgisinin en dikkat çeken yönü Türk makam ve usullerini heavy metal form ve ses örgüsü ile birleştirerek yorumlaması ve bunu da geleneksel Türk müziği çalgıları, özellikle de ney kullanarak kuvvetlendirmesidir.

Pentagram, aşık edebiyatı, tasavvuf felsefesi ve mehter müziğini, thrash, progressive ve alternative metal türleri ile karıştırarak öncü bir grup konumuna geldi ve grup üyeleri bir sonraki kuşak Türk heavy metal grupları kadar Türk pop müzik sahnesindeki sanatçıları da önemli derecede etkilediler.

Bu çalışmada, Pentagram'ın müziği değişik kültürel kaynaklardan gelen müzik öğelerini karıştırması bakımından analiz edilmiştir. Değişik kültürel kaynaklardan gelen müzik öğelerinin birlikte kullanımı heavy metal sahnesi için yeni olmamakla beraber, bunları rock müzik çerçevesine dahil etme yolları birçok durumda değişik formüller gerektiren zorlu bir çalışma alanıdır. Bu tez, heavy metal fikirleri ve geleneksel Türk müziği öğelerini birlikte çalıştırmak için Pentagram tarafından, kasten veya içgüdüsel olarak kullanılan kombinasyon yöntemlerine ışık tutmaktadır.

Pentagram kendisine has oluşturduğu müzik tarzı açısından önemlidir. Grup heavy metal müziğini Türk müziği öğeleriyle başarılı bir şekilde birleştirmiştir. Gerek aşık müziği, gerek mehter müziği, gerekse tasavvuf müziğiyle heavy, thrash ve yer yer de progressive metal müziği öğelerini beraber yorumlayarak yepyeni bir türün yaratıcısı olmuşlardır. Özellikle kullandıkları Hicaz ve Nikriz gibi makamları, Yürük Semai ve Aksak Semai gibi usulleri heavy metal müziği formuyla yorumlamışlardır. Ayrıca ney, darbuka, zurna, bağlama gibi yerel enstrümanları ve bağlama gibi bazı yerel enstrümanların çalış stillerini müziklerinde kullanmışlardır. Grup başlıca iki ana türe sahiptir. Birincisi ilk ve ikinci albümlerinde görülen thrash metal tarzı, ikincisi de Anatolia ve devamında görülen ve yeni bir alt tür olarak niteleyebileceğimiz Türk heavy metali. İkinci albümlerinde yer yer görmeye başladığımız yerel etkiler Anatolia albümü ve sonrasında katlanarak artmış ve grup bu yeni türe imza atmıştır.

Pentagram'ın müziğini öncelikle iki dinamik açıdan değerlendirmek mümkündür: büyük jestler ve küçük jestler. Büyük jestler oldukları gibi kullanılırlar ve parçaların büyük bir kısmını oluştururlar. Örneğin; parça tamamıyla Nikriz dizisinde ve 10/8'lik Aksak semai darblarıyla bestelenmiş ve icra edilmiş ise, dinleyici tarafından olduğu gibi algılanması mümkündür. Küçük jestler ise parçasal motiflerdir ve genellikle Türk ve batı müzik öğelerinin farklı biçimlerde birleşimi olarak kullanılır. Örneğin; bir parçada Hüseyini makamı seyir özelliği olarak dört-yedi atlamasıyla birlikte, Aeolian modunun altı-yedi-bir dereceleri şeklinde ilerleyen yürüyüşünün birleşimi buna bir örnek teşkil etmektedir. Bu jestlerin dinlerken hemen yakalanması kolay olmasa da, bu küçük özellikler aslında grubun kendine has tarzının özünü oluşturur. Şarkılar genellikle re ya da mi tonunda bestelenmiştir. Re daha ziyade karanlık temalar için tercih edilmiştir, mi ise daha pozitif ve coşkulu bir atmosfer yakalamak için tercih edilmiştir. Gitarlar daha tok bir ses örgüsü üretmesi için bir tam ses aşağı akortlanmıştır. Gitar ve bas partileri genellikle beraber yürümektedir, çoğunlukla ünison halinde çalınır. Şarkılar, popüler şarkı formundadır; giriş melodisi, kıta, köprü, nakarat, bunların tekrarı, tercihen köprünün ve bir çift nakaratın tekrarı, bir gitar solosu ve nakaratın tekrarından oluşur. Enstrümantal parçalar nispeten daha uzun ve daha karmaşık formlardadır. En çok kullanılan ritmik kalıplar 10/8 (Aksak Semai), 9/8 (Aksak), 7/8, 12/8 ve 4/4'dür. Usul olarak kullanılan ritmik kalıplar çoğunlukla geleneksel darbları ile ve bazen de bunlara ilaveten farklı ritm kalıpları ile kullanılmıştır. Parçaların birçoğu orta tempodadır (yaklaşık 100 bpm). En çok kullanılan makam dizileri Hicaz ve Zirgüleli Hicaz, Nikriz, Hüseyini ve Kürdi'dir. Zirgüleli Hicaz özellikle tonal merkezi değiştirmeden gitar sololarında yeni bir bölüm açmak için kullanılır. Grubun diğer bir önemli özelliği ise enstrümanları yer yer geleneksel Türk enstrümanlarına öykünerek çalmaktır. Örneğin, gitarları birebir olmasa da bağlama tavrına öykünerek çalmak veya davulları asma davul veya kudüm tavrına öykünerek çalmak gibi.

Pentagram esas olarak Türk müziğinin üç ana unsurunu kullanmaktadır: makam, usul ve form özellikleri. Makam Türk müziğinde belli seyir özellikleri olan belli dizilere verilen addır. Seyir bir makamın ana özelliğidir. Bir makam dizisinde serbest bir taksim ya da bestede görülen makamın karakteristik özelliklerinin sunumunun yol haritasıdır. Bir makamı sadece dizisi ile düşünmek mümkün değildir; seyir makamın karakterini oluşturur. Dizileri aynı

ancak farklı seyir özellikleri gösteren makamlar mevcuttur. Çeşniler bir dizi geleneksel süslemelerin ve motiflerin bütünüdür.

Pentagram grubu, makamları kendi seyir karakteristiklerine çoğunlukla sadık kalarak ve de bazı çeşnileri de geleneksel kullanımlarına öykünerek müziklerinde kullanmışlardır. Grup beş makam dizisi kullanır: Hicaz Humayun, Zirgüleli Hicaz, Nikriz, Kürdi ve Hüseyini. Makamlar sadece dizi olarak değil, aynı zamanda Türk müziği geleneğindeki seyir özellikleriyle de kullanılmaktadır.

Grup, kullandığı müzik öğelerini dört ana biçimde kullanmıştır: öğelerin olduğu gibi kullanımı, öğelerin birlikte kullanımı, öğelerin birbirlerine öykünmesi ve öğelerin karıştırılması. İlk iki biçimde öğelerde hiçbir değişiklik yapılmaz, son iki biçimde ise öğelerin yapısında değişiklikler meydana gelir. Özellikle üçüncü tür olan öğelerin birbirlerine öykünmesi önemlidir. Örneğin, bir halk müziği formu olan uzun hava olduğu gibi değil de kendisinin icra edilme jestleri taklit edilerek grubun gitar sololarında yeni bir inşa yöntemi olarak kullanılmıştır. Dördüncü tür olan öğelerin karıştırılması da bir yenilik olarak görülmektedir. Grup örneğin Hüseyini makamının karakteristik atlamalarıyla heavy metal müziğin tipik artikülasyonlarını küçük parçalar halinde iç içe geçirerek kullanmıştır. Böylece Türk müziği ve heavy metal müziğinden birer öge, doğal bağlamlarını değiştirerek yeni bir kılığa bürünmektedirler.

Bu dört modelden son ikisi dikkate alınmaya değer niteliktedir. Bu modeller Pentagram grubu müziği özelinde değerli olmakla birlikte popüler müziğin içindeki diğer alt-türlerde ve alt-alt türlerde farklı biçimlerde ve bağlamlarda doğal olarak karşımıza çıkacaklardır.

Bu çalışma popüler müzikte farklı karma alt-türler ile ilgili çalışmalar için bir model teşkil edebilir. Bahsi geçen modellerin alt başlıkları farklı müzik türlerine ve geleneklerine ait öğelere uyarlanması suretiyle popüler müzikte her gün ortaya çıkan yeni alt türlerin yapılanma süreçleri çok daha iyi anlaşılabilir ve hatta yeni alt-türlerin yaratımında referans olarak kullanılabilirler.



## 1. INTRODUCTION

In today's popular music market, we see increasing number of new sub-genres. Most of them feature traditional and folk music from different parts of the world. For example, when pop music lost its interest in the beginning of the 1990s, Latin music gave the fresh blood to pop music and this vitalized the market. For heavy metal music, we can say the same thing. This music style had its peak in the 1980s, mostly in United Kingdom and United States. Then in the beginning of the 1990s, came a moment where mainstream label owners were seeking new blood, and the bands in the continental European countries wanted to reach wider audiences. The bands in the 1970s had applied highly experimental features in their music and the bands in the 1980s carried this to a relatively more mainstream, commercially efficient platform. They became the ancestors and idols of the next generation bands who flourished at a point where there was almost nothing new left to do inside the conventional heavy rock styles. Therefore, in order to be distinguished from others, the bands started to include their countries' folk music elements to their music. This way, one of the bestselling sub-genres of the 1990s became folk metal. This sub-genre later divided into the other sub-sub-genres according to the countries, and they started to be called together with the 1980s sub-genre names such as Norwegian black metal or Swedish death metal.

One of the newly flourishing local metal scenes was the Turkish one in the late 1980s. Inside the economic, social and political conditions of the country, the Turkish scene was not able to export its bands and music to meet the international audiences; hence it was a very closed local metal community which I've been a part since the early 1990's. I heard Pentagram for the first time in my teenage years as a successful Turkish thrash metal band. However, years later, when I first listened to their album Anatolia, I met something very different. Their new sound was closer to mainstream heavy metal bands and the same time, they were including Turkish music elements in their music. I was impressed by this new style of them, so I decided to go to their show that was in Cemil Topuzlu Open Air Theater. When I

saw the huge amount of fans, I realized that it was a bigger thing than I had imagined. They were the first and best heavy metal band of Turkey that could gather such a big audience up to then. Later, I would understand that they were to get the same interest in Europe, too.

Last year, I had a chance to cover one of their songs called “Time” with my heavy metal band Knight Errant for a special night organized for Pentagram. When we were rearranging the song, I comprehend and appreciated the way they compose their songs. Therefore, the idea of studying their music appeared in my mind in those days. More people should have been aware of this music and its importance for Turkish music: especially how they transform Turkish music to another level.

My main interest rose from their unique musical style. I wondered about how they think before writing songs and about their natural environment. What made them do it so differently? What were their main influences? How were they influenced by them? How did they select the right components for their music and how did they modify and convert it to totally a new style? I wondered about their personal and cultural tastes and their criteria about good music. It was obvious that they were influenced by bands like Metallica, Dream Theater and also Aşık Veysel and Turkish mystic music, even Janissary music and many more. They used Turkish musical instruments like the ney, the darbuka, the zurna and the bağlama with its technique on the guitars.

The most significant aspect of the band is their interpretation of Turkish makams and usuls within the heavy metal form and sound by reinforcing it with a traditional Turkish wind instrument the ney. They became a pioneer band by blending aşık (Anatolian minstrel) literature, mystic philosophy and Janissary music with heavy, thrash and progressive metal; and they did not only influence the next generation Turkish heavy metal bands, but also Turkish pop music.

### **1.1 Purpose of thesis**

The main goal of this research is to analyze the application of hybridization process in Pentagram’s music. Like almost all other fusion sub-genres, it is important to see the collaboration of different elements coming from different traditions and to find the most productive intersection points while observing the transformation of those traditions during this process. These new productions, which are very frequent in

today's internet-united music scene, provide a basis for a discussion about the dynamics of tagging those new sub-genres and concepts, like "underground" and "mainstream". Since today's global music scene is an internet-united "scope" where music is reached as data classified in databases, the way reaching music is practically finding in the file including it by using tags such as: artist name, song title, year published and musical genre. In this sense, the classification of music into stylistic categorizations is crucial in the existence of this music in the virtual world of internet. This classification is actually being made mostly by non-musicians, either listeners or people working for online radios and/or for streaming music services. Especially some online radios provide suggested playlists to their users regarding to their favorite artist choices, including similar artists, genres, even moods, as references to form this playlist. The categorizations are made intuitively, so they do not rely on analytic background work, but they somehow work, because the listeners' cognitive mechanism does similar analysis although the individual only "feels" the conclusion of the analysis.

In this sense, it is very important for the musical scholar to have an analytical system revealing the categorizations made to classify today's popular music, which is mostly eclectic. The purpose of this thesis is to reveal the way new sub-genres in popular music are formed as a combination of musical elements originating from at least two different music styles.

## **1.2 Hypothesis**

The hypothesis of this study is that there are typical ways of integrating elements from different musical styles into a new composition. In this study, four ways of mixing musical elements have been examined, such as the use of the elements themselves, the use of the elements together, the emulation of the elements and the blend of the elements. Especially, emulation and blending are crucial, since integrating different kinds of musical elements requires a deep comprehension of those elements' mechanisms.

This kind of integration can be seen in other musical genres and the analysis of models used in this study is applicable to other genres as well. That way, it becomes possible to find the best solutions making possible the use of these elements in the most possible natural combination. It is also impressive to see how those elements

are similar when their ways of functioning are discovered in different examples. The theory behind the musical hybridization will also be discussed referring to theoretical approaches of Van der Merwe (1989), Nettl (2011) and Llamas (2002), revealing where the need for hybridization come from, and how it works musically.

### **1.3 Method**

In this study, I have primarily made music analysis. I have transcribed excerpts of Pentagram's songs. I have analyzed them according to their melodic and rhythmic structures in detail and their functions in the songs. I have classified them in order to their type of use in the band's music.

There are four types of use of the elements: use of the elements as themselves, use of the elements together, emulation of the elements to each other and blend of the elements. In the first two types there are no modification, the elements are used as themselves, the same or close use to their original way of using. In the other two types the elements are used with modifications; in the emulation style one element is used not as itself but its imitation or its atmosphere is used. Blend is a real integration of two different elements to each other, since there is a mix, those elements are used as fragments. I added graphs at the end of each model section in order to look at them generally. I added transcriptions of the songs' excerpts with the explanations about their way of using in the particular song.

I have also used ethnographical methods to observe and report about the band's natural habitat. I have used oral history methods for asking questions about the band's history. I asked about their awareness about their music and I found different responses. I had expected more professional feedback but I found rather amateur spirit in the band. When I asked about the use of Turkish music elements, I thought that they were aware of the names of the makams and usuls, but they told me that they played them all instinctively. It was a real surprise for me. I have given the quotes from the interviews as they were when the actual words were crucial and I have interpreted them when the general ideas were important rather than the words.

I made interviews with Cenk Ünnü (drums), Murat İlkan (ex-vocalist) and Metin Türkcan (guitarist) from the band. I asked them about early days of the band, group dynamics, how they create and decide their parts in the songs. I saw that the band works quite interactive. They affect each other's creation process. For example when

I asked Metin about guitar solos, he answered me: “-Sometimes I improvise and they (band members) say, ok this is good or they themselves play an airguitar to describe what kind of solo they expect from me and I just apply what they show me.”

I also interviewed people except from band members who either work with the band or know about their early days such as: İlhan Barutçu (ney player), Alp Turaç (live engineer), Ergin Altinel (guitarist of Bandaj, knows the band’s early days), Abdülkadir Elçioğlu (writer and illustrator, knows about the band’s early days). İlhan Barutçu talked about his approach to playing in this kind of band. Since the guitars are equal-tampered instruments, he told that he played the certain intervals closer to the guitars when they play together; but when he is alone, definitely he plays in the traditional sense. Ergin Altinel mostly talked about Bursa rock scene where the band’s bass player Tarkan Gözübüyük is from. He talked about Sedat Sarıcı’s studio and its function as a temple those days. I understood that this temple-like place had very important role about today’s Turkish rock scene. Abdülkadir Elçioğlu as a significant alive witness of 1980s rock music scene; talked about the band’s early days and its important situation within those days’ scene.

Another surprise was in the backstage before their 20th anniversary DVD release concert. I was invited to accompany them as a violinist in one of their song and I was in the backstage all the time before the concert. Although the sound check and all the other preparations for the concert were done in a very professional way, the band was still so nervous about their performance. I was expecting much more cool presence of the band, seeing them in such an excited situation, made me think more about the concept of professionalism.

Professionalism was not only writing good songs, playing very good on the stage of in the recording or the image. It was all of them but also adding an amateur spirit on them, owning the work and making the audience feel it. This was the most important lesson I have learned throughout this process. Also the good rehearsing conditions, being tolerant to each other and being precise about decisions for the band were the other positive aspects in the band.

It is important to say here, the most of the information and opinion about the band for me is based on my friendship with the drummer Cenk Ünnü and the bassist Tarkan Gözübüyük. Cenk Ünnü had a music store in Beşiktaş, İstanbul and I visited him

regularly to chat and buy cds. Tarkan Gözübüyük is a music producer and he produced my band Knight Errant's first album in 1999, so I had a chance to observe him how he worked throughout the production process.

#### **1.4 Data and literature**

In the fieldwork class, I have carried out a small fieldwork project about heavy metal music in Turkey. At that time, I had a chance to interview friends, musicians and fans. I also participated in gigs and I found a couple of characteristics, which are special for heavy metal music in Turkey.

The Turkish bands first started playing by imitating European or American bands, then later they began to include Turkish musical elements. They have or used to have very poor rehearsing and concert conditions; but these are now improving slightly at the same time, these conditions are motivating them. They use English lyrics in order to be known abroad, but they also admit that it is easier to express their ideas in their native language.

Most of the bands cannot earn enough money or maybe no money at all. They continue to play, because they really love this music. Fans are not supporting the local bands enough. It is a kind of paradox actually, the audience wants to hear professionally produced albums and professional concert conditions, but since they do not support the amateur bands, the bands cannot earn enough money to provide those conditions. This shows that there is no real working market for heavy metal music in Turkey.

A Turkish band is mostly appreciated by the local audience when the band is appreciated by European metal media. The fans are mostly high school or college students. Among them, there are kids who belong to very traditional or religious families, too.

There are many articles and books, which have been written about popular music today. Most of them have been published by *Popular Music* and *Popular Music and Society* journals. The leading institution, which organizes conferences worldwide, is the International Association for the Study of Popular Music (IASPM). So far, I have read major books about politics and musical analysis in heavy metal music and articles which deal with the effects of the music, such as local and global dynamics, identity, perception and timber; two documentaries of single artist, general outlook

studies, and dissertations about psychology, race, and gender in heavy metal music. There are also books about rock music, which touch briefly on heavy metal music as a sub-genre.

Robert Walser's *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (1993) is my main model for this study. Its third chapter consists of a detailed comparative music analysis between heavy metal and western classical music. I am going to compare heavy metal, Turkish traditional, and folk music. It is important for its musicological perspective and method of comparing the characteristics of heavy metal music and classical music. For example, he compares Eddie Van Halen's guitar playing techniques and chord progressions with J.S. Bach's music and organ playing technique. Besides, this book is important for being the first book with in depth analysis of heavy metal music. It was the first attempt in taking this music seriously, questioning high and low culture concepts.

Keith Harris's article about Sepultura called "Roots? The Relationship between the Global and the Local within the Extreme Metal Scene" is important for showing how this band started to market their "Brazillianness" and for the sociological outlook of the author. This article is very important in respect of understanding Pentagram's position better in comparison with Sepultura. It is really striking to observe very similar cases between Brazil and Turkey.

Deena Weinstein's book *Heavy Metal: The Music and Its Culture* (1991) is important for its sociological perspective, especially for the image and the media. Besides the music itself, it examines heavy metal music as culture.

G. Thomson Pillsbury's dissertation about Metallica "Pure Black, Looking Clear: Genre, Race, Commerce, and the Music of Metallica" (2003) is important as an example of single-artist studies in the popular music literature. It is interesting for the detailed analysis of the song called "Whenever I may roam" and a discussion about the use of the Phrygian scale in heavy metal songs.

Sam Dunn's documentary *Metal: A Headbanger's Journey* is important as a visual document showing various characteristics of heavy metal music and its scene through the eyes of primary musicians and scholars. It is also important for understanding the roots, the environment and the divisions of the music.

Besides, in his Global Metal documentary he introduces us the non-western heavy metal scenes such as those in Indonesia, Brazil and Japan. He also highlights the most striking moments and milestones.

In Turkey, there are few books and articles written about rock and metal music:

Akın Ok's 68 Çığlıkları: *Anadolu Rock/Anadolu Protest/Anadolu Pop-Müziğimizde Büyük Atılım Dönemi*, (68 Screams: Anatolian Rock/Anatolian Protest/Anatolian Pop-The Period of Big Attack in our Music)

Deniz Durukan's book *Türk Rock 2001* which includes only short information about not all but most of the Turkish rock bands and his *İyiler Siyah Giyer* (Good Ones Wear Black)

Ali Akay's book *İstanbul'da Rock Hayatı: Sosyolojik Bir Bakış* (Rock Life in Istanbul: A Sociological Outlook) is important for reflecting sociological data of the rock scene in Istanbul in the 1990s. It includes transcripts of many interviews with that period's well-known heavy metal music magazines and fanzines such as Rock Kazanı, Laneth and the fans.

## **2. HISTORY OF HEAVY METAL AND PENTAGRAM**

### **2.1 Heavy metal music**

In most sources, Black Sabbath is recognized as the first heavy metal band. They were formed in the early 1970s in Birmingham. The general concepts they used and their famous triton, doomy heavy and low tempo riffs caused them to be interpreted as a satanic band and they are mentioned still as the ancestors of today's black metal. The previous influences might be counted as The Kink's –with first the most distorted guitars so far- “You Really Got Me” (1964), the Who's “My Generation” (1965) and Blue Cheer with their “Summertime Blues” (1968).

There were also other bands, which are considered as the roots of this music, Cream with the legendary guitarist Eric Clapton, which brought guitar-bass unison partitions and use of twin pedal by drummer. Ginger Baker; Jimi Hendrix with his exceptional, ritualistic playing style of his Fender Stratocaster; and Led Zeppelin still is a subject of debate today, as to whether they were a heavy metal or hard rock band. However, it is sure that one of the first power chords was heard from Jimmy Page.

Although the main roots of the music are rock and roll and blues, today's fusion sub-genres owe their complexity to the first bands that influenced by the other kinds of music. For example, Deep Purple was showing Western classical music traces as in their very early song “April” (1969) with its exceptionally long Baroque-like introduction played with Western classical instruments. Their keyboard player Jon Lord was trained in this fashion, and he played a big role in the band's style. They became the inspiration for today's progressive and power metal bands. Led Zeppelin was influenced by Eastern folk traditions, as in their song “Kashmir” (1975). In those years, Judas Priest from Britain stood out with their two guitar partitions. Those tendencies were to be seen as various sub-genres later on (Walser, 1993).

One of the prominent examples was another British band, Iron Maiden, in the 1980s. Their melody-focused style with considerable modulations and the experimental song forms caused them being called as the representatives of the stream named “The

New Wave of British Heavy Metal”. Other firsts were Sweet for the glam rock and metal, Queen for the symphonic rock and Motörhead for the punk side of metal, which was going to appear as thrash, hardcore and sub-sub-genres of those later. Also Van Halen was the first real project of virtuosity in the Western classical sense and the beginning of the guitarist led bands and solo guitar projects in heavy metal, for example Yngwie Malmsteen, Joe Satriani and Steve Vai.

In the 1980s, the New Wave of British Heavy Metal was the popular stream. English bands were leading this finally industrialized genre. Iron Maiden with their melodic two guitar partitions, sudden modulations, unusual and long song forms, with their legendary bass player Steve Harris and his unique technique and their fantastic lyrics, became a time-free phenomenon in heavy metal. Their sometimes detuned, sometimes with very wide vibratos but definitely charismatic vocalist Bruce Dickinson renovated the front man phenomena on the stage. Saxon stood out for their nationalist attitude rather than their music.

Another English band Def Leppard definitely was the link between hard rock/heavy metal and the pop worlds. Their album *Pyromania* achieved good sales, affected, and encouraged various bands from other countries. Other major groups were Europe from Sweden with their famous song “The Final Countdown” (1986) which almost summarized the whole 1980s mainstream music style and of course, Bon Jovi from the US the bestselling hard rock band ever. In addition, Germany was heard with the melodic ballad masters Scorpions and the heavier Accept.

Power metal flourished in Germany with Helloween. Fast double kick drums, melodic clean vocals in tenor register with vibrato, melodic double guitars, and an overall positive feeling were the characteristics of this genre. Although their first album was rather considered as speed metal, the following albums *Keeper of the Seven Keys 1-2* (1987-88) became the model for power metal and many bands appeared in different parts of the world later in this style.

The US, until the 1980s, stayed rather silent and then exploded mainly in two different regions in those years. The pit was Los Angeles for glam rock and metal. The overall characteristics of this genre were rather close to pop music, with typical song forms, long chords, and bluesy riffs. Heavy metal, which had been the symbol of masculinity by that time, had a metamorphic change. Strip clubs were highly

popular in that period and the bands like Twisted Sister, Poison and Mötley Crue were inspired by that atmosphere and decided the most masculine way of being masculine was by looking feminine.

There were also other bands in Los Angeles sold many albums; those were Guns'n'Roses and Skid Row. Guns'n'Roses became phenomena in the 1980s and 1990s. They got famous by playing at private house parties and by their personal efforts, distributing handouts on the streets. In that way, everyone talked about them by word of mouth about how they were so energetic on the stage. Finally, they released their first album *Appetite for Destruction* (1987) with a well-chosen A1 track "Welcome to the Jungle" which was describing life and struggle in Los Angeles. Skid Row, with their angry attitude in "Youth Gone Wild" (1989) became the voice of the working class in US. Those two bands became the bridges between hard rock and heavy metal.

The most popular sub-genre of heavy metal, thrash metal is the result of heavy metal and punk in 1980s. Fast 2/4 beat, riffs with tremolos, fast and pentatonic guitar solos, (sometimes at the very beginning of the song), rhythmical dynamism and asymmetry, natural minor scale, Phrygian mode, augmented fourth, sudden modulations to second, fourth, and fifth degrees, chromaticism, scream or brutal vocal styles, unison parts of guitar and bass, sudden stops and starts, long and unusual song forms are the characteristics of this style.

The Bay Area of San Francisco was the home of this sub-genre, thrash metal, with firstly the legendary Metallica, whose progressive, epic song forms with the unique persona of their vocalist James Hetfield, their daring lyrics, their solid sound supported by guitar and bass's unison parts and playful rhythmic patterns with sudden pulses, made them heavy metal gods for all times. Megadeth, Slayer and Testament were the other influential examples of this genre. With this genre, the use of twin pedal in drum sets became essential.

Another important sub-genre is progressive metal. Progressive literally means improving. Therefore, the bands, which improve and modify the usual form, harmony, and the melodic structure of the music up to their time, called progressive. Asymmetric rhythmic patterns, atonality, fast, complicated melodic structure are the general characteristics of this sub-genre. The term progressive has been attached to

various bands in different genres. Just as King Crimson is defined as progressive in rock, so too Dream Theater is described as progressive in metal.

This American band, Dream Theater made good record sales with their album *Images and Words* (1992). This progressive metal band has become known for their unusual rhythmical patterns like 3+2+3+2+3+2+2+2 / 3+2+3+2+3+3+2+2+2. In addition, their unorthodox melodies and chord progressions caused them to be followed even by professional classical and jazz musicians.

Pantera, from Texas, which developed thrash metal in their southern/Texas style and called it groove metal, was to be very influential on today's metal music with their album *Cowboys from Hell* (1990). Another influential band was Red Hot Chili Peppers who with their hit *Under the Bridge* (1992) became the funk side agent of the heavy metal world. Rage against the Machine also held rap like metal flag with punk flavor. Their first single "Killing in the Name" (1992) became a march in the 1990s.

For death metal, we can say that Slayer were the bridge between thrash and death metal. Chromatic riffs, lyrics about death and violence and low registered growling vocals were the characteristics of this genre. Shortly after them, the band called Death, from Florida, became very successful with their dark minor riffs and they caused the genre to be identified with Florida. Then Swedish bands became popular like Amon Amarth and Unleashed called "Viking metal", even a "Gothenburg metal" concept created by Dark Tranquility, At the Gates and In Flames. In addition, British ones like Napalm Death and Carcass had considerable interest.

The pioneers of black metal were from Europe: English Venom, Swiss Celtic Frost and of course Danish Mercyful Fate. High-pitched annoying screams of vocal, tremolo played guitars and the use of synthesizer, extended instrumental passages, and more importantly Satanic content were the basics of this genre. The bands, which were called second wave, from Norway, were Mayhem, Burzum and Emperor (Dunn, 2006).

In the 1990s, Nirvana, from Seattle, almost shaped the whole style of this decade with their album *Nevermind* (1991). Rather chromatic but simple riffs, a nihilist attitude that they borrowed from punk, but also angry choruses and dirty vocal style, were the essentials of this genre, called grunge. Their angry-sad atmosphere suddenly

matched this generation's psychology, called generation x with the help of MTV. Alice in Chains with their distinct four degree-below back vocals and Pearl Jam with their vocalist Eddie Vedder with his unique voice and stage presence were the bands, which followed.

In addition, it is necessary to talk about doom and Goth metal. This genre inherited its musical characteristics mostly from Black Sabbath. Long and dark chords, dark lyrics and gloomy atmosphere were the basics for this style. The pioneers were the Swedish Candlemass and the British Cathedral. In addition, other British bands followed Cathedral, more in death-doom mixed style like Paradise Lost and Anathema. Later on Swedish Therion had big impact on the next generation bands with its use of operatic female vocals and other western classical music influenced arrangements.

In the 2000s, fusion styles took over American metal music industry: Tool mixed metal and progressive rock elements, Marilyn Manson drew attraction with his shock-rock image inherited by Alice Cooper. The bands like Korn, Limp Bizkit and Linkin Park got quite considerable record sales by mixing metal and hip-hop elements such as DJs and rapping vocal. In this way, black music had another important role on this genre in a different way.

Beginning with the 1980s, heavy metal gained in popularity and burst on the non-Western countries. Today, there are several countries, which have their own heavy metal scenes. I am going to mention the most important scenes: Brazil and Japan.

Brazilian rock had its roots back in the 1960s as a part of a movement called Jovem Guarda, which turned into progressive rock then heavy metal. There were three main scenes: Belo Horizonte, Sao Paulo and Rio de Janeiro. The most influential band of this country was Sepultura from Belo Horizonte.

With the use of traditional Brazilian rhythms, and naked lyrics, which reflected their country's current situation, they drew attention in a short time and their recordings sold millions of copies worldwide. They played in Rock n Rio in 1985 and this event was a monument to the great interest in that music in the country. In addition, the power metal band Angra from Sao Paulo drew attention with its rich harmonic intros and melodies with the combination of local musical elements. Their recordings sold thousands of copies not only in Brazil but also in Japan.

Japan met hard rock with a Deep Purple concert, later released as an album called *Made in Japan* (1972). This music and Ritchie Blackmore's improvisatory manners on the stage impressed Japanese audiences so much that a Deep Purple song "Highway Star" (1972) is still the most popular song in Japanese karaoke clubs today, especially for the generation that participated in the concert. After that, Kiss went to Japan in 1977 for a concert with their famous make-up. The Japanese fans loved them; they found this make-up very familiar to themselves because of their traditional Kabuki Theater in which actors had almost the same make-up.

In the 1980s, a stream called Visual Kei flourished in the country. Visual Kei was mainly about appearance and they were recalling emo youth but they were harshly rejecting it. There were bands also called by this name; X Japan and Sex Machineguns were very popular in Japan. Big visual shows on the stage, flashy hair and make-up and emotional power ballads recalled glam, shock rock bands while the very fast double kicks of the drums and two-part melodic riffs of the guitars and screaming vocals recalled power, and speed metal. In addition, the fans' response to the music at live shows and the chorus writing principles resembled mainstream pop songs.

## **2.2 Anatolian rock and heavy metal in Turkey**

According to most of the resources, the first westernization movement in Turkish music was in the first half of the 19th century, with the closing down of the Janissary band and the foundation of a westernized military band *Mızıka-yı Humayun* by Mahmut II. He brought the brother of opera composer Giuseppe Donizetti to Istanbul and gave him paşa status. He founded the *Saray Mızıka Mektebi*, which was a prototype of Western conservatories.

At the time of the foundation of the Republic, the different musical genres in Turkey were not seen as being sufficient by the government. For the "honorable, modern Turkish nation", there should have been a national music, which had rich polyphony, could be listened to by Westerners, while at the same time it should have reflected folk culture. Atatürk summarized his opinion about it with these words:

"-Unfortunately they understood my words in a wrong way; this piece what a nice piece, I listened to it with pleasure, so did you. However, is it possible to play the same piece for a European and to give the same pleasure to him? What I wanted to

say was there should be found a way to make them listen to the Turkish compositions, which we listen to with pleasure; with their technique, with their discipline, with their instruments, with their orchestras, whatever the solution is. In addition, let us make the Turkish music an international art. I did not say, let us throw away the Turkish motifs, let us embezzle the ready music of western nations, let us listen to only them; they misunderstood my word.”

Here we should mention also Ziya Gökalp’s definition of ideal Turkish music in his *Türkçülüğün Esasları* (Principles of Turkism) which had an influence on the formation of cultural reforms of Turkey at the beginning of the Republican period:

“-Today we are face to face with three kinds of music... Which of those is ours? Eastern music is a diseased music and it is not rational. Folk music introduces our culture. Western music is our civilization’s music. That is why none of them should be unfamiliar to us. Our natural music thus will rise from the fusion of our folk music and western music. Our folk music brings us a generous tune heritage. We should have both national and modern music by collecting those tunes and rearranging them with Western music techniques.”

The Eastern music section of Dar-ül Elhan was shut down in 1926. In 1935, the Presidential Symphony Orchestra was founded, and in 1936, Ankara State Conservatory was founded. Gifted musicians were sent to Europe to have further education. On the other hand, türküs (folk tunes) were collected and transcribed to be polyphonized in order to create “national music”. In 1936, traditional Turkish music was banned from radios for 20 months.

Because of the republican cultural policies, Turkey had two kinds of popular music, a *la turka* and a *la franga*. The first arm was called Turkish art music under Eastern influence; in the 1950s, it was called free performance, and since the 1960s, it has been called *arabesk*. The second arm was considered a part of other different genres until the 1960s, like jazz, tango, rock and roll under Western influence and beginning with the 1960s it is called names like Anadolu (Anatolian) pop and rock, *arajman* (arrangement) and *Türk hafif müziği* (Turkish light music) (Tekelioğlu, 2002).

With the end of the Second World War, cinema and radio became widespread and this introduced Western culture to the country. In addition, the American fleet in Mersin caused rock and roll records to be brought into the country, such as those of

Elvis Presley and Billy Haley. The Deniz Harp Okulu Orkestrası (Sea War School Orchestra) a.k.a Somersoy Ata ve Arkadaşları (Somersoy Ata and Friends) was the first rock and roll orchestra of Turkey and it was founded in 1955 by Erkan Gürsal and Durul Gence. Şanar Yurdatapan's Kuyruklu Yıldızlar and Erkin Koray ve Ritmcileri were the following bands. The main principle in these bands was the playing of famous songs the same as the original, as much as possible. They usually played at rich high school concert halls. Famous Anadolu pop/rock (Anatolian pop/rock) names of the 1960s like Barış Manço-Kurtalan Express (Galatasaray High School), Cem Karaca (Robert College) and Cahit Berkay-Moğollar (Kabataş Male High School) founded their bands in those years.

Rock and roll had its first explosion with Erol Büyükbuç's Little Lucy in 1961. He became a "Turkish Elvis" in the country. This was a first attempt in many ways: the first pop act in gazinos (a la turka clubs) and the first example of the arajman (arrangement, cover songs with Turkish lyrics) stream.

In 1964, Tülay German's song "Burçak Tarlası" got a prize in the Balkan Melodies Fest. With this, interpreting türküs (Turkish folk songs) with western instruments became a trend. According to Cahit Berkay, Murat Ses named this new genre as Anadolu pop for the first time. He says with his words:

"-Our main idea was that: The music we're going to make should be based on Anatolia, should carry the Anatolian atmosphere. In this direction, when we say pop music that originated in Anatolia, Murat Ses proposed the term Anadolu pop and we loved it very much and we called Anadolu pop the music we made."

Moğollar, Apaşlar and 3 Hürel were founded in the 1960s and they became the most popular Anadolu pop bands in the 1970s.

In 1965, an important event happened: The Altın Mikrofon Yarışması (Golden Microphone Competition) was organized by Hürriyet newspaper. This event was important, because it carried pop music to Anatolia and it allowed Anatolian musicians to take part in the market actively. Musicians who participated in this competition became famous and Hürriyet organized a big tour to introduce them to the whole country. This competition's main criteria were interpreting an Anatolian türkü (Turkish folk tune) with Western instruments and forms. Important names for

the Anatolian pop/rock stream like Erkin Koray, Cem Karaca and Moğollar became famous through this event.

With the 27 May Revolution and liberalistic 1961 constitution, Turkey entered a process of localization. The motto was “It is not possible to be international without being local”. Rural themes were highly appreciated and the first trials of synthesis in art were experienced in this period. Besides, mass media tools became widespread and the ‘68 generation movements affected Turkish youth. With that atmosphere and the economic ease of producing records, Anatolian pop lived its golden age.

With the 1970s, psychedelic rock became popular and the “world music” concept came up using the oud by Yes and the sitar by the Beatles. So Anatolian pop musicians started discussing whether Anatolian pop should have named Anatolian rock. This debate is still going on, but the first examples of the genre were affected by mostly western dance music genres like rumba and cha-cha as well as beat. With the 1970s, psychedelic rock bands had a huge impact on the Anadolu pop musicians; so it is natural to call the examples until the 1970s Anadolu pop and the later ones Anadolu rock (Tireli, 2007).

Beginning with 1974, the oil crisis and Cyprus embargo affected the music market in a negative way. The price increase of raw materials and glut of cassettes brought by expatriates from Germany slowed record production down. It was possible to record 12 records on one 90-minute cassette. The highly political environment and economic difficulties made it harder for the bands to compete with solo minstrels with fierce political attitudes; minstrels cost less than those four-person bands in the festivals.

Beginning from the 1970s, TRT established a “Music Controlling Committee”. This committee had a belief that Anadolu pop degenerated Turkish folk music and that these interpretations caused the tunes to lose their authentic value. This approach was one of the reasons for the decreasing popularity of Anadolu pop. In addition, the characteristic Turkish folk instrument bağlama was banned from Anadolu pop and left to arabesk. Although arabesk seemed not to be supported by the government on the surface, actually it was supported under the table. Therefore, arabesk finally started to generate its prototypes and became popular.

The 12 September 1980 coup caused a disconnection between the 70s and the 80s. The first three years of this decade passed in silence. It was almost impossible to get the new records released in Europe and the U.S., so the popular genres of this period such as punk and new wave were totally missed by the country. The new bands germinated as if they were oblivious of the 60s and 70s heritage.

## 2.3 Pentagram

Pentagram, -also known as Mezarkabul- is one of the most influential heavy metal bands of Turkey. The band was founded in 1984 in Bursa by Cenk Ünnü (drums), Hakan Utangaç (guitars), and Kenan Bozoğlu (vocals) as a high-school band called “Thunders”. When Kenan Bozoğlu left the band in 1986, Cenk Ünnü and Hakan Utangaç changed the name of the band to Pentagram. In 1987, Tarkan Gözübüyük (bass) and Ümit Yılbar (ex-guitars) joined the band and the first line-up was built.



Figure 2.1 : Article from magazine “Onyedi”, 1985. (Tireli, 2007).

Their first concert was in a wedding hall in Bağcılar, Istanbul. There were almost two hundred fans waiting for them. The band was planning to play five songs, but before the fifth song, tables and chairs were broken by the frantic audience. Therefore, the band had to pay the cost. Cenk Ünnü says, “-We experienced difficulty which was brought by post-coup (1980) prohibitions and pressure applied on the people. We grew up as a generation like this...”



Figure 2.2 : Article about Pentagram concert (Pentagram çıldırttı, 1990).

In 1990, they finally released their debut album, *Pentagram*, with a new guitarist Murat Net, with Nepa Music. The label was known as a label, which produces only folk music albums. The band aimed to be known abroad, so the lyrics were in English. The album sold almost 30,000 copies, which was a record for a Turkish heavy metal band at that time. This top selling record drew the attention of other labels. Many hard rock and heavy metal albums were released after this album like Kronik, Dr. Skull and Akbaba. Then they released their live demo “Live at the Trail” with a new vocalist Bartu Topbaş and a new guitarist Demir Demirkan. The album included “Peace Sells” (Megadeth) and “Anarchy in UK” (Sex Pistols) as well as their own songs.



**Figure 2.3 :** Cover of the first album of Pentagram.

In 1992, the band released their second album *Trail Blazer* with a new vocalist, Oğün Sanlısoy. The general theme of the album was anti-militarism and rebellion against war. They used for the first time a Turkish Janissary theme called “Ceddin Deden” (Your Generation is Your Ancestor) in one of their songs called “No One Wins the Fight”. After this album, they had several concerts.



**Figure 2.4 :** Cover of Pentagram’s second album, *Trail Blazer*.

After a long break, in 1997, they released *Anatolia* with a new vocalist, Murat İlkan. There were three songs in Turkish for the first time. Also for the first time they included Anatolian motifs in their music. They covered an Aşık Veysel tune “Gündüz Gece/Uzun İnce Bir Yoldayım” (Day and Night/I am on the Long and Narrow Path). This album sold almost 100,000 copies. They became known widely for the first time in Turkey with this album and their videos were shown on many TV channels. *Anatolia*’s lyrics were about their sorrow about the country “Anatolia, my love is with you in these difficult days, Anatolia, break the pen, give my punishment, give me my honor back.” The whole text of the song is provided below.

**Table 2.1:** Lyrics of Anatolia, English and Turkish versions.

<p>ANATOLIA (English version)</p> <p>Won't you believe in the darkness I'm mournin Blaze in the night is the sign of the warnin You don't remember the pride you believed in Now you're to reap the reward for deceiving</p> <p>Won't you leave me alone in silence I've been greevin for all this violence Rain is my sorrow, wind is my sadness Can't you see me with all your blindness</p> <p>Anatolia, Anatolia We were only receivin but we always believing Anatolia, Anatolia May be we'll change and always will save And promise to never leave</p> <p>Can you believe in the grief of a mourner Blood in my veins feeds the seeds of a slaughter</p> <p>Won't you leave me alone in silence I've been greevin for all this violence Rain is my sorrow, wind is my sadness Can't you see me with all your blindness</p> <p>Anatolia, Anatolia We were only receivin but we always believing Anatolia, Anatolia May be we'll change and always will save And promise to never leave</p>	<p>ANATOLIA (Turkish version)</p> <p>Sonsuz karanlık bu yaşlı günümde Yad insanoğlu bu durmaz sözünde Nerden bilinmez bu kin gözlerinde Yansır bu korkum sararmış yüzümde</p> <p>Halim bilmez, derdim sormaz Zor anımda, sahip çıkmaz Böyle şansız mertlik olmaz Bu ihanet cezasız kalmaz</p> <p>Anatolia, Anatolia Sevgim seninle bu zor günlerinde Anatolia, Anatolia Kalemi kır cezamı kes onurumu geri ver</p> <p>Be hey anla derdim bu son çığlığında Yorgun bu toprak ölüm çok yakında</p> <p>Doğduğun yer, bu eski dünya Doyduğun yer, bu yaşlı dünya Bir gün gelmiş, gülmez olmuş İsmi artık anılmaz olmuş</p> <p>Anatolia, Anatolia Sevgim seninle bu zor günlerinde Anatolia, Anatolia Kalemi kır cezamı kes onurumu geri ver</p>
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**Figure 2.5 :** Cover of Pentagram's third studio album, *Anatolia*.

After *Anatolia*, they made many successful shows, and one of them was released as their second live album *Popçular Dışarı* (Pop Music Lovers Out). During those days, a teenager committed suicide, and the media blamed heavy metal music as a reason for that. Pentagram was affected by it negatively and they dedicated this live album as a protest against Turkish media. Cenk Ünnü says, “The media exaggerated a suicide and blurred police’s mind in vain. For a person, expressing himself properly is very important thing...”

After that, on November 12 1999, ironically, they were invited by the government to play at an event, which was organized for Bill Clinton in Lütüfi Kırdar Kongre Sarayı.



Figure 2.6 : Article about Lirik Tarih Gösterisi (Büyük buluşmanın gösterisi, 1999).

In 2000, they signed a contract for four albums with the well-known German heavy metal record label Noise Records. They released *Unspoken* with again their prior guitarist Metin Türkcan, with their new name “Mezarkabul” in 2001. A different name was essential, because there was another German heavy metal band called “Pentagram”.



**Figure 2.7 :** Cover of *Unspoken*.

In 2002, they released their first full-Turkish-lyric album *Bir* (One) with the Turkish label Böcek Yapım. Its lyrics were highly influenced by mystic philosophy. *Bir*'s lyrics were like this “Don’t be afraid of this or that, neither death nor life, of things that you see in this world, all are one, all are from God...” They covered again Aşık Veysel and Aşık Derdli tunes such as Şeytan Bunun Neresinde? (“Where is Satan in it?”) in this album, too.



**Figure 2.8 :** Cover of *Bir*.

In June 2010, Murat İlkan left the band and after a while, Gökalp Ergen joined the band as the vocalist. In May 2012, they released their new album called *MMXII*.



**Figure 2.9 :** Cover of Pentagram’s album, *MMXII*.

The band members gradually started working at other jobs. Cenk Ünnü was running his music shop “Pena Müzik”, Hakan Utangaç kept directing music videos and doing graphic design; Tarkan Gözübüyük worked as producer for Turkish rock albums like Şebnem Ferah and Mor ve Ötesi; Murat İlkan worked as vocalist for Cem Köksal (Turkish electro guitar virtuoso); Metin Türkcan worked

as guitarist for Şebnem Ferah and Ogün Sanlısoy. In addition, the ex-members appeared in various projects, for example Demir Demirkan made solo albums and worked as a producer for Sertab Erener; Ogün Sanlısoy made solo albums; Murat Net also made solo albums.

The band is important for their unique music style. They successfully combine heavy metal music with Turkish music elements such as Aşık tradition, mystic music, and Janissary music. They use makams, usuls, and Turkish instruments like the Ney, darbuka, zurna and bağlama and their playing techniques on electronic Western instruments.

They have two musical styles; the first is thrash metal, which is similar to American or European thrash metal bands and can be heard in their first two albums. It is still possible to find some Turkish music elements like the Hicaz makam or Janissary tunes but the general atmosphere is Western thrash metal sound. Second, one is simply “Turkish heavy metal sound” which appears firstly in their Anatolia album and the following albums. Turkish melodies, rhythms, instruments, and lyrics can be heard throughout these last albums.

There are also other aspects, which are special for the band. They are the first and only heavy metal band in Turkey to become so popular. They changed the common skeptical view into positive about heavy metal in Turkey. Once they were accused of Satanism, then they were invited by Turkish government to play in a private protocol because they were considered as a good representative example of contemporary Turkish culture.

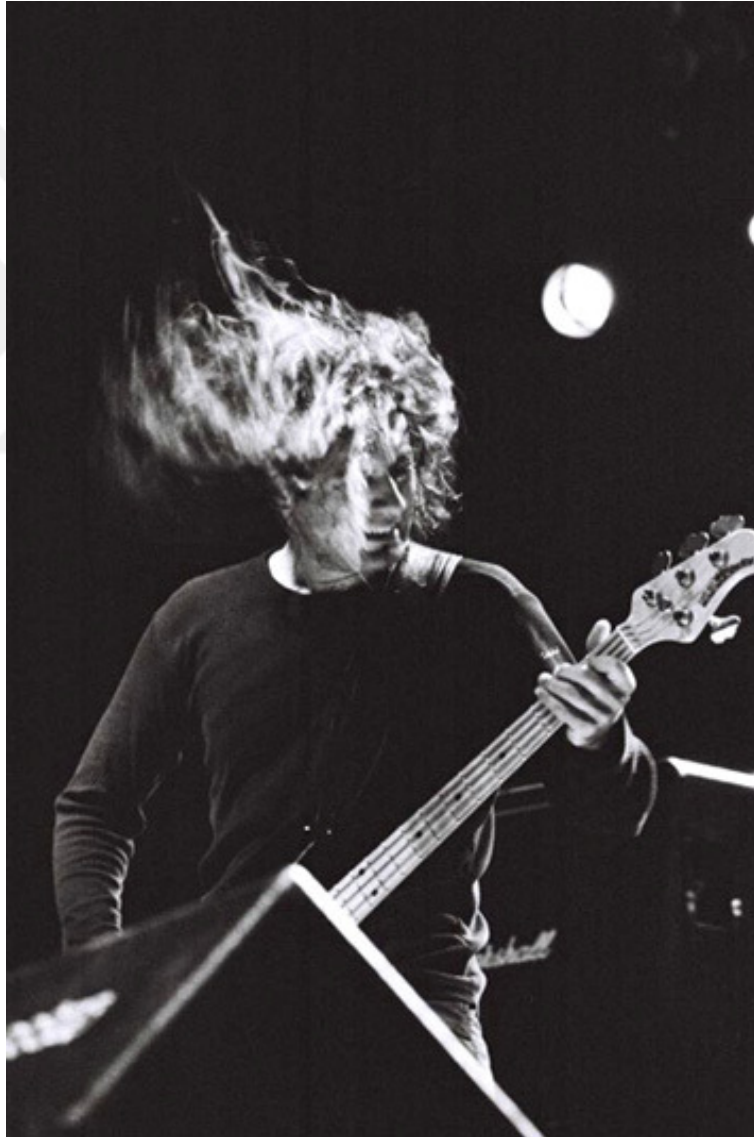
#### Tarkan Gözübüyük

Born in 1970 in Erzurum, he grew up in Bursa. His first encounter with the bass guitar was aged fourteen. Studied jazz at the Faculty of Music of Bilkent University, in Ankara.

Before joining Mezarkabul, he performed as a Jazz bass guitarist and played in his high school's main orchestra. He performed on stage with Mezarkabul during most of their concerts except their debut concert in 1987. After joining Mezarkabul, he worked on several other projects as a producer. As a producer, he contributed to the albums of famous Turkish rock artists like Şebnem Ferah, Özlem Tekin, Teoman, Demir Demirkan, Ogün Sanlısoy (the former vocalist of

Mezarkabul) and bands like Knight Errant, Mor ve Ötesi and Athena. Other than rock music, he also contributed to the debut album of the sister of the famous Turkish rapper Ceza, Ayben.

He has been a member of Mezarkabul since 1987, with which he has released six albums, and he is well known as a music producer in Turkey. His authentic way of playing is admired by many bass guitarists as he combines classic Power metal rhythm with Middle-Eastern rhythm.



**Figure 2.10** : Bass player Tarkan Gözübüyük. (Url-1)

## Cenk Ünnü

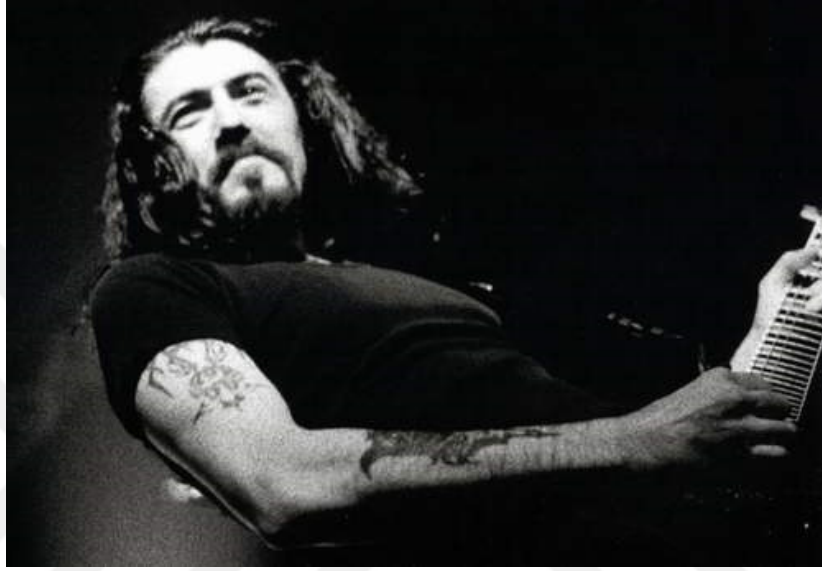
Cenk Ünnü (born 1967 in Istanbul) is the drummer of the heavy metal band Mezarkabul (also known as Pentagram). He and Hakan Utangaç formed Pentagram together in 1986. He graduated from Istanbul University's Faculty of Literature, Anthropology. He currently lives in Istanbul and runs an underground music store called Pena.



**Figure 2.11** : Drummer Cenk Ünnü. (Url-1)

Hakan Utangaç

Hakan Utangaç (born 1965 in Istanbul) is the guitarist of heavy metal band Mezarkabul (known as Pentagram in Turkey). He is a founding member of the band.



**Figure 2.12 :** Guitar player Hakan Utangaç. (Url-1)

Gökalp Ergen

Vocalist, songwriter, composer, music producer and multi-instrumentalist Gökalp, 27 April 1977, was born in Kocaeli. 13-year-old musician, started his musical career playing guitar, among them “Lacuna” the best-known songs, including some of her song composed at the age of 16. At the beginning of the local music academies in 1994 to give guitar lessons, classical guitar, bass guitar, drums and different instruments like piano and began to concentrate.

Founded in 1996, vocalist, guitarist, composer and producer, including the The Climb, with the group until it was dismantled in 2007 published two albums. Their debut album “The Climb” 1999, their second album, “Principia,” published in 2002, “Principia” in some parts, as well as vocal Adolescent Gökalp album bass guitar, electric guitar and played drums. The Climb outside of the main project, produced by Gökalp also took on the N-Closer vocals, has worked as many different artists and groups from 2000 until 2010 as producer, arranger and composer. In 2011, “Kolpaçino Bomb” for the movie “Never Think about You”

song composed by the same year was for part of the Topkapı Palace Arms. Including non-released ones he composed more than 200 compositions in various styles such as classical, electronic and rock music. He joined Pentagram in 2011 as a vocalist.



**Figure 2.13** : Vocalist Gökalp Ergen. (Url-1)

Metin Türkcan

Türkcan who was born February 3, 1971 in Erzincan, school life began in the Karabük. Childhood with an interest in music, but this issue itself is always unable to find a tutorial text Türkcan, music school, flute, mandolin, and neighbors began playing the tiny keyboard.

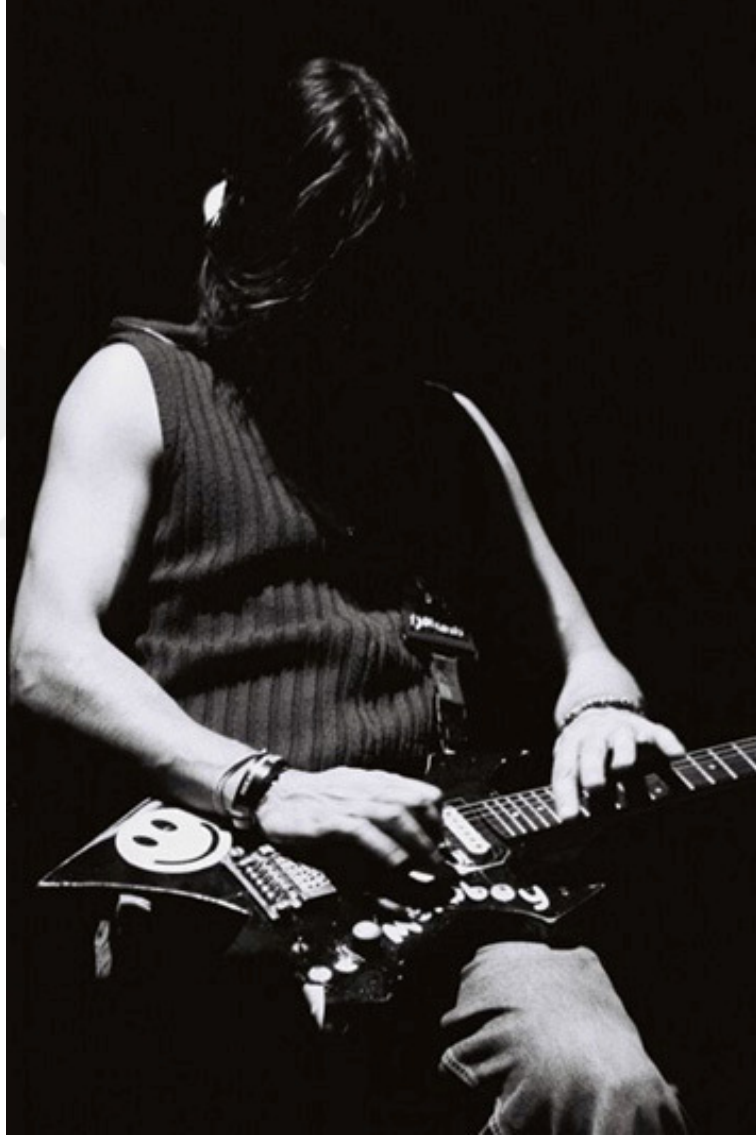
In the period of youth to go abroad with his uncle in 1986 he was introduced to the acoustic guitar. Until that day, too much interest in music, this event has led to partake in Türkcan's music.

Tasted first group experience in 1986, "Metaphor" He founded the band. Later, "Disgrace" and that he took part in a group with the band "Discrazy" the raid of an album. During periods of underground rock music, group set up to take the stage in a particular place and the guitarist was very difficult for each group.

At the beginning of 90 years Pentagram Turkish rock music group known as the best electric guitarist in the group started to take place. Pentagram's "Trail Blazer" album, but then come together and played in "Unspoken".

In 1996, Türkcan started working with Şebnem Ferah. He started playing her first album's tour and he first appeared in the music video for "Bu Aşk Fazla Sana".

Türkcan founded [www.benimlecalarmisin.com](http://www.benimlecalarmisin.com) at the end of 2008. He selected talented musicians for his new project, Ozan Smith (drums) and Berkhan Month (bass). Recently he is working for his new project.



**Figure 2.14 :** Guitar player Metin Türkcan. (Url-1)

Ex-members

Murat İlkan

Murat was born in Izmir, in 1971. He was not older than around 3 years old when his family started to notice that Murat was singing all the songs in correct tones and rhythms. It was kind of a major turning point in his life when his schoolteacher was changed in primary school and his new teacher, who was assigned in place of the former one, had a specialty in music branch. Owing to his new teacher, Şefik Şekeroğlu, Murat being introduced to his first instrument, the flute, also tasted his first chorus experiment at the same period.

With the guidance and support of his teacher and his family, Murat began taking his first singing and solemnization lessons, which would last for 4 years. In the meanwhile, he won the qualification examination for Karşıyaka Spor Kulübü swimming branch and was a professional swimmer for 8 years in this sports club.

In the years of the junior high school, he was enrolled to Izmir Fatih Koleji. There he attracted attention of the school's music teacher Ayşegül Sabuncu and thus he found himself attending to the high school chorus where all members were older than him. It was there where he first achieved solo singing performances.

Afterwards, Murat was encouraged to enter the conservatory by his parents, who were interested in classical music. Thus, he won the part-time program in Izmir Devlet Konservatuarı. There, he was trained for three years in singing and solmization by his instructor Adnan Polge. Later on, he had to move to Istanbul because of domestic reasons, and this decision would be another milestone in his musical career.

In Istanbul, he formed the progressive metal band Sawdust, which was to be his first band, and performed many times with them.

He finished his military service in 1991. On his return, he established an acoustic cover band, which grew in short time and it became known under the name Cherokee. On the other hand, he took special singing lessons from Belkıs Aran for a year. By the way, Cherokee's reputation spread in other cities as the band had quickly become one of the most popular club bands in Istanbul. In this manner, he gave many concerts in various cities with Cherokee.

It was in 1995 when Murat received a joining offer from Pentagram (Mezarkabul), one of Turkey's most renowned and earliest heavy metal bands, and started working with them being the lead singer. He appeared in the following albums of the band: '*Anatolia*' (1997), '*Popçular Dışarı*' (1998), '*Unspoken*' (2001), '*Bir*' (2002). He performed numerous times as the frontman, both in Turkey and abroad.

In 2004, upon Cem Köksal's call, he did the vocals in his album, 'Set Me Free'.

In 2007, he started touring with Pentagram in '20. Anniversary Tour'. They released an audio CD, '1987 (2008)', and a DVD which included recordings and footage from one of the concerts which took place in this tour. In 2009, he set up a band with acoustic concept and performed in different cities in Turkey with this new band. In June 2010, he left Pentagram a.k.a Mezarkabul. He is currently carrying on his musical career focused on his solo acoustic project.



**Figure 2.15 :** Ex vocalist Murat İlkan. (Url-1)

## Demir Demirkan

Demir Demirkan (born August 12, 1972 in Adana, Turkey) is a Turkish musician, Eurovision Song Contest winning composer, formerly guitarist for thrash metal band Mezarkabul. Demirkan started his music life when he was 13 and played guitar with various groups in college. He also wrote television jingles and composed soundtracks for television and films.

Demirkan started his music life when he was 13 and played guitar with various groups in college. In 1990, Demir joined a heavy/rock group, Mezarkabul, based in Istanbul, wrote, and played guitar in the group's second album, Trail Blazer. In 1992, he moved to Los Angeles where he studied with and Scott Henderson, Frank Gambale and Paul Hanson who founded the MI-Musician's Institute.

In 1996, he moved back to Istanbul and worked as a producer, guitarist and composer for various artists such as Şebnem Ferah and Sertab Erener. Demir rejoined Mezarkabul again in 1997 and recorded the Anatolia album.

In 2000, Demirkan released his eponymous initial solo album with Sony Music. His albums Dünya Benim (The World is Mine) and Istanbul 2004 followed in 2002 and 2004. The latter sold in 11 European countries after his successful tour with Mike Tramp (White Lion).

The songs Demir wrote for Sertab Erener were widely accepted in Europe and Turkey. One of these songs, "Every Way That I Can," won the first prize in the 2003 Eurovision Song Competition and sold 400,000 units worldwide.

Demir Demirkan also wrote television jingles and composed soundtracks for television and films. One of the more remarkable works of Demir Demirkan was the music he composed for the documentary about Gallipoli/Gelibolu in 2005. That soundtrack involved ethnical strings recorded in Turkey and classical melodies recorded by a symphonic orchestra and choir in the Czech Republic. It was released in Turkey and Australia.

Demir Demirkan and Sertab Erener embarked on the international project Painted on Water together. This innovative work entitled Ebru was co-produced by Demir and Jay Newland, a multi- Grammy-winning-producer (Norah Jones' "Come Away with Me"), and released on Motéma Music. His Los Angeles experience informed the current project in several ways, not least the fact that "the L.A. vibe

is great for art,” Demirkan says. “Every day when I was studying in Hollywood, I passed A&M Studios, and I wanted to record an album there. When we were ready to record Painted on Water, we had to search for them because they had changed to their name to Hanson. Every time I passed by, I promised myself I’d get there and record, so it was a great moment, a dream came true.”

Demir Demirkan continues his solo career in Turkey.



**Figure 2.16 :** Ex guitar player Demir Demirkan. (Url-1)

Additional musicians:

İlhan Barutçu

He was born in 1956 in Trabzon. He went to primary and secondary school in Trabzon and during these years, he began to practice music amateurishly. In 1976, he moved to Istanbul.

For three years, he performed as a neyzen in Istanbul University Classical Turkish Music Chorus conducted by Süheyla Altmışdört. In 1979, he entered Istanbul Technical University State Conservatory of Turkish Music. He took repertoire lessons from past Prof. Dr. Selahattin İçli, İnci Çayırılı, Erol Sayan, Prof. Dr. Nevzat Atlığ and Tülin Korman. Barutçu also took rhythm lessons from his past teacher Hurşit Ungay and music, solfeggio and music theory lessons from past master Cahit Atasoy. The artist, who took his first ney lessons from past Neyzen

Fuat Türkelman, continued his lessons with Neyzen Niyazi Sayın after death of his teacher.

During his years in the conservatory, apart from many concerts, he also accompanied in the concerts of Istanbul University Turkish Music Chorus conducted by Süheyla Altmışdört at TRT Istanbul Radio. During the same years, he also practiced music for two years in the Mevlevi ceremonies at Fatih Aydınlar Ocağı conducted by Cahit Atasoy.

Between 1987 and 1988, he founded and conducted a Turkish Music Chorus in Fatih Public Education Center. He taught ney under the auspices of Istanbul Governorship between 2000 and 2001. As his university dissertation, under the supervision of Niyazi Sayın, he analyzed the “Cult of Neyzen Emin Dede Efendi” and produced a work that claims this cult has been continued by Neyzen Niyazi Sayın (ITU archives). After finishing college, he accepted the offer of BOFAD Classical Turkish Music Chorus in Bodrum, trained the chorus for a year, and gave concerts (2004).

The artist has two solo albums named *Ney Taksimleri* (1986)” and *Aşk-ı Neyzen* (2000)”. In addition to these works, he gave numerous concerts in Turkey and abroad and took part in studio works. He gave seminars and conferences in Edinburgh and Glasgow University of Scotland. Accepting the invitation of Edinburgh University, he gave Ney, Rhythm, Turkish Music, Solfeggio and Theory of Turkish Music lessons to postgraduate students for six months at Cultural Music Department.

He performed as a guest artist in the concerts held in Turkey and abroad by Turkish rock music group ‘Pentagram’ that he met in 1997 and also played ney in their albums.

Barutçu, who began to work as an Academic at Karadeniz Technical University State Conservatory in 2005, is still working here



**Figure 2.17** : Ney player İlhan Barutçu. (Url-1)



### 3. CONCEPT OF HYBRIDITY IN MUSICAL CONTEXT

As the literal meaning of the word, hybrid means in biology “the offspring of two plants or animals of different species or varieties”. As an analogy, the word hybrid is used in other fields as well. In this broader sense, it means, as noun: “a thing made by combining two different elements”; and as adjective: “of mixed character, composed of different elements” (Oxford Dictionaries Online).

In the musical context, hybridization means the composition or arrangement of any music where the final product features characteristics originating from at least two styles or genres.

It is a theoretical problem to make musical features from different sources work together. The hybridization process is to combine them in such a way that these elements function well and balanced together. Therefore, musicians willing to create such music have two ways to follow, theoretical, instinctive or somewhere between these two. Mathematic relations and/or connections between the elements to mix serve most of the times as the basis on which they work in the new combination. Myers (2011) writes about the works of Herskovits (1941) and his student Waterman (1952) explaining the importance of common features in cultural mixes, focusing on the formation of new genres with the blend of African and European musics in America. These works have demonstrated that it was a natural process for these musics to blend when they met; because they had many features in common. The reason why Native American music and European music did not produce new genres is lack of common properties. Herskovits (1966) adds that in case there is no resemblance, the cultural trait that is most dominant is taken directly to another environment, but this time, since it is put in a new context, it has to be reinterpreted in order to have a life there.

Every style has its own characteristic elements but these elements originate from somewhere, either close or faraway. In this sense, each musical style is the outcome of a metamorphosis process to some extent. Even music from different periods in a

single musical tradition differ from each other in many musical aspects, sometimes with newly introduced features or sometimes the way musicians use pre-existing material. In another sense, the musical activity of mixing or using elements in different ways exists in the creation of each new style. So, when or where would it be proper to use the term “musical hybridization”?

One has to look at the relatively short past of the terminology to answer this crucial question. As Nettl (2005) points out, the term “syncretism” was widely used during the years 1960s and 1970s to denote such inter cultural artwork. Nettl (2005) also gives the definition of syncretism referring to Encyclopedia Britannica, as the “fusion of elements from diverse cultural sources”. At that point, the distance of the authentic source material starts to appear as an important criterion for using the term. Nettl (2005) uses also the term as “mixed or hybrid styles” giving two other words defining similar musical fusion. To support this approach, Llamas (2002) brings forward the analogy to the biological meaning of the term hybrid. In biology, the term hybrid makes one think of “the birth of something unusual”, an abnormal case resulting a living organism never seen before. In this sense, the sociological use of the word denotes “the transgression of a taboo or a rule [...] as hybrids only appear in opposition to established patterns or borders” (Llamas, 2002). A perspective basing only on the biological use of the term would bring strong connotations towards defining cultural outcomes from a conservative standpoint, classifying them as normal and abnormal ones, but it also gives us the clue about the limits of the term: the more the hybridization sources are remote, the more we are sure about using the term.

### **3.1 Conditions leading to hybridization**

What are the forces or conditions giving way to the mixture of such remote cultural objects? In history, people who were raised in different cultures were exposed to each other’s culture through a few occasions: war, commerce and written memories of travelers such as Marco Polo. This is the way Mozart has heard Turkish Janissary music during the siege of Vienna by the Ottoman Army and this is the way was born the Andalucian music during the Muslim Arab Rule, and if one thinks of the impact of these on European music in different eras, it gets clear that in such cultural areas as music, changing one little point in history would result a big change in many other areas related to it. On the other hand, there is an important difference to be made

between simple influence and hybridization. The impact of Turkish Janissary music in Mozart compositions and the effect of Indonesian gamelan orchestra in Debussy's music are all cases where the composer is exposed to music coming from a distant culture got inspired by it and used some features of that music as a resource of ideas when shaping his or her own compositions. This kind of feature transfer from distant cultural resources should better be considered as a simple influence whereas real hybridization is the outcome of the formation of a new kind of habitat where people coming from these distant cultural environments have to live together.

With the geographical explorations and the colonization which followed, the occasions and conditions bringing up cultural hybridization have broadened and became more common, since it led to the establishment of new habitats in which people from at least two distinct cultures had to live together, although not in equal status, as the oppressed and the oppressor. In such context, the cultures of the colonialist and the indigenous are considered as the dominant and subdominant.

Nettl (2011) defines colonialism as “characterized by domination by an alien minority, which asserts racial and cultural superiority over a majority considered inferior”. According to Nettl (2011), “arguably, the most significant changes in the world's musics during the 19th and 20th centuries are the result of colonialism”. This view is probably based on the fact that the world didn't see the encounter of Western and non-Western cultures in such a radical way before colonialism. However, this encounter was not in equal conditions. As a consequence, it brought the hegemony of Western music in the colonized culture, in parallel with the decline of indigenous traditional music styles, including many losses such as “shrink in number of genres, styles and compositions, standardization of forms and reduction of the ways in which music could come about, as well as in the number of individuals who remained musically competent and active” (Nettl, 2011).

Today, Latin American music and American popular music are all results of hybridization processes dating back from the colonization and slavery era.

### **3.2 The formation of a global music scene and the interrelations between local and global**

Following this period, came the technical developments in science at the beginning of 20th century, creating new ways of audio-visual communication between places

away from each other. These have played a big role in the dissemination of American and European popular musics in other areas of the world: respectively gramophone, radio, vinyl, cinema, long-play, television, cassette, compact disc, DVD and finally internet. A global popular music scene (based on a global market) has been formed step by step throughout this process. With the birth of such a concept, the distinction between “local” and “global” is borne out. The new hybridization axis would now be between these two polarities.

Slobin (1993) coins three terms to denote the positions of newly formed cultural phenomena: Superculture, signifying the cultural elements disseminated by the mainstream global systems; Subculture, defining a local material produced as a reaction to Superculture; and Interculture meaning the cross-society links between various groups. Regarding to Slobin (1993), the impact of the superculture results as “micromusics”, which means many local and localized particularities (Stokes, 2011).

To understand the motivic background of the production of micromusics, an analogy to other objects seen in daily life could serve. In their article on musical hybridity, Kapchan and Strong (1999) refer to the work of Cerny and Seriff (1996) where they write about the creative transformation of industrial objects in everyday life. As examples, Cerny and Seriff (1966) write that in Senegal, artisans collect discarded tin cans and transform them into baggage trunks and toys, and in Morocco, old tires find a second life as water containers and shoe soles. Seriff (1966) describes these practices as “recovering and transforming the detritus of the industrial age into handmade objects of renewed meaning, utility, devotion, and sometimes arresting beauty”. If we define the global pop music as an industrial product distributed and marketed to all parts of world which technological communication can reach, the formation of micromusics can be seen as analogous to the creative transformation and second use of industrial products as described by Cerny and Seriff (1966).

The impulse leading to hybridization a “local” and a “global” style is subject to discussion. In some cases, it appears like a naive expression by local culture artists of the impact of global culture on them; in some other cases it is a more planned and conscious act of trying to find ways to gain a place in local or global scenes.

Finding a place in a specific popular music scene isn’t that easy at all. If one has such will, then “significance” becomes the keyword leading to the target. This is the record industry’s duty to see the upcoming trends and or even create the trends using

public relations methods, and invest on musicians that have the potential of being part of those trends.

In his article covering the marketing strategies of global popular music industry, Negus (2001) reveals a series of very particular judgments formulized by the senior executives in the market as a means of valuing music and performing artists:

1. Aesthetic judgments about the instruments, tempos, rhythms, voices and melodies that are able to 'travel well'. Semiotic judgments about the type of images – faces, bodies, clothing styles – that are considered more suitable for an 'international audience'.
2. Political judgments about areas of the world considered to be 'unstable' or where certain types of music are banned for moral or religious reasons.
3. Economic judgments about the number of potential consumers who can be reached and assessments about parts of the world where the corporation may have difficulty collecting revenue.
4. Marketing judgments about the arrangements for the distribution of recordings (the availability of radio, retail outlets, television broadcasting) and the 'penetration' of the technologies of musical reproduction (tape machines and CD players)
5. Financial legal judgments about the existence of copyright law that will ensure that recordings broadcast by the media, played in public and circulated for purchase, will generate rights revenue that will accrue to the corporation. Hence, the so-called 'global markets' tend to be those which have strictly enforced copyright legislation and highly priced CDs rather than cheaply priced cassettes (so Japan is an important global market, whereas India is not).

So, the record industry, having a strategic and commercial perspective as seen above has to know which artist or music can be "significant" in which ways. Also the artist even in the beginning of the career when there may not be a professional manager or agent involved, creates a self-design sometimes instinctively sometimes consciously, in search of gaining significance to some extent. This situation presents a picture where the artist and the music he/she/they produce is a total and complex message sent to the audience. The effectiveness of this message lies in the level which its target mass encodes it, in other words in its competence. Brackett (1995) writes the five levels of competence as defined by Stefani (1987):

**General Codes (GC):** basic conventions through which we perceive or construct or interpret every experience (and therefore every sound experience). This is the "anthropological" level of musical competence that everyone may exercise;

**Social Practices (SP):** cultural institutions such as language, religion, industrial work, technology, sciences, etc., including musical practices (concert, ballet, opera, criticism);

**Musical Techniques (MT):** theories, methods, and devices which are more or less specific and exclusive to musical practices, such as instrumental techniques, scales, composition forms, etc. It is at this level that one usually finds the definition of music as “the art of sounds”;

**Styles (St):** historical periods, cultural movements, authors, or groups of works: that is, the particular ways in which MT, SP, and GC are concretely realized;

**Opus (Op):** single musical works or events in their concrete individuality.

Stefani (1987) formulates two main levels of competence as “high competence” and “popular competence”. High competence perceives the pieces as individual works while popular competence has a perception more on the levels of General Codes (GC) and Social Practices (SP) (Brackett, 1995).

This perspective reveals the motivation brought by the conditions lying behind the production of micromusics, sometimes bringing out so “significant” music that the artist is marketed globally by the industry, in other words, becomes part of the global music scene. However, local and global audience have different perceptions of music regarding to the criteria shown above, and such passage from local scene to global scene may force some arrangements in order to provide a continuity in the “significance”.

The case of Brazilian Thrash Metal band Sepultura is a very good example of this. In the first part of their careers, being an American-like Thrash Metal band in Brazil was a so uncommon feature for the local scene that they didn’t need to use local elements in their music the way people would recognize at the first moment. Then, things developed well for the band and they became a part of the global scene, being the first Brazilian band to gain such international interest and acceptance and they had to move to United States to follow that career. After moving to United States, they felt need to use Brazilian elements in their music in a more direct way, because at that point, that was the feature that could make them interesting in the scene they appear. Most musical hybridization today are results of a search for the features that would make the artist appear “original” and “different” in the scene it belongs to (Erol, 2005).

### 3.3 Mechanics of hybridization

Beyond the motivation or reasons lying behind it, how does work the mechanics of hybridization process in the pure musical sense? In order to make the features coming from different parent musics, one has to make them function well together. What is the chemical knowledge explaining the inner structure of any style of music? How do we recognize different styles and from which aspects does our perception make these generalizations: instrumentation, pitch relations (vertical or horizontal), rhythmic character, tempo, form, dynamics, texture or text? The response is that our brains have the capacity of being sensitive against all of these parameters and many others even if we are not conscious about it. This is the way ordinary music listener is capable of making categorizations of different musics he/she hears. All the perceived musical aspects are potential communication basis between the musician and the listener.

Merwe (1989) theorizes the issue about musical features around a generic device idea which he calls a “Matrix”. According to Merwe (1989), a matrix is a “unit of musical communication”. Like any communicative object, it has a source and a receiver. The source in this context is either the composer or the player in case of improvisation and the receiver is the listener. In ideal circumstances, it is intended by the composer and received by the listener. Even the fundamental musical basis of a tradition is defined by matrices. For example, in typical Western European Music, an octave is divided into twelve equally distant pitches, there is octave equivalency, the time is organized into regular beats with some typical groupings having similar accent character. The dominant-tonic resolution is a matrix recalling traditional Western Music at the moment it is heard. Merwe (1989) says that any music is a combination of many matrices giving the music its character in many different aspects. Each matrix has a life: they are born, they live and when overused they may die out. The more the matrix is simple, the more it is durable. Perfect fifth is still alive while baroque fugue is not. It is possible for a matrix to be transferred from one style to another or revived in different contexts even long time after it was dead (Merwe, 1989).

The matrix approach is explicative in revealing the chemistry of hybridization. Each hybridization is the production of a new combination of matrices recalling both parent musics, symbolizing some sort of mix between the sources of these musics.

The more parent styles have matrices in common, the more they have the potential to produce a good working hybrid when they meet.

Basing on the theoretical approaches put forward by Merwe (1989) and Adorno (1941); Altınbüken and Beşiroğlu (2013) argue that many pieces in various popular music styles are very similar at the structural level, as in popular music the concept of composition comprises of only a vocal melody and related lyrics. In this case, the differentiation in style comes from more superficial elements like timbral palette (instrument colors) and textural organization, which are subject to vary from one performance to another. Hence, as it is the case with cross-genre cover versions, one single song can be interpreted in different popular music styles by changing these elements, which are all seen as part of ‘arrangement’ and the song will still be considered as the same ‘composition’ (Beşiroğlu and Altınbüken, 2013).

This perspective explains the mechanism lying behind the fusion of genres in popular music, including the practice of using non-metal elements in a heavy metal song composition. These non-metal features may originate either from other popular music styles or from various folk or traditional music traditions, as in the case of Pentagram.

When it comes to the hybridization practices inside a general framework of heavy rock or metal music styles, Walser (1993) focuses on the fusion of some European classical music elements into the extreme rock genres. Walser (1993), calling this practice an “appropriation”, writes about the practices of artists like Randy Roads, Yngwie J. Malmsteen and such, who incorporate late baroque style chord progressions and paganini-like virtuoso violin playing techniques into metal music.

This term, “appropriation” can easily be applied also to the practice of incorporating non-western musical elements as well, which actually defines the case of Pentagram.

### **3.4 Selected examples of heavy metal bands that use local music elements**

Like Pentagram, there are other heavy metal bands that include their local musical patterns in their music. I selected two prominent bands here to mention; Orphaned Land from Israel and Sepultura from Brazil.

### 3.4.1 Orphaned Land

In 1992, the band changed its name from the original Resurrection to Orphaned Land. Orphaned Land fuse progressive, doom, and death metal as well as Middle-Eastern folk music and Arabic traditions in a form of Oriental metal. Each album has some concept related to two extremes: a meeting of east and west, past and present, light and darkness, and God and Satan.

The band's first album was *Sahara* (1994) which was originally released as a demo. The second album, *El Norra Alila* (1996), had many eastern/oriental influences, such as "El Norra Alila" ("Illustrious God"), based on a poem sung during Yom Kippur as a plea of forgiveness. It also included songs with traditional oriental Jewish piyyut and Arabic melodies. The album explored the themes of light and darkness, as well as conveying the message of commonality between the three main Abrahamic religions (Judaism, Islam, and Christianity).

The third album, *Mabool: The Story of the Three Sons of Seven* (the Hebrew name for the Deluge, depicted in the Bible and Noah's story), released in 2004, was seven years in the making. It tells the story of three sons (one for each Abrahamic religion) who try to warn humanity of a flood coming as punishment for their sins. Musically, the album contains oriental instruments, two choruses, traditional Yemenite chants sung by Shlomit Levi, and quotes of Biblical verses from the story of the deluge, read by vocalist Kobi Farhi. After *Mabool*, Orphaned Land released an EP, *Ararat* (2005) named after Mount Ararat. Despite their songs drawing on biblical themes, the band have said that they are not religious.

On January, 2010, Orphaned Land released the follow-up to *Mabool*, entitled *The Never Ending Way of ORWarriOR*. OrWarrior means "Warrior of Light," and the concept is the battle between light and darkness. The album has a different sound than *Mabool*, and was mixed by Steven Wilson of Porcupine Tree. The first single from the CD was entitled *Sapari* and was put on MySpace with two other tracks, *Vayehi OR* and *Disciples of the Sacred Oath II*. In early 2011 *ORWarriOR* was rated the Metal Storm #1 progressive metal album of 2010 by users with 421/1130 total votes.

In 2008, Orphaned Land was featured in the documentary *Global Metal*, a film by the creators of *Metal: A Headbanger's Journey*.

On May 22, 2010, Orphaned Land performed as the opening act to Metallica's show in Israel. Following this, the band went on a festival tour in the summer of 2010, promoting their latest album *The Never Ending Way of ORWarriOR* with appearances at such festivals as Wacken Open Air, Summer Breeze Open Air, Sonisphere Festival, Gods of Metal, Rock Hard Festival and more. After the summer festival tour, the band will go on a North American tour in support of Katatonia, along with Swallow the Sun. This will be followed by a tour of Europe supporting Amorphis along with Ghost Brigade.

They performed on June 19, 2011, at the French Metal Festival Hellfest held in Clisson, near Nantes. And in February 2012, they performed at the Alcheringa (festival) at Indian Institute of Technology Guwahati (IIT), India. (Url-2)

Below are presented a few examples from pieces by Orphaned Land, illustrating the use of local elements.

In this example we see at the same time Kürdi makam and düyek usul together. Stepwise use of the pitches in the order of 1-2-7-1 shows kürdi makam characteristic. Syncopatic use of the sets sixteen and eight notes show düyek usul's characteristic. This feature refers the section called use of makams and usuls together which will be mentioned later in the analysis chapter.

### Ocean Land Intro

Orphaned Land



**Figure 3.1** : Introduction riff of "Ocean Land".

This section is played by bağlama under the vocal line. It operates as a regular guitar riff in the song, only difference is the instrumentation. This feature refers the section called the use of instrument timbre which will be mentioned later in the analysis chapter.

### Ocean Land Bağlama Riff 01:04

Orphaned Land



**Figure 3.2** : "Ocean Land" bağlama riff.

Here we see a typical arasaz motif leading to a guitar solo. The final note is F sharp; only difference from the traditional using a descending group of notes instead of an ascending one in the end of the bar but this descending fragment is just an ornament, this motif comes second time within the solo, this time completely in ascending manner. Arasaz generally operates as a constructional fragment of the main melody. In the second repetition of arasaz, we understand that the guitarist evolves his solo phrases around this arasaz motif. Moreover, we hear it third time, this time leading to the vocal melody which is firstly introduced just as a coda section of the song. This phrase is considered as a preparing motif to the main melody, although the main melody is also an instrumental part, this piece of motif functions just like a traditional arasaz motif within the vocal melodies. This feature refers the section called use of stylistic characteristics which will be mentioned later in the analysis chapter.



**Figure 3.3 :** “Ocean Land” arasaz section.

### 3.4.2 Sepultura

Sepultura was formed in 1984 in Belo Horizonte, the capital city of Minas Gerais, Brazil. The band was founded by teen brothers Max and Igor Cavalera. They chose the band name Sepultura, the Portuguese word for “grave”. The brothers’ early influences included Led Zeppelin, Black Sabbath and Deep Purple, and the popular metal and hard rock artists of the early 1980s, such as Van Halen, Iron Maiden, Motörhead, AC/DC, Judas Priest and Ozzy Osbourne. They would travel to a record shop in São Paulo that mixed tapes of the latest records by American bands. Their listening habits changed dramatically after being introduced to Venom. The Cavalera brothers started listening to bands such as Kreator, Sodom, Megadeth, Exodus and Exciter. After several early membership changes, Sepultura established a stable lineup of Max on guitar, Igor on drums, vocalist Wagner Lamounier, and bassist Paulo Jr.

After about a year of performing, Sepultura signed to Cogumelo Records in 1985. Later that year, they released *Bestial Devastation*, a shared EP with fellow Brazilian band *Overdose*. It was self-produced and recorded in just two days. The band recorded their first debut full-length album, *Morbid Visions*, in August 1986.

In early 1987, Jairo Guedes quit the band after losing interest in playing death metal. Jairo was replaced by São Paulo-based guitarist Andreas Kisser, and they released their second studio album, *Schizophrenia*, in 1987. The album reflected a stylistic change towards a more thrash metal-oriented sound, while still keeping the death metal elements of *Morbid Visions*. *Schizophrenia* was an improvement in production and performance, and became a minor critical sensation across Europe and America as a much sought-after import. The band sent tapes to America that made radio playlists at a time when they were struggling to book gigs because club owners were afraid to book them due to their style. The band gained attention from Roadrunner Records who signed them and released *Schizophrenia* internationally before seeing the band perform in person.

The band's third studio album, *Beneath the Remains*, was released in 1989. The album was recorded in a rustic studio in Rio de Janeiro while the band communicated through translators with the American producer Scott Burns.

In January 1991 Sepultura played for more than 100,000 people at the Rock in Rio II festival. The band relocated from their native Brazil to Phoenix, Arizona in 1990, obtained new management, and recorded the album *Arise* at Morrisound Studios in Tampa, Florida. By the time the album was released in 1991, the band had become one of the most critically praised thrash/death metal bands of the time.

Sepultura's fifth album, *Chaos A.D.*, was released in 1993. It saw a departure from their death/thrash metal style, adding elements of industrial and hardcore punk.

Sepultura's departure from death and thrash metal continued with their sixth album, *Roots*, which was released in 1996. On this album the band experimented with elements of the music of Brazil's indigenous peoples, and adopted a slower, down-tuned sound. The album was hailed as a modern day heavy metal classic.

Max ultimately left the band after a performance at Brixton Academy in England on December 16, 1996, and later formed a new band, *Soulfly*. The remaining members of Sepultura announced that they would continue with a new lead vocalist. In 1996,

Sepultura performed “War (Guerra)” for the AIDS benefit album *Silencio=Muerte: Red Hot + Latin* produced by the Red Hot Organization.

Sepultura chose American singer Derrick Green from Cleveland, Ohio as their new front man. The first album with the new lineup was *Against*, which was released in 1998.

After recording *Revolusongs*, an EP of covers in 2002, the band released their ninth studio album, *Roorback*, in 2003. In 2005, the band played in Dubai for the annual Dubai Desert Rock Festival. In November of that year, a live double DVD/double CD package, *Live in São Paulo*, was released. This was the first official live album from the band.

Sepultura’s tenth album, *Dante XXI*, was released on March 14, 2006. It is a concept album based on Dante’s *The Divine Comedy*. Music videos were recorded for the songs “Convicted in Life” and “Ostia”.

In a 2007 interview with *Revolver Magazine*, Max Cavalera stated that he and Igor would reunite with the original Sepultura lineup. Igor left and formed Cavalera Conspiracy with his brother.

Sepultura released the album *A-Lex* on 26 January 2009. This was the first Sepultura album to include neither of the Cavalera brothers, with bassist Paulo Jr. as the sole remaining member from the band’s debut album.

The band was one of the featured musical guests at the Latin Grammy Awards of 2008 on November Sepultura supported Metallica on January 30 and January 31, 2010 at Morumbi Stadium in São Paulo, Brazil. The two concerts were attended by 100,000 people. The band filmed a concert DVD in 2010. Sepultura played at Kucukciftlik Park, Istanbul, on April 27, 2010. On August 8, 2010 visited the UK to play at the Hevy Music Festival near Folkestone.

On July 6, 2010, it was announced that Sepultura were signed with Nuclear Blast Records, and would release their first album for the label in 2011. The band confirmed that there would be no reunion of the classic lineup. On March 1, 2011, Sepultura had completed recording their new album, entitled *Kairos*, which was released in June 2011 (Harris, 2000), (Url-3).

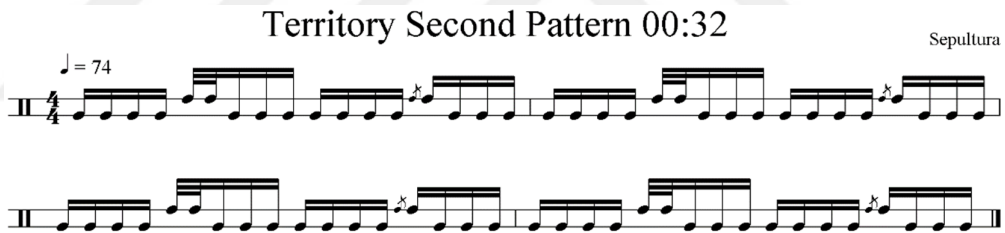
Below are presented a few examples from pieces by Sepultura, illustrating the use of local elements.

This section comes as an introduction of the song. This rhythmic pattern reminds traditional Brazilian drumming. This feature refers the section called use of traditional rhythmic patterns.



**Figure 3.4 :** “Territory” introduction rhythmic pattern.

We see another pattern with almost half tempo of the previous part. The same pattern is repeated with one slight change; the first note of the second group is played as two sixteen notes, in the second repeat it is played as one note with a grace note. This feature refers the section called use of traditional rhythmic patterns.



**Figure 3.5 :** “Territory” second rhythmic pattern.

## **4. ELEMENTS THAT BUILD PENTAGRAM'S MUSIC**

### **4.1 Features of heavy metal and its sub-genres and description of Pentagram's music in heavy metal terms**

In order to understand Pentagram's music, it is needed to have an idea about heavy metal and Turkish musical elements, which the band uses. First, the characteristics of heavy metal and its sub-genres will be explained. Then basics of traditional Turkish music, makams, and usuls, relevant terms about them and the formal characteristics of Turkish music will be shortly defined which Pentagram uses in their songs.

Heavy metal, after rock and hard rock, is an umbrella term used for almost all metal sub-genres. The "power chord" which is ringing the first and fifth degrees of a chord with the electric guitar usually with certain rhythm and articulation pattern and the triton interval is the initial characteristics of the music.

Steady 4/4 medium tempo drums with the accompaniment of a simple bass line and one or two electric and distorted guitars, and a dirty vocal are the general characteristics of the genre. If there are two guitars, one plays chord progression as a rhythmical background with bass and the other plays the melodies or riffs and solos.

The song forms are usually regular; melody or riff, verse, pre-chorus, chorus, repetition of riff, second verse, pre-chorus, chorus, guitar solo and/or bridge and several repetitions of the chorus for the last time. Of course, over the years, the use of instruments and forms have changed; the unusual long forms, the use of twin pedals in drum sets, the solo use of bass with effects, tuning the guitars in D and different vocal techniques such as growling and screaming became popular.

The drum usually plays 4/4 in heavy metal, 12/8 in marshy power metal and other beats can be seen in bands that are more progressive. The bass generally follows the drums, playing the tonic of the chords. With musicians like Cliff Burton of Metallica and Steve Harris of Iron Maiden, the approach to playing the bass guitar in heavy metal changed. Cliff Burton introduced the solo conception to heavy metal and Steve

Harris brought the practice of melodically filling between the chord progressions with the use of fourths. This practice influenced many bass players in the genre.

The rhythm guitars generally play power chords, which means playing the first and fifth degrees of the scale together. The most typical rhythmic pattern is given below in the example, which is giving accent on third and sixth beats out of eight; “Two Minutes to Midnight” (1984) by Iron Maiden can be an example to this. Since the guitar has distortion effect, the third is usually omitted, but this and other semi-consonant/dissonant intervals can be also played, that way guitars are heard as dirty.

### A Mostly Used Rhythmic Pattern in Heavy Metal Music



**Figure 4.1** : A mostly used rhythmic pattern in heavy metal music.

The lead guitar plays the melodies, riffs and solos with usually certain playing techniques like sweep picking, which is playing the scale notes stably on one position very fast. Tapping is playing the scale notes again very fast just on the fingerboard with the help of the first and second fingers of the right hand.

The vocals: whether clean, dirty, screaming or growling, they should have a unique timber and stimulating quality. The most well-known vocalists like Rob Halford and Bruce Dickinson have that quality which grasps the audience from the very first breath in the song. Also sound taste has been going through different levels. When we look at early albums we hear more mid and treble frequencies, but in the latest albums this is the opposite; the bass frequency is more popular. In addition, the approach to musical arrangement has changed: the more complicated forms and harmonic progressions of the 1960s and 1970s have left their place to rather simple ones since the beginning of the 1980s.

It is important to mention heavy metal and hard rock concepts. The first bands such as Led Zeppelin and Deep Purple were named as hard rock but they were actually the first bands who inspired the heavy metal bands, which appeared right after them. Today, those names' use is still shady: the big dilemma is about Guns 'n' Roses. It is of course natural to swap the characteristics, since they are brother genres. That is why the widely used website Myspace offers three genre options to the music bands.

Because a hard rock fan is also probably a heavy metal fan and it is easier and to make a cross listening to discover different bands in the internet.

#### **4.1.1 Timbral content, instrumentation and general texture in metal music**

The main timbral identity of heavy metal style is basically a lead vocal (most of the times male voice) distorted to little or much extent, highly overdriven electric guitars supported by electric bass mostly doubling the guitars in the lower register and acoustic drum set played constantly at forte dynamic. Different vocal styles used with those instruments are revealed below in detail.

The overdriven guitar sound or distortion effect in other words is the central timbral symbol of heavy metal music. The history of electric guitar actually starts from early 20th century, namely 1920s, long before the birth of metal music. The first electric guitars were originally designed by guitar makers and instrument manufacturers. The first experiments were done by guitar innovator Les Paul who attached microphones to guitars. Some of the earliest electric guitars adapted hollow bodied acoustic instruments and used tungsten pickups. The first electrically amplified guitar was designed in 1931 by George Beauchamp, General Manager at National Guitar Corporation with Paul Barth who was Vice President.

This was followed by the prototype for the one-piece cast aluminum “Frying Pan” built by Harry Watson, factory superintendent of National Guitar Corporation. Commercial production began in 1932 by the Ro-Pat-In Corporation (Electro-Patent-Instrument Company Los Angeles), a partnership of Beauchamp, Adolph Rickenbacker, and Paul Barth, which, by 1934 was renamed as Rickenbacker Electro Stringed Instrument Company. During the big band era, as orchestras increased in size, the need for the amplified guitar became bigger and bigger since guitars had to be used with another instrument family with huge dynamic capacity, namely large brass sections.

The first electric guitars used in jazz were acoustic guitar bodies with electromagnetic transducers. This structure lately evolved into solid body electric guitar, which is made of solid wood, without functionally resonating air spaces, sounding relatively more modern and aggressive. Les Paul then designed and built a functionally solid body electric guitar from an acoustic arch-top instrument. Although Gage Brewer, aiming to solve the feedback problem associated with

hollow-bodied electric guitars, had already developed a guitar with a top heavily reinforced in 1932; it was Les Paul's solid body guitar, which brought the permanent solution in 1940. The figure below shows the different design and architecture of two main types of electric guitar: Gibson's Les Paul and Fender's Stratocaster.



**Figure 4.2 :** Two classical types of electric guitar: Gibson's Les Paul 1954 (up) and Fender's Stratocaster 1950 (down). (Url-4), (Url-5).

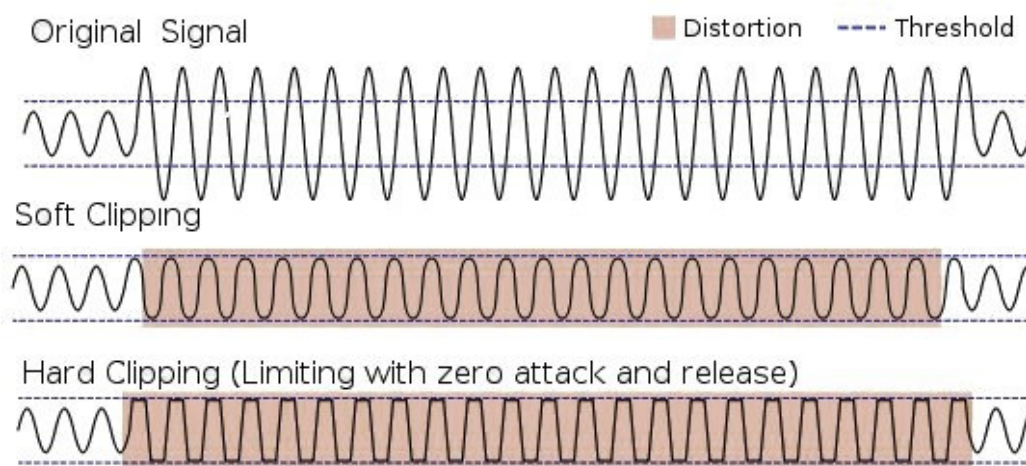
While the history of the innovation of electric guitar is roughly as it is summarized in the previous paragraph, it remains incomplete without references to developments in the guitar amplifiers and sound effects. The first electric guitar amplifiers were relatively low-fidelity, and would often produce distorted sound when their volume (gain) was set higher than their design limit or if they were slightly damaged, which was the case with the amp that produced the earliest recorded example of distortion in rock music in 1951. It was the amp of guitarist Willie Kizart who was playing with Ike Turner and the Kings of Rhythm during a concert. The song was entitled "Rocket 88", and he was using an amplifier that had been damaged in transport.

In the early 1950s, rock guitarist Willie Johnson of Howlin' Wolf began deliberately using "warm" distorted sounds and Chuck Berry's song "Maybellene" (1955) includes a guitar solo with warm overtones. This was later continued with by other

guitarists who modified their amplifiers and speakers to get distortion effect, and finally came out the first distortion producing effect box, named Maestro “Fuzz Tone” Model FZ-1, released in 1962. In 1966, Jim Marshall from Marshall Amplification began modifying his amplifiers in order to obtain a “brighter, louder” sound and fuller distortion.

Among the early fuzz boxes, can be cited Mosrite FuzzRITE and Arbiter Group Fuzz Face used by Jimi Hendrix, the Electro-Harmonix Big Muff Pi used by Hendrix and Carlos Santana, and the Vox Tone Bender used by Paul McCartney on “Think for Yourself” and other Beatles recordings. In the late 1960s and early 1970s, hard rock bands like Deep Purple, Led Zeppelin and Black Sabbath started using heavy distortion and high volume in combination obtaining what would eventually become the heavy metal sound. Figure below shows the difference between signals belonging to clear, slightly overdriven and heavily distorted guitar sounds.

It is possible to explain this figure simply like that: Sound is vibration, and vibration is made of waves. The pick-ups on electric guitars convert sound waves in to electric signals, which also have waveform. When the sound is clear, the signal is transmitted without loss, with all the waveform represented as signal. When the amplitude of the signal becomes bigger than the maximum capacity of cables, the signal becomes distorted, hence the parts that surpass the maximum amplitude limit, are clipped. When the signal is slightly overdriven, the waveform is distorted and the clipped parts are so big that the remaining signal has a square shape.



**Figure 4.3 :** The difference between signals belonging to clear, slightly overdriven and heavily distorted guitar sounds. (Url-6)

With the use of high distortion, guitar-playing practices also saw a revolution. Because the distorted signal is very rich in overtones, only perfect intervals like perfect fourth, perfect fifth and perfect octave sound consonant on a guitar with distortion effect and imperfect consonances normally used as building blocks of triadic chordal structures are most of the times avoided in the accompaniment routine. As a result, conventional triadic chord structure is replaced by what is termed as a “power chord”, an open fifth chord without a third, substituting both a major and a minor triad with the same root.

Triads and especially major triads are still used usually in blues harmony context with relatively less heavy distortion effect. The other big change in the nature of guitar sound is the sustain potential. By the nature of any plucked string instrument, the sound can be sustained only for a limited number of seconds and then it dies away, forcing a somehow percussive playing style not featuring long sustained notes. This limitation has changed with the introduction of high distortion effect, which compresses the signal so much that the sustain time is extremely prolonged, changing the playing style towards the practices related to bowed string instruments.

In this case, the habit of using guitar as a percussive chordal accompaniment instrument is hard to keep in practice, since the percussive quality of the sound is lost. Another new playing technique is adapted from classical guitar pizzicato to avoid this loss. The pizzicato articulation in classical guitar is executed by striking the notes while muting the strings by putting the palm of the right hand very near the bridge, obtaining a very pointillistic sound like pizzicato notes of orchestral strings. In electric guitar, such muted notes, termed as “palm mutes”, are used in alternation with the long sustained chords to produce rhythmically rich accompanimental guitar parts.

While playing major triads incorporated with pentatonic melodic accompaniment figures is typical of 60’s and 70’s hard rock. Early metal guitar styles, a more aggressive and sharper style of rhythm guitar playing has been created in the early 80’s with the newly emerging “new wave of British heavy metal”. Later, thrash and speed metal bands where only power chords and palm muted bass notes were used and triads were avoided in order to leave the traditional bluesy feeling

Besides the electric guitar, the other important accompanimental instrument in a heavy rock band is the bass guitar. In the 1930s, musician and inventor Paul Tutmarc

from Seattle, Washington, developed the first electric string bass in its modern form, a fretted instrument designed to be held and played horizontally. The alteration to a “guitar” form made the instrument easier to hold and transport and the addition of frets enabled bassists to play in tune more easily. However, the Tutmarc invention did not achieve market success. In the 1950s, Leo Fender, with the help of his employee George Fullerton, developed the first mass-produced electric bass. Since the 1960s, the bass guitar has largely replaced the double bass in popular music as the bass instrument in the rhythm section while the types of bass lines performed by the bassist vary widely from one style of music to another, the bassist fulfills a similar role in most types of music: anchoring the harmonic framework and laying down the beat.

The bass guitar is used in many styles of music including rock, metal, pop, punk rock, country, reggae, blues, and jazz. It is used as a soloing instrument in jazz, fusion, Latin, funk, and in some rock and metal styles.

The bass guitar is similar in appearance and construction to an electric guitar, but with a longer neck and scale length, and four, five, six, or eight strings. The four-string bass—by far the most common—is usually tuned the same as the double bass, which corresponds to pitches one octave lower than the four lower strings of a guitar (E, A, D, and G). The bass guitar is a transposing instrument, as it is notated in bass clef an octave higher than it sounds (as is the double bass) to avoid excessive ledger lines. Like the electric guitar, the bass guitar is plugged into an amplifier and speaker for live performances.

As may be observed in the two given figures related to different guitar riffing styles in classical rock and thrash metal, bass guitar parts in classical rock are relatively more independent from guitar riffs whereas heavy metal guitar rhythms that include strict ostinato patterns played in the lower register of the instrument with heavy distortion force the bass lines to strictly double the guitar riff in one octave lower in order to avoid a noisy blur in the bass and baritone register.

While the accompaniment with definite pitch instruments is mostly provided by electric guitar and bass guitar the way it is explained in previous paragraphs, the indefinite pitch part, which comprises basically the percussion, is handled by a drummer who uses what is called a drum set or a drum kit. A drum kit or drum set is

a collection of drums and other percussion instruments set up to be played by a single player. More specifically, a modern drum kit consists of:

1. A snare drum, mounted on a specialized stand, placed between the player's knees and played with drumsticks (which may include mallets or brushes).
2. A bass drum, played by a pedal operated by the right foot.
3. A hi-hat stand and cymbals operated by the left foot and played with the sticks, particularly but not only the right hand stick.
4. One or more tom-tom drums, played with the sticks.
5. One or more suspended cymbals, played with the sticks, particularly but not only the right hand stick.

Most drummers extend their kits from this basic pattern, adding more drums, more cymbals, and many other instruments. In some styles of music, particular extensions are normal, for example, double bass drums in heavy metal music. On the other extreme but more rarely, some performers omit elements from even the basic setup, again particularly for particular styles of music.

Rhythmic patterns used in hard rock and heavy metal are discussed in the following sub-chapter. Drum sounds used in heavy metal are relatively sharper and drumheads are tuned in a tenser way to provide more accented and pointillistic beats rather than long sounding resonant ones. This is related to the fact that the music is fast and the drum patterns are dense, so, long resonances are to be avoided in order to provide a clear sounding drum part without much note interference.

When it comes to the use of keyboard instruments in heavy metal, one has to first state that it is not a typical feature of the mainstream genre. However, the use of keyboard instruments in rock music has an important past because rock music has soul music as one of its most important roots and keyboard instruments like organ are very commonly used in soul and blues music because this practice originates from black church music in North America, called as Gospel music. Use of Hammond organ as a central accompaniment and lead instrument in rock music is a very typical feature of progressive rock bands in the 1960's, such as: The Doors (keyboard player Ray Manzarek), Deep Purple (keyboard player Jon Lord).

This practice was discontinued after the punk movement, which was a reaction against progressive hard rock movement involving high instrument playing skills and good musicianship; bringing a relatively vulgar and brutal style, which promotes highly limited playing skills in favor of a discourse rejecting organized society and specialization. Because early heavy metal movement has punk music as one of its important roots, this approach was also adopted by metal musicians who were inspired by aggressive punk sound, which did not include keyboard instruments. This attitude made the use of keyboards in metal music such taboo that until the late 1980s, a band that would not respect this red line could be heavily protested by their fans after releasing a record.

In the second half of the 1980s, the use of keyboards was legitimized after Swedish heavy metal guitar virtuoso Yngwie Malmsteen (his real name is Lars Johan Yngve Lannerbäck) has built a bridge between the heavier metal sound and the progressive rock of the 1970s as well as baroque era Western art music harmony and ideas with his band including only one guitarist, himself, and a keyboard player (Jens Johansson) to accomplish the rhythm section. It is not a surprise that his two guitar idols were Ritchie Blackmore of Deep Purple, who also had an eclectic attitude in his lead parts, and Jimi Hendrix for other strictly bluesy parts. Besides the usual accompanimental playing, both Malmsteen and Johansson had instrumental lead parts in the songs. Other bands and artists followed this path. There was simply two ways of using keyboards in metal, the first way was to use them in a very active way like did the progressive rock bands in the 1970s. Yngwie Malmsteen and progressive metal icon Dream Theater are the two forefront names in this category.

There are also gothic metal or ambient metal bands carrying baroque music, church organ music and ambient new age music ideas and sounds into a metal framework by using synthesizers to create timbral colors providing this “ambient” or dark “gothic” atmosphere. The other way was to use the keyboards as only a timbral enhancement element in a music, which was still built essentially on guitar parts. It was actually the widely accepted practice by mainstream hard rock and “hair metal” or “glam metal” bands like Def Leppard, Poison, Skid Row, Cinderella and Guns’n’Roses which follow the path mostly built by Led Zeppelin with some more or less influence of traditional North American musics like Blues and Country; whereas the case was different for heavy metal bands.

The early examples of keyboard use by a guitar-based metal band were given in the albums “Somewhere in Time” and “7th son of a 7th son” by the leading band of NWOBHM Iron Maiden. In this latter way of using keyboards, keyboard players are not credited as members of the band, and they do not appear on any pictures of the band line-up. They are considered only as additional players, which performed in the album recordings, and they usually do not perform on stage during the concerts.

#### **4.1.2 Rhythmic structures used in heavy metal**

In heavy metal music, the instruments, which form the rhythmic texture, are mostly guitars and drums. They sometimes use the same rhythmic character as one body, but for most times guitar riffs and drum patterns use different sub groupings of the same meter to provide polyrhythm and rhythmic displacement without losing the basic regular pulse, which works as a primal instinctive communication tool between the band and the listeners. Figure below includes the introduction of Paranoid by Black Sabbath, as an example including both similar and different sub-groupings in combination.

In the given example, the introductory guitar riff contains 3-3-2 sub grouping in its first measure and regular duple sub-grouping in the second bar. The drum part keeps playing the regular quadruple drum pattern, creating an alternation between the homogeneous and heterogeneous combination. Please note the use of double kick drum and the syncopated accents by crash cymbal at the end.

#### **4.1.3 Harmonic and melodic content in heavy metal**

Heavy Metal, as a result of the mixture of various sources, includes a fusion of blues harmony, traditional European tonal harmony, Celtic-rooted modal harmony, as well as some other chromatic applications which surpass the limit where ends tonal hierarchy.

The basic harmonic language of even early Heavy Metal bands featured a mixture of different harmonic systems; all used in combination thanks to the interval color relations who made a fusion possible.

The leading name who introduced blues-rock played with distorted guitar sound is Jimi Hendrix. In Hendrix’s music, the main harmonic language in all instrumental and vocal parts was prominently blues. While, along with Jimi Hendrix, The Doors

and other American bands had developed a harmonic style as a mixture of traditional and blues harmonies, the growing folk rock movement also brought in modal harmonic influences to pop-rock scenes.

The earliest band which is seen mainly in the heavy metal genre came from Britain, it is Black Sabbath. In Black Sabbath's music, modal harmony and blues harmony were combined as main harmonic elements. Even the most unusual one from the diatonic modes, locrian, was used as a harmonic basis for the song "Black Sabbath".

Another mode popular among the British heavy metal bands is Aeolian. The general modal application of Aeolian harmony shows themselves by the use of b7 as leading tone, with bVII chord working as dominant instead of minor v; therefore, using iv and VI as predominant chords. As an early example of the use of Aeolian mode, could be cited the accompanimental guitar riffs from the song "Paranoid" by Black Sabbath.

Later on, with the emergence of New Wave of British Heavy Metal bands, the Aeolian harmony became one of the prominent harmonic elements along with the pentatonic-based blues. The use of modes sometimes can be very complex, with the mixture of various modal elements in succession. Such idea of mode mixture has its roots in the romantic period European art music where scale degrees from minor mode, such as b3, b6 and b7 are brought with the related minor mode chords into a major mode context.

In progressive rock music of the 1960's this idea of mode mixture was expanded to include other modes such as Dorian and Phrygian. Extreme Heavy Metal genres brought the idea of a non-chordal accompaniment provided using riffs to a point where the riffs were so chromatic that the music could not be identified with tonal or modal references. Since the structure of guitar neck is providing a geometrical view of the intervals without suggesting a difference between the diatonic and non-diatonic scale degrees, such guitar riffs are created most of the times basing on geometrically meaningful intervallic content and therefore they are very easy to analyze by using post-tonal terminology.

#### **4.1.4 Vocal styles in heavy metal**

Vocals in heavy metal could roughly be categorized as vocals with and without pitch definition. The styles with pitch definition could also have a sub division as clean

melodic and distorted melodic. These two singing styles are usually practiced in combination, providing different timbral and dynamic qualities for different parts of a single song, by the same singer. Even mainstream pop-rock singers use these singing styles; they are not reserved only for heavy metal singers.

Vocals without pitch definition include basically all which are termed as “brutal vocals” There is also a sub division here as well, which could be titled as high register brutal, and low register brutal vocals.

Sometimes a single heavy metal song may include vocals with and without pitch definition in its different sections. This practice is also very common in modern Nu-Metal bands using pop rock and extreme metal features in combination.

#### **4.1.5 Description of Pentagram’s music in heavy metal terms**

Pentagram uses these sub-genres’ elements of hard rock and heavy metal: heavy metal itself, thrash metal, progressive metal, and grunge rock. I separate folk metal and oriental metal; although Pentagram is classified under these genres, they use Turkish folk or traditional music elements, not other European or Middle Eastern musical elements. Therefore, this separates the band from the other bands that are named as folk or oriental metal; because of this, I prefer to examine the band locating in its unique situation, rather than comparing it with other bands.

Moreover, I doubt the use of those words, folk and oriental; it is not possible to generalize a popular music genre like that because every band uses its country’s musical features. Heavy metal and hard rock are already U.S and U.K based genres, it is unfair to generalize their most fertile distinguishing channels. It is natural to use Norwegian Black Metal or Florida Death Metal but it is not healthy to call them generally folk metal because more than folk music elements there is a tradition in heavy metal to match certain sound trends with certain regions. When using those tags, it is important to consider their everyday use among the audience and media.

Thrash metal: Pentagram uses thrash metal elements in their all albums. Fast 2/4 beat, chromaticism, syncopated rhythmic patterns are the primal features of this genre. It is possible to see those features mostly in their first two albums. In the last two albums, we see those as parts within the songs.

Progressive metal: The band uses progressive metal elements in their last three albums. Use of simple or compound meters with additive meters, sophisticated, long song forms, sudden modulations are the most important characteristics of the genre. Pentagram starts to use this combination beginning with *Anatolia*, and then they continue to use it in the following two albums.

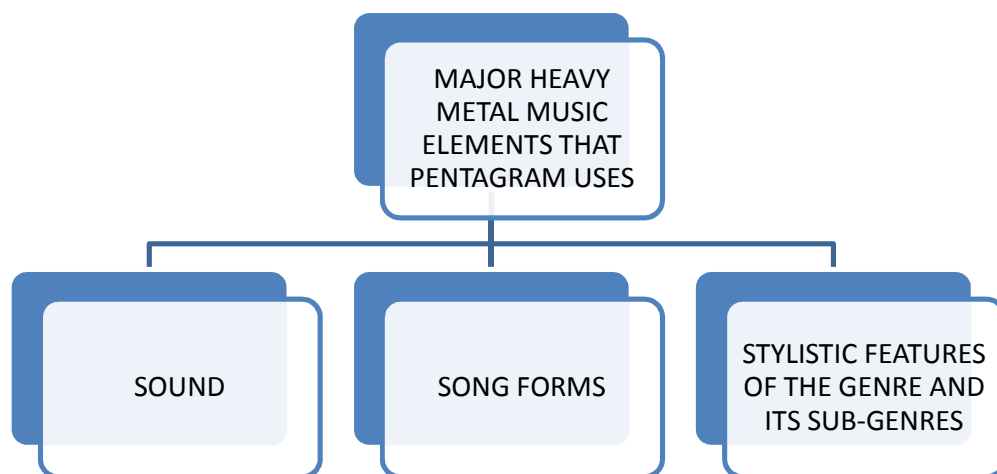
Grunge rock: Grunge rock appeared in the 1990s. A simpler approach to songwriting and a return to chord-based accompaniment rather than riff-based metal, as a result of growing interest for 60's and 70's folk rock and blues rock music guitar, dramatic expressions in the vocal lines are the characteristics of the genre. Pentagram is influenced by a type of back vocal style which is basically the doubling of the main melody four degrees below, especially made popular by the band Alice in Chains.

We can summarize major heavy metal music elements that Pentagram uses:

First, the heavy metal sound; which is comprised of a male vocal, two distorted electric guitars, as one of them lead, the other one is rhythm, an electric bass, and a drum set with twin kick drums.

Second, the song form; which is usually a set of introductory riff, a verse, a pre-chorus, a chorus and repeat of these, then a guitar solo and repeat of chorus again.

Third, stylistic features of heavy metal and its sub-genres; features of heavy, thrash, and progressive metal music, which are already explained above.



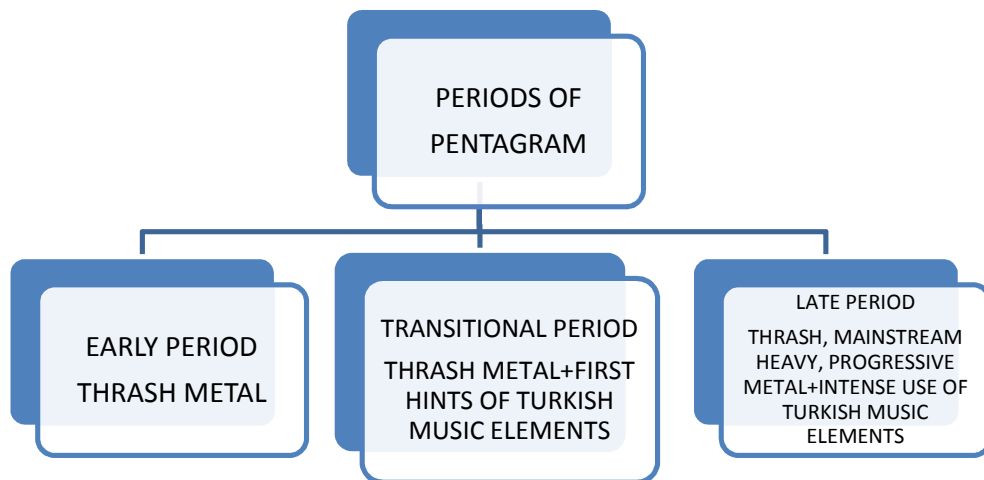
**Figure 4.4 :** Major heavy metal features that Pentagram uses.

The music of Pentagram can be described under three different phases: early period, transitional period, and late period.

The early period shows strong American and German speed –thrash metal influence, speed metal drumming, and non-tonal guitar riffing and brutal growl vocals. The first album of the band, *Pentagram* (1990) represents this style.

The transitional period is mainly under power metal and mainstream thrash metal influence, featuring mainstream metal drumming style used in combination with speed drumming, much more melodic character, slight increase in the use of local musical elements, and distorted melodic vocals sung by a new singer. The second album *Trail Blazer* (1992) is the product of this period.

In the late period, Pentagram’s music turned into a less extreme direction with a mainstream sounding style with strong power metal influence, featuring mostly mainstream metal drumming, mostly melodic vocals and high increase in the use of local elements in many different aspects. We can consider the last four albums, *Anatolia* (1997), *Unspoken* (2001), *Bir* (2002), and *MMXII* (2012) are the products of this late period.



**Figure 4.5 :** Periods of Pentagram’s music.

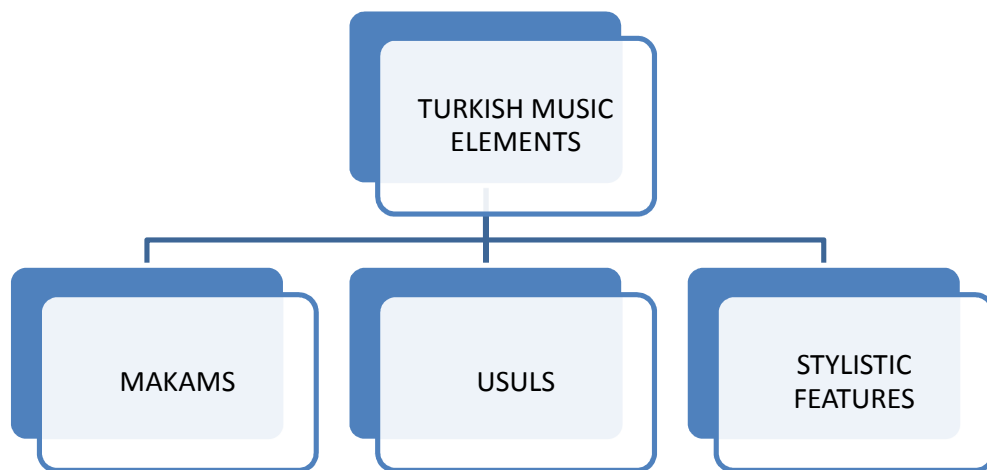
#### **4.2 Turkish music elements used by Pentagram**

Pentagram basically uses three main elements of Turkish music: makams, usuls and stylistic features. There are different systems in explaining the makams with their characteristic intonation features. I prefer Arel-Ezgi-Uzdilek system in this study because it really simplifies and reduces the complex microtonal structure found in

makam music. This approach would be useful in revealing the presence of makam music in Pentagram's songs where nearly all instruments are equally tempered Western instruments, having limited capabilities of producing microtonal pitches during a performance. Moreover, this system still the most common and the easiest system today in order to read, comprehend and perform in a basic level.

Arel Ezgi system is a Turkish music theory founded by Hüseyin Saadettin Arel and Suphi Ezgi in the first quarter of 20. century. It is also called as Arel-Ezgi-Uzdilek system because Salih Murat Uzdilek made the mathematical calculations. This system is based on Rauf Yekta Bey's studies. A whole step is made of nine comas, first, fourth, fifth and eighth comas are used. That way twenty-four unequal intervals are obtained. Considering Çargah makam ( C major) as the basic makam makes the same the natural intervals both on Turkish and Western music notations.

There are three kinds of makam; basic makams, transposed makams and composite makams. They are all made of various tetrachords and pentachords. This system has been criticised by many scholars because of the gap between the actual performance practice and the notation. Nevertheless, almost all the notations are written and Turkish music is thought in the conservatories in this system today. (Signell, 1977).



**Figure 4.6 :** Turkish music elements in Pentagram's music.

#### 4.2.1 Makams

Pentagram uses mainly five makams: Hicaz Humayun, Zirgüleli Hicaz, Nikriz, Kürdi and Hüseyini. Makams are defined and recognized not only their scales but also with their seyir characteristics in Turkish music tradition. (defined below).

Makam is the name of certain scales with their certain seyir characteristics in Turkish music. There are three types of makams: basic, transposed and composite makams. In Turkish music tradition, all written pieces are played four or five degrees below from the written note. So when A (dügah) is seen as a written note, it is played as D or E below.

Seyir is the main feature of a makam. It is the name of a set of melismatic manners in a free improvisation or a composition in a makam scale. It cannot possible to think of a makam just with its scale; its seyir constitutes makam's character. We can say that scale is static and seyir is dynamic. There are makams, which have the same scale but different seyir characteristics.

There are mainly three types of seyir: ascending, descending, and ascending-descending. These types of seyir determine that from which note to start and end the improvisation or the composition. The dominant note (güçlü) can be fourth, fifth or sometimes third degree of the scale. There are also secondary dominant notes (asma karar perdesi) which their importance degrees vary from a makam to another makam. It is a tradition to apply certain çeşnis (colors) on those dominant and secondary dominant notes. Those çeşnis can be performed as a set of embellishments or motifs.

Çeşni is a certain set of pitches and embellishments applied on certain pitches together with certain cadences (kalış). These çeşnis vary from makam to makam. In çeşni, application of embellishments is crucial.

Hicaz Humayun is the most used version in Hicaz Family Makams. It consists of a Hicaz tetrachord on a (dügah) and a Buselik pentachord on D (neva). Its seyir characteristic is ascending-descending. Its dominant note is re and its tonic (karar) is A.

### Hicaz Humayun Makam

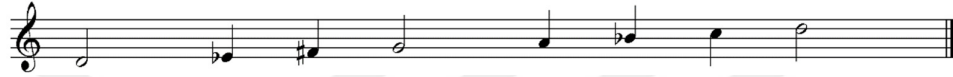


**Figure 4.7 :** Hicaz humayun makam.

In the original example, we see the traditional way of transcription of Hicaz Humayun makam. In the following example, we see the actual set of pitches, which

the band uses in their songs. For the following makams, there will be again two examples for each, which shows the traditional version and the band's version. The most important thing is the guitars do not have the exact makam pitches; they play them according to well-tempered system. The reason I call the scales that are used by Pentagram as makam, it is because the band applies the certain seyir characteristics of each makam. This situation is valid for all following examples.

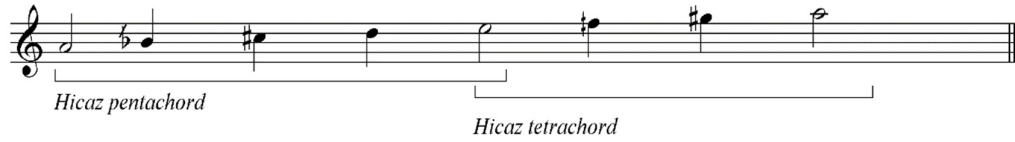
### Hicaz Humayun as Pentagram Uses



**Figure 4.8** : Hicaz humayun makam as Pentagram uses.

Zirgüleli Hicaz is another type of Hicaz Family Makams. It consists of a Hicaz pentachord on A (dügah) and a Hicaz tetrachord on E (Hüseyni). Its seyir characteristic is ascending-descending. Its dominant note is e and its tonic is A. All Hicaz makams' seventh degree note is G but this makam's is G sharp.

### Zirgüleli Hicaz Makam



**Figure 4.9** : Zirgüleli hicaz makam.

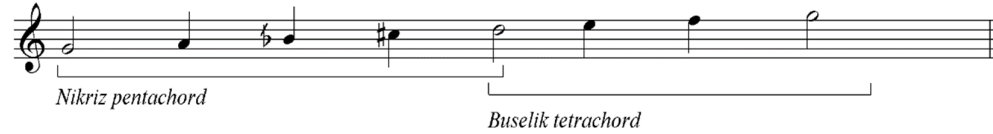
### Zirgüleli Hicaz as Pentagram Uses



**Figure 4.10** : Zirgüleli hicaz makam as Pentagram uses.

Nikriz makam consists of a nikriz pentachord on G (rast) and a buselik terachord on D (neva). Its seyir characteristic is ascending-descending. Its dominant note is D and its tonic note is G.

## Nikriz Makam



**Figure 4.11** : Nikriz makam.

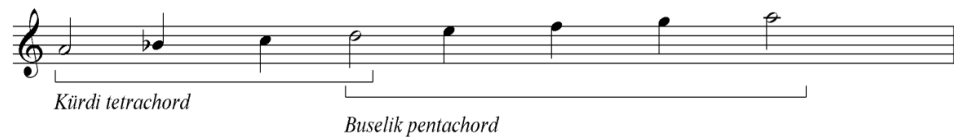
## Nikriz as Pentagram Uses



**Figure 4.12** : Nikriz makam as Pentagram uses.

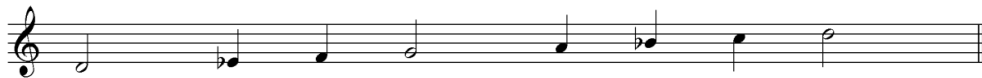
Kürdi makam is one of the most used makams not only in traditional Turkish music but also in Turkish popular music. It is comprised of a kürdi tetrachord on A and a buselik pentachord on D. It is often compared to Phrygian scale, but Phrygian scale uses the fifth degree as dominant but kürdi makam uses the fourth degree. While Phrygian scale is used with its certain characteristic leaps, kürdi scale is performed in a stepwise manner. Phrygian mode is seen intensely in heavy metal music but Pentagram uses this scale with kürdi makam characteristics (Karahasanoğlu, Skoog, 2009).

## Kürdi Makam



**Figure 4.13** : Kürdi makam.

## Kürdi as Pentagram Uses

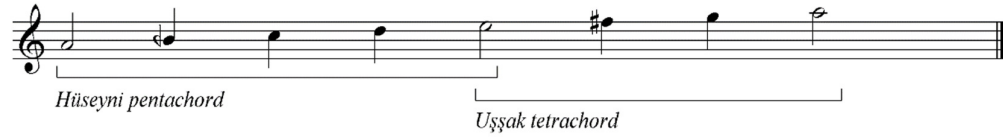


**Figure 4.14** : Kürdi makam as Pentagram uses.

Hüseyni makam is comprised of a hüseyini pentachord on A, and an uşşak tetrachord on E (hüseyini). Its seyir characteristic is ascending-descending. Its dominant note is

E and its tonic note is A. Hüseyini is the one of the most used makams in Turkish folk music (Aydemir, 2010).

## Hüseyini Makam



**Figure 4.15 :** Hüseyini makam.

## Hüseyini as Pentagram Uses



**Figure 4.16 :** Hüseyini makam as Pentagram uses.

### 4.2.2 Usuls

Usul is the general name of the specific rhythmic patterns in traditional Turkish music. Usul is an underlying rhythmic cycle that complements the melodic rhythm and sometimes helps shape the overall structure of a composition. There are basic and additive usuls. An usul can be as short as two beats or as long as 128 beats. There are various usuls until 120 meters, which are comprised of other usuls with different accents.

Usul patterns have standard pronounceable vocables built from combinations of the syllables düm, dü-üm, tek, tekka, teke, te-ek, where düm, dü-üm indicate a strong low beat of single or double duration, and tek, tekka, teke, te-ek indicate various combinations of light beats of half, single or double duration. Long usuls (e.g., 28/4, 32/4, 120/4) are compound metric structures that underlie longer sections of entire compositions.

Usul is often translated as “meter”, but usul and meter are not exactly the same. Both are repeating rhythmic patterns with more or less complex inner structures of beats of differing duration and weight. However, a student learning Turkish music in the traditional performance (meşk) system first memorizes the usul kinetically by striking the knees with the hands. The student then sings the vocal or instrumental composition while performing the underlying usul. This pedagogical system helps

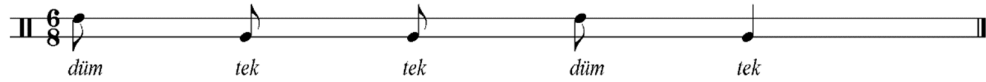
the student memorize the composition while internalizing the underlying rhythmic structure.

Velvele is the name of embellished version of usuls, which is played by a traditional percussive instrument kudüm, mostly used in Mevlevi rituals (Ungay, 1981).

Pentagram uses mainly yürük semai (6/8), aksak (9/8), aksak semai (10/8) usuls; düyek vellele pattern (8/8), 7/8 in 2+2+3 form and 12/8. 7/8 and 12/8 are used as use in Turkish folk music, in terms of their accents and characteristics.

Yürük semai consists of two 3/8s (semai). First and the fourth beats are strong, others are weak. This usul is also the name of a form in traditional Turkish music.

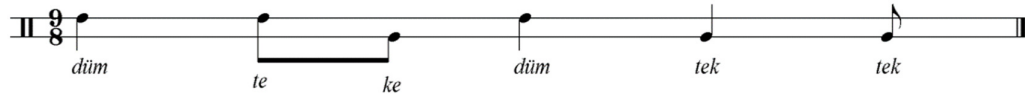
### Yürük Semai Usul



**Figure 4.17 :** Yürük semai usul.

Aksak is comprised of a 4/8 (Sofyan) and a 5/8 (Türk Aksağı). First, second and fourth beats are strong, the other beats are weak. Aksak is also used in Turkish folk music, mostly in Aegean region.

### Aksak Usul



**Figure 4.18 :** Aksak usul.

Aksak Semai consists of two 5/8s (Türk Aksağı). First, third and sixth beats are strong and the other beats are weak. This usul is mostly used in an instrumental form in traditional Turkish music called saz semai.

### Aksak Semai Usul



**Figure 4.19 :** Aksak semai usul.

Düyek is comprised of two 4/8s. This is the velvele version of the usul. Here, first, sixth and seventh beats are strong, the other beats are weak.

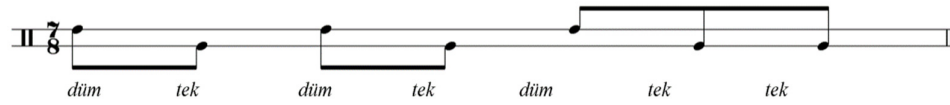
### Düyek Velvele



**Figure 4.20 :** Düyek velvele.

Devr-i Turan usul is comprised of two 2/8s and one 3/8. First, third and fifth beats are strong, the other beats are weak.

### Devr-i Turan Usul



**Figure 4.21 :** Devr-i Turan usul.

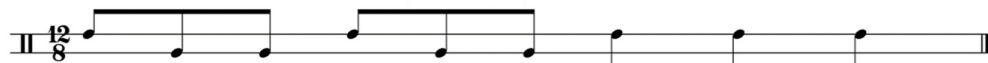
Pentagram uses 12/8 meter in two different forms: one is 3+3+3+3 and the other is 3+3+2+2+2. These two forms are used in Turkish folk music, especially in north-eastern region. In the first form, first, fourth, seventh and tenth beats are strong, the other beats are weak; in the second form, first, fourth, seventh, ninth, and eleventh beats are strong and the others are weak.

### 12/8 (3+3+3+3)



**Figure 4.22 :** 12/8 meter (Form 1).

### 12/8 (3+3+2+2+2)



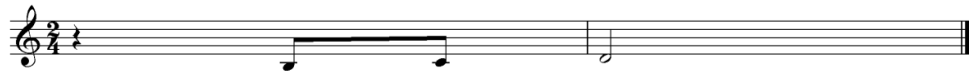
**Figure 4.23 :** Firenkçin usul (12/8 form 2).

### 4.2.3 Stylistic features

Pentagram uses makams and usuls mostly in the way they are used in Turkish traditional music, when it is the matter of formal characteristics the band uses rather Turkish folk music's stylistic features in their music.

First characteristic used by the band is arasaz. Arasaz is a short instrumental part which fills the rests of the vocal part in Turkish music. It usually leads the melody towards tonic with the help of the leading note or carries the melody into a new section, probably to another çeşni. It is usually played as short motifs with stepwise embellishments.

#### An Example to Arasaz



**Figure 4.24 :** An example to arasaz.

Uzun hava is a type of free melodic singing in Turkish folk music. Main types of uzun hava are bozlak, maya, gurbet ağzı, and müstezat. The most important feature of uzun hava is its free performance and this performance's style depends on the singer. It is accompanied by long drone note (dem) sometimes fills singer's rests with arasaz-like motifs (Hoşsu, 1997).

Uzun hava is another feature which Pentagram uses. Uzun hava is a free singing style in Turkish folk music often with instrumental dem (drone) which follows the vocal's melodic line. Although this is a vocal form, the band uses it also in their guitar solos.

Ney is an end-blown flute that figures prominently in Middle Eastern music. In some of these musical traditions, it is the only wind instrument used. The ney consists of a piece of hollow cane or reed with five or six finger holes and one thumb hole. The pitch of the ney varies depending on the region and the finger arrangement.

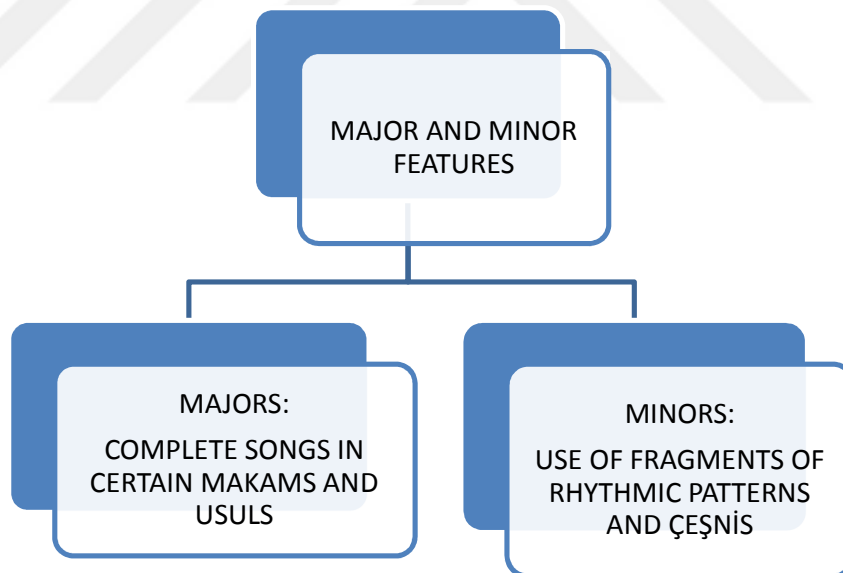
Pentagram uses ney in their last three albums. Ney is used as main instrument in their few of the songs. It plays the main melody and sometimes short solos. In the live shows, ney plays introductory free improvisation solos before some of the songs which operates as taksim but of course the ney player's style is much more different

than a traditional taksim. When he improvises, he focuses on raising the crowd's tension and makes them prepared for the song's atmosphere.

### 4.3 Overview of Pentagram's Music Style According to the Albums

It is possible to evaluate the band's music in two dynamics: big and small gestures. The big gestures are used as themselves and they build the big parts of the songs. For example, the song "Anatolia" is completely in Nikriz scale and in 10/8 Aksak Semai, it is very easy to perceive by the audience.

The small gestures are usually motifs of fragments and they generally used as combinations of stylistic Turkish and Western music elements. For example, the bridge of "Stand to Fall" is made of a typical thrash metal rhythmic pattern and Hüseyini scale, with 6-7-1 melodic cadence together with a characteristic Hüseyini 4-7-5 leap. Although these gestures are not very easy to catch but these features actually form the essence of the band's unique style.



**Figure 4.25 :** Major and minor features.

The tonic of the songs is either in D or E. D is preferred usually for the darker mood and solid sound, E is chosen for the lighter mood and rather for a light sound. The guitars are tuned in drop D tuning. The most of the guitar and the bass parts are simple, played mostly in unison, easy to play and listen. This is also helpful to create a solid sound.

The songs are in the popular song form which is an introductory riff or melody, verse, pre-chorus, chorus, the repetition of these; a guitar solo or a short middle section, preferably the repetition of pre-chorus and a couple of returns of the chorus. The instrumental pieces are rather long and relatively in more experimental forms.


The most used rhythmic patterns are 10/8 (Aksak Semai), 9/8 (Aksak), 7/8, 12/8, and 4/4. Most of the songs are usually in middle tempo (around m.m.100). This tempo can be considered as a perfectly convenient tempo for the audience to accompany rhythmically along with the band in the live shows.

The most used makam scales are Hicaz and Zirgüleli Hicaz, Nikriz, Hüseyini and Kürdi scales. The Zirgüleli Hicaz is used mostly in the last two albums usually in guitar solos in order to open a new section by coloring with augmented seventh without changing the tonal center or the chords.

Another important trait of the band is playing the instruments in the style of a traditional Turkish instrument. For instance, playing the guitar in the style of bağlama, or playing the drums in the style of folk drum and kudüm.

It is possible to see Pentagram's music in two periods. The first two albums *Pentagram* and *Trail Blazer* are in a typical thrash metal style and sound. The last three albums; *Anatolia*, *Unspoken* and *Bir* are a mixture of heavy, thrash, progressive metal and Turkish music, especially influenced by aşık and mystic music.

#### **4.3.1 *Pentagram* (1990)**

There is a rhythmic pattern  in "Pentagram" song which the band produced a slower version later, in the middle section of "1000 in the Eastland" song in *Anatolia* album. This is an important rhythmic pattern, it has been used throughout the band's different stylistic periods, showing that there can be a tendency to a specific musical element in a band, in its different periods.

#### **4.3.2 *Trail Blazer* (1992)**

In the second album *Trail Blazer*, guitar virtuosity comes as a new feature. We hear fast solos mostly in a harmonic minor scale. It is possible say that the band owes the relatively melodic phrases to their new guitarist. Hicaz scale is used in the album for the first time, maybe by the sake of the use of the harmonic minor scale. We also hear Kürdi scale within the song "No One Wins the Fight", but in this album the

makam scales are used just as scales, they do not contain any traditional seyir characteristics. Although there are stepwise uses of the scales, they are decorated by the leaps in order to make them sound more Western. Besides, a part of a Janissary tune called “Ceddin Deden” played by the band partly within the song, almost like the original, only with slight rhythmic variations. The instrumental piece “Trail Blazer” and the melodic ballad “Fly Forever” boosted the album’s popularity.

#### **4.3.3 *Anatolia* (1999)**

With *Anatolia*, we meet completely new band. 10/8 Aksak semai usul and Nikriz scale with makam characteristics are the first striking features. New vocalist Murat İlkan’s voice is very effective throughout the song; his voice’s unique timbre, with well controlled vibrato is very well integrated with the band’s new style and this helps to make the audience being warmed up to this style. Also the duet of soprano and bağlama stands out as a symbolic representation of it. Turkish traditional instrument ney is used as a main instrument throughout the album.

This album is a combination of various stylistic features: Turkish folk and traditional, grunge rock, funk, jazz and thrash, oriental and progressive metal. The traditional stylistic elements are important in this album: especially the uzun hava style. This style is basically a special singing form as free improvisation in Turkish folk music. In the album we come across this style in different parts of the songs: sometimes in the vocal part and sometimes in a guitar solo.

We hear that Hicaz and Kürdi scales are alternating with sometimes their pentatonic versions; Hüseyini makam is used as itself or with its çeşni (color), blending with certain rhythmic patterns of thrash metal. There is one Aşık Veysel cover in the album. The overall sound is distinctive; we can say that this is the best rock production in Turkey up to its time. The simple parts of guitar and bass, played in unison, help to build this sound. It would be fair to say that the band heads towards to American metal sound; the bass frequencies are dominant throughout the album. The previous albums are more close to European thrash metal sound where the middle and treble frequencies are emphasized.

#### **4.3.4 *Unspoken* (2001)**

With *Unspoken*, we understand that the band continues to process the same elements in *Anatolia*. Again we hear Hicaz, Nikriz, Hüseyini and Kürdi scales with flattened seconds, augmented fourths and fifths. Especially guitar parts stand out with their syncopated rhythmic riffs in verses. The guitars also fill the rests of the vocal parts as in the style of *arasaz* which is seen in Turkish folk music.

We hear additive and compound meters, sometimes in *usul* form like 6/4 (Yürük semai), 10/8 (Aksak semai), 9/8 (Aksak), 7/8 and 12/8; and sometimes with their use in Western music. In different parts of the songs guitars and drums are playing special rhythmic patterns which are very similar to *velvele*. In this album there are two instrumental pieces which are unusually in long forms. They are comprised of a couple of different themes which are repeated a couple of times with their variations. In the album keyboard is intensely used and also we hear *mey* and *zurna* in the instrumental pieces.

#### **4.3.5 *Bir* (2002)**

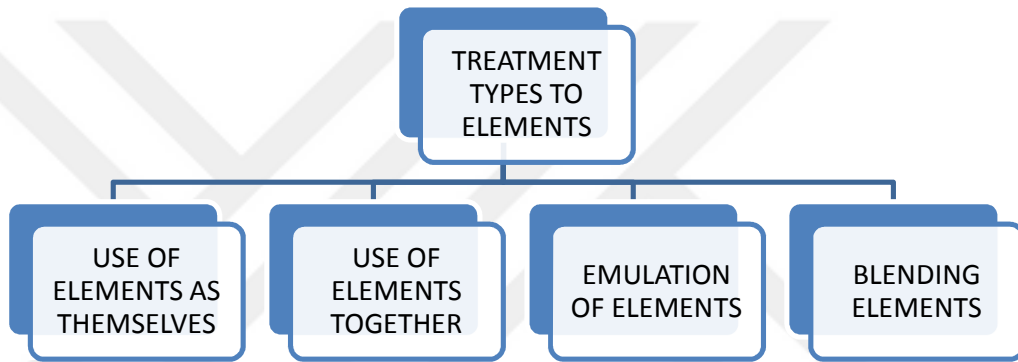
“*Bir*” is in completely in Turkish. The guitars played in the *bağlama* style. *Zirgüleli Hicaz* scale in the guitar solos and the guitarist Hakan Utangaç’s brutal vocal are the new colors of the album. The songs are generally in middle tempo. The songs are simpler comparing to “*Unspoken*”. The back vocals are mostly in octaves rather than fifth, fourths or thirds. There are short parts in thrash metal style to recall the previous albums. The instrumental pieces take place in this album, too. One *Aşık Veysel* and one *Aşık Derdli* tunes are covered by the band.

#### **4.3.6 *MMXII* (2012)**

The album has ten songs, three of them in Turkish. The overall style is similar to the last three albums. Although there are Turkish music elements, there are other songs written without the concern of creation a mixture. This time the lyrics are more personal rather than social issues.

## 5. ANALYSIS OF PENTAGRAM'S MUSIC

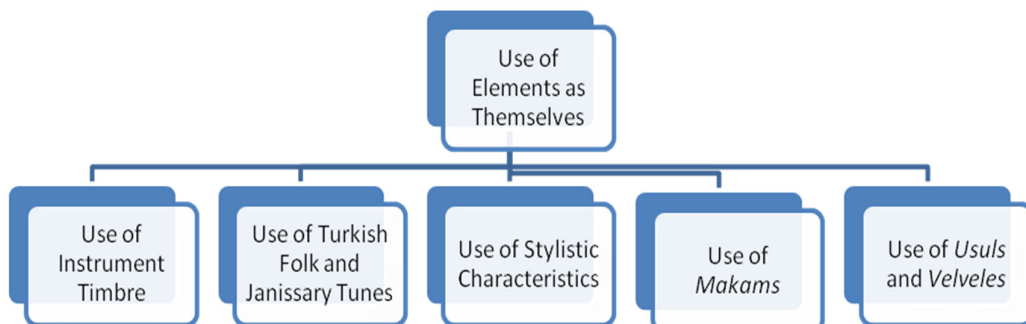
Pentagram uses local-rooted and heavy metal-rooted music elements in four different ways that can be cited as use of elements as themselves, use of elements together, emulating elements and blending elements.



**Figure 5.1 :** Types of treatments to elements.

### 5.1 Use of elements as themselves

In this section, elements that are not modified will be introduced. In this type, the elements are used as themselves, there is no modification or connection, and in other words, they do not affect the functioning dynamics of each other. They are used separately.



**Figure 5.2 :** Use of elements as themselves.

### 5.1.1 Use of instrument timbre

The instruments such as primarily ney, then mey, darbuka, bendir, bağlama, zurna are used in different parts of different songs. Sometimes, the local instrument timbre is used as a mere ornamentation element whereas some other times, it has the function of a lead instrument and plays structurally important lines not played by other instruments in the piece. For example, hearing Ney with the sound of a heavy metal band is a characteristic feature that recalls Pentagram as a band, and especially the band's "Anatolia" and "Unspoken" albums. You can listen to examples of "1000 in the Eastland" for ney, "Behind the Veil" for darbuka and "For Those Who Died Alone" for zurna. Below there is a short section played by bağlama. Soprano joins the music with a solo-like melody while bağlama keeps playing this repetitive part.

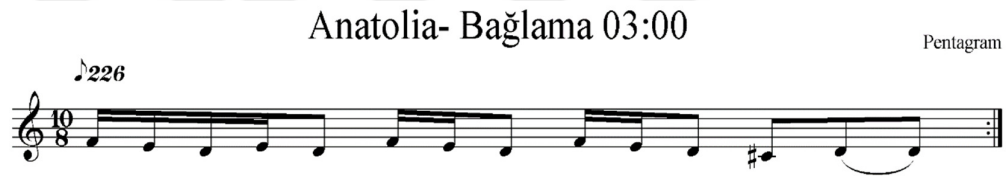


Figure 5.3 : "Anatolia", bağlama section.



Figure 5.4: "Anatolia" soprano solo.

### 5.1.2 Use of Turkish folk and janissary tunes

Using folk tunes as a local music influence in music has a long history in Western culture. In Pentagram's music as well, there are examples related to the use of pre-existing music. However, these are mostly adaptations or cover versions, and the use of pre-existing music as borrowed material incorporated into new original compositions is not very frequent. Among the most acclaimed cover versions by Pentagram, could be cited the main theme from the film score by Maurice Jarre composed for the film "Message", a movie recounting the birth of the religion Islam and very popular in Turkey; and the folk song "Uzun İnce Bir Yoldayım" by Aşık Veysel and Şeytan Bunun Neresinde by Aşık Derdli. The first use of a borrowed local melody in a newly composed piece by Pentagram can be found in the band's second album "Trail Blazer".

It is a closing section to the song entitled “No One Wins the Fight”. Here, the Janissary tune “Ceddin Deden” is used as itself; two minor differences from the original version of the tune are that the whole melody is played through power chords. In other words, it is doubled in perfect fifth, and that the long B note in third and fourth measures is transformed into a series of eight notes to have the melody work like a thrash metal guitar riff. This section comes towards the end of the song and it is not an essential part of the form; rather, it works like an extension.

In this extension section, first, the theme is introduced as a new rhythmic pattern, then follows a new rhythmic section and the song finishes with this theme. In the original version of the tune, as rhythmic accompaniment, there is a velvele pattern, which is düm tek düm tek düm te ke tek ka.

In Pentagram’s version, this velvele is not used, instead, there is a simple 4/4 beat and the tempo is much faster than the original version; however, the melody is played in half time, which actually results into an interpretation that is slower than the original version although the audible tempo is faster.



**Figure 5.5 :** “Ceddin Deden” rhythmic pattern.



**Figure 5.6 :** “No One Wins the Fight”, “Ceddin Deden” theme.

### 5.1.3 Use of stylistic characteristics

Among the stylistic characteristics of traditional Turkish music used in Pentagram songs, the only feature used as itself is the arasaz. In the song titled “Lions in a Cage” examined below, there is a short arasaz which consists of scale degrees 1, 2 and 7. This part comes in the first verse and is repeated in the following verses. In order to understand the phrase better, vocal part example is also given below.

## Lions in a Cage Arasaz 00:30

Pentagram



**Figure 5.7 :** “Lions in a Cage”, arasaz.

## Lions in a Cage Vocal Part

Pentagram



**Figure 5.8 :** “Lions in a Cage” vocal part.

In “Stand to Fall”, there is a short arasaz leading to scale degree 1 with degrees 6 and 7. This fragment comes with pre-chorus section and it is repeated in the following pre-choruses as well. It can also be considered as a fragment of the guitar riff although a usual arasaz is not part of a melody, it is instead just a filling material between different parts of the vocal melody with which it works in combination. I can define the arasaz in “Stand to Fall” as an integrated type of arasaz because it is also a structurally important fragment of the guitar riff. In the example, the first half of the whole pre-chorus is shown.

## Stand to Fall Arasaz

Pentagram



**Figure 5.9 :** “Stand to Fall” arasaz shown in pre-chorus part.

The arasaz found in the song “1000 in the Eastland” examined in the figure below, is relatively longer, again leading to the tonic through scale degrees 3, 4, 5, and 2. This arasaz comes in the verse section and it comes right after each verse line. There is a slight pitch bend on the F sharp and also, F sharp enters slightly earlier of the measure, which is a part of typical arasaz phrasing in Turkish folk music.

You can also listen to “Pain” verse example to hear another version of using arasaz.

♩=134 Pentagram

**1000 in the Eastland Arasaz 01:20**

*vocal.....* *arasaz.....*

**Figure 5.10 :** “1000 in the Eastland”, arasaz.

In the example below containing a guitar riff from Pentagram song “Puratu”, the 9/8 meter is used with its authentic rhythmic sub-grouping character found in Roman Air (Roman havası). During the song, this guitar figure is played with a metronome number where eighth note equals 112 BPM. In further parts of the song, due to accelerando, it reaches a tempo which is more than three times faster than the initial version. Please note that repeating a musical figure while doing a long accelerando is also one of the common features of Balkan gypsy music.

**Puratu Acceleration 03:21** Pentagram

♩ = 112 accelerando to the original tempo (370)

**Figure 5.11 :** “Puratu” acceleration.

#### 5.1.4 Use of makams

The band uses certain makams with their certain characteristics. In the song “Pain” examined in the figure below, Kürdi makam is used. Ascending-descending stepwise use of the scale and use of the fourth degree as dominant shows the makam’s traditional characteristics. The part below is the introduction melody and main theme of the song. It is played by the guitars first and then the drums join in and the theme is repeated many times before the verse. After the verse, this riff is heard again, this time as part of the chorus section. While it is very usual for heavy metal bands to use Phrygian mode which is very similar to Kürdi makam in sense of intervallic structure, it is the features explained in this paragraph which make clear that the modal idiom in this song is obviously Kürdi makam and not Phrygian mode. In order to reveal the difference between the use of Kürdi makam and Phrygian mode, the introduction theme from “Wherever I May Roam” by Metallica is also provided below. In “Wherever I May Roam”, there are octave leaps and chromatic colors rather than stepwise use of pitches.

## Pain

Pentagram

♩ = 72

Guitar

**Figure 5.12 :** “Pain” main melody.

## Wherever I may Roam

Metallica

♩ = 130

Guitar

**Figure 5.13 :** “Wherever I may Roam” main riff.

The song “Anatolia” is completely in Nikriz makam. The melody below is the main theme of the song and it is phrased as A-B. We see scale degree 5 as the dominant note. This melody is also the melody of the verse section. Nikriz makam is heard as transposed to G later in the chorus.

## Anatolia Main Melody

Pentagram

♩ 226

**Figure 5.14 :** “Anatolia”, nikriz makam.

In the figure below, we see the middle section of “Anatolia” in Nişabur color (Nişabur çeşnisi) played by bağlama. In traditional nişabur çeşnisi we should hear B natural. Here we do not hear B natural but the construction of the phrase centering on D shows us that there is an implication of nişabur color.

## Anatolia Nişabur Çeşni by Bağlama 03:06

Pentagram

♩ 226

**Figure 5.15 :** “Anatolia” nişabur çeşni.

Given in the figure below, we see the complete main melody of “Lions in a Cage” in Hicaz Humayun makam.

First, there is a cadence in the tonic, then on the fourth degree, than on the second degree and finally on the tonic again by touching the seventh degree (yeden). This way of movement is typical manner of Hicaz humayun seyir in traditional Turkish music.

### Lions in a Cage Main Melody

Pentagram



**Figure 5.16 :** “Lions in a Cage”, hicaz humayun makam.

#### 5.1.5 Use of usuls and velveles

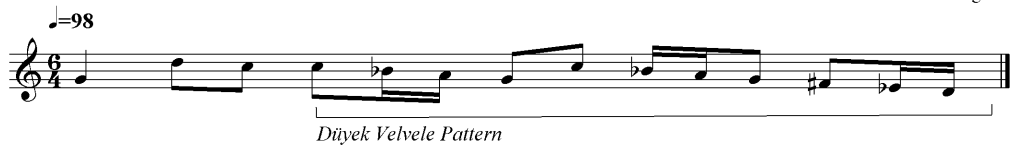
Usuls and velvele patterns are also used in Pentagram songs as themselves, therefore in an easily recognizable way.

The example below is a section from the introductory melody of the song “Lions in a Cage”. Although the drummer plays it in 2/4 manner, this melody is structured in 6/4 Yürük semai form with its specific accents. This Düyek velvele pattern located within yürük semai, comes as the third measure of the theme or as the b part of the a-a-b-a formed main theme. This phrase introduces minor tetra-chord on the fourth degree and bridges it to the half cadence on the second degree. In traditional Turkish music, songs are composed according to usuls, so usuls are not just rhythmic patterns played by percussion instruments, but they actively shape the whole melodic line of the piece. Here we see this most important feature of usul applied on this song.

You can also listen to “Pain” verse example to hear another düyek velvele pattern used as a steady rhythmic riff played by the guitars.

### Lions in a Cage Velvele 00:08

Pentagram



**Figure 5.17 :** “Lions in a Cage”, düyek velvele.

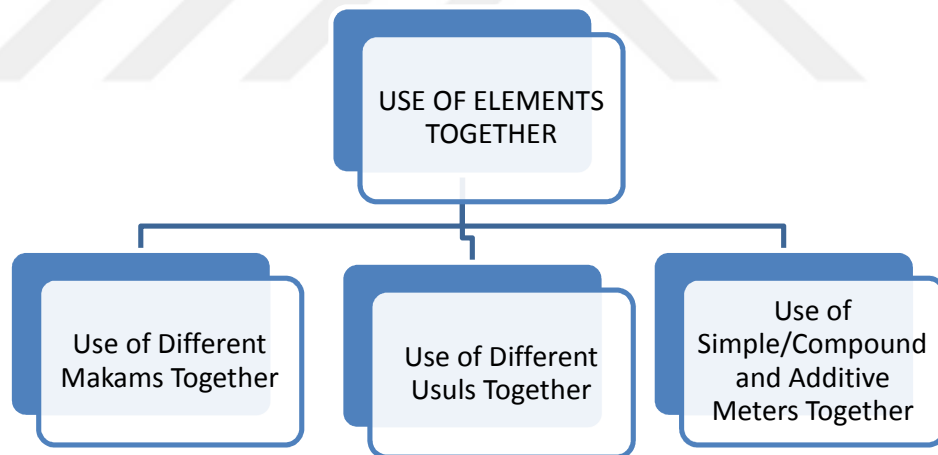
“Anatolia” is completely in Aksak Semai usul. The song is composed mainly as 3+2+2+3. In first and third measures the first beats seem to be phrased as 2+3. However, the drummer is keeping the 3+2+2+3 pattern on the background. Melody just creates a slight kind of polyrhythm here.



**Figure 5.18 :** “Anatolia”, aksak semai usul.

## 5.2 Use of elements together

In this type, the elements are used together. Although there is still no modification, the elements are used in an interrelated way. In that way, the elements are in a kind of interaction to each other.



**Figure 5.19 :** Use of elements together in Pentagram’s music.

### 5.2.1 Use of different makams together

In the song “Bir”, Kürdi and Hüseyini makams are used in alternation. Diminished fourth is seen in Kurdi part, which is a typical feature of Kürdi scale-based makams. Also 7-4 and 1-4 degree leaps are the typical çeşnis of Hüseyini makam, especially in Turkish folk music tunes. The song begins with this riff and the melody. The rhythmic pattern of the Kürdi part continues as Hüseyini throughout the verse section. After the chorus, only the Hüseyini part is played by the guitars.

## Bir 00:06

Pentagram

♩ 138

The figure shows three staves of musical notation in 4/4 time. The first staff is labeled 'Kürdi scale' and 'Hüseyini scale' with a '-4' below it. The second staff has a '7-4 leap' annotation. The third staff has a '1-4 leap' annotation.

**Figure 5.20 :** “Bir”, kürdi and hüseyini makams.

### 5.2.2 Use of different usuls together

In the song entitled “For the One Unchanging”, 9/8 meter is divided as 3+2+2+2 and 10/8 is divided as 3+2+2+3 just as in *Aksak* and *Aksak Semai usuls*. Although use of different meters in combination is a feature of progressive metal, here the band applies a similar approach with the *usuls* and build their unique style with this feature. We understand this by their playing with the traditional accents of those usuls. Below is the introductory melody of the song played by the guitars.

## For the One Unchanging

Pentagram

♩ 244

The figure shows a single staff of musical notation in 9/8 and 10/8 time signatures. The notation includes various note values and rests, with a '10/8' time signature change indicated.

**Figure 5.21 :** “For the One Unchanging”, 9/8 and 10/8 meters.

Given below is an interesting example. This is the introduction riff of the “Sand”. Here, there is a simple phrase in 7/8 (2+2+3). Following the verse riff which is in 7/4 meter and again in 2+2+3 sub-grouping, the music is transformed into half-time with the drum part pace getting two times slower and the resulting measure in 7/4 is divided into two sub-measure, each in 7/8, with sub-groupings 2+2+3 and 3+2+2 respectively.

Because the drums do not support 7/8 pattern and imply a 7/4 instead, I consider this phrase as 7/4 here. Since the pace of guitar riff notes is kept steady with the previous

7/8 section, it is possible to presume that 7/4 and 7/8 are heard together here, creating a rhythmically multi layered structure. Also within 7/4, the third beat is heard as syncopation, which is actually not. Later in the chorus, the intro riff will be heard again in 7/4 meter. This shows us that the band most probably locates 7/8 patterns in 7/4 meter in the song intentionally.

You can also listen to “Puratu” example where the band uses devr-i turan and aksak usuls together with their traditional accents. In the second repeats of aksak part, we hear accents on 2,5,7 which creates the 3+3+3 pattern on the 2+2+2+3 pattern. This combination makes the syncopation feeling which this specific style is heard in traditional music of north-western region of Turkey.

**Sand Intro and Verse Riffs 00:27** Pentagram

♩ = 266

Electric Guitar 

**Figure 5.22 :** “Sand” introduction and verse riffs.

### 5.2.3 Use of simple/compound and different additive meters together

In some songs, Pentagram uses the meters in the way progressive metal bands usually do. In “Behind the Veil”, 9/8 and 8/8 meters are used in alternation. The figure below shows a fragment from the first verse section of the song. In this example there is no specific accents (*darbs*) of Aksak semai usul, so it is considered as an additive meter usage here.

In order to see the use of additive and compound meters in alternation in progressive metal style, another example from the song “Wait for Sleep” by the band “Dream Theater” is given below. Here, three different meters are used together instead of two. One other similarity is that both bands use this type of rhythmic complexity in the verse section of the songs.

## Behind the Veil Vocal 01:20

Pentagram



Figure 5.23 : “Behind the Veil”, 9/8 and 8/8 meters.

## Wait for Sleep Vocal 00:15

Dream Theater



Figure 5.24 : “Wait for Sleep” vocal part.

In the figure below containing a section from the song “Now or Nevermore” by Pentagram, we see more additive meters used in succession. First 14/8 as 3+2+2+2+2+3, then 15/8 as 3+2+2+2+2+2+2, then 13/8 3+2+2+2+2+2, and again 15/8 3+2+2+2+2+2+2.

## Now and Nevermore

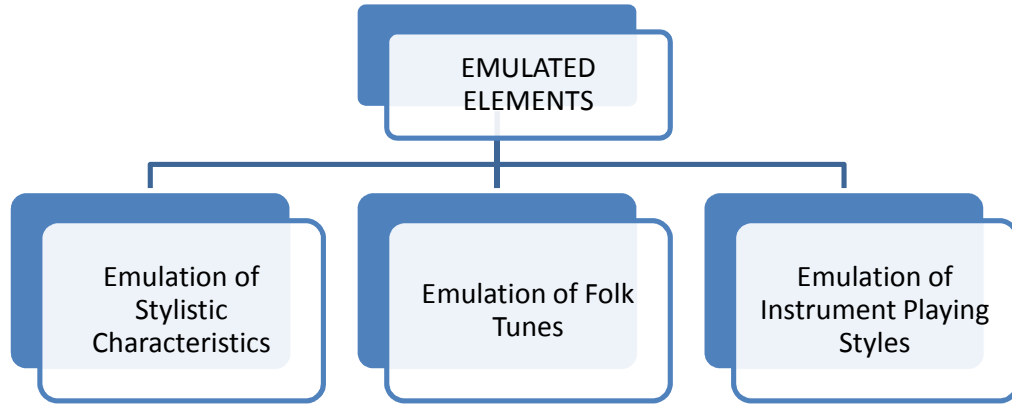
Pentagram



Figure 5.25 : “Now and Nevermore”, 14/8, 15/8 and 13/8 meters.

### 5.3 Emulation of Elements

In this type, an element is not used as itself but its style is imitated. This style imitation can be made in various ways: sometimes, explicitly and sometimes in very subtle ways of modifications. Elements can be a melodic line, rhythmic pattern, and a particular use of ornamentation or just a stylistic characteristic.



**Figure 5.26 :** Emulated elements in Pentagram’s music.

### 5.3.1 Emulation of stylistic characteristics

In the guitar solo section of the song “Welcome the End”, there are two motifs, used in a construction recalling the use of ideas in Uzun Hava. In Uzun Hava, which is sung in Rubato or Ad Libitum tempo, ideas and motifs are repeated over and over. They are either first heard in their longer and more enhanced forms, and then each time with a simpler reduced variant, creating a kind of acceleration and increasing tension feel or they are first heard in their simplest form, and then each time with a more elaborated variant, creating a sense of motivic development. In the guitar solo of “Welcome the end”, the first idea is repeated following its first appearance, in a shorter and reduced version, creating room for a one beat transition idea which leads to the second idea. The second idea is then extended by elaborating its fragments. So, within 4/4 meter, the Ad Libitum atmosphere of uzun hava is created. Shortening and extending a phrase is also a typical feature of jazz music improvisation.

Here, there are certain leaps between 5th, 7th, 10th and 12th degrees of the scale which are an interpretation of Hüseyni makam çeşnis. These çeşnis and the melisma of the solo melody show that the guitarist creates an “imagined ad libitum phrasing” (uzun hava) atmosphere within the 4/4 beat rather than a regular jazz improvisation.

The acoustic guitar solo just before this solo is in Hicaz scale on C and rest of the song is in Hicaz on D. So the Hüseyni scale on D comes just with this solo and this situation makes the solo a bright and autonomous section within the song.

There are two center notes in this solo: the first is A and the second is G. When a uzun hava is sung by a singer, it is a tradition elaborating different notes. For example, firstly the primary dominant notes are elaborated and a melodic cadence is

done on those notes and then the secondary dominant notes are treated the same way. If there is a dem played by an instrument it automatically changes the dem note according to the improviser. Improviser always leads the notes. Here although the rhythm guitars play D constantly, the solo guitar first elaborates F, then G and this evokes also an “imagined dem” feeling.

It is useful to explain the term “dem” (drone note) here. In uzun hava style, when an improviser sings the free melody, instruments just follow the singer and they actively change the dem note according the improviser’s line without being informed. Dem is usually played responsively according to the singer. Since this is a very fast and short section, changing the dem notes would not be effective within the song’s flow. Therefore, the guitars remained in D in order to maintain the solid sound under this genius guitar solo.

Please notice that two stationary notes which are A and G are touched on different beats and sub-beats of the measure. I put 32/32 as time signature instead of 4/4 in order to divide each beat into 8 in order to understand exact rhythmic anticipation points.

First A comes on the 2nd beat, then on the 4th sub-beat (out of 8) of the 4th beat instead of the first beat of the next measure, then 7th sub-beat of the 1st beat instead of the 2nd , and the 3rd sub-beat of the 3rd beat instead of the 4th of the second measure. First G comes on the 1st beat, then on the 6th sub-beat of the 2nd beat instead of the 3rd, then again on the 1st beat, and 5th sub-beat of the 2nd beat instead of the 3rd. That way, the guitarist creates the atmosphere of uzun hava’s stylistics melismatic attacks by anticipating the stationary notes.

## Welcome the End Guitar Solo 02:50

Figure 5.27 : “Welcome the End”, guitar solo.

### 5.3.2 Emulation of folk tunes

The middle section melody of “1000 in the Eastland” is introduced here, which emulates Turkish folk tunes. We understand it from the melody’s repetitive, stepwise and descending nature and also from its A-B phrase structure. Here there is an implication to Hüseyni makam tunes in Turkish folk music. The band provides this by emphasizing the fifth and fourth degrees, coloring them with their neighbor notes. This set of certain degrees together with certain set of rhythmical patterns are the evidences of the emulation.

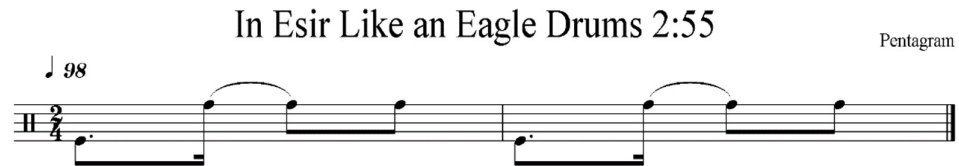
Since there is no “segah pitch” (a pitch used in Turkish music which varies itself as its lower or higher versions, from b flat to b, according to the motion of the melody such as ascending or descending) on the guitars, they find the solution by playing B flat when the line is descending and playing B natural when the phrase is ascending.

## 1000 in the Eastland Middle Melody 03:07

Figure 5.28 : “1000 in the Eastland” middle section melody.

### 5.3.3 Emulation of instrument playing styles

In this type of combination, the instrument player emulates the playing style of a local instrument on his instrument. In the example below taken from the song “In Esir Like an Eagle”, the drummer plays a very typical rhythmic pattern which is mostly heard in Turkish folk drum playing. This particular rhythmic pattern can be definitely heard in all religious fests (bayrams) in Turkey.



**Figure 5.29** : “In Esir Like an Eagle”, drums section.

In the example below taken from “Lions in a Cage”, the drummer emulates the playing style of kudüm by using a modified version of düyek velvele with its exact accents but located in 6/4 meter. Actually, except the last two beats of the measure he directly imitates the exact accents (darbs) just as in Düyek velvele which its original version shown in the previous chapter.



**Figure 5.30** : “Lions in a Cage” middle part drums.

In the example below “For the One Unchanging”, the guitarist emulates in his solo the playing style of bağlama with its typical ornamentation figures. We hear a slight glissando and a kind of vibrato which is close to trill but not trill that is not a typical type of pitch bending gestures in rock music, but rather the way he articulates and combines it with the 5-1 leap, he certainly implies a typical bağlama playing ornament of Turkish folk music repertory.

### For the One Unchanging Guitar Solo 03:11

♩=242

Pentagram-M.Türkan



**Figure 5.31 :** For the One Unchanging guitar solo

In the figure below, we see the guitar solo from the song “Stand to Fall”, where the guitarist emulates traditional bağlama playing style. The guitarist plays this solo particularly to give the feel of bağlama right hand technique called “şelpe”. Although it is not the traditional şelpe playing physically, the sound is similar. The guitarist performs a typical style tapping but the way he combines it with the specific intervals as 1-4-2, 4-2-1, 4-1, show us that his performance recalls the bağlama repertory of Turkish folk music (Çoğulu, 2011).

### Stand to Fall Solo 02:29

Pentagram-D.Demirkan



**Figure 5.32 :** “Stand to Fall” guitar solo.

There is another similar example taken from the song “Give Me Something to Kill the Pain”. In this example, the guitarist emulates the melodic shape and the way of using the ornamentations found in Turkish bağlama repertory. This is obvious with the appoggiatura on scale degrees 6 and 7, and the descending pattern with scale degrees 5-7-6 and 4-6-5.

### Give me Something to Kill the Pain Solo 02:46

Pentagram-D.Demirkan



Figure 5.33 : “GMSTKTP” guitar solo.

In the example below taken from the song “On the Run”, we see an emulation of janissary tunes. The melodic line and rhythmic pattern in the third measure are the typical characteristics of Turkish janissary tunes. Here the third measure is important; the whole measure could exactly fit in many janissary tunes.

### On the Run Middle Section 02:58

Pentagram



Figure 5.34 : “On the Run” middle section.

#### 5.4 Blend of Elements

In this type, the elements are blended as fragments. The elements are integrated with their small components and create brand new hybrid structures in the music.

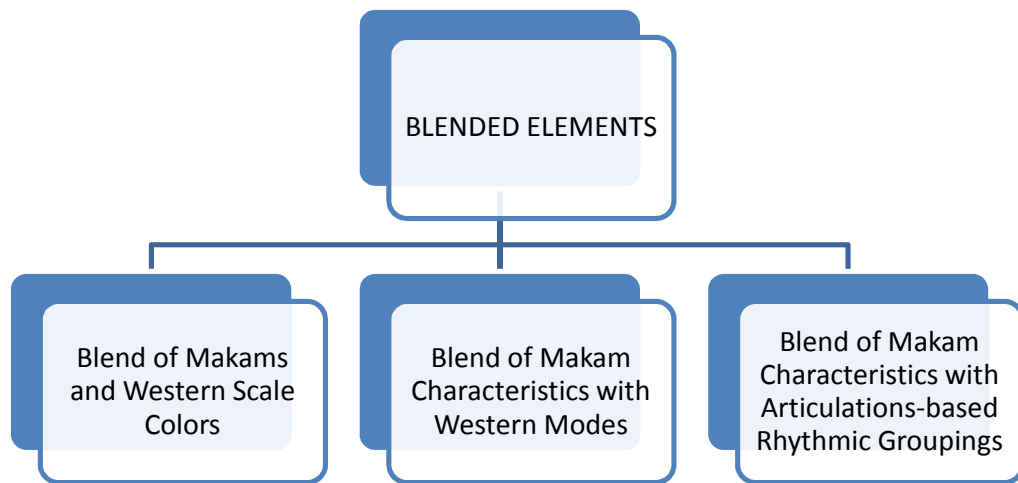


Figure 5.35 : Blended elements in Pentagram’s music.

### 5.4.1 Blend of makams and western scale colors

In the example below taken from the song “Puratu”, Zirgüleli Hicaz makam is played with scale degree diminished 5 which implies the blues scale. In traditional Zirgüleli Hicaz makam, a use of scale degree diminished 5 is not found, but here, the band creates a totally different atmosphere by using it. This is the main riff of the song.

**Puratu** Pentagram

♩=380

The musical notation for 'Puratu' is presented in two staves. The first staff is labeled 'Zirgüleli Hicaz' and the second staff is labeled 'implied blues scale'. Both staves show a melodic line with a diminished fifth interval (labeled '-5') between the fifth and sixth degrees of the scale. The tempo is marked as ♩=380.

**Figure 5.36 :** “Puratu”, zirgüleli hicaz and diminished fifth leap.

In the figure below taken from the song “For Those Who Died Alone – FTWDA”, hüseyini makam is played with an added diminished fifth, again implying the blues scale. Since there is no segah pitch on the guitars, the players choose to play e flat for the descending lines and e natural for the ascending lines.

**FTWDA 5:40** Pentagram

♩=124

The musical notation for 'FTWDA 5:40' is presented in three staves. The first staff is labeled 'Hüseyini' and the second and third staves show melodic lines with diminished fifth intervals (labeled '-2' and '-5'). The tempo is marked as ♩=124.

**Figure 5.37 :** “FTWDA”, hüseyini, diminished fifth leap.

### 5.4.2 Blend of makam characteristics with western modes

In the pre-chorus section of the song “Stand to Fall” given in the example below, B flat and B natural are used in alternation, representing the characteristics of both Aeolian mode and Hüseyini makam. Here, the alternation between B natural and B flat has another function; by using B flat the band maintains 6-7-1 progression in the

song which is a very characteristic progression found in Aeolian harmony used by most mainstream heavy metal bands.

**Stand to Fall 01:15**

Pentagram

The musical notation is in 4/4 time with a tempo of 130. It features a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. A bracket above the notes from G4 to C5 is labeled 'b6-7-1 Aeolian progression'. A bracket below the notes from G4 to C5 is labeled 'b6-7-1 Hüseyni progression'.

**Figure 5.38** : “Stand to Fall”: aeolian and hüseyni makam characteristics.

### 5.4.3 Blend of makam characteristics with articulation-based rhythmic groupings

In the figure below, the same part from the song “Stand to Fall” which was studied in the previous figure is examined this time in sense of articulations. Here, the articulations staccato and tenuto are used in order to emphasize a rhythmic sub-grouping as 2+3+3 and accented as A-A-B-A- A-B-A-A which is a feature associated specifically with thrash metal guitar riffing style.

Playing the higher and accented notes as tenuto and lower and therefore unaccented notes as staccato is one of the most typical characteristics of this genre. These articulations create generally irregular sub-groups inside the measure, providing a rhythmic variety to contrast the straight drum patterns. The interesting thing here is the use of 4-7 leap of Hüseyni, which is the essential çeşni of the makam, while this thrash metal articulation-based sub-grouping process is happening.

**Stand to Fall 01:25**

The musical notation is in 4/4 time with a tempo of 130. It features a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Below the notes, there are rhythmic groupings: '1 - 2 1 - 2 - 3 1 - 2 - 3' under the first three measures, and 'A A B A A B A A' under the last three measures. A bracket above the notes from G4 to C5 is labeled '4-7 Hüseyni leap'.

**Figure 5.39** : “Stand to Fall”, hüseyni çeşni with thrash metal articulations and rhythmic groupings.



## 6. CONCLUSION

In the popular music scene, newest sub-genres are fed by traditional and folk musics from different regions of the world. It is valid for heavy metal music as well. This music style had its peak in the 1980s, mostly in the United Kingdom and United States. Then in the early 1990s, mainstream record labels were seeking new blood, and the bands in other European countries wanted to reach wider audiences. These conditions led to the creation of one of the best-selling sub-genres of the 1990s, called folk metal.

This sub-genre later formed its variants in different countries, labeled with the 1980s sub-genre names such as Norwegian Black Metal or Swedish Death Metal. In a short period of time, these combinations became powerful tags able to recall specific sound and music characters in the audiences' mind.

Since the 1980s, the band Pentagram has been perhaps the most forefront name in the Turkish metal scene. Situated in Istanbul and having a 28-year long career with seven officially released albums, the band could be easily categorized as a mainstream thrash metal band having the sub-genre's typical characteristics, while the most significant aspect of their music is their interpretation of Turkish makams and usuls within the heavy metal form and sound, and reinforcing it with the use of traditional Turkish instruments, especially the ney. Pentagram became a pioneer by blending aşık (Anatolian minstrel) literature, mystic philosophy, and Janissary music with thrash, progressive, and alternative metal, and the band members extremely influenced the next generation of Turkish heavy metal bands, as well as artists in the Turkish pop music scene.

In this study, Pentagram's music has been analyzed in the aspect of mixing musical elements from different cultural sources. While the use of elements from different cultural sources is not very rare in the heavy metal scene, the ways of incorporating these elements into the rock music framework can still be tricky, requiring different formulas in various cases. This thesis reveals the combination techniques used by

Pentagram, whether intentionally or intuitively, to make the heavy metal ideas and Turkish traditional music elements work together.

The conclusions listed below were obtained through the research and analysis materialized in this thesis:

- 1) It is a theoretical problem to make musical features from different sources work together. The hybridization process is to combine them in such a way that these elements function well and are balanced together. Therefore, musicians willing to create such music have three ways to follow: theoretical, instinctive, or somewhere between these two. Mathematic relations and/or connections between the elements to mix serve, most of the time, as the basis on which they work in the new combination.
- 2) In most popular music sub-genres where there is a mixture of styles coming from different sources, there is usually one major “exotic” item where the mixed character of the fusion genre is emphasized. In Pentagram’s case, it is the use of makams and usuls.
- 3) In Pentagram’s music, there are four ways of mixing the elements coming from different sources. Each model has a different collection of element types. These four types of combination are: using elements as themselves, using elements in combination, emulating the elements, and blending the elements.
- 4) In the case where elements are used as themselves, there is no modification or connection, in other words, the elements do not affect the functioning dynamics of each other. They are used separately. Timbral characteristics, authentic traditional tunes, some stylistic characters of traditional Turkish music, makams, usuls, and velveles are subject to be used this way.
- 5) In the case where elements are used in combination, different elements are used together in a way which does not exist in their traditional context. Although there is no modification, the elements are used in an interrelated way, responding to each other. Makams, usuls, and meters are used this way.
- 6) In the case where elements are emulated, an element is not present in the music but it is implied by the imitation of its characteristics. This imitation can be done in various ways, sometimes explicitly and sometimes in a very subtle way. It can be a melodic line, a rhythmic pattern, a particular use of ornamentation or just a

part of these. Elements to be used this way may include, as set stylistic characters, folk tunes or some typical features of the source material idiomatic to its original instrumentation. For example, the traditional Turkish uzun hava singing, which is in rubato or ad libitum tempo and includes ideas and motifs repeated over and over, is emulated with the construction of musical ideas in the guitar solo of the song “Welcome the End”. They are first heard either in their longer and more enhanced forms, and then each time with a simpler reduced variant, creating a kind of acceleration and increasing tension feel; or they are first heard in their simplest form, and then each time with a more elaborated variant, creating a sense of motivic development, as it is in uzun hava style.

- 7) In case where the elements are blended as fragments, they are integrated with their small components and they create brand new hybrid elements in the music. Makams, Western scales, and rhythmic displacement patterns are used this way. For example, Pentagram uses Hüseyini makam’s typical four-seven leap with thrash metal’s typical guitar riffing consisting of an alternation between staccato and tenuto articulations, in order to emphasize a rhythmic pattern with subgroupings. So, one element of Turkish music and one element of thrash metal are combined and these elements change their natural environment and gain a new sense.
- 8) The most important innovations of Pentagram are points (6) and (7): emulation of the elements and blend of the elements as fragments, since they require a deeper structural incorporation between materials, as well as deconstruction and reconstruction of them in a newer universe.
- 9) The analysis method and models revealed in this work is universal, in other words, the method and models are all applicable to different cases where there is a mixture of musical genres. This perspective on hybrid musical construction has the potential to provide an analytical approach or composition method for future fusion genres.

The main goal of this research was to analyze the application of the hybridization process to Pentagram’s music. Like almost all other fusion sub-genres, it is important to see the collaboration of different elements coming from different traditions and to find the most productive intersection points while observing the transformation of those traditions during this process. These new productions, which are very frequent

in today's Internet-united music scene, provide a basis for a discussion about the dynamics of tagging those new sub-genres and concepts, like "underground" and "mainstream".

Since today's global music scene is an Internet-united "scope" where music is reached as data classified in databases, the way reaching music is practically finding in the file including it by using tags such as: artist name, song title, year published, and musical genre. In this sense, the classification of music into stylistic categorizations is crucial in the existence of this music in the virtual world of internet. Mostly non-musicians: listeners, or people working for online radios and/or for streaming music services, are actually making this classification. Especially some online radios provide suggested playlists to their users regarding their favorite artist choices, including similar artists, genres, even moods, as references to form this playlist.

The categorizations are made intuitively, so they do not rely on analytic background work, but they somehow work, because the listeners' cognitive mechanism does similar analysis, although the individual only "feels" the conclusion of the analysis.

In this sense, it is very important for the musical scholar to have an analytical system revealing the categorizations made to classify today's popular music, which is mostly eclectic. This thesis is an attempt to reveal the way new sub-genres in popular music are formed as a combination of musical elements originating from different music styles.

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## **APPENDICES**

**APPENDIX A** : CD Tracks

**APPENDIX B** : Glossary



## APPENDIX A: CD Tracks

- Track 1** : “Ocean Land” main, bağlama. *Mabool*, (2004), track 2. Page 48.
- Track 2** : “Ocean Land” solo, arasaz. *Mabool*. (2004), track 2. Page 49.
- Track 3** : “Territory” rhythmic patterns. *Chaos A.D.*, (1993), track 2. Page 51, 52.
- Track 4** : “Anatolia” bağlama, soprano, nişabur. *Anatolia*, (1997), track 1. Page 80, 84.
- Track 5** : “1000 in the Eastland” ney. *Anatolia*, (1997), track 11. Page 80.
- Track 6** : “Behind the Veil” darbuka. *Anatolia*, (1997), track 11. Page 80.
- Track 7** : “F.T.W.D.A” zurna, hüseyini, kürdi, d. fifth. *Unspoken*, (2001), track 11. Page 80, 96.
- Track 8** : “Ceddin Deden” rhythmic pattern. *Mehter Marşları (Kuruluş)*, (2015), track 1. Page 81.
- Track 9** : “No One Wins the Fight” “Ceddin Deden”. *Trail Blazer* (1992), track 9. Page 81.
- Track 10** : “Lions in a Cage” verse, vocal, arasaz. *Unspoken*, (2001), track 4. Page 81, 82.
- Track 11** : “Stand to Fall” pre-chorus. *Anatolia*, (1997), track 5. Page 82, 96, 97.
- Track 12** : “1000 in the Eastland” verse, arasaz. *Anatolia*, (1997), track 11. Page 82.
- Track 13** : “Pain” verse, arasaz, düyek. *Unspoken*, (2001), track 8. Page 82, 94.
- Track 14** : “Puratu” 9/8 acceleration *Unspoken*, (2001), track 9. Page 83.
- Track 15** : “Pain” main, kürdi. *Unspoken*, (2001), track 8. Page 83.
- Track 16** : “Wherever I may Roam” phrygian. *Metallica*, (1991), track 5. Page 84.
- Track 17** : “Anatolia” main, nikriz, aksak semai. *Anatolia*, (1997), track 1. Page 84, 86.

- Track 18** : “Lions in a Cage” main, humayun, düyek. *Anatolia*, (1997), track 4. Page 85.
- Track 19** : “Bir” main, kürdi, hüseyini. *Bir*, (2002), track 2. Page 87.
- Track 20** : “For the One Unchanging” main. 9/8, 10/8. *Unspoken*, (2001), track 5. Page 87.
- Track 21** : “Sand” intro, verse. *MMXII*, (2012), track 1 Page 88.
- Track 22** : “Puratu” 7/8, 9/8. *Unspoken*, (2001), track 9. Page 88.
- Track 23** : “Behind the Veil” verse, 9/8, 8/8. *Anatolia*, (1997), track 11. Page 89.
- Track 24** : “Wait for Sleep”. *Images and Words*, (1992), track 7. Page 89.
- Track 25** : “Now and Nevermore” main. *MMXII*, (2012), track 2. Page 89.
- Track 26** : “Welcome the End” guitar solo *Anatolia*, (1997), track 7. Page 91.
- Track 27** : “1000 in the Eastland” middle part. *Anatolia*, (1997), track 11. Page 92.
- Track 28** : “In Esir Like an Eagle” drums. *Unspoken*, (2001), track 2. Page 92.
- Track 29** : “Lions in a Cage” middle part drums. *Anatolia*, (1997), track 4. Page 93.
- Track 30** : “For the One Unchanging” guitar solo. *Unspoken*, (2001), track 5. Page 93.
- Track 31** : “Stand to Fall” guitar solo. *Anatolia*, (1997), track 11. Page 94.
- Track 32** : “GMSTKTP” guitar solo. *Anatolia*, (1997), track 6. Page 94.
- Track 33** : “On the run” middle part. *Anatolia*, (1997), track 9. Page 94.
- Track 34** : “Puratu” main, zirgüleli hicaz, d. fifth. *Unspoken*, (2001), track 9. Page 95.

## Appendix B: Glossary

- arasaz** : short instrumental motific phrase which ties various parts of a tune in traditional Turkish music. This can be either in a verse or chorus or other instrumental parts.
- aşık** : Anatolian minstrel. aşiks play bağlama and sing improvisationally.
- bağlama** : a kind of lute with long, fretted neck, used in Turkisk folk music.
- çeşni** : literally spice or color. the word refers certain set of pitches often with certain phrasal structure that provides a makam's certain feature during its performance.
- makam** : makam is a kind of mode in traditional Turkish music which is defined by not only certain scale sets but also their certain seyir characteristics.
- mehter** : mehter is the name of the band in Ottoman army. all repertory that played in mehter called mehter music.
- ney** : ney is a wind instrument used in traditional Turkish music, especially in mystic (tasavvuf) music.
- perfect fifth** : a block perfect fifth played by electric guitar with distortion effect substituting either a major or minor triad.
- rhythmic displacement** : the statement of any musical idea outside of it original rhythmic context regarding to weak and strong positions in the measure.
- riff** : riff is a repetitive short melodic phrase which stands out also with its rhythmic quality; it operates as a motor motif for almost every rock song.
- seyir** : seyir is the name of a set of phrasing characteristics of a makam. there are mainly there kinds of seyirs; ascending, descending and ascending-descending.

- tapping** : a playing style that applied mostly on electric guitar. right hand is used on fingerboard in order to create complex rhythmic arpeggio patterns.
- usul** : usul is a set of certain rhythmical patterns used in traditional Turkish music. works are composed and formed according to usuls.
- uzun hava** : uzun hava is the name of a certain style in Turkish folk music. this is a free improvised style, often sung or played, usually with a drone instrumental accompaniment locally named as dem.
- velvele** : velvele is the embellished version of usul. it is played by a traditional percussive instrument kudüm, generally in Mevlevi rituals.



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