

Disposable Recreative Musical Instruments of Teke Region within the Scope of Traditional Knowledge

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ABSTRACT

As a result of traditional knowledge accumulation, people have been interacting with their environment and nature throughout history. The products that emerged as a result of this interaction have been kept alive by being passed down through generations in different ways. As in every society, recreation-based practices and objects based on traditional knowledge that were performed for entertainment purposes have emerged in also Turkish society over time. This study is based on disposable musical instruments, created for recreational purposes, that were produced using traditional knowledge in the Teke Region. This study focuses on a cultural geography centered around Burdur Province, located in the Western Mediterranean Region, known as the Teke Region, and surrounded by the provinces of Isparta, Muğla, Denizli, and Afyon. The fact that disposable musical instruments, which are among our cultural elements made with traditional knowledge, are still kept alive in this region is the biggest factor in choosing this area. After providing information about the subject, field and method of the study at the beginning of the article, the relationship between the concept of recreation and folklore was emphasized. Then, twelve disposable musical instruments identified as a result of the compilation were examined under separate headings in terms of their local name, type of instrument, material, construction, performance and functions. The study continued by focusing on the relationship between recreational and disposable instruments. In this study, twelve musical instruments were examined and recorded in detail, based on data obtained from source persons, in an environment where their manufacturers, performers, and performance settings have gradually disappeared over time.

Keywords: Teke Region, Disposable Musical Instrument, Traditional Knowledge, Recreation, Folk Knowledge.

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Introduction

As a result of traditional knowledge accumulation, humankind has interacted with its environment and nature from the past to the present. The products resulting from this communication and relationship have been passed down through generations in various forms. Societies have demonstrated behaviors related to their beliefs and practices, primarily their needs, within the framework of this knowledge. The Turkish society has lived for a long time in a nomadic lifestyle in interaction with nature and within the phenomenon of migration. Therefore, it has acted or produced by determining its entire lifestyle according to this phenomenon. The geography they migrated to has been the most important factor determining their way of life and has also shaped the cultural structure of the geography they lived in.

As in every society, traditional knowledge-based recreational practices and objects emerged in Turkish society over time, beyond necessities and religious practices, for the purpose of entertainment. "It is the entirety of physical and mental activities undertaken during the free time individuals have outside of their mandatory working hours, which they use as they please and desire," (Karaküçük, 2005: 60). In the last century, recreation has gained significant importance in human life, which was previously thought to be solely focused on production and subsistence. The objects used in or produced during these activities, which people engage in during their leisure or free time, are also a subject of study. For example, a shepherd who grazes his sheep in the mountains may use his free time to make a horn from a willow branch depending on the season, or during harvest time, he may make a flute from wheat stalks. For example, a shepherd who grazes his sheep in the mountains makes a horn from a willow branch or a whistle from a wheat stalk during harvest time, depending on the season, as a result of the recreational practice he learned from his ancestors. Mahmut Ragıp Gazimihal explains this subject as follows:

It is well known that children in Anatolia and among the Turks of Rumelia make whistles from willow branches, wheat stalks, or other suitable tree branches for entertainment. Though these may seem like insignificant things at first glance, upon examining their names and scope, it becomes clear that they are the last remnants of centuries-old artistic traditions. Our cities, preferring to use the most perfect tools invented in each era, have gradually pushed the older ones into the hands of villagers and children, where they spend perhaps the final chapters of their history in those more compassionate hands. Yes, the little ones we accuse of breaking and destroying everything they touch have often been able to preserve their ancestors' heirlooms with greater resilience and loyalty than the adults could demonstrate. (1940: 185)

Gazimihal emphasizes the importance of disposable musical instruments and their place within the social structure with this explanation. This observation, made in 1940, underscores the significance of this study and its contribution to the field. Gazimihal emphasizes the importance of single-use musical instruments and their place within the social structure with this explanation. This observation made in 1940 supports the importance and necessity of this study.

1. Subject, Scope, and Methodology of the Study

The subject of this study is all recreational activities that have emerged as a result of traditional folk knowledge and have been passed down from generation to generation but are now in danger of being forgotten, as well as the materials used in these activities. All single-use items, tools, and equipment collected in the Teke region and its surroundings have been limited to recreational-based musical instruments. Among the various single-use items, tools, and utensils collected in the Teke region, the scope of this study is limited to recreational musical instruments. Within this scope, twelve single-use recreational musical instruments produced based on traditional knowledge identified in the Teke region form the basis of this study. The people of the Teke region, who generally engage in livestock farming and related agriculture within a nomadic lifestyle, have

naturally lived in harmony with nature and continue to do so. A shepherd who goes out to tend his flocks spends the entire day waiting for his sheep and lambs, and during the idle moments that arise, he makes flutes from willow branches. A shepherd tending his flock would make whistles from willow branches during the idle moments while waiting for the sheep and lambs all day. Mothers taught their children how to make whistles from wheat stalks to comfort them while their fathers worked in the fields. In this way, the transmission of a cultural element was achieved through practical application.

The scope of this study covers a cultural geography encompassing the provinces of Burdur, Isparta, Muğla, Denizli, and Afyon, which are located in the Western Mediterranean Region known as the Teke region (Ekinci, 2010: 23). The fact that these single-use musical instruments, which are part of our cultural elements still practiced based on traditional knowledge, are kept alive is the main reason for selecting this area. Additionally, various studies on the production of musical instruments used on a permanent basis. Additionally, various studies on the production of permanently used musical instruments (Açın, 1976: 59-61; Açın, 2000; Açın, 1998; Kalender, 2001: 159-166; Sakarya, 1975; Çağlar, 2003; Özgür, 2006; Oter, 2007; Yalgın, 2009: 652-658; Işık & Uslu, 2012: 24-41), there are not enough studies on disposable musical instruments. Therefore, the main purpose of this study is to collect and record how and when disposable musical instruments were made in the Teke Region and to pass this information on to future generations.

Within the scope of the study, fieldwork was conducted at different times in 2019 using observation and interview techniques. This study was developed based on the data obtained from the fieldwork. When information obtained from source persons is used as is, it is indicated in quotation marks, and the source person's information is provided in abbreviated form next to the sentence. In cases where the same or similar information is obtained from different source persons, the data is combined into a common text, and all source persons from whom the data was obtained are indicated in parentheses at the end of the sentence.

2. The Concept of Recreation and Folklore

Recreation, a word of French origin, is defined as "activities in which people voluntarily participate for entertainment and sports purposes in their spare time" (TDK, 2003: 168). Conceptually, recreation is generally defined as "voluntary activities that people engage in in their spare time." While this definition is not incorrect, it is incomplete (Tütüncü, 2012: 248). In recent studies, many researchers have defined recreation, stating that the basic need is to have fun, and that this fun time refers to entertainment or activities performed outside of daily routines.

Recreation can generally be described as activities that individuals engage in in their free time, at their own discretion and within their physical conditions, and that provide personal satisfaction. Recreational activities can vary widely depending on the areas and physical conditions (Atasever & Çolak, 2019: 22).

The concept of recreation emerges as an interdisciplinary concept. This concept, frequently encountered in fields such as sports and tourism, should undoubtedly be a field of study within folklore, as it encompasses folk knowledge passed down from generation to generation within a traditional framework. Culture is a national concept. Consequently, factors such as the beliefs and geography of each nation have shaped its recreational activities in their own unique way. Research indicates that recreational activities have taken place in different forms throughout recorded history (Korkutata, 2015: 14). These recreational activities, which extend from ancient times to the present day, have diversified and increased over time. While watching gladiatorial combats was a very striking activity in Europe, jousting became a popular pastime in the Middle Ages (Toker, 2021: 1002). Ancient Egyptians were involved in many sports that were part of education

and recreation, including activities such as wrestling, gymnastic exercises, weight lifting and playing ball (Korkutata, 2015: 14).

Just as recreational activities vary, the equipment used in these activities is also the result of a considerable amount of traditional knowledge passed down from generation to generation. For example, in a Turkish tribe that went hunting, the child or young person who joined the ceremony would learn the bow, arrow, and hunting trap from their father/ancestor. Furthermore, natural conditions and how to cope with them were among the most fundamental elements of this teaching.

Cultural changes over time have either slowed down or disrupted the continuation of people's traditional practices or caused them to take on a different form. The impact of culture on spatial changes, in particular, is generally discussed in terms of the location, change, or obsolescence of cultural products in new spaces due to changing living conditions. However, this theory also includes the transition of cultural products between different areas of application. With this transition, the cultural product may cease to exist in its previous place of use, or it may continue to exist in two or more areas, assuming different or similar functions. As a result of this transfer, an object or phenomenon moving between spaces may lose its symbolic significance, partially or completely retain it, or be imbued with new meanings (Göher, 2020: 206-207). From this perspective, it can be seen that despite all kinds of spatial changes, humankind strives to maintain and maintain its traditional practices according to its current circumstances.

Folk music, which holds a significant place in folk culture, is performed partly for recreational purposes using disposable musical instruments. Folk music, a subject within Turkish folklore, has been studied and analyzed in terms of both its type and characteristics, as well as its instruments. The Turkish Folklore Archive Guide, prepared in 1976 by the Ministry of Culture's National Folklore Research Department, coded the subjects of Turkish folklore using a hundred-point system. This work was expanded and published in 2001 as the Folk Culture Documentation Clustering Guide. Folk instruments are also included in this guide under the code and heading "R 200 Folk Instruments" (Çelebi et al., 2001: 115-117). Although the names and production of folk instruments are listed under headings, no mention is made of disposable musical instruments. We believe that disposable musical instruments should also be included within this classification. In this way, it will be possible to record the musical instruments that have been passed down from the past to the present through traditional knowledge.

3. Disposable Musical Instruments from the Teke Region

Researchers consider the history of music to be synonymous with the existence of humanity. Primitive humans used every object in their environment as a sound-producing tool, creating their own music. Objects that helped them create music by producing sound in this way can be considered instruments of that period. Objects such as reeds and bones, whistles, gourds, and any other hollow object were also used as rhythm instruments. During that period, humans managed to create harmonious sounds by blowing, striking, or shaking them, using completely primitive behavior (Toğrul, Şahin & Etikan, 2019: 687). The musical instruments that emerged over time were used not only for entertainment but also in witchcraft, religious ceremonies, and medical treatments (Ünal, 2004: 102). The first music and musical instruments created in this way are considered the first instruments and examples of primitive music for communities that had not yet completed their cultural development. Humanity has undergone cultural processes over time (Güvenç, 2013: 86-90), and numerous social, political, and economic developments and shifts have led to changes and developments in musical culture. Today, there are still regions where the production and performance of disposable musical instruments, which can be considered primitive, continue. One of these is the region known as the Teke Region.

As a result of the compilation conducted in the Teke region, twelve single-use musical instruments were identified: "willow (walnut) whistles (hodduk, hüp hüp, hobbuduk), willow bark whistles, pomegranate saz, lily harmonica, willow trumpet, wheat whistles (bingildak), onion whistles, cırt (grass) whistles, patlangaç, squash whistles, dandelion whistles, and toklu başoğlu otu whistles." The types of these musical instruments, their materials, when and how they were made and performed are explained in detail under headings.

Willow (Walnut) Whistle (Hodduk, Hüp Hüp, Hobbuduk)

Type: Wind instrument.

Material: Willow, cherry, or walnut tree branch, knife.

Making and playing: The willow whistle is played in the spring, when water is plentiful and the willow or walnut trees are absorbing the water. While the whistle is generally made from willow in this region, it can also be made from branches of similar trees such as walnut and cherry. A branch is cut between two nodes of the willow branch, and this small branch is cut again at both ends to straighten it. First, the piece is hollowed out approximately 3 cm below the head, creating an air pocket for the flute. Then, the freshly cut, watery piece is tapped lightly against a stone, tree, or the back of a knife to create a gap between the bark and the branch. At this very moment, some nursery rhymes are sung: “Bot, bot, botlamış; kara devem botlamış, hottuk da botlamış” (A. Ekinci, personal communication, March 21, 2019), “Water has fallen on the barley and wheat, why hasn't it fallen on you? Take it and come out honey. Take your oil and honey and come, peel it off like soap” “Arpalara buğdaylara su düşmüş, sana niye düşmemiş? Al çık bal çık. Yağın balın al da gel, sabun gibi sıyrıl çık” (Z. Güngör, personal communication, October 17, 2019), “Sipsim çık, sipsim çık” (H. Gencer, personal communication, March 23, 2019). After a while, the bark of the branch is turned and separated from the branch. However, the bark must be removed without tearing or ripping. After the bark and branch are separated, the branch piece is thinned to approximately 1 mm from the head to the flute gap created earlier. The bark previously separated from the branch piece is placed back on the branch and the whistle sound is obtained due to the sound it makes (A. Ekinci, personal communication, March 21, 2019; Z. Güngör, personal communication, October 17, 2019; H. Gencer, personal communication, March 23, 2019)



Photo 1: Making and Performing the Willow (Walnut) Whistle

Willow Bark Whistle

Type: Wind instrument.

Material: Green willow branch, knife.

Production and performance: In early spring, when water flows through the branches of the willow tree, a willow branch is cut. The bark, free of tears or holes, is struck between the two nodes of the cut branch with the handle of a knife or a stone, creating a gap between the bark and the branch. The bark is then carefully rotated and removed from the branch. The hollow bark piece is cut vertically, approximately 2 cm from each side of the tip. The tip is then crushed and joined together to seal it. The cut section is then placed in the mouth, ensuring no air is drawn in, and pressure is applied by blowing. The resulting sound is quite powerful and effective (H. Karaca, personal communication, August 12, 2019).

Pomegranate Enstrument (Nar Sazı)

Type: Wind instrument.

Materials: One pomegranate, thin paper, glue (optional).

Production and performance: Nar sazi is made when pomegranates are ripening or by using fruit left over from the previous year on the trees. A few medium-sized pomegranates are dried in a sunny place. Two holes are drilled in the middle, wide part of the dried pomegranate, one large and one small, opposite each other. The holes should be on the same line. The seeds inside the pomegranate are scooped out through the larger hole and the pomegranate's contents are emptied. The larger hole is covered with thin paper used for rolling tobacco, or another equally thin paper. The paper is then glued shut using glue or saliva. The paper should not be too tight. The small hole in the fruit is closed with the mouth, and pressure is applied by blowing into the opening. In this way, the air coming from the pomegranate cavity begins to produce different tones of sound through the vibration of the paper (A. Ekinici, personal communication, March 21, 2019).



Photo 2: Nar Sazı Making and Performance Method

Zambak Harmonica

Type: Wind instrument.

Material: Two unbloomed lily petals.

Production and performance: The lily petal is long, pointed, and sharp-edged. The center is concave, rising to the sides. In spring, when the lilies have matured before

blooming, two lily petals of approximately the same size are placed on top of each other and joined together. Then, as if blowing a harmonica, the lily petals are vibrated, utilizing the air pockets to produce harmonica-like sounds. The thickness, thinness, length, shortness, width, or width of the petals can alter the tone of the sound. Depending on the skill of the player, the sound produced and a specific musical structure can be graded (H. Karaca, personal communication, August 12, 2019; M. Naz, personal communication, April 10, 2019).



Photo 3: Zambak Harmonica Material and Performance Method

Willow Horn

Type: Wind instrument.

Materials: Willow or walnut branch, thorn, knife.

Production and performance: In the spring, when the trees draw water to their branches, a branch of a willow or walnut tree is cut. The bark is peeled off, working from top to bottom without lifting the knife, along the knife mark made on the branch. This way, the bark is prepared, with the top narrow and the tip wide, resembling a trumpet. A willow whistle, made from another piece of bark, is then attached to the end of the bark. A thorn is attached to the end of the horn to prevent the bark from opening. The willow whistle, which normally produces a high-pitched sound when the whistle is blown, thickens and produces a stronger sound (A. Ekinci, personal communication, March 21, 2019).

Wheat Whistle (Bingıldak)

Type: Wind instrument.

Material: Dried wheat stalk.

Production and performance: The wheat stalk is removed from its root cap. An air space the size of a small tooth mark is created approximately 5 cm from the back of the stalk. The end of the stalk is lightly crushed to bring it together. Then, when the crushed part is blown through, a consistently consistent but powerful sound is produced. This sound becomes an effective instrument for creating melodies in children with a sense of rhythm and hearing ability (Z. Güngör, personal communication, October 17, 2019; Y. Savaş, personal communication, June 3, 2019; A. Kutlu, September 11, 2019). The wheat

whistle is also known in various parts of Anatolia. This whistle is called "zimbon/zinbon" in Erzurum, Samsun, and Izmir (Gazimihal, 1940: 185).

Onion Whistle

Type: Wind instrument.

Material: Green onion plant.

Production and performance: The wide part of the long green onion plant is cut to a certain length (10-20 cm). The cut onion piece is separated by cutting vertically along only one side. This cylindrical piece is pryed from the middle and opened from the inside with the tip of your thumb, reaching the membrane. The membrane is gently opened to the cut end, without tearing it. By blowing into the open area and applying breath pressure, the sounds of certain birds in nature can be produced. Careful construction can produce a musical instrument that produces an easy and beautiful sound (M. Naz, personal communication, April 10, 2019; Y. Savaş, personal communication, June 3, 2019).

Cırık (Grass) Whistle

Type: Wind instrument.

Material: Broad-leaved grass.

Production and performance: A slightly larger leaf is plucked from a plant commonly known as "ot" (grass), a perennial or annual grass-forming plant from the Poaceae family. It is readily available in many areas. The tip of this palm-sized plant is pinched between the thumbs and index fingers of both hands, then pressed between the lips. Pressure is applied by blowing, creating the sound of the thrush, commonly known as "cırık" (a common name for "thrush"). (H. Karaca, personal communication, August 12, 2019; Y. Savaş, personal communication, June 3, 2019; A. Kutlu, September 11, 2019).



Photo 4: Cırık (Grass) Whistle

Patlangaç

Type: Percussion instrument.

Materials: Fresh fig tree branch, piece of wire or iron, piece of twig, green fruits of the darlağan tree.

Production and performance: A fig tree has a cottony structure in the middle of its branches. A fig tree branch is cut between two nodes, and the core of the cut branch is hollowed out by pushing it, if possible, with a thin piece of wire or iron, or with a thin, stiff piece of twig. A piece of twig slightly longer than twice the length of the hollowed branch is cut, and the tip of this piece is thinned by peeling off enough of the stem to fit into the hollowed section. The thinned branch is tested until it fits completely into the hollowed branch. After both pieces are prepared, the small green fruits of the "darlağan" tree are placed at the tip of the hollowed fig branch. The branch, which acts as a piston, is quickly pushed under pressure, causing the darlağan fruit to burst. This mechanism, which

makes an explosion sound each time, is called a “patlangaç” (A. Ekinçi, personal communication, March 21, 2019; Z. Güngör, personal communication, October 17, 2019; M. Naz, personal communication, April 10, 2019).

Pumpkin Whistle

Type: Wind instrument.

Material: Stem and flower of the squash vegetable.

Production and performance: The stem and flower of the squash vegetable are cut at the very base. The leafy part above the stem is cut off. The resulting fresh branch is peeled and cleaned to avoid damaging the thorny part, approximately 10 cm from the tip. It is then cut in half vertically, approximately 5 cm from the tip. The squash branch is then placed in the mouth and a powerful sound is produced by blowing (H. Karaca, personal communication, August 12, 2019; H. Gencer, personal communication, March 23, 2019).

Dandelion Whistle

Type: Wind instrument.

Material: Dandelion plant.

Production and performance: This is one of the whistles produced using the same principles as many other plants. Due to the natural characteristics of the dandelion plant, the stem is cut and the tip is squeezed between the thumb and index finger. Holding the stem, the plant is shaken up and down, thus sealing the tips together. The crushed and joined parts are then blown into the mouth, producing a powerful, uniform sound (A. Kutlu, September 11, 2019).

Toklu Başı Herb Whistle

Type: Wind instrument.

Material: Seed pod of the "Toklu Başı" herb, commonly known as "sorrel".

Production and performance: When dry, the seed pod of the "Toklu Başı" herb, commonly known as "sorrel," resembles a hollow natural whistle. By plucking the herb from the stem and blowing into the hollow portion with pursed lips, a powerful whistling sound is produced (A. Kutlu, September 11, 2019).

4. The Relationship Between Recreation and Disposable Instruments

The process of making recreational disposable instruments is a recreational process that develops individuals' manual skills and stimulates creativity. For children and young people in particular, such activities bridge the gap between fun and learning. Gathering materials from nature (bark, leaves, branches) can become a recreational "nature exploration" experience. This supports ecological awareness and environmentally sound leisure practices. These natural musical instruments, which become a means of communication for shepherds who are interconnected with nature or for children who begin shepherding at a young age, are an example of social recreation in that they strengthen social bonds and serve as communication tools.

Recently, due to technological advancements and the intense nature of urban life, people have become estranged from nature and natural beauty, and spending time alone with nature is a highly effective way to escape the stresses of daily life. The "instant" nature of disposable devices fosters a sense of intimacy in the user. This aligns with the concept of "mindfulness," frequently emphasized in recreational activities. Mindfulness is defined as "paying attention to what is happening in the present moment, recognizing the nature of this attention, and accepting all these observations without hasty judgment" (Atalay, 2019: 15). Mindfulness is not simply about living in the present moment or noticing the present moment; it has two fundamental dimensions that need to be understood. The first dimension is noticing what is happening in the present moment, and the second dimension is how we respond to all these observations. Mindful awareness is perceiving the present moment with a conscious mind and an open, loving, and

compassionate heart (Atalay, 2019: 15). From this perspective, it offers individuals the opportunity to recognize the opportunities nature offers them, use them consciously, and make their lives easier and more comfortable (through play, entertainment, developing their skills, etc.). In this respect, it is possible to learn, adopt, and pass on to future generations both skill-based and practical applications, such as how disposable musical instruments are made, what they are made of, and how they are used.

For children who move to the sounds of their homemade, disposable, natural musical instruments, and even dance to their sense of rhythm, this activity is a form of recreation that supports physical health through physical movement and energy expenditure. Exploration trips to gather materials from nature can transform into a leisurely nature walk.

Disposable instruments can inspire environmentally friendly recreational practices by recycling natural materials and using temporary and degradable resources instead of plastic or synthetic materials. The use of these instruments in recreational activities facilitates the intergenerational transmission of traditional knowledge.

Recreation establishes a balance between individual self-expression and collective connection with society. Disposable instruments reflect this balance: For example, in today's internet age, a commemorative photo or video of a traditional disposable instrument shared on social media can receive hundreds of comments. Because this sharing, which reminds a generation that has grown up with the same common folk knowledge practices of its past, will go to a point where it will be remembered with pleasure individually at a certain point in its own life plane, while collectively it will come to the conclusion that it is a part of the society with which it shares common life and similar practices within the society.

Conclusion

A 2019 compilation of disposable musical instruments from the Teke region identified twelve: "willow (walnut) whistles (hodduk, hüp hüp, hobbuduk), willow bark whistles, pomegranate saz, lily harmonica, willow trumpet, wheat whistles (bingildak), onion whistles, cırt (grass) whistles, patlangaç, pumpkin whistles, dandelion whistles, and toklu başotü whistles." Eleven of these instruments are wind instruments and one is percussion. The types, materials, construction, and performance of these instruments are detailed.

Disposable musical instruments made from natural materials are tangible examples of cultural heritage, blending traditional folk knowledge with creativity and functionality. These instruments are more than just tools for spending leisure time; they also carry a cultural code that reflects the artistic and social dimensions of human-nature interaction. From the willow whistle to the pomegranate saz, from the wheat stalk to the poplang, each instrument demonstrates the skill of injecting rhythm, fun, and communication into everyday life by skillfully transforming the ephemeral resources offered by nature.

The study revealed the multifaceted functions of these musical instruments in the context of recreational activities. Their transformation into a communication tool that fosters both individual and collective benefits while simultaneously fostering individual creativity and dexterity, demonstrates that recreation offers both individual and collective benefits. For children, in particular, these practices bridge the gap between play and learning, creating an organic pathway for cultural transmission. Furthermore, their environmentally friendly approach through the temporary use of natural materials offers an important model for sustainable recreational practices. However, technological advancements, urbanization, and the decline of traditional life practices pose the risk of this cultural heritage being forgotten. To mitigate this risk, the expansion of traditional handicraft workshops in educational institutions, the promotion of these instruments at local festivals, and digital archiving efforts are critical. Furthermore, integrating these

instruments with modern recreational practices (e.g., mindfulness or ecological awareness activities) can foster cultural continuity by engaging younger generations.

In conclusion, the disposable musical instruments of the Teke Region serve as a bridge that carries the wisdom of the past into the future. These enstruments are not merely “toys” or “tools,” but symbolic expressions of a society's creative dialogue with nature and its identity. Preserving and sustaining traditional knowledge is a necessary step toward understanding the richness of cultural diversity and keeping humanity's collective memory alive.

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- Hüseyin Karaca, 1961, primary school, retired, Korkuteli/Antalya, August 12, 2019.
- Mustafa Naz, 1955, primary school, transporter, Bucak/Burdur, April 10, 2019.
- Hatice Gencer, 1943, illiterate, housewife, Mürseller/Burdur, March 23, 2019.
- Yaşar Savaş, 1959, primary school, retired, Center/Isparta, June 3, 2019.
- Ahmet Kutlu, 1941, primary school, farmer, Çamköy/Denizli, 11.09.2019.