

THE EFFECT, IMPORTANCE AND FUNCTIONS OF MUSIC IN CINEMA: EXAMPLE OF CAHIT BERKAY IN THE CONTEXT OF TURKISH CINEMA

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Abstract: This study focuses on an example of Cahit Berkay who has an important place in the context of film music and the importance, effect and functions of music in the Turkish Cinema. Essentially of the study within the frame of literature review, music, cinema, the relation between music and the field of arts, Turkish Cinema and music, also provides information relates with Cahit Berkay in the context of music in Turkish cinema. The research part of the study, to measure the effects of the soundtracks composed by Cahit Berkay, “Selvi Boylum ve Al Yazmalım” and “Çöpçüler Kralı” movies detected by sample for purpose, versions separated from music with technical method and original music versions interview group (limited to

Near East University Vocational School of Health Services Year 2 students) viewed; reactions of students, content analysis technique a from qualitative and quantitative research methods, has been measured within the framework of their responses through written opinion forms with predetermined structured questions. Furthermore, a semi-structural interview technique used from qualitative research methods, face to face interview performed with Cahit Berkay pre-prepared open-ended questions; the collected data have been evaluated by content analysis method.

Keywords: Cinema, Music, Turkish Cinema, Cahit Berkay, Selvi Boylum Al Yazmalım, Çöpçüler Kralı.

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1. INTRODUCTION

Performance of the art of cinema with music is limited to the recent period in terms of history. According to Provenzano's point of view (2008: 5), the music composed for movies cannot be categorized and counted as a different type of music, since it cannot be considered separately from the movies. In other words, cinema soundtracks are specific to the movies for which they are made and are identified with them. According to another view, music has a unique feature of transfer and is open to connotation. If this feature is combined with visual elements, a unity in emotional transfer is achieved (Burt, 1994: 10).

Uni-dimensional demonstrations were also conducted before movies and filmmaking, and music was used during these demonstrations. Since then, the practice has always been changing in the combination of music and the visual, but the aim has always been the same. The main point is to increase the effect of the message in the visual element and to reveal its emotions. Music is a tool that can create great changes in humans emotionally, albeit in a short period of time, and this is a scientifically accepted fact (Doğan, 2009: iii).

Music is in a direct or indirect relationship with emotions in every environment, and it often does this without notice. In this context, music determines what will be felt about what is seen by directing and increasing emotions. According to Konuralp (2004), seeing and hearing are always functioning jointly, and this explains how music is seen as an integral part of the art of cinema. In cinema films, the practice of music is constantly changing and improving. The development of the cinema / music relationship in the world cinema and its change over time was reflected in the Turkish cinema culture, albeit with a delay.

2. LITERATURE REVIEW

2.1. Conceptual Framework

In the study, information is given first within the framework of literature review on music, cinema, the relation between music and cinema art branches, Turkish cinema and music, and in addition, in the context of music in Turkish cinema, Cahit Berkay. In the research part of the study, in order to measure the effects of soundtracks composed by Cahit Berkay, two versions of the films "Selvi Boylum ve Al Yazmalım" and "Çöpçüler Kralı", one isolated from film musics with technical

methods and the other with film musics, were shown to the interview group (related group was restricted to sophomore students of the Near East University Vocational School of Health Services). The responses of the interview group were tried to be measured by using content analysis technique, which is one of the qualitative and quantitative research methods, within the framework of their responses through written opinion forms containing pre-determined structured questions.

In addition, face-to-face interviews were conducted with Cahit Berkay, using open-ended questions and semi-structured interview technique, which is one of the qualitative research methods, and the data obtained were evaluated by the content analysis method.

Research questions are as follows:

1. What is the place of music among the influencing elements (script, actors / acting, visual effects, etc.) in the movie?
2. What is the importance and function of music in the movie?
3. Does the soundtrack have the function of transferring / strengthening the emotions that the movie / scenes want to give?

4. What is the role of soundtrack in the correct transfer of emotions that the movie / scenes want to give?
5. What are the main factor(s) in the success of the soundtrack composed by Cahit Berkay and the formation stages of the soundtrack?
6. How is it that soundtrack is more prominent than film, and what is the place of the soundtrack composed by Cahit Berkay from this aspect?

2.2. Turkish Cinema & Music

Cinema, which is one of the indispensable industries of all countries, states and societies in the world, emerges as a structure which sees the production and presentation of domestic movies in Turkey for more than 70 years. Like the Hollywood of American cinema and Bollywood of Indian cinema, Turkish cinema is also famous for Yeşilçam. Although there are different approaches about why the name “Yeşilçam” is used, the most realistic and plausible approach is the name of the street where film production companies and directors operating in the cinema sector were located before the 1980s (Why is Turkish Cinema Called Yeşilçam?, 2019).

The reason for the popularization of cinematography in Turkey is that, while people in large cities such as Istanbul, Ankara and Izmir could reach visual arts (plays, dramas) easily, people living in rural areas could not watch this kind of daily pleasures. Theater plays, folk tales, novels and stories have been adapted to cinema films and shown in rural areas, so that people in these regions could see these cultures and have fun. Financial gains were accepted as the reward for this endeavor.

Turkish cinema is basically divided into 3 parts. The first part includes the period from the 1930s, which was accepted as the beginning, to the end of the 2nd World War. Muhsin Ertuğrul, who was a dominant personality in the early years of the republic, is known as “One Man” in Turkish Cinema with his own adaptations. After the end of World War, the "Yeşilçam period" started as the main building block in Turkish cinema between 1950 and 1980. In the Yeşilçam period, due to the absence of post-war production in the world, producers moved away from American and European films, and there was a tendency towards Egyptian films. One of the problems of the group of artists,

including Yılmaz Güney, in the beginning period of Yeşilçam was that they experienced identity problems in the cinema sector which was developing as Anatolia and the West. It was not easy to appeal to both cultures and achieve a balance (Gümüşkemer, 2018: 6).

Turkish cinema, just like other world cinemas, has evolved and changed over time in line with both material and artistic concerns. At first, adaptation of tales and stories attracted public attention. Keloğlan fairy tales, Tarkan, Ayşecik and Magic Dwarves are films that have been created in this style. After this trend, comedy and drama films appeared in the medium term. Kemal Sunal, Hülya Koçyiğit, Türkan Şoray, Edis Hun and many others left their marks on this period. Kemal Sunal, who played a role especially in current films, came to the fore in this period. On the other hand, the movies of Zeki Alasya-Metin Akpınar pair broke box office records. After this comedy and drama current, Turkish cinema, which was distressed in material matters, drifted towards a different path with increasing chaos, economic troubles and murders in social life. With the advent of sexually themed films, Aydemir Akbaş became the new “favorite performer” of Yeşilçam. On the other hand, the songs

of famous names (Orhan Gencebay, Ferdi Tayfur, İbrahim Tatlıses) were turned into films that told the story of the song, and Turkish cinema tried to save itself by paying a last effort thanks to the popularity of such singers. In these films made with the win-win logic, the singers planned to add their fame by making their voices heard by masses who did not have an interest in them before. However, these final efforts of Yeşilçam did not turn out fruitful, and this period ended, and a new period began (Arslan, 2001: 11).

“Music” is undoubtedly its only unchanging assistant in the adventure of Yeşilçam films. The music, which carries the catchy and emotional effects of the movies to the peaks, has been the supporter of Turkish cinema not only in the Yeşilçam period but also in every period. Several names such as Atilla Özdemiroğlu, Cahit Berkay, Melih Kibar, Esin Ergin have brought immortal musical works to Turkish cinema (Turkish Film Music Composers, 2019). Especially the music that Cahit Berkay made, even overshadowed the visuality of the films from time to time. For example, the music that playing in the background while Kemal Sunal runs from the police with the wheelbarrow in the movie “Çöpçüler Kralı” still leads to

the visualization of the scene. The main theme music in the movie Selvi Boylum Al Yazmalım is also still in the minds. In the first note, Türkan Şoray's glance towards Kadir İnanır comes to life in the eyes of everyone. Berkay, who has composed several soundtracks like these, is one of the best-known film music composers of Turkish Cinema (Cahit Berkay: It comes with every new generation style, 2019).

3. RESEARCH: THE IMPORTANCE & FUNCTIONS OF FILM MUSIC’: EXAMPLE OF CAHIT BERKAY IN THE TURKISH CINEMA

3.1. Cahit Berkay

Cahit Berkay was born and raised in Isparta in 1946 and migrated to Istanbul with his family in the late 1950s. He finished high school and university education in Istanbul. In his musical journey which began with mandolin, he took his first step in professionalism by joining Selcuk Alagöz's orchestra in 1964. Berkay, one of the first members of the band Mongols, which is one of the first rock bands in the history of Turkey, was playing acoustic electric guitar, bağlama and ıklığ in the band. Berkay's best-known works have been the music he made for cinema movies. Berkay,

who left his mark in every area of the Yeşilçam generation, made music for several movies. He worked with names such as Cem Karaca, Barış Manço, and Selda Bağcan throughout his career, which earned him over 200 awards.

During his career, Berkay released 3 albums consisting of his own film, series and cinema musics, apart from the albums he made with his bands. When these albums, which contain many timbres familiar in Turkish cinema, are listened, Kemal Sunal's mouthful smile, the first look of Türkan Şoray to Kadir İnanır driving a red truck, and the sad scenes of the movie “Buzlar Çözülmeden” are recalled in memories.

Some of the soundtracks composed by Cahit Berkay are listed alphabetically below (soundtracks composed by Cahit Berkay, 2019):

Acı Günler (movie, 1981), Aile Kadını, Arkadaşım, Aşkların En Güzeli (movie, 1982), Baş Belası (movie, 1982), Bedel (movie), Birkaç Güzel Gün İçin, Bodrum Hâkimi, Cevriyem, Çark (movie), Çöpçüler Kralı, Davaro, Deli Deli Küpeli, Derviş Bey, Devlerin Aşkı (movie, 1976), Dila Hanım (movie), Doktor Civanım, Garip (movie), Gazap Rüzgârı, Gülen Adam, Her Şeye Rağmen (movie), Kanca (movie, 1986),

Kılıbık, Kırık Bir Aşk Hikayesi, Kibar Feyzo, Mavi Mavi (movie), Mine (movie, 1982), O Kadın (movie, 1982), Ortadirek Şaban, Postacı (movie), Selvi Boylum Al Yazmalım (movie), Şaban Pabucu Yarım, Şabaniye, Tomruk (movie), Tutku (movie, 1984), Uzun Bir Gece (movie, 1986).

3.2. Methods

In the study, it is aimed to measure the effects of soundtracks composed by Cahit Berkay. In this framework, 2 cult films, “Selvi Boylum Al Yazmalım” and “Çöpçüler Kralı”, the former being a drama and the latter being a comedy, have been chosen purposefully. In both movies, the scenes where emotional states increased and scenes which came forward were determined and isolated from their music by technical methods. The musical and non-musical versions of the prepared sections were viewed by the sampling determined within the framework of purposive non-random sampling in qualitative and quantitative research.

The main objective of a purposive sample is to produce a sample that can be logically assumed to be representative of the

population. This is often accomplished by applying expert knowledge of the population to select in a nonrandom manner a sample of elements that represents a cross-section of the population (Lavrakas, 2008).

In this framework, the population of the research has been determined as sophomore students (400 people) of the Near East University Vocational School of Health Services. The sample was chosen by identifying 20% of the population randomly (80 people).

The interview group was identified by convenience case sampling, but the following factors were taken into account in orientation to the group:

- Individuals between the ages of 18 and 25,
- Individuals who have not received psychology or communication education.

The point in choosing this age interval is the intolerance of young generation in focusing. To exemplify, the patience and motivation of digital migrant generation x in a 10-minute scene of a movie can be compared with

the tendency of digital resident generation y and especially generation z to reach the conclusion instantly and pass on to another stimulant in a very short time with the effect of technological facilities, which turn into a habit. In this framework, it is aimed to determine whether the music will be effective in focusing of the young generation, especially by concentrating on the 18-25 age range.

On the other hand, preferring individuals who have not received psychology or communication education can be explained as follows: The education fields in question were thought to be guiding in terms of watching movies and perceiving emotions in the scenes. In this framework, individuals who were not educated about psychology or cinema were preferred, and it was aimed to obtain an evaluation of the situation by the audience from a more general viewpoint.

Following the demonstrations, written opinion forms with pre-prepared structured questions were provided to the sample. The data obtained from these forms were evaluated by content analysis technique. In this framework, the differences in the emotional transfer, the effects it creates between the musical and the non-musical versions of the films

shown, and the importance of music in cinema were tried to be measured.

“Interview” is used as a professional technique or an assistant tool in several fields such as journalism, law, and medicine, and especially in all research fields of social sciences (Kahn, 1983: v; Tekin, 2006: 101). Interview, which is a data collection technique frequently used in qualitative research, provides the opportunity for the interviewees to express themselves directly. The researcher, on the other hand, has the opportunity to make a comprehensive observation about the person(s) he / she interviewed (McCracken, 1988: 9; Tekin, 2006: 102).

Interview is a technique that provides detailed answers and ensures collection of one-to-one information by asking questions covering all aspects of the research subject (Johnson, 2002: 106; Tekin, 2006: 102).

Interviews can be divided into three groups: unstructured, semi-structured and structured (Punch, 2005: 166; Tekin, 2006: 104). Structured interview is a research technique in which questions are prepared and options for answers are not changed during the interview.

In this framework, the data obtained through written opinion forms

within the framework of structured interview conducted with the sample were analyzed by content analysis technique.

Content analysis is a research technique in which valid comments from the text are revealed as a result of successive processes (Weber: 1989: 5; Koçak & Arun, 2006: 22).

On the other hand, in the context of the subject of the study, an interview was held with Cahit Berkay in order to obtain detailed information about the films that Cahit Berkay made soundtracks and to question the effect of the music in the films.

Within the scope of “purposeful sampling in qualitative research”, an in-depth interview was held with Cahit Berkay. The study has been constructed on the effect of his soundtracks.

In semi-structured interviews, pre-determined questions are used. Although in a more limited scope than unstructured interview, it is possible to detail the targeted data / responses by using spontaneous questions in the light of the course of the interview. In the study, semi-structured in-depth interview method was preferred. In this framework, interviews were conducted in the light of the questions prepared in the study. In the light of the course of the

interviews, spontaneous questions were also included, and the data were detailed. Data obtained within the framework of semi-structured in-depth interviews were analyzed by content analysis.

3.3. Examination of Movies

In the structured in-depth interviews held with the interview group,⁴ the analysis of the data obtained through opinion forms⁵ was conducted using the themes below which were determined as a result of the detailed examination of responses.

As the population/interview group is too broad for conducting in-depth interviews, direct citations were made from participants at the rate of 5% after ratios in content analysis.

3.4. Movie Watching Frequency

Interview group stated that they watched movies frequently (every day, once) at the rate of 38,8% (n 31);

İ5: *"I watch a movie at least every day."*

⁴ Since the age range and education level of the interview group are certain, the demographic characteristics table is not needed. Participants consist of 60% women and 40% men.

⁵ Written opinion form and questions were revised and finalized based on the opinions of Asc. Prof. Dr. Ahmet Güneşli from Faculty of Education of Lefke European University, who is

İ9: *"I watch movies every day, there is at least one movie."*

31,3% (n 25) stated that they watched movies very frequently (every day, more than once);

İ8: *"I watch movies a lot, I take pleasure in it. 2-3 times a day."*

And 28,7% (n 23) stated that they watched movies in normal intervals (4-5 times a week).

İ13: *"I like watching movies, I see 4-5 movies a week."*

No participant stated that they watched movies rarely (2-3 times a week) whereas 1,3% (n=1) stated that they watched movies very rarely (once a week).

3.5. The Factors That Affect the Film⁶

The factors that make an impact in the movie are considered within the framework of story / script, acting / actors, and visual effects. On the other

expert on methodology, and Lecturer Kerem Kuban from Yaşar University Faculty of Communication, who is a film therapy specialist.

⁶ The interview group was informed that multiple elements could be counted in the relevant question; and the interview group expressed multiple elements.

hand, music is an important factor that cannot be neglected in terms of the impact of a movie (Doğan, 2009: 11).

Interview group stated that the most important factor of a movie in influencing the audience is the story/script with 83.3% (n 67), whereas 67.5% (n 54) stated that it was the acting/actors, 62.5% (n 50) mentioned music, and 46.3% (n 37) said that it was visual effects.

In this approach, it is noteworthy that music stands out more than visual effects, which has become a very important element in cinema, and is expressed very closely with an important element such as acting / actors:

I31: "I think the scenario, acting and music are important for the impact of the movie."

I49: "The story and music of the movie is very effective."

I60: "I think these are scenario and actors."

I73: "Visual effects, acting, music are supportive."

3.6. The Importance and Functions of Cinema/Film Music'

70% (n 56) of the interview group emphasized that the use of music is absolutely necessary in a movie and

they do not prefer to watch movies where music is not used:

I3: "Music is important in the movie, movies without music do not interest me much."

I6: "I think music is a must, movies are not meaningful without music."

I17: "I don't like watching movies without film music, it is absolutely necessary."

The percentage of those who state that music should be used partially and that they can sometimes watch movies without music is 30% (n 24):

I23: "Soundtrack is necessary, but there are good movies without music, and I watch them"

3.7. The Functions of Film Music ***The contribution of music to the success of film***

Soundtracks make an important contribution to the overall success of a movie. The fact that the movies, which are known as masterpieces, are remembered with their music in general,

also demonstrates this contribution (Doğan, 2009: 11).

The interview group stated that the impact of music on the success of a movie was very high at 45% ratio (n 36):

İ21: *“I think the effect of the music on the success of a movie is immense.”*

İ39: *“I think music and movies are inseparable. Music is very important in movies. It also supports success.”*

41,3% (n 33) stated that it was high:

İ53: *“Soundtrack is an important factor in the success of movies. It supports at high levels.”*

İ76: *“Music is necessary. If you ask as in terms of ratio, it is high.”*

13,8% (n 11) stated that it is at normal ratio. None of the participants stated that music has very little or no effect on the success of a movie.

Emotional Transferring Function

Although there are several functions of music in movies, one of the

most important is the function of providing / strengthening the transfer of emotions (See Doğan 2009: 123 et al.). So much so that music has the power to deepen the effect of a scene and to sharpen the focus of the story (Burt, 1994:). This powerful tool has a highlighting, accelerating or slowing, intensifying impact in affecting the subconscious of the audience (Irving, 1950: 35).

The interview group stated that the emotion transfer function of music in a movie is quite important at 87.5% ratio (n 70):

İ18: *“A lot of things are important but it is the music that gives the desired emotions.”*

İ27: *“Soundtracks make the emotions in the scenes pass to the audience.”*

İ58: *“Music, for example, makes an emotional scene be felt more clearly.”*

İ80: *“I think that the music makes the emotion felt by the audience in the movies.”*

8,8% (n 7) stated that it is normally important and 3,8% (n 3) stated that it is not important.

Promoting Effect

According to Konuralp (2004), soundtrack reminds the movie / film

scenes whenever they are heard as a result of their integration with the films they are used in. While the soundtrack has the effect of listening after the movie, on the other hand, it enables the promotion of the film, it being recalled, and the transfer of these thoughts to other individuals / society (Doğan, 2009: 11).

In this framework, in the interview group, 78,8% (63) stated that they would find and listen to the soundtrack after watching a movie that they found impressive:

I33: "When I get out of the movie, if I love the movie, I get the music and listen."

I52: "Yes, in general, especially if there is music that affects me, I often listen to it in that period."

I79: "Good movies have good music. I buy the soundtrack."

21,3% (n 17) stated that they would rarely find and listen to the music:

I24: "In general, I focus on the movie, and if the music interests me a lot, I download it."

None of the participants answered that they would not find and listen to the music.

3.8. "Selvi Boylum Al Yazmalım" and "Çöpçüler Kralı"

Previously watched

In the interview group, 88,8% (n 71) stated that they saw both of the movies Selvi Boylum ve Al Yazmalım and Çöpçüler Kralı. 3,8% (n 3) stated that they only saw Selvi Boylum Al Yazmalım, 6,3% (n 5) stated that they only saw Çöpçüler Kralı, and 1,3% (n 1) stated that they did not see either of them.

In this framework, it can be seen that the majority of the interview group saw both movies.

Functions of Cinematic Music: Effects on Success of film; Emotion Transfer; Correct Emotion Transfer

Impact on the Success of the Movie

The interview group stated that music had an important effect on the success of both films with a rate of 87.6% (n 70):

I2: "The actors in the movies and the script is very successful. So is the music."

Music has a significant impact on success. ”

I14: “The music of both films is very impressive. It has a great influence on watching movies. ”

I29: “Two movies and soundtracks that can be called cult. The effect of the music is immense.”

I44: “Memorable music. They have a lot of contribution to the success of the movies.”

11,3% (n 9) of the interview group stated that the music had a normal impact and 1,3 (n 1) stated that it had no impact at all.

Function of Creating Impact and Focusing

Konuralp (2004) states that one of the functions of music is to enable the audience to focus on the movie (Doğan, 2009: 124). The interview group stated that, thanks to the music, they were affected by one / more scenes where they would not normally be affected and that they focused on the film by the ratio of 80% (n 64):

I25: “The movies are nice, but while some scenes were not very impressive, the music made me feel impressed”

I37: “The music increased the emotional effect of the scenes and allowed me to focus more on the film.”

I43: “I was impressed by the effect of music from the scenes that I would not be impressed.”

On the other hand, the rate of those who stated that they were not affected by one / more scenes and focused on the film thanks to the music, which they would not normally be affected, is 20% (n16):

I40: “I did not focus on the movie due to music, or I was not impressed by a scene due to music which would not impress me normally.”

Transfer of Emotions Function

The interview group stated that there was a difference in terms of the emotional state created by the musical and non-musical versions of the two movies by 95% (n 76).

Within the percentage who stated that there was a difference, 92,1% (n 70) claimed that music ensured that the emotions that were aimed to convey through scenes were reinforced:

I1: *"The biggest difference between musical and non-musical scenes is that emotions are felt more deeply in the movies I watch."*

I42: *"In versions with music, feelings in the scenes are better conveyed."*

I69: *"In movies without music, the feeling of the movie is not like the movies with music, it is weaker."*

I72: *"The musical versions of the movies are more impressive such that they are more emotional, funnier."*

- 7,9% (n 6) stated that music led to the weakening of the emotions that are intended to convey through scenes.

On the other hand, the proportion of people who think that the musical and non-musical versions of the two movies are not different in terms of the emotional state they create is 5% (n 4).

Correct Transfer of Emotions Function⁷

In the movies, the audience does not focus directly on the meaning of music but focuses on what the music makes them feel completely (Burt, 1994: 11). When the right pieces of music are

used, music conveys to the audience where and what to feel (Doğan, 2009: 155). In this case, when the music is removed, the feeling desired to give can be reduced or completely lost. In fact, false impressions / false subconscious formation (Bayır, 2009: x) may be in question. Again, according to Konuralp (2004), one of the functions of a soundtrack is to provide expression without movement or dialogue. However, if the soundtrack cannot perform its role, it may create a false subconscious in the audience (Doğan, 2009: 124).

○ In the movie Selvi Boylum Al Yazmalım which is an emotional/drama type of movie;

● The emotional/light comedy scene where Kadir İnanır follows Türkan Şoray with truck (Movie 1, Scene 1: F1S1) created the following impression in the interview group:

In musical version, 52,5% (n 42) felt emotional, 21,3% (n 17) felt comedy, 12,55 (n 10) felt dramatic, 8,8% (n 7) felt adventure, 3,8 (n 3) felt horror/thriller, 1,3% (n 1) felt other (sense of threat).

⁷ In this section, participants were given options, but the right to create new options was also given.

İ4: *"It was an emotional scene."*

İ19: *"It was emotional and influential."*

İ72: *"There were moments where I laughed."*

On the other hand, in non-musical version, 37,5% (n 30) felt horror/thriller, 18,8% (n 15) felt comedy, 16,3% (n 13) felt dramatic, 11,3% (n 9) felt adventure, 7,5% (n 6) felt emotional and 9,2% (n 7) felt other (no impression created).

İ32: *"It was as if he was driving the truck on her. Like he wanted to kill her. It was a thriller scene."*

İ74: *"It was perceived that he would forcibly follow her and hurt her. It was scary."*

- The emotional scene where Kadir İnanır was moving away with pickup truck and Türkan Şoray was chasing him created the following impression in the interview group (F1S2):
- In musical version, 62,5% (n 50) felt emotional, 16,3% (n 13) felt dramatic, 10% (n 8) felt comedy, 6,3% (n 5) felt horror/thriller, 5% (n 4) felt adventure.

I7: *"Emotional. The person he loved was leaving him."*

I68: *"The separation scene was emotional."*

I78: *"It was an emotional scene."*

In non-musical version, 30% (n 24) felt dramatic, 26,3% (n 21) felt emotional, 17,5% (n 24) felt comedy, 16,3% (n 13) felt horror/thriller, 5% (n 4) felt other.

İ16: *"It was dramatic. It was a sad scene"*

İ20: *"It was an emotional scene"*

- The scene was Kadir İnanır and Türkan Şoray had a conversation and Türkan Şoray turned her back and walked away (F1S3) created the following impression in the interview group:

In the musical version, 71.3% (n 57) felt emotional, 25% (n 20) felt dramatic, 2.5% (n 2) felt comedy, 1.3% (n 1) felt adventure:

İ30: *"The newly sprouting love was emotional."*

İ41: *"An emotional scene."*

İ50: *"It was an emotional scene."*

İ59: *"Dramatic, walking away happily, albeit shy."*

In non-musical version, 41,3% (n 33) felt dramatic, 36,3% (n 29) felt emotional, 7,5% (n 6) felt comedy, 5% (n 4) felt horror/thriller, 3,8% (n 3) felt adventure, 6,5% (n 5) felt other (no impression or excitement created).

I46: "Dramatic. It seemed they could not come together. Because Kadir Inanir was not behaving with good intentions"

I57: "Sad, although they love each other, they frightened and fled."

I64: "It was emotional, as if it there was no trust"

- In the movie "Çöpçüler Kralı" which is a romantic comedy type of movie, in the *emotional/comedy* scene (F2S1) where Kemal Sunal approaches from behind the wall when Ayşen Gruda is doing the laundry, the following emotions were created:

In musical version, 57,5% (n 46) felt comedy, 21,3% (n 17) felt emotional, 10% (n 8) felt adventure, 7,5% (n 6) felt horror/thriller, and 3,8% (n 3) felt dramatic.

I15: "It was a funny scene. I laughed at him peeking out from behind a wall."

I61: "He went to see the girl he loved, but it was funny."

I77: "Comedy. It's a successful comedy movie."

In the non-musical version, 47.5% (n 38) felt horror/thriller, 23.7% (n 19) felt comedy, 18.8% (n 15) felt adventure, 3.8% (n 3) felt dramatic, and 3.8% (n 3) felt emotional.

I45: "It was as if he was going to harm the girl (Ayşen Gruda). Triller."

I62: "Fear. It seems that he will do something by force."

I67: "So I laughed again but it was strange without music."

- In the *comedy* scene where Ayşen Gruda's brothers were chasing Kemal Sunal (F2S2), the interview group experienced the following emotions:

In musical version, 68.8% (n 55) answered comedy, 17.5% (n 14) answered adventure, 6.3% (n 5) answered horror/thriller, 5% (n 4) answered dramatic, and 2.5% (n 2) answered emotional,

I34: "It was a funny scene."

I47: "Comedy, Kemal Sunal films always make you laugh a lot."

In non-musical version, 42.6% (n 34) answered horror/thriller, 27.5% (n 22) answered comedy, 23.8% (n 19) answered adventure, 5% (n 4) answered dramatic, 1.3% (n 1) answered emotional, and 1.3% (n 1) answered other: no excitement.

I36: "Thriller. He fled with fear."

I48: "Scary, he tried to escape while the men chased."

I54: "It was not too funny without music, but it was still funny."

- The *slightly comedy with emotional weight* scene where Kemal Sunal and Ayşen Gruda are at the playground (F2S3) created the following emotions in the interview group:

In musical version, 45.1% (n 36) felt emotional, 37.5% (n 30) felt comedy, 12.5% (n 10) felt dramatic, and 5% (n 4) felt adventure.

I35: "It was an emotional scene."

I38: "It was the emergence of love. Emotional"

I65: "Like comedy, it made you laugh."

In non-musical version, 40% (n 32) answered comedy, 26.3% (n 21) answered emotional, 17.5% (n 14) answered dramatic, 12.5% (n 10) answered adventure, and 3.9% (n 3) answered other (no impression was created).

I26: "It was funny, their behaviors, their looks."

I63: "There was no comedy or emotional situation."

I66: "Maybe not very much, but it was an emotional scene."

Music not overshadowing the scenario / characters / acting

75% (n 60) of the interview group stated that film music did not overshadow the movie/scenes, scenario, characters and acting:

I28: "The music is successful, but it does not overshadow the script and the actors."

I44: “Screenplay, actors, especially music are very good. Balanced.”

I70: “Good actors and a good movie. The music is good too, but it does not overshadow the others.”

25 (n 20), on the other hand, claimed that film music overshadowed the other elements:

I22: “Music is more dominant; it overshadows the movie.”

3.9. In-depth Interview with Cahit Berkay in Semi-Structured Form

The analysis of the data obtained within the framework of a semi-structured in-depth interview with Cahit Berkay was carried out under the following themes, which were determined as a result of a detailed examination of the answers to the questions:⁸

3.9.1. The Reason of Cahit Berkay’s Success in Film Music Sector and The Effects of Making Film Soundtracks to His Composer Identity

The main factor in making successful soundtracks

As an artist who composes film music, Cahit Berkay attributes his prominence in this field and making a difference to basically “doing his job with love”. Stating that he already had a musician identity and a band and an orchestra, Berkay states that during the first periods he composed soundtracks, he was concerned about failure, but enjoyed it, so that it was possible for him to work in this field for long years, and, success came automatically.

“Like people who are successful in every profession, I did my job with love. Because I was already a musician, I was making music with my band and orchestra. Although I had no dream of making music in cinema, once I started this work, various offers started to come. While I was worried if I could do it, I realized it was actually a very fun job. This allowed me to love this job and continue it for years.”

⁸ Written opinion form and questions were revised and finalized based on the opinions of two methodology experts, Asc. Prof. Dr. Ahmet Güneşli from Faculty of Education of Lefke

European University, and Prof. Dr. Faruk Kalkan, Dean of the Faculty of Communication of Lefke European University.

I think this situation brought success automatically.”

Berkay also emphasizes that success passes through understanding the expectations of the person (director) and the situation (scenario, film in general and scenes) very well. He states that this situation also has effects on his identity as a composer.

The Effects of Making Film Music's to the Composer Identity

Cahit Berkay states that the main effect of making soundtrack on composer identity is that he can perceive the expectations and situation of the other party (directors) very well in terms of scenario, film in general and scenes. Thus, his aspect of working towards needs has improved:

“Normally, when composing, an idea, an emotion, an inspiration comes from within. You have to sit down and compose; but in the cinema, it is necessary to make whatever music is needed by the movie and the scene where the music will be made. Otherwise, it will be more harmful than contributing to the film to be shot. They even can say

‘what kind of work you are doing’ and they will get it back, they won't let you do the music. That's why if there is music in the cinema that you are asked, you have to discover it and make it. Cinema has such a feature, and it reveals the ability to produce work for expectations.”

3.9.2. The Process of Producing Soundtracks

Making compositions after receiving movie scripts

Cahit Berkay states that the songs he composed were not made the soundtrack of a movie afterwards; rather, his work was based on the offers and scripts that came with him:

“A song I composed didn't later become the soundtrack for a movie. I always made my music on the scenes or movies that were already produced.”

Producing Film Tracks

Berkay lists the soundtrack preparation processes as follows:

- Obtaining and reading the script:

“When you get a job offer, they give you a script, you read the script. In fact, in the last period, we all sit together, a committee is formed, and desk work on cinema is carried out. But the point is, the person who will make the music needs to understand what to do. At this stage, reading the script takes the first place.”

- Perceiving the scenario read very well. In this context, seeing the film which was shot, montaged and completed:

“In the second stage, after reading the script and setting up that story in his head, he has to see the movie as shot and montaged, finished. Seeing is important from this point of view: no matter how strong your imagination is, after all you read the script like a book, and everyone creates a picture of their own. But there is a director, there are actors in that story, those actors have performances, and this performance is very important. It also affects the

person who makes music, as well as whether it can affect the audience or not.”

- Understanding the expectations of the director very well:

“After the previous stages, you solve the movie in your head, sit with the director. The responsibility of the soundtrack often belongs to the person making the music, but you sit with the director and try to figure out what the director thinks, what he wants. Music is such a thing, such a concept, for example, give one movie to 10 musicians, and say "make music for this movie", you will have 10 different soundtracks, none of them will be similar. But it is very important to perceive the expectations of the director in order to do this work correctly. Because it is the man who dreams and realizes that movie, and pours it into the silver screen. The director also has a musical expectation. It is

necessary to understand and solve it.”

- Understanding the psychology and the rhythm of the movie and the scenes accurately:

“Once you have all these components in mind, then you begin to solve them. What is solving is that you begin to comprehend and compose the scenes. First you imagine the melody setup, and here you put the instruments and notes on the paper. You make small records, then you do the orchestration of that work, but the most important thing in this work is that the place of rhythm in life is very important. The rhythm in life; life that we live has a rhythm of its own. You have to catch that beat in the cinema. That rhythm depends on the director, how the director interprets that scene, that is, how he picks it. That tempo, which is definitely a tempo, is slow or fast, it speeds up or slows down in scenes, these are

things that I always have to solve. You'll get the rhythm. When you have already solved the rhythm, you have done a very important part of that scene and the whole movie. You'll go a long way in making more successful music. So tempo is very important in this business, once you find the rhythm, you will find a dramatic fiction for a drama, and a fun rhythm for a comedy.”

- Taking into account the environmental social situations in the movie scenes and choosing the instruments accordingly:

“For example, in the 60s and 70s, there was no piano in the countryside, no trumpets, no western instruments. Rural areas make music with the unique instruments of that region. What are they, they are baglama, cura, shepherd's pipe, whistle, darbuka, Turkish reed law, clarinet. There are revelry instruments, they are all solo instruments. But you when come to Istanbul, come to the big city, there are rich

sections and ghettos in the city, too. In other words, there is the segment where the high society lives, and there is also the section where the poor and have-nots live. Mostly romantic films were made at that time, and the ones which caught the attention of the public most were the stories of Rich Girl Poor Boy or vice versa. Therefore, Cahit Berkay will sit and make music, and I come across a story scene in the ghetto. What am I doing there, I use the bağlama, I use lute or qanun, I use the instruments that exist in that environment. But let's take a movie in the Bosphorus, in a rich house, what are you doing there, you are using piano, you are using accordion, you are using saxophone."

Freedom vs. director intervention when composing soundtracks

Berkay states that while composing the soundtrack, some directors, with no intervention, show the

approach of "you know this job, do as you wish":

"There are many names, but for example Atif Yılmaz and Ömer Kavur. These two names would not interfere with me, they would say 'Cahit you know it, do this job as you know'. I would do it too. We did very successful works together, we made very good movies that left a mark in the box office."

Some other directors did not direct him but made their expectations known:

"For example, there are 17 Kemal Sunal movies, where I made one-on-one music with Kartal Tibet. Either he brought me a script or told me "Cahit I want these" and I did. In other words, he did not say, "You're going to make music like this," more like "just a little bit like that." For example, I made music for about 200 feature films. Over time, you understand

*the director, you learn what
he could possibly ask for.”*

He states that some directors were with him all the time in the general process when the compositions are made:

“Some others sat with me from the beginning to the end; I mean, there are all kinds of directors.”

Berkay states that the person to be held responsible for the qualification of the film as successful or unsuccessful is always the director and, in this context, while the soundtracks are composed, the directors have the right to intervene to a certain extent:

“When shooting a movie, all responsibility belongs to the director, nobody says “Cahit made bad music, and the movie went bankrupt”. People say, “the movie is bad”, so the director has the right to intervene. The task of a musician is about loving, getting to know and gaining experience.”

3.9.3. The impact of music on the success of the movie (box office success and emotional transfer success)

The impact of music on the box office success of a movie

Cahit Berkay expresses the idea that music may have an impact on the film's box office success. However, he claims that when a film is successful in terms of script, technical team and acting, good music will be positive at the box office. If music is made incompatible with the film by a musician who does not understand the film, a serious negative result will be created at the box office. On the other hand, he emphasizes that a movie which fails for all other elements can become successful by making good music to some extent, but that all elements should be considered together:

“Even if you make the most beautiful music in the world, a bad movie cannot achieve a great success at the box office. But if you make bad music on a very well-filmed movie, you screw up that movie, that movie can't do good business. Of course, in some cases, if you make very good music for a mediocre

movie, you can lift the movie up a little bit, revive it a little bit, music has such an effect. Therefore, the task of music is this: music passes to the story, actors, and from there to the audience. Of course, this is a teamwork, involving the lightman, cameraman, soundman, director and many more. There is also music among these elements, and if all of these people do their job well, you will be successful if you do your job well, too. I'll explain it with a model like this. The good music is this: a dramatic scene, the audience watching the movie is sad, but they do not shed tears. But you make such a music there that you get a beat of the eyes, that is, you strengthen the effectiveness of that scene and its transfer to the audience. Likewise, in comedy movies, the scene makes the audience laugh, but you make such a music there that people will burst into laughter. The thriller scenes are exactly the same,

if there is an excitement in the thriller, you put an exciting music there to double that thrilling sense. Music is already used in cinema in this sense, to make the scenes pass stronger to the audience. This is the description of this work as I understand it. And when it is done in this way, it definitely affects the box office success.”

3.9.4. The impact of music on the transfer of emotions by music

Berkay states that soundtrack influences the emotion transfer of a movie very seriously. According to Berkay, this effect is so great that the proposal to make soundtrack mainly comes to the musician to support the transfer of emotions:

“So much, so impressive, that it has such a big effect that the musician already exists for it. That's why the musician is offered to make music for that movie. Music is such a thing that it significantly supports and strengthens the transfer of

emotions in those scenes. This of course depends on the right person doing that job. The right music must be made so that the emotion in that scene is supported, and even conveyed correctly."

On the other hand, Berkay stated that there are directors who use the music very little and achieve success in the world cinema and emphasizes that some directors use unnecessary music and that this situation should be paid attention:

"For example, there are some movies with no music. The man establishes such a script that it does not need any music, this is of course a very ambitious job, but there are also successful films shot that way. They use very little music in world cinema. But there are some directors, they love music and want music from almost the beginning to the end. But there are some directors who prefer to use music very little. In other words, "These scenes of the movie I shoot are strong, no music is

needed," because the voice is used as a music in the cinema. Therefore, it is necessary to use it properly and appropriately. In addition to bad music, unnecessary use of music may be more damaging."

3.9.5. The Situations That Music Dominating Films

Berkay states that there are situations in which soundtracks are more prominent than movies. Especially, during the Yeşilçam period of Turkish Cinema, it is expected that music overshadowing the movie is expected, but that this structure has changed today. Berkay states that this situation may bring more harm than benefit to the movies.

"Yeşilçam period and the present period are very different. I made a quick introduction to this work without reading the school for this. One of the most important producers of that period, brother İrfan, the owner of Akın Film, İrfan Akın always said to me, "Cahit will make such a music that when people

leave the movie, that is, they will come out whistling its music after the movie ends". In other words, very dramatic, striking and catchy music was desired. Later, I realized that this is not too right. From time to time, the music you make overshadows a scene. Then music crushes that scene, that is, it will damage it rather than benefiting it. People listen to music more than watching movies. That is, instead of watching with eyes and ears, people listen to the movies only with their ears, which is not a right thing to do. In the following years, I even said that "music should know its limits in cinema." What is it to know its limits, it will be in its place, it will be as much as the place reserved for it. Of course, you cannot draw this place on paper with a pencil, it is up to the composer, it is about understanding and solving it."

On the other hand, Berkay states that the success of music significantly supports both the box office and the film's success:

"On the other hand, there are many films associated with music both in world cinema and in Turkey. Whether it's musicals in the world cinema, or İbrahim Tatlıses, Müslim Gürses, Orhan Gencebay films in Turkish cinema, these are films made only on a song. There are cinematic elements, dramatic scenes, but the audience wants to watch that singer there. They want to hear his voice and see him only as a painting that is shown in the cinema. Incredible box office records were broken by those films, and there is such a method in cinema. If we leave the singer movies aside, the effect of the music on the cinema films that also aim for artistic success affects both the box office and the quality of the film. As an example, when I was in my 10s, a movie called Avare

came to Turkey and took the entire country by storm. There was a song in it, an Indian movie which corresponds to the 50s and 60s. In those times movies with Indian and Arabic tunes began to come to Turkey. In this period, music had created a strange doping effect in cinema.”

4. FINDINGS

In the study, data were obtained within the framework of structured in-depth interviews conducted with a sample of 80 people (interview group) after film demonstrations and semi-structured in-depth interviews with Cahit Berkay. The findings obtained from the evaluation of these data by content analysis are as follows:

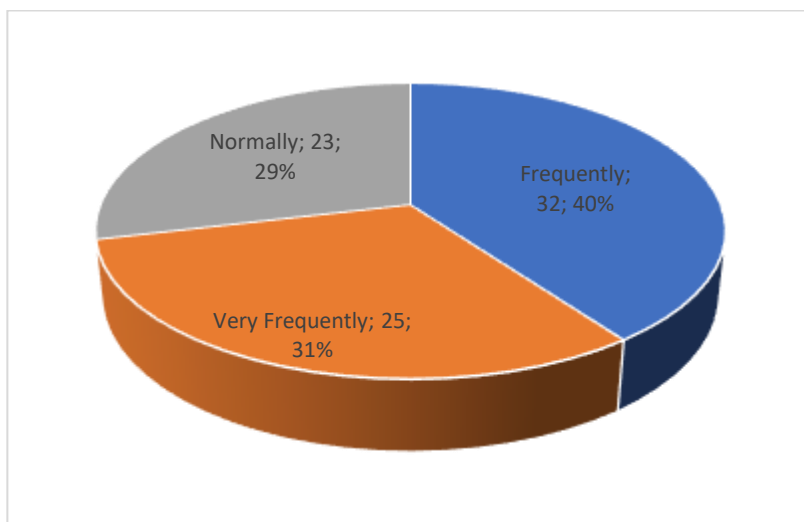


Fig. 1. Frequency of watching movies

The interview group watches movies frequently (every day, once) at 40% ratio (n 32), very frequently (every day, more than once) at 31% (n 25) ratio, and normally (4-5 times a week) at 29%

(n 23) ratio. In this framework, the interview group consists of individuals who have an active movie watching habit.

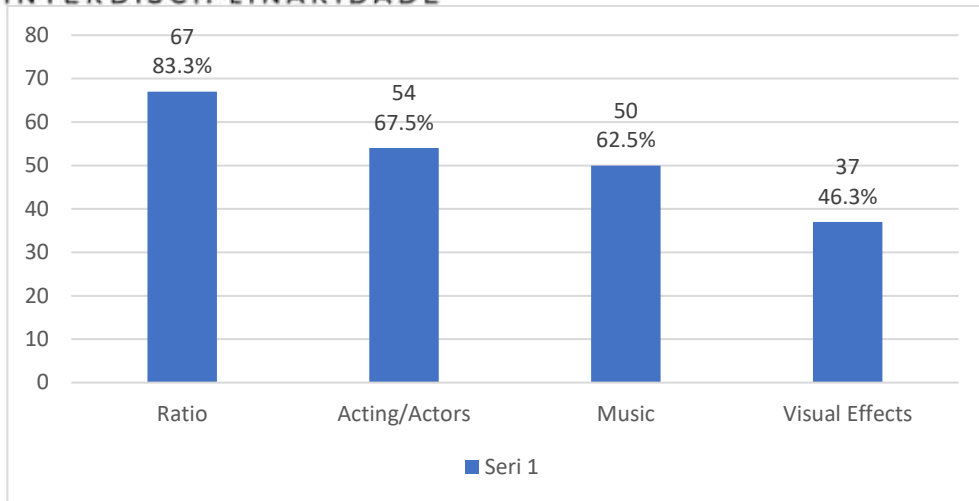


Fig. 2. The elements that create an impact on cinema

As regards the elements that create an impact on cinema, the interview group mentioned the story/scenario at 83.3% ratio (n 67), acting/actors at 67.5% ratio (n 54), music at 62.5% ratio (n 50), and visual effects at 46.3% ratio (n 37). Particularly, the

mentioning of music, which is higher than an indispensable element of our movies such as visual effects and very close to another important element such as acting / actors, emphasizes the importance of music in movies.

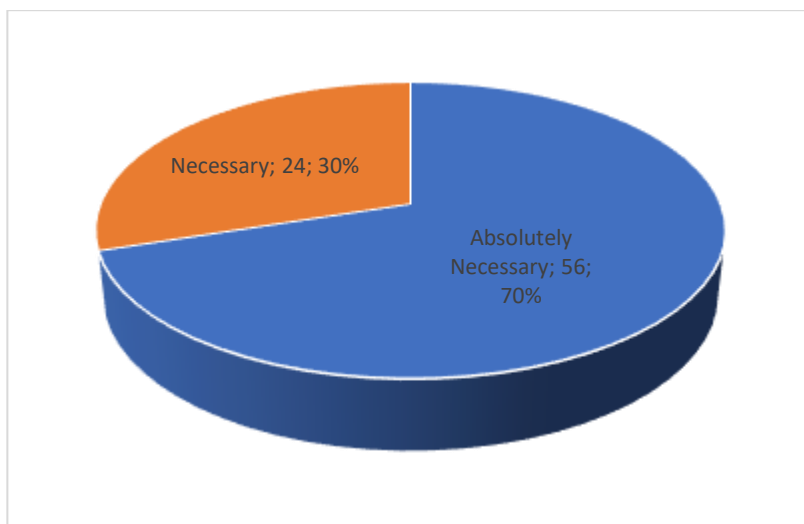


Fig 3. Importance of Music using in Movies

When the importance of music in cinema without presence of other elements is questioned, the interview group stated that using music in movies is absolutely necessary and that they did not prefer watching movies without

music at 70% ratio (n 56), whereas 30% (n 24) stated that using music is partially necessary and that they could sometimes watch movies without music. This situation reinforces the importance of soundtracks.

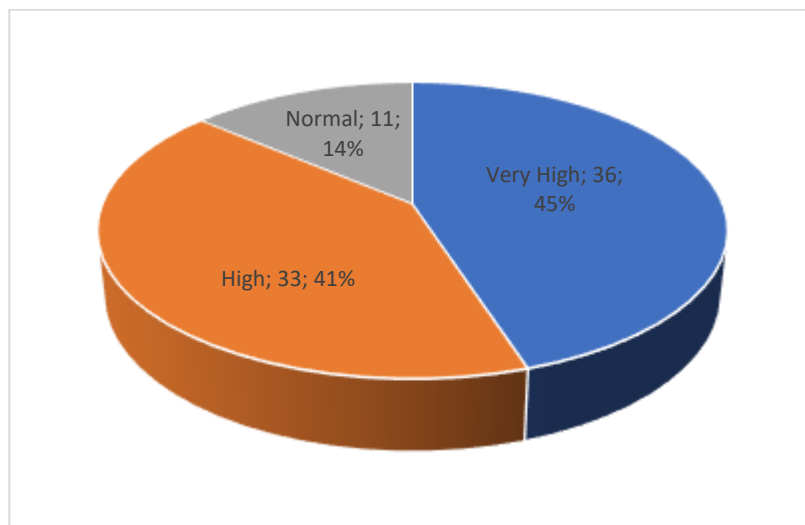


Fig 4. Music' impact on the success of movie

As regards the function of soundtracks, the interview group stated that music had a very high impact on the success of movies at 45% ratio (n 36),

and that the music had a high impact at 41.3% ratio (n 33). These proportions show that music has a very high/high impact on the success of movies.

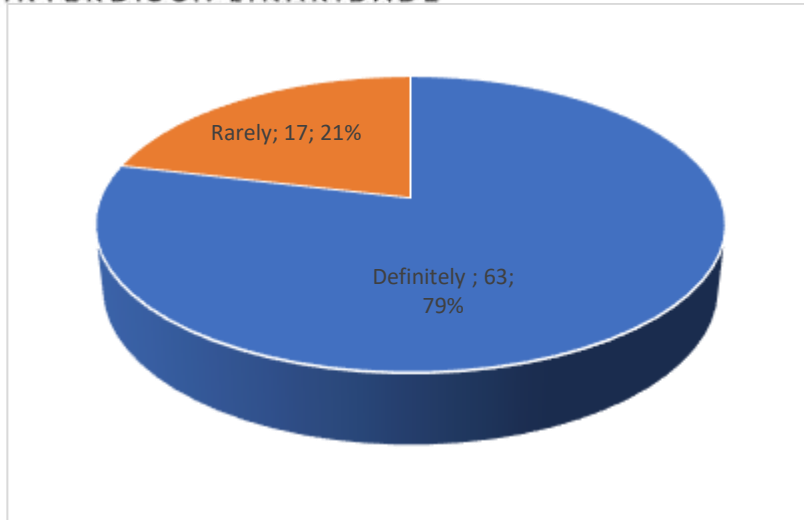


Fig. 5. Obtaining the soundtrack after watching movie

As regards obtaining the soundtrack after watching the movie, 78.8% (63) stated that they would definitely obtain it whereas 21.3% (n 17) stated that they would rarely find and listen to the soundtrack. This reveals that

high percentage of the interview group acquired and listened to movie soundtracks after the movie, it also shows that music also contributed to the promotion of the movie.

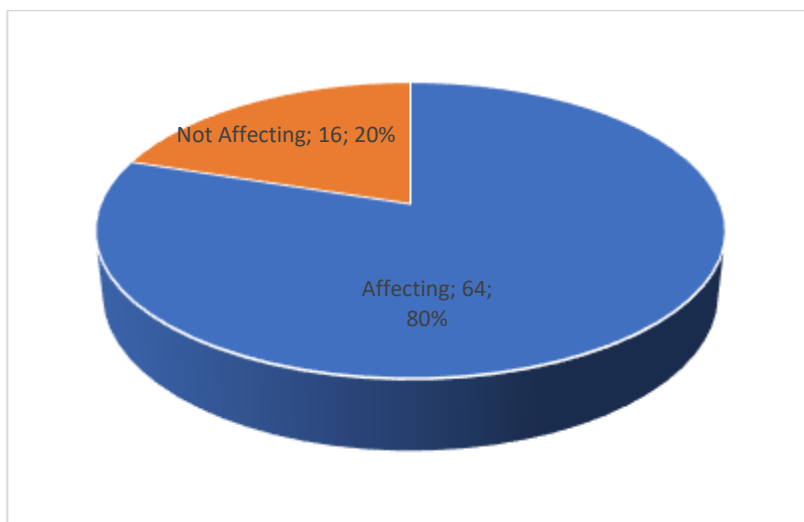


Fig. 6. Affecting by 1 or more Scenes owing to Music

76% (n 64) stated that, as a result of film music, they were affected by 1 or more scenes which they would not normally be affected. This situation

reveals the function of the soundtrack to make an impact and to focus to a degree that will affect especially the 18-25 age group.

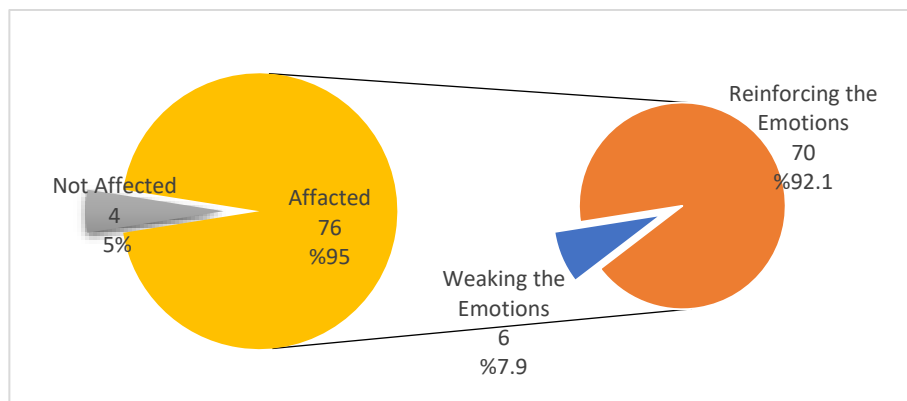


Fig. 7. Music' Transfer of the Emotion Function

It is stated by 92.1% of the participants (n 70) that the soundtrack of the movie / scenes is very important in the transfer of emotions. In this context, it is concluded that soundtrack is an important tool that transfers and / or supports the emotions that the film / scenes want to give.

The argument that soundtrack not only conveys emotions but also

conveys the right emotions is also found in the study on the interview group. Table 1 contains the emotions / types of emotions that 3 scenes each from 2 movies (6 in total) aim to create in the audience, and the emotions / types of emotions that occur in the audience in musical and non-musical versions:

Table 1. Comparison of emotions emerged between musical and non-musical versions

Scene	The aimed emotion	Emotion in musical version (The two answers with highest frequency)	Emotion in non-musical version (The two answers with highest frequency)
<i>FISI</i>	Emotional/Light comedy	%52,5 (n 42) emotional %21,3 (n 17) comedy	%37,5 (n 30) horror/thriller %18,8 (n 15) comedy

F1S2	Emotional	%62,5 (n 50) emotional %16,3 (n 13) dramatic	%30 (n 24) dramatic %26,3 (n 21) emotional
F1S3	Emotional	%71,3 (n 57) emotional %25 (n 20) dramatic	%41,3 (n 33) dramatic %36,3 (n 29) emotional
F2S1	Comedy/Light emotional	%57,5 (n 46) comedy %21,3 (n 17) emotional	%47,5 (n 38) horror/thriller %23,7 (n 19) comedy
F2S2	Comedy	%68,8 (n 55) comedy %17,5 (n 14) adventure	%42,6 (n 34) horror/thriller %27,5 (n 22) comedy
F2S3	Emotional/Light comedy	%45,1 (n 36) emotional %37,5 (n 30) comedy	%40 (n 32) comedy %26,3 (n 21) emotional

It can be seen that the emotions that are desired to be created in the audience and given in the scenes can be quite different when there is no music. Even emotional or romantic scenes can create a horror / thriller effect. This reveals that music has the function of transferring the right emotions.

Finally, the idea that music does not overshadow the movie (screenplay, actors / acting, etc.) found a 75% (n 60) response in the interview group. It is important that such effective music does not overshadow the film and stand out more than the movie. This situation is also related to the fact that the relevant films, which can be accepted as a cult, are successful in terms of scenario, actors and acting. However, as Cahit Berkay emphasized, due to the fact that music overshadowing the film would

damage it, such a situation is not preferred by the musicians and the works are carried out in that way. This reveals that Cahit Berkay has carried out the related works with a high level of care as stated.

Cahit Berkay emphasized that his main starting point is connected with “doing his job with love” by showing such care and composing very successful soundtracks. In the framework of emotional commitment to the profession as an important factor in this direction, Berkay's argument is found meaningful in terms of achieving success.

Cahit Berkay lists the stages for a successful soundtrack as follows: (i) obtaining and reading the script, (ii) perceiving the script very well and watching the full version of the film within this framework, (iii)

understanding the director's expectations very well, (iv) understanding the moods and tempo of the movie / movie scenes correctly, and (v) choosing an instrument taking into account the environmental - social conditions of the scenes. The accuracy of these stages and the opinion that Berkay had an important influence on the success of the film also found a response within the framework of the approach of the interview group (86.3%, n 69); in that respect, the soundtracks composed by Berkay was found successful and contributing to the success of the movies.

Berkay's approach that music has an effect on the promotion of the film has also been found within the framework of the interview group's approach to obtaining the soundtrack after the film (78.8%, n 63).

Berkay's approach that film music has an important role in the transfer of emotions and that the choice of musicians is made within the framework of this matter also coincides with the opinion in the interview group that the function of music is quite high (87.5%, n 70).

Finally, with Berkay's approach that soundtrack has function of correct transfer of emotions, the results of the

study applied to the interview group overlap (Table 1).

5. CONCLUSION AND RECOMMENDATIONS

As a result of the study, it has been determined that the music used in movies has an important effect on conveying the emotions and the situation in the current scene to the audience correctly. In the non-musical versions of the movie sections watched in the part of the study using the measuring tools, the viewers had a contradiction about the real feeling desired to be conveyed. In contrast, it was observed that they perceived the true emotion that is desired to be conveyed in the musical versions. There is an even more extreme example of this situation: in some non-musical versions, comedy scenes were perceived as horror, emotional scenes as comedy. When the same scenes are played with music, the feeling to be conveyed was formed correctly. This reveals the importance and functionality of the emotion transfer and correct emotion transfer functions of music in movies.

On the other hand, another important function of using music in movies is to enable viewers to be affected by the scenes that they would not normally be affected by, and to focus

on the movie. It was determined that emotions were felt more enthusiastically and intensely when the visual and auditory integrity was achieved.

Another important aspect is that music plays an important role in the promotion of the movies.

As a result of the interviews conducted with the well-known musician and Turkish Cinema soundtrack composer Cahit Berkay, it was determined that composing successful music to the films depends on the elements of a detailed study, experience, dedication, and comprehending the emotion to be transferred. While it is important that music does not get overshadowed by the scene it is used, it is also very important that it does not overshadow the scene, which is a lesson to be learned in order to be a "good composer".

On the other hand, soundtracks also have a significant impact on the box office and overall success of movies; successful soundtracks play an important role in increasing the film's box office return and overall success.

In the light of the conclusions reached in the study, the following are recommended for musicians who will compose film music: (i) maintaining the balance between the scenes and music

they compose, (ii) reflecting the harmonic and rhythmic structure of the compositions in the best way, and reflecting the emotion that is desired to be conveyed, (iii) following the developing technology and changing social conditions on a day-to-day basis, and not being outdated, and (iv) analyzing the direction of the film's concerns and composing their works in line with the light of the directors and screenwriters.

For future scientific studies, it is recommended to examine the effects created by the soundtracks, especially within the framework of psychology, and to carry out studies focusing on Cahit Berkay, who comes to the fore with his identity as a musician and a soundtrack composer.

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