

# Popular Music Press in Kurdish: *Ziryab Music Magazine*

## *Kürtçe Popüler Müzik Basını: Ziryab Müzik Dergisi*

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### Abstract

This study describes the functions of music press, specifically the ones of music magazines in popular music. As a case study to exemplify the role of music press, it presents an analysis of a specific music magazine called *Ziryab*. *Ziryab Music Magazine* is published by some Kurdish rock musicians from Türkiye, who get together around a musical taste with a motivation of cultural activism. Literature review on the role of music press in popular music studies; reading and examining the actual music magazine according to a guide Roy Skuker proposed (2001), also interviewing the editorial board members of the magazine before and after its publishing are the methods used in this study. The interviews and the fieldwork provided us with valuable data to compare these musicians' "conceptualization about music" and their "behavior in relation to music" (particularly their "verbal behavior"), which are the analytical levels suggested by Alan P. Merriam to use at an ethnomusicological study (1964). Through publishing a music magazine in their mother tongue, these Kurdish musicians serve both to constructing meaning and to representing their discourse on music making. The magazine can be seen as a ground both to indicate the musicians' musical ideology and to frame their aesthetic values about music in general and Kurdish music in specific. Besides music performances, verbal accounts of musicians, listeners, and music business personnel; online and in print publications aimed for popular music consumers are valuable data to analyze critically in a popular music study. Music press, music journalism and criticism in popular music, conceptualization of music magazines, and an analysis of *Ziryab* magazine accordingly, are the topics presented in this study.

**Keywords:** Music press, Music magazine, Popular music, Kurdish music, *Ziryab*

## 1. MUSIC PRESS, MUSIC JOURNALISM AND CRITICISM IN POPULAR MUSIC

Print or online publications which include music journalism and aimed for general audience or fans, constitute the music press in popular music. Regular columns on newspapers on recent musical events or on performers; music magazines aimed for various demographics, also music related articles in more serious general art periodicals are the fields where music related journalism take place. The bibliographies, which are about the popular music press in English speaking countries, started to be published in the 1980s, and their numbers increased highly from the 1990s on. These bibliographies classify the literature on popular music into various and sometimes coinciding categories, such as biographies of musicians, histories, genre studies, and "consumer guides" such as dictionaries, encyclopedias, charts, and discographies of records according to artists, genres, or historical periods (Shuker, 2005, p. 175).

The academic studies about the role and reception of music press in popular music are quite limited in number (Shuker, 2005, p. 174). The main issues examined in the academic literature we reviewed are about the role of music criticism in shaping the taste and behavior of consumers, and about the functions of music press, music journalism and music magazines in general (Shuker, 2001 and 2005; Gorman, 2001; Jones, 2002; Laing, 2006; McLees, 2010; James, 2015). It is important to keep in mind that the academic literature referred above is mostly about the popular music press in the US and in the UK, that is, they are only about the English-language publications. Steve Jones points this out that "... the influence of language, and thus examining the development of popular-music criticism 'in languages other than English' should prove instructive" (2002, p. 3). This study on a Kurdish-language music magazine, also depends on Jones's premise quoted above. The academic studies which are specifically on music press in Türkiye are limited, as well. These studies are generally descriptive accounts on particular music magazines. *Nota* music magazine from the 1930s (Tekelioğlu, 2001); *Roll* music magazine and music press in Türkiye (Kula, 2010); music press and *Hey* music magazine (Kuyucu, 2013); *Hey* and *Blue Jean* magazines and youth culture in Türkiye (Oğuz, 2016) are some examples of this kind.

The main propositions put forward in the literature on the role of music press in popular music can be summed up as follows: The structures of the music and media industries probably influence the content of music journalism and criticism. Popular music critics review albums, live performances, and they write about their views on music related news, and current events of some artists' lives, according to certain evaluation criteria. In addition to reviewing music products, another vital role of music critics is that they establish standards of value judgements about what is worthy of listening to and what is not, therefore, they determine the canon of popular music (Fenster, 2002, p. 85-86). Music critics can direct the uninformed audience into the realm of art of music. Music press also plays an important role in turning music into a commodity, that means music press plays role in both marketing music and attaining cultural value on it (Shuker, 2001, p. 83). On the other hand, the influences of journalism and criticism in shaping the tastes and consumption behavior have been changed, as the recent developments in communication technologies tremendously transformed the means of access to musical products, especially in the last two decades. Therefore, particularly the economic influence of music critics' writings on traditional music press is not very significant anymore. Both music production sector and written press have been challenged by new media and technology that they needed to adjust themselves to new conditions in order to survive (McLees, 2010).

### 1.1. Music Magazines

Roy Shuker categorizes music magazines into three general types: The first category is the ones prepared for the people in music industry or in music business so that they can follow the new technological advancements, record sales and related marketing issues; the second category is the ones for musicians, which are more pedagogical, including articles about musicianship, music techniques, musical instruments, recording techniques and so on to create a community feeling for musicians; and the third category is the rest of the music magazines focusing on popular musicians and their products such as their albums, concerts, tours etc., and these magazines are for more general public. This third category can be divided into different types according to their aimed audience, contents, and their different socio-cultural functions (Shuker, 2001, pp. 86-87). Fanzines, "the teen glossies", metal magazines, a phenomenal music magazine called *New Musical Express* (NME) from the UK, and *Rolling Stone* music magazine are some specific examples under this third category (see the details on Shuker, 2001, pp. 89-93). Although music magazines seem to have important roles in popular culture in general, they have not been critically reviewed in popular music studies (Shuker, 2005, p. 176). Below is a list of "generally common features of music magazines" that Roy Shuker suggested, to study and compare them:

“1- Their covers: the cost, the title, and the featured artists are all indicative of the magazine's scope and target audience. Further 'clues' are in the visual design (layout, graphics, typeface), the level of language, and the use of promotional give aways (e.g. Smash Hits key rings compared with the compilation CDs used with Q).

2. The general layout and design: e.g. the use or non-use of colour, boxed material, sidebars, visuals, and even the actual size and length of the magazine.

3. Scope: the genres of music included; other media covered (the increasing references to Net sites, and video-game culture); the relative importance accorded particular artists; language used; gender representation (including in the advertising).

4. Reviews: length, depth, tone and language used; e.g. Rolling Stone's star system; Hot Metal's skull rating system. (For a helpful analysis of the evaluative criteria and rating systems underpinning reviews in Australia's Rolling Stone and Juice, see Evans 1998.)

5. Adverts: Which products feature? (the links to a target readership; e.g. teen mags' feminine hygiene ads); the proportion of the content which is adverts (often the distinction between adverts and 'real' content is blurred, with much content rewritten press copy); the values and associated life styles projected by the advertising.

6. The readership involvement: letters to the editor; competitions; reader questions answered (Q's 'where are they now?'); the use of their readers to survey taste and the popularity of artists and genres” (Shuker, 2001, p. 88).

Examining the items on the list above can give us an idea about a specific music magazine's general profile, its relation with the music industry and its cultural role (Shuker, 2001, p. 89).

## 2. ZIRYAB MUSIC MAGAZINE

Ziryab started to be published as a printed music magazine in November 2018, in Istanbul. Its executive editor is Mr. Gokçe Selîm, who is the lead singer and guitarist at a Kurdish rock band called Siya Şeve. The initial editorial board consists of four Kurdish musicians, who are also making rock music in Kurdish: Harun Elkî, Ozan Irmak, Serhat Temel and Gokçe Selîm. On the later issues Yunis Das and Memo Seyda were added to the board. The magazine was planned to be published in every four months, it is a quadrimester periodical. The last issue of Ziryab (for now) was released in November 2019, and it was suspended both because of financial problems and the pandemic in 2020. Ziryab as a project has never come to an end, meanwhile the founders of Ziryab have been looking for ways to continue publishing the magazine. Nevertheless, we were recently reported that Ziryab will be published as a print magazine again in 2023.

Launched as the first Kurdish music magazine<sup>1</sup>, Ziryab have been received wide press coverage on both Turkish and Kurdish alternative news channels<sup>2</sup>. However, the distribution of the magazine was limited with a few bookstores and music venues in Istanbul, and some cafes in Mardin, Diyarbakir, Van and so on. It is logged as “a music periodical in foreign languages” at Turkish Statistical Institute's database, and does not have an ISSN yet. The magazine is named after Ziryab, who is a historical character from the Middle East, lived in the 9<sup>th</sup> century (Adıgüzel and Sinjar, 2016). Ziryab is believed to contribute to the improvement of the lute (Farmer, 1939, p. 42-43), and take a role in introducing this instrument to European cultures. Ziryab has a significant meaning for the founders of the magazine, because they consider Ziryab as a Kurdish national, and they think that he introduced “the guitar” to the Western world. Moreover, the guitar is an important symbol for the new musics in Kurdish, which the magazine is focused to promote. That makes it appropriate to give the name Ziryab to the first Kurdish music magazine, as the board wants to represent “modern” Kurdish culture to the world (especially to the Western world). A written manifest of the aim and vision of the magazine, which is presented to some nongovernmental organizations and charities at the applications for funding, is below:

1 A monthly music magazine called *Do-jîn*, which was published only four issues between 2009 and 2010 in Türkiye, also claims to be the first and only Kurdish music magazine at the time. However, *Do-jîn* magazine is in Turkish language mainly, only a few articles are in Kurdish languages.

2 See the list of the selected press coverage of Ziryab, on Appendix 1.

### “About Ziryab Magazine<sup>3</sup>

The first Kurdish Music magazine (in Kurdish language), Ziryab, started its publication life on November 7, 2018.

Ziryab, which published its 3rd issue in November, will publish its 4th issue in February.

The editorial board of the magazine consists of professional and independent artists. The language of the journal is Kurdish and its dialects.

Our editorial board includes Gökçe Selim from the Siya Şevê Music Group, and Serhat Temel, Ozan İrmak, Yunis Das, Memo Seyda, and Harun Elki. Our type editors are Mevlüt Oğuz and Şadê Agon.

In addition to dozens of articles about music in the three issues published so far, more than 30 artists were interviewed and more than 15 albums were promoted. In addition to Kurdish musicians, interviews were held with world-class music groups such as Orphaned Land and Inti Illimani.

Especially with its first issue, our magazine found wide coverage in the national and international written, visual and audio media, especially in the Kurdish media. Interviews were made for radio, TV, newspaper and internet sites about the magazine. Our friends in our board took part in exhibitions and panels.

Nearly 100 new works from more than 50 people were sent to the 1st Ziryab Song Contest, which we organized with our own means. A compilation album named Olana Bajêr: Selections from Ziryab Magazine was prepared from the songs we chose among them, and this album was presented to the readers with our 3rd issue.

Covering Kerem Gerdenzerî in the first issue, Ciwan Haco in the second issue, and the "Olana Bajêr: Bijareyên Ziryabê" album, a Ziryab project, in the third issue, our magazine summarizes its aim as follows: **To make Kurdish music and culture recognized better in the world, and to present the problems of Kurdish musicians everywhere and at every level, with a constructive language and a broad perspective; we want to open a new field of expression to Kurdish musicians and listeners.**

#### What We Want To Do

- \* We aim to open a Cultural Center that we wish to become a popular destination for Kurdish artists and readers.
- \* We plan to make a selection from each of the three issues and publish our journal in English and in German and send it to organizing committees, academies and related universities abroad.
- \* We want to compile the original works of Kurdish classical music and notation, and publish them.
- \* We plan to create a database of Kurdish musicians, arrangers, companies and organizers, and to publish biographies and discographies of the artists.
- \* As Ziryab editorial board members, we would like to organize workshops and/or panel-conferences on Kurdish music, its history, makams and characteristics.
- \* We want to produce a dictionary of Kurdish music terms and concepts.
- \* As Ziryab magazine, we want to organize concerts, festivals, and competitions every year.”

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3 Translated from Turkish into English by the first author.



Figure 1: The front cover of the first issue of Ziriyab Music Magazine (November, 2018).

## 2.1. The Covers, General Layout and Design of Ziriyab

The title of the magazine on the first issue is “Ziriyab Kovara Muzîka Kurdî ya Çarmehî” (Ziriyab Kurdish Music Magazine, published every four months), and on the later issues it is changed into “Ziriyab Kovara Muzîkê ya Çarmehî” (Ziriyab Music Magazine, published every four months). It costs Turkish Liras equivalent of 3USD. The featured artists on the front cover: Kerem Gerdenzerî, who is the earliest Kurdish Rock musician, from the 1970s and he is still active; Ciwan Haco; and the album cover of “Olana Bajêr”. On the back cover: a photo of Hasankeyf Orchestra; a photo of Egîdê Cimo, a late master of woodwind instruments; a photo of a music band from Ma Music Center. The promotional give aways of the magazine so far are as following: A music album of the band Siya Şevê in a CD format, a poster of Kerem Gerdenzerî; a poster of Ciwan Haco; the album titled “Olana Bajêr” in a CD format. About the visual design of the magazine, the editors reported to us that they took Rolling Stone music magazine's Turkish version and Andante music magazine (a classical music magazine published in Turkish) as models for their publication. The magazine is colored and printed on glossy paper. The visuals cover 2/3 of the whole magazine. Most of these visuals are composed by the portraits of musicians, usually with their instruments, their album covers, concert pictures; also by the ads of some books on Kurdish musics. The size of the pages is A4, and the length of the magazine is between 65-135 pages long.

In 2018, during our fieldwork on rock music in Kurdish, the initiator of the magazine, Mr. Gokçe Selîm and we were discussing the current case of Kurdish music area. In order to establish a written forum to discuss the problems of Kurdish music and musicians, we come up with an idea of publishing an internet blog or an online music magazine. Mr. Selîm, however, wanted to publish a print music magazine, although it is financially burdensome at the time. He convinced his peers who are already in the same artistic circle of Kurdish rock musicians, and they started to publish this magazine in Kurdish. Traditional printed press was already challenged in Türkiye like in all over the world, and even big newspapers started to be published only online. We, therefore, understood that it is much more prestigious to have a printed magazine rather than an

online for the publishers of *Ziryab*. The meaning of the format of the publication is as important as the platform itself. Online magazine would not be as valuable as a print music magazine for them.

## 2.2. The Scope

The genres of music included in the magazine are rock, blues, Western classical music, dengbej tradition (Kurdish bards), and generally the musics of *Nivşa Nû*<sup>4</sup> (new generation/new movement) musicians. The common characteristics of the musics of this 'movement' are summarized under Appendix 2 (also see Aksoy, 2018; for the current case with Kurdish popular music in Turkey). Books and music albums are the media covered on the pages of the magazine. Kurdish rock musicians, especially Kerem Gerdenzerî and Ciwan Haco seemed to be carrying more importance, depending on the fact that their pictures are on the front covers of the first two issues of the magazine, and the texts of the interviews with them take up relatively more pages than the ones of many other musicians. The language used in the magazine is Kurmanjî dialect of Kurdish, written in Latinized Kurdish alphabet. There are some writings in Zazakî language, as well. Male musicians and female musicians seem to be represented equally, however most of the writers are male.

The magazines and other publications that music writers work for, base their economic income on advertising, the majority of which are music record companies and other media companies associated with them (Fenster, 2002, p. 84). Therefore, writers are likely to be under the influence of those companies or other financial supporters. It is an advantage for *Ziryab* that, it actually comes out independently and the influence of big businesses, publishers or cultural institutions on the content of the magazine is not decisive. The people who release this magazine are financially independent from any cultural or political institution. As mentioned before, the musicians themselves publish this magazine, they also sell it commercially, but the sole purpose is not to trade, but to create cultural values. As a matter of fact, the magazine seems to have a situation close to the "semi-fanzine" definition, which is one of the few publication types that Simon Frith describes as follows: "commercially sold magazine, with an uncommercial sensibility" (2002, p. 240).

The musical taste of the editorial board members is decisive in what genres, topics, and which musicians to include in the magazine. They are also the writers of most of the articles in the magazine. Furthermore, the board invite or commission some academics (musicologists, sociologists, historians etc.) and others, who are related to music and dance, to write some columns. They publish interviews with musicians who they think are making appropriate contribution to Kurdish art world. Not only the Kurdish music and musicians in Turkey, but also the musicians from Iran, Syria, Iraq and also from European diaspora are included in the magazine.

Among the principles of the publishers: Importance of the representation of female musicians adequately in the magazine; besides Kurmanjî speaking musicians, including Zazakî language and Zaza musicians. They also try to allocate a place in the magazine for the relations between theatre, dance and music, as much as possible. Moreover, they pay attention to involve people from various Kurdish artistic circles.

The editors are careful about the appropriate usage of Kurdish, and adjusting Kurdish languages to the modern world. They have two language editors, both for Kurmanjî and Zazakî. They are meticulous about choosing "original" Kurdish words or developing words describing new phenomena by depending on Kurdish stem words, instead of using Arabic and Turkish words<sup>5</sup>, they also use Kurdified English words<sup>6</sup>. With this effort, they want to prove the capability and richness of Kurdish languages to adjust to modern life situations, and put new words into circulation to develop thinking in Kurdish. They are even careful about the writings of Turkified letters in their own or their writers' personal names, they strictly use Latinized Kurdish alphabet.

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4 This term is mentioned by Sîmir Rûdan, a Kurdish rock musician, to describe the contemporary works in Kurdish music, at an interview published on an online news channel (Öztaş, 2014). Also, see Appendix 2, as an attempt to conceptualize *Nivşa Nû*.

5 For example: çarmehî (quadrimester or every four months), Sersoriyê (Qizilbaş), ceribîner (experimental).

Arabesk is an unacceptable genre in the Ziryab magazine, although the informants admit that it is hard to tell what is arabesk and what is not, currently. Whether or not including Kurdish hip-hop and rap on the magazine was also debated at a meeting of the board, however, they didn't come to a decision yet.

During our interviews with the founders of the magazine, we were told that they want to “improve the artistic understanding of the Kurds” by providing them with “better musics” in Kurdish languages. They also want the Kurdish culture to be represented in the international music arenas, especially in Europe and in the US. This is seen as a challenge by them, because there is not much written source which discuss or just introduce “good quality” music made in Kurdish languages. They believe that the Kurds need to appreciate their alternative musicians, too. Also, they are not after being very popular as a music magazine, but they want to be understood and “educate” people to create audience for the musics, which they find valuable. They want to introduce Kurdish readers with rock, Western classical music, jazz and other “good quality” “universal” musics<sup>7</sup> (see Figures 2-3-4).



Figure 2: An interview with Dilşad Seîd, a Kurdish violinist from Duhok, Iraq, on the second issue of Ziryab Music Magazine (January, 2019).

6 For example: şovên (shows), playlista biyanî (foreign playlist)

7 The quoted expressions here are the direct translations of the words of the informants into English



Figure 3: An introductory article on an English rock band: Muse, on the first issue of Ziryab Music Magazine (November, 2018).

Therefore, besides the interviews with some selected musicians and some reviews on their albums, there are articles on the magazine reflecting the perspectives of the editors on the current case with Kurdish music, its future, and its past. Some titles of the writing examples are as following: Harûn Elkî's article titled as "Kurdish music is not dead"; remembrance of late dengbejs who passed away in the year the magazine published (one female dengbej and one male dengbej); an interview with singer Ayfer Duzdas; a dancer from NÇM<sup>8</sup>, Serhat Kural's short article on Dance and Music; an interview with the pioneer Kurdish rock musician Kerem Gerdenzerî, titled "Loving the land of your mother and father"; an interview with a young classical guitarist Cem Şivan Ergul, who studies the classical guitar in Italy (Ziryab: Kovara Muzîkê ya Çarmehî, Vol.1-3).

To sum up, in order not to keep these musics in a very limited circle, the founders of Ziryab magazine, want to initiate this arena to criticize and discuss the current case with Kurdish musics, and present "artistically valuable" material to its readers, with their limited financial abilities. So far the financial resource to publish the magazine was just the board members' individual savings. As mentioned above, they have been applying to get funding from like-minded charities, and hopefully they will continue to publish the magazine in the year 2023.

### 2.3. Reviews

There are not many music reviews on the magazine, and the ones are short and succinct writings on music albums. So far, there is one review of a music performance, and one review on a music festival. Positive and negative aspects are stated equally and in constructive ways, by aiming to emphasize the artistic and multicultural views of the writers. For instance there is a review, written by Ozan Irmak, on *Gezginfest* music festival held in the city of Van in 2018. As we read in the review, the organizers of this festival overlooked Kurdish singing musicians and never invited them to the festival, that is, Kurdish presence was ignored and the title of the review is *Ji Gezginfest'ê Yek Muzîk Yek Ziman* (One Music, One Language from *Gezginfest*) (Ziryab, 2018, Vol.1). The magazine doesn't give a rating system of albums or songs, however, they give lists of Kurdish and foreign songs, under the title of "playlists" on each issue of the magazine. Under the name of foreign songs, there are English and Turkish songs listed.

8 Navenda Çanda Mezopotamya (Mesopotamia Cultural Center).



There are interviews with musicians about their musical understandings, their albums, concerts, what they do, and their view on Kurdish music world in general. The writers are not professional music critics, they are professional musicians and cultural activists who want to create written documents of their perspective about the current case with Kurdish musics both in Turkey and abroad. The non-Kurdish material in the magazine so far are the writings on Western classical music composers (such as Chopin, Bartok) and Western rock and metal bands (Muse, The Rolling Stones, Foo Fighters), also an interview with Jorge Coulon from Chilean band Inti-Illimani and an interview with Güven Erkin Erkal, who is a Turkish metal musician and a TV presenter.



Figure 4: A short article on an American rock band: Foo Fighters, on the second issue of Ziryab Music Magazine (January, 2019)

#### 2.4. Advertisements

The majority of the advertisements in the magazine belongs to some publishing houses that publish books in Kurdish, there are also advertisements for books about Kurdish music, for cafes and a bar (all of which are the venues owned by Kurdish circles). So far there is one ad of a music studio, and there are ads of a few record companies. In addition, photos of the covers of new albums selected by the board are regularly featured in each issue. Based on these advertisements, it can be said that the target audience of the magazine is Kurdish literate people, or people who might want to get to know and read serious publications on music, and amateur musicians. Also the advertisements do not occupy a very large space in the magazine, they only take up one-tenth of the magazine's content.

#### 2.5. The readership involvement

Competitions held by magazines are examples of readership involvement to their publication. A call for young musicians to send the demos of their original songs to the magazine was announced on the social media accounts of Ziryab magazine. However, the contest became so appealing that the participation was huge. Therefore, the board chose 11 songs as winners. The list of the names of the winners of the contest was published on the second issue, and those 11 songs were issued as a compilation album with the help of SesMedia. The album was given away in a CD format to the readers with the third issue. The album is called

*Olana Bajêr: Bijareyên Kovara Ziryabê* (The Echo of The City: Ziryab Music Magazine Selection)<sup>9</sup>. Moreover, there is a call to readers for music related articles to submit to the magazine on the first issue. There is no letters to the editors, or readers' questions answered, or reader surveys to understand the taste and popularity of specific artists and genres.

Organizing a song competition conforms to the aim of "opening a new field of expression to Kurdish musicians and listeners" in the manifestation of the editorial board of the magazine. During the interviews we conducted, the members of the editorial board stated that the involvement of young musicians who make alternative musics in the process of "improving" Kurdish music area is important for them. They know there are young musicians who couldn't find enough financial support to release their songs in Kurdish. With the help of SesMedia, the magazine enabled these musicians to release their songs in a compilation album. By giving away this album with the magazine to its readers also proves that, rather than economical advantage, the publishers of Ziryab are after reaching people and initiating a space for independent works. In the album, one female Dutch musician from Holland (the rest of the musicians are male), nine Kurdish musicians from Türkiye and one musician from Iran Mahabad take place. Most of the musicians in the album are in their late 20s, and ten of them are Kurdish.

### Conclusion

Ziryab music magazine is an important phenomenon as both it is published by musicians and the first printed music magazine in Kurdish language in Türkiye. It is an independent platform for recognition, dissemination and discussion of new musical genres Kurdish musicians engage in. The main themes we observed on the pages of the magazine is urban, modern, intellectual Kurdish identity, producing and consuming rock, jazz, blues, heavy metal, Western classical music, while valuing traditional Kurdish musics, which are dengbej and "authentic" folk musics.

The editorial board of the magazine has a perspective on musics in Kurdish languages as cultural phenomena. As a matter of fact, there are short introductory articles about ethnomusicology and musicology, and contributions from musicologists and other social scientists in the magazine. Also, the variety of musical genres covered in the magazine seems to be its most striking point. The majority of the articles in the magazine are about the musicians, who are known as Nivşa Nû and about their musics usually based on the sounds of non-traditional instruments and unconventional genres for Kurdish musics so far. These musical productions are not yet known to the masses of Kurdish music listeners, but are recognized in niche cultural environments. The magazine reflects the ideas of being modern and Kurdish, gender equality, the importance of the proper usage of standardized Kurdish languages (Kurmanjî and Zazakî in particular), and the ideals of its publishers to "protect" and "improve" Kurdish music culture.

Ethnographic studies on communities, which are engaged in popular music, can benefit from written discourses of musicians and a print music magazine published by musicians provides useful data to see their verbal behavior and compare it with their conceptualization about music. This study exemplifies this kind of an output. The scope of this study is limited to the content of the Ziryab music magazine, however, the dissertation which this study is a part of contains more details about the Kurdish rock musicians in Türkiye.

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<sup>9</sup> Olana Bajêr: <https://www.youtube.com/playlist?list=PLSVeq6iYNYIjnERtYX7YROewwmqE8rICj>

<b>Peer-review</b> <i>Hakem Değerlendirmesi</i>	<b>Externally peer-reviewed.</b> <i>Bağımsız</i>
<b>Conflict of Interest</b> <i>Çıkar Çatışması</i>	<b>The author has no conflict of interest to declare.</b> <i>Yazar çıkar çatışması bildirmemiştir.</i>
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## APPENDICES

### Appendix 1

#### Press coverage of Ziryab magazine

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## Appendix 2

Nivşa Nû (new generation/new movement)

This category is quite broad, and since they are individual productions, they cannot be defined under a single musical genre. They have some commonalities, such as:

1. The use of non-traditional instruments and unconventional music genres (rock, blues, jazz, pop, metal, alternative, western classical music, rap, etc.) for Kurdish music.
2. Singing songs in Kurdish.
3. Their emergence and spread increased especially with the 2000s.
4. The concentration of soloists, less group music (unlike the situation in the previous dominant musical circles of NÇMs).
5. The most basic feature pointing to Kurdish culture is the use of Kurdish language, musical references are not necessary.
6. Using original compositions mostly, or performing modernized versions of traditional Kurdish music, in terms of instruments and arrangement.
7. Setting music to poems of poets who have important places in Kurdish literature, in some works.
8. The fact that the performers are generally independent of political institutions, this is a kind of guarantee of free creations.
9. The demographics of the musicians are that they are usually from big urban cities, they have higher education degrees, they are Kurdish literate, and often, but not always, have a certain degree of economic independence.
10. Those who have formal music education, or those who got trained in or around NÇMs, are also quite common.

Those who made music in this category followed and were influenced by Ciwan Haco, Kerem Gerdenzerî and his band Koma Wetan (the first Kurdish rock band); as well as Nizamettin Ariç, as the earliest musicians who uniquely addressed the search for innovation for Kurdish music in modern times. The work of these pioneering musicians in diaspora seems to have paved the way for Kurdish musicians in Türkiye to produce more experimental and contemporary works in genres associated with the “modern” (that is, Western) world, with the effect of favorable political and technological conditions after the 2000s.