

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

**THEORIZING CREATIVITY IN ISTANBUL'S LOCAL ELECTRONIC MUSIC
SCENES**



M.A. THESIS

Su ODABAŞ

Department of Music

Music Programme

JULY 2024

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

**İSTANBUL'UN YEREL ELEKTRONİK MÜZİK SAHNELERİNDE
YARATICILIĞI TEORİLEŞTİRMEK**

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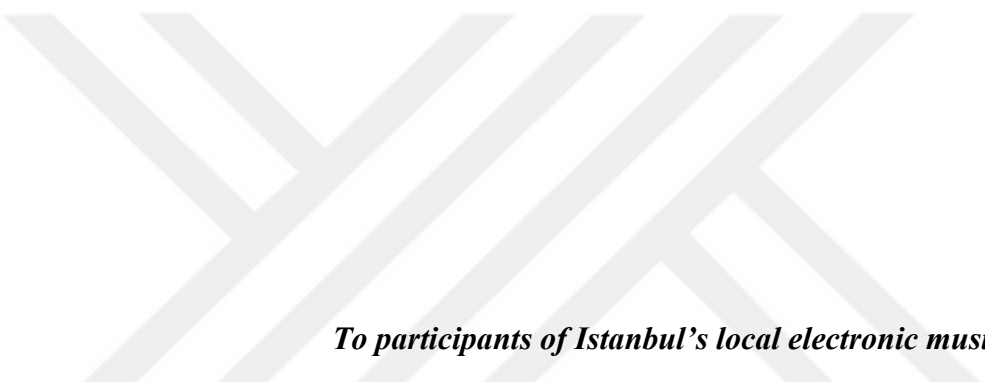
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To participants of Istanbul's local electronic music scenes...



FOREWORD

The city that one lives in, the everyday life, and its rhythms are uniquely perceived by each one. The narrow streets, venues, and dynamicity of Istanbul have been the essentials for my journey. I met with the once-vibrant, in-gradual-fade, and resisting electronic music cultures of Istanbul during high school, and I have been learning about them since then. The venues I went to or have been going to over the years have echoes on me, alongside producers and DJs, music collectives, event series, and a fluidity of fellow audiences that turn into friends at some points. I still remember the first couple of times I went to Pixie, a trademark bass music venue in Istanbul that had permanently closed during the pandemic; it was the first time I heard that kind of electronic music that was complex, unexpected, and exciting. Also, it was one of the first times I went to a venue and did not accost in insincere ways. I think my link with it is composed of various feelings, such as a sense of belonging, freedom, and ongoing excitement over new music and new people. My academic journey has evolved revolving around these cultures with an aim to discover, document, and share with others.

The research process for this thesis has been a long one, with my participation in the field since 2014. I want to start sharing my gratitude with my family: my mother, father, and sister, who have been endless reinforcement during my journey in music in academic and professional trajectories; thank you for being supportive in chasing my interests. My advisors, Emine Şirin Özgün Tanır and Robert Oliver Beahrs, have been crucial guides during my graduate education in Ethnomusicology, with many conversations, discussions, and their sharing of critical experiences over the four years that I cherish each moment. MIAM as an institution and its participants have been a nourishing network to be a part of; it has been a privilege to interact with professors and fellow students with whom I have been in touch. I am also thankful to my undergraduate thesis advisor from Galatasaray University, Ali Ergur, who has been an intellectual guide over the years since I was crafting my academic perspective as a new undergraduate student. Galatasaray University, my professors from the Sociology department, and fellow students reside in me as notable reference points and enlightening discussions. Your roles in my journey are invaluable, and I am deeply appreciative of each one of you.

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THEORIZING CREATIVITY IN ISTANBUL'S LOCAL ELECTRONIC MUSIC SCENES

SUMMARY

Electronic music cultures are cultural phenomenon experienced since the 1990s in fluid communal forms around the world. The concept of “scene” cluster these fluid communal forms in a comprehensive and researchable way. This master thesis aims to theorize the concept of creativity within Istanbul's local electronic music scenes, focusing on bass, experimental, queer, and techno scenes. The theorization of creativity provides a framework to analyze the scenes and its multiple facets, alongside the archival attempt formed in this thesis to record the participants of these living urban cultures in the scope of Istanbul. The study combines *etic* (outsider) and *emic* (insider) perspectives that have formed over the long-term participation of the researcher in the field from 2014 to 2024. Via nourishing from previous field experiences that consisted of participant observation, production analysis, semi-directed interviews with local producers, and tracking of new releases and events, this study employed multiple methods to delve into the concept of creativity in its aspects. The ethnomusicological framework split into two to examine Istanbul's local electronic music scenes in its sociocultural and musical dimensions. The sociocultural dimension provides a chronological overview of Istanbul's musical nightlife, policies and regulations that organize the daily flows based on a previous fieldwork focused on Istanbul's music business professionals, and detailed examinations of key participants, venues, and scenes of Istanbul's local electronic music circuit based on long-term participation in the field. The musical dimension explores the theorizing of creativity in different aspects based on instances and representative cases from Istanbul's local electronic music scenes. The study explores creativity through social interaction and urban dynamics while categorizing musical practices into music technologies, production, and performance. Music technologies are foundational for production and performance, with affordability being a critical indicator. Limited access to these technologies fosters creative and communal efforts that can be theorized through affiliations of the participants with collaboration/networking, crack culture, and open-access culture. For theorizing music production, the research focused on how creativity is linked with the place via a locality's sonic representations and emotional landscapes. Istanbul's musicians reflect their environment through sonic elements like field recordings, culturally specific sounds, and popular culture references. Producers create complex emotional landscapes with advanced production techniques, such as distortion and polyrhythmic structures, that form a sense of place. Istanbul's social and economic conditions influence performance practices. The decreasing number of venues has led to creative adaptations, including having events at non-licensed spaces, using events/venues between scenes, and transforming performance types. These adaptations help sustain local scenes and foster continuous evolution. This comprehensive approach provided an ethnomusicological framework for understanding creativity in Istanbul's electronic music scenes. This research aims to serve as a primary study for future work on Istanbul's electronic music ecosystem.



İSTANBUL’UN YEREL ELEKTRONİK MÜZİK SAHNELERİNDE YARATICILIĞI KURAMSALLAŞTIRMAK

ÖZET

Elektronik müzik kültürleri, 1990’lardan bu yana dünyanın genelinde sosyal olarak deneyimlenen önemli fenomenlerdir. Önceki dönemlerde elektronik müzik kültürleri bulunsada söz konusu kültürlerin küresel ölçekte daha görünür olmaya başladığı dönemi işaret etmek için 1990’lar kullanılmıştır. Türkiye ve İstanbul özelinde, bu kültürlerin ilk yerel örnekleri, 1990’ların başından itibaren, Beyoğlu merkezde olmak üzere ortaya çıkan yeni nesil eğlence mekanları ve oluşturdukları ağlar olarak gösterilebilir. Bu araştırmanın odak noktasını belirlemek için, Will Straw’ın akademik alanda gelişimine katkıda bulunduğu “sahne” (*scene*) kavramı temel alınmıştır. Bu kavram, elektronik müzik etrafında birleşen akışkan toplumsal formları kapsamlı ve araştırmaya uygun şekilde ele aldığı için kullanılmıştır. Bu yüksek lisans tezi, İstanbul’un *bass*, *deneyisel*, *queer* ve *tekno* sahnelerine odaklanarak, İstanbul’un yerel elektronik müzik sahnelerinde yaratıcılık kavramını kuramsallaştırmayı amaçlamaktadır. Yaratıcılığın kuramsallaştırılması, sahneleri ve çok yönlü bileşenlerini analiz etmek için bir çerçeve sağlamaktadır. Oluşturulan çerçeve, sosyokültürel ve müzikal boyutları ile İstanbul’un yerel elektronik müzik sahnelerini inceleyerek konuya bütüncül bir bakış açısı getirmeyi hedeflemiştir. Her hafta değişik boyutlarda onlarca elektronik müzik etkinliğinin gerçekleştiği İstanbul’da, elektronik müzik çevresinde toplanan akışkan katılımcılar, günümüzdeki kentsel kültürün önemli parçalarıdır. Kuramsallaştırmanın yanı sıra, tez ile birlikte oluşturulan arşiv girişimi, İstanbul’un yaşayan kentsel kültürlerinden olan elektronik müzik ekosisteminin katılımcılarını ve bileşenlerini kayıt altına almayı hedeflemiştir.

Bu tez için oluşturulan kuramsal etnomüzikolojik çerçeve, İstanbul’un yerel elektronik müzik sahnelerini sosyokültürel ve müzikal boyutlarıyla incelemek üzere oluşturulmuştur. Sosyokültürel boyut içerisinde, İstanbul’un müzikle ilgili gece hayatına kronolojik bir bakışa, günlük akışları düzenleyen politikalar ve düzenlemelere değinildikten sonra İstanbul’un yerel elektronik müzik sahnelerinin katılımcılarının, mekanlarının ve oluşumlarının incelemelerine yer verilmektedir. İstanbul’un gece hayatına kronolojik bakış kısmında on yıllara göre ayırım yapılarak dönemlere yer verilmiştir. Bu dönemler kendilerine özgü sosyal, politik ve ekonomik olaylarla birbirlerinden ayrıışmaktadır. Gece hayatının akışını düzenleyen politikalar özelinde, derinlemesine görüşmelerde bahsedilen temalar, dönemin gazete haberleriyle desteklenerek aktarılmıştır. Sosyokültürel boyut olarak nitelendirdiğimiz bu kısmın, İstanbul gece hayatı ve bunun düzenlenmesi ile ilgili bölümleri, pandemi öncesinde İstanbul’daki müzik sektörü çalışanları ile derinlemesine görüşmeler ile gerçekleştirilmiş, yayınlanmamış bir saha çalışması baz alınarak oluşturulmuştur. İstanbul’un yerel sahneleri ile ilgili olan bölümler, araştırmacının uzun süreli katılımı ve gerçekleştirdiği güncel saha araştırması kapsamında toparlanan bilgilerle hazırlanmıştır. Müzikal boyut kısmında, İstanbul’un yerel elektronik müzik sahnelerinden örneklere ve temsili vakalara dayanarak, yaratıcılık farklı yönlerden kuramsallaştırılmıştır. Bu çalışma, müzik pratiklerini müzik teknolojileri, üretim ve

performans olarak kategorize ederken, yaratıcılığı sosyal etkileşim ve kentsel dinamikler temelli bir bakış açısı ile ele alır. Müzik teknolojileri, üretim ve performans pratiklerinin temelini oluştururken, bu teknolojilere ulaşabilme koşulu ekonomik erişilebilirlik kriteri baz alınarak belirlenmektedir. Bu teknolojilere erişimde oluşan sınırlar, İstanbul özelinde, katılımcıların çeşitli iş birlikleri ve ağlar kurmasına, korsan (*crack*) kültürünün ve açık-erişim (*open-access*) kültürünün farklı şekillerde etkili olmasına neden olur. Müzik üretimini kuramsallaştırma amacıyla araştırma, yaratıcılığın bir mekân ile nasıl bağdaştığını, müziğin içerisinde bulunan bir yere ait ses temsilleri ve duygusal manzaralar aracılığıyla kurulan ilişkiye odaklanmaktadır. İstanbul'un yerel prodüktörleri çevrelerini saha kayıtları, kültüre özgü sesler ve popüler kültür referansları gibi sonik unsurlar aracılığıyla yansıtmaktadır. Prodüktörler, distorsiyon ve poliritmik yapılar gibi gelişmiş üretim teknikleriyle karmaşık duygusal manzaralar yaratarak bir mekân duygusu oluşturur. Performans alanında, İstanbul'un sosyal ve ekonomik koşulları, İstanbul'daki mekanları birebir etkileyerek performans pratiklerine yön vermektedir. İstanbul'da pandemi sonrası dönemde gözle görülür biçimde azalan mekân sayısı, etkinliklerin lisanslı olmayan mekanlarda yapılması, sahneler arası etkinlik ve mekanların ortak kullanılması ve performans türlerinin dönüştürülmesi gibi yaratıcı adaptasyonlara alan açmaktadır. Bahsedilen adaptasyonlar, yerel sahnelerin sürdürülmesine yardımcı olmakta ve bu alandaki gelişimi teşvik etmektedir. Bu kapsamlı yaklaşım, etnomüzikolojik bir çerçeve oluşturarak, İstanbul'un elektronik müzik sahnelerindeki yaratıcılığı incelemeyi hedeflemiştir.

Bu yüksek lisans tezi, araştırmacının 2014-2024 yılları arasındaki on senelik deneyimi baz alınarak saha araştırması odaklı gerçekleştirilmiş olup, Geertz'in (1973) ortaya koyduğu bütüncül bir araştırma amacı taşıyan *etic* (dışarıdan) ve *emic* (içeriden) perspektifleri birleştirme hedefini gözetmiştir. Katılımcı-gözlem, prodüksiyon analizi, yerel müzik üreticileriyle yarı-yönlendirilmiş derinlemesine görüşmeler, yeni çıkan müziklerin ve etkinliklerin 2022-2024 yılları arası düzenli takibi ve geçmiş saha deneyimlerinden beslenen bu çalışma, sahne ve yaratıcılık kavramlarını İstanbul bağlamında incelemek için çoklu ve disiplinler arası yöntemler kullanmıştır. On yıllık bir süreç içerisinde bazen sıradan bir katılımcı bazen de bir araştırmacı konumunda etkinliklerde yer alarak, bu sahnelerde üretilen işleri takip ederek, bu sahneler ile çeşitli bağlantıları olan katılımcılarla iletişim kurarak, saha hakkında içeriden bilgiyi sağlayan asıl metot katılımcı-gözlem olmuştur. İstanbul'un *bass*, *deneysel*, *queer* ve *tekno* sahnelerini temsilen seçilen dokuz yerel prodüktör ile gerçekleştirilen yarı-yönlendirilmiş derinlemesine görüşme, İstanbul odaklı güncel müzik pratiklerinin, sahnelerin temsilcilerinin deneyimlerine dayanarak belirlenmesini sağlamıştır. Belirtilen sahneler çevresinde üretilen müzikleri analiz etmek için prodüksiyon analizi kullanılmıştır. Bu analiz sırasında araştırmacının bu araştırma doğrultusunda oluşturduğu transkripsiyon teknikleri kullanılarak, alışıldık kriterler olan ölçü ve ses elementlerinin tanımlanmasının yanı sıra, müziğin mekân ve duygusal manzaralar ile ilişkilmesi gibi konseptleri de okuyucuya aktarabileceği bir alan oluşturulmuştur. Oluşturulan bu analiz sistemi ile üretilen müzikleri ve içerdikleri yaratıcılık kavramını hem müzikal hem de sosyal olarak tartışmak hedeflenmiştir. İstanbul'un geniş bir kapsama sahip yerel elektronik müzik kültürlerini araştırılabilir bir kapsama oturtmak için, bu araştırma özelinde Beyoğlu ve Kadıköy ilçelerinde bulunan dört etkinlik mekânı (*Şahika*, *Arkaoda*, *Echoes*, *Karga*) ile araştırma kapsamı sınırlandırılmıştır. Bu araştırma kapsamında 2022-2024 yılları arasında fiziksel ve online mecralarda düzenli şekilde takip edilen bu mekanlarda gerçekleşen etkinlikler ve yer alan müzisyenler odak olarak belirlenmiştir. Oluşturulan sınırlamalar doğrultusunda, bu araştırmanın

parçası olduğu geniş ekosistemin limitli bir kısmını tartıştığı ve analiz ettiği belirtilmelidir.

Tezin içerisinde yer alan ve sosyokültürel boyut ile başlayan arşiv çalışması, İstanbul'un yaşayan kentsel kültürlerinden biri olan yerel elektronik müzik kültürlerinin kayda alınması hedefiyle oluşturulmuştur. İstanbul'da bulunan yerel elektronik müzik kültürleri, Türkiye'nin hızla değişebilen sosyal ve ekonomik iklimi dolayısıyla, kolaylıkla hassas ve savunmasız durumlara maruz kalabilmektedir. Türkiye'de yaşanan olaylarda ilk sekteye uğrayan alanın kültür-sanat sektörü olmasının da bunda bir payı vardır. Bu arşiv çalışması içerisinde, bu kültürlerin katılımcılarının ve bileşenlerinin internet üzerindeki çeşitli sayfalarına yönlendirmeler yapılarak, okuyucu için bir veri tabanı yaratmak hedeflenmiştir. Araştırmacının bu çalışma süresince çeşitli dönemlerden katılımcılarla yaptığı görüşmelerde keşfettiği üzere, İstanbul'un değişken gece hayatı ve müzikal dünyası, çoğu durumda o dönemin katılımcılarının paylaştıkları ortak anılar ve eylemlerle sınırlı olduğu için, bu kültürlerin yeni jenerasyonlara aktarımı konusunda herhangi bir yatırım bulunmamaktadır. Bu durum, bahsedilen kültürlerin sürdürülebilirliği ve bu alandaki gelişmeler için çeşitli engeller oluşturmaktadır. Bu arşiv çalışması, kentsel dönüşüm, pandemi ve ekonomik krizler gibi ani gelişmelere karşı savunmasız durumda olan İstanbul'un elektronik müzik ekosistemi için sürdürülebilirliğe katkıda bulunmayı hedeflemiştir. Sonuç olarak, bu tez İstanbul'un yerel elektronik müzik sahnelerindeki yaratıcılık kavramını kuramsallaştırarak, sosyokültürel ve müzikal boyutların tamamlayıcı olduğunu gözeterek, bütüncül bir perspektif ile konuyu ele almayı amaçlamıştır. Müzikal boyut tarafında müzik teknolojileri, üretim ve performans pratikleri üzerine inşa edilen analiz; yalnızca bireysel yaratıcılık yaklaşımlarını değil, sahne bağlamında kolektif olarak ortaya çıkan sosyal ilişkilenmeleri de incelemiştir. Bu araştırma yerel sahnelerdeki yaratıcı süreçlerin, müzik teknolojilerine erişim ve bunlar üzerinden oluşan iş birlikleri, müzik üretimindeki bireysel yaklaşımlar ile harmanlanan kolektif etkileşimler gibi çeşitli faktörlerle şekillendiğini ortaya koymuştur. Sahne kavramını odak noktası olarak ele alan bu çalışma, elektronik müzik prodüktörlerinin çevresel sesler, saha kayıtları, kültüre özgü ses elementleri ve popüler kültür referansları ile ilişkilenme biçimlerini analiz ederek; mekân, ses ve duygusal manzara arasındaki bağlantıları açığa çıkarmıştır.

Araştırmacının Sosyoloji ve İletişim disiplinleriyle oluşturduğu arka planını, yüksek lisansta tanıştığı Etnomüzikoloji disiplini ile sentezleme hedefiyle yola çıkan bu araştırma, İstanbul'un elektronik müzik ekosistemi üzerine sınırlandırılmış bir perspektiften bütüncül bir bakış sunmayı hedeflemektedir. Bahsi geçen sınırlandırılmış perspektif ise araştırmacının uzun süreli saha çalışmasının odaklarıyla şekillendirilmiştir. Bütüncül bir yaklaşım oluşturma hedefiyle kurulan etnomüzikolojik çerçeve, sosyokültürel ve müzikal boyutlara eşit olarak odaklanma prensibini esas almıştır. Bu araştırma gelecekte yapılacak İstanbul odaklı elektronik müzik çalışmaları için temel bir kaynak olmayı ve metodolojik bir çerçeve sunmayı amaçlamaktadır. Sahne odaklı müzik araştırmalarından beslenerek oluşan bu çalışma, uluslararası elektronik müzik literatürüne İstanbul'dan bir perspektif eklemek açısından da önem taşımaktadır. Bu çalışma, gelecek araştırmacılara elektronik müziği belirli yerellikler veya sahneler odağında keşfetmeleri için ilham vermeyi ve elektronik müzik kültürlerinin yaşayan kültürel miraslar olarak tanınmasına katkıda bulunmayı amaçlamaktadır.



1. INTRODUCTION: ISTANBUL’S MUSICAL NIGHTLIFE AND THE FOCUS ON LOCAL ELECTRONIC MUSIC SCENES

Electronic music belongs to modernity and has developed in urban settings since it began with the original experiments at the end of the 19th century. Therefore, it is a living musical heritage in urban cultures. Especially since the 1990s, electronic music, in the context of electronic dance music/EDM, has turned into a rising supra-genre around the globe concerning technological advances and the globalization process in the new communication era and with the thriving of electronic music, new communities, networks, various kinds of social connections, and practices started to build up around this genre that formed locally-specific cultures. In this research, I concentrated on Istanbul’s musical nightlife and electronic music cultures, which are understudied areas of research, notably the local electronic music scenes. It is a remarkable field of research that combines musical creativity, social networks, culture-making, and the everyday lives of musical ecosystem members, shaped by political interventions, economic structures, and the city’s cultural assets. Scholars researching electronic music cultures in different localities discover divergent aspects of these socio-musical formations (Chatterton & Hollands, 2002; Merkel, 2012; O’Grady, 2012; Thornton, 1995). Some scholars in Istanbul have researched various dimensions of Istanbul’s urban cultural practices, including musical ones (Arıcan, 2012; Aytar & Keskin, 2003; Ural, 2017; Solomon, 2005). Two MIAM alumni, Öztürk and Atay have contributed to literature on music with their thesis on various socio-musical practices rooted from Istanbul after the pandemic period. Emre Öztürk’s master’s thesis (2021) demonstrates the digitalization of the scenes during the pandemic period, and beyond Istanbul, his study examines electronic dance music cultures in virtual settings, with striking case studies of VR events. Ceyda Atay’s master thesis (2022) on small live music venues in Istanbul has been a recent and notable example on Istanbul’s local music scenes, and proposes a detailed overview on the music ecosystem. However, none of these works were linked particularly to Istanbul’s local electronic music scenes, nor focused on its historical origins, creative practices, and social impact. In

the scope of this thesis, I would like to draw on Istanbul's local electronic music scenes and producers by stressing the concept of creativity in production and performance practices concerning its links with the locality.

I organized my thesis into three different chapters that combine one another, following the introduction as the first chapter. After presenting the research and specifications, I focus on two dimensions of Istanbul's local electronic music scenes in respective order: the cultural dimension, through "Istanbul's Nightlife: Electronic Music Cultures and Scenes," where I demonstrate an outline of Istanbul's musical nightlife, reveal the policy and regulation in nightlife that influences the existence of scenes, interpret the local electronic music scenes with its components; and the musical dimension, through "Theorizing Creativity in Istanbul's Local Electronic Music Scenes," I try to build a theoretical framework concerning music technologies, music production, and performance. In the scope of this research, I focus on local electronic music scenes in Istanbul, including the bass, experimental, queer, and techno scenes. As a participant in the local music cultures of Istanbul, I think research, theorizing, and documenting this living musical heritage are archival efforts to create a collective memory and sustainability in the city's cultural ecosystem.

Electronic music cultures are essential to the city's nightlife; the starting point for researching the cultural dimension is to delve into Istanbul's musical nightlife since the 1980s. I interpret Istanbul's nightlife by decades since the 1990s, which are listed as: Before the 1990s, Globalization and first clubs of Istanbul (the 1990s), An industry in progress (the 2000s), A contrasted decade (the 2010s), Revival after the pandemic (the 2020s). Being informed regarding the local context concerning global trends, evaluating the background chronologically, and being aware of the sociopolitical and socioeconomic circumstances of Istanbul's musical nightlife are the keys to understanding Istanbul's local electronic music scenes. Therefore, I reveal the policies and regulations that work in the background of Istanbul's musical nightlife by analyzing the conditions such as licenses-permits, taxes, sponsorship bans, inspections-fines, and how those have operated in the nightlife development since nowadays. Before delving into the concept of creativity within Istanbul's local electronic music scenes, the second chapter will address a critical breakdown of its ecosystem.

To stress the musical dimension, I focused on the social perspective and how creativity shapes within a locality in various ways. To understand creativity in relation to a place, I propose to build a theoretical framework with three main aspects concerning musicking (Small, 1998) of producers: music technologies, music production, and performance. Music technologies create the infrastructure of creativity while setting the conditions for producers. Music producers reflect their surroundings (in physical, emotional, and cultural senses of a specific locality) in their productions concerning a specific locality. The performance is the social practice that unites the musician and the audience and composes the cultural formations around the music. This theoretical framework can be utilized to comprehensively research any locally bounded scene and producers. I conducted semi-directed interviews with music producers and did production analysis of the tracks of selected musicians from each scene in addition to the ongoing fieldwork process through regular participation in the field. The main arguments I established for theorizing on creativity in Istanbul's local electronic music scenes are: 1- Economic factors, notably affordability, define the access to music technologies. The limitation of access composes creative and communal efforts in the context of musical scenes. 2- Musicians model their creativity in relation to the place, which is reflected in the musical output in several sonic aspects. 3- Electronic music provides a distinctive medium through which artists can articulate complex emotional landscapes with their unique ways of embedding everyday life and emotions. 4- The decreasing number of venues for Istanbul's local electronic music scenes catalyze creative adaptations in performance practices.

1.1 Purpose of Thesis

I have been experiencing Istanbul's nightlife with an interest in electronic music since 2014, besides researching this since 2016 related to my academic projects starting during my undergraduate studies. Also, I have been taking roles in electronic music life, starting with volunteer jobs and moving to professional levels starting in 2019. I have witnessed the sudden changes continuously over a decade, from 2014 to 2024. To finish my undergraduate studies, I also researched Istanbul's musical nightlife. Unfortunately, the fieldwork for my undergraduate research had just ended two weeks before the significant pandemic outbreak in March 2020. I finalized my writing process during the first months of the pandemic when I was writing about a social

concept that was stopped indefinitely for that time. I had not published my work then, but it nourished my research during my graduate education journey at Istanbul Technical University, MIAM.

I have been attracted to nightlife and especially electronic music events as they propose a sense of freedom, a sense of community, a place for solidarity, and different kinds of meaningful social interactions in my daily life besides the variety and excitement in electronic music's sonic elements. While communicating with other participants or musicians during my night outs, I discovered that my perception and feelings have some common ground with others. Since those first interactions, I have been intrigued by researching those in the academic field. I studied Sociology and Communication as an undergraduate at Galatasaray University in Istanbul. Our professors and courses encouraged us to examine what we are living in our daily lives with a critical perspective, so my interest in researching Istanbul's electronic music cultures started.

The urban and living musical heritages are essential in our daily lives and are constantly in flux with change and development. The proposed research on Istanbul's local electronic music scenes and their creative practices is a significant addition to the general literature on electronic music, notably for music research regarding specific localities. While providing an archival source to these living cultures, it explores electronic music's socio-musical and cultural aspects as a concept prevalent in postmodern societies and shapes taste and lifestyle communities in urban settings. However, in this context, Istanbul remains an underexplored area, particularly in scene-based research. This study, therefore, has the potential to be a pioneering one. By contextualizing existing research on electronic music, this study will shed light on the cultural reflections of this globally prominent music genre in Istanbul and how it is recreated here while adding up locally specific qualities. As a scene-based research on contemporary music culture, it will also delve into the music's role in the daily urban culture of Istanbul, potentially paving the way for further research on Istanbul's electronic music cultures or alternative music cultures in other localities.

Through this research, I aim to make a contribution to the ongoing discussions about creative practices in locally specific electronic music cultures. I am confident that this study will enrich the academic discourse and provide a valuable resource for future research on Istanbul's cultural life. As this research has been formed to serve as a

collective memory of Istanbul's local electronic music scenes, I am excited about its potential impact in the years to come.

1.2 Istanbul's Electronic Music Scenes

Istanbul is a metropole on the edge of Europe and Asia, with its poly-centered city plan, multi-cultural environment of fifteen million plus residents, and tens of thousands of tourists throughout the year. It is the biggest city of the Republic of Türkiye. The city has a special in-betweenness of contrasted cultures of Europe and the Middle East, the West, and the East. With the influences of neo-liberalization and globalization, Istanbul has become an international hub for different aspects since the 1990s (Enlil, 2011; Taşan-Kok, 2015). Stressing how global music trends integrated into daily life and started to settle in Istanbul with previously-mentioned influences provides the basis for understanding today's electronic music scenes in Istanbul.

Before delving into the specifics of Istanbul's nightlife and its historical origins in the next chapter, it is crucial to grasp the current state of Istanbul's electronic music ecosystem with an overview of its participants, artists, venues, labels, media platforms, and many others. By understanding the present dynamics, we can better appreciate the local context's relationship with the global culture of electronic music and the key components that shape the scenes.

1.2.1 Istanbul's electronic music ecosystem: Local context and global influences

Istanbul electronic music scenes are a vivid ecosystem with its participants, who are musicians (producers, DJs), interdisciplinary artists, audiences, music business professionals, and night-time workers (such as taxi drivers, late-night diner workers, and many other actors); with its venues that are bars, clubs, event halls, arena-level event spaces, and big-scaled outdoor event spaces; with its labels; with its collectives; with its media circuit, including social media platforms, radio channels, influencers. Many electronic music events and festivals happen each week in Istanbul. Moreover, for many international artists, Istanbul represents a big audience.

The events with international acts are the most visible part of the Istanbul electronic music scenes in the broad sense. One can evaluate this as the global stem within the scenes, as global media dissemination creates global taste communities. The international acts that are the most visible in the digital world have their audiences

around the globe; Istanbul, with its fifteen million plus population, has its place in the top cities around the world for most of the cases when we check the music streaming statistics from professional services such as *Chartmetric*, *Viberate*, and other musical streaming analytics platforms. The events with international electronic music acts are realizing mostly at the big-scaled venues in Istanbul as they gather thousand to ten thousand audiences each weekend within a selection of indoor venues throughout the year, such as *Dorock XL Fitaş* (circa 1,000 pax), *Klein Phönix* (circa 3,000 pax), *Ora Arena* (circa 8,000 pax), *Uniq Box* (circa 1,400 pax), *Volkswagen Arena* (circa 3,500 pax), *Zorlu Performans Sanatları Merkezi* (PSM/circa 3,500 pax main stage); and a selection of outdoor venues throughout the summer, such as *Küçükçiftlik Park* (circa 14,000 pax), *Life Park* (circa 12,000 pax), *Park Orman* (circa 14,000 pax), *Uniq Açık hava* (circa 6,500 pax). The best way to learn about electronic music events with an international portfolio in Turkey is to check out *Bugece*, a platform functioning as a Turkish Resident Advisor. Besides the above thousand capacity events, many small-scale events with international acts are happening in smaller venues such as *Babylon*, *Blind*, *Roxy*, *Minimüzikhol*, *Salon İKSV*, *Sumahan*, and *Zorlu PSM's Studio*.

The less visible part of the Istanbul electronic music scenes consists of local musicians, their productions, their performances, and the local ecosystem that one can evaluate as the local stem. In the spectrum of the local stem, there are different ends according to the degree of artistic motivations, the structure of music collectives, specific locations in the city, the size of music venues, and more that I will draw on in the following parts of this study. In Istanbul's case, the taste communities for the global stem are wider in numbers than the communities for the local stem based on the audiences' attendance at events. The events with only local electronic music acts are realized mainly at the small-scale venues, such as *Arkaoda* (circa 80 pax for the dance floor), *Echoes* (circa 100 pax), *Gizli Bahçe* (circa 300 pax), *Karga* (circa 200 pax), *Mecra* (circa 200 pax), *Şahika* (circa 200 pax). Besides those small-scale venues, local acts are also crucial for events with international acts as a part of the line-up. Also, one needs to mention the promoters in Istanbul's electronic music scenes, who are also producers, DJs, and active players for the global stem as they become the organizers of the international events and musicians on-stage when promoting a show.

Radio FG is the first electronic music-only radio in Turkey since the 1990s. It has been acting as a pioneer in the dissemination of culture, with its weekly program that gives

local and international artists space. As it is directed and executed by musicians, it is highly in touch with the electronic music scenes in Istanbul. Also, they have been organizing Istanbul's earliest and still-standing electronic music festivals, the *Electronica Festival* and *Chill Out Festival*, since the beginning of the 2000s. I draw more on the festival history of Istanbul in the following chapter; besides the mentioned festivals, one can add *Sónar Istanbul* as one of the important festivals for Istanbul's electronic music scenes, with its eighth edition happening in 2017 and going in 2024. Many electronic music labels pop out yearly in Istanbul, and sustainability is one of the main issues. The media platforms centering electronic music culture and events in Istanbul focus mainly on the global stem of the scene, such as *Mixmag Turkey*, ticketing platforms that are running their social media accounts, and mainly targeting electronic music audiences, such as *Bugece* and *Biletino*. These platforms play a crucial role in shaping the global-centric stem, as they amplify the reach of international acts and contribute to forming global taste communities. Based on this field observation, this research does not cover the analysis of media platforms in the corpus.

Within this research's scope, I suggest differentiating Istanbul's electronic music scenes and its local musicians into global-centric and local stems. In the next part, I clarify this categorization to define what I am signaling while mentioning "the local electronic music scenes of Istanbul."

1.2.2 Istanbul's local electronic music scenes: What does it mean?

As is the case in most international cities, Istanbul city dwellers live in unbalanced and unequal conditions. The city is trying to survive massive privatization projects of public spaces, ongoing gentrification projects, and commodification of most of the cultural activities in an economy that has declined since the mid-2010s. As with many European capitals, everyday life gets more expensive yearly for most Istanbul residents. Istanbul's conditions can be relatively harsher, with the decreasing purchasing power of individuals based on the country's general economy and wage policies. These economic separations also reflect on cultural practices and, thus, the electronic music cultures and ecosystems. While isolated and non-democratic entertainment forms are increasing, many small-scale venues have been closed due to the conditions over the 2010s and since the pandemic, which I discuss in the next part

while outlining Istanbul's nightlife. These economic conditions influence the cultural activities of the individuals, on top of the taste-based decisions, or in Bourdieu's words, with the influence of individuals' "cultural capital."

In the scope of this research, I am employing Straw's proposition (1991) of the concept of "musical scene" instead of the "musical community" concept to widen the research perspective on musical formations within cosmopolitan environments. Straw emphasizes the connotations of the "community" concept, reminiscing the nation-state sense and "scene" in a more interactive, open to co-existence, and linked to international cultures sense. Based on Straw's point outs on connotations of community, I chose to interpret these cultures and socio-musical formations in Istanbul that are shaped around electronic music as "scene" to highlight the fluidity of musicians, groups of people as audiences, music styles, and practices over time, and to underline that it is not just a pre-defined community but a one that in flux and open to new participants. I suggest categorizing Istanbul's electronic music scenes and its local musicians in two for this research by employing the word "stem" as the clusters of scenes: global-centric and local stems.

Trying to create the global-centric and local categorization has been a struggle since the start of this research, as my first proposal was to differentiate between "mainstream" and "underground" scenes. The scenes I have mentioned have suitable tendencies at first sight, such as the global-centric scenes being closer to mainstream culture with their audience size, places of existence, public visibility, genre choices, and so on. The local scenes have smaller capacity events, niche genres, and connectedness to less-sterilized urban culture, which is also more economically accessible for the audience, in alliance with a more "underground" feeling. However, this terminology consists of many problems that have been stressed by several scholars (Thornton, 1995; Montano, 2011; Baker, 2012; Fikentscher, 2000). "The terms "mainstream" and "underground" are used extensively within EDM as part of the way participants ideologically construct and make sense of the scenes and culture in which they are involved." (Montano, 2011, p. 74). Most definitions of "underground" in music studies are composed in opposition to the mainstream and commercial forms of music, following their genealogy. Although, during the 2010s, the articles (Montano, 2011; Baker, 2012) tried to set the main boundaries between the underground and mainstream concepts, at the same time, pointing out the ambiguities to differentiate

them because they have several varied aspects in present conditions, "it seems that the barriers that previously existed between underground scenes and mainstream audiences are collapsing" (Montano, 2011, p. 64). Solomon (2005) examines the underground concept in terms of authenticity and locality in his research about Istanbul's hip-hop community and points to the underground as "a key concept in discursive practices of identity formation" (p. 3), with the aim of "construction of boundaries around the community" (p. 3). Fikentscher (2000) describes the underground as being out of the cultural mainstream, mentioning subcultural and countercultural communities of New York; instead, Thornton (1995) and Solomon (2005) demonstrate the underground identity and the subcultural capital as distinction tools, which do not reflect the social reality all the time. Therefore, the definitions of these concepts are relatively changing according to various localities and their members' perceptions, which implies the context-specific functioning of the "underground" concept.

Instead of the mainstream-underground dichotomy, I considered framing these realities as "globally dominant cultures" and "locally specific subcultures" in Istanbul's electronic music scenes. However, as suggested, the dominant-subordinate relationship creates a hierarchical order in thinking; I preferred to avoid mainly ideological differentiating processes discussed by many researchers (Thornton, 1995; Solomon, 2005; Fikentscher, 2000; Montano, 2011; Baker, 2012; Bennett and Peterson, 2004). Bennett and Peterson (2004) emphasized the distinction between "subculture," which "presumes that society has one commonly shared culture from which subculture is deviant" (p. 3), and "scene" as "the expression of a shared identity through music, aesthetics and performance" (p. 2). "Post-subcultural theorists employed scene as an alternative to the category of subculture, which they perceived as an overly interpretative and deterministic conception of youth cultural identity" (Barone, 2019, p. 211). Bennett (2020) examines "subculture" as a concept that is "taken-for-grantedness" (p.20), which has been under-defined while used in academic environments. The term "subculture" has been used to signal a wide array of cultural practices, as it transformed into an umbrella term due to this. The term also creates a problematic definition between "dominant" and "sub" cultural presences. Equipped with this information, I decided to differentiate the electronic music scenes in Istanbul

according to their affiliations to globally disseminated or locally-specific electronic music cultures as global-centric and local scenes.

As a participant in the field since 2014, I suggest that the differentiating factors for global-centric and local scenes can be listed as musician's motivation in a spectrum of being artistic and expression-oriented to being industry-oriented in music production and performance, musician's degrees from being experimental to being in accordance to industry standards, music collectives' levels of organization from amateur to professional/from experience-oriented to profit-oriented, ecosystems' presence in different places over the city from street-infused to high-end locations, musicians existence in specific venues from small-scale to big-scaled. To illustrate these factors, I will delve into the social dynamics of the division of music scenes in Istanbul: the local scenes centered around the narrow streets and street culture of Beyoğlu and Kadıköy and the global-centric scenes located in high-end venues and economically differentiated areas such as Maslak, Sarıyer, and Kilyos.

The first differential that strikes in the field is the motivational differences between musicians and their ecosystems as a participant in the overall scenes. There are, of course, degrees of both ends of the spectrum between being solely artistic and expression-oriented to being solely industry-oriented in music production and performance. When we mention the global-centric and the local scenes, the motivational differences are reflected in music in different shapes. While the local scenes are more unrestricted in their genre choices alongside niche sub-genres within electronic music, the global-centric scenes and their participants tend to follow the leading and globally-hyped sub-genres that are also the most visible ones in the global virtual world. The linked sub-genres can be listed as ambient, breakbeat, drum and bass, dub, dubstep, jungle, reggae, and noise, alongside less-prominent fields of house and techno for the local scenes, mainly house and techno styles that are more popular in general for the global-centric scenes. The genre choice or being influenced by a sub-genre musical world is based on the taste and experiences of the musicians themselves. It also has an aspect of motivational reasons, as specific musicians focus more on creating a career with their music. Some of them are keen to follow their taste as their primary focus, and the genre and style selection influence the affiliations of the musicians with the existing circuits and ecosystems. Based on the interviews and in-person encounters in the field, I suggest that the degree of artistic and expression-

oriented motivations for the local scenes is more prominent for the musicians rather than fitting into a general mold of the scene's dynamics in a business sense. For the global-centric scenes, it is also possible to say that musicians have industry-oriented motivations for taking steps in business, such as becoming a touring act in Turkey, getting more popular by reaching out to more audiences, choosing their styles accordingly, etc.

The music collectives also vary between the stems, which I have been contrasting in both structural senses, from amateur to professional levels in organization and degrees of experience-oriented to profit-oriented. While the music collectives of the local scenes start through motivations to produce and perform collaboratively, the collectives from the global-centric scene act for event-organizing purposes in the majority. The collectives of the local scenes started around friend groups who visit similar venues and have similar tastes in music, as the musicians interviewed explain. This foundation logic can be valid for the global-centric scenes, but it needs a deeper analysis in the field. However, there is also a prominent motivation for collectives to be more visible with their events in high-end venues. The music collectives can also enhance their functions by adding label functions in the following steps on both ends. There is also a difference based on the degrees of being experience-oriented and being profit-oriented. While we check collectives from the local scenes, one can observe that they are intertwined with audiences and multi-disciplinary artists, trying to create interactive events with the participants, pushing the limits of performance with an effort to add new elements, such as audio-visual connections at venues that do not have the proper infrastructure with extra efforts of building a total experience. Those aspects demonstrate that these music collectives prioritize the experience in their activities rather than being more profit-oriented, thus creating those extra dimensions with economic costs mostly deducted from the profit. The collectives from the global-centric scenes act in more sterilized parts of the city as musical spaces, so they must conform to the ongoing dynamics to fit in musically and format-wise. These actions create boundaries for being more creative in their events as they try to adapt to a more mainstream culture. One can also see that interrelations between multi-disciplinary artists are less participating in music collectives from the global-centric scenes.

One of the main differences between the local and global-centric scenes is the presence of ecosystems in strikingly different environments in the city, from more street-infused

places to more high-end locations. While the local scenes mainly reside in the narrow streets and the street culture of Beyoğlu and Kadıköy, the global-centric scenes reside in high-end venues and more economically differentiated places in the city, such as Maslak, Sarıyer, and Kilyos. This positioning in the city influences the whole ecosystem, as economic conditions determine the dynamics. On the one hand, attendance at global-centric scenes requires economic capital and certain social norms for participants to pass the door policies to be a part of these cultures. This restrictive context for the global-centric scenes shapes the music collectives to be more isolated in many senses, such as constraining the produced music to be in alliance with what is interesting by the majority or what sells logic. These musicians can join the scenes as there are prerequisites of specific economic capital, and the audience can be a part as they need to adjust according to economic conditions and social etiquette. These events are going on as they need to cooperate with the existing ways of the venues that are happening. On the other hand, attendance at the local scenes is realized in relative liberty by being more accessible from an economic perspective and with less confined social ways.

The venues as spaces of existence for global-centric and local scenes vary predominantly in scale; while the former is present mainly in large-scale venues, the latter functions in small-scale venues. Also, the level of independence changes, such as the big-scale venues are, in general, the assets of big companies, with a solid financial backing, and in alliance to a more neutral position in artistic expression, while being careful not to attract the attention of authorities with critical and anti-establishment positionings of the artists and events that they host. In comparison, small-scale venues primarily belong to independent owners and directors who make their living with those venues. Those are in vulnerable positions within the harsh social and economic climate in Turkey that will be discussed in the second chapter. The next part, where I lay out the methodology and the scope of this research, is of utmost importance as it sets the stage for the sociocultural and musical dimensions of Istanbul's local electronic music scenes that will be explored in the following chapters.

1.3 Methodology and Scope of the Research

This research concentrates on Istanbul's local electronic music cultures gathered around specific scenes. Music producers and participants of specific scenes are bound

to local conditions in their activities and creative practices. For this thesis, the primary questions to understand the relationship between Istanbul and its local electronic music scenes were: How does locality reflect onto sound? How does creativity form in relation to a locality? Can we hear the city in a local electronic music track? What is unique to Istanbul in music produced here? These questions were the start of this research, as my exploratory research in the field had been more focused on sociological thinking until this point, and I was trying to put my ethnomusicological lenses on. Besides creating social practices around music, I suggest electronic music cultures, such as living urban musical heritages, create sonic correlations of social and cultural notions. To discover these sonic formations interconnected to the concept of place, I decided to utilize a theoretical framework to examine the musicking of producers with three comprehensive aspects: music technologies, music production, and performance.

I have participated in Istanbul's electronic music ecosystem and particularly local electronic music scenes in different roles since 2014. I started to listen to electronic music during my teens in high school. At first, I was exposed to more mainstream music with an electronic music background; then, I specifically started to listen to several electronic music genres with the influence of clubs and venues I frequently visited, such as Pixie and Peyote. I am deeply interested in fieldwork methods and experience since I have been an undergraduate student in Sociology. As a research focus, I prefer to concentrate on intersections of city and cultural practices, notably musical ones. The socio-musical activities have been a striking focus for me as those were the primary activities for my experience. Due to my position, I think I have both *etic* and *emic* perspectives, as a *quasi-insider* and a *quasi-outsider* (T. Rice, 2008; p. 50). I have the *emic* perspective concerning my past experiences in the field, as an audience, and as a regular participant in Istanbul's nightlife. However, I also have an *etic* perspective related to my academic purposes and the aim to analyze these cultures as a field of scholarly discovery. During this research, I have examined and shared my experiences while trying to be balanced on both ends. Despite my long-term participation in the field, I have not been involved in a musical production in practice; interviews and interactions with producers during this fieldwork have been educative for me and have broadened my perspective.

The research design for this thesis forms different and complementary methods and techniques of ethnomusicology and sociology. I think the fieldwork experience has

been the key locutor of this research, as I dedicated a notable amount of time as a person and researcher over the last decade with long-term participant-observation. Thus, I had the chance to track the changes and the transformations linked to Istanbul's electronic music ecosystem, which enhanced my understanding of the field. By joining as many events as I could, developing relationships around electronic music, listening to new releases from the field, and talking with others who are active participants, I tried to keep informed about Istanbul's local electronic music scenes with different approaches. Semi-directed interviews have been essential sources of knowledge for my research process. As these cultures are living heritages, the participants and their ways of experiencing the musicking have formed the research components by proposing different realities from the field. This research has been nourished by various sets of semi-directed interviews over the last five years (from the end of 2019 to 2024) focusing on Istanbul's music business professionals and small-scale venues, local musicians during the pandemic, musicians who are linked to several music collectives, musicians and their networks, musicians and how they perceive their music, and finally the main set of interviews that composes the third chapter of this research on local producers and their creativity. Interacting with participants from the different ends of the ecosystem has created an enlarged view of Istanbul's electronic music cultures. I worked on several production and event analysis versions during the research process until finding a suitable one for this research. I decided to delve into the musical dimension through production analysis and demonstrated it via a specific table that I transcribed according to points I wanted to highlight while analyzing.

Alongside field-related research, literature reviews in a broader sense of sources, such as academic ones, newspapers, and digital sources, such as forums, social media platforms, and channels, have been critical to providing the necessary data for this research. The academic works on electronic music, notably in the context of Istanbul and Turkey, are limited. Consequently, non-academic sources have been prominent in this research to gather data about Istanbul's nightlife and electronic music cultures. For the chronological composition of this research on the cultural dimension, Fatih Akın's film "*Crossing the Bridge: The Sound of Istanbul*" (2005) and Şokopop's video "2019" have been the first sources that have been followed by newspaper and magazine articles, forums such as Ekşi Sözlük, social media platforms such as YouTube, Facebook, and Instagram. On the academic end, several scholars have been guides

during my research process with their works while I had been constructing my research. The discussions around identity and differentiation have been the first branch of literature I benefited from while composing my research (Kruse, 1993; Thornton, 1997; McLeod, 2001; Chaudhuri, 2006; Wiltsher, 2016). These works have shaped my decisions on definitions and limitations of the field, and my research focus has crystallized accordingly. The second branch of literature for this research is academic works on electronic music concerning concepts of community and scene (Fikentscher, 2000; Montano, 2009; Barone, 2019). For the case of Istanbul, the subjects of this research are closer to definitions of the scene rather than community, with their fluctuating participants instead of a stable group of people that can be described as a community. These authors and how they constitute their research models according to their field have inspired my research. The emphases on locality (Solomon, 2005) and spatiality (O'Grady, 2015) by specific authors have been insightful sources while I build up my thoughts around the relation between musicking and place. Solomon's research on hip-hop communities in Istanbul is a pioneer work, and it was one of the first ethnographic studies on musical cultures in Turkey that were not focused on traditional music. Besides these primary works that compose my research process, several ethnomusicologists and their books (Rice, 1994; Brinner, 2009) have influenced my process and approach to fieldwork infused with musical discovery. During my first year at ITU MIAM, I had the chance to participate in a roundtable discussion group with Ceyda Atay and Emre Öztürk on Istanbul's music industry. Their master researches, Öztürk (2021) and Atay (2022), have also been influential sources in my research alongside our primary meetings during the pandemic conditions as the roundtable group.

During the research design planning, I aimed to create a digital archive about Istanbul's electronic music ecosystem to provide a common ground for the participants of these cultures. I propose that electronic music cultures are living urban heritages for their participants and are fertile grounds for understanding urban dynamics and cultures. There is a critical lack of music media in a general sense in Istanbul and Turkey; this is also reflected in the local music cultures in urban settings. I suggest that the lack of informational platforms influences the continuity and sustainability of these cultures. Only the participants could spread these cultures within the limit of their individual networks, and this limits the collective memory of a city as there are no efforts

regarding recognizing these cultures as fundamental for urban cultures by organizations, foundations, or any kinds of institutions yet for the context of Istanbul, Türkiye. Therefore, creating an archive with the participants of these cultures in a community archive format has become a discussion between me and two other collaborators during the process. We have not yet accomplished the first idea of creating an archive website with a forum, a database of the ecosystem's participants, and a newsletter. However, I started from some point and prepared the archival attempt section for this thesis, as seen in Appendix E. I have added links for different participants of the local scenes mentioned in this thesis.

This research focuses on synthesizing sociological and ethnomusicological approaches to urban music practices. Consequently, the analysis structure of Istanbul's local electronic music scenes has been developed on sociocultural and musical dimensions. The second chapter is on the sociocultural dimension with an overview of Istanbul's nightlife since the 1980s, how authorities have managed the nightlife, and the specificities of Istanbul's local electronic music scenes. The third chapter is on the musical dimension, categorizing music producers' musicking practices regarding music technologies, production, and performance. By contextualizing Istanbul's electronic music scenes within both sociocultural and musical dimensions, this thesis aims to contribute to a growing field of research on electronic music cultures, while providing an in-depth case study of Istanbul. In addition, the research seeks to create an archive for the under-documented aspects of these scenes and maintain a record of collective memory, creativity, and networks that construe Istanbul's unique electronic music practices.

2. ISTANBUL'S NIGHTLIFE: ELECTRONIC MUSIC CULTURES AND SCENES

Istanbul's vibrant nightlife emerges from its unique sociocultural fabric, which is distinctively grifted in each locality in the world. This section explores the evolution and nuances of Istanbul's nightlife since the 1980s, the policies and regulations on the nightlife, and the electronic music cultures and scenes that thrive. A notable part of this chapter has been crystallized during my undergraduate thesis research that I had conducted a fieldwork with music business professionals from different parts of the city (while Beyoğlu and Kadıköy districts were being the focal points). During my undergraduate research, my aim was to discover the reflections of authoritarian and neo-liberal policies onto daily life with a lens on socio-musical activities in Istanbul cityscape. I started to experience the city life as a teen, and I have been witnessing a rising control over the social life and its forms, with a dilution of several aspects in the cultural ecosystem of Istanbul. While pointing dilution one can list the destruction of *Emek Sineması* (one of the historical cinemas in Istanbul to turn it into a shopping mall complex), the closure of *Atatürk Kültür Merkezi* (for a long and indefinite renovation at the time, which has reopened in the 2020s), barely resisting Beyoğlu clubs (that I mention in the first section of this chapter), and the ones who have been closed their doors permanently. I first watched Fatih Akın's film "*Crossing the Bridge*" (2005) when I was an undergraduate student, and seeing a far more different Beyoğlu that I have been experiencing since the beginning of the 2010s was shocking and intriguing. The conversations with Istanbul nightlife participants from different ages and background have been broadening my perspective.

While composing my primary academical work as an undergraduate, I decided to delve into the socio-cultural practices in the urban settings, especially musical ones. This has been nourished with my evolving interests in electronic music ecosystem of Istanbul. As I have been observing a resistance for survival of Beyoğlu venues that I went regularly in the mid-2010s, I started to learn more about these intangible cultural heritages in urban settings and wanted to share it with others. To uncover the

reflections of authoritarian and neo-liberal policies on the socio-musical practices, I concentrated on the alternative venues of Istanbul and the music business professionals who work there to dive into the chronological and actual realities that have been experienced within venues, that is de facto influencing the cultures around it. In the same period that I started my research, *Şokopop* (a YouTube channel) released a documentary about Istanbul's well-known (at the time) electronic music clubs from the 1990s. I was even mesmerized with what I started to learn about Istanbul in the 2000s through Akın's film, and finding out through *Şokopop* that there was an outdoor music venue named "2019" with world-touring DJs and producers in the beginning of the 1990s in Istanbul's industrial zone have been ground-breaking. Learning different aspects of Istanbul's nightlife pushed me to learn more in detail and fostered my research process. I tried to contact the YouTuber from *Şokopop* regarding their archival sources, and they basically directed me to newspaper archives in public libraries like *Atatürk Kütüphanesi* (Atatürk Library) nearby Taksim Square. This chapter have been formed with many conversations in the nightlife, twenty-four interviews with music business professionals who are linked to the venues, several academic papers, and newspapers of the relevant eras.

The music venues in the global sense, such as performance halls, nightclubs, show centers, and various music venues, were established in Istanbul upon the rise of neoliberalism in Turkey during the 1980s, which gave way to globalization in the cultural sense in the following period. Beyoğlu district emerged as the focal point of alternative music spaces where one can listen to global music genres like jazz, rock, and electronic music starting by the mid of the 1980s. Since then, these music venues have operated as the sites of newly formed socio-musical practices in Istanbul's urban life and created fluctuant audiences accordingly. Starting in the 2000s, neo-liberalization led by political power gained new momentum, and the tendency towards authoritarianism, which intertwined, began to carry on in more and more daily life. Alongside authoritarianism, neo-liberalization also strengthened socio-musical practices as a form of consumption, and this led to industrialization of entertainment sector in its primary sense for Istanbul. The continuous increase in Istanbul's alternative music life has been interrupted by the changing socio-political environment during the 2010s. From the 2000s to the 2010s, critical shifts have altered the cityscape of Istanbul, hence the cultural practices. The passage to the 2020s happened with even

more groundbreaking changes with the pandemic outbreak that stopped the whole music industry around the globe. Through examining the decades of Istanbul's nightlife since the 1980s, I will draw on the historical perspective in the first section of this chapter.

Istanbul's nightlife, which is intertwined with music, is a highly regulated area by authorities. State policies like over-taxation, excessive use of licenses/permits, sponsorship bans, and interrupting inspections shape Istanbul's alternative music cultures linked to nightlife, thus transforming socio-musical practices. The usage of economic policies as limitative ways instead of fostering tools shows the approach of governmental institutions on the social life. In the second section of this chapter, I will examine policies and regulation of nightlife based on the data from my ongoing fieldwork processes since 2016. As Clifford Geertz (1973) proposes a dichotomy of comprehensive levels for cultural formations as etic and emic, understanding the economic and political background of Istanbul's nightlife offers an emic way of understanding a culture to an outsider.

As the final section of this chapter, after setting the historical and economical perspectives of Istanbul's nightlife, I examine local electronic music scenes of Istanbul that are key participants of the nightlife over the last three decades, notably since the 2000s, that is limited with my reach to the informants and participants from these cultures. I suggest that the main arteries of Istanbul's local electronic music scenes are the key participants who are the carriers of these cultures, the venues as existential spaces, the collaboration between the participants, and the intersecting scenes (that I focus on four of them, which are bass, experimental, queer, and techno scenes). In this section, I tried to provide as much as links to digital contents with an archival effort (see Appendix E). As the local electronic music scenes are less documented, the primary efforts to compose archive-like sources are crucial for the transition of knowledge and memory within generations, between the different owners of the same city from various periods.

In the next section, I delve on how Istanbul's nightlife has been evolving since the 1980s while also providing an outline of the electronic music scene with the pioneer venues and how it has been developed since then. Following the background story of the musical nightlife, I aim to demonstrate the conditions of existence of the nightlife and its related cultures concerning policies and regulations in the following section.

After bringing forth the basis, I carry on with my focus on Istanbul's local electronic music scene and its ecosystem.

2.1 Outlining Istanbul's Musical Nightlife

These two sections that are named "Outlining Istanbul's Musical Nightlife" and "Policies and Regulations in Nightlife," are linked to my previous unpublished research on Istanbul's venues in the scope of my undergraduate thesis named "An Analysis of the Impact of the Emerging Authoritarian Socio-political Environment on Urban Life: Entertainment Functions." During the 2010s in Turkey, an authoritarian socio-political environment emerged, particularly in Istanbul, and the neo-liberalization pursued by political power in visible ways since the 2000s and the trend towards intertwined authoritarianism have increasingly affected everyday life. One of the indicators of how social life has transformed in this era is the entertainment functions that make up an essential part of the socialization of urban life. In parallel to the emergence of the authoritarian socio-political milieu, the scattering of the nightlife has been observed, mainly centered in Beyoğlu, which is Istanbul's cultural center and a critical nodal point to the city's other districts. The alternative music venues dedicated to global music genres such as jazz, rock, and electronic music concentrated in Beyoğlu until the 2010s when the Beyoğlu music scene began to shake up. New local islands of socialization formed as alternatives to the oppressive milieu emerging in Beyoğlu. These new socialization points are located in the city's less centralized locations. In this process, the entertainment establishments have scattered from public to private spaces and that one of the essential urban functions has dispersed from environments of diversity to isolated environments, which I draw on in the final part of this section.

The field for the mentioned research was realized between November 2019 and February 2020. Besides the active participation in the field and detailed archival research on Istanbul's nightlife, I conducted semi-directed interviews with twenty-four music business professionals who are venue owners, venue directors, or music directors for the venues for thirty-six music venues, ten of which were permanently closed at the time. In Appendix A, there is a table (Figure A1) regarding the participants of this previous field, and the venues that they have shared experiences. In the final part and the following section, I will share how many are still standing

while explaining the after-pandemic period, it is also checkable on the previously mentioned table via status columns. As it is a highly regulated area, all interviews were conducted anonymously. I decided not to publish this work in 2020 and the following years, as it turned into research of a past period with the critical changes created by the pandemic. Throughout these years, I have not encountered similar research. This work constitutes an essential source of understanding the thriving cultures in Istanbul's nightlife, transferring the knowledge from this field to current research to procure a solid foundation to understand and analyze the local electronic music scenes in Istanbul. I interpret the history of Istanbul's nightlife with a separation of decades in this section that the reader sees as following parts, starting with before the 1990s, globalization and the first clubs of Istanbul (the 1990s and Beyoğlu), an industry in progress (the 2000s), a contrasted decade (the 2010s), and revival after the pandemic (the 2020s). The part regarding the pandemic has formed during my ongoing research at MIAM, Istanbul Technical University.

2.1.1 Before the 1990s

The Turkish experiment with neoliberal economic reforms (like privatization, trade liberalization, export-oriented industrialization, and financial liberalization) began in 1980 under the auspices of a military junta government" (Kuyucu, 2018, p. 1156). In the following period, after the military government, the neo-liberalization that enabled the free market gave way to globalization in the cultural sense; together, they transformed the urban culture and consumption practices of city dwellers in the 1980s and the 1990s. These new settings created new opportunities for socio-musical practices in daily life. By socio-musical practices, I mean "any music-related activity in an individual's daily life, from listening to music to dancing or walking, in a social context." (Merkel, 2012, p.3)

In an occidentalized sense, the first discotheques were founded in Turkey in the 1960s. In 1964, Istanbul's first discotheque, "*Tefo'nun Yeri*" ("Tefo's" in Turkish), was founded with a collection of 400 vinyl records in Beyoğlu (Sıraselviler). In the 1970s, the "*Hydromel*" discotheque in Elmadağ (Taksim-Harbiye) was founded. These early examples were the popular venues of their times. However, we must point out that in this era, due to ideological polarization, bloody conflicts in the streets, and economic

crises, there was not a moderate atmosphere for the development of 'alternative' entertainment spaces, so we see these alternative venues in limited numbers.

First, we see the emergence of the cultural scene, being one of Istanbul's pioneering "alternative" entertainment spaces, "*Stüdyo 54*," which was a nightclub where you could listen to electronic music inspired by New York's "Studio 54" in 1984. Next, we see "*Kemancı*" ("Violinist" in Turkish), which was the first rock bar in Galata (Köprüaltı) in 1986, "*Discorium*" which is a club founded in Gayrettepe in 1986 and which can be named as the primary example of the great venues of the 1990s, "*Twenty (20)*" which was one of the first "marginal" clubs is founded in Talimhane (Beyoğlu) in 1989, "*BİLSAK*" which is one of the first civil cultural centers in Istanbul where there are concerts also of different genres like rock and jazz and which was founded in the mid-1980s in Siraselviler, Beyoğlu.

"What made Beyoğlu unique from the start, however, was its diversity and inclusive nature. High-end bars and fancy restaurants as well as underground pubs and alternative Kurdish music locations can all be found in the rather cramped, cozy backstreets of the neighborhood." (Eder and Öz, 2015, pp. 292-3). The relatively less-restricted social ambiance that developed over the second half of the 1980s, after the junta government followed with a support of neo-liberal politics, provided the basis for Istanbul's cultural and musical flourishing in the 1990s, which we will examine in the next part.

2.1.2 Globalization and first clubs of Istanbul (the 1990s and Beyoğlu)

The emergence of music venues in global styles, outdoor music events, and private radio-television channels have been major innovations for Istanbul's socio-musical life. Establishing music venues with global standards (performance halls, nightclubs, show centers) dedicated to global music genres (jazz, rock, electronic music, and many more) is one of the critical changes for Turkey's socially experienced musical practices, notably in Istanbul. These new music venues have altered the entertainment practices in comparison to the traditional forms of music venues in Turkey, such as the casinos, pavilions, and meyhanes. Market liberalization since the 1980s also means liberalizing the entry of international cultural products, in Turkey's case. If we look at the cultural diversity explosion of the 1990s, this is a prominent factor. In addition to that, the end of the state monopoly that lasted until the 1990s on audio-visual

broadcasts (radio and television) was achieved under liberal market conditions, so we can say that it was a cultural liberalization in terms of the media. According to Kaya and Çakmur (2010), the government had to change legislation on private radio and television broadcasts in those days, after the emergence of private channels, to compensate for the speed of the market. This media liberalization introduced Turkish audiences to new consumer practices and modes of entertainment, reinforcing the diversification of cultural practices.

Aytar and Keskin (2003, p. 150) remarked on the emergence of new music venues since the mid of 1980s, and "By the mid-1990s locations of music in Istanbul diversified and the musical types that were produced and consumed by different and distinct social and cultural groups started to borrow from each other." Also, Aytar and Keskin (2003) defined the outdoor music events following the 1980s military government as "...recent development in the social construction of spaces of music in Istanbul has been the rediscovery and reclaiming of the "outdoor" as an experiential and vital place." (p. 153). In particular, the flourishing of private radio channels in the 1990s influenced the practices of audiences by providing twenty-four-hour broadcasts and diversification by genre; in addition, these private radio stations organized several music events in the event spaces of the city.

The 1980s and 1990s were the emergence and diversification of the new musical practices and venues mentioned above. Some of the primary examples are: *Cemal Reşit Rey Concert Hall*, which was founded in 1989 by the state to achieve a music venue the global standards; *Bostancı Show Center*, which was founded in 1991, which is one of the first music spaces of the Anatolian side of Istanbul; stadium concerts that started in 1992, which are one of the essential examples of outdoor music events; various nightclubs and concert halls concentrated on different music genres in Beyoğlu, such as "*Twenty (20)*" (1989), "*Hayal Kahvesi*" (1992), "*Jazz Stop*" (1992), "*Kemancı 2*" (1993), "*Cafe Gramofon*" (1993), "*Gizli Bahçe*" (1994), "*Roxy*" (1994), "*Magma Music Club*" (1996), "*Mojo*" (1997), "*Godet*" (1997), "*Dulcinea*" (1997), "*Pendor*" (1998), "*Babylon*" (1999), and many more.

To understand the diversity of important venues located in Beyoğlu in the 1990s, we need to highlight prominently these spaces: "*19*" which is an electronic music club founded in 1991 in Talimhane district, Beyoğlu (next to "*20*" which is opened to accommodate the growing demand by the same venue owner); "*Hayal Kahvesi*" which

is a venue functioned as a live music stage founded in 1992 nearby Taksim square, Beyoğlu ; "*Jazz Stop*" which is a bar founded in 1992 in Büyükparmakkapı Street, Beyoğlu named itself as jazz stop, but it was one of the important rock music venues; "*Sefahathane*" which is one of the earliest examples of cafe-bars in Atlas Passage at İstiklal Street where there are dance performances, live music, DJ performances and exhibitions ; "*Kemancı 2*" which is a well-known rock bar moved to nearby Taksim square in 1993 and attracted others to this area according to Eder and Öz; "*Caravan Rock Bar*" which is one of the first rock bars in Turkey founded in 1993 nearby Galatasaray Highschool; "*Cafe Gramofon*" which is founded in 1993 nearby Tünel, Beyoğlu had jazz programs four days a week; "*Gizli Bahçe*" which is a café-bar founded in 1994 in Nevizade Street, Beyoğlu; "*Roxy*" which is a multi-functional venue founded in 1994 in Siraselviler Street, Beyoğlu as a performance hall that was the stage for different genres of music and musicians; "*Magma Music Club*" which is an electronic music club nearby Galatasaray Highschool founded in 1996; "*Mojo*" which is a live music bar where you can listen to several genres like rock, jazz, blues founded in 1997 in Büyükparmakkapı Street, Beyoğlu ; "*(((Godet)))*" which is an electronic music club founded in 1997 nearby Taksim square, Beyoğlu ; "*Dulcinea*" which is a café where there are jazz concerts, radio parties is founded in 1997 in Beyoğlu ; "*Pendor*" which is a rock bar founded in 1998 in Yeşilçam street, Beyoğlu ; "*Gayfe*" which is a café for the days and an entertainment space for the nights where you can listen to different kinds of music like acid jazz, "drum n bass" or jungle founded in the mid-1990s in Büyükparmakkapı Street, Beyoğlu ; "*Urban*" which is a café-bar founded in the mid-1990s nearby Galatasaray Highschool, Beyoğlu ; "*Babylon*" which is a space that is transformed from a former carpentry workshop, operated as a music performance venue for different genres, but especially jazz at the beginning founded in 1999 in Asmalımescit Street, Beyoğlu by Pozitif which is an event organization company (it has functioned as a pioneering venue for Asmalımescit Street to attract others). These examples cannot reflect all of Beyoğlu's cultural life of the time; nevertheless, they can show the main arteries of the time based on archival research on early newspapers and interviews with music business professionals.

Alongside Beyoğlu, we look at the small dynamism of new types of entertainment spaces like "*2019*" which is the summer space of clubs "*20*" and "*19*" (which were located in Talimhane, Beyoğlu) is one of the first open-air clubs in Istanbul founded

in 1993 at the Maslak Oto Sanayi (Maslak Auto-Industrial Zone in Turkish) and like rock bars in other parts of the city like Kadıköy to the Asian coast. Starting in the mid-1990s, bars such as "*Masal Evi*," "*Lal*," "*Hera*," "*Karga*" in 1996, and "*Arkaoda*" in 1999 opened in Kadıköy, representing a visible change for Kadıköy, where previously there had only been pavilions and meyhanes. Several civilian cultural centers have also sprung up around Istanbul, such as the *Bostancı Gösteri Merkezi* (Bostancı Show Center in Turkish) on the Asian coast in 1991, founded by "Most Productions."

In 1990, the street concert by Sun Ra and Arkestra on İstiklal Street was held, with a significant attendance by *Pozitif* (famous music organization company from Turkey that is founded in the 1990s). It can be seen as a forerunner of the cultural diversity explosion of the 1990s. The Rumeli Hisarı concerts organized by Most Productions since 1989 and the street concert organized by Pozitif on İstiklal Street between Taksim Square and Tünel, attended by thousands of people, were some of the pioneering live performances of the time. In the 1990s, several international jazz, rock, and pop musicians began coming to Istanbul. Similarly, there was an increase in concerts at several new venues, such as open-air concerts at Rumeli Hisarı and stadium concerts. The first stadium concert (*Bryan Adams*) in Turkey took place at the İnönü stadium (in Beşiktaş, İstanbul) in 1992, and the breakout of these concerts in 1993 with several international artists in a summer season like *Guns 'n' Roses*, *Sting*, and *Madonna*. Above all, we examine the flowering of private radio stations in this period, which influenced people's music-listening practices. Twenty-four-hour radio broadcasts and the diversification of radio stations by genre were radical changes. In addition, these private radio stations organized some musical events in the city's entertainment venues. In the late 1990s, these radio stations began to organize not only one-night events but also new music festivals, sometimes consisting of multiple days.

Escher and Rempe (2021) describe music venues as nodal points that "...work as condensers, bringing together the domain of aesthetic experience with social, political, and economic factors." (p. 955). Bennett and Rogers (2016) remarked that music venues have "...critical importance with musical experience" and stated that "...venues often come to embody the zeitgeist of a particular genre or era." (p. 490). Based on these thoughts, the music venues are posited as one of the leading sites for socio-musical practices in the Istanbul context for this research. In this part, I tried to demonstrate the pioneer venues of Beyoğlu from the 1990s, as they provide the basis

to create a music industry that is in progress that I will describe in the next part. Just before the new millennium, the procedure for Turkey's accession to the European Union began on December 10, 1999. Turkey's bid to join the EU produced a more stabilized and liberal atmosphere in certain aspects of life in the following years. EU candidacy process alongside continuing neo-liberal policies might have created a more temperate environment for developing culture, the arts, and entertainment, notably in an industrial sense. In the next part, we will focus on how the entertainment sector has evolved since the 2000s, with its participants, and emerging forms of entertainment.

2.1.3 An industry in progress (the 2000s)

In the 2000s, cultural spaces were in a phase of proliferation and commercialization. The venues of the 1990s have been foundational for the cultural vivification in this new millennium. "The real corporatization and commodification of the entertainment industry started in the 1990s and has accelerated dramatically since the 2000s." (Eder and Öz, 2015, p. 291). According to Eder and Öz, from the 2000s onwards, the entertainment sector grew seriously, and new and financially-strong actors such as major companies began to invest in it. We have already talked about the entertainment spaces and forms of the 1990s in the previous part, especially the venues in Beyoğlu. The 1990s and the participants from music business created several different cultural events, some of which may be the primary examples for Turkey, such as the first stadium concert, the first street concert, and the first radio parties. As we move into the 2000s, these early examples have become the foundations for forming a more organized and professionalized sector.

During the 2000s, several new cultural and entertainment spaces were formed in Beyoğlu, such as: "*Nayah*" which is the first reggae venue in Turkey; "*Nardis Jazz*" which is a jazz club located next to Galata Tower; "*Bronx Sahne*" which is a live music venue; "*Machine*" which is an electronic music club; "*Pixie*" which is an electronic music club; "*Minimüzikhol*" is an electronic music club; "*KiKi*" is a café-bar where musical performances take place; "*İndigo*" is an entertainment space where various types of cultural events take place (founded in the same building remaining from the former Magma electronic music club). Alongside music venues, Beyoğlu have experienced an intense proliferation in bars and restaurants that is highlighted by the music business professionals that participated in my research. In addition, it needs to

be highlighted that the entertainment spaces founded in the 1990s in Istanbul that are previously-cited have become more prevalent in the new millennium, as music business professionals reported and that can be tracked on newspaper articles from the 2000s that highlight Istanbul's cultural life by noting these primary spaces. In the archival attempt section of the thesis (Appendix E), newspaper links are added for early events, organisations, and venues of Istanbul.

Alongside entertainment venues in the 2000s, music festivals have grown remarkably. New festivals such as "*H2000*", Turkey's first three-to-four-day open-air festival, was held between 2000 and 2003 in Ömerli, İstanbul, with performances by a number of local and global musicians; "*Efes Pilsen One Love Festival*", a two- or three-day festival (changing from year to year), was held in its early years at Parkorman in Maslak, Istanbul, where a variety of music genres could be heard; "*Rock 'n' Coke*" which is a music festival (rock and its sub-genres, plus rap and electronic music genres) that is composed of two days (a weekend) is organized initially in 2003 at Istanbul's Hezarfen Airport gave the chance to listen to several international musicians in a few days to Turkish listeners ; "*BarışaRock* ", which is a festival of alternative rock to "Rock 'n' Coke", composed by most local musicians is organized between the years 2003 and 2008 at the picnic area Mehmet Akif Ersoy in Sarıyer, İstanbul; "*Electronica Festival*" which is a festival of electronic music in general initially organized in 2004 by Radio FG 93.7 at Parkorman, Istanbul; "*Chill-Out Festival*" which is an electronic music festival organized in 2006 by Lounge FM 96 at Kemer Country Club, Istanbul; "*Radar Live*", a festival organized by the Dinamo Organization in Parkorman in 2006 and 2007, appeared on the Istanbul cultural scene. There were several other festivals at the time, and the mentioned ones are listed concerning the interviews conducted with professionals in the entertainment sector as part of this dissertation.

An outdoor event culture is being established with outdoor venues and new forms of entertainment. In addition, we should mention important new outdoor spaces of the 2000s that reinforce this outdoor culture, such as "*Park Orman*" that functioned as an outdoor event space since the late 1990s, "*Küçükçiftlik Park*" that is turned into an outdoor venue in the 2000s from a fair arena; "*Kuruçeşme Arena*" that is an outdoor venue located in Beşiktaş, İstanbul; "*True Blue*" which is an entertainment space located in Kadıköy, İstanbul has a beach and does several music events. Alongside

venues built explicitly for events, Aytar and Keskin (2003) point to the growing use of urban open-air spaces for music and entertainment in Istanbul in their article. They then distinguish these open-air events (ibid, p. 153) into two sides: one side of commercial and highly mediatized open-air concerts such as Rumeli Hisari's; the other side of concerts such as the "*Halk Konserleri*" (people's concerts in Turkish) taking place in Gülhane Park, which offers free opportunities through certain municipal governments and professional organizations to the urban poor who is marginalized from the new entertainment spaces formed by high-priced services and guards at the entrances acting as gatekeepers. A relative democratization of entertainment and music can be specified with the events in public spaces with the examples of Aytar and Keskin.

With a booming in entertainment sector, the regulations and policies in relation to this have also evolved during the 2000s. Eder and Öz (2015) report that running a business in Beyoğlu's entertainment district has become increasingly difficult since 2005 with tightening regulations such as the entertainment tax being a fixed amount and extra payment in the form of conditional donation ("*şartlı bağış*" in Turkish) to complete legal procedures in the municipality from 2005. Based on the article of Eder and Öz and statements of interviewed professionals, the pressure on entertainment spaces in an economic shape starting by the 2000s have been highlighted.

2.1.4 A contrasted decade (the 2010s)

The relatively calmer atmosphere for entertainment sector in the 2000s has become increasingly limitative in the 2010s. The social policies in Turkey were becoming more authoritarian in several aspects of daily life, such as Internet bans (the ban on access to YouTube) started at the end of the 2000s. For the scope of this research, I focus on policies concerning the entertainment sector and nightlife. At the beginning of the decade, there were many restrictions on the use and sale of alcohol, which carried out many social activities. The regulations to limit the areas and cultural forms that are connected with the use of alcohol have been implemented by governmental efforts. In the background to the evolution of Istanbul's cultural world, particularly in Beyoğlu, the politics were increasingly becoming more active in determining city codes and urban life. "Governments and corporations play a crucial role in redefining the conditions of everyday life through neoliberal policies and business practices." (Keil,

2002, p. 578). The privatization of urban spaces has gained another speed and dimension, notably by the end of 2000s. According to Aksoy (2012, p. 100), the property value in Istanbul is rising rapidly in conjunction with the intensifying commercialization of the land economy, "The total value of privatized assets rose from \$8.2 billion between 1995 and 2003 to \$50.3 billion between 2004 and 2013." (Somer, 2016, p. 22). These figures prompt us to consider public spaces as the sources of this income multiplication in just a decade. Aksoy (2012, p. 99) has shown that the record-breaking example of the privatization of public space is the sale of the National Highway Authority's land in Zincirlikuyu, Istanbul, in 2007 for the highest amount (\$800 million) ever obtained through the privatization of an estate. Today, this land has become an almost isolated center of public life in many senses, with its AVM (shopping mall), residences, and PSM (performance arts center); in one can only be present with the consumption condition.

In addition to social changes in the cityscape and daily rhythm, citizenship rights faded at specific points. Turkey became a politically-engaged country with an increase in street protests that are amplified by the social media platforms (such as Twitter and Facebook). Gezi Parkı protests functioned as a turning point in the near-history of Turkey in many aspects. (The Gezi Parkı Events in 2013, which began as a small protest in Taksim against the destruction of the park to turn it into a shopping mall and escalated to demonstrations around Turkey all of a sudden due to the violent intervention of police forces such as the excessive use of tear gas, plastic bullets, and various versions of interventions. In those years, we learned that the publications of individuals on social networks can result in detentions that can be as long as ten years of incarceration in Turkey. Especially after 2013, we have observed that state surveillance extends to new faces of social life, such as social networks. There were several incidents in which individuals were incarcerated because of their online statements on networks like Twitter and Facebook.) In the post-Gezi period, authoritarian state policies enhanced until to the coup attempt on July 15, 2016, from which a new era began. It is worth pointing out that another significant issue in the 2010s was terrorist attacks. Turkey has a history of many terrorist attacks, especially in border regions. However, in these years, especially between 2015 and 2016, it is noticeable that terrorist attacks directed toward civil society on a large scale have increased. "The government declared a state of emergency for three months

immediately after the coup attempt on July 15, 2016, and has renewed it ever since. This allows ... to legislate using decrees that do not require parliamentary approval." (Özdüzen, 2019, p. 29). The Coup Attempt in 2016 and the continuously prolonged process of "state of emergency" (*OHAL*, "*olağanüstü hal*" in Turkish) afterward enacted a more policed version of urban life in Istanbul. It was not possible to go to a music event without experiencing or seeing police control around in public spaces. The music business professionals I interviewed during my previous fieldwork mentioned that music events or gatherings are one of the first closing areas of social life in any incident. Thus, the shaky socio-political environment influenced the nightlife par excellence.

The entertainment sector, which had been growing since the 1990s, had a significant blow, especially Beyoğlu, in the early 2010s by the new bans and their executions. Music business professionals who have participated in the research have noted that the local customers quit coming to Beyoğlu and started preferring other parts of the city such as Beşiktaş, Kadıköy, Ataşehir, Maslak, and several other parts of the city. In parallel with the emergence of the authoritarian socio-political milieu, Beyoğlu has become a contrasted area, being the target of authoritarian policies and protest events against this, which is carried out negatively in the cultural ecosystem of Beyoğlu. Some interviewees noted that the scattering of entertainment spaces and the decline in the number of people frequenting Beyoğlu for cultural activities is linked to city dwellers' quests for security. During interviews, participants pointed to several neighborhoods where new entertainment spaces have emerged. In the context of this research, I refer to these as local islands of socialization, which are located in various corners of the city, in contrast to Beyoğlu, which is a public space being the center of the expression of freedoms for the history of the Republic of Turkey and which is a historical center of leisure characterized by diversity in several senses. I categorize the local socialization islands by their positions in the city, the ones that are located in the city's central areas, in the city's pericenters, and finally, in satellite neighborhoods.

The article of Chatterton and Holland (2002, pp. 95–96) regarding the nightlife in England's provincial cities, even though they focus on a particular type of urban center, carries broader relevance for global cities, and capitals with multiple and diverse nightlife centers, that continue to experience intersecting processes of commercialization and gentrification in leisure and entertainment. The local islands of

socialization that form Istanbul's points of attraction, are the indicators that Istanbul is a city with multiple centers for entertainment and nightlife. Chatterton and Hollands' findings can be employed for the situation in Istanbul. For Istanbul's entertainment sector, commercialization and gentrification began in the 2000s with the sponsorship of big companies and holdings. In the 2010s, companies became the producers of new cultural and entertainment spaces. Turkey's significant conglomerates began to see investment in the entertainment sector as a striking source of revenue and reputation from the 2010s onwards.

While the nightlife infused with street and independent venues were in decline. From the 2010s onwards, the large companies have entered the entertainment sector with their more isolated settings in Istanbul; examples include *Ülker Arena*, a large sports hall and events in Ataşehir in 2012; *Zorlu Performans Sanatları Merkezi* (Zorlu Performing Arts Center in Turkish), Turkey's largest performance center by Zorlu Holding that is founded in 2013, located in Zincirlikuyu; Doğuş Holding that took over Pozitif in 2013 and its ecosystem (*Babylon*, *Volkswagen Arena*, *Parkorman*). Aksoy (2012, p. 102) indicated that investing in art and culture has become increasingly fashionable for private investors, underlining that large business conglomerates with their cultural foundations compete to obtain suitable spaces to build art and cultural centers. These investments in the entertainment sector by the hefty conglomerates exemplified here are located in local socialization islands in central city areas such as "Zorlu PSM" and "Bomontiada," or in city pericenters such as "Ülker Arena" and "Volkswagen Arena."

The shopping mall culture becoming prominent in urban daily life in Turkey, as "being the centers for everyday life", formed a suitable environment for the emergence of entertainment spaces in shopping malls in sterilized conditions by the upheavals of the 2010s, while the public space have become environments of instability and insecurity. Aksoy (2012) pointed out that numerous private-sector investments are being made in the shopping mall business, claiming to serve the functions of leisure, culture, and entertainment. As far as Istanbul is concerned, several shopping mall complex with entertainment, cultural, or event spaces, can be listed such as: "Uniq" in Maslak, Sarıyer, which is a shopping mall and work center complex composed of a university, offices, "Maximum Uniq" (multifunctional event space), and "Volkswagen Arena" (multifunctional arena); "Akasya AVM" in Üsküdar is a shopping center that has a

culture and art center and various entertainment spaces in its content; "*Bomontiada*" in Şişli which is an entertainment mall consisting of offices, restaurants, entertainment spaces; "*Zorlu Center*" which has its performance center "*Zorlu PSM*" which is one of Istanbul's largest entertainment spaces concerning size and funding; "*Bulvar 216*" in Ataşehir which is a shopping center consisting of cafés, restaurants, movie theaters and entertainment spaces; "*Metropol AVM*" in Ataşehir, which is a mega shopping center, residence, event-theatre hall complex "*DasDas*", similar to Zorlu Center. So, we can count shopping malls as the big businesses that entered the entertainment sector in the 2010s. It is worth pointing out that they are mostly owned by big conglomerates and thus have more extensive financial backing than alternative or independent entertainment venues.

I will analyze the types of newly-formed nightlife zones in the next section after pointing out the various policies and regulations in nightlife that act as sanctions at specific points. Before focusing on policy and regulation in, it must be highlighted that my previous research on Istanbul's nightlife with music business professionals covers the period until 2020. During that time, despite many obstacles, the nightlife culture was resistant and continued its presence in various forms. Then, the pandemic happened, and everything stopped in social life, and a period of self-isolation started. In the next part, I would like to explain the pandemic experience in Turkey and how it has reflected on the nightlife.

2.1.5 Revival after the pandemic (the 2020s)

During the COVID-19 pandemic, significant restrictions have been implemented on social functions, including venues and cultural activities. Starting in March 2020, the Turkish government ordered the closure of all entertainment venues, such as theaters, cinemas, concert halls, and nightclubs, to prevent the spread of the virus. Broader lockdown methods, such as curfews, social isolation measures, and the closure of non-essential workplaces, have been implemented. These implementations profoundly impacted the cultural and creative sectors, which were non-supported by governmental support or public funds. Live music activities have ceased, and revenues declined sharply, leading to financial instability and job losses across the music and entertainment sector; for further details, OECD's Culture Shock report (URL-1) can be a helpful source on how cultural and creative sectors have been influenced over the

first months of the global outbreak. In Istanbul's case, many small-scale and independent venues that had been resisting pre-pandemic conditions were hit by these new restrictions in drastic ways. Some crucial venues for Istanbul's local electronic music scenes, including *Anahit Sahne*, *Pixie*, and *Nayah*, have been the ones who closed their doors permanently during the first year of the pandemic measures.

As the pandemic outbreak progressed, the Turkish government gradually lifted the restrictions. However, by mid-2021, while some measures were relaxed, the midnight music ban remained. The pandemic measures have led to continuing discontent among musicians, venue operators, and the overall music industry as the dynamics have changed drastically. Also, while the midnight music ban was still on, many other social gathering forms were allowed, and participants of nightlife were trying to understand the reasoning behind the music ban itself. This ban was eventually extended to allow music until 1 a.m. in 2022 and was fully lifted in June 2023 as part of the broader easing of COVID-19 measures (URL-2, Bianet). In May 2022, the limitations were expanded to permit music until one in the morning in preparation for the summer travel season. The government finally abolished the prohibition on music after midnight in June 2023. The music community applauded this decision, which signaled the end of a difficult time for the industry (URL-3, Duvar English; URL-4, Turkish Minute). Although the limitations were eventually lifted, the extended period of closures and prohibitions had a lasting effect on Turkey's entertainment business, demonstrating the industry's susceptibility to such disruptions and the need for future support structures that are more durable. The ban drew criticism for its effects on the earnings of music business workers and musicians, many of whom suffered financially as a result of the regulations. Since the pandemic started, more than 100 artists have reportedly committed suicide, which is a sobering reminder of the terrible circumstances many endured in the absence of adequate government support (URL-5, Global Voices). Despite these adjustments, many people still viewed the ban's original enactment and protracted implementation as a part of a more significant cultural conflict. Critics claimed that the policies were also motivated by conservative principles and an effort to regulate public life (ibid).

I have been conducting exploratory research in the first two years of the pandemic with participants from the local electronic music scenes regarding their current musical practices. "Musicking" or "to music" is defined by Christopher Small (1998) as "to

take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (p.9). During the pandemic, the music industry has stopped its physical events in most parts of the world until an unpredictable date. "Musicking," with all its levels, has transposed to the digital or has been trying to. Boyacıoğlu (2020) listed some of the musical practices that one can observe in the virtual world of the pandemic era, such as live music broadcasts via social media channels, digitalization of music festivals, online music education, live or pre-recorded virtual concerts, e-conferences about music, along with others (p. 304-305).

Besides the digitalized part of the music industry, there are a large number of people around the globe who are parts of the musical "art worlds" (Becker, 1982) and who cannot digitize their work, such as workers of live music venues, street musicians, musicking actors who do not have the necessary equipment to adapt the virtual world, and others. "...public venues, from theatres and concert halls, to pubs and clubs, are reeling from the financial impact, and may not be able to afford to re-open their doors whenever the new normal does begin" (Fautley, 2020, pp. 193-194).

The producers from local scenes who have been interviewed, indicated that they have performed at various online and pre-recorded music events since the beginning of the pandemic in Turkey (by March 2020). During the interviews, online events were mentioned as more problematic than pre-recorded events according to the conditions of Istanbul's local electronic music scenes. Copyright interruptions during the performances and connection problems that disrupt the live music streams were highlighted alongside low sound quality and low audience attendance, which were the most discussed characteristics of the online music events. Pre-recorded music events, which are an existent virtual form also in the pre-pandemic period, are seen as a more suitable music-sharing tool by interviewees under their situation, without any stoppage of the event by technical malfunction and with a higher quality of music. Since the beginning of the 2000s, the music industry has been digitalizing its various aspects by preserving live performances, concerts, and all social gatherings for music in its focus. Nevertheless, the COVID-19 pandemic and the new social isolation codes ended the centrality of physical interaction in the music industry. I propose to define this process of mandatory transposition to digital as "forced digitalization."

...digitalization caused a big shift in almost every aspect of the music industry from the way music is produced to distributed and marketed, and it even forced the live concerts and music festivals to catch up the trend with online promotion and online streaming. (Özkurt, 2019, p. 1).

In the context of this exploratory research, *Badmash Collective's* pre-recorded event series "*Badcast*" and *Underground Istanbul's* pre-recorded event series "*UI Sessions*" have been observed. Both series released their first episodes at the beginning of December 2020. They pioneered creating a virtual event series of Istanbul's local electronic music scenes. *Badmash Collective's* pre-recorded music series, "*Badcast*," was created with the collaboration of various entities such as musicians of Istanbul's local electronic music scenes, notably the bass scene, regardless of being a member of *Badmash*; visual artists who created graphics, lights, and animations of the videos; *Alt Platform* which can be described as an audio-visual content creating collective have been an essential association for this scene by recording its culture, they filmed this event series; *Karga* which is one of the oldest music venues of Kadıköy district became the scene of record of this series. Until the beginning of February 2021, *Badmash* released twelve series episodes. The length of the videos varies between thirty-five to fifty minutes; every musician is paired with different visual artists, and every musician performs in their specific music genres. *Underground Istanbul* was a newly-founded formation created at the beginning of the pandemic as a response to the lack of media to inform and publicize the works of Istanbul's underground electronic music scene. Interestingly, both series released their debut episode on 11 December 2020. *Underground Istanbul's* series is constructed by live music sets of DJs and interviews; they release their episodes monthly; until February 2021, they released two live sets and two interviews with three DJs from the local scenes who are *Fluctuosa*, *Eylül Deniz*, and *Fosil*.

The forced digitalization created by pandemic conditions has positive and negative outcomes. Music venues that rely on physicality were at stake. During the interviews, musicians reported that they heard about the closure of "*Nayah*," one of the earliest alternative music venues that opened its doors at the beginning of the 2000s and was dedicated primarily to reggae music. Also, "*Anahit Sahne*" closed during the pandemic, which was a remarkable multifunctional stage of the local scenes and an important space of existence for the queer electronic music scene of Istanbul. Other

constituents, such as collectives, labels, and sound systems, have more potential to digitize; radios are already virtualized. Istanbul's local electronic music scenes produced several virtual contents during this period, such as: "Clubcoweed", which has organized online Zoom parties with a variety of musicians since the beginning of the pandemic; "Underground Istanbul" and "Ortak Kanal" (co-creation of Noh Radio, Radyo Modyan, Root Radio, and Year Zero Radio) have formed during the pandemic period. They can be seen as products of forced digitization.

In conclusion, the COVID-19 pandemic fundamentally altered Istanbul's nightlife and music scenes. Strict prohibitions on social events and venue closures highlighted the industry's vulnerability to unexpected events. The shift to digital platforms gave some participants a temporary existential form, but it also clarified differentiated adaptation levels. The entire scope of the pandemic's impact on Istanbul's thriving music scenes became evident when the limitations were eventually loosened. This forced digitization period was a critical moment that highlights the creative sectors' fragility and resilience. The policies and regulations that have defined and continue to shape Istanbul's nightlife are examined in detail in the following section, as their impact on local music scenes' creative expressions.

2.2 Policy and Regulations in Nightlife

The policies, such as over-taxation, excessive licenses/permits, sponsorship bans, and interrupting inspections, have undoubtedly shaped Istanbul's alternative music cultures linked to nightlife, transforming socio-musical practices. However, it is worth noting the remarkable resilience of these cultures, as they continue to thrive despite these challenges. This hypothesis, derived from my unpublished undergraduate thesis, is based on fieldwork with twenty-four music professionals in Istanbul, conducted between November 2019 and February 2020. As the music business professionals that I interviewed during my previous fieldwork mentioned, musical events or gatherings are often the first areas of social life to be affected by any incident. In addition to social incidents that disrupted the flow of nightlife, several methods were implemented to suppress the alternative music life of Istanbul in the 2010s. I suggest naming them as the instruments of repression for the music venues, which are the sites of socio-musical practices. All these instruments, such as the removal of street tables in 2011 by municipality police when the customers were sitting; alcohol advertisement bans,

which created sponsorship issues for the music venues; licenses and permits in excessive amounts; taxes, such as the entertainment tax and other forms; inspections and fines, which operate as daily sanctions to the music venues; could have been used as tools of the organization on behalf of the city.

Nightlife and entertainment spaces are not just cultural phenomena, but also essential subjects of urban governance in the neoliberal city. According to Chatterton (2002, p. 23), the governance of the night is a complex interplay of several groups of actors with conflicting interests, such as the local state, the police, licensing magistrates, residents' groups, door security companies, nightlife operators, consumers, and workers. In Turkey, we observe that since the beginning of the 2010 decade, the weight on the law, order, and social control aspect is increasingly predominant in the governance of entertainment life. Starting in 2005, we observe that regulations devoted to the entertainment life are growing in Beyoğlu; just one year earlier, the authority of operations on licenses passed from the police prefecture to the municipality; in 2005, the municipality of Beyoğlu established conditional donation alongside licenses for applicants and the price of the entertainment tax is increased enormously (URL-6). In the following years, municipal police inspections also rise severely for entertainment spaces. The ban on smoking in entertainment areas, which has been in force since 2009, has increased the value of outdoor use for these areas. The mentioned policies can be listed as the central regulations influencing entertainment life in Beyoğlu in the 2000s.

The significant changes introduced by the TAPDK regulations in 2011 (URL-7) have had a profound impact on the entertainment industry, particularly in the context of alcohol and tobacco sponsors. These changes include the prohibition of campaigns, promotions, and advertisements on the use and sale of alcoholic beverages; the prohibition of applications to form relationships between brands of alcoholic beverages and all sporting activities also concerning sports clubs and their teams; the prohibition of free distribution of alcoholic beverages as gifts, promotions, samples; the visibility of alcoholic beverages in films is possible if the film is categorized as +18; restrictions on alcohol advertising in various ways; prohibition of the use of elements that belong to or can be associated with brands of alcoholic beverages and prohibition of the sale and presentation of alcohol for activities aimed at children and young people or that may be in areas of interest to children and young people in their

promotions or in the environments where the activities take place. This last change has become a particular problem for the entertainment industry, as many events are held with the critical supports of alcohol and tobacco brands. In the regulations, the age range for young people is precise, according to the WHO (World Health Organization) definition of "young" as people between the ages of 15 and 24. The twenty-four age criterion for the sponsorship conditions of this regulation has created an atmosphere of obscurity for a temporary period, particularly in the entertainment industry, due to its contradictory content: the law, which states that eighteen is the legal drinking age, and the regulation, which assumes that young people are in a vulnerable position when it comes to alcohol promotion and advertising. The government and TAPDK representatives have stated that this article is designed to "protect young people" (URL-8, Radikal).

In 2013, TAPDK (URL-9) published a new regulation adjustment that significantly reshaped the tobacco and alcohol market. The most critical elements of this adjustment for social life and the entertainment sector are the ban on the retail sale of alcoholic beverages between the hours of 22 and 6, a ban on the sale and promotion of alcoholic beverages in stadiums and sports halls, a total ban on the advertising of alcoholic beverages; a prohibition on alcoholic beverage brands that they may not support any event with their brands, logos or signs. This adjustment changed many facets of entertainment life, such as the end of stadium concerts with alcohol, the transformation in the sponsorship system, and the restrictive positioning of entertainment spaces in the urban area about the few types of establishments. All these policies and regulations shape the nightlife in different aspects. As mentioned in the previous part, the participants who have been influenced in critical ways by these implementations are primarily small-scale and independent music venues. In the following parts, I examine the instruments of repression on music venues in detail to outline the policies and regulations regarding nightlife.

2.2.1 Licenses and permits

Entertainment venues need multiple licenses to operate. As already pointed out, the shift in licensing authority from the police prefecture to the municipality in 2005 gives municipalities great power over the establishments in their areas of authority, specifically over the entertainment spaces we can examine in the case of Beyoğlu. The

municipality can act selective in licensing procedures and defining market players in their municipal areas. During the interviews, around half of the interviewees mentioned licensing as problematic in several ways. The increasing difficulty of the licensing process and the high cost of granting and renewing licenses were frequently raised during the interviews. A music business professional who has been co-founder and manager of a venue in Beyoğlu for over fifteen years stated, "We cannot even think of moving so as not to lose our license, which acquiring a new one is very difficult with the strict procedure under current conditions."

The interviewees who witnessed the street table collection operations indicate that the Beyoğlu Municipality started to control the entertainment spaces that have been operating with the same licenses for many years, telling them that their spaces are not compatible with their licenses about several criteria (one of these criteria is street tables). And the venues must correct the improprieties within highly limited durations (like only 15 days for more than 20 criteria). One of the witnesses said that at the time, they learned that the municipality had canceled about 90 licenses (their license had been canceled, too) from different spaces in a single day. He explained that they took back their license via legal actions, which annoyed the municipality representatives, as it formed a precedent case for the other venues. This case shows that licenses are one of the sources of domination over entertainment spaces.

Two interviewees who work in independent establishments and their interviews were conducted in January 2020 indicated that they had taken announcements from the municipalities (Beyoğlu and Kadıköy) on a new permit for the emission of "live music" (URL-10) based on a licensing regulation from 2005. They add that the definition of live music is broadened in the content of this new license to include broadcasts of recorded music composed of a new application of permits. This shows us that creating a new source of revenue for the municipality is not always achieved with new regulations but also with new applications of old regulations. An interviewee who is an ex-operator of a closed venue in Beyoğlu stated, "These strict regulations for licenses are executed as a precaution, as we can find four thousand licensed spaces in Beyoğlu as unlicensed." As a precautionary tool, licenses and permits provide safer and standardized forms and environments, however, it must be highlighted that these generalized fees paid by all establishments regardless of their capacity. Thus, it creates challenging conditions notably for independently-owned and small-scale venues.

2.2.2 Taxes

Taxes have become focal of policies in Turkey during the 2010s, with consistent price increases and multiplication of tax forms. A professional who works in an independent venue noted that "In the entertainment sector, there is excessive taxation that professionals in the sector have to pay in addition to licenses: we have to pay taxes when we arrange transport for musicians when we pay workers' salaries when we buy sound systems, for ticket sales, for sales of alcoholic beverages whose tax is 60% of the sale price". This statement shows some of the central taxes for the entertainment sector, such as the "entertainment tax" and taxes on alcoholic beverages, which directly affect the business and its ecosystem.

Before moving on to the special taxes on the entertainment sector, the rising taxes on alcoholic beverages and exported technological equipment that are named under the "special consumption tax" or *ÖTV* ("Özel Tüketim Vergisi" in Turkish). This group of taxes was formed in the EU accession process in 2002 and aims to subject the products that are bad for health or the environment for social utility. Most interviewees touched on the importance of these taxes, which have been increasing twice a year since the beginning of the decade, and their reflections on the entertainment sector. An interviewee stated that "alcoholic beverages cost more than oil per liter in Turkey from the second half of the 2010s". Another one explained the indirect effect of these taxes on entertainment venues, "Due to the increase in taxes, cost prices, distribution costs of alcoholic beverages; additions to entertainment venues have remained the same therefore; profitability is down, consumption in venues is down, and retail sales of alcoholic beverages are up; this has resulted in the entertainment sector being a sector whose profitability is down, and investors are backing away from their supports."

The central taxes that municipalities set expressly for entertainment venues are the entertainment tax and the occupancy tax. The entertainment tax was introduced in Turkey in 1981 due to neo-liberal policies and is the tax that the municipality collects from entertainment venues through ticket sales. Occupancy taxes are paid for use outside the establishment. During the interviews, these taxes have been mentioned as used in various ways by the municipalities; even though the entertainment tax is in the law and collected regularly, the occupancy tax is not collected in several municipalities, such as Beyoğlu and Üsküdar, which collect this tax, and the

municipality of Kadıköy which does not charge it. Unexpectedly, the entertainment tax removed by 2023 in Turkey. However, the taxes in general are continuing to increase as it is accustomed. In the meantime, the music and entertainment businesses that have been subjected to increased taxation are getting treated as an unwelcome economy that the policies have no interest in supporting nor improving it.

2.2.3 Sponsorship bans

Several nightclubs, in an effort to avoid extreme penalties, classified their events supported by alcohol firms as +24 for a brief time when the sponsorship ban was created. This was done to exempt young people between the ages of eighteen and twenty-four from much of cultural life. Examples of such age restrictions can be seen in Beyoğlu at spaces like *The Hall*, *Babylon*, and *Roxy* (URL-11, Milliyet). Alongside restrictions on alcohol promotion, the new condition for sales are formed in the context of TAPDK regulations (“Tütün ve Alkol Piyasası Düzenleme Kurumu” that can be translated as Tobacco and Alcohol Market Regulatory Authority in English) in 2011 that increase the burdens on entertainment spaces. The State Council changed the twenty-four age criterion five months after the regulation's publication because it contradicted the law. This change reopens the way for sponsors to operate in music events. However, the municipality carried out the next attack on entertainment spaces in Beyoğlu in the form of the table and chair removal operation in the summer of 2011. Eder and Öz (2015, p. 297) pointed out that the directive to remove street tables in the Beyoğlu district, shows the vulnerability of entertainment venues in front of the regulatory environment created by municipalities. As a result, around three thousand people lost their jobs in Beyoğlu in a single month.

Significant sponsors in the entertainment sector are shown as alcoholic beverage firms and tobacco firms by interviewees in the days before TAPDK regulations. A music business professional denounced that "the problems in sponsorship began with alcohol bans and blockades by the alcoholic beverage companies, and the banks remained as important sponsors of cultural life." Another participant pointed out that festivals and nightlife relied on the support of alcohol companies, all of which were prohibited. The fundamental action led by TAPDK's 2013 regulations is concentrated on targeting sponsorship and financial sources of entertainment sector. Another interviewee pointed out, "In Turkey, there are no standardizations in many areas of life, and

sponsorship was one of these gray areas." He explained how the sponsorship environment was prior to regulation, pointing out such unmistakable examples as the naming of festivals and events after brands of alcoholic beverages and commenting that similar examples can be found in third-world countries by comparing a European festival and its advertising, where no striking signs of sponsors can be seen.

Some interviewees noted that the process of sponsors adapting to the new regulations was not immediate, and some firms had to find new solutions to continue their sponsorship. For instance, a professional who manages an entertainment space in Beyoğlu and has marketing experience mentioned that brands that wanted to communicate with customers were unable to do so, leading to changes in marketing tactics. As an example, the beer brand 'Tuborg' renamed its label for sponsorship cases as '%100 Müzik'. This change in the relationship between brands and customers resulted in a decline in sponsorship from local and global firms. Alcoholic beverage and tobacco companies are now creating new strategies to adapt to the sector, and as sponsorship conditions and decisions have changed, new companies have started to become sponsors. A professional who works in an entertainment space linked to a large company demonstrated the transformation of firms sponsoring the entertainment sector after the regulations, citing the examples of *Zorlu PSM* and *Ülker Sports Arena*.

2.2.4 Inspections and fines

It has announced previously that the ban on smoking in spaces has enhanced the value of outdoor areas; this operation to remove tables on the street has weakened the entertainment economy in Beyoğlu. According to a venue operator who is working in a venue moved from Beyoğlu to Kadıköy, "This operation by the municipality is carried out blow by blow, systematically and sometimes using violence with the municipal and national police like forcibly removing the tables when the customers are using them." Most interviewees who testified to this operation reported that the municipality's strict attitude, sometimes involving violence, had hardened their relations with shopkeepers and customers.

According to the observations of the interviewees, the operation to collect the tables caused the closures of several spaces, shaped the flow of people in Beyoğlu in time, changed the types of entertainment spaces in the following era by creating clean conditions for smoking. A professional who has been working for over ten years in

Beyoğlu expressed that "Regulations are necessary for the functioning of life and the sector, but the way the municipality executes these regulations has left no case to defend; local administrations can regularly collaborate with arts, culture and entertainment institutions because they enliven urban life." A professional who became the founder of an entertainment space during the upheavals in Beyoğlu suggested that the lack of regulation by local administrations for the use of public space in Turkey created a chaotic environment in removal operations. In the face of the emerging restrictive environment, BEYDER (Association of Beyoğlu Entertainment Spaces) has organized several protests (URL-12, Cumhuriyet) to draw public attention to this issue that influences the lives of many employees who are linked to the entertainment sector ecosystem. Tarkan Konar, who was the president of BEYDER at that time, stated that the municipality of Beyoğlu has created this chaotic environment through the uncontrolled increase in the number of eight hundred to three thousand establishments, that have entertainment licenses without sufficient infrastructure and the inspection mechanism.

Inspections of entertainment venues by national and municipal forces are a frequent occurrence. These inspections are widely used mechanisms for the control over entertainment venues in Istanbul context. The interviewees reported that the frequency of inspections increased from the table-removing operations onwards. A venue operator, who has operated several establishments in Beyoğlu since 2000, stated, "It is tiring to be in several systems of control by the national police, municipal police, and guards." An operator of a venue in Beyoğlu reported that "Inspections are indeterminate and can carry out at any time, sometimes a team of twenty people of representatives of the municipality who come in the busiest hours as between hours 22 and 2, they stop the music sometimes when there is a performance to make inspections that hinder the flow. It is a blockage to the smooth running of the space that is useless to anyone." An interviewee, who has been the co-founder and operator of an alternative space in Beyoğlu since the mid-2000s, expressed that "Inspections are used as a source of revenue for municipalities because the state cannot collect taxes properly, and so they choose to use the method of giving fines to entertainment spaces during inspections." In these inspections, the authorities check criteria such as noise levels, smoking prohibition, and outdoor use (occupancy). One interviewee complained that sometimes the authorities give fines for whatever reason, and this causes exhausting

results for small and alternative spaces whose fine/penalty costs can be half the capital of these establishments.

2.2.5 Dispersion of a focal and expenditure of nightlife

A majority of music business professionals noted the emergence of concentration on new local artists under the recently-formed conditions and localized nights, with only local artists on the scenes. The limited access to global artists has created a favorable environment for the evolution of the local scenes. The interviewees noted that audiences quit coming to Beyoğlu and started preferring other parts of the city, such as Beşiktaş, Kadıköy, Ataşehir, and Maslak. It is presumed that in parallel with the emergence of the authoritarian socio-political milieu, Beyoğlu became an oppressed area, being the target of authoritarian policies and protests against this, which is carried out negatively in the cultural world of Beyoğlu. Some interviewees noted that the scattering of entertainment spaces and the decline in the number of people frequenting Beyoğlu for cultural activities are linked to city dwellers' quests for security. During interviews, several neighborhoods were pointed out as places where new entertainment spaces have emerged. In the context of research, I refer to these as local islands of socialization, which are located in various corners of the city, which are in contrast to Beyoğlu as a central public space by being the center of the expression of freedoms for the history of the Republic of Turkey, and which is a historical center of leisure characterized by diversity in several senses. We have differentiated the local socialization islands in terms of their positions in the city, as some are located in the city's central areas, some are located in the city's pericenters, and finally, some are located in satellite neighborhoods.

The first group of local socialization islands is located in the city's central areas. We need to divide this first group according to their size: the new central districts and the points of attraction in the central areas, which are connected to the city's transportation chains by multiple means or are nearby. Firstly, it should be noted that two new central districts have evolved notably in this process of Beyoğlu scattering as indicated by all interviewees (twenty-four people): Kadıköy and Beşiktaş. They gained strong presences in Istanbul's urban life, with several spaces for socializing, entertainment, and culture related purposes. They have evolved over the 2010s remarkably. In addition, some businesses of Beyoğlu origin, have moved or opened branches to these

new locations. For Kadıköy, one interviewee noted, "Five years from now, it was not possible to find as many spaces open after midnight as there are today." For Beşiktaş, an interviewee pointed out that entertainment spaces have emerged in this area before there were bars in limited numbers. The multiplication of entertainment spaces at these two centers can be seen intensively from 2015 onwards. However, we must demonstrate that interviewees who are employees of the entertainment spaces located at these two local islands of socialization and who have experience of Beyoğlu have denounced that in comparison with the central position of Beyoğlu, these central neighborhoods (Kadıköy and Beşiktaş) can be characterized as the more isolated and less diversified neighborhoods that cater primarily to their local inhabitants. In addition, some interviewees expressed that they see these new central districts focused more on consumption rather than culture, as was the case in Beyoğlu.

The second part of the first group consists of the points of intersection in central areas and local socialization islands in central areas. However, they are smaller areas and attraction zones than those in the first part. From the interviews, we can show Karaköy (under the authority of Beyoğlu municipality), Zincirlikuyu (under the authority of Beşiktaş municipality) and Şişli as examples of this. Karaköy, which lies at the foot of Beyoğlu (by the sea) being a regenerated district, underwent significant transformations in the 2010s and became a hotspot for entertainment spaces when central Beyoğlu was becoming more oppressed, particularly from 2015 onwards. Zincirlikuyu, which is the point of intersection of various public transportation lines such as the Metrobus (which connects Istanbul from one end to the other), has become a local island of enclosed socialization with the presence of "Zorlu Center," which has a shopping mall (AVM in Turkish), a "Zorlu PSM" performance center, residences, and offices. Şişli has become a local island of socialization with its few points of attraction such as long-standing Harbiye with various nightclubs, and *Bomontiada*, which is a former beer factory converted into an enclosed entertainment center (rather commercial, its structure is similar to shopping malls) of which it became an essential island with the relocation of "Babylon" (which was one of Beyoğlu's important venues between 1999 and 2015). We observe that the islands in this second part are positioned in less-connected geographical areas and more sterilized in social ways.

The second group of local socialization islands is located in the city's pericenters. Istanbul is a metropole with a population of over fifteen million, according to 2019

data from Turkish Statistical Institute TURKSTAT-TÜİK (URL-13). Istanbul is established on the ends of two continents, with its Asian and European shores, so it is difficult to define a single center. The city of Istanbul is composed of several nodal points and pericenters. The places mentioned by interviewees for this group of local socialization islands are Ataşehir, Beylikdüzü, Esenler, Kartal, Maltepe, and Maslak. These districts are business centers or accommodation districts, some of which became business centers recently in the 2010s, like Ataşehir, Istanbul's planned future finance center. During the interviews, participants indicated that the spaces in the Beylikdüzü, Esenler, Kartal, and Maltepe districts emphasize the distance to the city center. Interviewees noted that entertainment spaces are generally in shopping malls like Ataşehir. Entertainment spaces in Maslak are defined as spatially broader (large capacities in number). The districts we have mentioned for this group that is located in the city's pericenters; moreover, in Ataşehir and Maslak, in particular musical events are organized on a large scale in wide spaces and sometimes with big sponsors like "*Volkswagen Arena*", "*Uniq*", and "*Klein Phönix*" in Maslak, "*Ülker Sports Arena*" and "*Jolly Joker Arena*" in Ataşehir compared to other blocks like Maltepe and Beylikdüzü.

The third group of local socialization islands is located in the city's satellite neighborhoods, such as the Kilyos in the Sarıyer district. Kilyos is less-urban district where there are villa-like housing areas and beaches. This area has become a local island of socialization with the emergence of new summer entertainment spaces in the 2010s like "*Suma Beach*" and "*Kafes*." Also, as a part of Sarıyer district, "Life Park" is also a critical venue with its distant location and attraction of audiences each weekend. "In particular, as suburbanization and the growth of decentralized polycentric areas continue, places far from the city center are becoming nightlife destinations in their own right." (Chatterton, 2002, p. 42). The third group of local socialization islands can be seen as entertainment destinations in their own right because they are not entirely connected to everyday urban life.

The local electronic music scenes in Istanbul were mainly based in Beyoğlu until this dispersion and expansion of the nightlife. With this transformation, Kadıköy has been a striking district for the existence of the local scenes. For the scope of this master thesis, the focus is on still resisting venues in Beyoğlu and Kadıköy that host the local electronic music scenes. In the next part, I discuss and describe the focus on local

electronic music scenes of Istanbul, the key participants, venues, and intersecting scenes.

2.3 The Focus on Local Electronic Music Scenes

The scene has been in academic use since the 1980s to define groups of people that gather around specific music and live events. Shank (1988) proposes the scene concept to emphasize interpreting the relationship between a specific place and its musical practices. Straw (1991) strengthens this proposal by contrasting "scene" and "community" concepts while signaling the fluidity of the audiences and participants in urban life with the framework of the "scene" concept. Straw (1991) interprets a musical scene as a "...cultural space in which a range of musical practices coexist, interacting with each other within a variety of processes of differentiation, and according to widely varying trajectories of change and cross-fertilization" (p. 373). The scene concept is a still functioning tool to frame actual musical practices in urban life concerning the high mobility of musicians, events, and audiences concerning electronic music cultures.

Electronic music is a vast spectrum with various supra-genres such as EDM (electronic dance music) and IDM (intelligent dance music); many genres, such as *Ambient*, *Bass*, *Breakbeat*, *Dub*, *House*, *Techno*, *Trance*, *UK Garage*, following with sub-genres and cross-fertilized-genres in multitude such as *Dark Ambient*, *Drone*, *Trap*, *Trip Hop*, *Tech House*, *Chicago House*, *Progressive House*, *Acid House*, *Detroit Techno*, *Hard Techno*, *Minimal Techno*, *Psy Trance*, *Goa Trance*, *Psydup*, *Dubstep*, *Drum n Bass*, *Jungle*, *Liquid Funk*, alongside many others. Ishkur's Guide to Electronic Music website is excellent for discovering this genre-creating fixation. It provides a detailed chronological and relational map for electronic music's maze of genre specifications, with a listening option of several track examples. Considering those, defining Istanbul's electronic music scene as a homogenous and unified phenomenon is implausible. As elaborated upon previously, differentiating the global-centric and the local scenes in Istanbul's electronic music ecosystem is achievable by examining motivations, music collectives, positioning in the city, size of the venues, and audiences. I focus on "the local electronic music scenes" for this research, as I have been observing more artistic and solidarity-driven motivations of participants, active music collectives that collaboratively work for producing music and events in accessible ways, a positioning in city's less-sterilized areas, in smaller and independent

venues with freedoms of expression and being less commercially-focused, audiences that are less stereo-typical in style compared to "the global-centric scenes." Instead of concentrating on the global-centric scenes operating in more profit-based trajectories in urban tissue, delving into the local scenes provides a different perspective of the ecosystem. The global-centric scenes also face many issues and problems in their existence and practices; however, the local scenes can be described as surviving and resisting cultures in Istanbul's musical practices.

Based on long-term participation in the field and my positioning in Istanbul's electronic music ecosystem with several networks, for the scope of this research, I analyze the following intersecting scenes: bass, experimental, queer, and techno scene. These scenes mainly exist in central points of Istanbul, such as Beyoğlu and Kadıköy, which are relatively accessible geographically and economically. With the dispersion of Beyoğlu, many participants in the nightlife ecosystem have been relocated. Kadıköy has been one of the leading destination points, notably for small and independent music venues. Thus, the scenes mentioned above are scattered from their primary habitat in Beyoğlu to Kadıköy to some extent. The venues are the main gathering points for musical practices in the city, and scenes are forming around them in a social sense. Consequently, highlighting these venues is essential. To have feasible limitations, I draw on my field observations on several venues in these two zones, which are *Şahika* and *Noh Radio* in Beyoğlu, *Arkaoda*, *Echoes*, *Mecra*, and *Karga* in Kadıköy; moreover, certainly with the experiences of the permanently-closed venues of Beyoğlu, such as *Anahit Sahne*, *Nayah*, *Peyote*, *Pixie*, and *RX*.

In this part, I sketch the ecosystem of Istanbul's local electronic music scenes by presenting the key participants, the influence of venues as spaces of existence, networks and collaborations in the scenes, and the media and documentation on this. After demonstrating the ecosystem's components, I discuss the intersecting scenes and how to differentiate and track common grounds.

2.3.1 Key participants

In Istanbul, the electronic music ecosystem has been thriving and evolving over the years, becoming a significant cultural phenomenon. However, local electronic music scenes and cultures are relatively narrower compared to the ecosystem. Key participants in Istanbul's local electronic music scenes include local DJs and producers

who have been instrumental in shaping the local sounds of the city. The music collectives contribute significantly to the growth and diversification of local scenes. The resisting small-scale and independent venues are crucial in providing a platform for artists and audiences. The independent radios also assist in disseminating the music and cultures of the scenes. The audiences who are a part of the local scenes nourish the cultures with their presence and choices in the cityscape. To point out the active producers and DJs from Istanbul's local electronic music scenes, I refer to the weekly/monthly programs of four selected venues (Şahika, Arkaoda, Echoes, Karga) as the focus of this research, which I carry on in the next part (see Appendix B). While listing the musicians according to the scenes, it needs to be in mind that as those scenes intersect, it is possible that a musician listed in one can also be a part of other scenes. As the scenes do not just consist of these four venues, there are more producers and DJs in the scenes that are not mentioned in this research. However, it can be a primary archival effort for Istanbul's local electronic music scenes.

Based on the event posters from Appendix B, linked musicians to the scene can be tracked accordingly. In this paragraph, I attempted to list and categorize the musicians (more details about the artists can be found in archival attempt section of the thesis, Appendix E) according to their relevant scenes. From the bass scene, I interviewed *Fosil* and *Granul*, several other musicians who are linked to the scene are: *3pillie*, *Alphadub*, *Bosphoroots*, *Barriscar*, *Badmixday*, *Braderin*, *Consul*, *C-Fyah*, *Da Frogg*, *Dazza*, *DJ Regret*, *Dasenfekt*, *Dubfactor*, *Dyln*, *Einbau*, *Eylül Deniz*, *Fall From Cloud*, *Farabi*, *Fitisound*, *Fluctuosa*, *Gantz*, *Genjah*, *GGMAN*, *Golem*, *Gunesta*, *Houschyar*, *Iskeletor*, *Itekaka*, *Jung*, *Ras Memo*, *Reggaelation*, *Rijeka*, *Semi*, *Simba Roots*, *Tashki*, *Madcow*, *Maui*, *Metz*, *Morrolander*, *Murteza*, *Özge Ürer*, *Polio*, *Wilsondub*. From the experimental scene, I interviewed *Katran* and *Koi Failure*; other linked musicians are: *Baramuk*, *Batu Certel*, *Barış Kırathı*, *Başar Ünder*, *Bernadette Lara*, *Cevdet Erek*, *DJ Strawberry*, *Erlenmeyer*, *Fat*, *Fulya Uçanok*, *Furkan Temel*, *Gökhan Deneç*, *güns*, *Kerem Altaylar*, *Korhan Futacı*, *Kraanerg*, *Pekin*, *RAW*, *Ruunt*, *Selen Gülin*, *Şevket Akıncı*, *TKO*, *Tuce Alba*, *Metehan Köktürk*, *Nihal Saruhanlı*, *Ozan Aktuna*, *Sair Sinan Kestelli*, *Vahdet Ertuğrul Boydak*. From the techno scene, I interviewed *Numeric* and *Varteres Durise*, alongside these, we can add: *Belin*, *Denyx*, *Glvre*, *Havantepe*, *Jedranaline*, *Jehra*, *Penny Darko*, *Ppaauukk*, *Utkanj*, *Rector*, *Strahlung*, *Matrus*, *Y.Unan*. From the queer scene, I interviewed *BasicDisarm*, *Çiçek Çocuk*, and *Jtamul*.

Other musicians linked to the queer scene are *Abeille*, *Akış Ka*, *Antre Sex*, *Ceytengri*, and *Dara.div*, *Florence K.Delight*, *Jilet Sebahat*, *Q-Bra*, *Kazzazede*, *Kiki ggNash*, *Melis Köke*, *Mx. Sür*, *Nots*, *Robogeisha*, *Samy Winehouse*, *Sissy Misfit*, *Şevval Kılıç*.

In recent decades, Istanbul's local electronic music scenes have hosted many music collectives. For the scope of this research, the music collectives that have been under the lens are *Badmash*, *Beton Orman*, *A.I.D.*, and *Abyss* from the bass scene; *A.I.D.* and *Algorave Istanbul* from the experimental scene; *Syncope* from the techno scene; *Queerwaves*, *Siraen*, and *XSM Recordings* from the queer scene. These collectives have been functioning as collaborative networks in many senses to exchange knowledge and solidarity amongst musicians and communication artists from other disciplines. Apart from the networks they have composed, they have been influential over the scenes by creating event series, acting as music labels, and filling the void of not having proper music-related media sources.

We can list these event series for each venue based on the weekly or monthly programs of *Şahika*, *Arkaoda*, *Echoes*, and *Karga* (Appendix B). *Şahika* is one of the most preferred venues for event series; they have host series, some of which are their unique programming efforts alongside collectives, including *Table Records Take Over*, *Holistic Tsunami*, *AFOM (A Friend of Mine)* events, *Karbugasız Kabza*, *A.I.D.* events, *Algorave Istanbul* events, *Disko Tarantello*, *Mevzu Records* events, *House of Spring*, *Groove Dealers*, *Şahika Terastan Sarkıyorum*, *Periçete*, *Free 4 All* events, *Syncope Takeover*, *Dudakların Cengi*, *Year Zero* events, *Nekolektif* events, *Ka-Pop*, *Siraen* events, *Symbioxix* events alongside many others. Besides the mentioned event series, *Şahika* serves as a critical venue for Istanbul Technical University MIAM students to showcase their projects under several event series called *Fold*, *Unfold*, *s.boot; // A SuperCollider Evening*, and *Baby Step Sequencer*. Apart from that, panels and discussions around electronic music cultures have been held in *Şahika* from 2022 to 2024.

Arkaoda has been the most event series-focused venue in Kadıköy after the pandemic revival, with events of *A.I.D.*, *Badmash*, *Root Radyo*, *Table Records*, *Ka-Pop*, *Simba Roots*, *Karbugasız Kabza*, *Tzadik Records*, *Sonic Chamber*, and *Tour de Middle East*. Besides the ongoing event series that music collectives have organized, *Arkaoda* has its unique event concepts, such as *Paralel vs.* (they bring together two musicians from different generations in their lineup), *Plaktan* (they showcase only-vinyl nights),

Ambient Pool (they focus on ambient music and its forms with various musicians), and *dBurst* (that they give place to genre fluid producers alongside live visuals as the performance format). Also, they have organized *Yerli Baskı Festivali* (Local Labels Festival) with several local labels, including *Müstesna Records*, *XSM Records*, *No:5 Records*, and *Shalgam Records*.

Echoes is the most recently opened venue amongst others; it was founded by the end of 2022 in Kadıköy. Instead of event series, they are active with their DJ lineups. However, a few events that have happened since its opening are *Reggae Reunion*, *Journey on Bass*, *Symbioxix*, and *Radio2020*. Karga has also been a critical venue for event series during the pandemic revival with events organized by collectives, including *Table Records*, *Radyo Modyan* streamings and events, *Nekolektif*, *Mevzu Records*, *Void*, *BreakCure*, *House of Spring*, *Kick My Kidney Stone!*, *Algorave Istanbul* events, *Badmash* events, *On the Loose*, *A Night of Rest and Relaxation*, and *Simba Roots* events. Besides these, Karga has been a critical venue for MIAM events in Kadıköy with examples of *Function (paradigm)* and *Amalgam*. Alongside the musical events, Karga functions as a multipurpose space for panels, discussions, album launches, and many others.

In the next part, I carry on venues as existential spaces in the context of Istanbul's local electronic music scenes. For bass, experimental, queer, and techno scenes, the active venues can be shown as *Arkaoda*, *Echoes*, *Karga* and *Mecra* in Kadıköy, *Frankhan*, *Gizli Bahçe*, *Dorock Fitaş*, *Noh Radio*, *Sumahan*, and *Şahika* in Beyoğlu. While *Şahika* has been hosting all four intersecting scenes in their weekly program since re-opening in 2021, *Dorock Fitaş* only hosts events consisting of the techno scene alongside many other genres and events that they held as an event space. After *Şahika*, *Arkaoda* and *Karga* are the ones who host bass, experimental, and queer scenes in their events, with an exclusion of the techno scene. Due to the decrease of venues since the pandemic and limitations over the existential spaces, the participants of the scenes started to adapt to these conditions with a set of reflexes, including using non-licensed spaces to organize events that I carry on in the second chapter, in theorizing creativity in performance part.

Istanbul's electronic music ecosystem, and local scenes in particular, share a limited number of radios and media platforms as radios linked to the local electronic music scenes, *Noh Radio*, *Radyo Modyan*, *Root Radio*, and *Year Zero Radio* can be evaluated.

These radios act as the critical components of the scenes. However, they do not have developed archival efforts most of the time. Noh Radio is streaming from its building, an open radio studio with a DJ deck in Beyoğlu's side streets, so it also acts as a tiny venue and a pub. *Radyo Modyan*, *Root Radio*, and *Year Zero* also organize events in several venues over Istanbul with exciting lineups.

The audiences of Istanbul's local electronic music scenes have a fluid structure. It reshaped each event. Based on my observations, audiences who follow local electronic music scenes also attend to events of the global-centric scenes. Thus, mentioning a clear group of audiences for the local scenes is implausible. However, the audiences are critical key participants in Istanbul's local electronic music scenes.

2.3.2 Venues as existential spaces

In the vibrant and diverse realm of Istanbul's local electronic music scenes, venues play an essential role as existential spaces for cultivating, expressing, and appreciating the dynamic musical culture (Sinclair et al., 2019). Despite the mobile technologies that have revolutionized the way we consume music, enabling us to do so in many social and private spaces to an unprecedented extent, the venues are still the physical points of gathering and critical for our urban rituals. This section explores the essentiality of venues within Istanbul's local electronic music scenes, considering the impact of physical networks and in-person meetings. For in depth analysis on venues in Istanbul and especially in Kadıköy district, Atay (2022) provides a critical lens on live music ecosystem in Turkey, small live music clubs and their communities from the midst of pandemic outbreak in her master's thesis. She concentrates on the small music venues with a focus Kadıköy in terms of value and how it has been co-created within these venues. In the previous section, the outline of nightlife is demonstrated, along with historical and in-use venues for Istanbul's socio-musical practices. In this section, the focus is on small-scale venues that are hosting Istanbul's local electronic music scenes. To make the research feasible, I concentrate on four different venues that are located in Beyoğlu and Kadıköy, including *Şahika*, *Arkaoda*, *Karga*, and *Echoes*. I demonstrate their activities with their weekly programs from January 2022 to May 2024 (Appendix B); I stress which local electronic music scenes they host and their critical position in sustaining these cultures.

Şahika has been a unifying venue since re-opening during the pandemic revival with a revised board of directors who are musicians. By being one of the few open venues in the revival, their weekly programs showcased various acts from different scenes. *Şahika* is located in Nevizade Street, Beyoğlu. As a branding, *Şahika* represents itself as *Şahika upper ground*; they are on the third and fourth floor of the building as the venue. It has two rooms, one room on the third floor with a smaller capacity, and the fourth floor (the terrace, the roof is openable during the summer season) with a relatively bigger capacity. However, it can host around 300 or 400 guests by being fully packed over two floors. Before the pandemic, *Şahika* was open and functioning as an occasional venue for the queer scene. It has been located on Nevizade Street since the early 2000s. After the revival, *Şahika* lineups and events consisted of different participants from all intersecting scenes, with a continuing focus on the queer scene. After the closure of *Anahit Sahne* and *Pixie*, notably for queer and bass scenes, it turned into a critical space of existence for musicians, collectives, and audiences. Appendix B shows the weekly programs from January 2022 to May 2024 between Figures B.1 to B.28.

Arkaoda has been a prominent socialization space in Kadıköy since the mid-1990s. They do not have a proper stage setup or an intention of just being a music venue. Instead, it is a mixture of a pub and an event space. *Arkaoda* is located on Kadife Street, Kadıköy, with its doors opening directly to the street. It has a main DJ set area located at the passing point from outside to the inner garden. The venue also has a mezzanine as an event room for live performances and bigger setups. The total capacity is around 400 in a fully packed setting. *Arkaoda* has been pivotal for music in live settings in Kadıköy, with its eclectic programming giving space to different scenes, including bass, experimental, and queer scenes. Due to their permits and licenses, they can have a live music curfew by 2 am; thus, even if they have eclectic programming over the weeks, they tend to host 2 or 3 artists per day as usual. In Appendix B, the weekly programs can be seen between Figures B.29 to B.56.

Echoes is the newest venue amongst the ones highlighted in this section. It is more like an event floor in a pub building on Kadife Street, Kadıköy. It opened its doors by the end of 2022; in Appendix B, the monthly programs since opening can be checked between Figures B.57 to B.75. During its short history, it has several event series attempts. However, the events are lineups of 2 or 3 artists per day. It has a capacity of

200-250 people in a packed setting. Particularly for the bass scene, notably for the reggae spectrum, it has been a pivotal venue in Kadıköy during the revival period, as *Nayah*, the reggae-dedicated venue, closed its doors permanently in the first year of the pandemic outbreak. *Echoes* also hosted several events linked to the queer scene over the last two years, but experimental and techno scenes have been exempted so far.

Karga is the long-standing neighbor of *Arkaoda*, also serving as a pivotal cultural space in Kadıköy since the mid-1990s. It is an old wooden building with three floors, located on Kadife Street, Kadıköy. Beyond the electronic music scenes, *Karga* is a critical venue for many alternative music scenes of Kadıköy, including the local punk scene. *Karga* has two music areas in the building: Karga Kabin on the ground floor, which has DJ sets almost every day of the week, with a wide selection of musicians, and Karga Art on the third floor, the main event space. The capacity is circa 300 people again in the packed version. *Karga* has started to host more events linked to local electronic music scenes, mainly bass, experimental, and queer scenes, since the pandemic revival to compensate for the venue needs of the scenes. As mentioned in the previous part, many event series have been held in *Karga* from January 2022 to May 2024; the weekly programs can be seen in Figures B.76 and B.91.

2.3.3 Collaboration

Collaboration is an essential concept when discussing scenes, as it liaises with the orbiting networks around it. Barrett, Creech, and Zhukov (2021) explain in their review how the individualistic creativity perspective is challenging with communalistic concepts in creativity, including “...interaction, communication, and collaboration...” (p. 1). “Music performance, improvisation and composition may be viewed as exemplary “laboratories” of creative collaboration through the combined elements of audiences, materials, embodied actions, and historico-socio-cultural affordances and constraints.” (ibid.). Recalling Howard Becker’s *Art Worlds* (1982), it is critical to evaluate art and creativity concerning multiple actors in the context of a locality and virtual engagements rather than as an isolated action of a sole individual. Different types of collaboration can be seen in Istanbul’s local electronic music scenes, and to categorize them, they can be differentiated based on the scene concept, such as

in-scene collaboration, between-scenes collaboration, and interdisciplinary collaboration. I point out the relevant examples further down in this part.

For in-scene collaboration, continuous exchanges of know-how, techniques, and experiences can be highlighted for the musicians and music collectives from the scenes. The bass, experimental, techno, and queer scenes are operating in their unique ways in Istanbul's playground for music; they always try to gather around events, releases, closed parties, and other kinds of collaborative productions. We observe various lineups for the events that gather the scene and its fluid audiences weekly. Even if the venue changes from *Arkaoda* to *Şahika*, a loyal and fluid audience follows. Besides events, the collaboration creates collaborative performance styles, such as back-to-back sets with several artists that play together. *Granul* and *Fosil* recently had a vinyl-only night at *Arkaoda* with collaborators such as *Semi* and *Metz* (see Appendix C, Figure C1 for the event poster) for an only-vinyl night. *Algorave Istanbul* collective has regular monthly events to gather the experimental scene, and in general, they try to give place to upcoming musicians alongside more experienced ones, and supporting collaborative sets that can be seen in Figure C2. Besides that, we observe many collaborative sets in the experimental scene; the set of *Baramuk w/ Bak*, *Fat w/ Ordinaire*, *Cetrion w/ Roun* from Sónar Istanbul 2024 is a recent example (Figure C3 for set visual). The labels who are acting as collectives from the queer scene also have their event series collaboratively dedicated to the queer scene, *Siraen* (Figure C4) and *XSM Recordings* (Figure C5). Despite the performative collaborations, remixes are the most striking practice in production.

For between-scenes collaboration, it can be highlighted that during the revival after the pandemic and the closure of multiple venues that serve as places of existence, the scenes got closer to each other by sharing the venues, which I will draw on in the third chapter, during the theorizing creativity in performance part. Also, Öztürk (2021, p.63) suggests regarding virtual events created the opportunity for “diverse communities exposing to each other and sharing the same space, which has not been the case, according to participant artists...” while he was analyzing many events from different localities with a focus on Istanbul. These primary interactions could have been supported the between-scene collaborations during the after-pandemic revival. Apart from collaborations in the performance field, examples of shared lineups can be checked in Appendix B over the weekly/monthly programs of *Şahika*, *Arkaoda*,

Echoes, and *Karga*. Between-scene collaborations can also be tracked in collaborative releases with participants from intersecting scenes, such as *Müstesna Records'* compilation album for Turkish and Syrian earthquake relief during major disasters in 2023, *BasicDisarm's* and *Granul's* tracks are also a part of this compilation (Figure B7). Besides the compilation albums, several radio programs and panel sessions happened over the last few years with the collaboration of various participants.

The fusion of different artistic disciplines in various settings can be demonstrated through interdisciplinary collaborations. Audiovisual performances have been a rising trend in Istanbul's local electronic music scenes by the end of the 2010s, reinforced during the pandemic in digital settings and increased in physical settings since the revival after the pandemic. Most of the musicians who perform audiovisual performances are working with fellow visual artists or light designers for their performances. Some musicians produce the sounds and visuals for their shows. However, collaborations over different disciplines are common in Istanbul's local electronic music scenes, as seen in Figure B8 with several event examples. Also, visual artists are not always credited in event posters, so it can be misleading to analyze just by checking the promotional materials to find out about these collaborations.

2.3.4 Intersecting scenes: bass, experimental, queer, techno

Istanbul's electronic music ecosystem encompasses a diverse array of scenes, spanning from local to globally-influenced movements. For the scope of this research, the focus is on the local electronic music scenes, including bass, experimental, queer, and techno scenes. Despite their distinct genre focuses, socialization types, event formats, and communication networks, these scenes share notable similarities. They predominantly operate within small-scale and independent venues, attract fluid and overlapping audiences, and navigate similar conditions in terms of resources and challenges. This intersection of similarities and differences forms a unique and dynamic landscape within Istanbul's electronic music culture.

2.3.4.1 Bass scene

Genres: *dub, reggae, drum and bass, jungle, dubstep, leftfield bass, breakbeat*

Socialization: Infused with street culture

Venues: *Pixie, Peyote, Anahit Sahne, Nayah – Şahika, Arkaoda, Karga, Echoes*

Events: *Sónar Istanbul, Noise Istanbul* (several performances in cultural institutions like *AKM, Alan Kadıköy*), secret location parties, studio parties

Collectives: *Badmash, Beton Orman, A.I.D., Abyss, F4A Event*

The bass scene in Istanbul has a vibrant and eclectic culture with a diverse range of genre influences, including *breakbeat, drum and bass, dub, dubstep, garage, jungle, leftfield bass*, and *reggae*. The scene is deeply infused with street culture (from graffiti to skateboarding) and visual arts in its current state. The bass scene appeared by the end of the 1990s and the beginning of the 2000s in Istanbul, with specific venues mentioned in the previous parts, such as *Babylon, Dulcinea*, and *11:11*, that give place to artists playing in these genres. *Pixie*, the venue solely dedicated to bass music in Istanbul, opened its doors in 2008, and it has been a critical venue in local electronic music scenes over the years. Venues like *Peyote, Nayah*, and *Anahit Sahne* have been crucial spaces of existence for this scene during their open period. All these venues had permanently closed during the prolonged pandemic process one by one. During the revival after the pandemic, the bass scene that was focused mainly at *Pixie* have dispersed to other venues, such as *Banger, Noh Radio, Şahika* in Beyoğlu, *Arkaoda, Echoes*, and *Karga* in Kadıköy. Notably, *Şahika, Arkaoda, Echoes*, and *Karga* are pivotal in defining the gathering points of the bass scene. In addition to small-scale and independent venues, musicians who are linked to the bass scene occasionally interact with the global-centric scenes in events including *Sónar Istanbul, Noise Istanbul*, and *IDAF* (Istanbul Digital Art Festival), respectively in big-scaled venues such as *Zorlu PSM, Alan Kadıköy*, and *Atatürk Kültür Merkezi*. Music collectives like *Abyss, Badmash, Beton Orman*, and *F4A Event* have been influential during their active times over the last decade (2014-2024) for the bass scene, with various events that they have held in different locations, with their interactivity combining activities like second-hand market, painting workshops, and panels. Some of them, including *Badmash* and *Beton Orman*, have also functioned as music labels.

2.3.4.2 Experimental scene

Genres: *Ambient, Drone, Noise*, Genre-fluid in several points

Socialization: Academic links, online networking

Venues: *Pixie, Peyote – Arkaoda, Karga, Şahika*

Events: *Sónar Istanbul, Noise Istanbul*, several event series in cultural institutions like *Borusan Sanat, Pera Müzesi, Zorlu PSM*'s artistically-driven electronic music events,

Collectives: *A.I.D., Algorave Istanbul*

The experimental scene is named according to the experimental sounds and production techniques involved. Featuring a wide array of genres such as ambient, drone, and noise, we can see a genre fluidity in specific cases containing many genre influences. The demographics of the scene are broader, as experimental electronic music is also a branch of academic institutions. The experimental scene is intertwined with the academic environments of several universities, including Istanbul Technical University, Bilgi University, Sabancı University, and others. Links to the academic environments and online networking platforms are instrumental in the scene's solidarity. Small-scale and independent venues are the notable hubs for this scene alongside some cultural institutions that give space to electronic music in artistic forms, including *Borusan Sanat, Pera Museum*, and *Zorlu PSM* events. These institutions generally host artistically driven electronic music events isolated from the dance concept, providing platforms for the experimental scene to showcase their work in amplified settings. Like the bass scene, *Sónar Istanbul, Noise Istanbul*, and *IDAF* are the festivals in which this scene is present.

2.3.4.3 Queer scene

Genres: focus on sub-genres of *House* to *Techno* spectrum, and overall genre-fluidity

Socialization: Close groups, bonding over LGBTQI+ identity and representation

Venues: *Bigudi, Anahit Sahne, Suma Beach, Sumahan, Kiki, Mecra – Şahika, Mecra, Sumahan, Kiki*

Events: Several events with international acts

Collectives: *Queerwaves, Siraen, XSM*

The queer scene is a vibrant part of Istanbul's LGBTQI+ community, closely intertwined with the city's electronic music landscape. In affiliation with various genres, the scene mainly gravitates toward sub-genres within the House to Techno spectrum, reflecting an overall genre fluidity. This scene is supported by several influential collectives, labels, and event organizers such as *Queerwaves, Siraen*, and *XSM*. The queer electronic music scene began to take shape in the early 1990s, with

foundational venues like *19* and *20* in the Beyoğlu district playing pivotal roles. Nowadays, it thrives in small-scale and independent venues, pubs, and private spaces that foster a sense of close-knit community. Central venues such as *Bigudi*, *Şahika*, *Mecra*, *Suma Beach*, *Sumahan*, and *KiKi* are vital hubs for the queer scene. However, the scene experienced a significant loss with the closure of *Anahit Sahne* during the pandemic. Events in the queer scene often feature international acts. The social fabric of the scene is characterized by close groups bonding over shared LGBTQI+ identity and representation, creating a supportive and inclusive atmosphere. Intimate get-togethers to bigger, more open events are among the sociability activities that artists and audiences in this scene partake in, highlighting the value of representation and community. The vibrant Istanbul queer scene not only presents a wide range of musical styles but also demonstrates the LGBTQI+ community's resilience and creativity while facing everyday challenges.

Across Istanbul's diverse electronic music scenes, several intersecting qualities emerge. Despite their distinct genre focuses, these scenes exhibit a degree of genre fluidity and diversity. Venues like *Pixie*, *Şahika*, and *Arkaoda* have served as central hubs for multiple scenes, highlighting a shared physical space for musical expression. Major events and festivals such as *Sónar Istanbul* and *Noise Istanbul* draw participants from all scenes, showcasing the interconnectedness of the local electronic music cultures. Collectives and labels like *Badmash*, *Beton Orman*, *A.I.D.*, *Abyss*, *Syncope*, *Algorave Istanbul*, *Queerwaves*, *Siraen*, and *XSM* play pivotal roles in organizing events and promoting artists across these scenes, fostering a sense of community and collaboration.

2.3.4.4 Techno scene

Genres: *hard techno, industrial techno*

Socialization: Online networking, university clubs

Venues: *Pixie, Peyote, RX, Anahit Sahne – Şahika, Dorock Fitaş*

Events: Several events with international techno acts, *Sónar Istanbul*, secret location parties,

Collectives: *Syncope*

The techno scene is relatively new compared to others. Its genre focuses on hard and industrial techno, attracting a high-energy crowd. The techno scene formed in the 1990s with the clubs of the time, developed over the years and regular events in the local scenes started by the mid-2010s. House to melodic techno genres have been dominant in the cityscape since the 1990s, however the techno scene's have evolved during this time in a less visible ways until the 2010s. Venues like *Machine* and *Roxy* (latterly known as *RX*) have been critical in developing this scene. Following those, other venues such as *Peyote* and *Pixie* gave space to musicians linked to these genres. During the revival after the pandemic, *RX* has been the pivotal venue for the scene, alongside other significant venues, including *Şahika* and *Dorock Fitaş*. Socialization within the scene heavily relies on online networking and the closure of venues linked to this scene, including *RX*. Also, several university clubs of university-centered social formations are within the scene. Before the pandemic, pioneer venues were *Pixie*, *Peyote*, *Anahit Sahne*, and *RX*, which focused on techno music. As the pandemic changed the musical texture of the city, besides *RX*, all others have been permanently closed. With the decrease in venues, the techno scene became a pioneer in organizing secret parties that are relatively bigger (more than 200 pax) compared to the secret parties in other scenes. As techno is also one of the globally dominant genres of electronic music, there are several industrial/hard techno events with international acts in Istanbul, and the musicians from this scene can also play from time to time in different settings via this. Also, with festivals such as *Sónar Istanbul*, they perform in big-scaled venues occasionally. Several music collectives, such as *Syncope*, created many event series in different venues and functioned as music labels.

Despite these intersections, each scene maintains distinct characteristics. Socialization methods vary significantly: the Bass Scene is infused with street culture and physical gatherings, the Techno Scene relies heavily on online networking and university clubs, the Experimental Scene maintains strong ties with academic institutions and online platforms, and the Queer Scene emphasizes close-knit groups bonding over LGBTQI+ identity and representation. The nature of venues also differs, with the Bass Scene utilizing a mix of small, independent venues and larger cultural spaces, the Techno Scene focusing on dedicated techno venues with recent expansions due to closures, the Experimental Scene combining independent venues with cultural institutions, and the

Queer Scene thriving in pubs, private spaces, and independent venues that foster close-knit communities. Event types reflect these differences, with the Bass Scene favoring secret location parties and studio gatherings, the Techno Scene organizing relatively larger secret parties and involve in events with international acts, the Experimental Scene hosting artistically driven events occasionally detached from dance concepts, and the Queer Scene featuring a range of inclusive events in different settings. Historically, these scenes developed at different times, with the Bass Scene emerging in the late 1990s, the Techno Scene forming in the 1990s, the Experimental Scene evolving through academic integration, and the Queer Scene starting in the early 1990s alongside pivotal LGBTQI+ community movements. These contrasting qualities underscore each scene's unique identities and evolutionary paths within Istanbul's electronic music ecosystem.

After reflecting on the sociocultural dimensions of Istanbul's nightlife and local electronic music scenes, the regulations and policies, venues, and scene differentiations, the next chapter delves into the musical dimension. It will explore the creative processes of musicians, the role of music production technologies, music production, and performance, and how these elements contribute to the unique soundscapes within these scenes. We will examine how artists navigate and innovate within their genres, the impact of digital tools on their work, and the collaborative practices that define their musical outputs.



3. THEORIZING CREATIVITY IN ISTANBUL'S LOCAL ELECTRONIC MUSIC SCENES

Creativity is a vague concept; it is defined and expressed in a multitude of ways. For the scope of this research, I focus on musical creativity in Istanbul's local electronic music scenes. Burnard (2007) defines "creativity in music" as the capacity to transcend established principles and patterns in order to produce significant new musical expressions. I suggest that for the context of electronic music, while evaluating our thinking on "*traditional ideas*" (ibid.) one needs to contain the mainstream media and its global culture as it supposes a marketability aspect in music as a traditional way of our century. Moreover, for electronic music cultures, creating meaningful social formations around itself is critical in addition to creating new expressions in the musical dimension. To theorize creativity, I concentrate on social experiences, the reflection of the everyday life in music, and how place is present in music. The aim is to theorize musical creativity concerning a specific locality, considering its relation to socially-settled conditions. Based on my long-term participation in the electronic music cultures of Istanbul, I witnessed that the creativity fosters and resists harsh conditions in many senses, which I draw on in the second chapter on the sociocultural dimension of Istanbul, Turkey. Thus, researching musical creativity and forming a theoretical framework can broaden our perspective on electronic music cultures clustered as scenes and which are locally specific.

A scene can be understood with its sociocultural, musical, and experiential dimensions. To investigate the musical dimension, I decided to delve into three categories essential to musical creativity in the electronic music sense: music technologies, music production, and performance. I question how creativity is shaped during these processes in Istanbul's local electronic music scenes. I have interviewed nine electronic music producers from the following scenes: bass, techno, experimental, and queer. I narrowed my research to at least two representatives from the scenes, and the selection was based on active musicians in the scenes over the last decade, both in production and performance. All producers are also linked to the different collectives and event series in their scenes, as this is critical to demonstrate the

communal efforts in the scenes. Besides the unique retakes of each musician, there are also various common elements in and between the scenes' representatives. The socially-settled conditions that I established my theoretical framework on creativity in Istanbul's local electronic music scenes are economic factors that forms the productivity infrastructure, traces of locality in music, emotions of everyday life and their use in music, and the gatherings around music. The arguments are respectively listed as for Istanbul's local electronic music scenes are:

- 1- Economic factors, notably affordability, define the access to music technologies. The limitation of access composes creative and communal efforts in the context of musical scenes.
- 2- Musicians model their creativity in relation to the place, and it reflects the musical output in several sonic aspects.
- 3- Electronic music provides a distinctive medium through which artists can articulate complex emotional landscapes with their unique ways of embedding everyday life and emotions.
- 4- The decreasing number of venues for Istanbul's local electronic music scenes catalyze creative adaptations in performance practices.

I unfold each argument concerning the previously mentioned categories. I treat the first argument in the musical technologies part, where I map the technological practices in Istanbul's local electronic music scenes by providing examples of the home-studio conditions of musicians and their performance settings. I discuss the second and the third arguments in the music production part, in which I draw on the production analysis of a track from electronic music producers representing the scenes. I stress the fourth argument in the performance part by demonstrating examples from Istanbul's local electronic music scenes.

3.1 Theorizing Creativity: Music Technologies

Music technologies are definitive in setting the creative conditions of the scenes by defining the ways of musical production. Moffat and Sandler (2019; p.2) define music production as a multi-aspect complex process in which each sound interpretation is realized in subjective and creative ways and with several stages, including composition, recording, editing, mixing, and mastering. Those stages are not clearly defined for each musician and are intertwined in specific cases. The composition is the phase where primary musical ideas are fabricated, including sample-based, melodic, harmonic, rhythmic, and lyric ideas. The recording is the phase where the initial performance of the composition is captured; digital audio workstations (DAWs), microphones, and several other recording technologies are used to save the performance as an

audio file. Editing is the phase in which the producer works on adjusting the recorded material in many aspects, including enhancing the quality, revising the errors, and checking the final structure with rearrangement actions. The mixing involves functioning multiple audio tracks simultaneously coherently via audio effects and similar tools. Mastering is the final stage for music production before meeting with its audience, with controls of overall hearing, optimization for consistency, and transformation to different formats for streaming services or physical outputs. Based on the conducted interviews with producers, these stages of production are mostly intertwined in the process, and producers are mostly doing all stages on their own.

Music production nowadays massively relies on digital tools and technologies, especially electronic music production. As mentioned by many authors in the field, DAWs are the most prominent tools for music production of this century (Reuter, 2021; Ashbourn, 2021; Brett, 2019; Marrington, 2017; Constantinou, 2019). Relying on digital tools and technologies creates a democratizing aspect by making music production more accessible to a wider net of people. Economic factors, notably affordability, define access to music technologies. Due to the current economic situation in Turkey, music tools and technologies that are mainly exported are becoming more and more difficult for local music producers to access, notably the ones from Istanbul's local electronic music scenes. The economic situation directs producers to choose digital tools in the majority in addition to other reasons, such as mobility, an abundance of tools, and being easily manageable. The limitation of access to music technologies in Istanbul's local electronic music scenes, composes creative and communal efforts in musical scenes. I interpret these creative and communal efforts that are locally specific under three branches of categorization in relation to collaboration and networking, crack culture, and open-access culture. I suggest that analyzing the music technologies in a specific locality under these branches can broaden our perspective regarding a specific scene and its conditions that form the infrastructure for creativity.

3.1.1 Collaboration and networking

Limited access to music technologies can influence collaborative relations and networking practices within an ecosystem. Beyond sharing resources, it influences the formation of collaborative actions in music production and performance alongside music technologies. For Istanbul's bass, experimental, queer, and techno scenes, collaboration and networking are

playing a pivotal role in bridging the gaps to overcome limited access. Regarding collaboration, I interpret it based on the following forms: in-scene collaboration, between-scenes collaboration, and interdisciplinary collaboration. Following the collaboration, we can examine the networking concept in three trajectories for Istanbul's case: getting in touch with other artists, reaching out to related companies, and trying to get into the music programs organized by cultural institutions.

Based on the interviews and observations, sharing music technologies and know-how between artists is a striking activity in in-scene collaborations. Some producers share their sound libraries, sample packs, and other kinds of sound material to multiply their sources as an alternative to purchasing. Even if the producers are from the same city, their central communication is online form, through platforms such as WhatsApp, Discord, and Zoom; in addition to online platforms, events as physical gathering points create the hub for communication between artists and possible future collaborations. Also, the producers from different but intersecting scenes who play in similar genres reflect on each other's creativity process with their comments and feedback in several ways that can be evaluated as between-scenes collaboration. I observe that as there are limited resources for the participants of the scenes. Instead of artists specializing in multiple disciplines like music and visuals, they tend to focus on one field and collaborate on the other roles, creating interdisciplinary collaborative actions in Istanbul's electronic music ecosystem.

Besides interpersonal relations, music collectives, radios, venues, labels, and other formations create communication channels on different levels. For example, *Algorave Istanbul*, from the experimental scene, is a music collective that shares its know-how with the members regularly; as they are connected via different platforms, they inform each other of the new techniques or news that they hear around instantly. Local radios are also critical for collaboration in an ecosystem. *Root Radio* provides its listeners with a weekly music program on an online radio while creating different kinds of networks and collaborative actions in its orbit for the artists. *Şahika*, the prominent venue for these intersecting scenes, with its eclectic programming that showcases different ends of Istanbul's local electronic music scenes, creates a hub for artists to experiment and get in touch with other artists. Frequent goers create their network and meet at weekly gatherings, increasing collaborative actions and enhancing interaction. Labels such as *XSM Recordings* from the queer scene foster creativity in the scenes by organizing events. In

addition to just being a label. Compilation albums, which call out different artists to produce together.

3.1.2 The crack culture

The term “crack culture” refers to digital piracy in various forms, including audio downloading, cracked programs, file-sharing platforms, and other methods. Many academics examined the digital piracy concept concerning music consumption, audience practices, and the music business (Dilmperi et al., 2011; Sinclair and Green, 2016; Rai, 2020; McKenzie, 2020; Savelkoul, 2020; Proserpio et al., 2005). However, its relation to music production has received less attention (Stobart, 2010; Bishop, 2005). I suppose delving into the crack culture is critical while focusing on a specific music scene, as the professionalism levels differ in the scenes; the crack culture is likely to be a part of it. It can broaden the perspective on analyzing the conditions of production and creativity related to a scene.

The crack culture holds a paradoxical position within music production practices. On one end, using pirated music technologies, tools, and products poses significant drawbacks for their legitimate owners and creators. On the other hand, it democratizes access to music production for individuals who cannot afford legal purchases due to economic constraints or geographical limitations. In Istanbul’s local electronic music scenes, some participants engage in crack culture through free audio downloading, cracked programs, and user-to-user file-sharing platforms, primarily for economic reasons. Some of the producers are relying on crack culture to access digital resources, tools, and technologies that would otherwise be out of reach.

Free audio downloading methods, including sampling from online sources without permission, are a part of crack culture. Additionally, all unlicensed audio downloading tools contribute to this phenomenon. For beginners and amateurs, the crack culture provides a playground for experimentation. Several interviewed music producers mentioned crack culture as a significant part of their early experiences in music production. Some producers noted that while crack culture played a role at the beginning of their music production journey, they transitioned to legitimate methods over time by actions like focusing on open-access resources and minimizing tool preferences to make their practice more affordable. One interviewee highlighted the issue of bootleg downloaded tracks played in venues, noting their low sonic quality. This example

underscores the practical challenges and quality issues associated with crack culture, even as it offers an entry point for many aspiring producers.

3.1.3 The open-access culture

The open-access culture in music technologies refers to making music by using production tools and resources freely available to everyone. This culture is crucial in democratizing music production, allowing musicians to create regardless of the financial means. The open-access culture has accelerated since the internet and digital technologies spread. In the context of Istanbul's electronic music ecosystem, which is characterized by economic restrictions such as high software costs and limited access to resources, the open-access culture is highly dominant. Musicians rely on free software programs, demo versions, and sample libraries to overcome these economic barriers and continue their creative work.

The open-access culture significantly impacts creativity in music production and performance. It allows producers to experiment with new tools and sounds; this fosters a space that artists can be a part of without being limited by economic conditions. However, there are challenges with open-access tools. For instance, they are generally more experimental and have fewer usage guidelines, which can make their operation more complex. Having fewer tutorials can also be a challenge. However, collaboration on know-how with fellow producers can mitigate these challenges. Several interviewed producers shared their experiences with the open-access culture. For instance, one producer who switched to only open-access programs described how deciding on only open-access inspired them to produce via coding and questioning the existing practices.

According to interviews, demo versions (limited-feature versions for trial use) of Ableton (Ableton Lite) and FL Studio are the main DAWs used in Istanbul's local electronic music scenes. Besides these, several producers have fully licensed versions, alongside the ones who switched to fully open-access software, including the ones who use coding to produce music via Phyton and SuperCollider. For instance, one producer mentioned using a similar-to-Ableton program called BasicDisarm's example. Audacity has been mentioned by a majority of the interviewed producers as a free sample library that they employ. In the next part, named "From

the scenes,” I demonstrate artist profiles and their music technologies in production and performance in detail.

3.1.4 From the scenes

To delve deeper into the world of music technologies within Istanbul’s vibrant electronic music scenes, I conducted field research with local producers from the bass, experimental, queer, and techno scene. This section presents individual profiles of these musicians, mapping their unique technological workflows. Analyzing these profiles through the lens of scene differentiation aims to uncover the striking differences and unexpected commonalities in how artists across these intersecting scenes approach music production. In next part, I give visual examples of home studios/individual workspaces where the production happens and performance decks to illustrate the conditions in live settings. The listing of the scenes is arranged alphabetically throughout this thesis, and it will be followed respectively in this section. The digital and physical tools of the interviewed music producers are demonstrated in the profiles, alongside notes and quotations from interviews. With the support of photographs from producers, I also comment in this section on the production and performance conditions of the producers and how they operate with their tools in practice.

3.1.4.1 Granul (bass scene)

DAWs: FL Studio, Ableton Lite (if needed)

Plugins: FL Studio Factory Plugins, Soothe, Serum, Zone, Izotope Elements

Hardware: Macbook Pro, Audio Technica m50x headphones, Presonus 8-inch monitor

Granul is a producer, DJ, and visual artist from Istanbul’s bass scene. He works with FL Studio as his main DAW and rarely operates on Ableton Lite if needed. He is mainly using digital tools for his production and performances. He states that his production process is digital 99% of the time, and his main instrument is the laptop, which makes everything more sustainable by being mobile within his daily practices. He also uses a MIDI controller occasionally. *Granul* has a recent studio with various hardware devices with fellow producers (see Figure B.1).



Figure 3. 1: Granul's Studio

Instead of expansive sound libraries, *Granul* prefers to produce the sounds mainly through synthesizers. He explains that he chooses to work with a limited number of plugins, as listed above, as having a wide selection of plugins and programs has their economic costs proportionally. Like his production process, his performances are based on simplistic setups (see Figure B.2). He has different performance types, such as DJ, live, and AV sets. He mainly performs with his DJ sets; however, he also did several live sets, collaborating regularly with visual or light artists for AV sets.



Figure 3. 2: Granul's performance setup (DJ Set)

3.1.4.2 Fossil (bass scene)

DAWs: FL Studio, Ableton Live

Plugins: Pigments, Infiltrator, Glitchmachines, Portal VST, dynamic mixing plugins, Max for Live patches of independent producers

Hardware: MIDI keyboard, Arturia Microfreak Synthesizer, Arturia Acid V, Akai APC 40, Elektron Digitakt



Figure 3. 3: Fossil's home studio

Fossil is a producer and DJ from Istanbul's bass scene. His main DAWs are FL Studio and Ableton Live. He uses various plugins such as Pigments, Infiltrator, and Glitchmachines. Alongside digital tools, *Fossil* has several hardware pieces (see Figure B.3) in his home studio, such as Akai APC 40, Elektron Digitakt, MIDI keyboard, and others listed above. He explains his practices as more based on experimenting and discovering in the production field and more on technical flow in performances. *Fossil* uses field samples in his music that he collects with more professional devices than just smartphone recordings. He has various performance types,

such as DJ, live, and AV sets. His equipment and tools are shaped according to the performance type. He regularly uses the XDJ mixer or what is available at the venue for DJ sets. He brings his equipment for live sets, and AV sets accordingly. In Figure B.4, it is possible to see his live setup in detail. *Fosil* expressed that anybody who keeps playing in Istanbul's small venues is used to the mediocre conditions regarding technical equipment, as there are few limited options. He also said that he worked over the years to enlarge his hardware equipment catalog, one piece of equipment each time, as the prices were high, getting pricier each time due to high inflation and decreasing purchasing power.

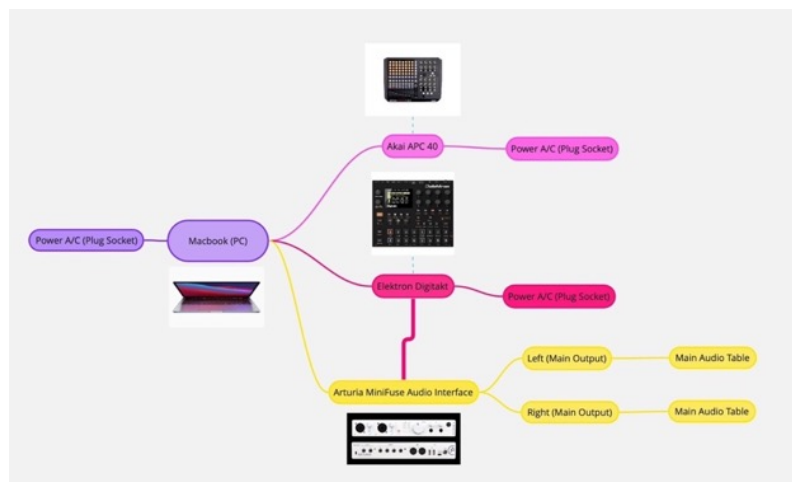


Figure 3. 4: Fosil's live performance setup

3.1.4.3 Katran (experimental scene)

DAWs: FoxDot, SuperCollider, Ableton Lite (if needed)

Plugin: Magenta (ai)

Hardware: Focusrite Scarlett 2i2 sound card



Figure 3. 5: Katran's home studio

Katran is a producer, live coder, and sound designer from Istanbul's experimental scene. She produces music via coding, uses FoxDot as her main DAW, and operates on it through SuperCollider as the engine. She also uses Ableton Lite to work on specific works and to process several sound files that she created on FoxDot in elaborated ways. While producing with coding, *Katran* makes her selections from hundreds of sound files. With her DAW, she writes the specific file names and manipulates the sound through different codes assigned to different functions that act as filters and effects. *Katran* highlights the strengths of producing music via codings, such as creating her automation in the system that she can recall as specific sonic movements, being more informative, and weaknesses, including not being visually supported, such as Ableton, being less practical. *Katran* thinks that visualizing sonic elements with DAWs creates a different perception for the creator while mentioning that she is used to the liberated way of coding music and can act with limitations to the coding skills she is consistently working on. As part of the electronic music ecosystem, *Katran* works as a sound designer and music producer with several theatre projects. She uses a comprehensive set of

sample sources to nourish her music with field recordings from her daily life. Apart from the sampling from everyday life, Katran's music technologies are mainly digital for production (please see Figure B.5) and performance (Figure B.6). She uses Free Sound as one of her main sound libraries besides recordings. As a plugin, Katran uses Magenta (ai) from time to time to create MIDI files based on specific scales.

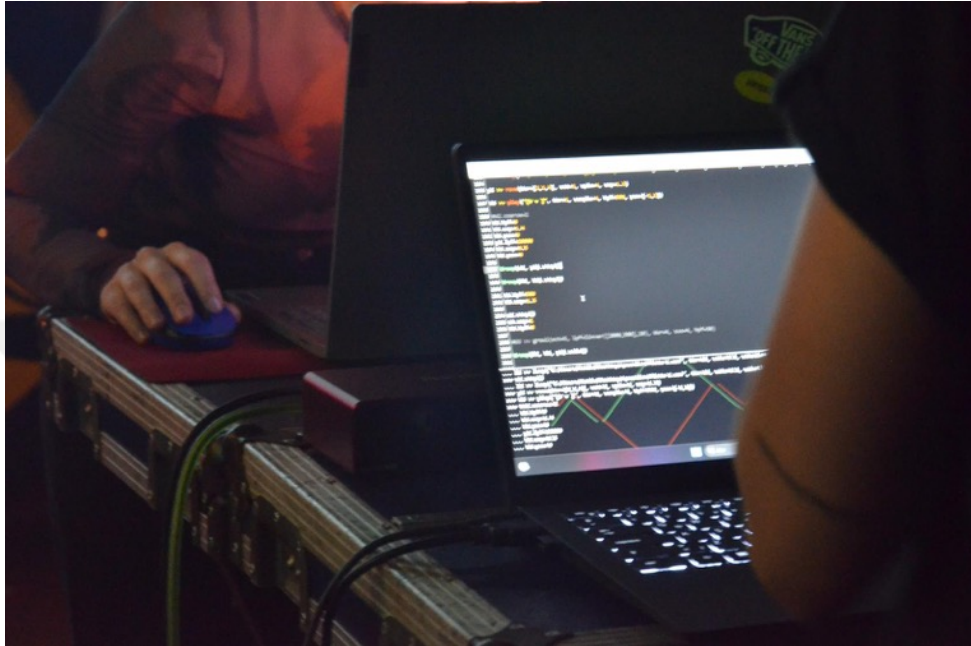


Figure 3. 6: Katran's performance setup

3.1.4.4 Koi Failure (experimental scene)

DAWs: Ableton Live

AV programs: TouchDesigner, Adobe Premiere, Resolume

Plugins: FabFilter pack (pro-q, fabfilter pro-r, fabfilter volcano, fabfilter timeless, fabfilter pro-c, fabfilter pro-l), Ruina Noise Engineering, Spitfire Audio LABS, Valhalla, Komplete Kontrol, Pendulate – Newfanled Audio

Hardware: Focusrite Scarlett 2i2 sound card, Akai mpk mini 2 MIDI keyboard, Novation Launchkey Mini, Flute



Figure 3. 7: Koi Failure's performance setup

Koi Failure is a producer and live performer duo from Istanbul's experimental scene. They were the only duo I interviewed during this research, and producing as a duo is not very common in Istanbul's local electronic music scenes, where we mostly see solo acts. Their main DAW is Ableton Live, and they share each file, library, and technique while they co-produce and co-perform. They do not have a specific role division; they mention each other as one is more vital in the rhythmic field while the other concentrates more on sound design and ambient sounds. They state that for each track, the process starts differently; on this basis, one of them comes up with an idea, and they start building on it together. They use a variety of plugins, such as FabFilter, Ruina, Spitfire, and others, as listed above. They focus on storytelling and mention their plugin, Pendulate, also used for cinematic sounds as an efficient tool for ambient sounds. Apart from digital tools and software, they also use hardware equipment in a restricted way,

with their MIDI keyboards, and also occasionally with instruments like flute and also their vocals (see Figure B.7 for their performance setup, and Figure B.8 to see their home studios). Koi Failure explains the restriction on hardware to the economic difficulties of buying hardware they prefer, so they tend to keep it primarily digital. They have different performance types, including live and live AV sets, and they always bring their own equipment. For performances, they say they are mostly restrained to one street in Kadıköy to take the stage/booth. They are listening and experiment with their music in amplified ways only in their performances, so they point out that they learn a lot from each performance. They clarified that they find the conditions of the scenes depressing for artists as there are not many venues available.

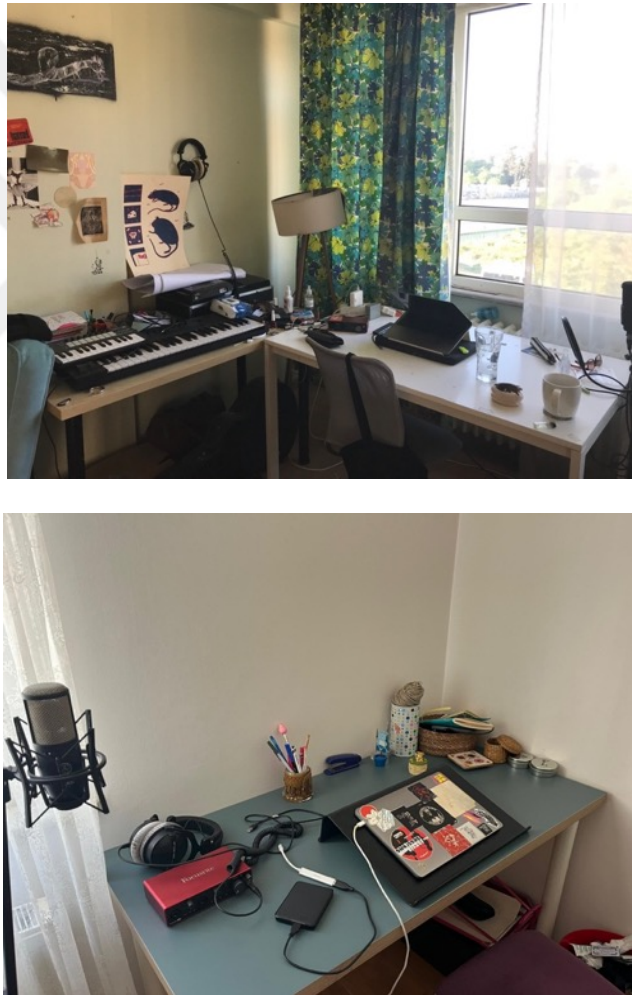


Figure 3. 8: Koi Failure's home studios

3.1.4.5 Numeric (techno scene)

DAWs: Ableton Live

Plugins: SoundToys, FabFilter, Waves

Hardware: Alessis 3630 Compressor, Arturia Keystep Sequencer



Figure 3. 9: Numeric's home studio

Numeric is a producer and DJ from Istanbul's techno scene who is also linked to Ankara's techno scene. He has worked with Ableton Live as his main DAW since the start. Apart from his digital tools, he employs hardware devices in his production and performances, such as a compressor and sequencer, as listed above (see Figure B.9 for home studio and devices). He resembles the production process of creating a simulation, with a logic focused on gathering simplistic and emphasized sonic elements in a multilayered complexity with a call-and-response of tension and release of the beats. He has different performance types, including DJ sets and live sets. He stated that he played in most of the venues in Turkey where harder techno is approved. He finds chances to perform in Istanbul at several big-scale events in preferred conditions and equipment. Other than that, he expressed that due to the closures of the small-scale venues, he cannot perform as much as he can, and the diminishment of small-scale venues causes a fading of the non-marketed culture that exists with the techno scene. Also, he signals that for small-scale and independent venues, the venue's circumstances mostly predefine the equipment and music technologies, and the artists are playing accordingly (see Figure B.10 for the performance deck from one of his DJ sets). *Numeric* uses mostly digitally sourced sounds in his music, with an effort to create unworldly feelings, and with an emphasis on spatial sounds.



Figure 3. 10: Numeric's performance deck

3.1.4.6 Varteres Durise (techno scene)

DAWs: Ableton Live

Effects: Plugin Alliance – DS Tantra 2, Plugin Alliance – Unfiltered Audio Silo, Valhalla DSP –, Valhalla Shimmer, Valhalla DSP – Valhalla Supermassive, Valhalla DSP – VintageVerb, D16 Group – Devastor, Devious Machines – Infiltrator, Soundtoys – Decapitator, Positive Grid – BIAS FX 2

Filters: Fabfilter Pro Q3, Fabfilter Pro MB (Multiband Compressor), Oxford SuprEsser, Wave SSL Comp, TBProAudio – mvMeter2

Plugins: Max for Live (Device Randomizer, Clip Gain, Granulator II, Granulator Lab by Amazing) Noises

Hardware: Strymon Timeline Delay, Electro-Harmonix – Cathedral Reverb, Akai APC Mini, Roland TR-8, Novation Launch Control, Native Instruments – Komplete Kontrol M32, OLP Bass Guitar



Figure 3. 11: Varterese Durise's live ambient setup in a church

Varteres Durise is a producer and DJ from Istanbul's techno scene. He has produced in various genres, and he has tracks that transcend to the experimental scene with more ambient and drone genre focus. His main DAW is Ableton Live, and has a wide plugin selection as listed above. Besides digital tools, *Varteres Durise* has a notable investment in hardware (see Figure B.11 of one of his live ambient sets in a church and Figure B.12 for other live setups). He states that hardware equipment is an expensive way of producing and performing music, while there are many digital and cheaper options, and he has accumulated what he has in more than a decade. *Varteres Durise* performs with his hybrid (laptop and Ableton), live (with live instruments), and live AV sets (with the collaboration of visual artists). He expresses that for small-scale venues in Istanbul, there is an accustom to having DJ sets, and he occasionally faces difficulties with his performance format, as live sets are not that common.



Figure 3. 12: Varteres Durise's live performance setups

3.1.4.7 BasicDisarm (queer scene)

DAWs: SuperCollider (self-coded interface), Bitwig

Effects: Linux Audio Toolkit (Jack, Cadence, Catia etc.)

Hardware: Vermona DRM1 mk IV, Behringer Neutron, Behringer ARP 2600, Ableton Push1, some reverb and delay pedals



Figure 3. 13: BasicDisarm's home studio

BasicDisarm is a producer and DJ from Istanbul's queer scene. Their way of producing music is also linked to the experimental scene. *BasicDisarm* produces music with a self-coded interface that works through SuperCollider. Their production experience started with experimenting with Ableton, and then, with an interest in coding, they transformed their production and performance practices. *BasicDisarm* mentions his DAW as customized and always open to development. They use many digitized versions of analog functioning generated instruments and equipment. They express that this way of producing turns production into a primary performance as the track evolves within the production and steps of the coded environment. *BasicDisarm* uses field recordings as a rich field of sonic source in their music, with the addition of samples from popular culture. Alongside digital tools, they use many hardware equipment (see Figure B.13 for a home studio and Figure B.14 for a performance

setup). They have performance types, including live and DJ sets. With the passage to produce with coding, BasicDisarm started to concentrate mainly on live sets.

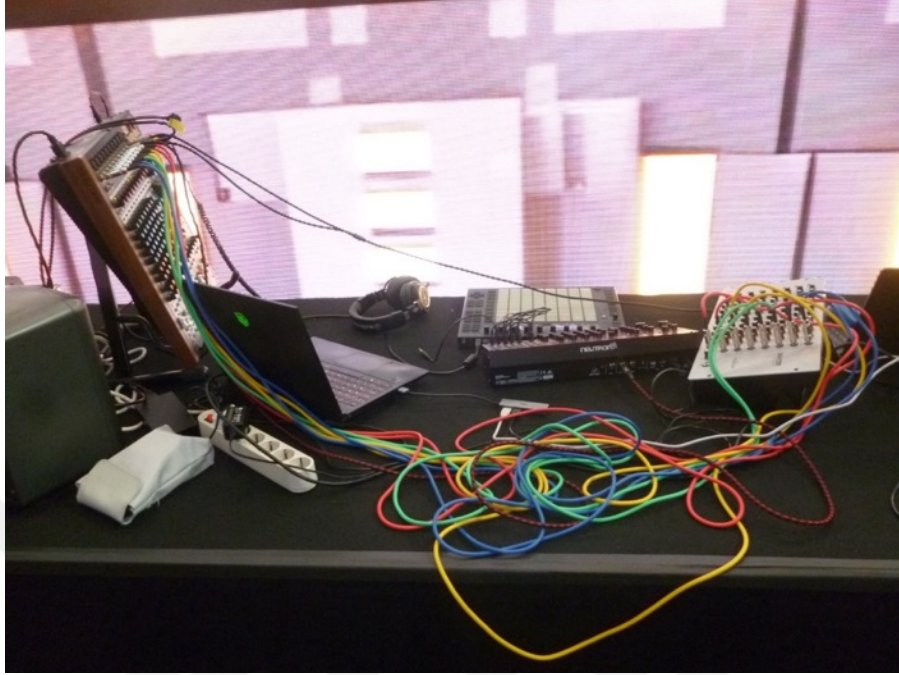


Figure 3. 14: BasicDisarm's live performance setup

3.1.4.8 Çiçek Çocuk (queer scene)

DAWs: Ableton Live

Plugins: iZotope Ozone, iZotope Neutron, Cableguys Shaperbox, Infiltrator, Algoriddim Djay, Glitchmachines Palindrome, Glitchmachines Polygon, Arturia Analog Keylab Pro, TDR Nova, Spectrasonics Omnisphere

Hardware: Arturia Keylab Essential 49

Çiçek Çocuk is a producer, DJ, and performer from Istanbul's queer scene. They use their vocals in production and performance (see Figure B.15 for a live performance setup). Their music production is primarily based on digital tools alongside hardware such as a MIDI keyboard and microphone (Figure B.16 for home studio setup). They mentioned that they had tried analog devices at a time. However, as listed above, they prefer to work with a broad set of plugins, including iZotope, Cableguys, Glitchmachines, and more. As for music technologies, even though they have Ableton Live as their main DAW, they stated that they try to experiment with different tools, such as working on SuperCollider, checking new plugins, and learning new

methods regularly. Their production path starts with a focus on the beat or chorus idea. *Çiçek Çocuk* has DJ and live set formats and also infuses their vocal performance from time to time. As a comment on the performances in the scene, *Çiçek Çocuk* says that performances are mostly qualified mainly with their musical aspect, and other performative aspects such as singing, dancing, and other forms are not very visible. *Çiçek Çocuk* mentions that they aim to have a unifying perspective for their performances while submerging different disciplines.



Figure 3. 15: Çiçek Çocuk's live performance setup



Figure 3. 16: Çiçek Çocuk's home studio

3.1.4.9 Jtamul (queer scene)

DAWs: FL Studio

Plugins: Arturia Pigments, FabFilter Pro, Massive

Hardware: laptop, headphones

Jtamul is a producer and DJ from Istanbul's queer scene; their music transcends and interlinks with the bass scene. They have a primarily digitized way of producing and performing (see Figure B.17 for their workspace, which consists only of a laptop and headphones). *Jtamul* uses FL Studio as their main DAW and got acquainted with it through experimenting with friends. Pigments, FabFilter, and Massive, are the main plugins that play with the sound quality. They do not use any hardware for production and performance. *Jtamul* plays DJ sets as their primary performance type and mentions that FL Studio is not that appropriate for live performances, while Ableton provides more flexibility in live performances. They have also been a part of several hybrid and AV performances and have not proceeded on this path as it is hard to find venues to experiment with these performance types within small-scale and independent venues. *Jtamul* employs sampling with worldly sources, such as field recordings or extracts from several contents of popular culture.



Figure 3. 17: Jtamul's home studio

The nine electronic music musicians from Istanbul's profiles present a diverse overview of their creative processes that are unified by their use of digital tools and flexibility in performing formats. Similarities, including the use of DAWs, hybrid production techniques, and financial limitations, draw attention to the problems and solutions the community faces together while pointing out the intersectionality between scenes. The distinctive qualities that characterize each scene are highlighted by the variations in scene-specific procedures, the degree of hardware use, the function of coding, and the kinds of performance venues and influences. These musicians demonstrate the dynamic nature of Istanbul's electronic music scene through their inventive use of technology and tenacious solutions to obstacles posed by the city's changing infrastructure and economy.

All artists use digital audio workstations (DAWs) for their production. Common DAWs include FL Studio (used by *Granul*, *Fosil*, and *Jtamul*), Ableton Live (used by *Fosil*, *Numeric*, *Varteres Durise*, *Koi Failure*, and *Çiçek Çocuk*), and SuperCollider (used by *BasicDisarm*). Many artists combine digital and physical tools in their production and performance processes. Hardware like MIDI keyboards and sound cards are frequently used alongside software tools. Sampling, both field recordings and digital samples, is a prevalent practice. Artists like *Katran*, *BasicDisarm*, and *Jtamul* incorporate field recordings, while others rely on extensive plugins. Several artists mention financial challenges in acquiring equipment, highlighting the economic difficulties of sustaining their work. *Fosil* and *Varteres Durise*, for instance, talk about gradually building their hardware collections. Most artists engage in multiple performances, including DJ, live, and AV sets. This versatility allows them to adapt to various venue types and audience preferences. A strong focus on digital production is evident across the scenes. Even those who use hardware, such as *Varteres Durise* and *Numeric*, still rely heavily on digital tools and plugins.

Each scene (bass, experimental, queer, techno) shows unique approaches and preferences in music production. For instance, the bass scene artists (*Granul* and *Fosil*) emphasize synthesizers and plugin efficiency, while the experimental scene artists (*Katran* and *Koi Failure*) focus more on coding and sound design. Artists like *Katran* and *BasicDisarm* integrate coding into their music production, which is less common in other scenes. *Katran* uses FoxDot (with SuperCollider as the engine), while *BasicDisarm* has a self-coded interface. The extent of hardware use varies significantly. Artists like *Fosil* and *Varteres Durise* have substantial

hardware setups, while others like *Jtamul* rely almost entirely on digital tools. The availability and type of performance venues influence how artists perform. *Numeric* mentions the decline of small-scale venues impacting his performance opportunities, while *Koi Failure* highlights the restrictive nature of performance spaces in Kadıköy. Some artists, such as *Granul* and *Koi Failure*, regularly integrate visual or light artists into their performances, creating AV sets. The audiovisual performances have been less emphasized by artists like *Jtamul*, who focus more on DJ sets. Artists draw from diverse influences. For example, *Numeric* is influenced by the techno scene in Ankara and uses spatial sounds to create an unworldly feeling, while *Çiçek Çocuk* incorporates their vocals and aims to unify different performative aspects.

The next section will discuss theorizing creativity in producing music within Istanbul's local electronic music scenes. This section will explore how these technologies interact with the city's distinct cultural and social circumstances to influence creative processes and outcomes, building on the understanding of the music technologies that define the standards for production.

3.2 Theorizing Creativity: Music Production

Creativity in music production relies on many factors, including a musician's conditions, opportunities, cognitive and musical skills, and other individual aspects. As I focus on the concept of creativity in a music scene, a socially-centered approach is essential despite the individual perspective on creativity, as all musicians belong to specific localities and reflect it to their productions in several ways. Benjamin Brinner's book "Playing Across a Divide" (2009) has been inspirational for this research by providing a basis to think and question representations of place about music. Theorizing creativity in music production solely based on individual processes would be an isolated lens through which to delve into the discovering the creativity within a scene. Despite the individual traits, creativity is also highly linked to the social and cultural settings in which the artists are involved. In this section, I discuss how to theorize creativity in music production concerning a specific locality and social setting. I propose theorizing creativity in music production concerning a specific location, Istanbul, for this research in two categories: representation of place and the expression of emotional landscapes in sonic elements. Electronic music is an intriguing area to investigate the representation of place and expression of emotions, as in general, there are few or no lyrics,

sounds are mainly digitally produced, and track names are the only text material to evaluate in general. Despite the lack of textual elements, electronic music is open to consist of many materials from daily soundscapes, urban practices, and everyday life in several manners. Throughout the history, specific electronic music cultures and sounds have evolved in specific localities such as *House* music from Chicago, *Techno* music from Detroit, and *UK Bass Music Culture* that have infused in urban locations in the UK. The creation of a specific electronic music genre is limited with several locations, cultures, and their intersections. On the other hand, there are other localities that constitute hubs for electronic music cultures all over the world. For the case of Istanbul, pointing a specific genre or music style is not possible based on my observations. However, I suggest that by examining the creative processes and music production methods of producers from Istanbul's local electronic music scene, or a scene in a specific locality, it is possible to excavate the commonalities and specificities that make these music and cultures unique.

Within the limitless possibilities of digital technologies and software, with a heightened level of control over each element, electronic music production allows musicians to delve into a realm of sonic expression that transcends conventional music production. I suggest that these enhanced ways of experimenting in production can be observed concerning a scene, and one can hear sociocultural elements in the music accordingly. I mention several tracks as exemplary to my theorizing in this section that can be checked at Appendix D for links and details. Musicians model their creativity in relation to the place, reflecting the musical output in several sonic aspects. Concerning the fieldwork in Istanbul's local electronic music scenes, these sonic aspects reflected in music concerning the place can be pointed as field recordings, culturally-specific sonic elements, and references to popular culture. The recordings, including human, animal, and machinery sounds that belong to the physical surroundings of the producer, are the encapsulated ways of infusing the lived place in music. With the familiar sonic resources from daily life, daily sounds can turn into unexpected aural elements when they are processed in musical forms. The culturally specific sonic elements, local instruments, folk tunes, or traditional rhythmic elements can be shown. The electronic music spectrum is open to involve any sonic particle, and the usage of culturally-specific elements compose a striking example of representing the place in music in the frame of electronic music. As the music is in an

intertextual position with other cultural forms, the usage of references to popular culture in electronic music is a common practice, highlighting the place where the music is bounded.

Electronic music provides a distinctive medium through which artists can articulate complex emotional landscapes with their unique ways of embedding everyday life and emotions. Producers can express themselves by processing the sound. During the interviews, music producers have mentioned that they reflect their feelings and daily rhythms into their production in several ways. Some of the producers mentioned that their productions can be parallel to their daily lives, as *Granul* explained how he reflects the sonic chaos he experiences in Istanbul to his tracks with different methods, and *Koi Failure* that their daily life's stress has an influence over the productions and their evolvement. Some producers stated that their productions can be contrasting with the daily experiences as sometimes music is an escape from it, as *Çiçek Çocuk* describe that the politically-tensed periods, their focus on music production shifts to calmer and dreamy sounds. Based on my analysis and observation, I suggest that for the frame of Istanbul's local electronic music scenes, *distortion* and *polyrhythm* have been frequently used to express the emotional landscapes by the producers.

The *incorporation of field recordings* in electronic music tracks is critical to represent some bits of the locality that the producer lives in. These recordings can be categorized into human, animal, and machinery sounds. According to the data gathered from interviews, machinery sounds are the most commonly used among producers, followed by human sounds. Only two producers mentioned incorporating bird sounds, explicitly noting the sound of seagulls. During the interviews, producers who use recordings mentioned that they record intriguing sounds that they hear, notably machinery sounds, and all of them mentioned different public transport sounds, such as a train sound that entered the station, the buzzing sound of subway escalators, the horn of ferry, and siren sounds. These machinery sounds add texture to the music and serve as auditory signifiers of the urban environment. Alongside machinery sounds, there are various human sound recordings as voice pads in the tracks that the producers have extracted from Istanbul's crowded streets and polyphonic soundscapes, such as yelling street vendors, chants from street protests, and general street noise. Typically, these sounds are processed and filtered, resulting in more abstract and ambient elements rather than clear and literal representations. This technique allows producers to embed a sense of place within their tracks subtly and creatively, enhancing the listener's connection to the music through familiar yet transformed

soundscapes. *Katran* expressed how she uses public transport sounds in echoed ways in her productions for creating atmospheric feelings, in her track named *We never call it losing* (track-1) recorded sonic elements can be heard in processed forms.

The *use of culturally specific sonic elements* is another method through which electronic music producers represent their cultural affiliations linked to a locality. These elements can be categorized into local instrument sounds, samples from folk songs, and traditional rhythmic patterns. Instruments such as the *bağlama* or *darbuka*, when incorporated into electronic tracks, create a fusion of traditional and modern sounds that highlight the unique cultural heritage of the place. This integration pays homage to cultural roots and enhances the musical diversity and richness of the track. Apart from local instruments, samples from folk songs or early popular songs are prevalent in several productions within the scene. The practice of blending old and new elements is a testament to the producers' respect for their heritage while demonstrating their willingness to innovate and expand the boundaries of electronic music. Traditional rhythmic elements play a crucial role in electronic music production, mainly because of their adaptability to electronic frameworks. In the context of Istanbul's music scene, one of the most distinctive rhythmic influences is the *9/8 syncopated rhythm*, commonly found in local folk music and dance traditions. This rhythm, characterized by its dynamic and irregular beat patterns, can be seamlessly integrated into electronic tracks to create a unique rhythmic texture that stands out in the global electronic music landscape. Including such rhythms enriches the musical composition and serves as a cultural marker, emphasizing the producer's connection to their locality. *Jtambul's* track *E Dur E* (track-2) can be an example for the use of *darbuka* sound and *9/8* rhythm from Istanbul's local electronic music scenes. Besides the *9/8* rhythm, influences from Turkish *makam* music and specific *taksim* progressions are also hearable in several producers' music. By incorporating these culturally specific sonic elements, electronic music producers from Istanbul and similar locales create a layered, textured auditory experience that resonates deeply with their cultural identity. This practice preserves traditional sounds and rhythms and recontextualizes them within modern musical paradigms, offering listeners a multifaceted and immersive listening experience.

While the recordings serve as a means to reflect on daily life, the *culturally specific sonic elements* function to demonstrate links to the cultural heritage. Moreover, references to popular culture provide another layer of contextual richness, embedding contemporary cultural

materials within the music. By being one of the earliest producers of Istanbul's bass scene from the 2000s, *Gantz* have several tracks with UK producers *Commodo* and *Kahn*, such as *Kibosh* (track-3), in which they use intro and outro of a Turkish art music song, and compose their music by using it as a basis. Another track of *Commodo*, *Gantz*, *Kahn* named *AMK* (track-4) is also produced with alterations of *Gülden Karaböcek's Ben Olmalıydım* (track-5) song from 1989. The references to popular culture include excerpts from digital content such as internet memes, early TV shows, and sounds from various forms of digital media. Producers can create music that connects with their audience's shared experiences and collective memories by integrating these aspects and capturing the digital age zeitgeist. For example, internet memes are a versatile way of expressing irony, comedy, and social commentary because they frequently distill complex topics into a single, instantly noticeable style. When these memes are sampled into electronic music, they function as a type of cultural code that listeners familiar with the same digital culture can recognize immediately. This technique makes the music more relatable and positions it in the larger context of contemporary digital life. Producers can engage listeners more profoundly and personally by drawing on television's emotional and cultural significance by using well-known audio snippets as samples. Additionally, the sounds of digital content—such as social media clips, YouTube videos, and video game soundtracks—are woven into the fabric of contemporary electronic music. These components show how digital culture and technology are ingrained in daily life. By incorporating these sounds into their music, producers are fostering communication between various media platforms and recognizing digital media's influence on modern culture. "The integration of digital content sounds into electronic music underscores the interconnectedness of modern media, allowing for a rich interplay between auditory and visual experiences" (Garcia, 2019, p. 53).

"*Distortion*, when used creatively, can transform a simple sound into a powerful emotional statement, adding layers of complexity and depth to the music" (Wilson, 2017, p. 39). In electronic music, emotional landscapes are frequently expressed through the deliberate application of effects and plugins. Reverb, delay, and distortion can significantly change a track's emotional tone, resulting in soundscapes that range from ethereal to harsh. For example, distortion is commonly used to express a sense of intensity and raw emotion in the setting of Istanbul's electronic music scene, reflecting the city's dynamic and occasionally chaotic spirit. The strategic use of distortion not only heightens the emotional impact of a track but also sounds

as a sonic metaphor for the complex soundscape of the urban life. In Istanbul, a city characterized by its vibrant energy and cultural diversity, distortion can capture the essence of its multifaceted soundscape. Producers often employ distortion to convey the rawness and unpredictability of the city's atmosphere, translating the urban experience into an auditory form. This technique allows artists to channel the sensory overload of city life into their music, creating an immersive and visceral listening experience. Some producers expressed that they use more distortion and morphed sounds when they feel more oppressed daily or when the country's agenda becomes more dominant in their headspace. In addition to distortion, reverb, and delay are prominent effects in shaping the emotional aspects of a track. Reverb can create a sense of space and depth while transforming a simple melody into an atmospheric soundscape. Producers can transport listeners to imaginary realms or evoke specific memories and emotions by simulating the acoustics of large, reverberant spaces. "Reverb's ability to manipulate perceived space and time makes it a powerful tool for emotional expression in music production" (Taylor, 2019, p. 74). Delay, on the other hand, can add rhythmic complexity and temporal layering to a track. By repeating sounds at varying intervals, delay creates echoes that can enhance the sense of movement and progression within the music. In the context of Istanbul's electronic music scene, delay is used to mirror the pulsating rhythms of the city by capturing the ceaseless flow of streets.

I propose that the use of *polyrhythm* is a striking quality for all scenes mentioned in this thesis. Clayton (1996) mentioned that the polyrhythmic pattern is a form of organization with rhythm, free rhythm, meter, pulse, and other possibilities too. The polyrhythmic structure is common in electronic music production, however, via contrasting patterns and multiplicity in unique ways, polyrhythm is a critical expression tool for local producers in Istanbul. By layering multiple rhythms, producers create a sense of movement and unpredictability that mirrors the tensions of the city. The use of polyrhythm in Istanbul's electronic music scene reflects the city's dynamic and multifaceted character. Producers frequently play around with unusual time signatures and overlapping rhythmic patterns to create a rich sonic tapestry that perfectly encapsulates Istanbul's dynamic and diverse urban rhythm. This method not only improves the audio experience but also reflects the city's cultural diversity and its people's daily lives. Different rhythms remind city flow and dynamicity, where disparate aspects coexist and

engage. This rhythmic complexity translates the emotional and physical terrain into a musical genre by giving listeners an audible depiction of the city's pulse.

The creativity in music production involves a complex interplay between digital tools, cultural components, and emotional expression, especially in specific local and social contexts such as Istanbul. Musicians can produce by reflecting on their specific locality by combining field recordings, culturally specific sonic elements, references to popular culture, and advanced production techniques. These sociocultural aspects of musical creativity can compose a compelling framework for understanding how location and emotion may be communicated through sound and how the place can be heard in music.

3.2.1 Production analysis

I analyze a track from each representative of Istanbul's local electronic music scenes in this part. Besides analyzing a detailed track here, I have evaluated the artist's music catalogs for a broader perspective. Based on listening experiences, I notice that listening to tracks from different periods also differs in representing place and expressing emotional landscapes. To have a consistent set of examples, I concentrated on recent tracks of the musicians published in 2023 or 2024. For each analysis, I start with a background paragraph of the musician, followed by their insights into their production process in general and specific to the track, by finalizing with the in-depth analysis of the track according to the proposed theoretical framework concerning the music production. To visualize the music to make it traceable, I prepared tables for each track that demonstrate the timing in real-time, the structure of the track, the technical analysis of sonic elements and how they move, and qualitative analysis based on the theoretical framework to point out to specific elements that can be linked with the representation of place and expression of emotional landscapes.

3.2.1.1 Bass scene: Granul – Improper (2023)

Track-6: Granul, Improper (2023) /

<https://open.spotify.com/track/4CUE65wcwirtLNMbX8RD8P?si=d0c93ca7831f4c3c>

Granul is a multifaceted artist hailing from Istanbul's bass music scene, where he has established himself as a producer, DJ, and visual artist. Drawing from a diverse array of genre influences with a particular focus on bass music, *Granul* has been a prominent figure in

Istanbul's local electronic music scenes since 2018. His music production journey began in 2014, followed by his debut as a DJ in 2015 and his emergence as a visual artist in 2020. *Granul* primarily utilizes digital tools for his music production, with FL Studio as his leading Digital Audio Workstation (DAW) and partial use of Ableton Live. *Granul*'s discography includes releases with *Yuku*, an upcoming international label in Prague. Additionally, he has collaborated with local labels such as *Badmash* and *Müstesna Records* and contributed to several compilation albums. Following the revival of live performances post-pandemic, *Granul* has actively engaged in the performance sphere, securing weekly gigs across Istanbul. He regularly performs at venues including *Şahika*, *Karga*, and *Arkaoda*. He has participated in notable events such as *Sónar Istanbul*, *Noise Istanbul*, and the *Istanbul Digital Arts Festival (IDAF)* and several exclusive, secret location events within the city.

Granul, a notable figure in the bass scene, intricately blends his early Turkish folk and pop music influences into his productions. He thinks his sound echoes traditional instruments like the *davul* and *zurna*, integral to Turkish musical heritage. These instruments' rhythmic and melodic characteristics subtly permeate his tracks, providing a distinct cultural flavor that sets his music apart in the electronic music landscape. *Granul*'s production process is predominantly digital, with a marked preference for FL Studio as his Digital Audio Workstation (DAW). Within this DAW, he utilizes a limited but effective set of plugins, particularly Serum and Massive. These tools are central to his sound design, allowing him to craft intricate and evolving soundscapes. An exciting aspect of his methodology is his extensive use of randomizers. By integrating randomization into his workflow, *Granul* generates a diverse array of sounds, injecting an element of unpredictability and innovation into his music. A distinctive feature of *Granul*'s production process is his use of raw sounds. He often starts with unprocessed audio elements, which he meticulously integrates into his compositions. This approach allows him to maintain authenticity and originality in his music as he transforms these raw sounds into cohesive and engaging tracks.

Granul places a high premium on quality. He exclusively uses licensed software, plugins, and tracks, ensuring that the auditory fidelity of his productions is uncompromised. This dedication to high-quality sound is evident in the clarity and precision of his tracks, which are crafted to meet professional standards. Visualization is a critical component of *Granul*'s creative process. While producing, he watches random YouTube videos that align with the vibe of the track he

is working on. This practice helps him synchronize the auditory elements of his music with visual stimuli, ensuring that his tracks' emotional and atmospheric components are well-balanced. This method enhances the overall coherence of his music but also aids in translating abstract auditory ideas into tangible emotions. *Granul*'s ultimate goal is to create music harmonizing with the dancefloor experience. His tracks are designed to evoke a strong physical response, encouraging movement and dance. This focus on dancefloor compatibility ensures that his music is sonically exciting and engaging for live audiences. By blending traditional influences with modern digital techniques and a keen sense of visual and emotional alignment, *Granul* has developed an innovative production style that is deeply rooted in his cultural heritage.

Granul's track '*Improper*' is a sonic journey that immerses the listener in the ambiance of a subway station. It is characterized by ambient sounds that echo and buzz, creating an unsettling atmosphere. This auditory landscape mirrors the physical and emotional sensations associated with such places, where the rhythmic irregularity of unequal beats contributes to an overall feeling of unease and anticipation. Filters effectively signal upcoming changes, providing a sense of predictability and movement akin to the rhythmic ebb and flow of urban life. As the track progresses, the rhythmic texture becomes richer, featuring a vibrating sub-bass that evokes the sensation of an engine running. A repetitive voice pad complements this, and bass sounds simulate the attempt to make a phone call, reinforcing the theme of urban communication and disconnection. With its intermittent presence, the delayed percussion adds a sketchy and unpredictable vibe, reflecting the chaotic and transient nature of Istanbul's urban environment. A high-pitched synth establishes a calming background ambiance, standing out amidst the diverse sonic elements and signaling forthcoming transitions. This element becomes more prominent as the track advances, increasing the sense of calm while off-beat elements gradually fade. This shift in the sonic landscape reflects a journey through different emotional states, from tension and unease to moments of calm and clarity. After a release section, the track reintroduces tension through new synth melodies that resemble the sound of dialing telephone numbers, with the bass echoing the phone call motif and the voice pad continuing intermittently. This interplay of sounds evokes the feeling of navigating a bustling cityscape, where moments of clarity are interspersed with the constant hum of activity. The reemergence of the high-pitched sound introduces a cyclical pattern, enhancing the track's overall structure and mirroring

the repetitive nature of daily urban life. This element again dominates the foreground, reinforcing its cyclical nature and leading the track towards a gradual fade-out, with the high-pitched sound becoming increasingly prominent. In the following tables (from Table 3.1 to 3.6) you can check the track and my analysis according to time and flow.

Table 3. 1: Granul, Improper production analysis, (00:00-00:45).

Sounds in relation to Place and Emotional Landscape	The ambient sound is similar to underground echoing that recalls subway stations. It also sounds like buzzing, and the unequal beats creates an irritating feeling.				The filter signals a change before its coming, provides a kind of predictability.		The rhythmic texture got richer with contrasting qualities. The vibrating sub bass creates an engine running feeling. The repetitive voice pad and bass sound are sounding like an attempt to		
Sonic Movements	A percussif sample creates an ambience with reverb effect.				A high-pass filter is in use on reverb.		Riser SFX enters with a sudden spectrum change. Drums and bassline enters. A synth in start of each phrase accompanies.		
Time (each unit, 5 sec)	00:05	00:10	00:15	00:20	00:25	00:30	00:35	00:40	00:45
Structure	Intro (00:00-00:30)						Section A (00:30-00:42)		

Table 3. 2: Granul, Improper production analysis, (00:45-01:25)

Sounds in relation to Place and Emotional Landscape	The delayed percussion that comes and goes creates a sketchy vibe.			A high-pitched synth settled the background ambience with its calmer sounding that strikes in the multitude of sonic elements.				This growth signals the upcoming change.
Sonic Movements	A delayed new percussion enters.	Repetition of the previous loop.		A new sound is added that sounds like legato movement.				The legato movement evolves.
Time (each unit, 5 sec)	00:50	00:55	01:00	01:05	01:10	01:15	01:20	01:25
Structure	Section A+ (00:42-01:02)			Section B (01:02-01:58)				

Table 3. 3: Granul, Improper production analysis, (01:25-02:00).

Sounds in relation to Place and Emotional Landscape	The high-pitched sound is in the front plan, and the calmity that it created increases. The off-beat elements continue by fading down.							
Sonic Movements	The bassline disappears, the sub field in the spectrum get emptier, it creates a focus on ambient.							
Time (each unit, 5 sec)	01:30	01:35	01:40	01:45	01:50	01:55	02:00	
Structure	Section B (01:02-01:58)							

Table 3. 4: Granul, Improper production analysis, (02:00-02:30).

Sounds in relation to Place and Emotional Landscape	After a release section, new tensions are introduced in the track, again with contrasting qualities. The new synth melody sounds like pushing telephone numbers, and the bass recalls the phone calling sound. And the voice pad continues in-between.					
Sonic Movements	The bassline reenters, the spectrum got richer in texture. An imitated version of Section B's legato enters by creating a syncopation, enlarging the rhythmic array.					
Time (each unit, 5 sec)	02:05	02:10	02:15	02:20	02:25	02:30
Structure	Section C (01:58-02:59)					

Table 3. 5: Granul, Improper production analysis, (02:30-03:00).

Sounds in relation to Place and Emotional Landscape	The high-pitched sound reentered. It creates a cyclicity in the track with its come and gos.					
Sonic Movements	Section B's legato sound reenters by accompanying the previously-mentioned new version.					
Time (each unit, 5 sec)	02:35	02:40	02:45	02:50	02:55	03:00
Structure	Section C (01:58-02:59)					

Table 3. 6: Granul, Improper production analysis, (03:00-03:35).

Sounds in relation to Place and Emotional Landscape	The high-pitched sound again dominate the front plan as it is expected by its cyclical movement, and everything fades down while high-pitched sound is becoming prominent.						
Sonic Movements	The bassline withdraw slowly. Following by Section C's syncopated sound. Section B's legato sound continues accompanying until the end.						
Time (each unit, 5 sec)	03:05	03:10	03:15	03:20	03:25	03:30	03:35
Structure	Outro (02:59-03:34)						

3.2.1.2 Experimental scene: Katran – Nox (2023)

Track-7: Katran, Nox (2023) /

<https://soundcloud.com/kkatran/nox-algorave-istanbul-thread-iter-5>

Katran, a distinguished producer and sound designer, has been a beacon of resilience and adaptability within Istanbul's experimental music scene. Her work extends beyond music production, as she plays a pivotal role in several theatre projects as a music director and sound designer. Her prominence has soared in the wake of the post-pandemic live music scene revival, a testament to her unwavering dedication and talent. *Katran* is a vital member of the *Algorave Istanbul* collective, a network for creative communication in live coding music, where she serves as an event organizer and label. Her debut release with *Algorave Istanbul* is featured on *Algorave iter#3*. In addition to her work with Algorave community, she has independently released music and contributed a theater soundtrack on *Eksi On Altı* (a multi-disciplinary label that also functions as a label). *Katran*'s performances are a regular feature at various venues in Kadıköy, such as *Arkaoda*, and occasionally at other cultural institutions and venues, including *Alan Kadıköy* and *Zorlu PSM*. Over the past year, she has been an integral part of the *Algorave Istanbul* core team, contributing significantly to its development and activities.

Katran, an artist from the experimental scene, positions with her methods of production that combine live coding with her distinct samples and traditional digital audio workstations. She uses FoxDot connected to SuperCollider to create her compositions in a text-based format, a method that allows for a highly flexible production process. This approach enables her to manipulate sound in real-time, generating evolving soundscapes in her sets and tracks. Occasionally, *Katran* incorporates Ableton Lite into her workflow to craft specific sonic elements that complement her live coding sessions. Her music is characterized by a fusion of spatial sounds that create a sense of immersion and depth. She frequently incorporates samples from nature and urban environments, blending organic recordings with synthetic textures to produce a rich auditory experience. *Katran*'s musical influences, rooted in the rock and punk genres of her early childhood, manifest in the raw energy and unconventional structures of her compositions. Her creative process typically begins with a particular sound that captivates her, around which she builds the rest of the track. This initial sound often serves as a foundation, guiding the development of the piece and inspiring further experimentation. A unique aspect of *Katran*'s production technique is her acceptance of the inherent unpredictability associated with

live coding. She acknowledges that latency and glitched sounds are potential outcomes of producing via coding, yet she embraces these elements as part of her artistic expression. These morphed sounds add a layer of authenticity and spontaneity to her work, reflecting the dynamic nature of live performance and the experimental spirit of her music.

Katran's track '*Nox*' constructs a vivid soundscape that evokes the mechanized rhythms and emotional landscapes of urban life. The opening sequence introduces a machinery-like tidal sound, setting a foundation oscillating with industrial intensity. The minor tone of the ending beat in each two-bar sequence generates a palpable tension, while the higher-pitched hi-hats complement the harp synth, creating a layered auditory texture. The acceleration of the hi-hats increases the track's tempo, enhancing the digital, clock-like quality of the sound structure and evoking the relentless passage of time typical of city environments. As the track progresses, the rhythmic texture deepens, characterized by a vibrating sub-bass that simulates the hum of urban machinery. The distorted sample introduces an unbalanced feeling, contrasting with the groove established by the hi-hats. The persistent tidal sound grows more prominent, its continuous flow reflecting the incessant activity of urban spaces, while the distorted sample's punctuated movement adds unpredictability. The entrance of the kick drum marks a significant shift, altering the ambient flow and introducing a new auditory dimension. The morphed sample recedes, amplifying the kick and creating a sense of spatial depth. This transformation within the sonic spectrum, punctuated by sudden changes and gradual fade-outs, mirrors the dynamic and ever-evolving nature of Istanbul's urban rhythm. Adding a new atmospheric synth, reminiscent of city white noise, enriches the track, enhancing its immersive quality. The shaker sound, evocative of typewriter clicks and pencil tapping, transforms mundane urban noises into captivating rhythmic elements, illustrating how everyday sounds can be recontextualized within a musical framework. The temporary removal of the kick drum creates suspense, emphasizing tension rather than providing release. The kick returns with varying consistency and off-beat patterns as the atmospheric sound intensifies, maintaining the listener's engagement. Throughout the track, the continuous pitch of the atmospheric sound persists, even as other elements diminish. The sizzling aspects of the atmospheric sound fade, yet the underlying tension remains, carried by the kick until it gradually fades out. *Katran's* manipulation of these sound elements in '*Nox*' constructs a vivid representation of urban environments and navigates their complex emotional landscapes, creating a compelling auditory experience. In the

following tables (from Table 3.7 to 3.14) you can check the track and my analysis according to time and flow.

Table 3. 7: Katran, Nox production analysis, (00:00-00:35)

Sounds in relation to Place and Emotional Landscape	A machinery tidaling soundscape in formation.				The minor tone of the ending beat in each two bars creates a tension.		
Sonic Movements	A sizzling ambient noise evolves.				4-beat harp synth enters.		
Time (each unit, 5 sec)	00:05	00:10	00:15	00:20	00:25	00:30	00:35
Structure	Intro (00:00-00:20)				Section A (00:20-01:57)		

Table 3. 8: Katran, Nox production analysis, (00:35-01:10)

Sounds in relation to Place and Emotional Landscape	Hihat turned into an accompaniment to the harp synth with its higher pitch.			The speed up of the hihats accelerated the tempo of the track. With having machinery sound qualities more similar to digital devices, the sound structure reminds a ticking clock. Tidaling sound increases the			
Sonic Movements	Syncopated 2-beat Hihat.			Hihats turned into 8-beat.			
Time (each unit, 5 sec)	00:40	00:45	00:50	00:55	01:00	01:05	01:10
Structure	Section A (00:20-01:57)						

Table 3. 9: Katran, Nox production analysis, (01:10-01:55)

Sounds in relation to Place and Emotional Landscape	While the distorted sample leading with its unbalanced feeling, hihats create a groove feeling.					Tidaling sound gets more prominent with its continuous flow, and distorted sample contrasts with its punctuated movement.		
Sonic Movements	A morphed percussive sample leads the track.					Hihats disappeared.		
Time (each unit, 5 sec)	01:15	01:20	01:25	01:30	01:35	01:40	01:45	01:55
Structure	Section A (00:20-01:57)							

Table 3. 10: Katran, Nox production analysis, (01:55-02:30)

Sounds in relation to Place and Emotional Landscape	The entrance of the kicks changed the track's ambient flow, and added a new aspect.				The kick sounds more amplified as the morphed sample got quieter, and started to sound from far away.		
Sonic Movements	Kick enters, hihats follow it.				The morphed percussive sample modulated.		
Time (each unit, 5 sec)	02:00	02:05	02:10	02:15	02:20	02:25	02:30
Structure	Section B (01:57-03:00)						

Table 3. 11: Katran, Nox production analysis, (02:30-03:00)

Sounds in relation to Place and Emotional Landscape	While some changes happen suddenly, also there are slow fade outs in transformation of the sonic spectrum. A new atmospheric synth added as a support to the kick, it sounds like city white noise.					
Sonic Movements	The percussive sample is eliminated.					
Time (each unit, 5 sec)	02:35	02:40	02:45	02:50	02:55	03:00
Structure	Section B (01:57-03:00)					

Table 3. 12: Katran, Nox production analysis, (03:00-03:35)

Sounds in relation to Place and Emotional Landscape	The shaker sound is reminding dactilo sound and pencil clicking, transforms a normally disturbing sound into an attractive one in the flow of the track.						
Sonic Movements	Shaker entered and created a groovy pattern.						
Time (each unit, 5 sec)	03:05	03:10	03:15	03:20	03:25	03:30	03:35
Structure	Section C (03:00-03:59)						

Table 3. 13: Katran, Nox production analysis, (03:35-04:10)

Sounds in relation to Place and Emotional Landscape	The elimination of kick created a suspense instead of a feeling of release.		The atmospheric sound got louder while the kick got back. The kick evolved within this part from more consistent to less consistent, with several off-beats.				
	Kick is eliminated.		Kick reentered.				
Time (each unit, 5 sec)	03:40	03:45	03:50	03:55	04:00	04:05	04:10
Structure	Section C (03:00-03:59)					Outro (03:59-04:55)	

Table 3. 14: Katran, Nox production analysis, (04:10-04:55)

Sounds in relation to Place and Emotional Landscape	The continuous pitch as a part of atmospheric sound is still present, but the sizzling part of the atmospheric sound is diminished.				The kick still carries the tension.			The tension has ended by fading down.	
Sonic Movements	Noise pad is eliminated.				Hihats disappeared.			Kick has faded.	
Time (each unit, 5 sec)	04:15	04:20	04:25	04:30	04:35	04:40	04:45	04:50	04:55
Structure	Outro (03:59-04:55)								

3.2.1.3 Techno scene: Numeric – Nylon Journey (2023)

Track-8: Numeric, Nylon Journey (2023) /

<https://open.spotify.com/track/5XCz7eCGSkbG3azUol3aIH?si=b4cb18213fc24972>

Numeric is a producer and DJ within Istanbul's industrial scene. Additionally, he maintains strong ties to the Ankara techno scene, having been an early resident of the city. Since 2016, Numeric has been actively producing music and performing as a DJ. His discography includes releases on Scourge, a prominent local label in Turkey known for its diverse selection of international acts. Numeric primarily utilizes digital tools in his music production, with Ableton as his main DAW, supplemented by a wide array of plugins. His frequent performances have occurred at notable venues such as *RX* (before its closure) and *Dorock Fitaş Sahne*. Moreover, he holds a residency at *Pixel*, a leading techno club in Ankara. Numeric has also showcased his talent at large-scale events, including *Sónar Istanbul* and various techno events featuring international artists at different venues.

Numeric, an artist deeply rooted in the hard techno genre, employs a multifaceted approach to music production with a combination of digital and hardware tools. He utilizes Ableton as his primary DAW, and *Numeric* leverages its capabilities to craft dynamic soundscapes. His production style is heavily influenced by his collaborative background, working closely with friends, and drawing from a diverse array of genre influences, with a particular emphasis on rock music from his childhood. *Numeric's* toolkit enables him to produce a multilayered sound. A defining characteristic of his music is using the kick drum as the overdrive element, which provides a robust foundation for his tracks. The hi-hats, integral to the techno vibe, are designed to enhance the rhythmic complexity of his compositions. Despite his primary affiliation with techno, Numeric incorporates elements from Turkish music in several tracks, such as the acceleration mood of the baglama instrument in one of his tracks (*Spire*). This fusion of traditional and contemporary influences produces a distinctive sound that stands out within the techno genre. The core of *Numeric's* production lies in the balance between tension and release. This dynamic interplay is central to his music's emotional and physical impact. By weaving hypnotic sonic elements into his tracks, he often creates a trance-like experience, utilizing simple yet multiplicative components to build a captivating journey. *Numeric's* artistic ambition extends to creating music that evokes an otherworldly experience. Through careful layering and the strategic use of tension and release, he crafts soundscapes that transport listeners to an

ethereal realm. This approach distinguishes his work within the hard techno genre and showcases his ability to blend diverse influences and techniques into a cohesive and compelling musical narrative.

Numeric's track "*Nylon Journey*" presents a complex soundscape embodying urban settings' industrial and emotional landscapes. The track commences with a high-speed, repetitive loop, immediately establishing a sense of urgency. This initial tension is intensified by introducing an off-beat kick layered with microsecond differences that evoke the mechanical precision of urban machinery. The hi-hat, reminiscent of a manipulated game sound, paired with a lower tone tail synth, adds a mysterious and futuristic dimension. As the track progresses, the sonic spectrum temporarily empties, providing a pseudo-release that paradoxically prepares the listener for the subsequent buildup of tension. Each newly added sonic element meticulously builds upon the track's foundation, with consistent kicks juxtaposed against a bassline that operates at a slower tempo, thus defining the pace and contributing to the overall tension. This layering of tones and synths generates an unexpected and anonymous auditory landscape, reflecting the unpredictability and anonymity often associated with urban life. The minor tone pervading the track creates an overwhelming emotional landscape while the rhythmic tension persists. A muted siren sound introduces a rupture that acts as a lead and an element of circularity, enhancing the dynamicity. The repetitive sonic movements foster a sense of circularity, enriched by slightly delayed kicks that heighten the tension. Newly introduced elements periodically transform the repetitive flow, maintaining the listener's engagement through familiarity and change. The reintroduction of the tail-acting mysterious sound in varied forms creates a cyclical release and tension pattern, mirroring the cyclical nature of urban experiences. Following each release, the sonic elements return more amplified, reinforcing the track's dynamic structure. The use of kick and bassline elements bears connotations of trance music, contributing to the hypnotic quality of the track. The ongoing snare in the background provides a stable foundation while evolving elements introduce a textural complexity. Towards the conclusion, the hi-hat progresses, decelerating, guiding the track towards a sudden closure. This abrupt ending mirrors the sudden shifts often experienced in urban settings, leaving the listener contemplating. In the following tables (from Table 3.15 to 3.22) you can check the track and my analysis according to time and flow.

Table 3. 15: Numeric, Nylon Journey production analysis, (00:00-00:35).

Sounds in relation to Place and Emotional Landscape	The track starts with a high-speed and repetitive loop.					This layering starts the tension with an off-beat introduction of the kick. Also the kick sounds like layered with micro-second	
Sonic Movements	Repetitive movement of kicks, bassline, and hihats.					A low-pass filtered noisy open hihat added.	
Time (each unit, 5 sec)	00:05	00:10	00:15	00:20	00:25	00:30	00:35
Structure	Intro (00:00-00:25)					Section A (00:25-01:42)	

Table 3. 16: Numeric, Nylon Journey production analysis, (00:35-01:10).

Sounds in relation to Place and Emotional Landscape	The hihat sound is like a manipulated game sound, followed by a lower tone tail synth that adds a mysterious aspect.			The spectrum got emptier and it creates a pseudo release.		The tension restart to build up.	
Sonic Movements	Low-pass filtered synth harp sound	Lead synth evolves.		Kicks and Bassline withdraw, synth harp emphasized.		Kick and bassline reentered.	
Time (each unit, 5 sec)	00:40	00:45	00:50	00:55	01:00	01:05	01:10
Structure	Section A (00:25-01:42)						

Table 3. 17: Numeric, Nylon Journey production analysis, (01:10-01:40).

Sounds in relation to Place and Emotional Landscape	Each new added sonic elements build on the tension of the track. Even the kicks are consistent, other elements define the pace, such as the bass that goes in a slower tempo.					
Sonic Movements	Lead synth disappeared.		Lead synth reappeared and its tone has changed.		Lead synth's tone backed to primary version.	
Time (each unit, 5 sec)	01:15	01:20	01:25	01:30	01:35	01:40
Structure	Section A (00:25-01:42)					

Table 3. 18: Numeric, Nylon Journey production analysis, (01:40-02:10).

Sounds in relation to Place and Emotional Landscape	The consecutive layering of tone changes and newly added synths create unexpectedness and anonymity in expectations.			The sound is in minor tone and creates an overwhelmed feeling while the rhythmic tension carries on.		
Sonic Movements	Lead synth's tone changed again.	Acid harp synth entered.		Legato synth entered.		
Time (each unit, 5 sec)	01:45	01:50	01:55	02:00	02:05	02:10
Structure	Section B (01:42-02:10)					

Table 3. 19: Numeric, Nylon Journey production analysis, (02:10-02:40).

Sounds in relation to Place and Emotional Landscape	Muted siren sound acts like a rupture and	The repetitive sonic movements creates a circularity feeling with variations. Kicks are heard as slightly delayed that richens the tension.				With newly introduced elements, the repetitive flow transformed.	
Sonic Movements	Withdrawal of Kicks, hats, open hats, and	Kicks, Bassline, and Low-pass filtered Harp reentered.				Hihat, snare, and an acid harp synth entered.	
Time (each unit, 5 sec)	02:15	02:20	02:25	02:30	02:35	02:40	
Structure	Section C (02:10-03:08)						

Table 3. 20: Numeric, Nylon Journey production analysis, (02:40-03:20).

Sounds in relation to Place and Emotional Landscape	The tail-acting mysterious sound reenters in a different form while creating a familiarity and a		This again creates a release feeling in the intense flow of the track.			After each release part, the elements come back in a more amplified way.		
Sonic Movements	Legato synth entered.		Low-pass filter of open hat has disappeared.			Kick, bassline, snare, and acid synth disappeared. A bended pitch entered.		
Time (each unit, 5 sec)	02:45	02:50	02:55	03:00	03:05	03:10	03:15	03:20
Structure	Section C (02:10-03:08)						Section D (03:08-04:15)	

Table 3. 21: Numeric, Nylon Journey production analysis, (03:20-04:20).

Sounds in relation to Place and Emotional Landscape	The usage of kick and bassline has connotations of trance music.		The ongoing snare in the background creates a stability, while other elements are evolving in a repetitive way in rich texture.									
Sonic Movements	Kick and bassline enter. The pitch's octave got higher and creates a tension.		Hihat and snare reentered.									
Time (each unit, 5 sec)	03:25	03:30	03:35	03:40	03:45	03:50	03:55	04:00	04:05	04:10	04:15	04:20
Structure	Section D (03:08-04:15)											Outro (04:15)

Table 3. 22: Numeric, Nylon Journey production analysis, (04:29-04:45).

Sounds in relation to Place and Emotional Landscape	The hihat moves in a slowing down progress.				The track ends with a sudden closure.	
Sonic Movements	Snare is eliminated. Low pass filter on hihat. Lead synth reentered.				On the second beat of the phrase, all	
Time (each unit, 5 sec)	04:25	04:30	04:35	04:40	04:45	
Structure	Outro (04:15-04:44)					

3.2.1.4 Queer scene: Çiçek Çocuk & Düş – Düşün (2023)

Track-9: Çiçek Çocuk & Düş, Düşün (2023) /

<https://open.spotify.com/track/2GO9R7SRmdWpEPNIQ67hOH?si=c99bc0afa6ea4f1d>

Çiçek Çocuk is a prominent producer, DJ, and performer within Istanbul's queer music scene. They commenced their career in the early 2010s, initially engaging with the scene as a DJ before transitioning into music production. *Çiçek Çocuk* employs a hybrid production approach, integrating software programs and hardware equipment, with Ableton serving as their primary DAW complemented by tools including a MIDI keyboard. Distinct from other artists in the scene, *Çiçek Çocuk* incorporates vocals and various performative techniques into their live performances, enriching the audience's experience. Their discography includes releases on locally-based labels such as XSM and Table Recordings. Since the resurgence of live performances post-pandemic, *Çiçek Çocuk* has been actively performing at notable venues like *Şahika* and *Karga*.

Çiçek Çocuk's music production process is a blend of digital and analog techniques that reflects a multifaceted approach to sound creation. Utilizing software and hardware, *Çiçek Çocuk* integrates their vocals into their work, establishing a distinctive auditory signature. Central to their DAW Ableton are various hardware instruments, including a MIDI keyboard, pads, and analog devices, which enable extensive interaction with sound. The artist's early exposure to pop music, mainly influenced by queer pop artists, has profoundly shaped their musical aesthetic. This influence is evident in their work's melodic and rhythmic elements. *Çiçek Çocuk*'s production process typically begins with creating a verse or beats, laying the foundation structure of the track. They focus primarily on a specific sound and guide the progression of the composition accordingly. This method highlights their intuitive approach to music-making, where initial sonic ideas evolve organically into complete pieces. By combining their vocal performances with intricate beat-making and melodic constructions, *Çiçek Çocuk* creates a textured soundscape that is rooted in their pop music heritage and evolving in Istanbul's queer scene. This synthesis of digital and analog methods and their unique personal influences positions *Çiçek Çocuk* as a distinctive voice within Istanbul's local electronic music scenes.

The track "*Düşün*" by *Çiçek Çocuk* and *Düş* offers an exploration of place and emotional landscapes through its sound design and evolving structure. The piece begins with a dreamy

and calming soundscape, immediately transporting the listener to an otherworldly place. This introductory section is characterized by soothing noises that set a serene emotional tone. As the track progresses, the lyrics, delivered hypnotic and filtered, engage the listener on a deeper, subconscious level, further enhancing the unworldly feeling. The introduction of the bassline marks a pivotal shift, injecting a sense of unease that contrasts with the previously serene soundscape. This juxtaposition deepens the emotional complexity of the track, mirroring the multifaceted nature of humans. The lyrics momentarily take the forefront, supported smoothly by the bassline, before introducing a broken kick beat. This element disrupts the prior progression, accelerating the track's momentum in a way that feels both expected and jarring, reflecting the unpredictable shifts in emotional states. As the track develops, the distant-sounding percussion evokes the sense of hearing sounds from afar, reminiscent of being in a vast, open space. The voice pad, resembling whispers and mumbling in public, adds to the spatial dimension of the track, creating an auditory illusion of place. The addition of 16-beat hi-hats enriches the polyrhythmic structure, and the bassline's unexpected patterns maintain an element of surprise, much like the unexpected twists in emotional experiences. The track reaches a moment of clarity as the lyrics become most audible, with reduced filtering and a panned arrangement that creates a spatial feeling. This clarity in the vocals symbolizes a moment of emotional transparency and vulnerability. The kick drum's increased tempo introduces new sonic elements, such as a whirling sound and delayed lyric fragments, which enhance the track's dynamic emotional landscape. Towards the end, the kick drum accelerates inconsistently, adding to the track's tension before the amplitude of the elements increases, making the sonic texture more contrasted. This climax is followed by the fading of the kick, which shifts the focus to a beeping synth. This synth, engaging in a dialogue with the vocals, creates a final emotional interplay, leaving the listener with a sense of resolution and reflection. The track's conclusion, with its interplay of finishing sounds and aftermath, encapsulates the emotional journey, representing both the culmination of the experience and the lingering impact of the emotions it has traversed. In the following tables (from Table 3.23 to 3.29) you can check the track and my analysis according to time and flow.

Table 3. 23: Çiçek Çocuk & Düş, Düşün production analysis, (00:00-00:30).

Sounds in relation to Place and Emotional Landscape	A dreamy start, with calming noises.			The lyrics are talking to the listener in a hypnotic way. The filtered sound creates unworldly feeling.		
Sonic Movements	Start with a chord synth pad.			Manipulated vocals entered.		
Time (each unit, 5 sec)	00:05	00:10	00:15	00:20	00:25	00:30
Structure	Intro (00:00-01:06)					

Table 3. 24: Çiçek Çocuk & Düş, Düşün production analysis, (00:30-01:05).

Sounds in relation to Place and Emotional Landscape	Bassline creates an unease in the feeling contrasting to the previously existing sound.		The lyrics take the front plan for a brief time, while bassline smoothly accompanies.		Broken beat of the kick ruptures the previous progression that accelerates in an expected		Hearing of the percussion is similar to
Sonic Movements	Bassline added, and it created a saturation in the spectrum.		Synth pad eliminated.		Kick entered.		Percussive sound introduced.
Time (each unit, 5 sec)	00:35	00:40	00:45	00:50	00:55	01:00	01:05
Structure	Intro (00:00-01:06)						

Table 3. 25: Çiçek Çocuk & Düş, Düşün production analysis, (01:05-01:50).

Sounds in relation to Place and Emotional Landscape	The voice pad is hearing like whispers and mumbling in public.			The addition of 16-beat hihats enriched the polirhythmic structure. The bassline moves in unexpected patterns.					
Sonic Movements	A secondary voice pad entered.			16-beat hihats entered while bassline draws back.					
Time (each unit, 5 sec)	01:10	01:15	01:20	01:25	01:30	01:35	01:40	01:45	01:50
Structure	Section A (01:06-01:21)								

Table 3. 26: Çiçek Çocuk & Düş, Düşün production analysis, (01:50-02:20).

Sounds in relation to Place and Emotional Landscape	The lyrics are in the most hearable form since the start, the filtering is lighter. The panned arrangement of lyrics create spatial feeling.					
Sonic Movements	Shaker entered alongside with vocals. A lower bass pad started.					
Time (each unit, 5 sec)	01:55	02:00	02:05	02:10	02:15	02:20
Structure	Bridge Section (01:51-02:21)					

Table 3. 27: Çiçek Çocuk & Düş, Düşün production analysis, (02:20-03:00).

Sounds in relation to Place and Emotional Landscape	The kick added a new acceleration and movement in the track.		The kick accelerates in tempo, new sonic elements like a whirling sound and delayed bits of lyrics compose the ambiance.				The kick accelerates one more time, but in a more inconsistent repetitiveness.	
Sonic Movements	Kick reentered. New layer of manipulated voice padded added.		Kick structure has changed. (4 on the floor)				Kick structure rechanged. Snare introduced.	
Time (each unit, 5 sec)	02:25	02:30	02:35	02:40	02:45	02:50	02:55	03:00
Structure	Section B (02:21-03:52)							

Table 3. 28: Çiçek Çocuk & Düş, Düşün production analysis, (03:00-03:25).

Sounds in relation to Place and Emotional Landscape	The amplitude of the elements enhanced. The sonic texture got more contrasted.				
Sonic Movements	Kick structure changed again. A new open hat that supports the groove entered. Lead synth melody starts.				
Time (each unit, 5 sec)	03:05	03:10	03:15	03:20	03:25
Structure	Section B (02:21-03:52)				

Table 3. 29: Çiçek Çocuk & Düş, Düşün production analysis, (03:25-03:55).

Sounds in relation to Place and Emotional Landscape	Fading down of the kick push the emphasize on the bipping synth.		The bipping sound and vocals interplays in a dialogue.		This creates a feeling of finishing and aftermath.		
Sonic Movements	Kick, snare and hihats quitted.		Besides vocals and bassline, everything eliminated.		Bassline fade out.		
Time (each unit, 5 sec)	03:30	03:35	03:40	03:45	03:50	03:55	
Structure	Section B (02:21-03:52)						

Through production analysis of tracks from Istanbul's local electronic music scenes, I tried to examine different musicians and their ways of implementing several methods in music to reflect the locality in which they live in terms of the proposed framework of tools, including field recordings, culturally specific sonic elements, references to popular culture, and advanced production techniques. I focused on a musician from each scene to conduct the production

analysis to represent different ends of the scenes. While examples of *Granul* and *Katran* emphasize the sonic atmosphere and reflection through unexpected combinations of sound design and sonic layers, *Çiçek Çocuk* also pushes the representation of place in lyrical dimension and effects on vocals. Besides these examples of analysis, I suggest that any track can be listened to in terms of this theoretical framework, and the locality can become more hearable in many senses, which can help to develop our understanding regarding the relation between creativity and music production in a social context. In the next part, I will concentrate on how to theorize creativity in relation to performance.

3.3 Theorizing Creativity: Performance

Theorizing creativity in each locality differs according to the city's assets and conditions. The cities are holding a variety of assets and networks of culture in their presence, and musicians can benefit or resist through these conditions. The creativity in performance happens where the musician and the audience meet, mostly considered in a physical sense, shapes the ongoing socio-musical practices of the city. With the pandemic outbreak, the usual ways of performance and gatherings around it have stopped, and this has created new formations in the field of performance. In case of Istanbul, there has been an experience of decline in venues due to permanent closures over the last four years liaised to the pandemic period and its aftermath. Notably, small-scale and independent venues have been closed permanently or influenced in drastic ways. Whereas, big-scale venues and event spaces recovered the pandemic and aftermath relatively quicker. Besides the pandemic, the Turkish economy that has been in decline over the last decade had accelerated in a worse way since the pandemic. The social restrictions created by the pandemic have been enforced by the economic conditions, and all cultural activities turned into luxurious ones during the process for all participants. As cultural activities and socio-musical ones are necessities rather than luxuries, these conditions created new ways in performance and events. Nowadays, local electronic music scenes in Istanbul are compressed in several venues. This reality creates different performance practices amongst the participants in live settings that can be theorized as creative adaptations, such as using non-licensed places as performance places, using events/venues between the scenes, and transformations in performance type for the case of Istanbul. In this section, I carry on creative adaptations and their examples from Istanbul's local electronic music scenes, bass,

experimental, queer, and techno. While providing an outline of the transformation in performance since the pandemic, unveiling re-opening process of the venues, explaining how interviewed musicians witnessed this change and use the creative adaptations in their daily life of performance.

When the pandemic started, all physical forms around music have been suspended for an unknown time. Nobody had saw it coming, and basically, we were unprepared for this kind of lacking of social forms. Electronic music ecosystems all around the world had their unique weekly rhythms of events that they gather around, and suddenly this rhythm has ruptured. The small-scale venues that were hosting scenes have closed their doors with a hope of coming back in a couple weeks, that turned into years during the process. Atay (2022) explains the closure of venues and its influence on music scenes in her master's thesis with a focus on the venues in Kadıköy while providing an expository source for pandemic conditions in Istanbul and Türkiye. With the closure of social life, the performance and social settings in music have evolved into other dimensions, and the virtual world became prominent in experiencing music. I previously mentioned this process for Istanbul's local electronic music scenes as "forced digitalization". The first steps in virtual music experience that I observed was the increase of watching pre-recorded music sets online, that has been followed by online Zoom parties, live-streamed events, and VR Events. Öztürk (2021) analyzes several VR events with Istanbul-based music people and international ones, and proposes that virtualized forms of music provide a different way of experiencing music in new safe spaces that can minimize the discrimination in EDM culture in multiple ways. The digitized forms of music performance came with their own advantages and problematics, however, in its unique ways, it has marked the performance territory with new practices. For the scope of Istanbul, the musicians and participants of local electronic music scenes had made their efforts to stay connected during the new conditions. Zoom parties, such as *Clubcoweed*, have popped up during this time. Even with the problems like low sound quality and intermixing of sounds during the performance, a loyal audience have kept gathering for these parties during the pandemic period. The virtual performance types for this time can be classified under two types, live-streamed ones and pre-recorded ones. Some of the interviewed musicians highlight, for the first time they have been restricted to their own conditions in technological sense; as going to venues to perform has the only time for some of the musicians to hear themselves in amplified settings. As an example of live-streamed

performances from the pandemic time, *Clubcoweed* had been a notable Zoom party series that links participants from bass and queer scenes, and had been one of the first virtual experiences for the local scenes of Istanbul. Pre-recorded performance series, *Badmash Collective's Badcast* is a critical example to show increasing collaborations between musicians and visual artists.

Besides the virtual ways to keep being connected with music performance in a social sense, unpermitted physical performances and events have been happened in Istanbul during the pandemic. Some of the small groups of people have held their small parties (30 to 100 people) in possible ways that they can, such as parties at studios, parks, workshops, industrial zone, or in any place that participants can meet. Some Istanbul venues have been the pioneers of re-opening after the Covid-19 outbreak. *Noh Radio* that is located in a unique building, a radio station on street level, that people can just stand on the street and listen to the live-streaming of the radio, has been one of the first comebacks as performance in physical sense with a venue-like feeling for all participants during the pandemic. The music venues in Istanbul have kept closed more than a year, until the summer of 2021, and some of them had permanently closed. In 2021, some of the social gathering spaces started to open, the venues that have kitchen license could open their doors due to this license, as restaurants were also opening at the same time. *Şahika* also has been a critical re-opening, with their kitchen license on lower floors, the terrace had opened with a new booker team consist of musicians that curates the program while crossing different scenes with each other. The pioneer venues from Kadıköy, *Arkaoda*, *Echoes*, and *Karga* reopened followingly during the re-opening process of the venues. In the meantime, Istanbul's music ecosystem has lost many venues due to harsh social and economic conditions. The performance in its physical sense has been restricted during the pandemic in some ways, consequently, it opened new intersections in the ecosystem and more participants from the different scenes started to connect. All musicians that I interviewed expressed the pandemic period with different experiences, however, all of them mentioned that they focused on music production in new various ways and with new collaborators. Öztürk refers to the virtual experiences and new crossings during the pandemic period as "...diverse communities exposing to each other and sharing the same space, which has not been the case..." (2021, p. 63). In addition to these virtual acquaintance, re-opening of *Şahika* has been critical in my observations, as many new formations after the pandemic are relying on *Şahika* as a hub for participants of several scenes. Based on the observations in the field, I suggest to name newly-

formed performance practices as creative adaptations of scenes: using non-licensed places, using events/venues between the scenes, and transformations in performance type.

The use of non-licensed places for performances and events can be seen as a form of rave culture that is non-conformant with the codes. It is a creative adaptation that transforms new places into performance places, thus increasing the existential spaces for the scenes. This was a rare practice in the pre-pandemic period for Istanbul when there were more options to gather around music events. It can be a signal of the remaining demand for these musical practices even with the drop in the number of venues. Those events in non-licensed places are mostly known as secret location parties, which the participants can attend with tickets or by contacting the right social media accounts to get into the event. The participants are informed about the place of the event only hours prior. These activities had grown over the pandemic when venues were closed for more than a year, followed by a music curfew by midnight. During the pandemic period, many events have been held in non-licensed spaces with an interesting selection of places, from plazas in Şişli district to workshops in Atatürk Oto Sanayi region in Maslak (an industrial zone that was previously in the pericenters in the city, which became a central point with the growth of the city) to in-city commercial complexes, from villas in the outskirts of the city (such as Kilyos, Riva, Şile, Kurtköy) to parties in forest parts of few remaining forests of Istanbul. The techno scene has been prominent in organizing secret location parties, followed by bass and experimental scenes. The researcher chose not to document these events with their event posters and other details to keep these practices and participants safe. There are also semi-licensed examples, including renting different event spaces, such as the queer scene's secret location parties by renting private event spaces in Sarıyer that are normally used for weddings or business events, techno scene's gatherings in workshops in industrial zone of Maslak via friends who have rented spaces legally for different purposes, or bass scene's studio parties from Kadıköy for organizing secret location music events, most of them have happened only-invite basis or with references of others. The interviewed musicians stated that these kinds of events helped them to find out new places to perform and meet with their audiences during the pandemic. With their origins from social isolation times, the habit of using various spaces for events and performances turned into more frequent activities in Istanbul's local electronic music scenes in the 2020s.

With the decrease in venues, Istanbul's local electronic music scenes started to get closer to each other, and the venues, events, and lineups started to be shared between scenes, which increased the intersectionality. Furthermore, as artists and organizers work to make the most use of the spaces at their disposal, the interaction between the scenes has increased—this creative adaptation to use existing places more efficiently by all participants. Events became transcended the lines between scenes, combining participants from techno, queer, bass, and experimental scenes to create hybrid performances. By combining disparate sounds and experiences, this between-scenes collaboration enriches the local music scenes. It produces a distinctive fusion that may not have developed in a more divided venue landscape. Appendix B demonstrates the weekly/monthly programs of *Şahika*, *Arkaoda*, *Echoes*, and *Karga*; these intersecting lineups and events can be seen in detail via posters. The crossing of scenes created new types of events that one can attend and listen to a wide array of music, alongside enforcing several performance types like A/V shows and drag queen performances with the collaboration of participants from different scenes. Musicians from the field pointed out several upcoming projects such as events and releases with new collaborators in the interviews, with a highlight on collaboration with visual artists for performances. *Şahika* has been highlighted by all musicians who participated in research by underlining its position for Istanbul's local electronic music scenes after the pandemic. *Şahika* with an eclectic selection have been intersecting the four scenes that are previously-mentioned.

Another creative adaptation formed in the performance field for Istanbul's local electronic music scenes is the transformations in performance types. As stated in Chapter Two, due to interdisciplinary collaborations, the number of audiovisual performances has increased in the scenes over the last few years. The music performances that are also visible, such as audiovisual performances, beyond just audible aspects like regular DJ and live sets, became more widespread in the local electronic music scenes and the overall Istanbul electronic music ecosystem. Audiovisual electronic music performances are also showcased by big-scale venues, including events at *Zorlu PSM*, *Atatürk Kültür Merkezi*, and *Gazhane*, as well as events organized by several cultural institutions. Moreover, switching to an audiovisual performance type can also be considered a creative adaptation to conform to different venues and events beyond the local electronic music scenes. Several interviewed musicians mentioned that with the addition of visual arts, their music and performances started to be booked by a wider scale

of venues for different events. In addition to the visual dimension on performances, exhibitions of digital arts with collaborators from Istanbul's local electronic music scenes also enhanced over the last couple years. Alongside new crossings within the city, new art forms like NFTs also have been creating new synergies in Istanbul's artistic ecosystem. The performances that are more experimental in style and less focused on dance have proliferated over the pandemic period, and it has influenced the musicians from the scenes to discover new performance types, sometimes with contrasting genres according to their pre-pandemic performance practices. Such as *Varteres Durise*'s church concert with an ambient music performance contrast with his regular techno sets, *Katran*'s live coding performances for a theatre play as a part of the ensemble as the sound engineer, and *Granul*'s live A/V performances that are highlighting the integration of listening and watching a performance instead of sole purpose of channeling the audience to listen and dance.

A surge of innovative adaptations has been sparked in Istanbul's local electronic music scenes by the difficulties presented by the diminishing number of venues in Istanbul and conditions created with the pandemic restrictions. These modifications within the scenes—from the usage of unusual locations to the blending of scenes and the alteration of performance forms—highlight how resilient these scenes are and how participants resist in the current conditions. According to the city's assets and cultural life, the area of performance is being shaped with the motivations of the participants, notably the musicians. The decentralization of performance from venues as the regular hubs and the decrease in venues setted the decisive conditions for Istanbul's electronic music ecosystem. At this point, the musicians had made their efforts to be present within the conditions and formed creative adaptations. By theorizing these adaptive reflexes, one can examine how creativity in performance molds depending on the conditions of the city.

4. CONCLUSIONS AND FURTHER DISCUSSION

The electronic music cultures all around the world are locally-specific and creates social formations in urban settings, that can be named as living musical heritages with their gathering patterns and their impact on social life. For this study, I concentrate on Istanbul's electronic music ecosystem with a focus on local electronic music scenes of bass, experimental, queer, and techno. As a participant of this ecosystem over the last decade, since early 2010s, I have witnessed many sudden changes in this musical ecosystem due to social, economic, and political events. This has showed me that all social phenomenon is interconnected in unexpected ways. Going to electronic music events are more than merely entertainment, rather than it composes a critical part for the participants in their daily lives. With the ongoing pattern of gathering around music and other forms sociability, I suggest that these cultures are a part of living urban heritages. The urban cultures are open to change and transform any time, and they are not precisely documented as they are seen as transient formations. With newly-generated forms, the electronic music cultures have been in urban life in a multiplying way since the 1990s for many locations around the world. It is also valid for the case of Istanbul. However, due to Istanbul's and Turkey's unmatched conditions, cultural formations are in a vulnerable position with the highly dynamic social field. Over the last decade, I have never stopped learning new details about Istanbul's nightlife and electronic music cultures since the late 1980s with my interactions in the field. Other than one-to-one interactions, it has been challenging to learn more about these cultures, as there are not many sources besides several news (newspaper archives), interviews (in traditional or digital media sources), YouTube videos (such as Şokopop's 2019) and movies (such as Fatih Akın's *Crossing the Bridge: The Sound of Istanbul*). With this motivation, I decided on moving on a path of researching these cultures with the academic tools that I have since I have been an undergraduate student. For my master's research, I concentrate on local electronic music scenes that I am more connected on a level of participance, and I find more intriguing to research due to the nature of music that the relevant musicians produce, with a wide selection of electronic music genres,

less-sterilized ways of being in the cityscape while being more accessible in social and economic terms.

As a participant in the field since 2014 and as a researcher since 2016, I worked on building the research around etic and emic perspectives. Istanbul's nightlife is a compound phenomenon comprising many cultures and a wide net of participants in its ecosystem. It is an understudied musical and cultural research area in the literature. The electronic music ecosystem of Istanbul and the scenes involved are less stressed topics so far. In addition, research on electronic music has been striking over the last decade. As a graduate student, I have conducted several exploratory researches about different aspects of Istanbul's local electronic music scenes. I have attended many events as an audience, employed participant observation at several events, did performance analysis of specific artists, conducted multiple sets of semi-directed interviews with local producers, tracked the new releases from the scenes over this period, have been in touch with other audiences to keep up with events that I could not attend, and followed events all over the city with a focus on four prominent venues after the pandemic period (*Şahika*, *Arkaoda*, *Echoes*, *Karga*). To set an ethnomusicological framework for my interest in local electronic music scenes, I decided to delve into the creativity concept within these scenes to broaden the understanding of these rich and niche musical worlds from Istanbul. As theoretical frameworks are a disciplinary concern for Ethnomusicology, I attempted to create one to explain the creativity practices of Istanbul's local electronic music scenes that can also be implemented in future possible scenes.

The sources on Istanbul's nightlife, where the scenes reside, are limited; I composed my thesis structure split into two dimensions: the sociocultural and the musical. In the former, I chronologically outline Istanbul's musical nightlife, using the knowledge I gathered from my unpublished undergraduate research conducted with twenty-four music business professionals between 2019 and 2020. Following the historical background, inspections of the policies and regulations organize the daily flow of nightlife and its scenes; thus, those are critical aspects to mention. I conclude the sociocultural dimension by shifting the focus on Istanbul's local electronic music scenes, its key participants, venues, and details on intersecting scenes, including bass, experimental, queer, and techno. In the latter, I explain my theoretical framework on creativity by splitting it into previously-mentioned practices around music

technologies, production, and performance. I conducted a new semi-directed interview set with nine producers from four intersecting scenes. In the music technologies part, after laying down the framework, I examine the producer's set of tools and devices in the spectrum of music technologies while presenting visual examples of their home studios/individual workspaces and their performance setups. To analyze creativity concerning place in music productions, I did a production analysis of recent tracks of the interviewed producers. To lay out a theorizing on performance, I give event or performance examples from the scenes over the last couple of years while providing an appendix (Appendix B) on weekly/monthly programs of four selected venues, including *Şahika*, *Arkaoda*, *Echoes*, and *Karga*.

The main research question for this master thesis was, "How can we theorize creativity in the context of an electronic music scene?". I focus on Istanbul's local electronic music scenes as the subject of this research, including the bass, experimental, queer, and techno scenes. I concentrated on the concept of creativity regarding social interaction and urban dynamics. To compose a theoretical framework on creativity concerning social settings that are specific to localities, I employed the categorization of musical practices for the producers from the scenes as music technologies, music production, and performance. Music technologies are setting the infrastructure for music production and performance; thus, they are essential compounds of the concept of creativity in the electronic music sense. Economic factors, notably affordability, define access to music technologies. The limitation of access composes creative and communal efforts in the context of musical scenes. In the case of Istanbul and other localities, the music technologies that are not easily accessible, theorizing on the music technologies and affordability can be examined with its association to collaboration/networking, the crack culture, and the open access culture. For the scope of Istanbul's local electronic music scenes, one can observe that obstacles on accessibility formed creative practices accordingly, such as producers who are highly in touch to improve their sources and knowledge, by being keen to be in contact with others. In addition to social aspect, it also pushes the ways of using more tools via crack culture (or pirate sources) and open access culture, as both ends provide democratized ways of participating in music production. The infrastructural conditions for music production form unique approaches in specific localities, while it is creating commonalities within this locality.

To theorize creativity in music production in alliance with a specific locality, I proposed to examine the music by questioning and stressing the representation of place and expression of emotional landscapes. Musicians model their creativity in relation to the place, and it reflects the musical output in several sonic aspects. To delve into the representation of place, I accordingly pinpoint several categories that are present in music as the sonic elements, including the use of field recordings, culturally specific sonic elements, and references to popular culture. With production analysis of selected tracks of local producers, I demonstrate how these sonic elements can be traceable in music, and how they are composing the indicative sounds in relation to the cultural assets of the lived place. Electronic music provides a distinctive medium through which artists can articulate complex emotional landscapes with their unique ways of embedding everyday life and emotions. The emotional landscapes a track consists of are produced and perceived differently by the musician and the audience. To scrutinize it in the Istanbul context, I convey the theorizing of the creation of emotional landscapes through advanced production techniques, such as the use of distortion and compelling polyrhythmic structures. I explain how to point out the emotional aspect concerning the place with production analysis part and excerpts from the interviews with the local producers.

The performance is the dimension where the music meets with audiences in live settings. Therefore, the practices differ highly according to the conditions of the city and the venue's existential spaces. The decreasing number of venues for Istanbul's local electronic music scenes catalyzes adaptation reflexes in performance practices. In actuality, local electronic music scenes in Istanbul are compressed in several venues. This reality creates different practices amongst the participants in live settings that can be theorized as creative adaptations, such as using non-licensed places as performance places, using events/venues between the scenes, and transformations in performance type. For the case of Istanbul, one can see that the limitative nature due to city's assets created new ways in performance while infusing once-distant participants in common pots.

Living urban cultures are vivid concepts, therefore I suggest that they need to be studied and documented with a greater interest, especially in Turkey's highly fluid and quickly changeable social climate. In the context of Istanbul, living urban cultures such as electronic music cultures are also vulnerable due to the harsh economic climate.

This research can be a primary one in different aspects for research on electronic music cultures in Istanbul and Turkey. Istanbul's electronic music ecosystem is broad and has thousands of participants. This research has focused on a smaller spectrum of this ecosystem, and many other dynamics are yet to be discovered. Besides local electronic music scenes, Istanbul has electronic music cultures that are also a part of more-industrialized structures such as big-scale events and festivals that can be examined in many perspectives by scholars from different disciplines. Istanbul's electronic music ecosystem has also diasporas around the world, several producers have left Istanbul over the last decade, and keep being present musically in several locations worldwide, primarily in Europe. Further research can also be focused on migrating electronic music producers of Istanbul. Electronic music cultures are critical research areas as they are prominent urban practices worldwide and provide a vast interplay of sound with its flexible musical forms. In addition to contributing to the field, this research and theoretical framework can be an inspirational source for future researchers focusing on electronic music concerning a specific locality or scene.



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APPENDICES

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APPENDIX D: Tracks from Local Producers

Track-1: Katran, *We Never Call It Loosing* | *Hukuk Oyunu* (2023)

Track-2: Itamul, *E Dur E* (2024)

Track-3: Commodo, Gantz, Kahn, *Kibosh* (2015)

Track-4: Commodo, Gantz, Kahn, *AMK* (2015)

Track-5: Güliden Karaböcek, *Ben Olmalıydım* (1985)

Track-6: Granul, *Improper* (2023)

Track-7: Katran, *Nox* (2023)

Track-8: Numeric, *Nylon Journey* (2023)

Track-9: Çiçek Çocuk & Düş, *Düşün* (2023)

APPENDIX E: Archival Attempt



Appendix A: Fieldwork Participants for Undergraduate Research

Participants	Venues	Venue Type	Performance Type	Location	Organisation	Status/2020	Status/2024
1	#1	Bar/Dance Hall	Live music, DJ performances	Central local area	Independent	Open	Closed
	#2	Bar/Dance Hall	Live music, DJ performances	Bevoğlu	Independent	Open	Open
2	#3	Bar/Dance Hall (branch)	Live music, DJ performances	Central local area	Independent	Open	Open
3	#4	Club	Live-DJ performances	Bevoğlu	Independent	Open	Closed
4	#5	Club	Live-DJ performances	Bevoğlu	Independent	Closed	Closed
5	#6	Live Music Venue	Live music	Bevoğlu	Independent	Open	Open
6	#7	Bar/Dance Hall	DJ performances	Central local area	Independent	Open	Open
	#8	Live Music Venue	Live music, DJ performances	Central local area	Linked to a large company	Open	Open
7	#9	Live Music Venue	Live music, DJ performances	Peripheral local area	Linked to a large company	Open	Open
	#10	Live Music Venue	Live music	Bevoğlu	Linked to a large company	Closed	Closed
	#11	Multifunctional Venue	Live music, DJ performances, small theaters	Bevoğlu	Independent	Open	Closed
8	#12	Bar/Dance Hall	DJ performances	Bevoğlu	Independent	Closed	Closed
	#13	Bar	Live music, DJ performances	Bevoğlu	Independent	Open	Closed
9	#14	Bar (branch)	Live music, DJ performances	Central local area	Independent	Open	Open
10	#15	Multifunctional Venue	Live music, DJ performances, Live non-music shows	Peripheral local area	Linked to a large company	Open	Open
11	#16	Club	Live-DJ performances	Bevoğlu	Independent	Open	Open
	#17	Club	Live-DJ performances	Bevoğlu	Independent	Closed	Closed
12	#18	Club	Live-DJ performances	Satellite local area	Independent	Closed	Closed
13	#19	Multifunctional Venue	Live music, DJ performances, Live non-music shows	Central local area	Linked to a large company	Open	Open
14	#20	Club	Live-DJ performances	Bevoğlu	Independent	Open	Open
	#21	Club	DJ performances	Central local area	Independent	Closed	Closed
	#22	Bar/Dance Hall	DJ performances	Central local area	Independent	Open	Open
15	#23	Bar/Dance Hall	DJ performances	Central local area	Independent	Open	Open
16	#24	Club	Live music, DJ performance	Bevoğlu	Independent	Closed	Closed
	#25	Club	Live-DJ performances	Bevoğlu	Independent	Open	Open
	#26	Club	Live-DJ performances	Bevoğlu	Independent	Closed	Closed
	#27	Club	Live-DJ performances	Satellite local area	Independent	Closed	Closed
17	#28	Multifunctional Venue	Live music, DJ performances, Live non-music shows	Bevoğlu	Linked to a large company	Open	Open
18	#29	Club	DJ performances	Central local area	Independent	Open	Open
	#30	Club	DJ performances	Central local area	Independent	Open	Closed
	#31	Club	DJ performances	Peripheral local area	Independent	Open	Open
19	#32	Club	Live-DJ performances	Bevoğlu	Independent	Open	Open
20	#33	Live Music Venue	Live music, DJ performance	Bevoğlu	Independent	Open	Open
21	#34	Club	Live-DJ performances	Bevoğlu	Independent	Closed	Closed
22	#35	Live Music Venue	Live music	Central local area	Independent	Open	Open
23	#36	Live Music Venue	Live music, DJ performances, Live non-music shows	Central local area	Linked to a large company	Open	Open

Figure A. 1: Interviewed Music Business Professionals from Istanbul



Appendix B: Weekly/Monthly Programs of the Venues from 2022 to 2024
(Şahika, Arkaoda, Echoes, Karga)

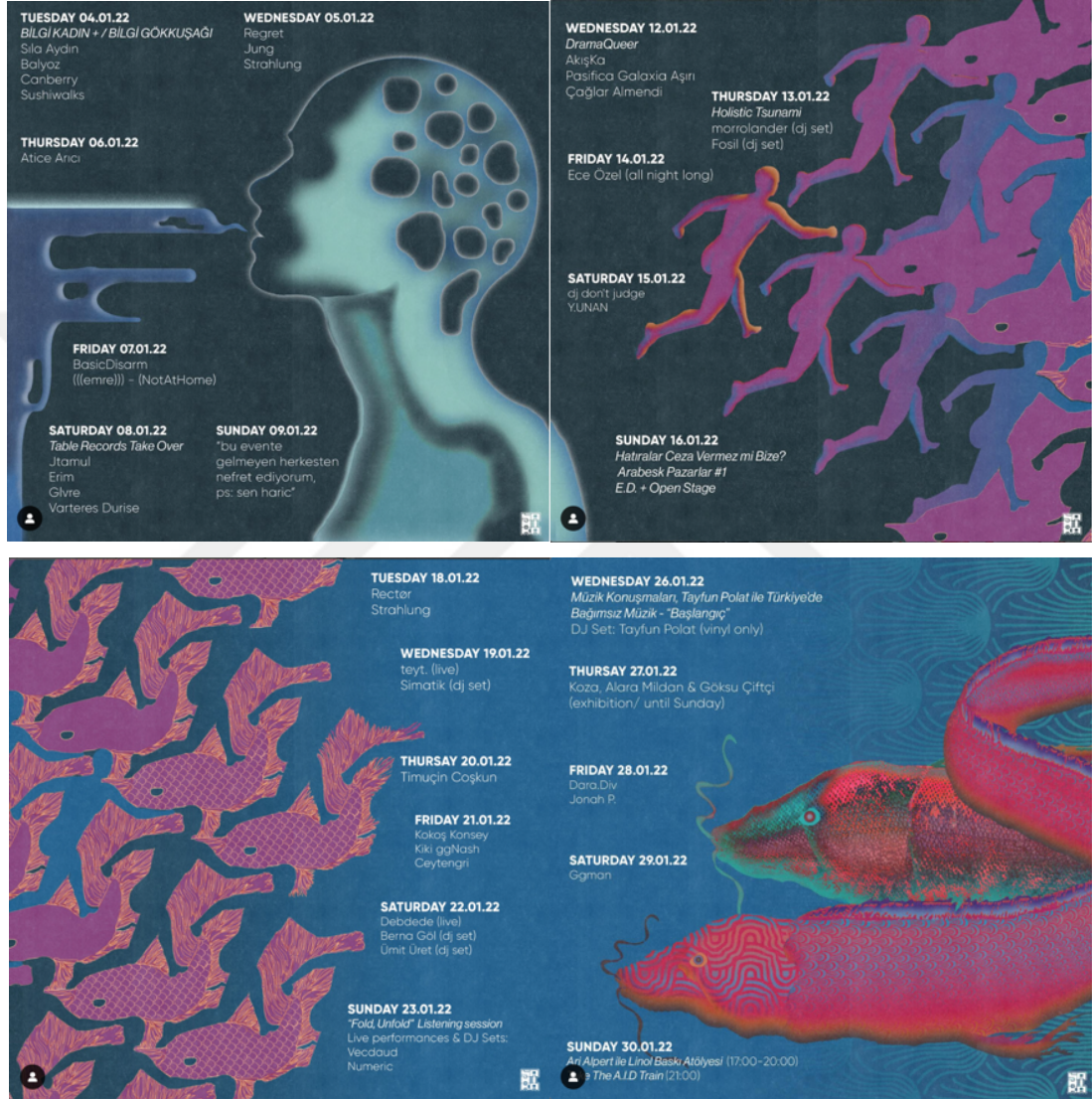


Figure B. 1: Şahika, January 2022
Poster Designer: @houschyar.m

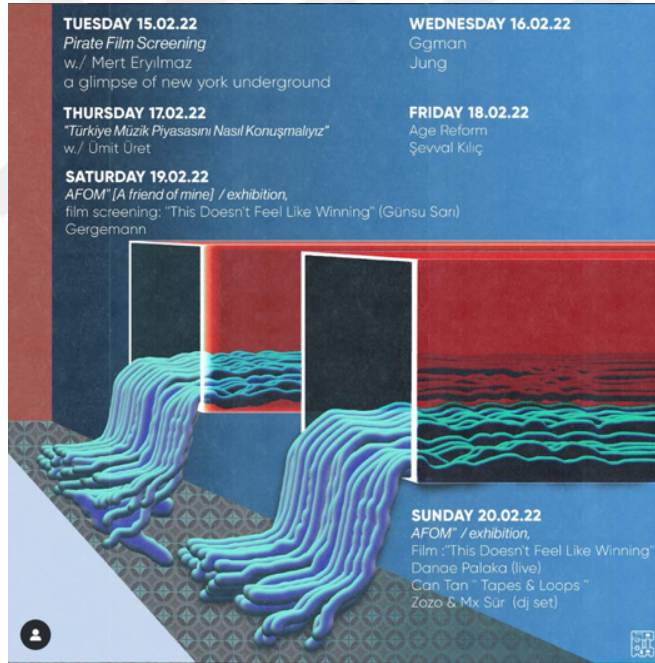


Figure B. 2: Şahika, February 2022

Poster Designer: @houschiar.m

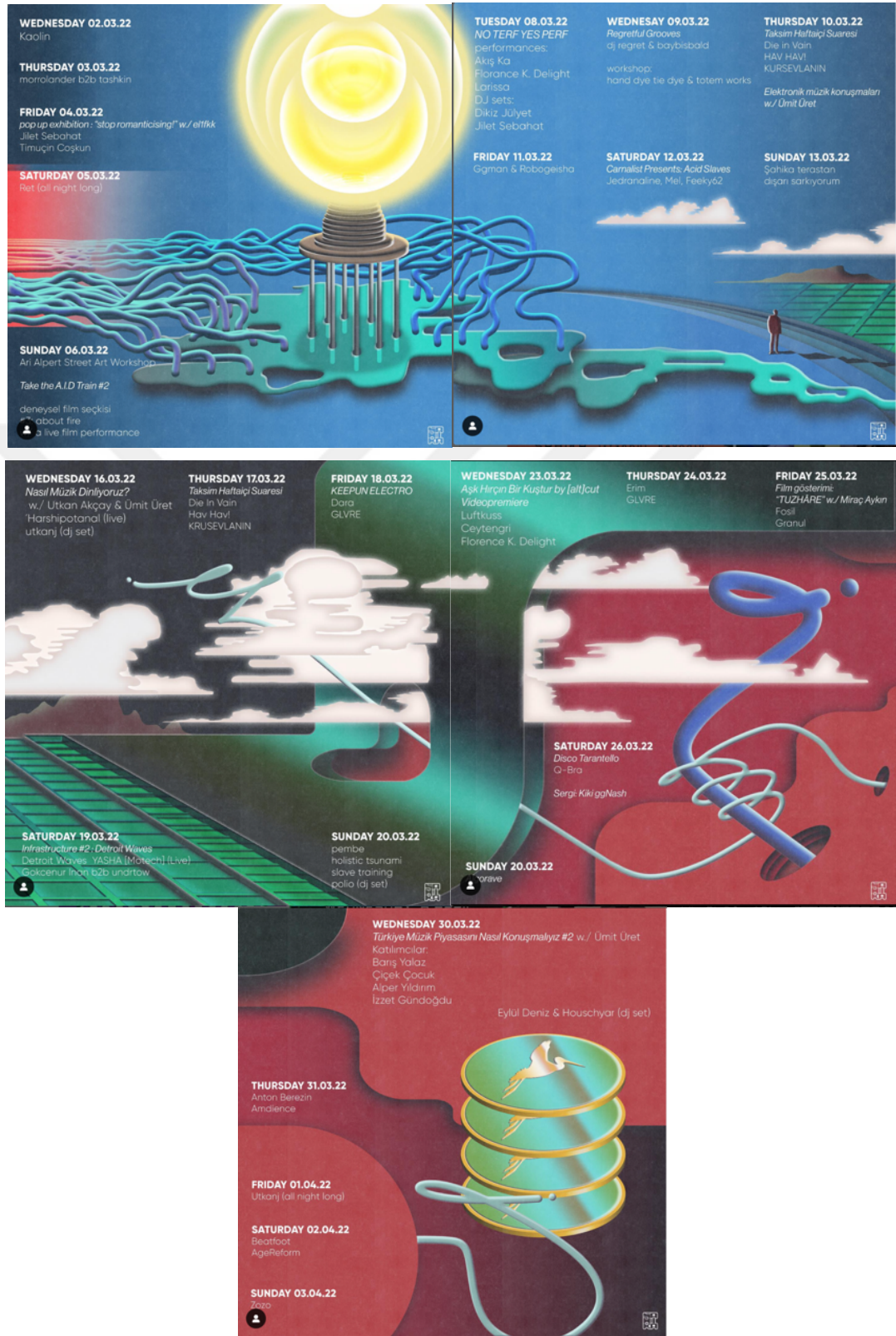


Figure B. 3: Şahika, March 2022
Poster Designer: @houschyar.m

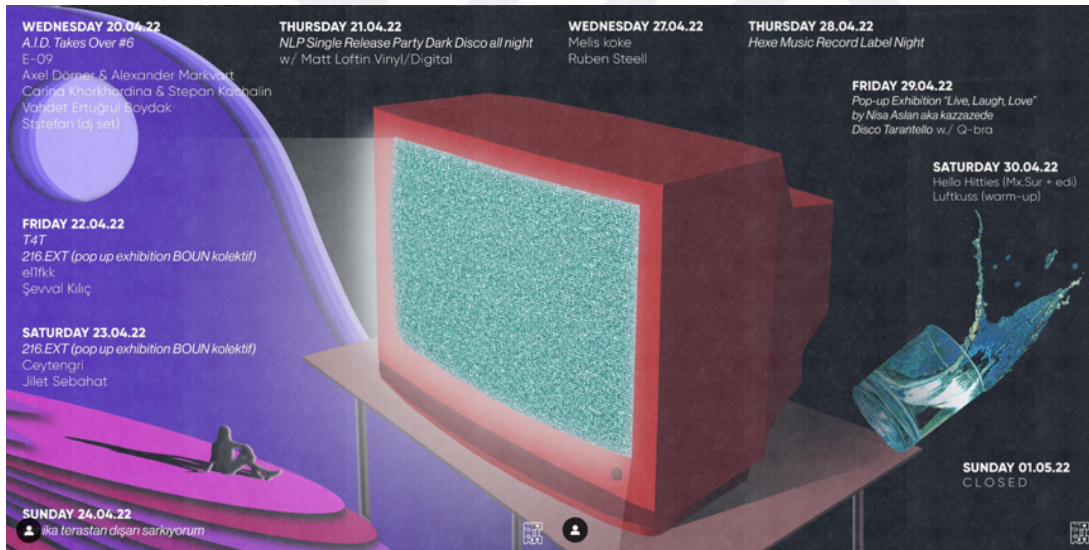
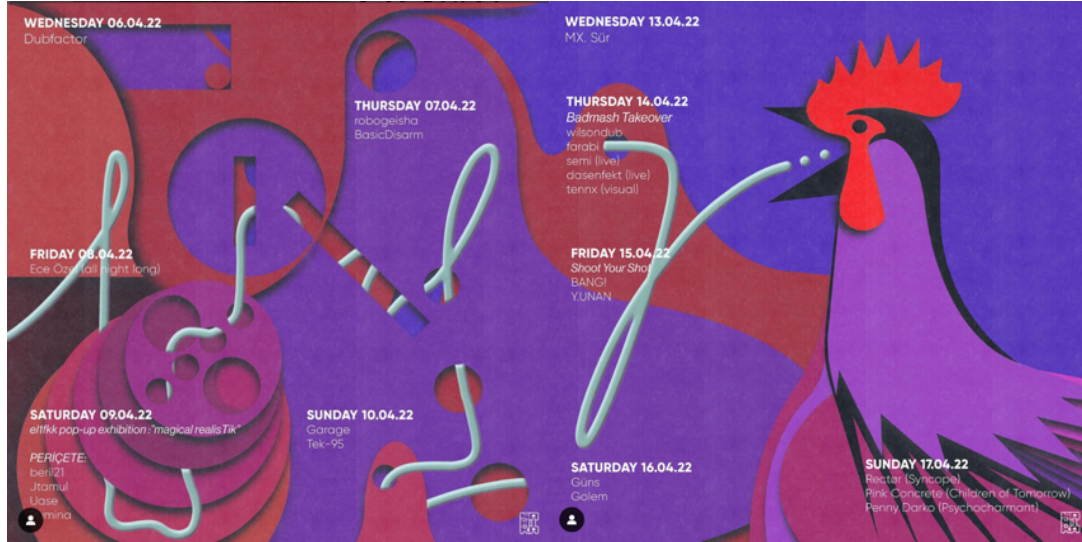


Figure B. 4: Şahika, April 2022
Poster Designer: @houschyar.m

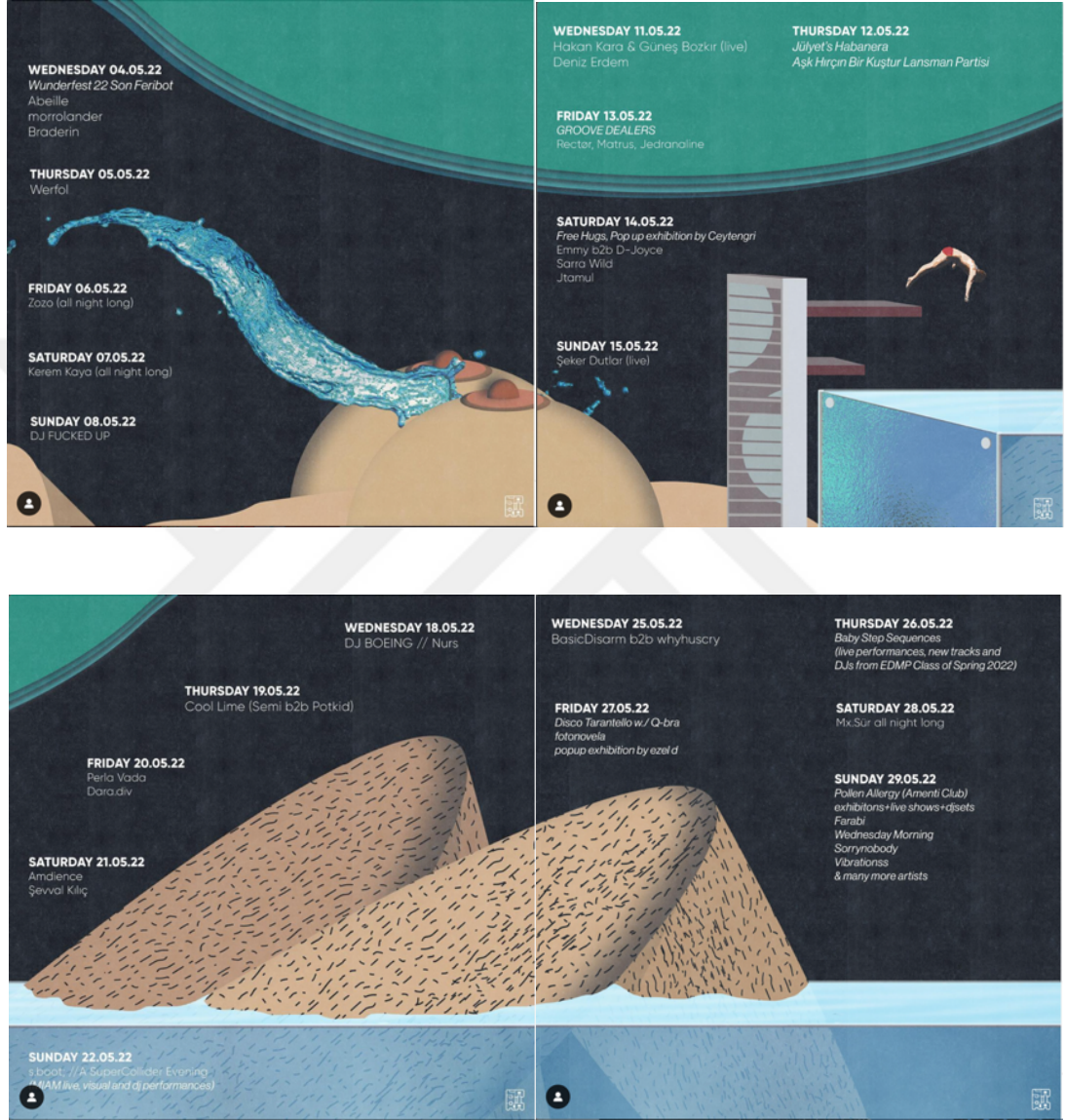


Figure B. 5: Şahika, May 2022
Poster Designer: @houschiar.m

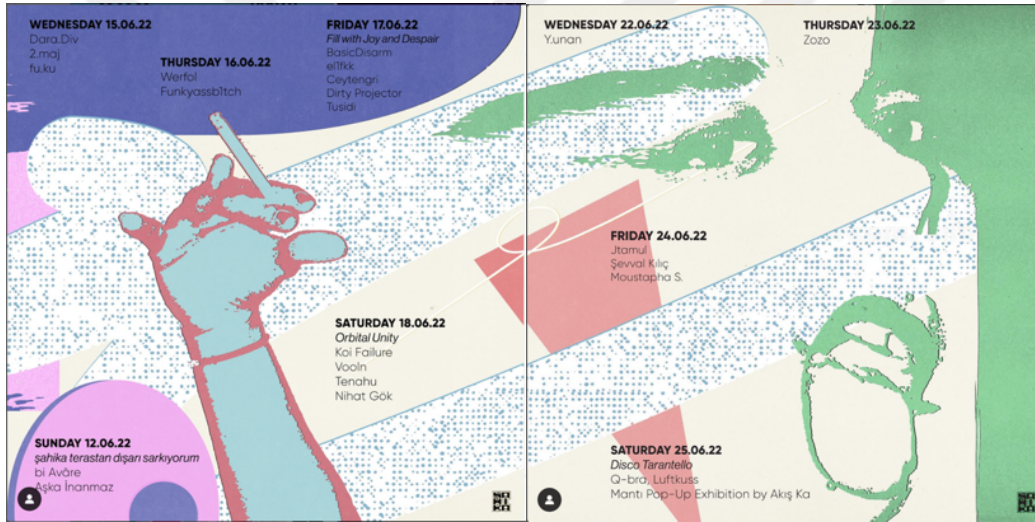
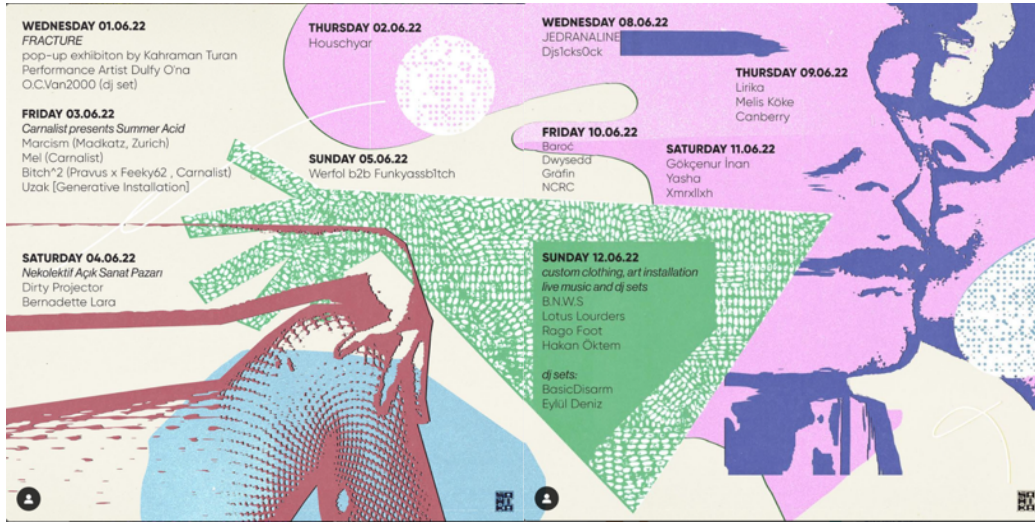


Figure B. 6: Şahika, June 2022
Poster Designer: @houschyar.m



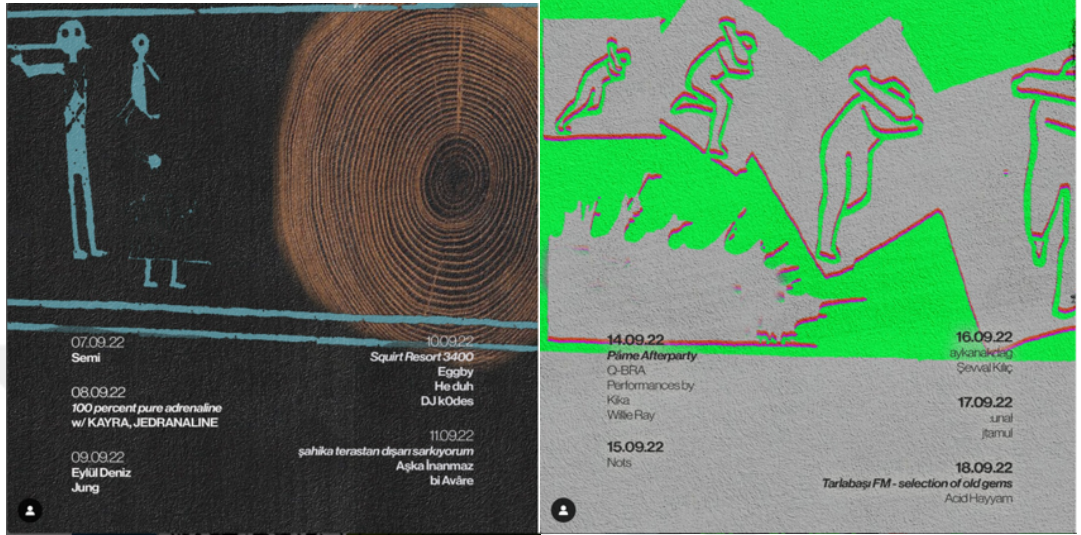
Figure B. 7: Şahika, July 2022
Poster Designer: @houschyar.m



Figure B. 8: Şahika, August 2022

Poster Designer (first three posters): @houschyar.m

Poster Designer (last poster): @eyluldenniz



Poster Designer: @eyluldenniz



Poster Designer: @eyluldenniz @thalastfound

Figure B. 9: Şahika, September 2022



Poster Designer: not-accredited



Poster Designer: @eyluldenniz



Figure B. 10: Şahika, October 2022

Poster Designer: @eyluldenniz



Poster Designer: @eyluldenniz

Poster Designer: @thalastfound @eyluldenniz



Poster Designer: not-accredited

Poster Designer: not-accredited

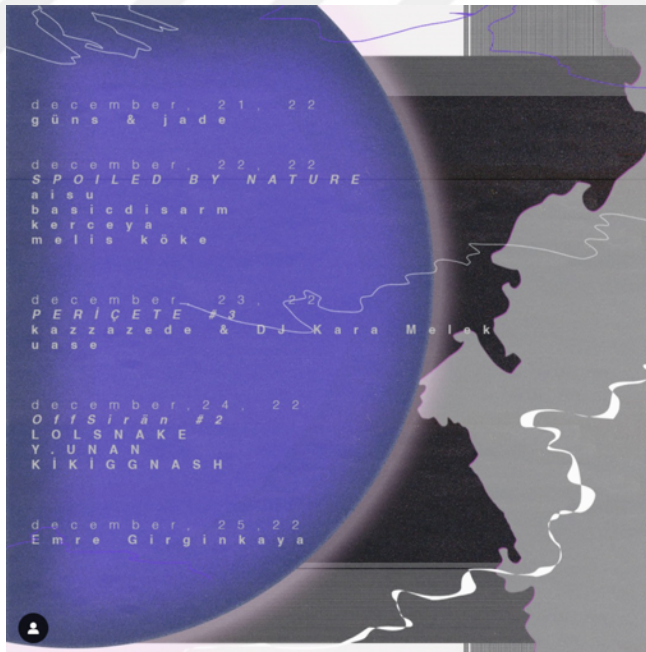


Poster Designer: @thalastfound @eyluldenniz

Figure B. 11: Şahika, November 2022

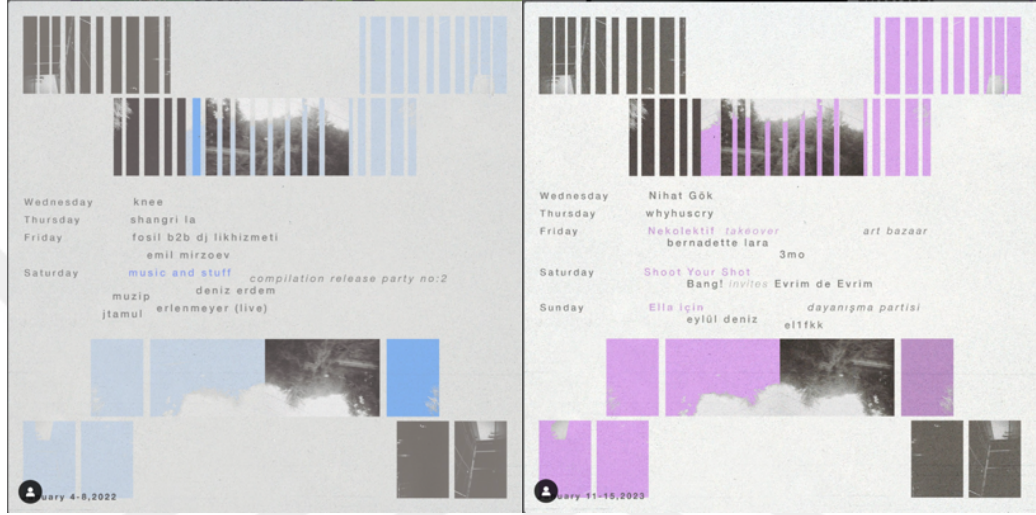


Poster Designer: not-accredited



Poster Designer: not-accredited

Figure B. 12: Şahika, December 2022



Poster Designer: not-accredited

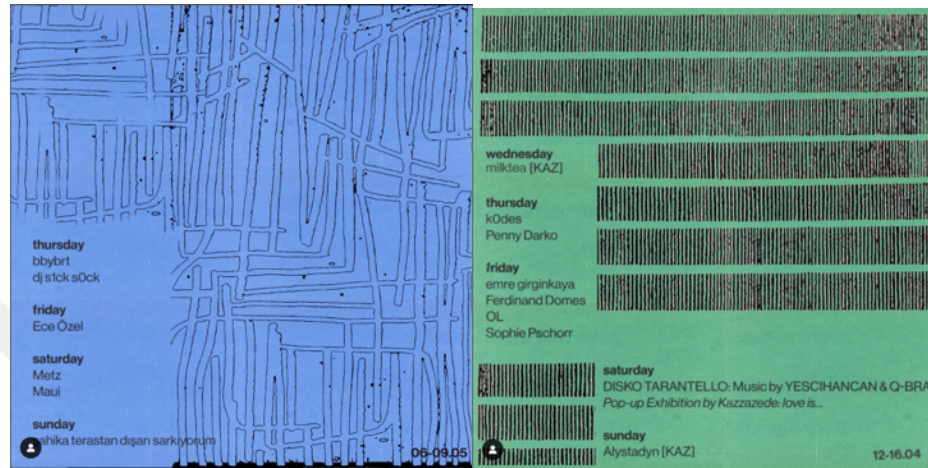


Figure B. 13: Şahika, January 2023

Poster Designer: not-accredited



Figure B. 14: Şahika, March 2023
Poster Designer: not-accredited

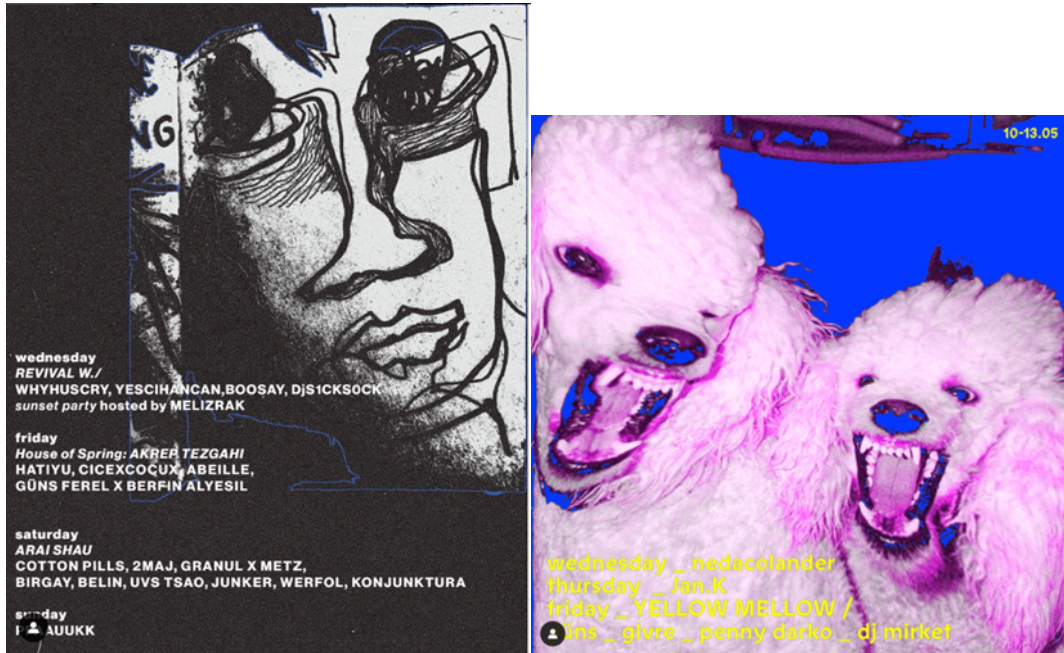


Poster Designer: not-accredited



Figure B. 15: Şahika, April 2023

Poster Designer: not-accredited



Poster Designer: not-accredited

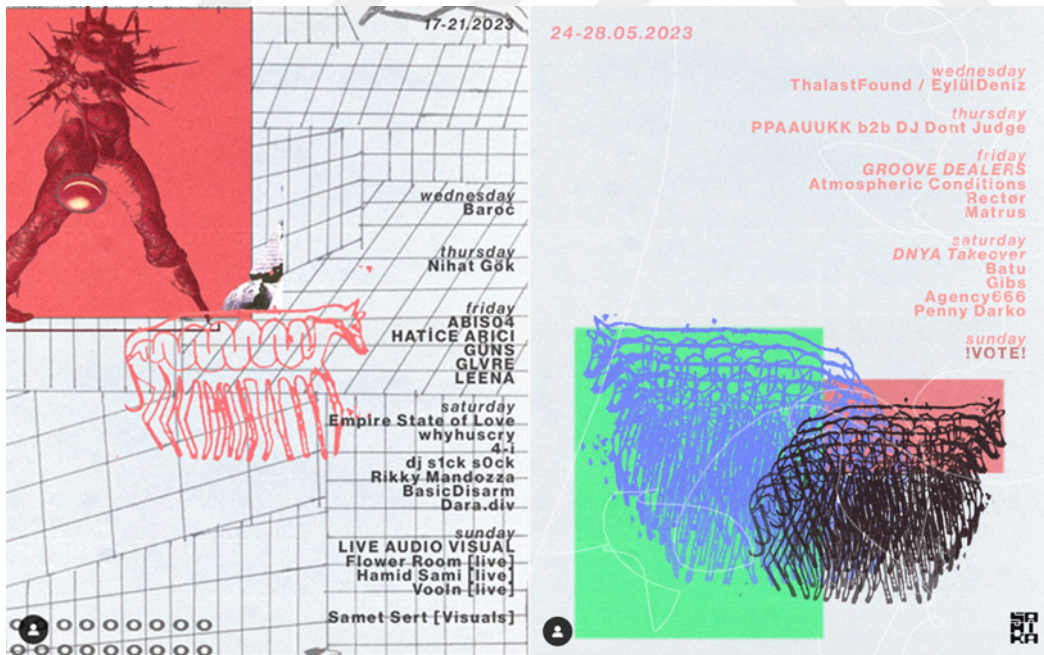


Figure B. 16: Şahika, May 2023

Poster Designer: not-accredited



Poster Designer: not-accredited



Figure B. 17: Şahika, June 2023

Poster Designer: not-accredited



Poster Designer: not-accredited



Figure B. 18: Şahika, July 2023

Poster Designer: not-accredited



Figure B. 19: Şahika, August 2023

Poster Designer: not-accredited



Figure B. 20: Şahika, September 2023

Poster Designer: not-accredited

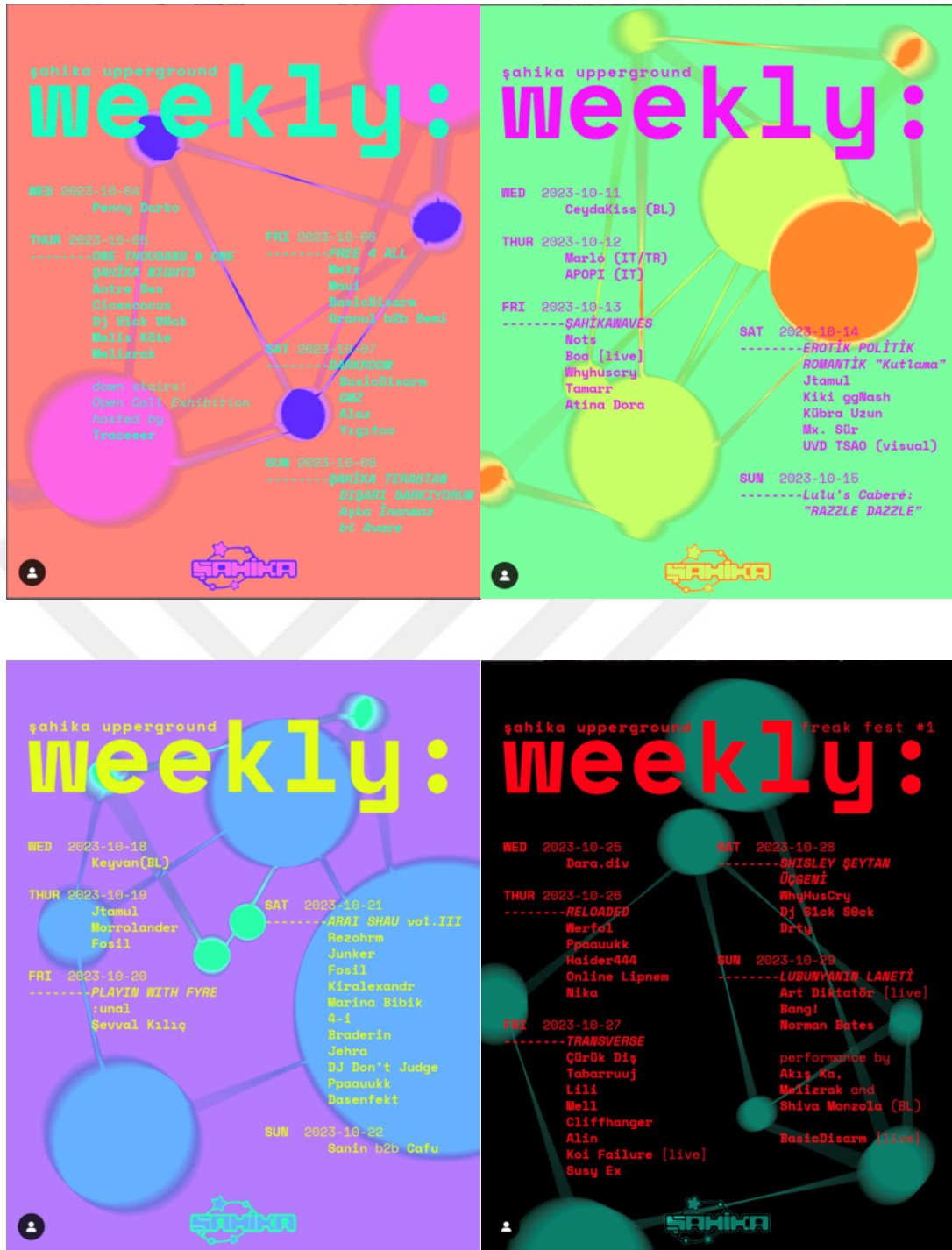


Figure B. 21: Şahika, October 2023

Poster Designer: not-accredited



Figure B. 22: Şahika, November 2023

Poster Designer: not-accredited



Figure B. 23: Şahika, December 2023
Poster Designer: not-accredited

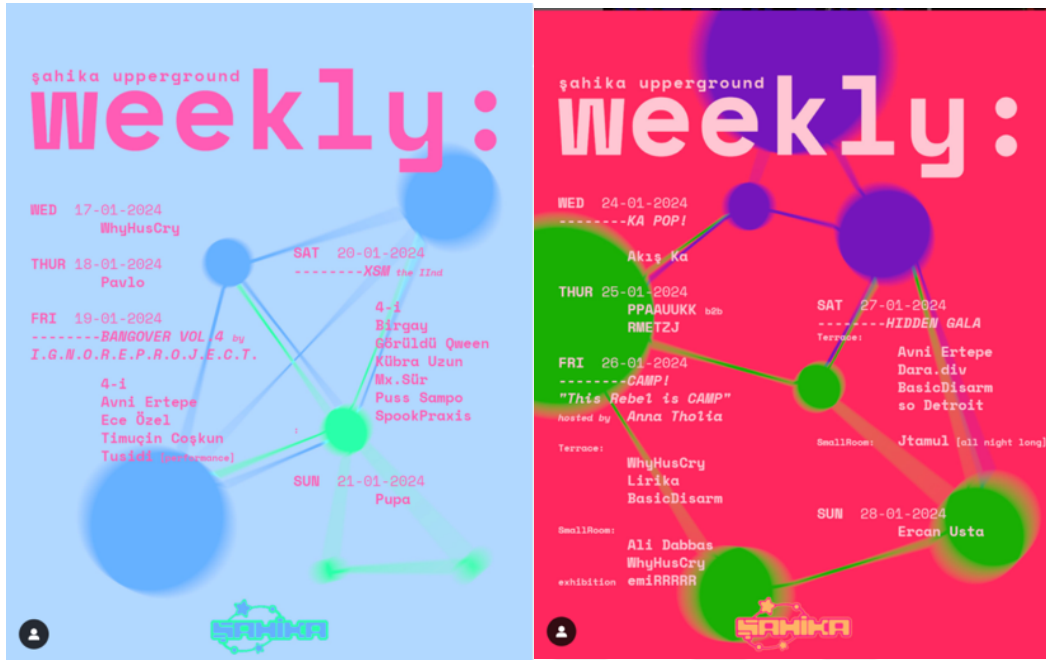


Figure B. 24: Şahika, January 2024
Poster Designer: not-accredited



Figure B. 25: Şahika, February 2024
Poster Designer: not-accredited

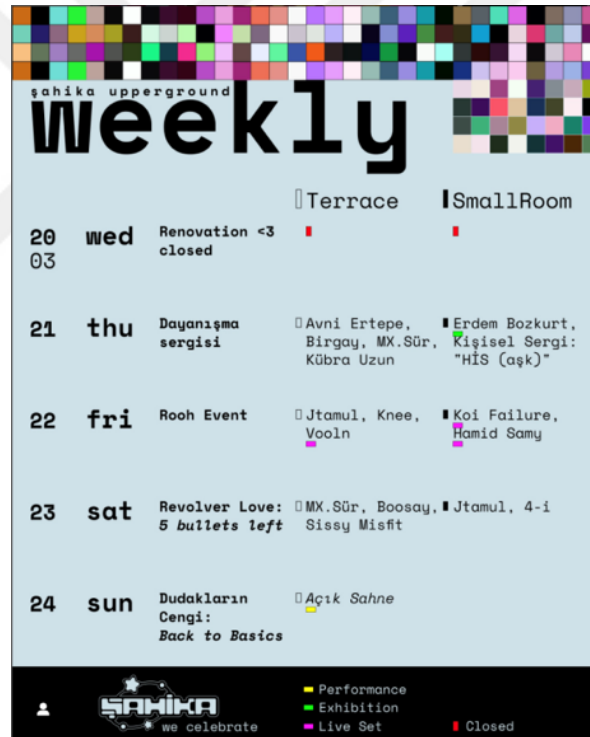
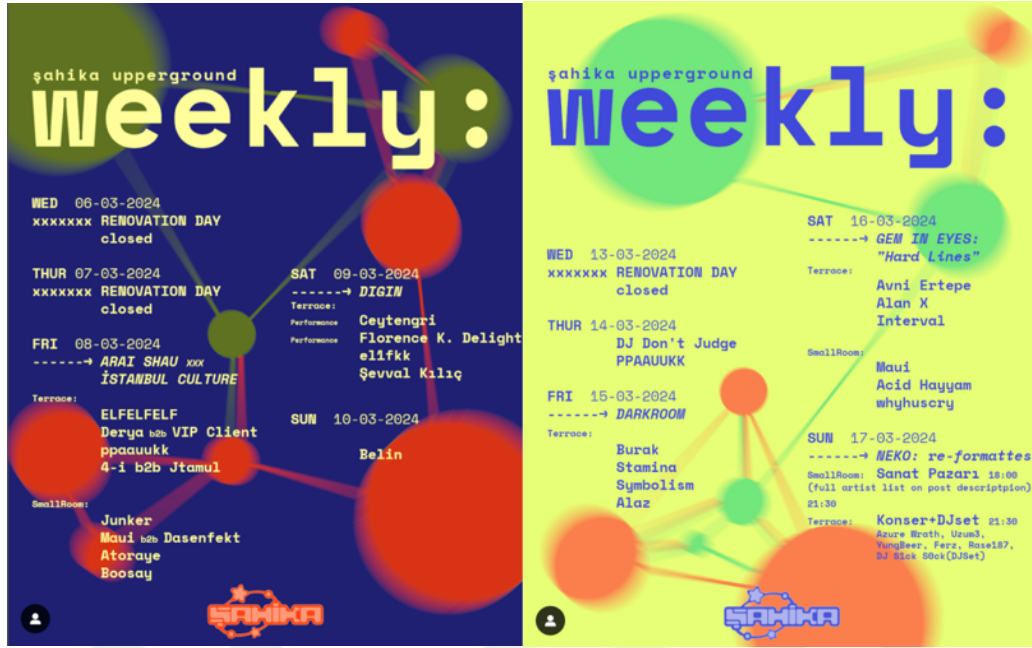


Figure B. 26: Şahika, March 2024

Poster Designer: not-accredited



Figure B. 27: Şahika, April 2024

Poster Designer: not-accredited

şahika upperground

weekly

			Terrace	SmallRoom
08 05	wed	Arya - <i>Mec Plus Ultra</i> Album Release	□ Groove Selection	■ Arya Sonic
09	thu	Break Stuff by Core Collective	□ Chromaze, Semi, Sonic	■ Sonic, Alin
10	fri	After Hours Society	□ Yes Cihancan, DJ S1ck S0ck, 3XElf, Mirai Inner B.	■ PPAAUUKK, Derya Di
11	sat	fifi LaNsMaN	□ Du1, Q-BRA Moustapha S.	■ Cicex Cocux, Glvre
12	sun	Dudakların Cengi: <i>Eurovision</i>	□ Açık Sahne	

■ Performance
■ Exhibiton
■ Live Set
■ Closed

Figure B. 28: Şahika, May 2024
Poster Designer: not-accredited



Figure B. 29: Arkaoda, January 2022

Poster Designer: Sadi Güran @sadiguran



Figure B. 30: Arkaoda, February 2022

Poster Designer: Yağız Yılmaz



Figure B. 31: Arkaoda, March 2022
Poster Designer: Deniz Bankal @denibanka



Figure B. 32: Arkaoda, April 2022

Poster Designer: Kaan Bilaloğlu @kaanbilaloglu



Figure B. 33: Arkaoda, May 2022

Poster Designer: Gizem Winter @gizem_rdm



Figure B. 34: Arkaoda, June 2022

Poster Designer: Cins @cins3000



Figure B. 35: Arkaoda, July 2022

Poster Designer: Çakıl Ece Çakmakcı @cakilecec



Figure B. 36: Arkaoda, August 2022

Poster Designer: Ethem Onur Bilgiç @ethemonurb



Figure B. 37: Arkaoda, September 2022

Poster Designer: Hande Koçhan @bittermum



Figure B. 38: Arkaoda, October 2022

Poster Designer: Can Dağlı @cndagli

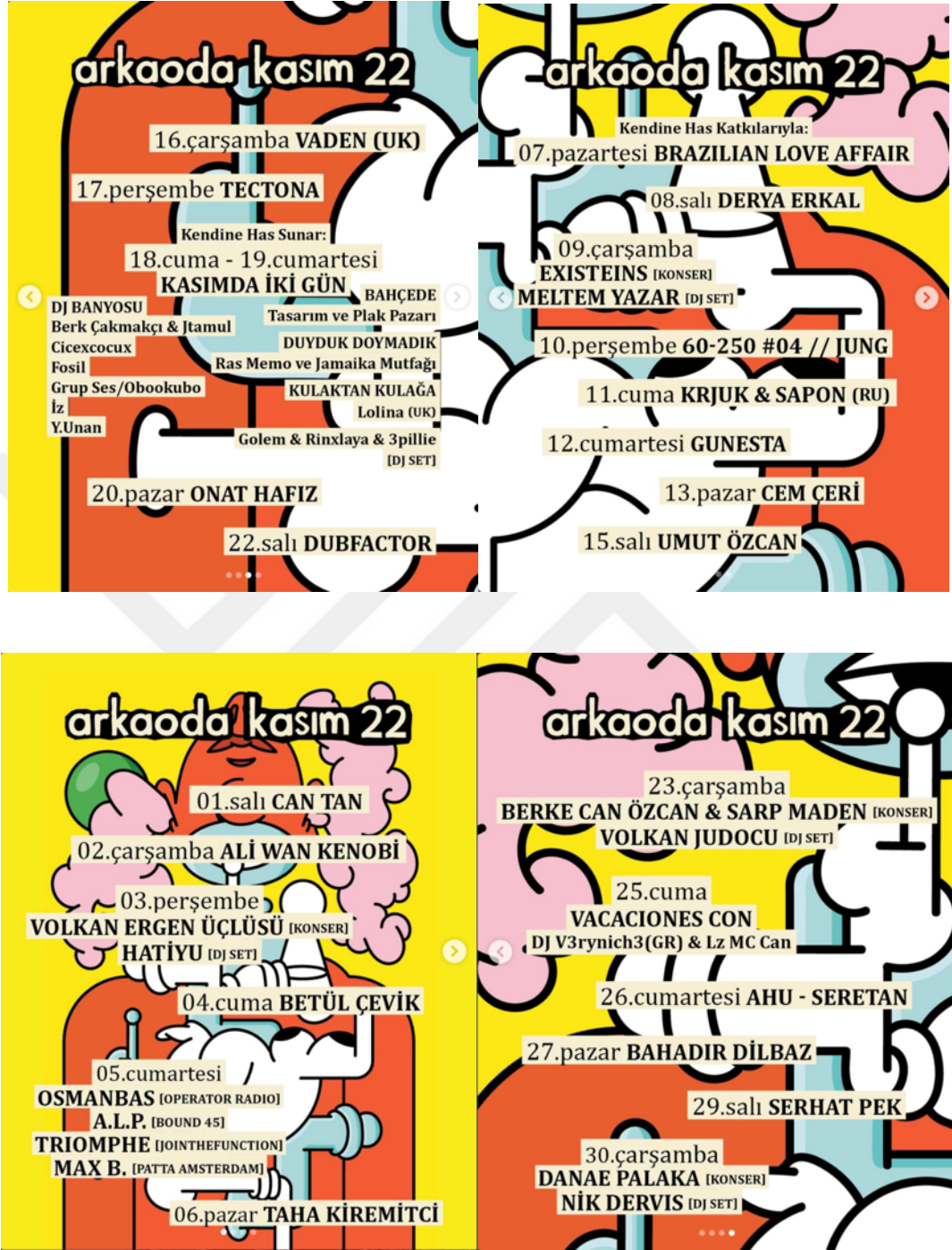


Figure B. 39: Arkaoda, November 2022

Poster Designer: Yaren Yavuz @akatoh



Figure B. 40: Arkaoda, December 2022

Poster Designer: Ahmet Atalay @_ahmetatalay



Figure B. 41: Arkaoda, January 2023

Poster Designer: Sadi Güran @sadiguran



Figure B. 42: Arkaoda, February 2023

Poster Designer: Eser Tuncer @esertuncer



Figure B. 43: Arkaoda, April 2023

Poster Designer: Nila Dedeoğlu @dedeoglunila



Figure B. 44: Arkaoda, May 2023

Poster Designer: İnanç Solak @inanc.solak



Figure B. 45: Arkaoda, June 2023

Poster Designer: Deniz Bankal @denizbanka

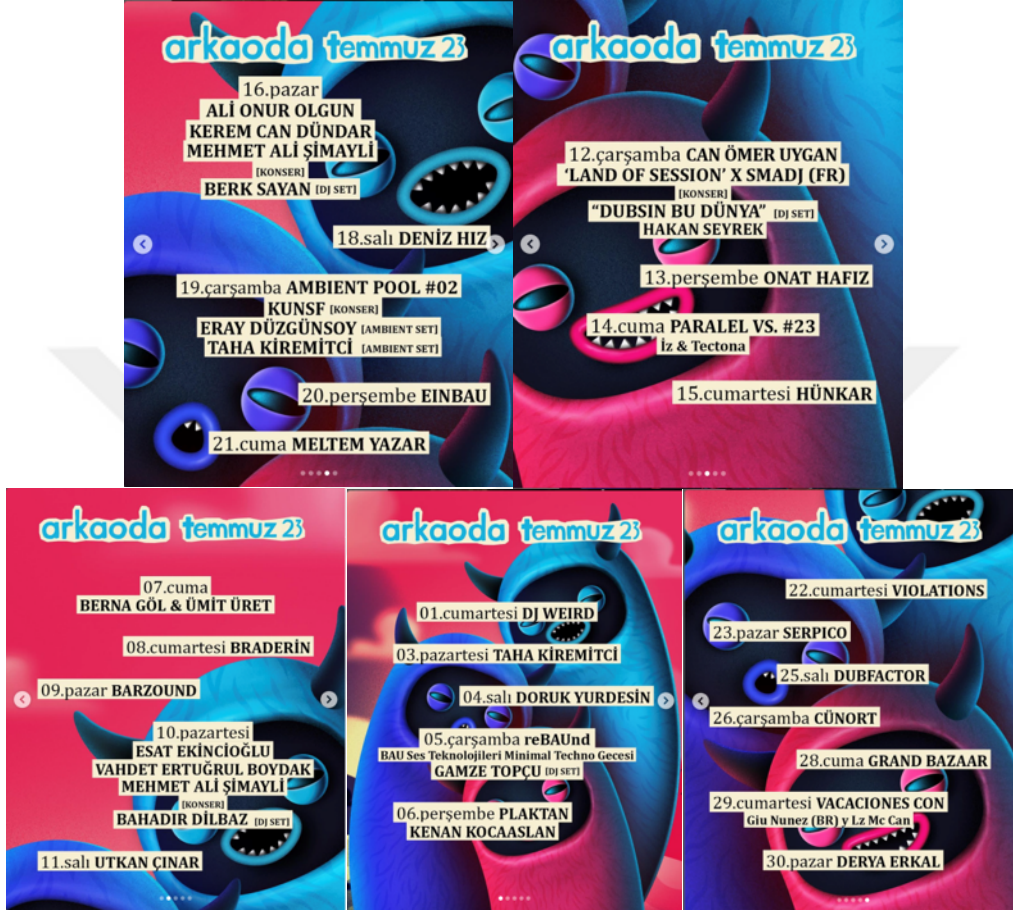


Figure B. 46: Arkaoda, July 2023

Poster Designer: Emir Alan @emirxalan



Figure B. 47: Arkaoda, August 2023
Poster Designer: Tunç Eren @nicemusicdude



Figure B. 48: Arkaoda, September 2023

Poster Designer: Nurbanu Kılıçer @nurbanukilicer

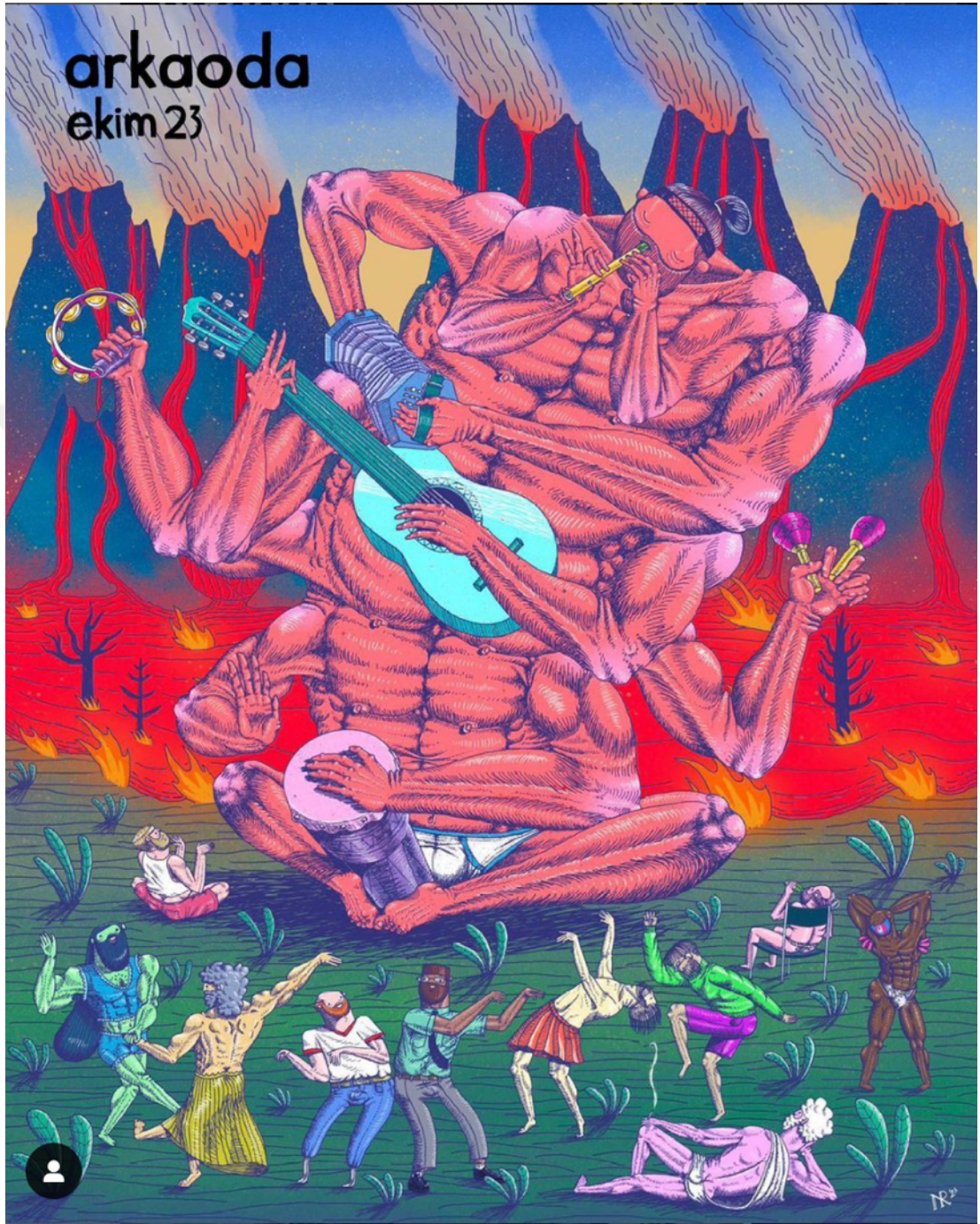


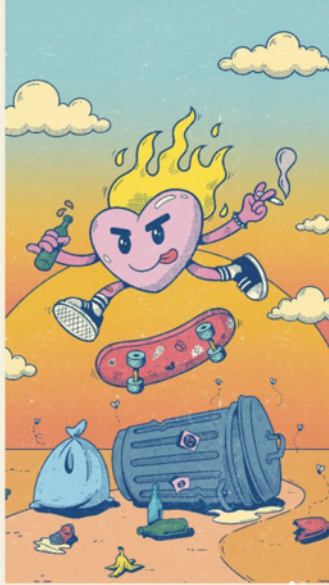
Figure B. 49: Arkaoda, October 2023

Poster Designer: Nura Aliosman @aliottoman



Figure B. 50: Arkaoda, November 2023

Poster Designer: Burak Şentürk @buraksenturk



01.Cuma
dBURST
Koi Failure (Live) Rig-orous (Live)
Fosil (DJ Set)
Ordinaire.x (Live Visuals)

02.Cumartesi
Anton Berezin

03.Pazar - Bahadır Dilbaz

05.Salı - Deniz Hız

06.Çarşamba
Cem Tan, Ali Onur Olgun (Konser)
Grand Bazaar (DJ Set)

07.Perşembe
OFFSET SESSION
Daniel Izmailov, Korhan Argüden,
Pascal Klewer & Ali Onur Olgun (Konser)
Vahdet & İdilko (Konser)
Cünort (DJ Set)

08.Cuma
Dj Regret

09.Cumartesi
%100 MÜZİK KATKILARIYLA:
DIGGERS CLUB#03
Coco Maria & Volkan Judocu

10.Pazar - Barzound

11.Pazartesi - Can Tan

12.Salı
Damla Kopuz, Volkan Ergen
Meriç Demirkol (Konser)
DJ Weird (DJ Set)

13.Çarşamba
SOFT MACHINE GEÇESİ
Zoltan Robotny

14.Perşembe - Berk Gülaçtı

15.Cuma
ZULU NATION
Praderin & PapaRoncalli

16.Cumartesi & 17.Pazar
THE IRISH SPIRIT KATKILARIYLA:
YERLİ BASKI FESTİVALİ #05
1.Gün - Müstesna Records & No:5 Records
Ati ve Aşk Üçgeni (Konser)
Pekin (Konser)
Ece Özel, Umut Kahya & Jtamul (DJ Set)
2.Gün - XSM Recordings & Shalgam Records
Basic Disarm (Konser)
Dozi Ozovski (Konser)
Mx. Sür, Q-Bra & Undermoz (DJ Set)

18.Pazartesi - Dubfactor

19.Salı - rammyroo

20.Çarşamba
%100 MÜZİK KATKILARIYLA:
Mavi Güneş 69 (Konser)
Zozo (DJ Set)

21.Perşembe - Hattiyu

22.Cuma
Venus Exotica

23.Cumartesi
Taha Kiremitçi

24.Pazar
YILBAŞI PAZARI -- DJ: Kenan Kocaaslan

25.Pazartesi - Doruk Yurdesin

26.Salı - Niluj

27.Çarşamba
Barış Ertürk "BAM" (Konser)
Houschyar (DJ Set)

28.Perşembe - Umut Özcan

29.Cuma
60-250 #13 -- Dylm

30.Cumartesi
TENFOLD
Aykan Esen (DJ Set), Supu, Sheer,
Ozlar & O'ner

Figure B. 51: Arkaoda, December 2023
Poster Designer: Tuba Girgiç @tubagirgic



02.Salı
İpek Göztepe, Eren Şimşek
& Kerem Can Dünder (Konser)

03.Çarşamba
AMBIENT POOL #07
Silhouwaves (Konser) & DJ Weird

04.Perşembe
ABLETON MEETS ISTANBUL
İnteraktif Atölye - Link Jam
Reverie Falls on All & wipeç
(Konser) Cava Grande (DJ Set)
Akın Orbay "My House is Filthy and
I Like It" (DJ Set)

05.Cuma
MÜZİK HAYVANI
Eray Düzgünsoy

06.Cumartesi
%100 MÜZİK KATKILARIYLA:
Diggers Club #04
Obbookubo & Golem

07.pazar - Reggaeation

08.-15.-22.-29. Pazartesi
SOUNDTRACK SERIES
Bahadır Dilbaz

09.salı - rammyroo

10.Çarşamba
Ataberk Yücel (Konser)
Barış Gün "East West Shuffle" (DJ Set)

11.perşembe - Berk Gülaçtı

12.Cuma
Serpico

13.Cumartesi
VACACIONES CON
Mambo Chick (FR) & Lz Mc Can

14.Pazar
MUSLIMGAUZE GECESİ // Tectona

16.salı - Hediye

17.Çarşamba
Puck "Horror Vacui" Albüm Lansmanı
(Konser) + Utkan Çınar (DJ Set)

18.Perşembe
Danae Palaka & Telecraze (Konser) + Einbau
(DJ Set)

19.Cuma
Arman B2B Batu

20.Cumartesi
Anymodal (Live), Granul & Fosil

21.pazar - Barzound

23.salı - Umut Özcan

24.Çarşamba
Emre Özalp

25.Perşembe
Kastenfaul (Konser)
Braderin & Peach Fuzz (DJ Set)

26.Cuma
Minou Oram (DE)

27.Cumartesi
%100 MÜZİK KATKILARIYLA:
PARALEL VS.#28
Artesian Sounds:
Aleksandır & Emre Can Swim

28.pazar - Can Tan

30.salı - Derya Erkal

31.Çarşamba
NICE N EASY SESSIONS
Sekopons & Dubfactor

Figure B. 52: Arkaoda, January 2024

Poster Designer: Sadi Güran @sadiaturan



01.Perşembe
Seçil Metin, Onur Nevşehir, Ozan Keskin & Tarık Akyol (Konser)
Berillaz (DJ Set)

02.Cuma
Eren Şenkardeş & Volkan Judocu

03.Cumartesi
Ece Özel

04.Pazar Kenan Kocaaslan

05.Pazartesi Ümit Üret

06.Salı Braderin

07.Çarşamba
SHANGRI-LA // Işıl Kalkış

08.Perşembe Taner Yücel

09.Cuma
%100 MÜZİK KATKILARIYLA:
DIGGERS CLUB #05
Venus Exotica & Hünkar

10.Cumartesi
Günce Acı

11.Pazar
PLAKTAN
Emre Çiftelerli

12.Pazartesi Doruk Yurdesin

13.Salı
Deniz Erdem & Ahmet Kazım Müftüoğlu (Konser)
Darwi (DJ Set)

14.Çarşamba
Doğa Aydeniz

15.Perşembe Gökalp K.

16.Cuma
%100 Müzik katkılarıyla: YANYANA
Zeynep Erbay [DJ set]
Cem Yıldız [Konser]
Barış K. [DJ set]

17.Cumartesi
%100 Müzik katkılarıyla: YANYANA
Brek [Konser]
Ece Özel [DJ set]
Sacha Mambo (FR) [DJ set]

18.Pazar Barzound

19.Pazartesi
MOONDOG GECEİ // Bahadır Dilbaz

20.Salı
NOBODY PRESENTS // Kerem Can Dünder, Ali Onur Olgun & Mehmet Ali Şimaylı (Konser)
Houschyar (DJ Set)

21.Çarşamba
kahadırbartal (Konser) & Ercan Usta (DJ Set)

22.Perşembe
Berk Gülaçtı & O'ner

23.Cuma
Emin

24.Cumartesi
%100 MÜZİK KATKILARIYLA: PARALEL VS. #29
Artem Lastname (RU) & DJ Weird

25.Pazar Can Tan

26.Pazartesi Utkan Çınar

27.Salı Niluj

28.Çarşamba
Bonne Reijn & Ruben Steell

29.Perşembe Hatıyu

Gündüz DJ'leri (20:00 - 22:00)
Çarş -- Hatıyu
Perş -- Nihat Gök
Cuma -- Tectona
Ctesi -- PapaRoncilli

Figure B. 53: Arkaoda, February 2024

Poster Designer: Tolgahan Bayhan @tolgahanbayhan



01.Cuma
%100 MÜZİK katkılarıyla
PARALEL VS.#30
Sunny Levi (IT) & Taha Kiremitci

02.Cumartesi
(((emre)))

03.Pazar - Dubfactor

04.Pazartesi
MOONDOG GECEİ
Bahadır Dilbaz

05.Salı - Berk Gülaçtı & Borec

06.Çarşamba
rawwyroo

07.Perşembe
MF DOOM GECEİ
3Pillie, Braderin & Volkan Judocu

08.Cuma
Ozan Maral

09.Cumartesi
%100 MÜZİK katkılarıyla
dBurst "reveal"
Fat (Live)
Leena (Hybrid Live - Remix)
Semi (Live)
morrolander (DJ Set)
Zaza La Loca Live Visuals

10.Pazar - Kenan Kocaaslan

11.Pazartesi - Rhönräd

12.Salı
İmer Demirel, Özün Usta,
Atilla Ozan Keskin,
Ali Onur Olgun (Konser)
Utkanj (DJ Set)

13.Çarşamba
DAMO SUZUKİ GECEİ
Cem Kayıran, Berk Sayan
Ümit Üret
& Taha Kiremitci

14.Perşembe
Boosay B2B Nohavi

15.Cuma
Johan Solo (ESP)

16.Cumartesi
60-250 #14
Braderin & Wilsondub

17.Pazar - Barzound

18.Pazartesi - Doruk Yurdesin

19.Salı
Wrong Chicken (UA)
Utkan Çınar (DJ Set)

20.Çarşamba
Bir Üçlüsü (Konser)
Can Tan (DJ Set)

21.Perşembe - MINA

22.Cuma
SOUL SERVICE X LADIES ON RECORDS
Papa Zura (PL) & Kornelia

23.Cumartesi
Zozo

24.Pazar - Reggaeation

25.Pazartesi - Ümit Üret

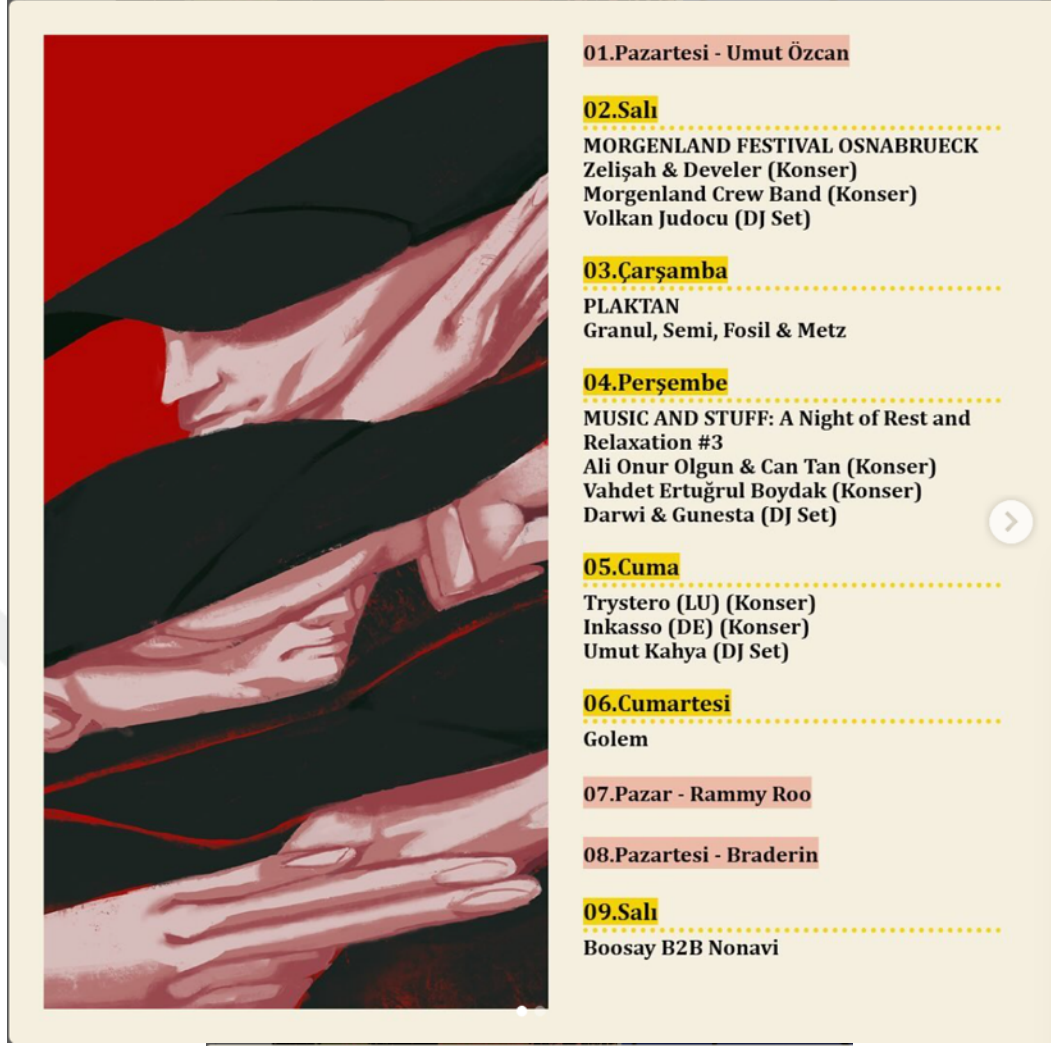
27.Çarşamba
PLAKTAN
Venus Exotica

28.Perşembe - Tectona

29.Cuma
TAX FREE RECORDS
Max Graef (DE) & Yeahlena (DE)
Lz Mc Can

30.Cumartesi
Bazaar Soundclash

Figure B. 54: Arkaoda, March 2024
Poster Designer: MRE @mrexmre



10. Çarşamba Taha Kiremitci	22. Pazartesi - Doğa Aydeniz
11. Perşembe - Disc Jockey Ari	23. Salı - Venus Exotica
12. Cuma 60-250#15 Dyln & PapaRoncalli	24. Çarşamba Lectroretro // Murat Mrt Seçkin
13. Cumartesi Utkanj	25. Perşembe %100 MÜZİK KATKILARIYLA: TOUR DE MIDDLE EAST Peaky Beats - OKS (Khawa Collective) W (Khawa Collective) Zmaili (Concrete) Willillah (highhats) Metz (f4a) Semi (f4a)
14. Pazar - Can Tan	26. Cuma %100 MÜZİK KATKILARIYLA: FLUID Koi Failure (Live) Leena (Live) Maui (DJ Set)
15. Pazartesi - Eray Düzgünsoy	27. Cumartesi Flü
16. Salı RYUICHI SAKAMOTO GECESİ Bahadır Dilbaz	28. Pazar - Dubfactor
17. Çarşamba Günce Acı	29. Pazartesi - Doruk Yurdesin
18. Perşembe Hububat (Konser) + Rhönrad (DJ Set)	30. Salı - Cem Kayıran & Ümit Üret
19. Cuma Deniz Bankal / Volkan Judocu	
20. Cumartesi Ece Özel	
21. Pazar - Barzound	

Figure B. 55: Arkaoda, April 2024

Poster Designer: SOMON @som10000_



Figure B. 56: Arkaoda, May 2024

Poster Designer: Ece Özel @_ece_ozel

*Poster designers have not been mentioned for Echoes posters.



Figure B. 57: Echoes, November 2022

2 • 12 • Cumartesi
SOUND MAFIAS SHOWCAFE
 EMRAVING, HA KHAN, ERDİKOBİ ²
 ZELAL, T ONE ³

3 • 12 • Cumartesi
 ÖZGÜR ÇİMEN, BAHAR SİLİ ²
 NEFİSE, UMUT SUBAŞI ³

7 • 12 • Çarşamba
İSTANBUL DJ ACADEMY SHOWCAFE
 TOLGA, TALAN, CARDINA ²

9 • 12 • Cumartesi
 TECH TONES, EMRE İNCESU ²
 CODEB, AKCOOL ³

10 • 12 • Cumartesi
 C FYAH & İTEKAKA (DJ SET - TRUMPET) ²
 BÜŞRA AYTEKİN, ORANGE B ³

16 • 12 • Cumartesi
 OWL, FİBİ ²
 MİNEYİST, FATİH AYLAN ³

17 • 12 • Cumartesi
 GADİN, SEÇKİN AYGUN ²
 NEFİSE, UMUT SUBAŞI ³

23 • 12 • Cumartesi
 DOPIA, İDA ²
 ONUR MUSIC, LESHIMU ³

24 • 12 • Cumartesi
JOURNEY ON BASS:
 ALPHADUB & DYLN & GOLEM ²
 OSKAY B2B CANDASI, ORENDA ³

30 • 12 • Cumartesi
 BAHAR SİLİ, ÖZGÜR ÇİMEN ²
 LESHIMU, T ONE ³

31 • 12 • Cumartesi
 C FYAH & GENJAH ²
 ORENDA, EMRE İNCESU ³

ARALIK • 22



ECHOES
 KADİFE SK. NO:21 • 0850 241 99 66

2023

Figure B. 58: Echoes, December 2022



6.1. CUMA
CENKİİ B, FROMHER, AYLAN 2
UMUT SUBAŞI 3

7.1. CUMARTESİ
BAHAR SİLİ, ARAS OFLUOĞLU 2
DJ ST 3

13.1. CUMA
TECH TONES, ÖZGÜR ÇİMEN 2
LESHIMU 3

14.1. CUMARTESİ
CFYAH, ALPHADUB 2
ÖZGÜR ÇİMEN 3

20.1. CUMA
SINAN ÇATALKAYA, CARDİNA, 2
OĞUZ DEMİRÖZ, ORENDA, EMRE İNCESU 2
G.E 3

21.1. CUMARTESİ
BAHAR SİLİ, SEMİH AKAY 2
T ONE 3

27.1. CUMA
JOURNEY ON BASS:
DYLN, PAPARONCALLI, EINBAU 2
GADIN 3

28.1. CUMARTESİ
KULAKKURDU OHRWURM, DJ LADY PI 2
SINAN KUMUŞ 3

OCAK 23

ECHOES
KADİFE SK. NO:21 • 0850 241 99 66

Figure B. 59: Echoes, January 2023



Yaşanan deprem felaketi nedeniyle
tüm Şubat ayı programımızı
(dj set - performans)
iptal ediyoruz.

Başımız sağ olsun,
yaralılarımıza acil şifalar diliyoruz.

ECHOES

Figure B. 60: Echoes, February 2023

3.3.Çuma
CİSETTA
CENGİZHANOĞLU

4.3.Çumarlesi
ORANGE B.

10.3.Çuma
CUBURMUSIC

11.3.Çumarlesi
BAHAR SİLİ

17.3.Çuma
RADIO2020
OSKAY
ARYOU SEPASSI
TOLGATAN

18.3.Çumarlesi
GADIN
CAN KOÇ

24.3.Çuma
SYMBIOXIX TAKEOVER

25.3.Çumarlesi
ÖZGÜR ÇİMEN

31.3.Çuma
OĞUZ DEMİRÖZ

1.4.Çumarlesi
BAHAR SİLİ

ECHOES
KADİFE SK. NO:21 • 0850 241 99 66

MART 23

24 - 25 MART

bu hafta

SYMBIOXIX
TAKEOVER

24.3.Çuma
CİCXCOCUX
PENNY DARKO b2b GLVRE
ABEILLE b2b ALIN

25.3.Çumarlesi
ÖZGÜR ÇİMEN

ECHOES
KADİFE SK. NO:21 • 0850 241 99 66

MART 23

Figure B. 61: Echoes, March 2023



Figure B. 62: Echoes, April 2023



Figure B. 63: Echoes, May 2023



Figure B. 64: Echoes, June 2023



Figure B. 65: Echoes, July 2023



Figure B. 66: Echoes, August 2023

1 • 9 • cŭma
SISTA I (AYSU ÇÖĞÜR)
ft. RAS MEMO, C FYAH, GENJAH

2 • 9 • cŭmarŭesi
CANBERRY
DJ SEXTAPE

8 • 9 • cŭma
MORROLANDER
MATRUS

9 • 9 • cŭmarŭesi
SEMI
MAUI

15 • 9 • cŭma
PENNY DARKO
GLVRE

16 • 9 • cŭmarŭesi
C FYAH
GENJAH

22 • 9 • cŭma
SOUNDFROMHER
BAHAR SİLİ

23 • 9 • cŭmarŭesi
GGMAN
GOLEM

29 • 9 • cŭma
LEVVERA x ZONDERIG
- clj set + live -

30 • 9 • cŭmarŭesi
TASHIKI b2b LOQUM
BARRISCAR

ECHOES
KADİFE SK. NO:21 • 0850 241 99 66


EYLÜL • 23



Figure B. 67: Echoes, September 2023

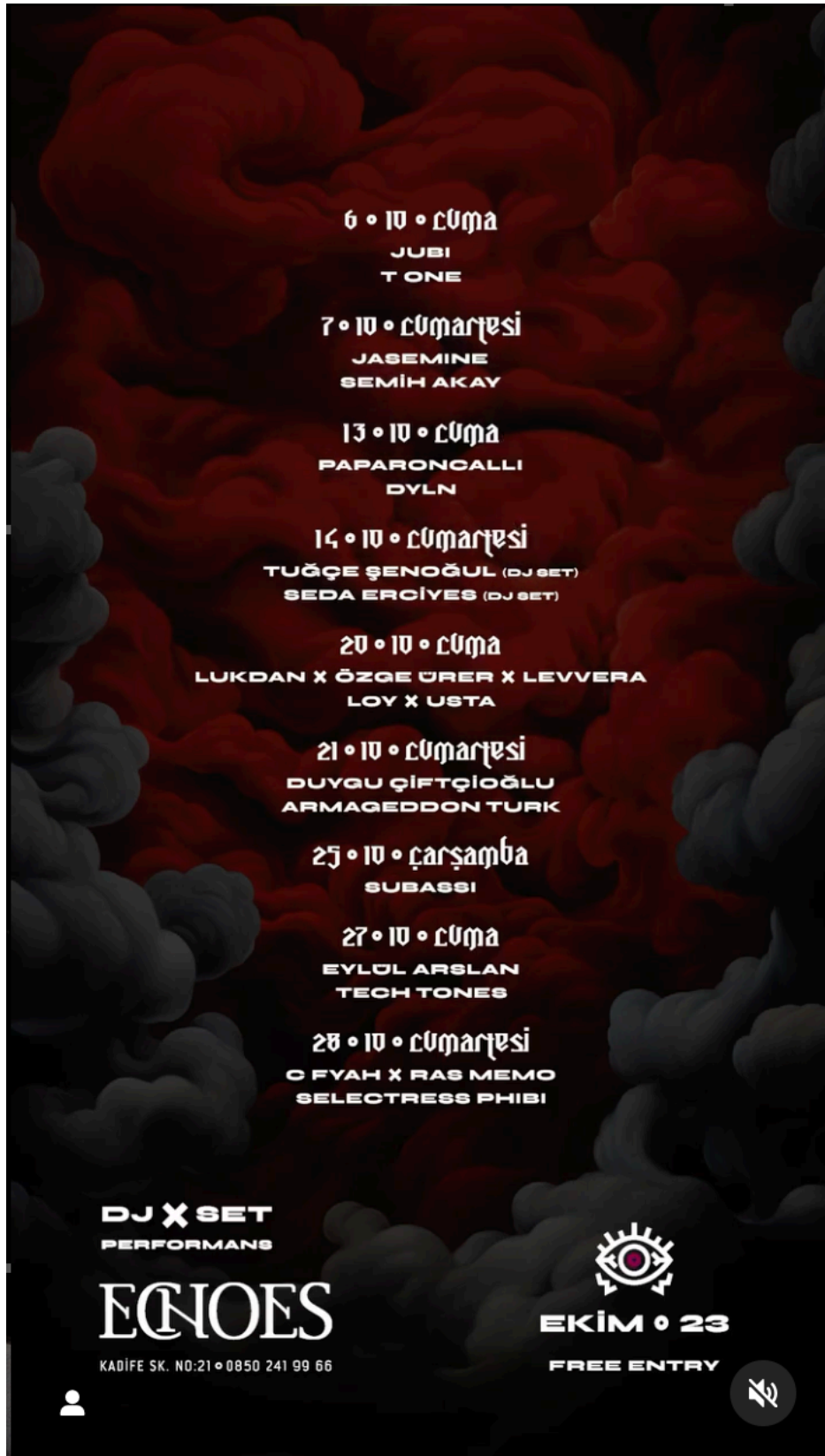


Figure B. 68: Echoes, October 2023



Figure B. 69: Echoes, November 2023

1•12•Cuma
TASHKI - BARRISCAR

2•12•Cumaartesi
DUYGU ÇİFTÇİOĞLU
ARMAGEDDON TURK

8•12•Cuma
KULAKKURDU OHRWURM

9•12•Cumaartesi
LIRIKA - CANBERRY

15•12•Cuma
T ONE - FATİH AYLAN

16•12•Cumaartesi
TUĞÇE ŞENOĞUL (DJ SET)
SEDA ERCİYES (DJ SET)

22•12•Cuma
OZZY - SEM

23•12•Cumaartesi
C FYAH - DA FROGG
RAS MEMO

29•12•Cuma
- YES, INDIED -
KEJURA - ARDA TOKLU

30•12•Cumaartesi
TECH TONES

31•12•pazar
- YILBAŞI -
BAHAR SİLİ - SUBASSI

DJ X SET
ECHOES
KADİFE SK. NO:21•0050 241 99 66


ARALIK•23
FREE ENTRY




Figure B. 70: Echoes, December 2023



Figure B. 71: Echoes, January 2024



Figure B. 72: Echoes, February 2024



Figure B. 73: Echoes, March 2024



Figure B. 74: Echoes, April 2024

MAYIS • 2024
FREE ENTRY

3 MAYIS CUMA TECH TONES ZONDERIC	4 MAYIS CUMARTESİ DA FROGG ANA FLAVIA
10 MAYIS CUMA KAMUFLE A-BACCHUS	11 MAYIS CUMARTESİ RUSSOLO UNDR TOW
17 MAYIS CUMA SUBASSI GLVRE	18 MAYIS CUMARTESİ C FYAH [MARATHON SET]
24 MAYIS CUMA ARMAGEDDON TURK DJ SICIES	25 MAYIS CUMARTESİ GGMAN - DAZZA METZ
31 MAYIS CUMA BAHAR SİLİ JASEMINE	

1 Mayıs 20

DJ X SET
ECHOES
KADİFE SK. NO:21 • 0050 241 99 66



Figure B. 75: Echoes, May 2024

*Poster designers have not been mentioned for Karga posters.



Figure B. 76: Karga, January 2022

karga 26.10.18 23

KARGA 01-06 MART 2022

01 SALI
kargakabin
21:00 RAMMYROO
02 ÇARSAMBA
kargakabin
21:00 BERK SAYAN
03 PERSEMBE
kargakabin
21:00 KEREM YALÇINER "Rusty Cage"
04 CUMA
kargakabin
21:00 SELCEN KADAKAL
CANLIKARGA
PRO-MODERN METAL GECEİ:
FURTHERIAL + WHAT IS TEC / LOBOTORIUM
KAPI: 20:00 / SAHNE: 20:30
05 CUMARTESİ
kargakabin
21:00 (((emre))) "Elektronik Güzeldir"
CANLIKARGA
GÜNEY MARLEN
KAPI: 21:00 / SAHNE: 21:30
06 PAZAR
kargakabin
BAHADIR DILBAZ
CANLIKARGA
NEKOLEKTİF #2: BERNADETTE LARA + PERDİTA
KAPI: 20:00 / SAHNE: 20:30

#kargakabin ve kargART SALONUNDA HER PAZARTESİ-SALI ve ÇARSAMBA Radyo Modyan CANLI YAYINLARI YÜRÜTÜLMÜKTÜR. İÇERİK İÇİN modyan.com ADRESİNE GÖZ ATILIR, AYNI ADRESTEN DİNLEYEBİLİR VEYA RADYOMODYAN INSTAGRAM SAYFASINI TAKİBİ ALABİLİRSİNİZ.

karga 26.10.18 23

KARGA 07-13 MART 2022

07 PAZARTESİ
kargakabin 19:00 muratmttseckin #SESSS
19:00-21:00 ARASI RADYO Modyan WEB SAYFASINDAN CANLI YAYIN
08 SALI
kargakabin 21:00 BATUHAN OGUZ
09 ÇARSAMBA
kargakabin 21:00 GÜNS
kargART salonu // SEMTİNE HAS KADIKÖY:
CANER ÖZYURTLU İLE SEVİRCİLİ "LOS SOHBET"
KAPI: 17:00 / SAHNE: 17:30
10 PERSEMBE
kargakabin 21:00 CONSUL
kargART salonu:
TUZ -BİBER STANDUP SUNAR:
CANER OMUR
KAPI: 20:00 / SAHNE: 20:30
11 CUMA
kargakabin 21:00 BATININ KÖTÜ CADISI vs MURATMTTSECKIN
karga ortakal // SEMTİNE HAS KADIKÖY:
TADIM: MEZOPOTAMYA'DAN BUGÜNE LEZZET ROTASI
16:00
CANLIKARGA // **Mevzu Sunar: PEMBE + GETAMAN + STANDBACK**
KAPI: 20:30 / SAHNE: 20:45
12 CUMARTESİ
kargakabin 21:00 MATT LOFTIN "NLP mixtape"
kargART salonu // **ASTRO 420 TAKEOVER**
Solom'n bass 20:30 + ZPST 21:30 + Nech 22:30 KAPI: 20:35
13 PAZAR
kargakabin 21:00 ASTRO 420
kargART salonu:
TUZ -BİBER STANDUP SUNAR:
MUSTAFA SAGIR
KAPI: 20:00 / SAHNE: 20:30

#kargakabin ve kargART SALONUNDA HER PAZARTESİ-SALI ve ÇARSAMBA Radyo Modyan CANLI YAYINLARI YÜRÜTÜLMÜKTÜR. İÇERİK İÇİN modyan.com ADRESİNE GÖZ ATILIR, AYNI ADRESTEN DİNLEYEBİLİR VEYA RADYOMODYAN INSTAGRAM SAYFASINI TAKİBİ ALABİLİRSİNİZ.

Figure B. 77: Karga, March 2022

karga 25. 26.04.2022

KARGA 11-17 NISAN 2022

#kargART
11-14 NISAN // SERGI
"FADE-OUT" / EIF FIRAT & SEVDA BALABAN SOLO SERGI
Ziyaret: Saatleri: 14:00-21:00
15 NISAN Cuma 20:30 // CANLIKARGA
DEBBOY SUNAR: DEBBOY MICH.
MC'S: DOM REVO / MIST EFESYA / BERKANT MERDIVAN
AHMET USTUNER / NOV / KUKA / SEZ & QB
UJS:
TONFEBFAST / GAZELLE / ARDA DIYAR
16 NISAN Cumartesi 20:00 // CANLIKARGA
MEVZU SUNAR:
HATE MOSS TURKEY MARATHONE THIRD RUM
hiç ama hiç + FROZEN CLOUDS + HATE MOSS
17 NISAN Pazar 21:00 // CANLIKARGA
"HAND OVER FIST" Release Party
DA POET + KAOS FENERİ + DA FROİ + SAVAI
#kargakabin
12 SALI 21:00 DORUK YURDESİN "CAZ BIRAZ"
13 CARSAMBA 21:00 GECE
14 PERSEMBE 21:00 OZZY "OLD SCHOOL RAP NIGHT"
15 CUMA 21:00 SELÇEN KADAKAL
16 CUMARTESİ 21:00 NECATİ TUFENK vs MURATMRTSECKİN (only CD)
17 PAZAR 21:00 SINAN KUTLU "GHOST COSMONAUTS"

#kargakabin ve kargART SALONUNDA HER PAZARTESİ-SALI ve CARSAMBA Radyo Modyan CANLI YAYINLARI YÜRÜTÜLMÜKTÜR. İÇERİK İÇİN modyan.com ADRESİNE GÖZ ATILIR, AYNI ADRESTEN DİNLEYEBİLİR VEYA RADYOMODYAN INSTAGRAM SAYFASINI TAKİBİ ALABİLİRSİNİZ.

karga 25. 26.04.2022

KARGA 11-17 NISAN 2022

#kargART
07 PERSEMBE 21:00 // CANLIKARGA
YILDIZTOZU
08 CUMA 20:30 // DJ SET
VOID SUNAR:
PENNY DARKO + DENYX + POLIO
09 CUMARTESİ 21:00 // CANLIKARGA
RUSEN ALKAR
11-14 NISAN 19:00 // SERGI
"FADE-OUT" / EIF FIRAT & SEVDA BALABAN SOLO SERGI
AÇILIS: 11 Pazartesi 19:00
DJ SET: BAZI ZABI & MUZAFFER TUNA
VJ: T3NXX
#kargakabin
04 PAZARTESİ 21:00 MuratMrtSeçkin
05 SALI 21:00 ÜMIT ÜRET
06 CARSAMBA 21:00 BERK SAYAN
07 PERSEMBE 21:00 KEREM YALÇINER "RUSTY CAGE"
08 CUMA 21:00 BATUHAN CGUZ
09 CUMARTESİ 21:00 MATT LOFTIN "NLP MIXTAPE"
10 PAZAR 21:00 MuratMrtSeçkin

#kargakabin ve kargART SALONUNDA HER PAZARTESİ-SALI ve CARSAMBA Radyo Modyan CANLI YAYINLARI YÜRÜTÜLMÜKTÜR. İÇERİK İÇİN modyan.com ADRESİNE GÖZ ATILIR, AYNI ADRESTEN DİNLEYEBİLİR VEYA RADYOMODYAN INSTAGRAM SAYFASINI TAKİBİ ALABİLİRSİNİZ.

karga 25. 26.04.2022

KARGA 11-17 NISAN 2022

#kargART
20 NISAN CARSAMBA 21:00 // KARGASAHNE
TUZBİBER STAND-UP SUNAR: "ALTILI"
KAPİ:20:00 BİLETLER www.tuzbiberstandup.com adresinde
21 NISAN PERSEMBE 21:00 // CANLIKARGA
SELEN GÜLÜN / SEVKET AKINCI / NİHAL SARUHANLI
22 NISAN CUMA 21:30 // CANLIKARGA
YİĞİT SEFFEROĞLU
23 NISAN CUMARTESİ 21:00 // CANLIKARGA
PUTRID GRINDING FURY OVER İSTANBUL:
REKTAL TUSE + GETAMAN + STANDBACK
24 NISAN PAZAR 20:00 // KARGASAHNE
CEM ÜLERGİN

#kargakabin
18 PAZARTESİ 19:00 SESS / MURATMRTSECKİN
(RADYOMODYAN CANLI YAYIN)
19 SALI 21:00 SINAN KUMUS
20 CARSAMBA 21:00 KAFT SUNAR: KAFT İLE ARSIV AVI
TAYFUN POLAT (tai fu) "Yerli"
21 PERSEMBE 21:00 UTKU ULUER
22 CUMA 21:00 SEMİ
23 CUMARTESİ 21:00 HEXE FUNTAPE 003
24 PAZAR 21:00 muratmrtseckin

#kargakabin ve kargART SALONUNDA HER PAZARTESİ-SALI ve CARSAMBA Radyo Modyan CANLI YAYINLARI YÜRÜTÜLMÜKTÜR. İÇERİK İÇİN modyan.com ADRESİNE GÖZ ATILIR, AYNI ADRESTEN DİNLEYEBİLİR VEYA RADYOMODYAN INSTAGRAM SAYFASINI TAKİBİ ALABİLİRSİNİZ.

Figure B. 78: Karga, April 2022



kargakabin

28.09 Çrş. 21:30
GECECORE
30.09 Cm. 21:30
HOUSE OF SPRING:
Güns + Jade
01.10 Cmt. 21:30
JTAMUL

kargART

30.09 Cm. / kargART kolektif
HOUSE OF SPRING & BOUN
Sergi + Forum + Performans
Algorave:
Batu Certel + Katran + Kerem Altaylar
01.10.Cmt. / canlıkarga 21:00
EMERGENCY BROADCAST + ROTTING SYSTEM





26 Eylül - 01 Ekim
2 0 2 2
21:30-01:00

Figure B. 79: Karga, September 2022

kargakabin 12.10 Çarşamba 21:30 FITISOUND "Dub gibi ama tam değil" 13.10 Perşembe 21:30 BAHADİR DILBAZ 14.10 Cuma 21:30 HEXE FUNTAPE 011 Heavy Speziale by Hatice Arıcı vs Alican Öyke 15.10 Cumartesi 21:30 GAYYA SUNAR: Cestlin	kargART 12.10 Çarşamba 21:30 ON THE LOOSE w/ Korhan Argüden, Vahdet Ertuğrul Boydak, Sevkett Akınç, Özün Usta, Özan Aktuna, Ali Öner Olgun, Emil Tan Erten 14.10 Cuma 21:30 HALLOQUEEN Anna Tholia, Carol S, Kiki ggNash, Ceytengir, Tutasi, Dully Ona 15.10 Cumartesi 21:30 GAYYA SUNAR: Ötenazi + Hatespeech	kargakabin 05.10 Çrş. 21:30 OZZY "Old School Rap Night" 06.10 Prş. 21:30 KEREM YALÇINER 07.10 Cm. 21:30 Selin VS. 08.10 Cmt. 21:30 Bernadette Lara	kargART 05.10 Çrş. / canlıkarga EMİR BARAN SEZGİNER 07.10 Cm. / canlıkarga 21:00 What A Gwaan: C-FYAH & GENJAH Before: DYLN 08.10 Cmt. / canlıkarga 20:30 the world is too sober, we will break the game live 000 Yavaş Çita + Godbud + Strider
10-16 EKİM 2022		05.10 Çrş. 21:30 GODBUD & Jcifer Wh. . den GEN & GENJAH C-FYah	

kargakabin 26 ÇARŞAMBA 17:30 kargART / silyesi KENDİNE HAS SUNAR: SEMENTİNE HAS 2: Lağ Sahbeller Caner Özyurtlu ile sesizci "Lağ Sahbeller" Konuk: İyessin (İşey Douglas, Mode XL) KARGA26 BERNA ÇOL - HATİCE ARICI BAHADİR DILBAZ - UMIT ÜRET 27 PERŞEMBE 21:30-01:00 kargakabin "Her N'ar Oson" CEM KAYRAK 28 CUMA 21:30 kargART / canlıkarga KOMİK GÜNLER	kargART 29 CUMARTESİ 21:30 kargART / sahne "Whut Now So Far" Konsept, Moderasyon: Şafak Erdoğdu Tasarım, Performans: Fatih Gençkal, Metehan Kayan, Sarp Kerkiner, Şafak Erdoğdu Grafik Tasarım: Emre Yıldız 29 CUMARTESİ 21:30 kargakabin GÜNS 30 PAZAR 16:00 KENDİNE HAS SUNAR: SEMENTİNE HAS 2 Erdiç Çatak ile "Mezopotamya'dan Bugüne Lezzet Rotası" 30 PAZAR 21:30 kargART / sahne KENDİNE HAS SUNAR: SEMENTİNE HAS 2 KAPANG PARTİSİ "Kendinden Bağlaşın" Q-Bra, Akıg Ka, Syntia, Anna Tholia, T1 cm Canavar, Travesti Kiki, Gıyash 31 PAZARTESİ 19:00 kargART NEKOLEKTİF SUNAR: Nekoween: doryphone x 3mo + stryggaze + open mic karaoke 31 PAZARTESİ 21:30 kargakabin SUPEREDICH	kargakabin 19.10 Çarşamba 21:30 HATİYU 21.10 Cuma 21:30 MATT LOFTIN "NLP Mixtape" 22.10 Cumartesi 21:30 UMUTCAN ÖZEN 23.10 Pazar 20:30 UMİT ÜRET ile uzun pazarlar 2	kargART 19.10 Çarşamba 21:30 SUSANNA HOOD + FULYA UÇANOK SERKAN ŞENER + SEVKET AKINCI SAADET TÜRKÖZ 21.10 Cuma 21:30 DEBDEBE "Fasitiden Gürültüye" 22.10 Cumartesi 22:00 PEMBE "Hepimizin Evi" Release Show w/ SCENES WE HAVE MISSED
26-31 EKİM		17-23 EKİM 2022	

Figure B. 80: Karga, October 2022

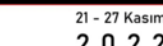
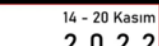
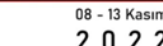
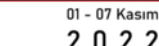
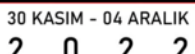
 kargakabin 23 Çarşamba 21:30-01:00 Luftkuss 24 Perşembe 21:30-01:00 Bersage 25 Cuma 21:30-01:00 Notes 26 Cumartesi 21:30-01:00 Einbau & Consul	 21 - 27 Kasım 2022 kargART 22 Salı 20:30 Deniz Özturhan Stand-Up: Açılış: Akın Aslan 23 Çarşamba 20:00 On The Loose 2: Ömer Dominic Akalin / Atilla Ozan Keskin / Korhan Argüden Vahdet Ertuğrul Boydak / Serhan Erkol / Barış ertürk Michele Bussone / Filippo Gillono/ Andrea Marazzi 25 Cuma 21:30 Baba Sad/ Doryphoney+3mo/ Fiske 26 Cumartesi 20:30 FUNCTION [paradigm] Barış Kıratlı / Fat / Furkan Temel / Güneş Nihal / Metehan Köktürk / Batu Çertel 27 Pazar 1. Oturum: 19:00 / 2. Oturum: 21:00 Akın Aslan Stand-Up	 kargakabin 15 Salı 21:30-01:00 "Caz Biraz" Doruk Yurdesin 16 Çarşamba 21:30-01:00 Det'ox Night 17 Perşembe 21:30-01:00 Mevzu Sistas 18 Cuma 21:30-01:00 Akrepler Gecesi (Ahmet Özgür Anısına) Bahadır Dilbaz 19 Cumartesi 21:30-01:00 Morrolander 20 Pazar 21:30-01:00 Eğrotik Yeraltı	 14 - 20 Kasım 2022 kargART 15 Salı 20:30 Borderline Stand-Up: İrem Ekin + Melisa Besnili + Nebiye Arı + Selah Ucla 16 Çarşamba 20:00 "Bunu Dinle" Release Party Lukdan, Loy, Genjah & C Fyah (Special Showcase by Dancehall Turkey Dancers) 17 Perşembe 22:00 The OMY 18 Cuma 21:30 Cheng-Ying Chuang + Lin Hsiao-Feng Xiao Özün Usta + Şevket Akıncı 19 Cumartesi 20:30 Kick My Kidney Stone! #12 Alphadub/ Muzip/Utkan/ Fitissound/ Random Input visuals: Ordinaire x 20 Pazar 20:00 Kokosh Sergi
 kargakabin 08 Salı 21:30 "Hücum Kayıt" Volkan Ağır 09 Çarşamba 21:30 "Timsahlar" Burçin Baran 10 Perşembe 21:30 Kulakkurdu Ohrwurm 11 Cuma 21:30 Maui 12 Cumartesi 21:30 "P Mixtape" Matt Loftin	 08 - 13 Kasım 2022 kargART 08 Salı 20:30 / canlıkarga Tattoo Garden Workshop + Gathering 11 Cuma 20:00 / canlıkarga Anıl Akgün (DJ Set) / 3091 (DJ Set) Denzi (Live) / Sorry Nobody (Live) 12 Cumartesi 20:00 / canlıkarga Wargasm Punk Fest 2022: Toksik Şok+Skullbasher Ofisboyz+Die in Vain (DJ Set: Krusevianin) 13 Pazar 21:00 Bi Avare & Aşka İnanmaz (DJ Set)	 kargakabin 01 Salı 21:00-01:00 Altıyazı Partisi: Engin Ertan & Eray Yıldız 02 Çarşamba 21:30-01:00 "Old School Rap Night" Özzy 03 Perşembe 21:30-01:00 Kerem Yalçın 04 Cuma 21:30-01:00 Parya 05 Cumartesi 21:30-01:00 Dz.Gehst_Zu_Frauen	 01 - 07 Kasım 2022 kargART 04 Cuma 21:00 Congulus / Yavaş Çita 05 Cumartesi 20:30 Dasenfekt Fosil b2b Granul Semi b2b Metz Hosting by 3pillie (MC)
 kargakabin 30 Çarşamba 21:00-01:00 Bahadır Dilbaz 01 Perşembe 21:30-01:00 Kerem Yalçın 02 Cuma 21:30-01:00 Afgan + Oldeaf 03 Cumartesi 21:30-01:00 Taner Yücel 04 Pazar 21:30-01:00 "Caz Biraz" Doruk Yurdesin	 30 KASIM - 04 ARALIK 2022 kargART 02 Cuma 21:00 DJ Set "Boş Gün" Ümit Üret + Doruk Keskin 03 Cumartesi 21:00 canlıkarga Katli Vacip 6 Çizgi Band Meşin Ceketler 04 Pazar 20:00 kargasahne Serbest Yürüme Sunar: "Yerinde"		

Figure B. 81: Karga, November 2022



Figure B. 82: Karga, December 2022



Figure B. 83: Karga, January 2023

#kargART

Çarşamba, 1 Şubat 20:30 / canlıkarga
Uyutmama Gecesi: Gökhan Deneç + iKKi Duo
Nidal Aras & Berkup + slib.a + Yaren Eren Budak

Perşembe, 2 Şubat 21:30 / canlıkarga
Moshi Moshi + Potlatch

Cuma, 3 Şubat 21:30 / canlıkarga
Dyln + Emre Çiftelerli

Cumartesi, 4 Şubat 21:30 / canlıkarga
on the loose:
Korhan Argüden + Deniz Erdem + Joel Grip
Korhan Futacı + Vahdet Ertuğrul Boydak
Duru Tuna + Özün Usta
Cem Bilge Resim Performans Grubu

Pazar, 5 Şubat 21:00 / kargasöyleşi
"Oyun Çıkışı" İstirap Korosu Oyuncu Kadrosu ile Söyleşi

Pazartesi, 6 Şubat 21:30
Bob Marley Earthday Celebration
Söyleşi | Reggae ve Temas Ettiği Alt Kùltürler
18.00-18.45 Konuşmacılar: Da Frogg, Reggaeation, Cfyah
Moderatör: Tuğçe Yapıcı
Söyleşi | Bob Marley & Reggae
19.00 - 20.00 Konuşmacılar: Mahi, Özge Ürer, Hepyek Selekt
Moderatör: Tuğçe Yapıcı
20.30 - 21.30 Konser | Özge Ürer + Da Frogg
22.00 - 23.30 Konser | Bosphoroots

karga

Figure B. 84: Karga, February 2023



Figure B. 85: Karga, March 2023

#kargART

18 Salı 21:00 / kargART sahne
Empty sunar:
Can Özyüksel / Cem Dönmez
Sunucu: Metin Sayduran
19 Çarşamba 21:00 / canlıkarga
Kristal Kit / Baturalp
20 Perşembe 21:00 / canlıkarga
Batuhan Polat
21 Cuma 21:00 / canlıkarga
#hexeopencallseries no: 02
Yavaş Çita/ Fütursuz/ Godbud
22 Cumartesi 21:00 // canlıkarga
Havhav! / Tardigrades
24 Pazartesi 20:30 / kargART sahne
"Öyle Şeyler Yalnızca Filmlerde Olur"
Yazan + Oynayan: Pınar Gökteş Tasarlayan + Yöneten: Şule Ateş

#kargART

11 Salı 21:00
Burning Bush Comedy Night
13 Perşembe 21:30
Fuzziliers / The Strains
15 Cumartesi 21:30
Mojave / Canavar
16 Pazar 21:00
İstanbul Soundscape Project

#kargART

4 Salı 21:00
"Dead Fathers Club"
Murat Gençoğlu x Ege Öztokat
5 Çarşamba 22:00
Bahr / Fanikedi
6 Perşembe 21:00
Vincent Baykal Ada
7 Cuma 21:00
Yangın
8 Cumartesi, 8 Nisan 21:00
"House of Spring"
Ucube
Yazan/ Yöneten/ Oynayan Tanya Arısöy
Yeni Seçenek Yok Dimi
Yazan/ Oynayan Yunus Emre Şahin/ Yöneten: Nezaket Özlem Dede
Konserler: Cicex Cocux/ Koi Failure
9 Pazar 17:00
"Romandan Sesler"
Can Gürses Romanlarına İdil Meşe Ses Oluyor

#kargART

25 Salı / kargasahne
Dark Comedy Night
27 Perşembe / canlıkarga
Berkant Tilavel, Okan Kaya, Volkan İncüvez
"Hissikablelvuku"
28 Cuma / canlıkarga
Cfyah
Da Frogg
Live Painting: Glennis
29 Cumartesi / canlıkarga
Emergency Broadcast
Emaskülatör
Goblin Daycare
30 Pazar / kargasahne
Apartman Sahne
Comedy Night Stand Up

Figure B. 86: Karga, April 2023

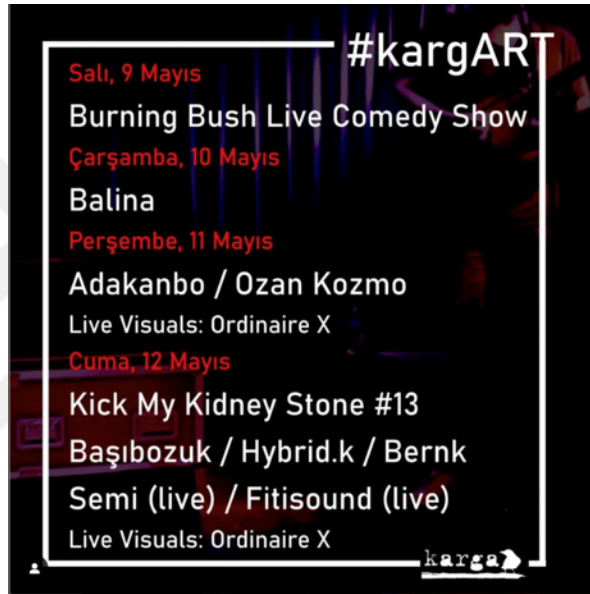


Figure B. 87: Karga, May 2023



Figure B. 88: Karga, July 2023



Figure B. 89: Karga, August 2023



Figure B. 90: Karga, September 2023



Figure B. 91: Karga, November 2023



5.3. APPENDIX C: Collaborative Sets from the Scenes



Figure C. 1: Vinyl-only night at Arkaoda with Fossil, Granul, Metz and Semi (03.04.2024)



Figure C. 2: Algorave Event “Algolove” (31.05.2024)



Figure C. 3: Sónar Istanbul 2024 with Baramuk w/ Bak, Fat w/ Ordinaire, Cetrion w/ Roun (28.04.2024)



Figure C. 4: Siraen Event at Sumahan (15.05.2024)

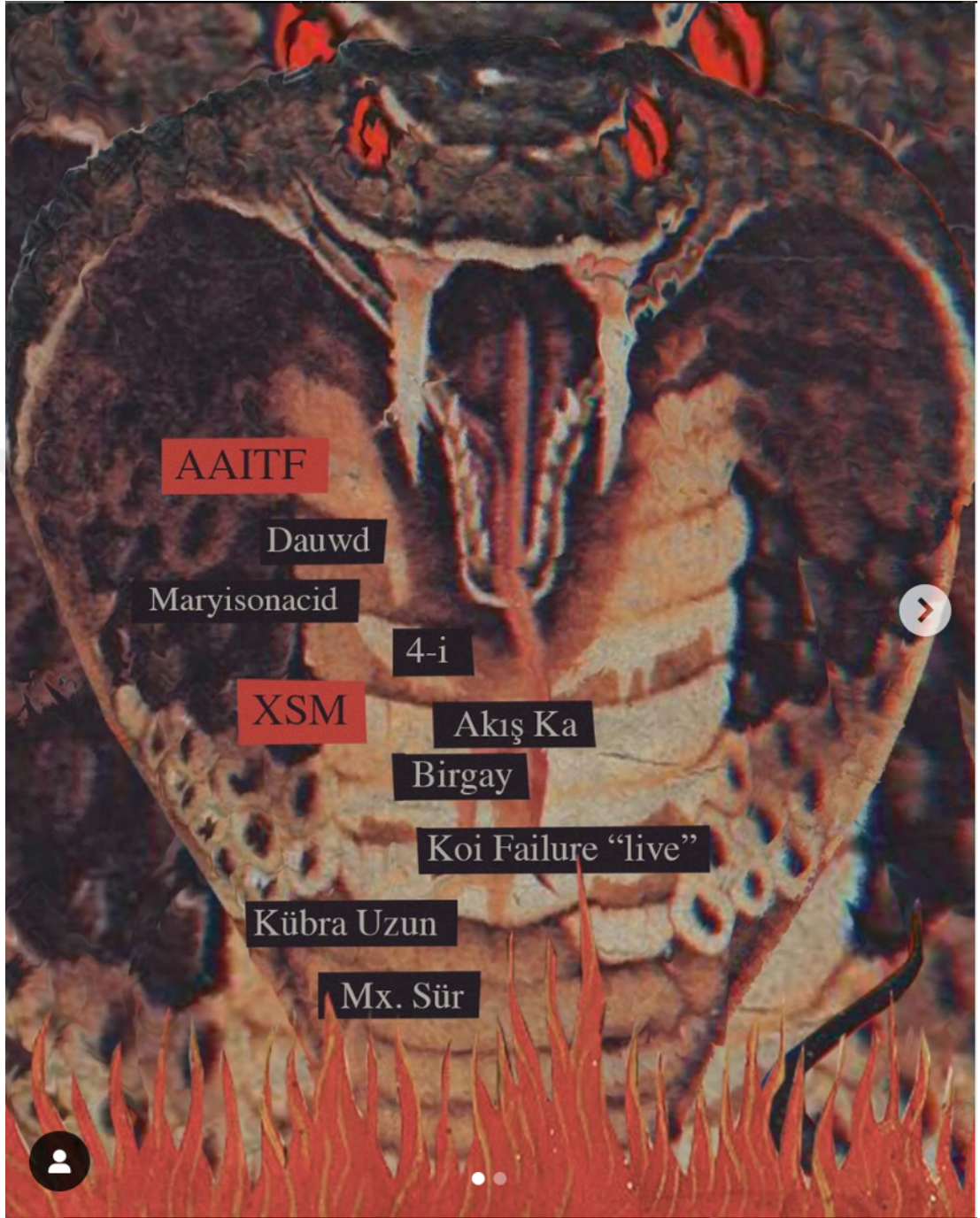


Figure C. 5: XSM Recordings Event at Sumahan (27.04.2024)



Appendix D: Tracks from Local Producers

Track-1: Katran, *We Never Call It Loosing* | *Hukuk Oyunu* (2023)

<https://open.spotify.com/track/0qoc0RFiyz0xsQS0Jnp7NH?si=13d183de33d245c1>

Track-2: Jtamul, *E Dur E* (2024)

<https://open.spotify.com/track/2D7iwEeXdczlRFrxBx10Vp?si=d598477b44c94ce0>

Track-3: Commodo, Gantz, Kahn, *Kibosh* (2015)

<https://open.spotify.com/track/2ufJSvfqXLMQTrjBDFqzJF?si=51718bb67308499b>

Track-4: Commodo, Gantz, Kahn, *AMK* (2015)

<https://open.spotify.com/track/6elugEBbOkINXdfA49uwyW?si=8b530aad9a24194>

Track-5: Gülden Karaböcek, *Ben Olmalıydım* (1985)

<https://open.spotify.com/track/1or7sIRl5bT61joaSRxhbT?si=a6e9d3b8429443f2>

Track-6: Granul, *Improper* (2023)

<https://open.spotify.com/track/4CUE65wcwirtLNMbX8RD8P?si=d0c93ca7831f4c3c>

Track-7: Katran, *Nox* (2023)

<https://soundcloud.com/kkatran/nox-algorave-istanbul-thread-iter-5>

Track-8: Numeric, *Nylon Journey* (2023)

<https://open.spotify.com/track/5XCz7eCGSkgG3azUol3aIH?si=b4cb18213fc24972>

Track-9: Çiçek Çocuk & Düş, *Düşün* (2023)

<https://open.spotify.com/track/2GO9R7SRmdWpEPNIQ67hOH?si=c99bc0afa6ea4f1d>



Appendix E: Archival Attempt

Istanbul's Electronic Music Ecosystem: Local Context and Global Influences

Dorock XL Venue Fitaş Sahnesi:	https://www.instagram.com/dorockxlvenue/
Klein Phönix:	https://www.instagram.com/phonix.klein/
Ora Arena:	https://www.instagram.com/oraarena/
Uniq Box:	https://www.instagram.com/maximumuniq/ https://maximumuniq.com.tr/
Volkswagen Arena:	https://www.instagram.com/vwarena/ https://www.vwarena.com/
Zorlu Performans Sanatları Merkezi:	https://www.instagram.com/zorlu_psm/ https://www.zorlupsm.com/en
Küçükçiftlik Park:	https://www.instagram.com/kucukciftlikpark/ https://kucukciftlikpark.com/
Life Park:	https://www.instagram.com/lifeparkistanbul/ https://www.lifepark.com.tr/
Park Orman:	https://www.instagram.com/bonusparkorman/ https://bonusparkorman.com.tr/
Uniq Açık hava:	https://www.instagram.com/maximumuniq/ https://maximumuniq.com.tr/
Bugece:	https://www.instagram.com/bugececo/ https://bugece.co/
Babylon:	https://www.instagram.com/babylonistanbul/ https://babylon.com.tr/
Blind:	https://www.instagram.com/blind_istanbul/
Roxy:	https://www.instagram.com/roxynightlife/
Minimüzikhol:	https://www.instagram.com/minimuzikhol/
Salon İKSV:	https://www.instagram.com/saloniksv/ https://saloniksv.com.tr/
Sumahan:	https://www.instagram.com/sumahanist/
Zorlu PSM Studio:	https://www.instagram.com/zorlu_psm/ https://www.zorlupsm.com/en/visit/venues/100-studio
Arkaoda:	https://www.instagram.com/arkaoda/ https://www.arkaoda.com/
Echoes:	https://www.instagram.com/echoes.ist/ https://echoes.ist/
Gizli Bahçe:	https://www.instagram.com/gizlibahce.istanbul/
Karga:	https://www.instagram.com/kargakadikoy/ https://www.karga.com.tr/
Mecra:	https://www.instagram.com/mecrada/ https://mecrada.org/
Şahika:	https://www.instagram.com/sahika.ist/
Radio FG:	https://www.instagram.com/fg93.8/ https://www.futuregeneration.net/
Electronica Festival:	https://www.instagram.com/electronicafestival/
Chill-out Festival:	https://www.instagram.com/chilloutfestival/
Sónar İstanbul:	https://www.instagram.com/sonaristanbul/ https://sonaristanbul.com/en
Mixmag Turkey:	https://www.instagram.com/mixmagturkey/ https://mixmag.com.tr/
Biletino:	https://www.instagram.com/biletino/ https://biletino.com.tr/

Istanbul's Nightlife: Electronic Music Cultures And Scenes

Emek Sineması: <https://www.diken.com.tr/emek-bizim-inisiyatifinden-dokuz-soruda-emek-sinemasinin-yikim-hikayesi/>
Atatürk Kültür Merkezi: <https://www.trthaber.com/haber/gundem/yikim-kararindan-bugune-akmnin-hikayesi-621431.html>

Fatih Akin, Crossing the Bridge: <https://www.imdb.com/title/tt0459242/>
Şokopop: <https://www.youtube.com/channel/UCuWU6m3EH-kTjYrFm2A2N1g>
Şokopop, 2019: https://youtu.be/Dge8C-yJ_Eg?si=KJtI5jvJ2ZYDvpBm

Before the 1990s

Tefo'nun Yeri: <https://www.hurriyet.com.tr/kelebek/istanbul-gecelerinin-50-yili-22660691>
Hydromel: <https://bantmag.com/arsivden-modern-zaman-samanlari-djler/>
Stüdyo 54: <https://www.hurriyet.com.tr/kelebek/istanbul-geceleri-zembereginden-bosandi-10075898>
Kemancı: <https://www.milliyet.com.tr/cumartesi/kemanci-yer-degistiriyor-169130>
Discorium: <https://hurriyet.com.tr/discorium-u-328-ytl-ye-aldilar-5482177>
Twenty (20): <https://www.milliyet.com.tr/cumartesi/kizlar-dj-kabininde-5205524>
BİLSAK: <https://www.milliyet.com.tr/yazarlar/mehmet-tez/beyoglu-ndan-muzik-haberleri-1195317>

Globalization and First Clubs of Istanbul (The 1990s And Beyoğlu)

Hayal Kahvesi: <https://www.milliyet.com.tr/pazar/rockin-yeni-mekani-5149467>
Jazz Stop: <https://haberglobal.com.tr/kultur-sanat/taksim-o-sesleri-nasil-kaybetti-donem-kapandi-doku-degisti-154110>
Kemancı 2: <https://www.hurriyet.com.tr/gundem/rock-muzigin-efsanevi-mek-ni-zor-durumda-4565144>
Cafe Gramofon: <https://www.hurriyet.com.tr/kelebek/istanbul-a-jazz-center-geliyor-3589727>
Gizli Bahçe: <https://redbull.com/tr-tr/gizli-bahce-nevzade-nilgun-ercan-roportaji>
Roxy: <https://www.haberturk.com/yasam/haber/103251-semt-semt-istanbulin-kis-eglencesi?page=7>
Magma Music Club: <https://www.hurriyet.com.tr/gundem/rock-ve-dans-muzigi-ritimleri-39063905>
<https://saltonline.org/en/206/90-subculture-and-nightlife-in-istanbul>
Mojo: <https://www.milliyet.com.tr/cadde/sina-kologlu/mojo-batu-ve-buyuk-parmakapi-sokak-6620260>
Godet: <https://www.milliyet.com.tr/cumartesi/kinaliada-yerli-ibiza-5295275>
Dulcinea: <https://www.milliyet.com.tr/pazar/eglence-beyoglu-nda-5202018>
Pendor: https://www.takvim.com.tr/yazarlar/savas_ay/2010/04/25/beyoglu_pendorun_son_48_saati
Babylon: <https://www.milliyet.com.tr/cumartesi/babylon-sezonu-acti-5275552>
19: https://www.sabah.com.tr/yasam/90li_yillar_eller_havaya_ile_gecti-1215872
Sefahathane: <https://t24.com.tr/yazarlar/asli-atasoy/cem-selcen-beyoglu-direniyorsa-olur,44386>
Caravan Rock Bar: <https://www.hurriyet.com.tr/kampus/munir-atamer-biz-hep-insana-yatirim-yaptik-40923024>
Gayfe: <https://www.redbull.com/tr-tr/captain-hook>
Babylon: <https://www.haberturk.com/gundem/haber/953336-hoscakal-asmalimescit>
2019: <https://www.redbull.com/tr-tr/ceylan-capli-ve-2019-un-hikayesi>
Lal: <https://onedio.com/haber/istanbul-un-en-muhtesem-gece-hayatinin-kadikoy-de-oldugunu-ispatllayan-17-supersonik-bar-553331>
Bostancı Gösteri Merkezi: <https://www.bgmonline.net/>
Pozitif: <https://www.milliyet.com.tr/kariyer/eskiden-biz-isi-yonetiorduk-simdi-o-bizi-yonetiyor-1002288>
Rumeli Hisarı Konserleri: <https://www.milliyet.com.tr/gundem/sektorun-iyi-olmasi-icin-mucadele-ettim-6767316>
First stadium concerts - Bryan Adams: <https://www.birgun.net/haber/93-yazi-belgeseli-yayinda-turkiye-muzik-tarihinin-unutulmaz-donemi-382330>
First stadium concerts - Guns 'n' Roses: <https://onedio.com/haber/kimler-geldi-kimler-gecti-ulkemizde-gerceklesmis-24-efsane-konser-721276>
First stadium concerts - Sting: <https://www.hurriyet.com.tr/yazarlar/ates-yalazan-arsiv-balikcisi/1993-muzik-bahari-42085083>
First stadium concerts - Madonna: <https://playtusu.com/haber/2017/12/7-ekim-1993-madonna-ilk-kez-istanbulda/>

An Industry in Progress (the 2000s)

Nayah: <https://www.instagram.com/nayahistanbul/>
<https://www.facebook.com/nayahistanbul>
Nardis Jazz: <https://www.instagram.com/nardisjazz/>
<https://www.facebook.com/nardisjazz>
Bronx Sahne: <https://instagram.com/bronxpisahne/>
<https://www.facebook.com/bronx.pisahne.98>

Machine: <https://www.facebook.com/@MachineClub>
KiKi: <https://www.instagram.com/kikisiraselviler/>
<https://www.facebook.com/kiki.istanbul>
İndigo: <https://www.instagram.com/indigoclubist/>
<https://www.facebook.com/indigoclubist>
H2000: <https://www.milliyet.com.tr/cumartesi/kesintisiz-muzik-5212436>
Efes Pilsen One Love Festival: https://www.ntv.com.tr/turkiye/one-love-efesle-devam,icxzyqPCTkikxKf0J_g-w
Rock'n Coke: <https://eksiseyler.com/rockn-coke-gibi-muzik-festivalleri-artik-neden-yapilmiyor>
BarışaRock: <https://www.cnnturk.com/kultur-sanat/muzik/barisarocka-buyuk-ilgi-182175>
Radar Live: <https://www.hurriyet.com.tr/gundem/rock-n-coke-tan-sonra-radar-live-da-iptal-8720249>
True Blue: <https://www.ntv.com.tr/turkiye/katy-perry-konseri-bu-aksam,YbjraCyUA02v1leKHYN34g>

A Contrasted Decade (the 2010s)

Ülker Arena: <https://www.instagram.com/ulkersportsarena/>
Bomontiada: <https://www.instagram.com/yapikredibomontiada/>
Uniq: <https://www.instagram.com/uniqistanbul/>
Akasya: <https://www.instagram.com/akasya/>
Zorlu Center: <https://www.instagram.com/zorlucenter/>
Bulvar 216: <https://www.instagram.com/bulvar216/>
Metropol: <https://www.instagram.com/metropolistanbul.avm/>
DasDas: <https://www.instagram.com/istanbuldasdas/>

Revival After the Pandemic (the 2020s)

Badmash Collective: <https://www.instagram.com/badmashcollective/>
<https://www.facebook.com/badmashcollective>
Badcast: https://www.youtube.com/playlist?list=PL3Xz-HZMRNbtOFiUyoNWQgpThT7-G_a6b
UI Sessions: <https://www.youtube.com/@UndergroundIstanbul>
Alt Platform: <https://www.instagram.com/altplatform/>
<https://www.youtube.com/c/altplatform>
Anahit Sahne: <https://www.instagram.com/anahitsahne/>
<https://www.facebook.com/anahitsahne>
Clubcoweed: <https://www.instagram.com/clubcoweed/>
Ortak Kanal: <https://www.instagram.com/ortakkanal/>
Noh Radio: <https://www.instagram.com/nohradio/>
<https://www.youtube.com/c/NohRadio>
Radyo Modyan: <https://www.instagram.com/radyomodyan/>
<https://modyan.com/>
Root Radio: <https://www.instagram.com/rootradiolive/>
<https://linktr.ee/rootradiolive>
Year Zero Radio: https://www.instagram.com/year_zero_radio/
<https://soundcloud.com/yearzeroradio>

Dispersion of a Focal and Expenditure of Nightlife

Jolly Joker Arena: <https://arena.jollyjoker.com.tr/>
<https://instagram.com/jjarena/>
Suma Beach: <https://www.instagram.com/sumabeach/>
<https://www.facebook.com/SumaBeach>
Kafes: <https://www.instagram.com/kafesclubistanbul/>
<https://www.facebook.com/kafesclubistanbul>

The Focus on Local Electronic Music Scenes

(Ambient, Bass, Breakbeat, Dub, House, Techno, Trance, UK Garage, Dark Ambient, Drone, Trap, Trip Hop, Tech House, Chicago House, Progressive House, Acid House, Detroit Techno, Hard Techno, Minimal Techno, Psy Trance, Goa Trance, Psydub, Dubstep, Drum, Bass, Jungle, Liquid Funk): <https://music.ishkur.com/>

*For listed genres above, there are multiple definitions by multiple sources. As genres are used as a labeling method by the music industry and differentiation tools by the audience, the variations are vast.

Ishkur's Guide to Electronic Music is a website that is commonly used by ITU MIAM Community to discover these varieties.

Peyote: <https://www.facebook.com/peyote.taksim>
RX: <https://www.instagram.com/rx.istanbul/>

Key Participants

- Bass scene

Fosil: https://www.instagram.com/_fosil_/
<https://soundcloud.com/fosilbass>
<https://fosilfosil.bandcamp.com/>

Granul: <https://www.instagram.com/granul.yuku/>
<https://soundcloud.com/granul>
<https://granul.bandcamp.com/>

3pillie: <https://www.instagram.com/dogaocak/>
<https://soundcloud.com/3pillie>
<https://3pillie.bandcamp.com/>

Alphadub: <https://www.instagram.com/alphadubzz/>
<https://soundcloud.com/alphadubzz>

Bosphoroots: <https://www.instagram.com/bosphoroots/>
<https://soundcloud.com/bosphoroots>

Barriscar: <https://www.instagram.com/barriscar/>
<https://soundcloud.com/user-991764387>

Badmixday: <https://www.instagram.com/beddomikksudei/>
<https://soundcloud.com/badmixday>

Braderin: <https://www.instagram.com/denizbraderin/>
<https://soundcloud.com/denizbraderin>
<https://denizbraderin.bandcamp.com/>

Consul: <https://instagram.com/consul.png/>
<https://soundcloud.com/consulsound>
<https://consulsound.bandcamp.com/>

C-Fyah: <https://www.instagram.com/c.fyah/>
<https://soundcloud.com/c-fyah>
<https://cfyah.bandcamp.com/>

Da Frogg: <https://www.instagram.com/dafroggeyez/>
<https://www.youtube.com/@NDjem>

Dazza: https://www.instagram.com/hadi_dazza/
https://soundcloud.com/hadi_dazza

DJ Regret: <https://www.instagram.com/dj.regret/>
<https://soundcloud.com/dj-regret>

Dasenfekt: https://www.instagram.com/_das.exe/
<https://soundcloud.com/dasenfekt>

Dubfactor: <https://www.instagram.com/dubfactorr/>
<https://soundcloud.com/dubfactorr>

Dyln: <https://www.instagram.com/dylnubz/>
<https://soundcloud.com/caner-eren>

Einbau: https://www.instagram.com/einbau_dnb/
<https://soundcloud.com/einbau>

Sunfear (Eylül Deniz): https://www.instagram.com/_sunfear/
<https://soundcloud.com/sunfear1>

Fall From Cloud: <https://www.instagram.com/fallfromcloud/>
<https://soundcloud.com/fallfromcloud>

Farabi: <https://www.instagram.com/ferfarabisi/>
<https://soundcloud.com/m-farabi>
<https://noktafarabi.bandcamp.com/album/flat-period-ep>

Fitisound: https://www.instagram.com/fiti_sound/
<https://soundcloud.com/kikipound>

Fluctuosa: <https://www.instagram.com/fluc2sa/>
<https://soundcloud.com/fluctuosa>

Gantz: <https://www.instagram.com/gantzzu/>

Genjah:	https://soundcloud.com/gantz https://gantz.bandcamp.com/ https://www.instagram.com/genjah/ https://soundcloud.com/genjah
GGMAN:	https://www.instagram.com/ggmandubz/ https://soundcloud.com/ggman
Golem:	https://www.instagram.com/kaangolemakay/ https://soundcloud.com/kaanakay https://somehumanscumshit.bandcamp.com/ https://www.instagram.com/gunesta/
Gunesta:	https://soundcloud.com/gunesta/
Houschyar:	https://www.instagram.com/houschyar.m/ https://soundcloud.com/houschyar
Iskeletor:	https://www.instagram.com/iskeletxr/ https://soundcloud.com/iskeletor
Itekaka:	https://www.instagram.com/itekaka/
Jung:	https://www.instagram.com/_jvng/
Ras Memo:	https://www.instagram.com/ras.memo/ https://soundcloud.com/rasmemo
Reggaelation:	https://www.instagram.com/reggaelation_selections/
Rijeka:	https://instagram.com/rijeka_m/ https://soundcloud.com/riekamusic
Semi:	https://www.instagram.com/semidonmez/ https://soundcloud.com/eren-semi-donmez
Simba Roots:	https://www.instagram.com/simba_roots_soundsystem/
Tashki:	https://www.instagram.com/tashkiim/ https://soundcloud.com/tashkiim
Madcow:	https://soundcloud.com/madcowradio
Maui:	https://www.instagram.com/mauiboi/ https://soundcloud.com/mauidubzz
Metz:	https://www.instagram.com/metz_./ https://soundcloud.com/metz1s
Morrolander:	https://www.instagram.com/morrolander/ https://soundcloud.com/morrolander
Murteza:	https://www.instagram.com/_murteza/ https://soundcloud.com/murtezamert https://murteza.bandcamp.com/track/2phane
Özge Ürer:	https://www.instagram.com/ozgeurer/
Polio:	https://www.instagram.com/polio_o/ https://soundcloud.com/polioibass
Wilsondub:	https://soundcloud.com/wilsondubz
- Experimental scene	
Katran:	https://www.instagram.com/_katran_/ https://soundcloud.com/kkatran https://linktr.ee/katrann
Koi Failure:	https://www.instagram.com/koifailure/ https://soundcloud.com/koifailure https://linktr.ee/koifailure
Baramuk:	https://www.instagram.com/berkebaramuk/ https://soundcloud.com/baramuk https://carnalist.bandcamp.com/track/omicron
Batu Certel:	https://www.instagram.com/batucertel/ https://soundcloud.com/batu-certel
Barış Kıratlı:	https://www.instagram.com/bariskiratli/ https://soundcloud.com/ode2glitch
Başar Ünder:	https://www.instagram.com/basarunder/ https://soundcloud.com/basarunder https://basarunder.bandcamp.com/
Cevdet Erek:	https://www.instagram.com/cevdeterek/

DJ Strawberry:	https://soundcloud.com/peryt https://www.instagram.com/_djstrawberry/ https://soundcloud.com/djstrawberrymusic https://djstrawberry.bandcamp.com/
Erlenmeyer:	https://www.instagram.com/erlenmeyer3000/ https://soundcloud.com/user-389548983 https://earlofmayo.bandcamp.com/album/
Fat:	https://www.instagram.com/fat.ology/ https://soundcloud.com/fatih-a-kg-z-581194751 https://www.faty.me/
Fulya Uçanok:	https://www.instagram.com/fulya_ucanok/ https://soundcloud.com/fulya-ucanok
Furkan Temel: güns:	https://www.instagram.com/s.furkantemel/ https://www.instagram.com/gunsferel/ https://soundcloud.com/gunsferel
Kerem Altaylar:	https://www.instagram.com/keremaltaylar/ https://soundcloud.com/kerem-altaylar https://keremaltaylar.com/
Korhan Futacı:	https://www.instagram.com/korhanfutaci/ https://soundcloud.com/korhanfutaci-music
Kraanerg: Pekin:	https://www.instagram.com/kraanerg.ist/ https://www.instagram.com/utkan1/ https://soundcloud.com/utkan1
RAW:	https://www.instagram.com/rawlivecoding/ https://soundcloud.com/rawlivecoding https://www.rawlivecoding.com/
Ruunt: Selen Gülün: Şevket Akıncı:	https://www.instagram.com/ruuuuuunt/ https://www.instagram.com/selengulun/ https://www.instagram.com/sevketakinciofficial/ https://soundcloud.com/sevket-akinci
TKO:	https://www.instagram.com/whoistko/ https://linktr.ee/tko.av
Tuce Alba:	https://www.instagram.com/tucealbaa/ https://soundcloud.com/tucealba
Metehan Köktürk:	https://www.instagram.com/metehan.kokturk/ https://soundcloud.com/metehankokturk
Nihal Saruhanlı: Ozan Aktuna: Mondual (Sair Sinan Kestelli):	https://www.instagram.com/nihals05/ https://www.instagram.com/ozanaktunadraws/ https://www.instagram.com/sskestelli/ https://sairsinankestelli.com/
Vahdet Ertuğrul Boydak:	https://www.instagram.com/vahdetertugrulboydak/
- Techno scene Numeric:	https://www.instagram.com/mericnumeric/ https://soundcloud.com/mericnumeric
Varteres Durise:	https://instagram.com/varteresdurise/ https://soundcloud.com/varteresdurise https://varteresdurise.bandcamp.com/
Belin:	https://www.instagram.com/belin._./ https://soundcloud.com/belin-berse
Denyx: Glvre:	https://www.instagram.com/denyxdj/ https://www.instagram.com/glvre/ https://soundcloud.com/glvre https://glvre.bandcamp.com/
Havantepe:	https://www.instagram.com/havantepe/ https://soundcloud.com/havantepe
Jedranaline:	https://www.instagram.com/erimyerim/ https://soundcloud.com/jedranaline
Jehra:	https://www.instagram.com/jehra_rvk/ https://soundcloud.com/jehra1

Penny Darko:	https://www.instagram.com/bircekirkova/
Ppaauukk:	https://soundcloud.com/pennydarko
Utkanj:	https://www.instagram.com/ppaauukk/
	https://www.instagram.com/utkan1/
	https://soundcloud.com/utkan1
Rector:	https://www.instagram.com/rector.syncope/
	https://soundcloud.com/rectoryd
Strahlung:	https://www.instagram.com/deathisthepriceoffreedom/
	https://soundcloud.com/aydin-kuru
Matrus:	https://www.instagram.com/amorfatih/
	https://soundcloud.com/matrusmusic
Y.Unan:	https://www.instagram.com/y.unan/
	https://soundcloud.com/juliewinters
- Queer scene	
BasicDisarm:	https://instagram.com/basicdisarm/
	https://soundcloud.com/basicdisarm
	https://linktr.ee/basicdisarm
Çiçek Çocuk:	https://www.instagram.com/cicexcocuk/
	https://soundcloud.com/cicekcocuk
	https://linktr.ee/cicexcocux
Jtamul:	https://www.instagram.com/jtamul/
	https://soundcloud.com/jtamul
	https://linktr.ee/jtamul
Abeille:	https://www.instagram.com/abeille/
	https://soundcloud.com/abeillee
	https://linktr.ee/abeille
Akış Ka:	https://www.instagram.com/akiskaaa/
Antre Sex:	https://soundcloud.com/antrexex
Ceytengri:	https://www.instagram.com/ceytengri/
	https://soundcloud.com/ceytengri
Dara.div:	https://www.instagram.com/dara.div/
Florence K.Delight:	https://www.instagram.com/florenceclight/
Jilet Sebahat:	https://soundcloud.com/rootradiolive/jilet-sebahat
Q-Bra:	https://www.instagram.com/qbra_uzun/
	https://soundcloud.com/qbra
Kazzazede:	https://www.instagram.com/kazzazede/
	https://soundcloud.com/nisa-aslan-1
Kiki ggNash:	https://www.instagram.com/kiki.cicinash/
Melis Köke:	https://www.instagram.com/meliskoke/
	https://soundcloud.com/yetobird
Mx. Sür:	https://www.instagram.com/mx.sur/
	https://soundcloud.com/mxsur
	https://linktr.ee/mx.sur
Nots:	https://www.instagram.com/notsmmm/
Robogeisha:	https://www.instagram.com/robogeisha101001/
	https://soundcloud.com/robogeisha101001
	https://robogeisha0.bandcamp.com/
Samy Winehouse:	https://soundcloud.com/transes
Sissy Misfit:	https://www.instagram.com/sissymisfitt/
	https://soundcloud.com/sissymisfit
	https://sissymisfit.bandcamp.com/
Şevval Kılıç:	https://www.instagram.com/high_till_i_die/
	https://soundcloud.com/deeplysubmissive
- Collectives	
Beton Orman:	https://www.instagram.com/betonorman/
	https://soundcloud.com/betonorman
	https://betonorman.bandcamp.com/

A.I.D.: <https://www.instagram.com/artis.dead/>
<https://artisd3ad.tumblr.com/>
Abyss: <https://www.instagram.com/abyss.sound/>
Algorave Istanbul: https://www.instagram.com/algorave_ist/
<https://algoraveistanbul.persona.co/>
<https://linktr.ee/algoraveist>
Syncope: <https://www.instagram.com/syncopemusic/>
<https://soundcloud.com/syncopeaudio>
<https://linktr.ee/syncope>
Queerwaves: <https://www.instagram.com/queerwaves/>
<https://linktr.ee/Queerwaves>
Siraen: <https://www.instagram.com/siraen.says/>
<https://linktr.ee/siraen.says>
XSM Recordings: <https://www.instagram.com/xsmrecordings/>
<https://soundcloud.com/xsmrecordings>
<https://xsmrecordings.bandcamp.com/>
F4A Event: <https://www.instagram.com/f4a.events/>
Borusan Sanat: <https://www.instagram.com/borusansanat/>
<https://linktr.ee/borusansanat>
Pera Müzesi: <https://www.instagram.com/peramuzesi/>
<https://linkin.bio/peramuzesi/>

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Yuku: <https://www.instagram.com/yukuwax/>
<https://linktr.ee/yuku>
Müstesna Records: https://instagram.com/mustesna_records/
<https://mustesnarecords.bandcamp.com/album/sunfear-electra-mstsnt001>
Noise Istanbul: https://www.instagram.com/noise_media_art/
<https://noise.ist/>
Istanbul Digital Arts Festival: <https://instagram.com/digitalartfestistanbul/>
<https://digitalartfestistanbul.org/>
Alan Kadıköy: <https://instagram.com/alankadikoy/>
<https://alankadikoy.com/>
Pixel: <https://www.instagram.com/pixelankara/>
<https://linktr.ee/Pixelankara>

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PUBLICATIONS, PRESENTATIONS AND PATENTS ON THE THESIS:

- **Odabaş S.**, Modeling Creativity in Istanbul's Local Electronic Music Scenes, 3rd International Graduate Research Symposium – IGRS'24, May 8-10, 2024