

Research Article

A bibliographic study of the kaval instrument in the context of Türkiye

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Abstract

This study aims to reveal the bibliographic structure of academic studies on the kaval instrument in Türkiye and to examine their distribution according to year, publication type, and subject area. A qualitative research approach was adopted, and document analysis was employed as the research method. The data consisted of academic studies published between 1942 and 2025 that included the term “kaval” in their titles. The studies were accessed through the Council of Higher Education National Thesis Center, DergiPark, Academia, Google Scholar, the proceedings of the 1st International Kaval Symposium, and previously published bibliographic studies. The identified studies were classified and analyzed according to publication year, publication type, and subject area. The findings identified 83 academic studies on the kaval across eight different study types: 28 master’s theses, 3 doctoral dissertations, 4 proficiency-in-art theses, 23 articles, 14 conference papers, 9 method studies, 1 opinion paper, and 1 symposium. In addition, one study whose type could not be determined was identified. The findings indicate that academic output on the kaval increased markedly after 2000, with the highest number of studies published in 2014. In terms of subject areas, performance techniques constituted the most extensively studied topic, followed by methodology, general review and analysis, and education. In contrast, technology-oriented studies remained notably limited. By providing a comprehensive overview of the current state of kaval literature, this study offers a bibliographic framework for future research, particularly in technology, organology, interdisciplinary studies, and other underexplored areas.

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Introduction

The kaval, one of Anatolia’s ancient wind instruments, has undergone significant transformations throughout history in terms of its performance practices and contexts of use. Today, although it continues to be taught in both public and private institutions, at the academic level as well as in individual music education, its traditional position within Anatolian folk culture appears to be gradually weakening under the dominant influence of popular culture. This tendency may be regarded as a threat to the visibility and functionality of the kaval within the continuity of cultural traditions.

Considering this situation, increasing the number of studies on the kaval appears essential both for sustaining the cultural transmission of the instrument and for preserving its existence as a tangible representative of the Anatolian folk music tradition. An increase in original studies addressing the historical, organological, and pedagogical dimensions of the kaval would not only enrich the body of knowledge in the field but also enable researchers to access the relevant literature in a more systematic and accessible manner. Therefore, the continuity of comprehensive scholarly research on the subject constitutes an important requirement for the preservation and transmission of cultural heritage.

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The root “kav” is understood to constitute the etymological basis of the word kaval and to refer to the meaning “hollow tube” (Gazimihal, 1961, p. 39). Kaşgarlı Mahmud similarly explains the same root in *Dîvânu Lugâti't-Türk*, drawing attention to the relationship between the instrument's name and its structural characteristics. At the same time, the kaval is known by various names in different languages, particularly Turkish and Greek, reflecting its historically extensive circulation across cultures. In Anatolia, the kaval became closely associated with rural life, emerging as one of the principal elements of pastoral culture and becoming established in the literature as a shepherd's instrument (Picken, 1975, pp. 382–383). This etymological and cultural diversity suggests that certain aspects of the origins and historical functions of the kaval remain unresolved in the literature and require more comprehensive investigation (Yurtçu, 2006, p. 7).

Divided into two principal types, duct-flute and rim-blown kaval, the instrument continues to exist as a wind instrument known by different names across various regions of the world and characterized by diverse structural features, performance techniques, and construction materials. Among the regions where the kaval is most extensively performed are the Balkans, particularly Bulgaria, Central Asia—where related instruments are known as kuray—and Anatolia, with Türkiye, Armenia, and Azerbaijan being particularly prominent in the Anatolian context. Given its affinity with the ney and their similar timbral characteristics, the kaval also occupies an important place as an ethnic instrument in the Arabian Peninsula and Mesopotamia. Beyond these traditional geographical areas, however, the kaval has also found a place in various forms of European music and has attained a broad performance sphere due to its structural and acoustic similarities to the flute family (Bilgiç, 2025, p. 11).

Considering its organological relationship with similar wind instruments such as the tütek, ney, flute, and kuray, the kaval may be regarded as part of a broader cultural cluster and is therefore represented in different geographical regions by variants that perform comparable functions.

The Upper Paleolithic period, spanning approximately 50,000 to 10,000 years ago, is regarded as a period characterized by the development of hunting implements and the marked proliferation of cave paintings. One of the earliest known examples of a wind instrument associated with this period, the Divje Babe Flute, is particularly notable for having been made from the femur of a bear. The artifact was discovered in 1995 during archaeological excavations at Divje Babe Cave near the town of Cerklje na Dravi in Slovenia. The instrument takes its name from the cave in which the excavations were conducted and is regarded as an important archaeological artifact indicating the use of wind instruments during the Upper Paleolithic period.



Figure 1. Divje Babe Flute (Web 1)

Another important assessment concerning the history of the kaval is presented in Aytek's (2010) study entitled “The First Musical Instrument: The Flute.” The relevant finding is expressed as follows: The hollow-tube form is the most fundamental physical feature shared by all instruments belonging to the kaval family. This structural characteristic suggests that the historical origins of the kaval extend back to very early periods. Indeed, finds discovered in Hohle Fels Cave near Ulm, Germany, and dated to approximately 36,000 years ago using the thermoluminescence dating method demonstrate that wind instruments based on a hollow-tube structure have a history extending back to the Upper Paleolithic period (Aytek, 2010).



Figure 2. A kaval made of bone (Aydın, 2019)

The kaval, which can be classified into two main categories—duct-flute and rim-blown types—can be further divided into subgroups according to finger-hole configurations, construction materials, and the design of the blowing end (mouthpiece). These organological differences have been shaped by the geographical regions in which the instrument is performed and by local performance practices. Consequently, throughout its historical development, the kaval has acquired diverse forms and characteristics that have persisted to the present day.

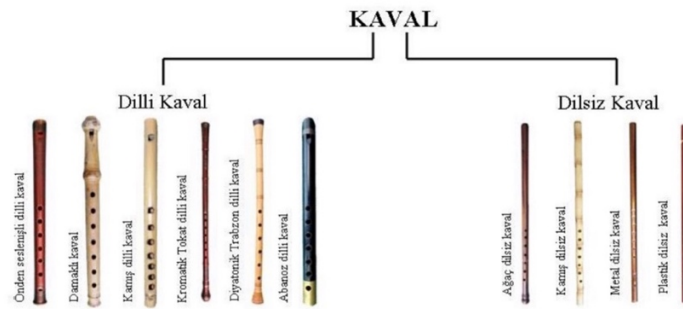


Figure 3. Types of Kaval (Kastelli, 2014, p. 4)

There are two main types of duct-flute kaval used in Anatolia and Mesopotamia. These instruments can be further divided into subgroups according to their structural features and performance characteristics. Although they exhibit similar organological structures, they differ in terms of performance techniques, contexts of use, and approaches to timbre.

The first type, the straight-mouthpiece horlatmalı duct-flute kaval, is widely used in Anatolia, particularly in Tokat, Ordu, and Bolu. Indigenous woods such as apricot and black plum are most commonly preferred for its construction, while imported woods such as African rosewood, ebony, and palisander are used to a limited extent (Aydın, 2021). The primary reason for the limited use of imported woods is their high cost. The finger-hole configuration of this type of kaval resembles that of the rim-blown shepherd's kaval, with a total of eight finger holes—seven on the front and one on the back. The straight design of the mouthpiece is preferred to achieve the regional performance style and the characteristic timbre traditionally associated with the region.



Figure 4. Body of a horlatmalı duct-flute kaval (Yaşayanca, 2022, p. 63).

The average length of these instruments ranges from 30 to 40 cm, and their tonal range extends to approximately 2.5 octaves (Yaşayanca, 2022, p. 39).

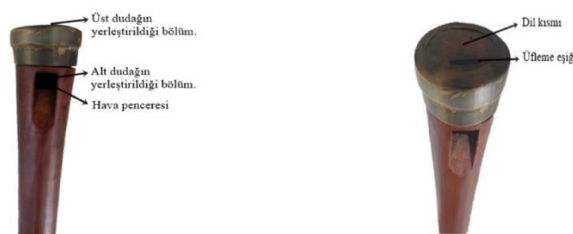


Figure 5. Mouthpiece structure of the horlatmalı duct-flute kaval (Yaşayanca, 2022, p. 64)

Another type of horlatmalı duct-flute kaval is widely found in the Eastern Black Sea Region, particularly in Trabzon. Plum, boxwood, and komar wood are commonly preferred for the construction of kavals produced in this region. Eastern Black Sea examples have six finger holes on the front and no finger holes on the back. Plum wood is particularly prominent in this region, and the length of these kavals can reach approximately 60 cm. The greater length of the instrument results in a lower-pitched tonal range.



Figure 6. Horlatmalı duct-flute kaval used in the Trabzon region (Koyuncu, 2019, p. 30)

In contrast, horlatmalı duct-flute kavals found in the western parts of the Black Sea region have one additional finger hole on the back, bringing the total number of finger holes to seven. Kavals produced in these regions generally range from 30 to 35 cm in length and are observed to have a higher-pitched tonal range (Ömer Parlak, regional performer and kaval maker, personal communication, March 18, 2025, as cited in Bilgiç, 2025).

Duct-flute kavals used in different regions of Anatolia generally have a right-angled mouthpiece. Although the construction materials of these instruments vary, their finger-hole configurations are largely similar. While woods such as ebony, palisander, African rosewood, and olive are occasionally used, apricot, plum, and black plum are more commonly preferred. In addition to wooden materials, examples of duct-flute kavals made of reed can also be found.

The finger-hole configuration of these kavals consists of eight holes in total, with seven on the front and one on the back. This type of duct-flute kaval is performed in various regions of Anatolia, including Erzincan, Tokat, Diyarbakır, Bolu, Gaziantep, Sivas, Kahramanmaraş, Ordu, Adıyaman, Trabzon, Amasya, and Giresun. Due to their relatively limited sound volume, these instruments may be said to be preferred primarily for indoor performances and in the context of traditional oturak gatherings (Paksoy & Gök-Ayyıldız, 2020, as cited in Bilgiç, 2025).

Examples of duct-flute kaval performance shaped by regional musical traditions and performance practices can be found both within Türkiye and in geographical regions beyond its borders. These examples are important in demonstrating the functions assumed by the instrument in different cultural contexts, the diversity of its performance techniques, and the determining influence of regional performance styles on the instrument.

The performance examples examined reveal regional differences in such elements as breath control, articulation, ornamentation techniques, fingering preferences, and the use of tonal range. These differences arise not only from the individual preferences of performers but also from the musical aesthetics, repertoire characteristics, and social performance settings of the respective regions.

Examples from outside Türkiye demonstrate that, although the duct-flute kaval is primarily associated with Anatolia and Mesopotamia, it continues to exist in neighboring regions and areas of cultural interaction through different performance styles. This provides important insights into the historical circulation of the instrument and processes of intercultural interaction.

In this context, the performance examples presented demonstrate that the duct-flute kaval should be considered not only in terms of its structural characteristics but also in relation to its performance practices and stylistic variations, thereby making the instrument's regional and cultural diversity clearly visible.

The rim-blown shepherd's kaval, the most widely used member of the kaval family, is found across many different geographical regions of the world. In addition to traditional construction materials, it has recently also been produced using materials such as bamboo and Delrin. Owing to its finger-hole configuration, which enables it to accompany different musical genres in both solo and ensemble performances, the instrument has acquired a broad range of uses. Sinan Çelik is among the leading figures who have made significant contributions to the diversification and development of the rim-blown shepherd's kaval in Türkiye.

Sinan Çelik was born in Sarıkamış in 1957. During his childhood, he developed an interest in the mandolin and percussion instruments and was influenced by the dengbêj tradition within his family. In his youth, he received training in piano and recorder and later met Arif Sağ. With Sağ's support, he enrolled at the ITU Turkish Music State Conservatory, during which period he rapidly developed his kaval performance skills (Türk, 2021, pp. 28–29).

During the 1980s, Sinan Çelik's invitations to perform as an accompanist in album recordings and stage performances revealed the need to diversify the kaval in ways that could meet different musical requirements. This need arose from the necessity of accurately reflecting the regional performance style of each musical work and providing instruments with characteristics appropriate to its performance. Developments in kaval performance and construction in Bulgaria were influential in this process. Çelik personally traveled to Bulgaria, and the experience he acquired there in performance and instrument making played an important role in the diversification of the rim-blown shepherd's kaval (Türk, 2021, pp. 20–21).

The basic characteristics of the rim-blown shepherd's kaval can be summarized as follows. Depending on the tonal range produced, the instrument varies in length from approximately 45 to 85 cm. Structurally, it can be constructed either as a single-piece or a three-piece instrument. In Türkiye, the traditional and more widespread form is the single-piece kaval. The construction of three-piece kavals is regarded as a relatively recent practice influenced by Bulgarian kaval culture.

Plum and apricot are the most commonly preferred woods for construction. In addition, olive wood and imported woods such as African rosewood, ebony, and palisander are occasionally used, as are synthetic materials such as Delrin. More recently, bamboo has also emerged as a new material option for kaval construction.

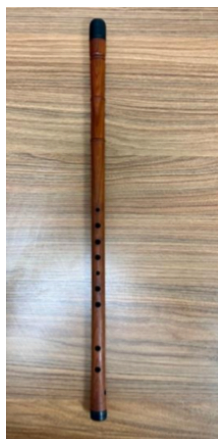


Figure 7. Single-piece kaval (Gazi Bilgiç personal archive)

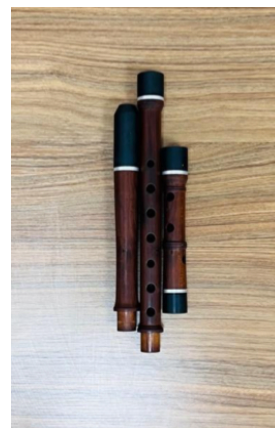


Figure 8. Three-piece kaval (Gazi Bilgiç personal archive)

As with other types of kaval, different performance styles have also emerged for the rim-blown shepherd's kaval. In order to convey regional performance styles more effectively to listeners, these approaches have led to the development of various techniques beyond conventional performance practices. Such techniques expand the performer's expressive possibilities and enable the instrument to adapt to different regional musical characteristics.

In this context, practices such as the tooth-playing technique and drone-producing blowing technique are among the principal alternative performance techniques used on the rim-blown shepherd's kaval. These techniques both increase timbral diversity and make the regional characteristics of performance more distinctive. Selected examples illustrating these performance techniques are presented below.

Bibliography

A bibliography is a type of reference source in which published works related to a particular subject, period, or field are systematically compiled and organized. Its primary purpose is to classify the existing literature according to specified criteria and guide researchers in accessing relevant information.

“The term ‘bibliography,’ formerly translated into Turkish as ‘esame-i kütüb’ and more recently as ‘kitabiyyat,’ is derived from the combination of the Greek words ‘biblion,’ meaning book, and ‘graphein,’ meaning to write.

Bibliographies consist of the description and identification of books. The purpose of this field is to provide information about the existence and value of works” (Altuğ & Kılıçarslan, 2016).

Bibliographies do not necessarily provide direct information about the libraries or archives in which the works are held; rather, they function as reference guides that direct researchers to the relevant sources.

In this respect, bibliography constitutes one of the bridges between the production and dissemination of knowledge. It establishes a connection between readers and works, makes the developmental trajectory of a research field visible, and provides a reference framework for future studies.

Related Studies

G. Ö. (2009), in the study entitled “Postgraduate Theses on Flute and Flute Education in Türkiye,” examined postgraduate theses on flute and flute education completed in Türkiye between 1993 and 2006. The theses produced during this period were reviewed and classified according to their subject areas. The findings indicated that a total of 28 postgraduate theses had been completed in these fields, of which 17 focused on flute education and 11 on flute performance.

Özdek, A. (2014), in the study entitled “A Bibliography of Studies on the Kaval in Türkiye,” examined studies on the kaval conducted in Türkiye between 1940 and 2014. The study evaluated 51 written sources, comprising 11 book chapters, 12 articles, 7 conference papers, 1 proficiency-in-art thesis, 7 master’s theses, 8 undergraduate theses, and 6 method books, as well as 9 albums and 4 web-based sources.

Purpose and Significance of the Study

The primary aim of this study is to systematically classify postgraduate theses (master’s, doctoral, and proficiency-in-art theses) and related academic publications focusing on the kaval instrument in Türkiye under specific thematic categories. The classification developed within the scope of this study is expected to serve as a guiding resource for researchers planning to conduct postgraduate research on the kaval in 2026 and beyond by enabling them to become familiar with the existing literature, establish references based on previous studies, and identify potential topics for future research.

Problem Statement

The absence of a systematic classification of academic studies on the kaval in Türkiye with consideration of their historical periods makes it difficult to trace the historical development of the field, analyze thematic trends, and identify new areas of research. Main problem of study;

- The lack of a comprehensive and systematic account of the content, author profiles, publication types, subjects, and thematic distributions of academic studies focusing specifically on the kaval constitutes the main research problem of this study.

Sub-problems of study;

- What is the overall bibliographic distribution of the identified academic studies on the kaval in terms of publication type (thesis, article, conference paper, etc.), authors, and years of publication?
- What is the distribution of the identified academic studies on the kaval by year?
- What is the distribution of the identified academic studies on the kaval according to subject area and type of study?

Method

A qualitative research approach was employed in this study (Creswell, 2007). Document analysis was used as the research method. Document analysis is a qualitative data collection method that involves the systematic examination of written and visual documents containing information relevant to the subject under investigation. Depending on the nature of the research problem, this method enables findings to be obtained from existing documents without the need for interviews or observations (Yıldırım & Şimşek, 2008, p. 188).

This study aims to identify academic studies published in Türkiye between 1942 and 2025 that include the term “kaval” in their titles. Considering the research topic, the method employed, and the nature of the data collected, the

study constitutes descriptive research aimed at determining the current state of postgraduate research in the field of kaval studies. In descriptive analysis, findings obtained through observation should be organized and interpreted in a manner suitable for presentation to the reader. The findings should be classified, summarized, and interpreted according to predetermined themes (Karataş, 2017, p. 78).

Documents

The documents examined in this study consist of academic publications on the kaval instrument produced in Türkiye. The study was limited to academic works published between 1942 and 2025 that contain the keyword “kaval” in their titles. Data were obtained by searching studies accessible through the Council of Higher Education (YÖK) National Thesis Center/documentation resources, DergiPark, Academia, and Google Scholar. Only studies for which either the full text or bibliographic information was accessible through these databases were included in the analysis.

Limitations

This study was limited to academic studies published between 1942 and 2025 that contain the term “kaval” as a keyword in their titles and for which bibliographic information was accessible.

Data Collection and Analysis

A literature review was employed, as “literature reviews, as a research methodology, can contribute to the conceptual, methodological, and thematic development of different fields” (Yıldız, 2022, p. 369). Postgraduate theses on the kaval produced in Türkiye between 1942 and 2025 were retrieved from the Council of Higher Education (YÖK) National Thesis/Documentation Center. Academic studies other than theses were searched through online academic databases, including Google Scholar, Academia, and DergiPark. The literature search was conducted using the keywords and search phrases “kaval,” “rim-blown kaval,” “duct-flute kaval,” “history of the rim-blown kaval,” and “history of the kaval.” The data obtained through these searches were transferred to Microsoft Office Excel 2007. The studies were then classified according to year, publication type, and content, organized into tables, and the findings were presented with explanatory interpretations.

Findings

In this section, the data obtained from the study are presented systematically through tables accompanied by analyses and interpretations.

Bibliographic Distribution of Studies on the Kaval

For this sub-problem, the studies were arranged chronologically, numbered, and tabulated according to publication type, title, and author to ensure clear presentation. Detailed information is provided in this section.

Table 1. Basic bibliographic classification of academic studies on the Kaval

No.	Title of the Study	Author(s)	Type	Year
1	Kaval, Tulum, Çifte (Kaval, Tulum, and Çifte)	Muzaffer Sarısözen	Article	1942
2	Kaval'a Dair (On the Kaval)	Mahmut Ragıp Gazimihal	Article	1962
3	Öz Çalgımız Kaval – Metot 1 (Dilli) (Our Traditional Instrument, the Kaval – Method 1 [Duct-Flute])	Burhan Tarlaşası	Method	1984
4	Öz Çalgımız Kaval (Our Traditional Instrument, the Kaval)	Burhan Tarlaşası	Conference Paper	1986
5	Kaval Metodu (Dilli) (Kaval Method [Duct-Flute])	Burhan Tarlaşası	Method	1988
6	Kaval Metodu (Orta Öğretim İçin) (Dilli) (Kaval Method for Secondary Education [Duct-Flute])	Burhan Tarlaşası	Method	1990
7	Türk Mehterinin Nefesli Sazları Kavalları ve Düdükları (Wind Instruments, Kavals, and Pipes of the Turkish Mehter)	Bahaeddin Ögel	Article	1991
8	Dilli Kaval'ın Çok Sesli Müzikteki Yeri (The Place of the Duct-Flute Kaval in Polyphonic Music)	Burhan Tarlaşası	Article	1997
9	Türk Halk Müziği Nefesli Sazlarında Standardizasyon Sorunu ve Buna Bağlı (Doğrudan) Dilli Kavalın Çoksesli Müzikte (Orkestrada)'ki Yeri (The Standardization Problem in Turkish Folk Music Wind Instruments and the Related Place of the Duct-Flute Kaval in Polyphonic Music [Orchestra])	Burhan Tarlaşası	Conference Paper	1997
10	Türk Halk Müziği Çalgılarından Kavalın Ortaokul ve Lisedeki Müzik Eğitimi Derslerinde Kullanımı (The Use of the Kaval, a Turkish Folk Music Instrument, in Music Education Classes at Middle and High Schools)	Nevzat Acartürk Tübbes	Master's Thesis	2000
11	Dilsiz Kaval Metodu (Rim-Blown Kaval Method)	Adnan Çağ	Method	2003
12	Teke Yöresi Halk Çalgılarından “Sipsi ve Kaval” (“Sipsi and Kaval” as Folk Instruments of the Teke Region)	Mehmet Bedel	Conference Paper	2005

13	Mesleki Müzik Eğitimi Veren Kurumlarda Kaval Eğitim Sürecinin I. Yılında Kullanılan Öğretim Yöntem ve Tekniklerinin İncelenmesi (An Examination of Teaching Methods and Techniques Used in the First Year of Kaval Education in Professional Music Education Institutions)	M. Ulaş Atasoy Tübbes	Master's Thesis	2006
14	Bir Performans Aracı Olarak Kaval ve Teknik Gelişimi (The Kaval as a Performance Instrument and Its Technical Development)	Cihan Yurtçu	Proficiency in Art Thesis	2006
15	Dört Yıllık Müzik Eğitimi Veren Yükseköğretim Kurumlarında ve Konservatuvarlarda Dilsiz Çoban Kavalı Çalma Teknikleri ve Eğitim Müfredatı (Performance Techniques and Curriculum for the Rim-Blown Shepherd's Kaval in Four-Year Higher Education Institutions and Conservatories Providing Music Education)	Kemal Akdemir	Master's Thesis	2006
16	Halk Müziğinde Çoban Kaval Sürü (The Shepherd's Kaval Sürü in Folk Music)	Seher Keçe Türker	Conference Paper	2007
17	Flüt mü, Kaval mı? (Flute or Kaval?)	Süreyya Ülker	Article	2007
18	Anadolu'da Kaval Ezgileri ve "Karakoyun" (Kaval Melodies in Anatolia and "Karakoyun")	Sinan Cem Eroğlu	Article	2011
19	Dilsiz Kaval Metodu (Rim-Blown Kaval Method)	Fedai Tekşahin	Method	2011
20	Türkiye'de Halk Çalgılarının Mesleki Eğitim Sürecinde Kaval Eğitiminin Gelişimi ve Sorunları Üzerine Tespit ve Öneriler (Findings and Recommendations on the Development and Problems of Kaval Education in the Professional Training of Folk Instruments in Türkiye)	Cihan Yurtçu	Conference Paper	2012
21	Ülkemizde Müzik Eğitimi Ana Bilim Dallarında Geleneksel Nefesli Çalgılarımızdan Kaval'ın Yeri ve Önemi (The Place and Importance of the Kaval as a Traditional Wind Instrument in Music Education Departments in Türkiye)	Mustafa Ulaş Atasoy	Article	2013
22	Ülkemizde Kültür, Çalgı ve Eğitim Üçgeninde Kaval (The Kaval within the Triangle of Culture, Instrument, and Education in Türkiye)	Mustafa Ulaş Atasoy	?	2013
23	Ülkemizde Müzik Eğitimi Anabilim Dallarında Geleneksel Nefesli Çalgılarımızdan Kaval'ın Yeri ve Önemi (The Place and Importance of the Kaval as a Traditional Wind Instrument in Music Education Departments in Türkiye)	Mustafa Ulaş Atasoy	Article	2013
24	1. Uluslararası Kaval Sempozyumu (1st International Kaval Symposium)	İTÜ TMDK	Symposium	2014
25	Orta Asya, Anadolu ve Balkan Coğrafyasında Kaval (The Kaval in Central Asia, Anatolia, and the Balkans)	Cihan Yurtçu	Article	2014
26	Kaval mı, Düdük mü? (Kaval or Pipe?)	Mustafa Ulaş Atasoy	Opinion Paper	2014
27	Bulgaristan Kavalı: Tarihi, Kaval Çeşitleri ve Performans Türleri (The Bulgarian Kaval: Its History, Types of Kaval, and Performance Styles)	Nikolay Doktorov	Conference Paper	2014
28	Kaval İcrasında Genişletilmiş Teknikler ve Çağdaş Müzik Uygulamaları (Extended Techniques in Kaval Performance and Contemporary Music Practices)	Serkan Şener	Conference Paper	2014
29	Türkiye'de Kaval Hakkında Yapılmış Çalışmalar Üzerine Bir Bibliyografya (A Bibliography of Studies on the Kaval in Türkiye)	Atilla Özdek	Conference Paper	2014
30	Kavalda Perde Düzenlerinin Oluşumunun Halk Müziği Repertuarı, Notasyonu ve Anadolu Kaval Çalma Geleneği ile İlişkisi (The Relationship between the Formation of Finger-Hole Systems on the Kaval and Folk Music Repertoire, Notation, and the Anatolian Kaval Performance Tradition)	Cihan Yurtçu	Conference Paper	2014
31	Kavals in Bulgaria	Lyuben Dossev	Conference Paper	2014
32	Doğu Karadeniz Halk Müziği Kültürü İçerisinde Dilli Kaval'ın Kullanım Alanları ve İcra Teknikleri (Contexts of Use and Performance Techniques of the Duct-Flute Kaval in Eastern Black Sea Folk Music Culture)	Feyzullah Volkan Koyuncu	Conference Paper	2014
33	Dilsiz Çoban Kavalı Metodu Çerçevesinde Yeni Seslendirme Teknikleri (New Performance Techniques within the Framework of the Rim-Blown Shepherd's Kaval Method)	Fedai Tekşahin	Conference Paper	2014
34	Kaval Eğitiminde Metot Sorunu ve Başlangıç Düzeyine Yönelik Bir Metot Önerisi (The Methodological Problem in Kaval Education and a Method Proposal for Beginners)	Deniz Yıldız	Conference Paper	2014
35	Dilsiz Kaval Metodu (Rim-Blown Kaval Method)	Serkan Şener	Article	2014
36	Orta Asya Özbek ve Tacik Halklarında Ney ve Kaval'a Benzeyen Üflemlili Çalgılar (Wind Instruments Resembling the Ney and Kaval among the Uzbek and Tajik Peoples of Central Asia)	Alexander Djumaev	Conference Paper	2014
37	Doğu Karadeniz Müziği Çalgılarından Kaval, Kemençe ve Tulum İçin Stüdyo Kayıt ve Mikrofonlama Teknikleri (Studio Recording and Microphone Techniques for the Kaval, Kemençe, and Tulum of Eastern Black Sea Music)	Öncü Caner Koyuncu	Master's Thesis	2015
38	Türkiye'de Dilsiz Kaval İçin Yapılmış Metodolojik Çalışmalar Üzerine Bir İnceleme (A Review of Methodological Studies on the Rim-Blown Kaval in Türkiye)	Aytunç Aydın, Aydar Deniz	Article	2015
39	Türkiye'de Dilsiz Kaval İçin Yapılmış Metodolojik Çalışmalar Üzerine Bir İnceleme (A Review of Methodological Studies on the Rim-Blown Kaval in Türkiye)	Aytunç Aydın	Master's Thesis	2017
40	Burdur Yöresi Halk Müziği Geleneğinde Müzikal Türlerin Dilsiz Kaval ile İcra ve Özellikleri (Performance and Characteristics of Musical Genres on the Rim-Blown Kaval in the Folk Music Tradition of the Burdur Region)	Serkan Yıldırım	Master's Thesis	2017
41	Dilsiz Kavalın Akustik Açısından İncelenmesi (An Acoustic Examination of the Rim-Blown Kaval)	Ali Bedel	Master's Thesis	2017
42	Cumhuriyetin İlk Yıllarından Günümüze Kaval'ın Gelişim Süreci (The Development of the Kaval from the Early Years of the Republic to the Present)	Ali Bedel	Article	2018
43	Trabzon ve Çevresinde Kullanılan Dilli Kavalın İcra Teknikleri ve Dilsiz Kaval'a Adaptasyonu (Performance Techniques of the Duct-Flute Kaval Used in Trabzon and Its Surroundings and Their Adaptation to the Rim-Blown Kaval)	Feyzullah Volkan Koyuncu	Master's Thesis	2019
44	Türk Müziği Eğitimi Veren Konservatuvarlarda Dilsiz Kaval Sazının Meslek Çalgısı Olarak Tercih Durumuna Yönelik Tespitler (Findings on the Preference for the Rim-Blown Kaval as a Professional Instrument in Conservatories Providing Turkish Music Education)	Serhat Karakoç	Master's Thesis	2019

45	Türkiye’de Dilsiz Kaval İcracılarının Kaval Eğitime Yönelik Görüşlerinin İncelenmesi (An Examination of Rim-Blown Kaval Performers’ Views on Kaval Education in Türkiye)	Bayram Kurt	Master’s Thesis	2019
46	Türkiye’de Dilsiz Kaval Yapım Teknikleri ve İcraya Yansımaları (Rim-Blown Kaval Construction Techniques in Türkiye and Their Reflections on Performance)	Berat Talat Karakoç	Master’s Thesis	2019
47	Türkiye’de Dilsiz Kaval Yapım Teknikleri ve İcraya Yansımaları (Rim-Blown Kaval Construction Techniques in Türkiye and Their Reflections on Performance)	Berat Talat Karakoç	Article	2019
48	Horlatmalı Dilli Kaval ve İcra Teknikleri (The Horlatmalı Duct-Flute Kaval and Its Performance Techniques)	Aytunç Aydın	Article	2019
49	Yaşayan İnsan Hazinelerinden Tokat’lı Yaşar Güç ve Dilli Kaval İcracılığının Tahlili (An Analysis of Yaşar Güç of Tokat, a Living Human Treasure, and His Duct-Flute Kaval Performance)	Aytunç Aydın	Doctoral Dissertation	2020
50	Anadolu’da Kullanılan Dilli Kaval (The Duct-Flute Kaval Used in Anatolia)	Oğuz Paksoy, Sevilay Gök Ayyıldız	Article	2020
51	Dilsiz Kaval Eğitime Yönelik Metodolojik Bir Çalışma (A Methodological Study on Rim-Blown Kaval Education)	Haydar Tanrıverdi	Proficiency in Art Thesis	2020
52	Dilsiz Kaval İcrasında Alterasyon ve Süsleme İşaretlerinin İncelenmesi (An Examination of Accidentals and Ornamentation Symbols in Rim-Blown Kaval Performance)	Uğur Eren Erdoğan	Master’s Thesis	2020
53	Dilsiz Kavalda Diş ile Çalım Tekniği – Güneydoğu Anadolu ve Doğu Anadolu Bölgesi Örneklemleri (The Tooth-Playing Technique on the Rim-Blown Kaval: The Case of Southeastern and Eastern Anatolia)	Emre Altürk	Master’s Thesis	2021
54	Güzel Sanatlar Liselerinin Çalgı Eğitimi Branşlarından Kaval Dersi Öğretim Programının İncelenmesi (An Examination of the Kaval Course Curriculum in Instrument Education at Fine Arts High Schools)	Eren Gedik	Master’s Thesis	2021
55	Kırşehir Halay Havalarının Dilsiz Kaval ile İcrasındaki Özelliklerinin İncelenmesi (An Examination of the Performance Characteristics of Kırşehir Halay Melodies on the Rim-Blown Kaval)	Sezin Naz Ürüm	Master’s Thesis	2021
56	Sinan Çelik’in Hayatı ve Dilsiz Kaval Çalgısına Katkıları (The Life of Sinan Çelik and His Contributions to the Rim-Blown Kaval)	Yasin Türk	Master’s Thesis	2021
57	Tokat Yöresi Horlatmalı Dilli Kaval’ın Orkestra İçerisinde Kullanımına Yönelik Bir İnceleme (An Examination of the Use of the Tokat Region Horlatmalı Duct-Flute Kaval in the Orchestra)	Ekrem Uğuz	Master’s Thesis	2021
58	Dilsiz Kaval Metodu (Rim-Blown Kaval Method)	Aytunç Aydın	Method	2021
59	Dilsiz Kaval İcra Notasyonunda Kullanılan Terim ve İşaretler Üzerine Bir Model Önerisi (A Model Proposal for Terms and Symbols Used in Rim-Blown Kaval Performance Notation)	Haydar Tanrıverdi	Article	2021
60	Dilsiz Kaval Çalgısında İcrayı Kolaylaştıran “Delik Akortlama” Holetuning Aparatı (The “Hole-Tuning” Device for Facilitating Performance on the Rim-Blown Kaval)	Haydar Tanrıverdi	Article	2021
61	Horlatmalı Dilli Kaval ve Dilsiz Kaval Çalgılarının Anatomik Yapısı Bağlamında Türk Halk Müziği’nde İcra Uyarlaması (Performance Adaptation in Turkish Folk Music in the Context of the Anatomical Structures of the Horlatmalı Duct-Flute Kaval and Rim-Blown Kaval)	Sercan Özkeleş, Aytunç Aydın	Article	2021
62	Dilsiz Kaval Eğitiminde Karşılaşılan Sorunlar (Problems Encountered in Rim-Blown Kaval Education)	Furkan Aslan	Master’s Thesis	2021
63	Kavalın Değişen Performans Alanları ve Yeniden İnşa (Changing Performance Contexts and the Reconstruction of the Kaval)	Ersin Günaslan	Master’s Thesis	2022
64	Bolu Yöresi Geleneksel Müzik Uygulamalarında Dilli Kaval (The Duct-Flute Kaval in Traditional Music Practices of the Bolu Region)	Barış Yaşayan	Doctoral Dissertation	2022
65	Türk Halk Müziği Çalgıları İçin Çalgılama Teknikleri: Kemane, Kaval ve Bağlama (Instrumentation Techniques for Turkish Folk Music Instruments: Kemane, Kaval, and Bağlama)	Salih Kartal	Proficiency in Art Thesis	2023
66	TRT Repertuarı Sözsüz Eserler Üzerinde Aydın Yöresi Zeybeklerinin Dilsiz Kaval Çalgısına Uyarlanması (Adaptation of Zeybek Melodies from the Aydın Region to the Rim-Blown Kaval with Specific Reference to Instrumental Works in the TRT Repertoire)	Ferhat Küçük	Master’s Thesis	2023
67	Nihavent Makamı Dizisindeki Türkülerin Dilsiz Kaval İcrasına Yönelik Transpozisyon Uygulamaları (Transposition Practices for Performing Folk Songs in the Nihavent Makam Scale on the Rim-Blown Kaval)	Yılmaz Ateş	Master’s Thesis	2024
68	Ney ve Dilsiz Kavalın Geleneksel İcrasında Görülen Yorum Farklılıklarının İncelenmesi (An Examination of Interpretive Differences in the Traditional Performance of the Ney and Rim-Blown Kaval)	Cengiz Altan	Article	2024
69	Mesleki Müzik Eğitimi Veren Kurumlardaki Kaval Eğitime İlişkin Akademisyen ve Öğrenci Görüşleri: Karma Yöntem Araştırması (Academics’ and Students’ Views on Kaval Education in Professional Music Education Institutions: A Mixed-Methods Study)	Oktay Akar	Master’s Thesis	2024
70	Dilsiz Kaval Metodu II (Rim-Blown Kaval Method II)	Aytunç Aydın	Method	2024
71	Dilsiz Çoban Kavalı ile İcra Edilmiş “Sarıkamış Ağıtı”nın Müzikal Analizi (Sinan Çelik İcrası Örneği) (Musical Analysis of “Sarıkamış Ağıtı” Performed on the Rim-Blown Shepherd’s Kaval: The Case of Sinan Çelik’s Performance)	Kemal Akdemir, Mutlu Demir Torun	Article	2025
72	Ordu’nun Tanınmayan Usta Kaval İcracısı: Kemal Ataş (Kemal Ataş: An Unrecognized Master Kaval Performer from Ordu)	Aytunç Aydın	Article	2025
73	Dilsiz Kavalda Üfleme Teknikleri (Blowing Techniques on the Rim-Blown Kaval)	Ezmir Memo Berge	Master’s Thesis	2025
74	Türkiye’de Kültür Bakanlığına Bağlı Türk Halk Müziği Topluluklarında Bulunan Dilsiz Kaval İcracılarının Yöre Özelliklerine Göre İcra Görüşleri (Performance Perspectives of Rim-Blown Kaval Performers in Turkish Folk Music Ensembles Affiliated with the Ministry of Culture in Türkiye according to Regional Characteristics)	Ferhat Çelik	Master’s Thesis	2025
75	Dilsiz Kavalda Transpozisyon Üzerine PaR (Practice as Research) Temelli Bir Değerlendirme (A Practice-as-Research [PaR]-Based Evaluation of Transposition on the Rim-Blown Kaval)	Cuma Agpunar	Master’s Thesis	2025

76	Dilsiz Kaval Eğitiminde Kullanılan Birinci ve İkinci Perde Sistemleriyle İlgili Bir Karşılaştırmalı Durum Araştırması (A Comparative Case Study of the First and Second Finger-Hole Systems Used in Rim-Blown Kaval Education)	Serkan Ertürk	Doctoral Dissertation	2025
77	Adıyaman'da Zurna ile İcra Edilen Geleneksel Halk Oyunlarının Dilsiz Çoban Kavalı ile İcrasına Yönelik Tespitler (Findings on the Performance of Traditional Folk Dances Played on the Zurna in Adıyaman Using the Rim-Blown Shepherd's Kaval)	Mehmet Gazi Bilgiç	Master's Thesis	2025
78	Kaval Eğitiminde Ölçme Değerlendirme Kriterlerinin Belirlenmesi: Tam Yapılandırılmış Görüşmelerle Bir Durum Analizi (Determining Measurement and Evaluation Criteria in Kaval Education: A Case Analysis Based on Fully Structured Interviews)	Aytunç Aydın, Oğuz Yılmaz	Article	2025
79	Bulgaristan'da Komünizm Dönemi Halk Müziği Ortamları: Ulusal Kimlik İnşası ve İdeolojik Yönelimli Kültür Politikaları Bağlamında Kaval Çalgısının İkili Rolü (Folk Music Environments during the Communist Period in Bulgaria: The Dual Role of the Kaval in the Context of National Identity Construction and Ideologically Oriented Cultural Policies)	Batuhan Aydın	Master's Thesis	2025
80	21. Yüzyılda Türkiye'de Kadın Kaval İcracıları: İcra Biçimleri, Deneyimler ve Görünürlük (Female Kaval Performers in 21st-Century Türkiye: Performance Practices, Experiences, and Visibility)	Amine Bilen	Master's Thesis	2025
81	Dilsiz Kaval Çalgısında Kullanılan Birinci ve İkinci Perde Sistemleriyle İlgili Performans Kıyaslaması (A Performance Comparison of the First and Second Finger-Hole Systems Used on the Rim-Blown Kaval)	Serkan Ertürk, Atilla Özdek	Article	2025
82	Dilsiz Çoban Kavalının Tarihsel Süreçte Gelişimi ve Çalım Tekniklerinin İncelenmesi (An Examination of the Historical Development and Performance Techniques of the Rim-Blown Shepherd's Kaval)	Kemal Akdemir	Proficiency in Art Thesis	2025
83	Kaval Metodu (Dilli) (Kaval Method [Duct-Flute])	Temel Hakkı Karahasan	Method	?
84	Kaval Eğitim Metodu – Kaval Çalmayı Öğreniyorum Dilsiz – VCD (Kaval Education Method – I Am Learning to Play the Rim-Blown Kaval – VCD)	Salih Sütöğlu	VCD Method (No Written Document)	?

As shown in the table, a total of 83 academic studies across eight different study types were identified, comprising 1 symposium, 9 method studies, 4 proficiency-in-art theses, 3 doctoral dissertations, 28 master's theses, 23 articles, 1 opinion paper, 14 symposium papers, and 1 study (No. 22) whose type could not be determined.

Of these studies, 35 were identified through the National Thesis Center. Nine studies were retrieved from the proceedings of the 1st International Kaval Symposium, while 15 were identified through the bibliographic study presented by Atilla Özdek at the 1st International Kaval Symposium. Of the remaining 24 studies, 11 were retrieved from DergiPark and 14 from online academic sources such as Google Scholar.

Studies No. 10 and 13, identified through the National Thesis Center, could not be accessed in full text. Based on the findings, the type of study No. 22 could not be determined. The publication years of studies No. 83 and 84 could not be definitively established. Considering the studies presented in the table, Assoc. Prof. Dr. Aytunç Aydın was identified as the most prolific researcher, with one master's thesis, one doctoral dissertation, two method studies, and five articles. Distribution of Academic Studies on the Kaval by Year For this sub-problem, the data were evaluated by year, and the findings are presented in Table 2.

Table 2. Distribution of studies on the kaval instrument by year between 1942 and 2025

Year	MT		DD		PAT		CP		A		S		M		OP		Total	
	f	%	f	%	f	%	f	%	f	%	f	%	f	%	f	%	f	%
1942	-	-	-	-	-	-	-	-	1	4.34	-	-	-	-	-	-	1	1.23
1962	-	-	-	-	-	-	-	-	1	4.34	-	-	-	-	-	-	1	1.23
1984	-	-	-	-	-	-	-	-	-	-	-	-	1	14.28	-	-	1	1.23
1986	-	-	-	-	-	-	1	7.14	-	-	-	-	-	-	-	-	1	1.23
1988	-	-	-	-	-	-	-	-	-	-	-	-	1	14.28	-	-	1	1.23
1990	-	-	-	-	-	-	-	-	-	-	-	-	1	14.28	-	-	1	1.23
1991	-	-	-	-	-	-	-	-	1	4.34	-	-	-	-	-	-	1	1.23
1997	-	-	-	-	-	-	1	7.14	1	4.34	-	-	-	-	-	-	2	2.46
2000	1	3.57	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1.23
2003	-	-	-	-	-	-	-	-	-	-	-	-	1	14.28	-	-	1	1.23
2005	-	-	-	-	-	-	1	7.14	-	-	-	-	-	-	-	-	1	1.23
2006	2	7.14	-	-	1	25	-	-	-	-	-	-	-	-	-	-	3	3.69
2007	-	-	-	-	-	-	1	7.14	1	4.34	-	-	-	-	-	-	2	2.46
2011	-	-	-	-	-	-	-	-	1	4.34	-	-	1	14.28	-	-	2	2.46
2012	-	-	-	-	-	-	1	7.14	-	-	-	-	-	-	-	-	1	1.23
2013	-	-	-	-	-	-	-	-	1	4.34	-	-	-	-	-	-	1	1.23
2014	-	-	-	-	-	-	9	64.26	2	8.69	1	100	-	-	1	100	13	15.99
2015	1	3.57	-	-	-	-	-	-	1	4.34	-	-	-	-	-	-	2	2.46
2017	3	10.71	-	-	-	-	-	-	1	4.34	-	-	-	-	-	-	4	4.92
2018	-	-	-	-	-	-	-	-	1	4.34	-	-	-	-	-	-	1	1.23
2019	4	14.28	-	-	-	-	-	-	2	8.69	-	-	-	-	-	-	5	6.15
2020	1	3.57	1	33.33	1	25	-	-	1	4.34	-	-	-	-	-	-	4	4.92
2021	6	21.42	-	-	-	-	-	-	3	13.02	-	-	1	14.28	-	-	10	12.30
2022	1	3.57	1	33.33	-	-	-	-	-	-	-	-	-	-	-	-	2	2.46
2023	1	3.57	-	-	1	25	-	-	-	-	-	-	-	-	-	-	2	2.46
2024	2	7.14	-	-	-	-	-	-	1	4.34	-	-	1	14.28	-	-	4	4.92
2025	6	21.42	1	33.33	1	25	-	-	4	17.36	-	-	-	-	-	-	12	14.76
Total	28	100	3	100	4	100	14	100	23	100	1	100	7	100	1	100	81	100

MT: Master Thesis DD: Doctoral Dissertation PAT: Proficiency in Art Thesis CP: Conference Paper A: Article S: Symposium M: Method OP: Opinion Paper

According to Table 2, the academic studies can be ranked from the most to the least frequent as follows: master's theses, articles, conference papers, method studies, proficiency-in-art theses, doctoral dissertations, opinion papers, and symposiums. Studies No. 22, 83, and 84 in Table 1 were excluded from the analysis of the second sub-problem because of insufficient data. As shown in Table 2, 2014 was the year with the highest number of studies, with a total of 13 studies comprising 9 conference papers, 1 symposium, 1 opinion paper, and 2 articles. The highest number of master's theses was produced in 2021 and 2026, while the highest number of conference papers was recorded in 2014 with 9 studies, and the highest number of articles was recorded in 2025 with 4 studies. According to Table 2, no theses were produced between 1942 and 1999 (the twentieth century). During this period, a total of 7 studies were conducted, comprising 2 conference papers, 4 articles, and 3 method studies. Between 2000 and 2025 (the twenty-first century), a total of 73 academic studies were identified, comprising 28 master's theses, 3 doctoral dissertations, 4 proficiency-in-art theses, 12 conference papers, 1 opinion paper, 1 symposium, 19 articles, and 4 method studies.

Distribution of Academic Studies on the Kaval by Subject and Type

In this section, the studies were classified according to their subject areas and study types. This classification is presented in Table 3, followed by an interpretation of the findings.

Table 3. Classification of academic studies on the kaval by subject and type

	MT	%	DD	%	PAT	%	CP	%	A	%	OP	%	M	%	Total	%
Organology	1	3.57	-	-	-	-	1	7.14	2	8.68	-	-	-	-	4	4.80
General Review and Analysis	-	-	1	33.33	-	-	6	42.84	7	30.38	1	-	-	-	15	18
Historical Development and Process	2	7.14	-	-	2	50	-	-	1	4.34	-	-	-	-	5	6
Education	8	28.56	1	33.33	-	-	1	7.14	3	13.02	-	-	-	-	13	15.60
Performance Techniques	12	42.84	-	-	1	25	5	35.70	6	26.04	-	-	-	-	24	27.60
Methodology	1	3.57	-	-	1	25	1	7.14	3	13.02	-	-	9	100	15	18
Technology	2	7.14	-	-	-	-	-	-	-	-	-	-	-	-	2	2.40
Biography	2	7.14	1	33.33	-	-	-	-	1	4.34	-	-	-	-	4	4.80
Total	28	100	3	100	4	100	14	100	23	100	1	100	9	100	83	100

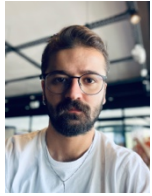
MT: Master Thesis DD: Doctoral Dissertation PAT: Proficiency in Art Thesis CP: Conference Paper A: Article S: Symposium M: Method OP: Opinion Paper

The data in the table reveal a clear hierarchy in the distribution of studies on the kaval across subject areas. Performance techniques constitute the most extensively studied area, with 24 studies. This category is followed by methodology and general review and analysis, with 15 studies each. Education, organology, and biography are represented by relatively fewer studies. Technology ranks last as the least frequently studied subject area in the existing literature. Accordingly, the findings indicate that performance techniques constitute the most extensively investigated subject area in the literature on the kaval, whereas technology-oriented studies represent the least investigated area. When the classification by study type is examined, master's theses predominantly focus on performance techniques, whereas proficiency-in-art theses primarily emphasize historical development and process. Conference papers and articles primarily address the subject within the framework of general review and analysis, whereas methodology is the dominant category among method studies. Similarly, opinion papers adopt a general review and analysis approach. Regarding doctoral dissertations, one study was identified in each of the categories of education, general review and analysis, and biography. In contrast, only one study was identified under the category of opinion papers. With regard to the least frequently addressed subjects by study type, organology and methodology are represented by only a limited number of master's theses, while performance techniques and methodology are represented by a limited number of proficiency-in-art theses. Among conference papers, organology, education, and methodology are the least frequently addressed subjects, whereas historical development and process and biography are among the least frequently examined subjects in articles. No master's thesis was identified under the category of general review and analysis. Among doctoral dissertations, no studies were identified in the categories of organology, historical development and process, performance techniques, methodology, or technology. Among proficiency-in-art theses, no studies were identified in the categories of organology, general review and analysis, education, technology, or biography. Conference papers did not address historical development and process, technology, or biography. Similarly, no article addressing technology was identified.

Conclusion and Recommendations

The fact that only 83 studies directly focusing on the kaval instrument were identified over an 83-year period is considered a noteworthy finding. Nevertheless, the overall distribution of studies, particularly those conducted in recent years, indicates a quantitative increase. A detailed examination of the tables shows that a substantial proportion of the studies concentrate on performance techniques and education, followed by studies involving general review and analysis. However, in the current technological era, the extremely limited number of technology-oriented studies on the kaval may be regarded as a significant academic gap and a disappointing aspect of the field. In addition, the absence of any patented work related to the kaval to date indicates that this gap persists not only at the theoretical level but also in terms of practical applications and innovation. In this context, it is important for all relevant stakeholders, particularly TRT Folk Music Choirs, folk music field researchers, social science specialists, and prospective academics, to undertake more specific, interdisciplinary, and internationally relevant studies. In particular, existing topics should be revisited in light of changing social and academic conditions and technological, societal, and scientific transformations, adopting more original and critical perspectives. It may therefore be concluded that more intensive and systematically planned research initiatives supported by relevant institutions are needed to establish a sustainable and effective academic foundation for future kaval studies. This section should be discussed with reference to the relevant literature. Rather than being presented as an extended summary of the findings, the results should be interpreted and discussed in relation to previous studies.

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