

STORYTELLING TECHNIQUE IN TURKISH RAP MUSIC:
A MUSIC VIDEO

A Master's Thesis

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To Şehriye

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A MUSIC VIDEO

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of
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in

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ABSTRACT

STORYTELLING TECHNIQUE IN TURKISH RAP MUSIC: A MUSIC VIDEO

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This thesis analyzes the storytelling technique in Turkish rap music in the context of hip-hop culture's content and history, argues its narrative background, seeks answer to what are the mainstream components of Turkish rap music videos, and examines the music video created for this thesis as the visual representation of storytelling technique in Turkish rap music.

Keywords: Turkish Rap Music, Storytelling Technique, Music Video

ÖZET

TÜRKÇE RAP MÜZİĞİNDE STORYTELLING TEKNİĞİ: BİR VIDEO KLİP

Karakurluk, Bedirhan

Yüksek Lisans, Grafik Tasarım Bölümü

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Bu çalışma, Türkçe rap müziğinde storytelling tekniğini, hip-hop kültürünün içeriği ve tarihi çerçevesinde, anlatı temeli açısından araştırmakta ve Türkçe rap kliplerinin başlıca özelliklerinin neler olduğunu sorgulamaktadır. Son bölümünde bu tez için ve Türkçe rapte storytelling tekniğinin görsel karşılığı olarak üretilen video klibi incelemektedir.

Anahtar Kelimeler: Türkçe Rap, Storytelling Tekniği, Video Klip

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CHAPTER I

INTRODUCTION

While I was trying to find a unique way to write an introduction, I recognized a pattern in some of the academic dissertations I have come across. While some of the researchers tried to tell why they made a thesis on the subject they were dealing with, they went back to their childhood where the interest in that subject started.

As rap music or hip-hop culture was almost unknown in Turkey when I was little, I had no memories about those. However, instead of ending the broadcast with the color bar signal, some of the newly emerging private channels were broadcasting Turkish pop music videos of the late 80's and early 90's from midnight till the morning. At that time, I was very young and had nothing much to do other than watching cartoons and as I felt that cartoons were of extreme importance for me and my intellectual development, I did not want to miss any second of them. Thus, I was always up early before the cartoon broadcast started and had to watch those music videos while waiting for the

cartoons. Those videos were generally mysterious and had chaotic ritual-like atmospheres with acrobatic jesters, mimes or sad clowns mixed with disturbed realities or dream like situations. İlhan İrem's "Anlasana", Sibel Alaş's "Adam" Bora Öztoprak's "Seni Seviyorum" or Sertab Erener's "Rüya" are the ones that I still remember. Most of the Turkish pop music videos of that time were absolutely unfathomable for me and I did not have even the slightest idea about what was happening in them, moreover I was very much afraid of those music videos. Therefore, there is absolutely no connection whatsoever between my childhood memories of music videos or rap music and this thesis.

The aim of this thesis is firstly, to understand the storytelling technique in rap music and its place in hip-hop culture as a whole, and then to analyze the works of this technique in terms of their use of narrative devices argued by narratology theorists. Another purpose of this thesis is, to identify the traditional features of Turkish rap music videos, and this is because a music video is created together with this research in this thesis for Farazi & Kayra's storytelling rap music track "Mertel Kasetçilik" (2012). While doing this identification, all found Turkish rap music videos will be examined in terms of their mainstream features and results will be compared with graphs to prove the intended points. The arguments in this research are very much related with the outcome of "Mertel Kasetçilik" video and these arguments are made in order to justify the claim that the video created for this thesis is something new among the Turkish rap music videos.

After this introduction, in the second chapter, there will be a brief look on rap music's roots, misunderstandings in Turkey about the conditions of its birth in Bronx, and its genres, content and terminology will be explained. After rap music's discovery by Turkish youth in Germany and their reception will be dealt, rap music's introduction to the Turkish audience, development of the underground rap music and eras of Turkish rap music will be argued.

In the third chapter, after touching upon the importance of storytelling in the hip-hop culture in general, by analyzing two songs from two different eras, storytelling technique in Turkish rap music will be defined with the consideration of narratology theories by different scholars. Examples will be compared with each other in order to understand the differences which will be used in the analysis of "Mertel Kasetçilik".

After a very brief approach to music video theory and definition of music video, in the fourth chapter, the results of the research about the stereotypical attributions of Turkish rap music videos will be dealt with graphs and explanatory samples.

In the fifth chapter, production of the music video of this thesis "Mertel Kasetçilik" will be reviewed while the lyrics of the "Mertel Kasetçilik" will be examined and compared to the other storytelling examples. The reason behind abandoning the mainstream representation of rap music videos will be argued and the goal that is tried to be achieved will be answered.

Lastly, in conclusion, reactions from the exhibition and from the general audience will be discussed with an argument whether this research succeeded or not.

CHAPTER II

RAP MUSIC

Scholars generally agree that the roots of rap music go back to Africa (Perkins, 1996: 2) to the oral traditions of African tribes. According to Bynoe (2006: 327) the word rap “was a slang term for talking in the 60s. Musically, in the 70s rap came to describe the spoken interludes in a record used by the myriad of R&B singers”. Another suggestion about the origin of rap is that “it is a term adopted from the jazz tradition, where it indicates speaking or talking” (Larkin, 2006: 772) which was similar to jazz rhyming.

Rap music is a part of the hip-hop subculture, which was originated in 70's, in New York, around Bronx, majorly by African American people and with the involvement of Latinos or other minority groups, pioneered by DJ Kool Herc, Grandmaster Flash, Afrika Bambaataa and the foundation he led, Zulu Nation. The concept of subculture is described basically by Kaya (2001: 44) as “a convenient label to define some groups of people, who had something in

common with each other and had a different way of life from the other social groups". That being said, hip-hop is an urban subculture that consists of four artistic elements. Graffiti as the visual element of hip-hop, involves writing words, names or statements on the walls with spray paints, and its roots are claimed to go back to "ancient art" (Bynoe, 2006: 157). DJing or turntablism is the instrumental music element; while break dancing or b-boying is the dance factor of hip-hop culture, performed by b-boys or b-girls keeping up with the rhythm of the music that DJ's are making. The final artistic element is the most recognized and commercialized one; it is also the one that is identified with hip-hop: MCing or rapping, which, in the popular usage, became a synonym with rap music.

MC simply means the rap artist or rapper who writes and performs the lyrics with rhymes on a rhythm; and it stands for Master of Ceremonies or Mic Controller. Even if an MC can also produce his or her tracks, almost all the time, the musical composition, which is called as "beat" in rap terminology, is made by a producer or a DJ. The difference between these two is that producers use all kinds of instruments or technological features to compose, while a DJ depends solely on his or her turntablism or using records as samples. Therefore, at least an MC teamed with a producer or a DJ, is generally needed to create rap music.

2.1 Content and Genres of Rap Music

It is usually thought and confirmed by Bambaataa, Flesh and Kool-Herc that, rap music was born in 1974 in South Bronx of New York City (Perkins, 1996: 5). At first, rap music was performed mostly for the sake of entertainment on the streets or indoors that were used for partying by young African American and Latino people from the socio-economically lower classes. At this point there is a popular misconception especially in Turkey about the identity of rap music in its emergence, mostly because the emergence of Turkish rap music in the late 80's is much different from it. Even if the American rap became a socially conscious music in the 80's with pioneer groups like Public Enemy or N.W.A, and even if it became the sound of rebellion in the United States after the beating incident of Rodney King and during the 1992 Los Angeles riots, rap music did not simply emerged as a political, protest or socially conscious music at first. While Turkish MC and writer Jöntürk (2003: 15) improperly claims that "Hip-hop straggled from its original protest roots when it became an industry that has huge amount of cash flow", American hip-hop scholar Tricia Rose (1994a: 33) states that "While rap is clearly a form of protest, naming it protest music is not sufficient motivation for the emergence of rap music or hip-hop. At first, themes of the songs were mostly about partying, which changed in time. American M.C. Immortal Technique explains this matter in Paul Edwards's (2009: 19) work:

Hip-Hop was born in an era of social turmoil and real economically miserable conditions for the black and Latino people living in the hood in America, so in the same way that slaves used to sing songs on a plantation about being somewhere else, that's the party songs that we used to have.

When looked at the lyrics of the first wave American rap tracks, beside the songs that celebrated “seize the day” party culture as the “Rapper’s Delight” of The Sugarhill Gang, there were very few songs that slightly dealt with social issues like “The Message” by Grandmaster Flash and the Furious Five; and lots of unrecorded songs could be accepted as the first examples of battle rap.

After its birth in the 70’s, rap music genres started to become clear in the beginnings of the 80’s. These genres are most notably different from each other in terms of the rapping style of the MC, the tone of the beat, and the issues and themes they deal with.

Gangsta rap is noted by Bynoe (2006: 149) as a “media-driven term” that describes rap music that thematizes the violence of street life. This genre of rap music is found offensive throughout the years by a lot of public institutions and it is accused of encouraging illegal actions or promoting racism and discrimination among youth. Ammer (1995: 349) says that “the lyrics of rap, especially the variety called gangsta rap, were condemned for their angry profanity, graphic sex, homophobia and black separatism (intolerance of non-blacks)”. Similar in some ways to gangsta rap and to the party culture of hip-hop in its early years, there is another genre called as booty rap or dirty rap, which is defined as “an obsession with sex and perverted eroticism visually backed by scantily clothed women mimicking sex and sometimes actually performing it on stage” (Perkins, 1996: 24). The lyrics of these two genres are most of time explicit and slang usage is a characteristic. Another

genre, Battle rap or dissing comes from face to face freestyle performances of two MCs, competing with each other in the parties. By using their lyrics and rhymes cleverly, MCs brag about themselves and insult their rivals. Winning the favor and cheers of the audience is crucial as their reaction is the deciding factor. Other than the battle rap in the parties, MCs also diss each other separately by making and release battle rap tracks

Political rap, also called as conscious rap or message rap, is arguably the most influential genre of rap music. Besides its being extremely popular and influential, it was the major form of rap music beginning from the middle years of the 80's till the middle years of the 90's. It is described as a rap genre "that incorporates themes of social justice and community upliftment". (Bynoe, 2006: 67) Among the themes of the political rap, there were police violence, rebel celebrating and most importantly Black Nationalism, which set the tone for the political rap and formed the identity of the African American political rap artists. Political rappers also had a didactic attitude like advising their young brothers to avoid being an alcoholic, or preaching their sisters to conserve themselves.

All these being said, it must be noted that, no genres in American rap are very much apart from one another. These genres are involved in each other with a kind of mixture in the songs or in different songs of an album. For instance, an album could consist of both gangsta rap and political rap tracks; or a track could start dealing with political issues and suddenly changes its mood to dirty rap with a carpe diem attitude. Furthermore, these are just the

main genres of rap music that are accepted widely, in addition, there are variety of other subgenres, techniques and themes, mostly depending on the rappers' socio-cultural backgrounds.

Even if hip-hop culture or rap music started as a minority subculture of young people, it has become something different now. When looked at from a general perspective in the current day, American rap has become a “multimillion dollar record, magazine and video industry with multi-platinum world renowned rappers, disc jockeys and entertainers” (Rose, 1994a: 24). Nelson George (1999: IX) explains this situation further:

Rap Music and hip hop style as a whole, has utterly broken through from its ghetto roots to assert a lasting influence on American clothing, magazine publishing, television, language, sexuality, and social policy as well as its obvious presence in records and movies.

The representation power of American rap music is much very different from the rap music in the rest of the world. Accordingly, influences of rappers are different too, for instance, New York Times reports that, rapper Sean “Puff Diddy” Combs is launching a national T.V. network planned to be called “Revolt” in the United States (Stelter, 2012: B5). Therefore, before passing to the birth of Turkish rap music in Germany it must be noted that there are enormous differences between American rap music industry, which is affective in the world, and youth oriented mostly underground Turkish rap music.

2.2 Turkish Rap Music in Germany

Fuat Ergin, who has been one of the most influential MCs of Turkish rap music, claims in Tüccar's (2011) documentary that, in the 80's Turkish people in Germany were treated as second class citizens and people felt this in everywhere from government offices to grocery stores. Besides his claims, second generation Turkish youth in Germany were frustrated that they were between two very different cultures, Turkish culture inside their houses and German culture outside and they searched for an exit, a way in between for themselves. Kaya (2001: 48) suggests it is the feeling of being subordinate outsiders that creates toughness, gangs and rap groups within ethnic minority youth as a form of reaction.

One of the pioneers of Turkish rap music Killa Hakan, a former member of the Islamic Force, adds that, when they heard the political rap songs of the 80's from the American soldiers near the Berlin Wall, they liked it as they felt a connection with the African American rappers in terms of the similar problems they face (Tüccar, 2011). As Worsley (2010: 81) suggests that hip-hop is a "source of alternative identity formation and social status", the Turkish youth in Berlin slowly learned the hip-hop culture and rap music with the help of youth centers opened by the German government for the young immigrants and they began to participate and that was the starting point of Turkish rap music in Germany. Kreuzberg is a densely working class Turkish or immigrant populated area of Berlin, Germany, and it is the birthplace of Turkish hip-hop and rap culture. Also called as *Kleines İstanbul* meaning little

İstanbul, Kreuzberg is a place that shows the influence of hip-hop culture with examples of graffiti on the walls and the hip-hop fashion that young people have.

As Turkish youth learned the rap from political rappers who were worldwide popular during late 80s and early 90s, contrary to the emergence of American rap music, Turkish rap music emerged almost purely as a political music genre; and it helped the Turkish youth to express their social problems about which, for a long time, they were not allowed to express themselves in any other way. Even though their expressions were harsh against the racism and discrimination, there was no rebel against the governmental authority or an “anti-establishment expressivity” like Houston A Baker Jr. (1993: 33) calls it, not similar to the American political rap. N.W.A. said “Fuck the Police” while Boe-B from İslamic Force said “There is Injustice” while both talking about police violence.

Similar to the Black nationalism, Turkish or Islamic nationalism was adopted as a triggering aspect in the lyrics, however, except some examples from some extreme groups that are close to Turkish racism rather than nationalism, it was just a defense mechanism against the violence that Turkish youth was exposed to in Germany. For example, the first Turkish rap group Islamic Force (Özkarabekir, 2007), founded in 1986, chose that name to provoke the Germans who have a stereotypical image of Islam, not because they are radical Islamists. (Kaya, 2001: 189) Not only in rap music but also in the whole hip-hop community, artists have renamed themselves and taken stage

names “that represent how they see themselves or how they wish to be seen” (Bynoe, 2006: 277).

2.3 Turkish Rap Music in Turkey

As Tunç “Turbo” Dindaş also claims in the documentary of Özkarabekir (2007), Cartel’s success in 1995, whose album sold more than 300.000 copies in Turkey according to Kaya, (2001: p:185) was not because of the abundance of the rap music audience in Turkey, but because its being a different type of music and the album’s nationalistic attitude. After that, as there was no one to follow them from Turkey other than Hedef 12, MC Ender and some others (Dindaş: 2005), the interest in rap music diminished in the Turkish mass audience, however, even if it did not approach to mass, an underground hip-hop culture began to flourish with the efforts of Tunç “Turbo” Dindaş, who is a graffiti artist, a DJ, an MC, shortly the total package representative of hip-hop.

Bynoe (2006: 397) defines underground rap music:

Underground is a term to describe rap music that is not associated with a major record company, or that reflects the more diverse and often socially aware rap music and hip-hop culture developing around the U.S. but not usually promoted by commercial entertainment outlets, including radio and music video programs.

Together with Turbo’s “Yo! Hip-Hop” pages in the Blue Jean magazine that helped young people to learn and follow the developments in the culture all around the world and Turkey, the first compilation album he released “Yeraltı

Operasyonu” caused many pursuers to think that hip-hop culture and rap music could be carried out in all around Turkey, which is also confirmed by Jöntürk (2003: 16). After “Yeraltı Operasyonu”, lots of rap artists, mostly from İstanbul, tried to contract with recording companies in order to produce their albums and some of them achieved that. However they could not achieve the commercial popularity that Cartel had.

If Turkish rap music can be separated as old school and new school, the new school Turkish rap music has to start with Ceza’s first solo albums “Medcezir” (2002) and “Rapstar” (2004) and Sagopa Kajmer’s “Bir Pessimist’in Gözyaşları” (2004). In a broader perspective, it is safe for me to say that, as the producer of these three albums, Sagopa Kajmer’s new melancholic sound together with his new unconventional image, and Ceza’s unmatched, attractive and from time to time aggressive fast flow style of rapping, started a new school movement in Turkish rap music. Political and social content were reduced and smoothened while individual experiences and personal aphorisms have taken their place in a more humane and emotional attitude. Ceza, Sagopa Kajmer and also Fuat Ergin from Germany, immensely affected the artists who came after them and a new era of Turkish rap music began.

After some commercially unsuccessful attempts, label companies in Turkey began to abandon releasing rap albums, and televisions started to reject broadcasting Turkish rap music videos other than very few names. As a reaction to this, together with the internet’s common usage, more and more Tur-

kish rap music portals were opened in web like Turkishhiphop, Suikast and Hiphoplife, expanding the underground subculture and making it available to everyone's reach. Artists began to produce their albums in their houses or in anywhere they could with individual means, and in years, thousands of albums, hundreds of music videos and other underground information were shared via net portals. Today, it could be assumed that, other than Ceza, Sagopa Kajmer and the memories of Cartel, there is no other rapper that could be recognized by the majority of the public in Turkey, however there are at least more than eight-hundred underground MC's or groups of Turkish rap music (See Appendix B).

In Turkish rap music, there are two new genres in addition to the four main genres of American rap music. Melancholic rap, or pessimist rap as its inventor Sagopa Kajmer calls it in the documentary of Özkarabekir (2007), is one of the new Turkish rap music genres. In this genre, lyrics involve an unfavorable and desperate look on life, or to earthly life, which sometimes adorned with religious or romantic themes. Beats are generally in sad or melancholic moods.

Baker (1993: 62) suggested that "the black urbanity of the form seems to demand not only a style most readily accessible to black urban youngsters, but also a representational black urban authenticity of performance". Similar to this, oppressed Turkish minority in Germany already had an established arabesque culture, and rap music artists used musical samples from the arabesque songs. They did that because they felt they were connected to their

roots somehow. In Turkey, rap artists like Yener and Cashflow, not only took samples but also took the attitude and the themes that arabesque music has, and modified these to rap music creating the Arabesque rap. Similar to the political rap of American rap music, there is a rebellion tradition in the Arabesque rap; however it is not a rebellion against the authority, but a complaint against the destiny. Lyrics involve the harshness and cruelty of the ghetto life while desperateness and being stuck in the slums are the common themes.

New school Turkish rappers generally did not stick or settle with these six main genres only, instead they constantly experimented in their songs, tried to create subgenres or apply the ones to Turkish rap music that are already created abroad. Furthermore, like American rappers did, Turkish rappers generally tend to mix these genres in the songs in order to reflect themselves in a more comfortable or a suitable way.

CHAPTER III

STORYTELLING IN RAP MUSIC

As Rose (1994a: 138-139) indicates, “rap lyrics are a critical part of a rapper’s identity, strongly suggesting the importance of authorship and individuality in rap music”, it is suggested that, the African American origins of rap music have a part in the rap music’s relationship with stories: “Because enslaved African Americans were denied book-based education, the oral tradition of storytelling was an essential survival tool for passing on knowledge, culture and religion to the next generation (Smith & Jackson, 2005: 112). This is further argued as “Narrative originality is lodged in creating new stories and these stories are associated with the rapper. However rapper’s rhymes are clearly influenced by, if not a direct outgrowth of, the African-American toast tradition” (Rose, 1994a: 128) which is explained as “speaking in a synco-pated manner to a beat, came with the Caribbean immigrants” (Bynoe, 2006: 327), that came from Africa.

Starting with Spoonie Gee and Slick Rick in the 80's, there have been lots of American rap artists who tried to tell stories in their songs and some of them even became identified with telling stories in rap music like Atmosphere, Immortal Technique, Jedi Mind Tricks or Sage Francis. However in American Rap, storytelling has not been used as a term to define a certain genre or technique, unlike to its usage in Turkish rap music.

3.1 Storytelling Technique in Turkish Rap Music within the Context of Narratology Theories

Turkish rappers like Islamic Force, Karakan, Kara Öfke, Mastika, Nefret, Sultana and lots of others tried to tell stories in their lyrics. Also Killa Hakan, formerly a member of Islamic Force, defines the rapper as a “storyteller” or a narrator, who utters various stories (Kaya, 2001: 196). However, storytelling rap is not just any narrative element in rap lyrics; it is a systematized technique including narrative elements that accord with rap patterns, forming stories inside rap music songs, and which will be analyzed thoroughly now.

According to Bal (1997: 3), “Narratology is the theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that tell a story, and the terms used by narratology scholars are applied to Turkish storytelling rap songs in this research in order to define what is storytelling technique in Turkish rap music. In order to show and distinguish the differences better, I decided to divide storytelling in Turkish rap music into two categories like I did in Turkish rap, as old school storytelling and new school storytelling. Two

examples are selected from each, in order for their lyrics to be examined and more examples from both new school and old school storytelling are given in the Appendix A. These are İslamic Force's "Selamın Aleyküm" as old school, and Farazi & Kayra's "Ukde" as new school examples:

İslamic Force "Selamın Aleyküm", 1997

Köyden İstanbul'a vardılar, Alman gümrüğünde kontrol altında kaldılar. Sanki satın alındılar, bunları kullanıp kovarız sandılar. Ama aldındılar, bizimkiler onların hesaplarını bozdular. Köylü dedikleri kafaları kullandılar, çalışıp edip koşturdular. Her köşeye bir fırın ya imbiss kurdular, ama bu kadar iyi haberin acısı da var. Kaybediyoruz can kaybediyoruz kan, evler yanıyor bazen deliriyor insan. Ben bunları anlatmak için seçildim, hepsi bağıırıyor "Boe-B söyle". Ben de hip-hop şeklinde sunuyorum Kadıköy'e.

Selamınaleyküm, aleykümselam, selamınaleyküm, aleykümselam, müziğimize devam. Burda olanları size anlatıyoruz, haberlerimizi size evet sunuyoruz. Bizim semtten Kadıköy'e bir bağlantı kuruyoruz. Harbi hip-hop duyuyoruz, burdan size yolluyoruz.

Turlarsın artık sesle mahallelerde, altında bir Merso ya da bir BMW. Ya da Golf, ya da Audi, ya da herhangi, ne bileyim, ne bileceksin, polis arkanda. Takip ediyorlar seni ama sen farkına, varmadın daha, bakmadın daha. Otuzda otostopta sinyal vermeden dönmüyorsun, aniden her yerde polis görüyorsun. İn diyor, indiriyor arabayı çalıntı diyor, bir kağıdın eksik diye karakola götürüyor. Hiç acımıyor, adam işini biliyor, sanıyor, alıyor, arıyor ve kontrol ediyor. Senin de insan olduğunu görmüyor, hafiften haksızlık oluyor. Ve bunu Boe B size Kadıköy'e kadar duyuruyor.

Farazi & Kayra "Ukde", 2010

Önünde küllük, tıka basa dolu küllük, izmaritler üstü pembe ruj, tahrik oldu. Olmayıp da napsın, belli tık yok (yok), bundan sonra olmasıysa hayli hayli zor. Çıkarttı gözlüğü sonra sildi camları, bunu yaparken insanın güveni hep sıfır. Hafta ortasında öğle vakti dandirik bir bar, sonunu bildiğim bir gün ses çıkartmadım. Ve geldi bekledikleri tam da tahminim gibi, bir anda dört adam dört, kuşattı çevreyi. Açık ve net şekilde talebeler bir yerde, muhabbetinse belli seyri her zamanki yerde. Müzikten, okuldan, biraz da hatunsal durumdan, harlanan geyikle geçti dakikalar. Hatunsal durum dedim yanlış anlama, hepsinin bir tane olayı var, bozdur harca. Yine de pek güzel, emin ol ki pek güzel, şimdi sövseler bile aranacak bu günler. Çünkü sonrasında zerre meymenet yok, olsa zati burada olmam o da ayrı not. Azimle sıçtım, deldiğim bir tek duvar yok. Yirmi beş yaşımda beni aşan bir memlekette, işimdeyim gücümdeyim yük olmak istemem durduk yerde, hiçbir kimseye.

(Nakarat)

Her senaryo belli, dört adamsanız tabi, bir öfke dahilinde sohbet kader mi sanki? Aynen öyle, bildiğin sualler, her bir akşamın sonunda arkadaş dilindeler..

Hepsi hızlı gitti, ben de pek tabiki öyle, tipine baktım onların sonra kendimin. Gördüğümse geride kalmış bir devir, sade koy da geç dedim ve sade içtim. İçimden öyle söylemiştim ancak, içimde vardı ukde, artık öyle zor sabahlamak. Veya uyanmamak, yeni bir düstur oldu, tıraş olup da suratı cümleten kanatmak. Sızlanıp vızıldamak değil, derdim alışmak, uyku yoksa dahi on buçukta gubba yatmak. Fazla tribe girmeden hemen hesabı istedim, malum işte orda zordu, lüzumsuz öfke. İçerde daha kalmadan can havli dışarı çıktım, sarhoş olmanın gazıyla yazmışım mesaj. "Kafaya takma Fox'ta var Tosun Paşa", sevinmişim Farazi'den gelen cevaplara. Tabanvay eşliğinde yürüye yürüye Taksim'e, mesajlaşırken öyle karar verdik Farazi'yle. On on beş dakika sonra geldi kendisi, "anahtar bende kaldı iş yerinde kimse yok". Dedim güzel, ufak bir Binboğa renk katar bu akşama, sonrasında konuşa konuşa aşağıya. Hafta ortasında akşamüstü Taksim, sonunu bildiğim bir gün, gram ses etmedim.

(Nakarat)

İşhanlarından her şekilde çok çekinmişimdir, içine girdi miydi bende tüyler ürperir. Durumu farklı kılabilen bir şeyler isterim, ikinci katta terzinin yanında iş yeri. Hemen girişte solda evraklarla dolu masa, karşı cam bakar pavyonumsu bir mekana. Nedense şaşmışım peruk satan o dükkana, yarın mesai var içip sıçıp da zırlama. Sağıma soluma bakar iken dibini buldu vodka, açıldı futbol sohbeti aynı dakikalarda. Keşke her yorum yapan Fikret Engin olsa, çakıl taşıyla razıyım o dakika futbola. "Haklısın, devam et" dedikten sonra, tutmayan kuponlarından birini koydu ortaya. Dedim "Farazi latifeler peşinde koşma, acıktı burada karnım on on beş midye alsana". Kısa bir müddet söylenip inerken aşağıya, ben de hanın içinde gitmişim tuvalete. İşim normalinden daha uzun sürünce, kapıya geldi bak Farazi hanın bekçisiyle. Dedim "telaşe yok, motoru bozmuşuz biraz", yirmi dakika sonra ordan odaya tekrar. Evraklarla dolu masa olmuş komple vodka, bekçinin yanında vardı Uganda bayrağı. Bayrak altı saklanan altın rengi saatler, olanı biteni sormak istedim tam o dakika. Koşarak içeri girdi Ugandalı saatçi, teşekkür etti elini sıktı emektar bekçinin. Zabıtanın kaçarken bekçi çekmiş almiş, onun gazıyla başladı Capoeira dansına. O günden sonra hiçbir boktan emin olmadım, Sonunu bildiğim bir gün ses çıkartmadım.

Aristotle in “Poetics”, which is “generally regarded as the most important critical work of antiquity” (1968: 55), gives a fundamental description of what a classical plot (mythos) is:

To be whole is to have a beginning and a middle and an end. By a “beginning” I mean that which is itself not, by necessity, after anything else but after which something naturally is or develops. By “end” I mean exactly the opposite: that which is naturally after something else, either necessarily or customarily, but after which there is nothing else. By “middle” I mean that which is itself after something else and which has something else after it. It is necessary, therefore, that well-constructed plots not begin by chance, anywhere, nor end anywhere, but that they conform to be distinctions that have been made above” (1981: VII).

Aristotle draws the structure of the plot, from the beginning it continues to rise until the complication and then starts to fall until reaching to the resolution (1968: XVIII). This triangular plot structure was improved by Gustav Freytag, who divided the plot into five parts (Cuddon & Preston, 1999: 335). In it, introduction makes an opening to the story in order to give the necessary information about the background of it, and then rising action involves the happenings eventually leading to climax. The highest point of the pyramid, the climax, as McKee (1998: 42) suggests, “brings about absolute and irreversible change”, which generates a turning point for the protagonist. Setting the table for the resolution, falling action subsumes the conflicts that starting to come out, and in resolution, story is concluded.

McKee (1998: 33), who grounds his ideas on Aristotle’s “Poetics” and constantly quoting it in his work, defines narrative structure as “a selection of events from the characters’ life stories that is composed into a strategic sequence to arouse specific emotions and to express a specific view of life” and

continues with saying that “event choices cannot be displayed randomly or indifferently”. McKee (1998: 35-42) then divides the story structure into parts; beats combine becoming scenes and scenes forming sequences, sequences merge to acts and acts constitute the story.

So far, when looked at the verses in the new school storytelling song “Ukde”, it can be said that, first verse of the song works like an introduction identifying the setting and giving clues about the personality of the protagonist, in short, opens the story. In the second verse and until the middle part of the third verse, events happen and action slightly rises. With the Ugandan pitchman, out of the ordinary course of happenings, something strange happens with a surprise factor, which may be called as a crisis like little climax that results with a change in the course of events resulting with a short ending, and for the protagonist, who said he was sure what would happen at the end of that day all the time, in the end, claims that he would not be sure of anything anymore. It can be said that verses of the new school storytelling rap song works like acts or chapters, dividing the storyline, but not completely as a triangular plot, instead mostly staying true to having a beginning, middle and an end.

In old school Turkish storytelling rap song “Selamın Aleyküm”, there are two different narrations in two different verses, instead of focusing on a single storyline in the verses, therefore verses do not necessarily work like acts combining the events of the storyline. The general situation and past happenings are introduced in the first verse, however, second verse is not a continu-

ation of the first verse; therefore it can be said that narration in the lyrics of this old school storytelling song do not seem to combine forming a classical plot structure as a whole.

Plot, for McKee, (1998: 43) is, “internally consistent, interrelated pattern of events that move through time to shape and design a story”. He separates plots to three as classical, minimalist and anti-structure plots (1998: 45). The word “classical” here means the art that embodies the pattern set by the classical antiquity, but alongside he is attributing this term to ancient Greece art and literature, he also refers to a combined international accumulation and understanding that altogether came to this day from Classical Era. He gives the distinguishing features that generally differs the plots from each other by looking to the type of endings, conflicts, protagonists and to the conditions of time and reality. As for endings, McKee suggests that, closed endings are linked with the classical plot and this kind of plot answers all the questions asked in the story, while open endings do not, which are associated with his concept of minimalist plot. In terms of conflicts, for McKee, classical plots put the emphasis on external conflict, which involves protagonist’s “struggles with personal relationships, with social institutions or forces in the physical world” and internal conflict, which is in the “thoughts and feelings, conscious or unconscious”, is associated with the minimalist plot (1998: 48-49). According to McKee, there is a single and active protagonist in the classical plot, “which is in pursuit of desire, takes action in direct conflict with the people and the world around him”, while there are relatively passive and multiple protagonists in the minimalist plot, who are “outwardly inactive while

pursuing desire inwardly, in conflict with aspects of his or her own nature” (1998: 49-51). Time is linear in classical plot and events are in a “temporal order”. On the other hand, in anti-structure plot, time is nonlinear, that is to say, continuity is blurred and events are scrambled (1998: 51). McKee (1998: 53-54) claims that classical plots work in a consistent cause and effect relationship that result in the climax, however, anti-structure plot works often with inconsistent coincidences resulting with “fragmentation, meaninglessness and absurdity”.

While both endings are abrupt in the lyrics of the two examples, new school example is closer to a classical ending. Conflicts are both external, but there are some internal conflict in the new school example as the protagonist frequently complains about getting used to his new life or loneliness, which can be traced in the inner thoughts occasionally. In both of old school and new school storytelling, time continues linearly and there is more or less a cause and effect relationship, which are both more distinct in new school storytelling example. There is a single and active protagonist in new school storytelling example, while multiple protagonists can be seen in old school one and finally, it can be said that new school storytelling rap example “Ukde” is close to what McKee suggests as a classical plot, while the other example cannot be examined thoroughly as its plot elements cannot be clearly specified.

E.M. Forster divides characters into two as “flat and round” characters. He defines flat characters as “constructed around a single idea and quality”, easily recognizable and remembered, and can be “expressed in one sen-

tence” (Hoffman & Murphy, 2005: 35-36). Meanwhile, round characters goes through a change throughout the story and they are “multi-faceted and unpredictable” (Makaryk, 1993: 317). When looked at lyrics of these two songs again, old school Turkish storytelling rap lyrics have two different characters as protagonists in two different verses. In the first verse, protagonist is the personification of the Turkish diaspora that lives in Germany, and in the second verse, similar to the first one, it is a stereotypical model of German-Turkish youth, which are both flat characters. On the contrary, in the new school storytelling lyrics, personal details are given through some monologue and some dialogues, so there are enough descriptions and details to make a character analysis. There is a small change in the end, but calling it a round character would be too much, however it can be said that new school storytelling rap protagonist is not a simple flat stereotypical character.

When looked at the characteristics of the narrator, it is suggested that Plato and Aristotle divided narrators to three types:

- (a) the speaker or poet (or any kind of writer) who uses his own voice;
- (b) one who assumes the voice of another person or persons, and speaks in a voice not his own;
- (c) one who uses a mixture of his own voice and that of others. (Cuddon & Preston, 1999: 535)

Genette (1983: 81-82) divided narrator’s position in time into four, as writing in a past tense giving the account of past events, in future tense foreseeing the events will happen, in present tense as the events occur and a mixture of all above. Together with that, Bal (1991: 77) summarizes the concept of focalization, narrative perspective or point of view, of Genette:

The narrative in which the narrator says more than any of the characters knows is the non-focalized narrative. If the narrator says only what

a given character knows, the narrative has internal focalization. The third type is the narrative with external focalization in which the narrator says less than the character knows.

As Genette (1983: 166) describes his usage of Aristotle's concepts, mimesis and diegesis, "Mimesis is defined by a maximum of information and minimum of the informer, and diegesis by the opposite relationship", new school storytelling narrator mimetically gives the account of individual's limited knowledge about the events, having internal focalization; its narration is in the first person past tense perspective. On the contrary, old school storytelling narrator is non-focalized, omniscient, with vast knowledge about the events taking place, and narrates the events took place in third person present tense perspective in a diegetic way.

When viewed from a general perspective, old school storytelling rap songs tend to have almost a standard theme and setting. Because Turkish youth in Germany questioned whether they are Germans or Turks, and because they questioned where is their true home, they had themes like question of identity as being a *yabancı* (outsider) in Germany and an *Almancı* (German Turk) in Turkey, the feeling of not being able to belong to somewhere; and also other social problems like racism, being seen as second class citizens, or usage of drugs. The settings are almost always streets, which are all similar to the themes and settings that can also be seen in the African American rappers of the late 80's and early 90's political rappers. Old school storytelling rap in Turkey was no different from these too with mostly social content as themes. However, in new school storytelling, there are no boundaries about themes or settings. MC can identify himself or herself as the narrator and tells a story

about a childhood experience as Kayra does in “Mart” (Appendix A), or can embody a character in a novel as Saian does in “Kan Yüzüğü” (Appendix A), or, like most of the time, can deal with the stories of fictional characters MCs create as Raziel does in “Esperanza” (Appendix A).

All in all, storytelling rap is a technique in Turkish rap music in which the MC takes the place of a storyteller and narrates a story using narrative instruments while lyrics of the song has a kind of plot structure and protagonists dealing with various themes. Furthermore, storytelling rap is the most literal and complicated technique in rap music, as MCs are obliged to adapt their stories to the rhythmic paces of the rap music conventions, while being careful not to disturb their flows by carefully crafting their rhymes.

It must be noted that storytelling rap is a technique in Turkish rap music rather than a genre, as the songs that use this technique fit into different genres in different songs. The technique can easily mix with their tone, their terminology or with their attitude. For instance, in the old school Turkish rap, storytelling technique is almost always used under the political rap genre as it deals with the social issues, and there are lots of storytelling songs in different genres in new school Turkish rap music.

Another thing to note that, there were also songs that had similar characteristics to new school storytelling rap before 2003, and still there are songs that are similar to old school storytelling rap. Likewise, in new school Turkish rap music, MCs are experimenting in their storytelling songs, in terms of using

narration devices like Aakakan’s using stream of consciousness in his songs or in their albums as a whole. For instance, Kayra’s “Bekar Evinde Kr Sinekler” (2010) album consists of seven separate storytelling songs, which are the continuation of each other resulting with a bigger story as a whole.

CHAPTER IV

MUSIC VIDEOS

Carlson (1999: 2) suggested that music videos are basically “composed by adding images to music”, and the “images are bound together by the beat and other musical features”. Although it is argued that music videos exist in a way since the invention of filmmaking, it is suggested by Will Straw and most other scholars that, with the emergence of music channels and primarily with MTV in the early 80’s, they became a medium “of mainstream show business and commercial culture”; also quickly spreading all around the world as a part of the popular culture (Frith & Goodwin & Grossberg, 1993: 4). It is suggested that theoretical and historical studies on music videos always focused on “understanding of music video as a cultural form” (Beebe & Middleton, 2007. 4). However, although primarily seen as promotions for the songs in the past, music videos were revolutionized to an art form thanks to the constant experiments of music video directors like Chris Cunningham, Mark Romanek, Michel Gondry, David Fincher, whose achievements in style, set de-

sign, visual effects also made a transition to the world of cinema and video.

Straw also claims that (Frith & Goodwin & Grossberg, 1993: 14):

Music videos are not simply standardized returns of commercial strait-jackets, nor dispersed and fragmentary collages. They represent a specific relationship between the coherence of certain formal structures and heterogeneity of the various elements refigured within those structures.

As Reiss and Feineman (2000: 23) points out, critics always complained that music “videos favor short attention spans, value style over substance, and rely on montage rather than on traditional character development and, therefore narrative also say less about video than they do about the times”. Of course, these are criticisms for the mass produced copy-paste style popular music videos; however these almost summarize what I did not want to do in the project “Mertel Kasetçilik”.

Most probably referring only to commercial music videos, it is claimed that music video is “as much about experimental filmmaking as it is about commercial considerations”. (Reiss & Feineman, 2000: 8). As in Turkish rap music, the pie belongs only to a certain class of rap music artists, at most five people who shared it among themselves almost ten years ago; whereas there are almost no commercial considerations for the other at least 800 (See Appendix B) artists who only belong to non-profit Turkish underground rap music. This issue will be argued later in detail, for now, it must be said that, “Mertel Kasetçilik” is far from anything but artistic concerns and experimental film or video making.

4.1 Mainstream Components of Turkish Rap Music Videos

It is argued by Rose (1994b: 9) that music videos had the biggest role in terms of carrying the hip-hop culture to the world, and director Harold “Hype” Williams is mostly responsible for the creation of mainstream rap music videos in American rap music. As Bynoe (2006: 408) states, Hype Williams changed the aesthetics of rap music videos, largely by moving away from inexpensive gritty street backdrops and creating extravagant, highly stylized productions that celebrated living large. However, in Turkish rap music, some genres of American rap music like gangsta rap or dirty rap which portrays “living large”, meaning fast cars, money, sex, drugs or guns, do not exist in their true definition except very few examples; that is to say, these genres do not have a counterpart in Turkish rap music videos. Like other subcultures or underground music genres, the lack of equivalent in Turkish rap music is the reason for the appeal amongst certain parts of Turkish youth culture. Most of the first generation of rap artists in Turkey gave up actively making rap music because they could not sell their albums, which were almost never been released by major record labels; together with that, concerts were few and with very low revenues. As rappers have to give up making rap music as they are getting old and cannot make money out of it to make a living, the audience and the creators of rap music consists mostly of very young people (Figure 1).

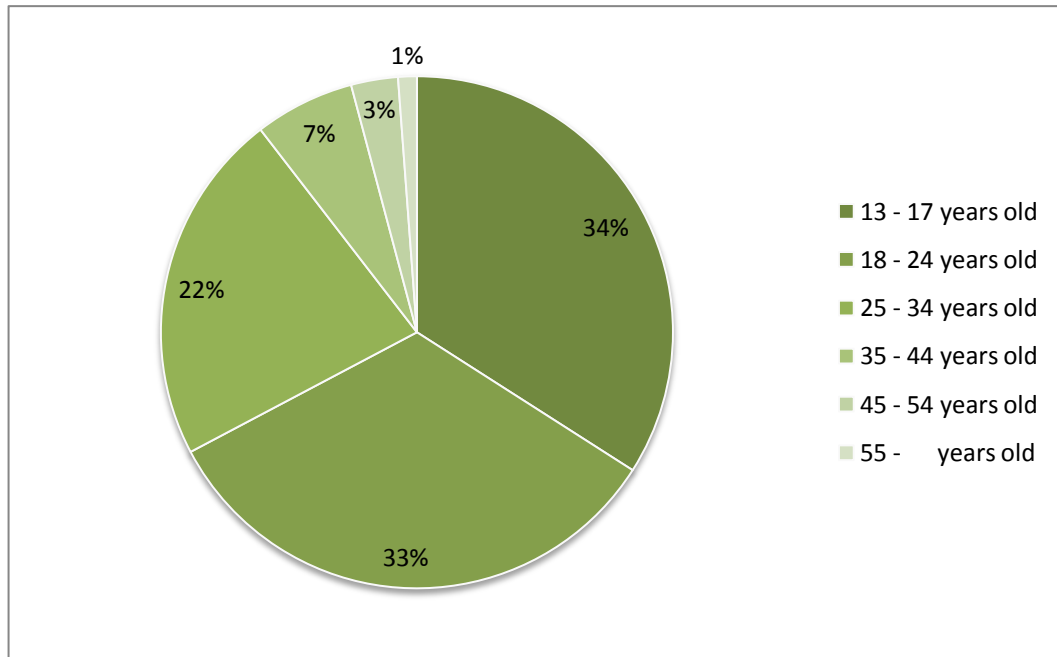


Figure 1. Estimated audience age of Turkish rap music videos

The graph in Figure 1 and also other upcoming figures numbered 2, 3, 5, 6, 8 and 10 are all created by using the data in Appendix B. The information in this Figure 1 was gathered from each video's YouTube Statistics sector combined altogether. YouTube automatically gets the age data of the viewer if the viewer of that specific video is connected to their Google accounts, YouTube accounts or watching the videos on Facebook or from similar social networking platforms. If the viewer is not watching the video in a way similar to mentioned above, his or her age information is not known. Thus, the information in Figure 1 is not 100% accurate. According to Figure 1, it can be seen that more than two thirds of the Turkish rap music videos audience consist of teenagers and very young adults.

To continue the subject, representation of luxurious lifestyle with fancy cars, sexual objectification of women as misogyny, or gangsters showing their fully

loaded guns with all their gang members gathered around in the videos are just exceptions particular to an elite portion of rappers in Turkey, who either have very supportive families and are living a luxurious life already, or have found a sponsor from somewhere, or they are real members of real gangs like the Turkish gangsta rap group Massaka in Germany. Consequently, as some genres do not exist in Turkish rap music except very few examples, there are some different genres in Turkish rap music that does not exist in American rap and also because of the cultural, thematic and huge economical differences, with the help of the thoughts of rap music scholars about the representation in the music videos, I will try to define the mainstream components of Turkish rap music videos as I claim that I did something different from them.

In order to define what a mainstream Turkish rap music video is, I tried to find and watch all the music videos that have been made within Turkish Rap music from the 1990s until the first months of 2012, around the time “Mertel Kasetçilik” was released. In order to achieve that, first, I prepared a name chart and, as far as I could find, wrote down the names of eight hundred MC’s or groups that existed throughout the years (See Appendix B). Then I started to dig down deep and searched for the videos on the web. I looked for the videos of the artists one by one in rap music or hip-hop culture portals, personal websites or Facebook accounts of the artists, and from other sources to identify the videos. I decided to watch the music videos solely on YouTube after seeing that almost all videos are uploaded to it and seeing its statistical ad-

vantages like showing the average audience age, which helped me to define the main audience of Turkish rap music.

Turkish rappers in Europe did not use Turkish as their rapping language at first, English and German was their choice. Some of them switched to Turkish later but some of them continued to use language of the country they live, so I only took into account the videos, in which rap is in Turkish more than half of the music video. Therefore, for instance, most videos of famous rappers of Turkish origin in Germany like Kool Savas or Eko Fresh were not taken into account as they rap in German. Moreover, slideshows, concert or party performance videos were not accepted as music videos in the list. While watching the videos one by one, a chart is made in order to understand and present the principal elements of Turkish Rap Music Videos. Results of this analysis are mainly needed to show the mainstream qualities of Turkish rap music videos. These are showing performance of the rappers, using any kind of narration, using hip-hop fashion and hip-hop settings (See Appendix B).

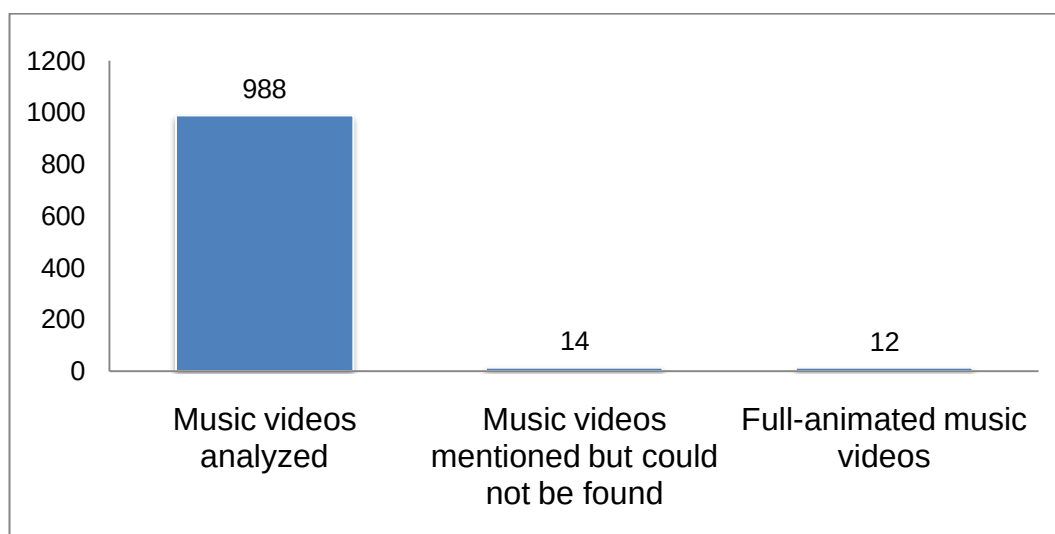


Figure 2. Turkish rap music videos analyzed

The graph in Figure 2 gives the number of Turkish rap music videos analyzed. Out of 1014 videos mentioned on the web in the history of Turkish rap music, 1000 of them, which were created and uploaded to the web before or around the same time with “Mertel Kasetçilik”, were found and analyzed, Out of 1000 videos, full animated videos are not analyzed other than production.

4.1.1 Production

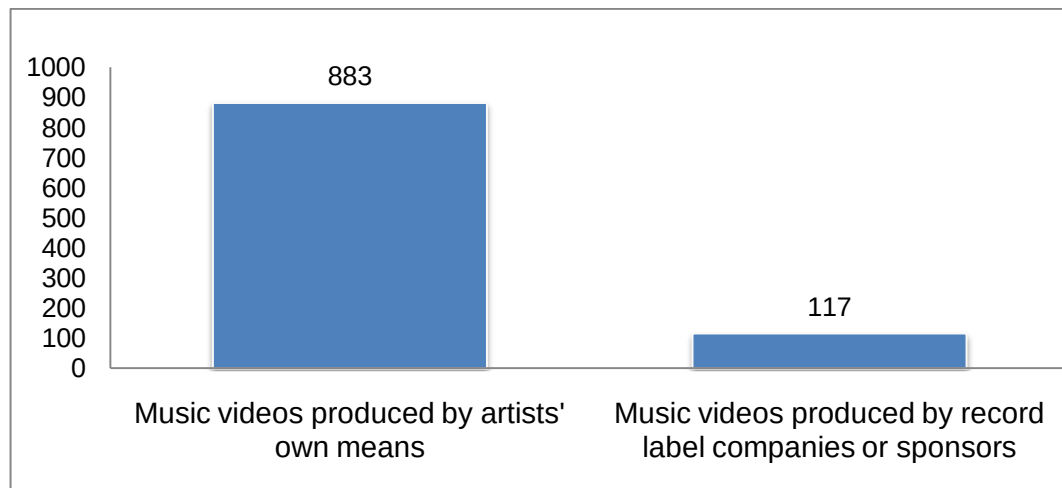


Figure 3. Music video production in Turkish rap music

The information in Figure 3 was gathered from music videos and according to the chart, 883 out of 1000 videos, meaning %88 of Turkish rap music videos have been produced by artists' own capabilities, without any support of record labels or sponsors.

These 117 videos produced by record label companies belong only to 35 artists out of at least 800, and most of those videos are from the old school era

of Turkish rap music, that is to say, before 2003. Around that time success of Cartel was relatively new and producers were thinking that rap music can live in Turkish music audience with the mainstream American rap's visual representation.

Other artists, excluding those 35, tried to find a way to make music videos. As most of them had not enough means to hire professional equipment or crews, they either found a video recording device, which varied from webcams, cell phones to DSLRs, portable cameras and camcorders; and shot their videos with those, or took help from some of their friends who had some experience with that sort of equipment. In recent years, some of the artists started to work with independent filmmakers and visual quality of the videos have changed drastically.

4.1.2 Performance

Performance is one of the crucial features of rap music as rap music is emotionally performative and builds its connection with the audience on performance. Perkins (1996: 149) argues that "Hip-hop must be understood as a sonic force more than anything else. You can't simply read about it; it has to be heard".

An important performative feature of rap music is MCs use of specific hand gestures while performing. These gestures are explained by Harrison and Rappaport (2006: 123):

Whether it's a loose-fingered wag or tight, staccato pointing, hand gestures add an important element to performing. Why do rappers use them? Hand gestures give your verses more energy, they work to emphasize certain words, and they add a visual element to a listening experience.

These gestures used by the MCs have an aggressive and “in your face!” attitude during the performances in the videos as Kaya (2001:182) mentions “jabbing towards the camera with their fingers”, as MCs come closer and closer all the time.



Figure 4. An example of rap music gestures. 2011. *Çıktık Yine Yollara*

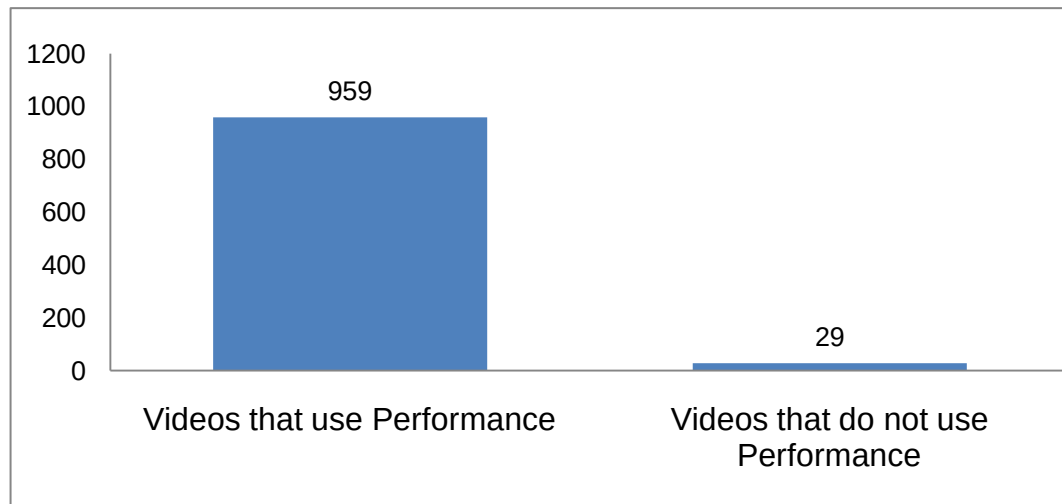


Figure 5. Performance in Turkish rap music videos

The information in Figure 5 was gathered from the Turkish rap music videos and according to it out of 988 videos, there are 29 videos which do not show rap music performance and its gestures, which means that %97 of Turkish rap music videos shows MC or DJ performance throughout the videos.

4.1.3 Narration

Rap music videos almost always depend on showing performance of the MCs or DJs rather than any kinds of narration; however, classical narrative is also a rarely used instrument for the whole music video medium regardless of music genres. It is suggested by Carol Vernaille (Beebe & Middleton, 2007: 117):

Music videos avoid the Aristotelian narrative form and fully drawn stories for several reasons, including the genre's multimedia nature, the lack of appropriateness and applicability of narrative film devices, and the necessity of foregrounding the song's form (in order to sell the song).

Carlsson (1999: 3) basically divides music video interpretation into three as “singing performance, visual story-telling, and the non-narration of modern art.” Then he (1999: 5) defines narrative use in music videos:

If a music video clip is most appropriately understood as a short silent movie to a musical background, it is a narrative clip. A narrative clip contains a visual story that is easy to follow. A pure narrative clip contains no lip-synchronized singing.

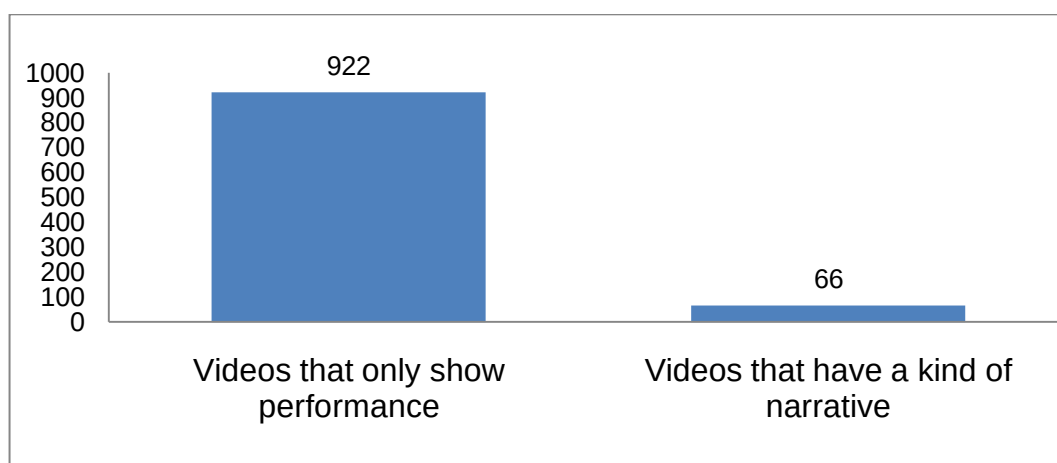


Figure 6. Narrative in Turkish rap music videos

According to the graph in Figure 6, out of 988 music videos, 922 videos are what Carlson (1999:4) claims as “performance clips”, that is to say, they depend solely on performance of the MCs, and 66 of these have a kind of narrative. 14 videos out of 66 have a narration that contains a classical narrative structure, and only six of these 14 videos narrate the stories in the lyrics of the tracks like we tried to do in “Mertel Kasetçilik”. That 42 videos out of 66, having no classical narrative structure, most of the time limited with characters’ writing lyrics on papers, short skits of street fights or sights of street life, shows that the narrating in those videos are again about rap music or hip hop culture. Moreover, while analyzing the videos, simple actions like walking or running during the performance were not counted as using the narrative de-

vices, also mentioned by Carlson (1999. 4) as: "Walking down the street is another performance cliché, which is common in rap videos."

4.1.4 Hip-Hop Fashion

After the outbreak of the hip-hop, coming out of their casual clothes, artists of the culture began to form a fashion altogether, making it a distinguishable feature of the hip-hop community. All kinds of oversized sport jerseys, t-shirts or jackets, hooded sweatshirts, bomber jackets with fur hood have been worn together with loose trousers, jeans, baggies or lots of others. As footwear, shell toed Adidas sneakers, British walkers, air force ones or British knights, all tied with big loose shoe laces. High top fades, cut patterns, stripes, dread locks, corkscrews, cornrows and afro have been the hairstyles and sports team caps, bandanas or kangol hats to cover the heads. In terms of jewelry, there have been dookie gold, diamond rope chains or name buckles and accessories like oversized portable cassette players: boom boxes. Along with legendary brands like Karl Kani and Fubu, all kinds of sportswear brands and other street-wear brands provided hip-hop fashion to the rap music or other hip-hop artists (Bynoe, 2006: 2-277; Perkins, 1996: 264-265; Smith & Jackson, 2005: 62; Rose, 1994a: 188).



Figure 7. An example of hip-hop fashion. 2009. *Klik Klik*

According to Kaya (2001: 171), youth that are related to the hip-hop culture, wore these type of clothing in order to distinct themselves from the rest of the community and in order to feel different. Kaya (2001: 171) continues saying that:

The clothes are chosen to represent both a sense of freedom and an “authentic” working class backlash. Wide and comfortable outfits are a major part of the cool style. It symbolizes freedom and comfort as opposed to the traditional right and stiff outfit.

It has been also claimed that this type of fashion also has a function while forming the identity of the culture as well as reflecting it as Rose (1994a: 53) states “Hip-hop artists use style as a form of identity formation which plays on class distinctions and hierarchies via commodities to claim the cultural terrain”.

As a major representative of the culture, Hip-hop fashion is one of the unique components of the rap music videos and there is a correlation between this

fashion and the videos as rap music videos had an enormous impact on the distribution of these fashion components to all parts of the world as both of these reflect the basic ideology of hip-hop. Steele, (2010: 414) suggests that:

It is from rap and music video that followers are able to determine and validate their assumptions about their lifestyle decisions, including apparel expressions. Followers of hip-hop have created apparel expressions that are comparable to the utterances of hip-hop music. Hip-hop fashions reflect the energy and resonance of the urban experience while omitting illusory signs that demonstrate the metamorphosis of the subaltern individual into street luminary.

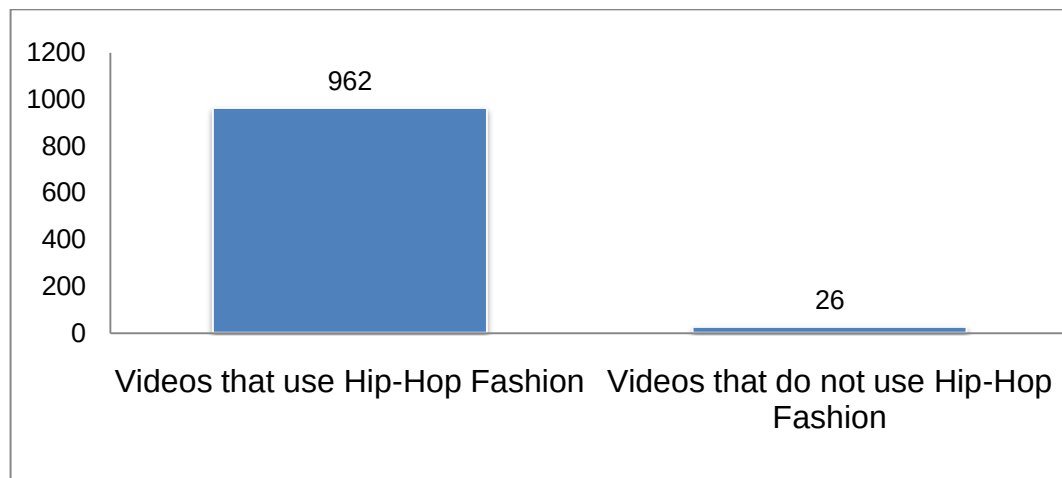


Figure 8. Hip-hop fashion in Turkish rap music videos

As it can be seen from the graph in Figure 8, hip-hop fashion is an important representative of the culture in Turkish rap music videos too. According to the chart, %97 of Turkish rap music videos make use hip-hop fashion and there are 26 videos that do not use it, including “Mertel Kasetçilik” and nine experimental or collage videos.

4.1.5 Hip-Hop Setting

With the help of hip-hop's identity as a street subculture, Turkish rap music videos have also settings like narrow streets, ruins, abandoned buildings and desolate places. These are far from the crowded sites of cities making those also suitable for independent filmmaking as they are all isolated. Before having an enormous economic change as American rap music becomes a part of the American music industry, their music videos of late 80's and early 90's settings were similar to the ones in Turkish rap music videos as Rose (1994b: 10) suggests:

Rap music videos are set on buses, subways, in abandoned buildings, and almost always in black urban inner city locations. This usually involves ample shots of favorite street corners, intersections, playgrounds, parking lots, school yards, roofs, and childhood friends.



Figure 9. An example of hip-hop settings in rap music. 2011. *Sen de Biraz Delisin*

Other settings in Turkish rap music videos include home recording studios, student houses, and settings which are created with simple background visu-

al effects including objects reflecting hip-hop culture like huge microphones, boom boxes, turntables or visualized graphics of the songs' lyrics. It can be understood that low or no cost is important while selecting these isolated or simple effects settings, because of the economic situation of Turkish rap artists.

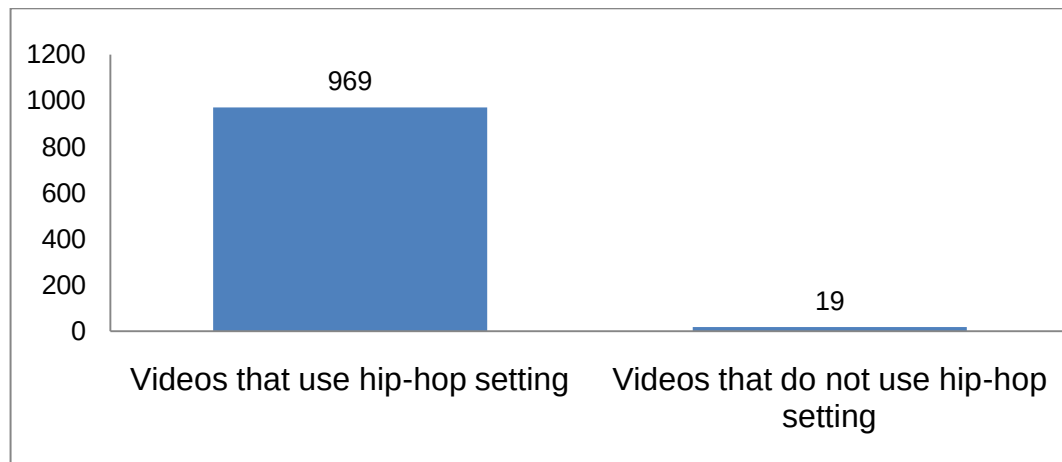


Figure 10. Hip-hop setting in Turkish rap music videos

According to the graph in Figure 10 there are 19 videos that do not contain hip-hop setting, meaning that, %98 of Turkish rap music videos have a hip-hop setting throughout the videos. Out of these 18 videos, five of them use video collages with numerous settings and others take place in different places from forests or mountains to theatre scenes or other indoor settings.

CHAPTER V

MERTEL KASETÇİLİK

In this section, creation process of the video “Mertel Kasetçilik” will be explained. First of all, I want to clearly set my position in this production. I wrote the script, drew the storyboards, produced, directed and shot the video, made its editing, sound mixing, color correction besides a little bit of acting in this production. Onur “Kayra” İnal performed most of the acting, and helped to gather the materials and to create the production. Mainly our friends Osman Atasoy and Onur “Arıza” Odabaşı and, many others were with us during different shootings, helping us with the physical work while creating the setting, holding the boom, or shooting the scenes in which I acted. From now on, if pronouns like “we” or “us” are used, most of the time they refer to me and Kayra and sometimes to few other friends who helped us during the shootings.

At first, the details about the meanings and the references in the lyrics were discussed with Kayra for a time and a synopsis was written, on which, ex-

change of views were held through video talks. I started to draw the storyboards and write the script after we planned the locations and shooting dates. We started to make contacts in order to gather the referential material to be used in the video, while production plans were being completed.

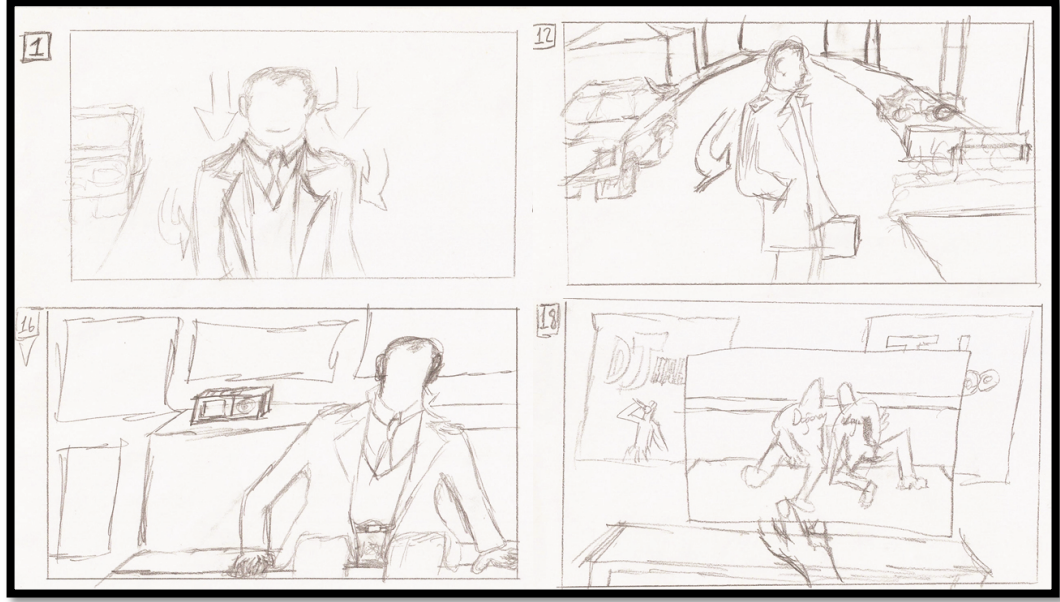


Figure 11. Frames from the storyboard

Ulaş Demiröz, the administrator of Hiphoplif.com, currently the largest rap music and hip-hop culture portal on the net, was contacted. He shared his archive with us and furthermore helped us to contact first with Harun Ercaylan, a friend and a collector, who sent us over 300 cassettes, CDs and records from upstate. Then Ulaş introduced us to one of the greats of Turkish rap and hip-hop history, Tunç “Turbo” Dindaş, who kindly shared a part of his priceless collection with us; lots of items belonging to the birth of hip-hop culture in Turkey which cannot be found anywhere anymore, including posters, stickers, magazines and all kinds of materials to be used as small details. When all these stuff arrived, they were combined with the pieces of Kayra’s

own collection and we categorized the materials; starting to prepare the setting for the room scene.



Figure 12. Some of the materials as we categorize them

While creating the setting of the room, we devoted a lot of time designing the places of references, and their positions in the setting. We thought about the familiarity and relationship of the references and the color balance they create in the setting altogether.



Figure 13. A still showing some of our setting design. 2012. *Mertel Kasetçilik*

Shootings were done in ten days: six days in İstanbul, one day on the road and three days in Karabük. The video was shot with a wide dynamic ranged HD camera together with fast lenses. Therefore instead of artificial lights; daylight coming from windows or already available lights in the settings were benefitted from while shooting indoor and low-light scenes.



Figure 14. A sight from the shooting

Editing, mixing and color correction was made in Ankara, on my personal computer, and all of these underwent a change in small bits, like combining the two parts of the video or making different cuts in some of the shots, during the research before the exhibition.

5.1 Analysis of “Mertel Kasetçilik”

“Mertel Kasetçilik” by Farazi & Kayra, is a storytelling tribute song to the old school Turkish Rap Music, which started in late 80’s and ended in the early 2000’s as it was defined by this research before. When the lyrics of this song are analyzed, it can be seen that Kayra makes use of both old school storytelling and new school storytelling features:

Farazi & Kayra “Mertel Kasetçilik”, 2012

Odamda şimdi şenlik Arçelik kasetçalar, böyle şevki görmemiş dilimde safi rap. Aylar önce çıkmış tüm kasetler geç gelir, fakat bir şey deyim bir gram sorun değil. Öyle dar zamanlarımda geldiler ki Nefretin'den Karakan'a dinlemişim kana kana. Sürekli DJ Mahmut ol derdim Doğanay'a, ben de son kararla bit tabi Turbo orda. Artı bir de hiç değişmeyen şaka, bak ben olmuşum Ceza sense burda Aziza. Hele o ilk defa gittiğim de Akmar'a bitmeyen bu yolculuk kaset kapaklarında. Öyle çok sevinmişim ki Fuat'ı bulduğumda benim içimde hala uktedir Microphone Mafia. Böyle büyüdü günler gelir mi bir daha? 2010 kışında hala Garip Dünya.

Adını anmasam günah Karabük Bedesten, ikinci katta var kasetçi adı da Mertel, Çağrışım yoluyla akla tek gelendi Cartel, ha bir de şimdi burda merhaba Ses'ten, Paran ve kızlar olmadıkça MC Ender, durum değişmedikçe aç Silahsız içlen. Vakti evvelinde herkes yazıyor içten, bu yüzden öfkemin bu rengi Kara Öfke'den, Artık ben de çiziyorum duvara yıllar aylar, nedense burda hep krallar hala çıplak. Günüm değişmez içimi sardı şimdi korku, kendi dilime kendim koydum Susturucu. Eğer ki varsa hep kafamda intikam huyu, emin ol biladerim bu Big L'in suçu. Hep isterim demek huzur içinde yat, çünkü ben de "Türkülerimi Dağlarda Unuttum"

Ferahlatan bir eylem oluyor geriye dönmek, sorgusuz sualsiz en güzeldi dinlemek. Lise birin sonunda duvara yazdık hip-hop, aramalarda kaybolan kaset Ondaon “Nakavt”. Hakan MC'den gelir en içten

nakarat, “Türkçe Sözlü Rap” müzik olur sana hayat. Bu mabedin dibinde yılların tükensin, onca albüm hatıra hatırlayıp gülersin. Şimdi hürmetim akar gönülden sayfaya, yazdığım ne varsa bak o günler hatrına. “Liseli Genç” zamanlarından aktı çok sular, artık geldi çatı bak “Medcezir’li” yaşlar. Benzer hissiyata sahip arkadaşlar, çünkü herkesin çocukluk kahramanı var. Arçelik kasetçalar duruyor hala,yalnız öyle büyüğü günler dönmeyecek bir daha.

When looked at the lyrics of “Mertel Kasetçilik”, it can be realized that, components of classical plot structure are blurred in it, however there is a slightly and weakly constructed plot similar to old school storytelling with an introduction in the first verse, maybe a middle in the second and an end in the third. It can be seen that story in the song, mostly, works through the references to the album names like “Medcezir”, song names like “Liseli Genç” or artists’ names like Susturucu.

I did not “avoid” the Aristotelian classical narrative form while writing the script for the video, instead I tried to apply it to “Mertel Kasetçilik”. As the lyrics of the song are in between old school and new school storytelling, I tried to fill the gaps in the plot by adding actions, before the lyrics started, during the lyrics and after they ended. As the lyrics start as “I am now in my room, there is my cassette player and it’s a carnival”, I tried to add what happens before coming to the room in order to form a proper introduction; other actions were added as Kayra remembers his past memories, to form a middle and an end.

There is a narrative in “Mertel Kasetçilik” video; however, making just a narrative based music video which has a script unrelated to song’s lyrics was not something I wanted to do. I did not want to make a video with a narration

that only reflects the aura of the song or just works together with the song. Those have been done a lot and have various examples all around the world or in Turkey. Rather than those, my aim was accepting the lyrics of the storytelling rap song as a script and build a connection between the lyrics and the visuals which also made referential materials easier to understand. Also we mixed the story in the song which has the features of storytelling rap technique with the song's and video's creation process, making the outcome as the story of the song "Mertel Kasetçilik" altogether.

According to Aristotle (1968: VI), the ending is the most important aspect of a plot in terms of defining whether the plot is a comedy or a tragedy. One of the things I added to the story in the lyrics comes up with the climax. The climax of our story was when Kayra is set to leave the room for the last time. "Arçelik cassette player" as the device that let Kayra reach the songs he admired, is his childhood hero. In the end of the first verse he asked himself "will it be ever same again?" and as he leaves the room maybe for the last time in order to meet his friends, he had a sad goodbye with the cassette player that symbolizes his memories, and says "it will never be the same again". However, during his meeting with his friends, he thinks about finishing what he started as he began to write lyrics while he was still in the room saying "now my respect flows onto the paper" and completes the lyrics of the song in the bus. When he arrives back to İstanbul, Kayra lets his friends Farazi and Bedirhan know that he has a project in his mind which will allow him to make peace with his memories, a tribute to their childhood memories. Therefore instead of a tragic ending in the lyrics, with a quick falling action with the ga-

thering and bus scenes, and a resolution with the seaside scene, a hopeful and a happy ending is achieved.

The script for the video also added an external conflict to the story of “Mertel Kasetçilik” and improved the existing internal conflict in the lyrics. When analyzed, it can be understood from the lyrics that, the protagonist is troubled with his memories. It is portrayed in the video in the beginning while Kayra did not want to face his memories as he tried to skip the gathering of friends in Karabük. His internal conflict is portrayed when he thinks about his memories and he could not decide whether he should go or he should not. This is also partly because the external conflict added by the script of the video, as we tried to portray a young man who had to be separated from the hip-hop culture, which does not fit into the capitalist operation of the community. This young man had to give up most of his ties with this culture in order to survive in the conditions of the society.

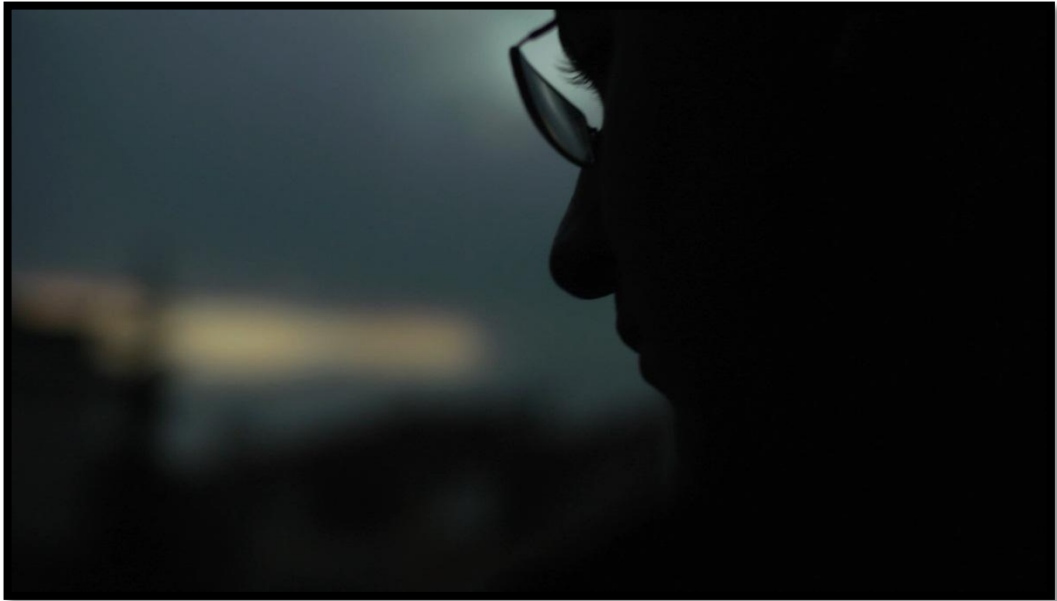


Figure 15. Kayra is hesitant about going back to Karabük. 2012. *Mertel Kasetçilik*

As it was dealt in the previous pages, looking into the camera and talking to the audience with the hand gestures or shouting the messages that rappers have, is a characteristic representation method of the rap music videos. As rap music is based mostly on performance and the communication with the audience in it through the lyrics, showing the rappers while they are performing has always been crucial in the rap music videos. Even if rap music is identified with its performance, if there is a narrative in the video, it does disturb the flow of the action again and again as the song goes. It is also suggested by Carol Vernallis in her essay about music video narrative that “music video performance footage of the band has the effect of blunting narrative drive” (Beebe & Middleton, 2007: 115). Moreover, as I accept the lyrics of the storytelling song as the script, showing performance would widely reduce my time to visualize the plot of the song as I wanted visuals to pace with the lyrics.

Furthermore, I wanted to show that rap music’s communication with the audience does not necessarily have to be made through the performance, but it is also possible in a better way through a visual representation of the story in the song. The main reason behind that is, Turkish rap music have not been able to overcome the prejudices about their style of music, style of MCing, their fashion, their gestures and their hip-hop culture as a whole. Even if hip-hop is a subculture that wants to show a rebellious attitude, at heart, as I grew up with them, I know that these are young people who feel isolated and maybe forgotten in the society, who want people to hear their problems, to

share their feelings. They want to be a part of the society even if they are different from the conventions of it. They want people to hear their side of the stories, their stories, which are actually somehow beautiful when listened. But if I would make a conventional hip-hop music video, it would again crash to the prejudicial barriers; thus, in order to connect with the people, the story in the song had to be the highlighted feature, because for me, in the end, stories are the universal connection between people.

That is the most important reason why I did not use the setting, fashion, gestures or the performance factors of hip-hop culture in the music video. There is a story, and this is Kayra's and lots of other rappers' story. After a certain time, they give up their dreams and have to wear the tie that capitalist system directs them to. This is why Kayra wears a suit in the video, and this is why the moment he came back to his room in his hometown, which is full of hip-hop culture's memories, he takes that tie off in order to feel free and be united with his past again.

Kayra, others from Karabük and also some others from other cities, see rap first as a music genre and an instrument to connect with the people. In order to achieve that they are also ready to sacrifice the visual conventions of hip-hop culture, but we did not have to altogether sacrifice those conventions in our video. I found another way to build a bridge between the old school rap artists and the new school audience. For instance, we saluted b-boy culture as Kayra holds a magazine that says "Hi B-Boys" and "Break Dance is not dead" or represented graffiti culture with posters or stickers on the walls.

Moreover, hip-hop fashion is not represented on our protagonist, rather it is represented with the help of posters and album covers of the artists. There are also lots of other references to the birth of the Turkish hip-hop culture, tried to be given in the video with an “in your face!” attitude, which attitude also exists in the performative images of rap music videos. However, instead of using a mainstream way to represent this attitude by showing performance of the rap artists with their gestures or using hip-hop fashion, these are all tried to be indicated with the protagonist's showing them in an explicit way as memorial references.



Figure 16. Showing references explicitly with in your face! attitude. 2012. *Mertel Ka-setçilik*

CHAPTER VI

CONCLUSION

In an art or literature work, being consistent throughout the work and “to be whole” as Aristotle (1968: VII) emphasizes, cannot be identified better in any other type of rap music than it is identified in storytelling rap music. As mentioned in this thesis before, storytelling rap is a difficult technique to use for the rap artists for it is not a technique to be used arbitrarily. It is a consistent and structured work of art which needs artistic creativity and strict work on the lyrics. I see storytelling technique of rap music as an important area to study, and as I have emotional and retroactive connections with rap music, I took both my research and the making of the music video as nowhere near lightly and tried to reflect my full potential in both of them.

In this research, first of all, I tried to create a reference source for related studies on the issues of Turkish rap music videos or Turkish rap music in general. I defined the eras of Turkish rap music and made a definition of storytelling in Turkish rap music through analyzing examples. Then, I specified the

mainstream components of rap music videos by examining all videos that I can access and created charts and graphs to illustrate these components. I also tried to correct some misunderstandings like the idea that rap music emerged solely as a rebel culture, which is apparently wrong as old school American rap is most of the time a party music. It is actually a crucial issue to correct this misunderstanding in Turkish rap music as in its audience, there is an invisible but recognizable resistance against the rap songs involving themes like love or seizing the day. Almost all rap artists, rap music audience in Turkey, think that rap music emerged as a rebel culture.

While Onur “Kayra” İnal, Doğanay “Bitap” Yıldız and I were packaging the first demo of the newly formed and the only rap music group of Karabük, we were talking about the future. We did not have dreams like being famous, getting praises from other artists or signing a contract with a big record label company one day. However, looking into the Turkish rap music in general, we always thought that we should do something different from the pre-established and prejudiced standards of rap music. We wanted our videos to be watched not only by teenagers or by a specific audience. Instead, we wanted to create works that can be viewed or listened by anyone, because, for us, rap music was a medium to reflect ourselves, an instrument to connect with people.

In this context, the video “Mertel Kasetçilik” was a challenge against the mainstream representation in Turkish rap music videos. It aimed to highlight the art in the work rather than the performance of the rap artist. Our collective

memories were put on display rather than the frequently used cultural images of hip-hop. As a result, it received many favorable comments from both rap music listeners and other audiences, which indicates the achievement of the aim in this project. Hiphopliflife user Rousso (2012) says that:

It proves that you don't need lots of tangled visual effects or green boxes or fancy lights to shoot Turkey's best music video. Moreover, the story told or the fiction created in this music video cannot solely be something adjusted previously. It is a representation of an accumulation from past to present. This is something you cannot buy with money. I applaud loudly.

In “Mertel Kasetçilik” music video, some problems about rap music were also addressed such as the dissolving state of rappers who abandon rap music reluctantly due to economic issues. User Rentts (2012) of *ekşi sözlük* looks into this problem in a wider perspective:

With its music video and its lyrics, this is a world-class effort. It is a work that made a generation's eyes fill with tears, who listened to Cartel in middle school and Ceza in high school. Well done! In reality, that dude in suit represents many people who miss their youth taken from them by the capitalist system of the society.

Another concern we had in “Mertel Kasetçilik” was avoiding a crash with prejudicial barriers of non-rap music listeners as we put a lot effort to stand aside of hip-hop culture's stock representation while telling our story. According to user Aposcal (2012) of Hiphopliflife, “Everything created for rap is misunderstood, but this is a comprehensible and beautiful work that can be appreciated by everyone.”

In addition, “Mertel Kasetçilik” received hundreds of positive and appreciative comments in lots of different platforms, from video sharing sites to blogs and forums, and also from the audience in the Bilkent University MFA Exhibition.

It almost did not attract any adverse comments other than assaults by some fanatics who do not know Silahsız Kuvvet, which is the old pseudonym of Sagopa Kajmer in his old days that we were dealing with in our video.

Years passed from that night in which we packaged the demos, and I think, since then, we have overcome some of the challenges we put forward. Together with the beats of Farazi, it can be said that, Kayra is mostly responsible for changing storytelling technique in Turkish rap music. With their several storytelling albums, they brought a breath of fresh air and created what I define as the new school storytelling technique in Turkish rap music. As for me, under the light of this research and my three other music videos alongside “Mertel Kasetçilik”, I think I can claim to be mostly responsible for the Turkish rap music videos which do not involve stereotypical conventions and value substance over style, having narrative structure and character development rather than relying on montage. With this project I believe that I achieved to create a harmonious and out of ordinary representation for the storytelling technique of rap music.

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APPENDIX A

Mastika “3 Nesil”, 1998

Birinci nesil Almanya'nın kölesi, ikinci nesil ikinci sınıf, üçüncü nesil ise üçüncü sınıf muamelesi, bir, iki, üç adım geriye, üçüncü sınıf damgasıyla yaşıyoruz işte, sana bana soğuk bakan bir dünyanın içinde. Evet, İslam'a göre yaşayan terörist, köküm diyen faşist, böyle aşağılandık, ezildik, anlayış yerine saygısızlık, o kadar çalıştık, çabaladık, en son kazığı yine biz yedik, biz olduk yine pislik. Artık yeter, gençler artık bıktı, bu oyun artık sıkıldı, ve sokaklara çıktı. Hiçkimseye güveni kalmadı, sistemin kurbanı olduğunu anladı ve uyandı. Burada doğdu büyüdü ve oldu burada delikanlı. Lakabı Türk kaldı çünkü özünü unutmadı. İyi biliyor ruhu vatanında göke çıkacağını, gurbette gömülse bile layık olacak ona şehitlik şanı.

(Nakarat)

Kenara çekilde az da biz anlatalım, mikrafonu ver de şu konuyu biz başlatalım. Bizden önce sizdiniz, çoğalıp biriktiniz. Şimdi sıra üçte, artık burası da Türkiye. 98, gençlerin düşündüğü, sekiz dikiş nakış kursu, uslu kimse kalmadı, malı çeken çoğaldı. Artık burası da mafyalı, İstanbul'da Çakıcı. Abartma lan, abartma. Tamam anam abarttık,... kabarttık, tanıştık mı acaba, benim adım Maskara. Peyk abimle yan yana çıktık yine sokağa. Haber bizim mahalleden, Türklük burada normaldir, komşu kızı yasaktır. Ah bizim gençler, açtı büyük çeteler, yollara bela, sokakta tepeler, yeter, bunlar hepsi deli. Ne yapalım? Para yok evde yabancının cebi, babam derdi bana çalışmaktır bu yaşamın yolu, biz de yolunu bulduk, bok bulduk. Donnie Brasco olalım deyip hücreye sokulduk. Olur böyle şeyler, buradaki gençler bana Yalovalı kuduz derler ama it deme bana, yoksa iterim seni sekizinci kattan aşağı.

Farazi & Kayra “Mart”, 2009

Hiç unutmam o gün de ben uyanmışım en erken, ilk işimdi tv açmak sabahları. Trt’den bir sonra bize nasip olan kanal yıldızıyla dikili durdu İnterstar. Sonrasında Show da geldi fakat bırakmam, Trt’den bir başkasıyla sanırsam olmaz. O gün bir mart günüydü bak en önce ben uyandım, benim sesimden muzdarip babam da kalktı. Biraz bakındı camlar açtı, “hava güzel bugünlük sobayı yakmayak, sen de sessiz ol biraz”, kafayı sallayıp da yatağa yattım. Aynı dakkalarda evin içinde var telaşe, çünkü doğumu beklenen bir kimse vardı evde. Hemencecik kuruldu sofraya, bizimkiler de gitti sonra, evde tektim, babam da tembih etti “dışarı çıkma”. Maalesef be zapkinus dinlemedim.

Yanımda yok anahtar ve ben de dışarı çıktım, hava güzel dedik ya nazara geldi dakkasında. Hafiften yağmur az biraz da rüzgar, yağmur gelmeyen o yerde bir müddet bekledim. Bekledikçe bekledim ve ben baya bir baydım, en sonunda dindi yağmur. İstikamet orda bellidir kafamda, onur kent denen mekandaki kumlu bir saha. Orda yaklaşık on dakika izledim amatör müsabaka, hakikaten o sahada ne yapsan işte nafiye. Esentepe’yle Beşbinevler kapışadursun, istikametim değişti Atakanlar’ın evi. Dışardan baya bağırdım duymaz ibne, en sonunda çıktı annesi. “Atakan evde yok, gitti şimdi köyde”, inanmadım tabi ki içerde He-Man izliyor, sattı bak gene.

Eğer ki teksen beklemek büyük zulumdür, evin önünde merdiven benim için teselli. Dedim herhalde kimse gelmez böyle bekle, Atakan’ın da götüne koyayım, sattı He-Man’e. Duvara çentik atmadım fakat hepsi alnıma, öyle böyle derken orda içim bir geçmiş. Sarı ticari taksinin sesiyle geldim kendime, izledim ve gördüm içinde var babam. Elinde türlü türlü eşya kapıyı açtı, akla geldi söyledi doğdu erkek kardeşin. Nasıl şaşırdım, ne tip şekil sevindim bilemedim, zarla zorla en sonunda sabahı ettim. Evde kalabalık her tarafta vardı akraba, dışarıda sesler adımları söyleyen şekilden. Ben de çıktım balkona, Atakan orda. Dışarı çağırıyor, siktir lan dedim, gene de gittim.

Saian “Kan Yüzüğü”, 2006

Yaşlı bir adam yaşırdı, hayata ürkek. Birde genç kadın vardı, sevdi adama hayran. Bir şekilde başlamışdı aşkları, sende yanlış, bende doğru, orası başka tartışılmaz. Yaşlı adamın mesleğide simyacıydı, genç kadında yeni yetme bir yazardı, gözlerinde her zaman bi heyecan, hislerinde bir tuhaflık, çok uzak 2 kent 2 masal. Senede çok da nadir olsa birleşirdi elleri, ayrı oldukları zaman genç kadında bir çelişki. Başka bir kadındı sanki başka bir zaman, başka aşkı vardı sanki başka başka kıvrılan. Neyse arada yollar olsa dahi, hep yazardı genç kadın ve ihtiyar adam devamlı, her zaman bi mektup içine tıkalı kaldı, tellerinde dolmayan gözü yaşlı aşkları.

Uzun yıllar böyle sürdü gitti, hiç bişey değişmemişti kadının azalan mektubundan başka. Yaşlı adama malum oldu sanki karşılıksız aşka kurban olmak. Belki bir tabuttan farksız, son bi çare belki farklı bir düşünce, belki son bir armağan, belki son bi gayret. Verdi kararı ihtiyar, bir çıkar düşündü sonra aktı ilk damla kan sonra göz yaşı. Aldığı karara göre önce kendi grubundaki demiri, bir şekilde ayrıştırıp onu bir yüzük yapacaktı. Yapabilirdi çünkü simyacıydı, ismini de koydu kan yüzüğü!. Kanda damla damla biriken nacizane bir demirdi, hasret içine aktı simsiyah bir zehirdi. Yıllar oldu kurudu bitkin düşdü caymadı, gözlerinde söndü hiç parıltı kalmadı. Her geçen bi yıl ondan aldı götürdü, onca yıl sonunda yüzük bitti birde kendisi. Kanındandı canındandı ibret olası, sonra kente gitti kadını bulmak için.

Sonra nemi oldu, yaşlı adam kadını buldu, yüzüğü uzattı, kadın şöyle bi baktı küçümserce. Aniden elinin tersiyle reddetti, yüzük yere düştü, adam perişan. Bitkin olan sanki bedeni değilde yüreğiydi. Bu öykü de böyle bitti, mekanın cennet olsun Aziz Nesin.

Raziel “Esperanza”, 2010

*Uyan! Saat 16, çoktan akşam evine çöktü, bir İki dal sigara sonra kalktı yıka-
dı yüzünü. Birkaç bozukluk attı çantaya giyindi hüznünü, hazırdı fakat unuttu
kahve içmeyi bu iş günü. Adımlar hızlı, telaşla indi basamakları, kapıda mart,
geçmedi kışın sancısı. Göz altlarına yer eden öfkesi, gururla kaplı, durağa
vardı tamda son nefesinde sigarası. Bir parmak hareketiyle izmarit yerde,
basınca üzerine düşündü tükendiğini haliyle. Dedi ki Taksim’e, taksi yol aldı
aktı caddeler, içinde engel olamadığı bir kavga vardı kendiyile. Yüreğine çek-
tiği kaçınıcı set? Kaçıp gitmek de bir seçenek, ama kabusları hiç bitmeyecek.
Gittiği her şehirde takip etti gölgesi, anlamsızdı kaçmak; girerken bara fark
etti.*

(Nakarat)

*Hayat böyle, zamanı hiç tutamasak ta, bir anda Her şeyi kaybetmiş olsak da.
Hisset! Güneş parmak uçlarında, ve dans et! her yeni gün doğan umutla.*

*Diğer evi çalıştığı bu mekan, gelip gider insanlar, oysa ne seviyesiz bir
diagram. Ahşap dekor, oldies ve rock playliste, ve başlar işine sahte bir te-
bessümle birlikte. Ön masada bir çift tartışırken, anımsadı birden onu terk
eden sevdiğini. Babasıyla içen birisi her gece misafiriydi, bir yanı özlerdi kay-
bettiği ailesini. Oldukça hassas olması güvensizliğinden, ağlamayı reddetme-
si birazda bu yüzden. Dönen şarkı yine “Hope Leaves”, hatırladıkça gözlerine
konardı çaresiz bekleyiş. Eminim adını hatırlamazdı hiç kimse, ortadan kay-
bolsa yerine biri gelirdi elbette. Kararlıydı yazdı istifasını, bıraktı masaya çıktı
bardan yarıp tüm kalabalığı.*

(Nakarat)

*Evine vardı saat 1:50, fark etti masada bekleyen soğuk kahveyi. Çıkartı pake-
ti, dolandı salonda, oturdu koltuğa. Her şeyden geçtiği an kararını verdi kor-
kularıyla. Saatler işler yüzüne kalıcı izler, yavaşça tüket, hayat mı? Üç günlük
ziyafet, bir anlık gaflet düşersen sarar başa. Sonunda kalırsın acılarınla karşı
karşıya. Duvarlar kaplı haber ve resimlerle, kesti nefesini bir anda deprem
manşetleriyle. Artık Saat 2:50 ateşte iki eli, kaşıқта beklemekte eroini hazırlar
cinneti. Kokusu hala teninde sevdiği herkesin, damarına enjekte etti onu terk
edenleri. Çünkü enkaz altında aramıştı ailesini, Ağustos 17 Tanrı bilir, hüznü
ve öfkesini.*

APPENDIX B

TABLE 1

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
1	2.Nesil - Tuğba	Yes	No	Yes	Yes	No	18-24 25-34 13-17
2	24 Karat - Sen ile Ben	Yes	No	Yes	Yes	No	13-17 25-34 18-24
3	2blow - Hakkını Veririz	Yes	No	Yes	Yes	No	18-24 13-17 55-64
4	2de1 - Son Bulmadı Acılar	Yes	No	Yes	Yes	No	18-24 13-17 18-24
5	2Ra - Tura	Yes	No	Yes	Yes	No	45-54 25-34 35-44
6	3 Desibel - Bir Yıldız Doğacak	Yes	No	Yes	Yes	No	13-17 18-24 25-34
7	42yedört - Keşif	Yes	No	Yes	Yes	No	13-17 18-24 25-34
8	42yedört - Yüzleşme	Yes	No	Yes	Yes	No	25-34 13-17 18-24
9	4a5 ft. Sema - Küçük Bir Kız	Yes	Yes	Yes	Yes	No	45-54 18-24 13-17
10	9MM ft. 2de1 - Sebebsiz Kader	Yes	No	Yes	Yes	No	18-24 13-17 25-34
11	A.P.O. - Takır Takır	No	No	Yes	Yes	No	18-24 25-34 35-44
12	Abluka Alarm - Büyümez Ölü Çocuklar	Yes	Yes	Yes	Yes	Yes	18-24 13-17 25-34
13	Abluka Alarm - Işığım Nerede	Yes	No	Yes	Yes	No	18-24 13-17 25-34
14	Abluka Alarm - İçimizden Geldi	Yes	No	Yes	Yes	No	25-34 18-24 13-17
15	Abluka Alarm - Ne Fark Eder?	Yes	No	Yes	Yes	No	18-24 13-17 25-34
16	Abluka Alarm ft. S. Kajmer - Rüyalar ve İnsanlar	Yes	No	Yes	Yes	No	Unspecified
17	Abluka Alarm ft. S. Kajmer - Unut Dedi Hatıram	Yes	No	Yes	Yes	No	18-24 25-34 13-17
18	Abluka Alarm - Yalnızlık İki Satır	Yes	No	Yes	Yes	No	18-24 13-17 25-34
19	Acelya - Monoton	Yes	No	Yes	Yes	No	25-34 18-24 18-24
20	Adem - Son Kez	Yes	No	Yes	Yes	No	25-34 13-17 18-24
21	Ados Combo Mekanize & Quesney - Riziko	Yes	No	Yes	Yes	No	13-17 18-24 25-34
22	Af ft. Anekdot - Rap Konuşur	Yes	No	Yes	Yes	No	13-17 18-24 25-34
23	Afraz ft. MıtMıt & Jigi & Diemf - Battle Ordusu	Yes	No	Yes	Yes	No	18-24 13-17 13-17
24	Aga B - Tesbih İpi	Yes	No	Yes	Yes	No	18-24 13-17 25-34
25	Aga B - Uçamayan Süper Kahraman	Yes	No	Yes	Yes	No	18-24 25-34 13-17
26	Ağaçkakan - Satürn	Ani	Ani	Ani	Ani	No	18-24 35-44 25-34
27	A.Sunk & R.Rea & M.Apaydın - Carpe Diem	Yes	No	Yes	Yes	No	13-17 13-17 18-24
28	AK09 - Kara Kabuslar	Yes	No	No	No	No	Unspecified
29	Akey & Grogı & K. Out - Bunun Adı Türkçe Rap	Yes	No	Yes	Yes	No	13-17 18-24 25-34
30	Akey - Çürük	Yes	No	Yes	Yes	No	Unspecified
31	Akıncı ft. Orontez - Benim Paranoyam	Yes	No	Yes	Yes	No	18-24 25-34 13-17
32	Akış & Paşa - Bir Dertli Bir Dertsiz	Unk	Unk	Unk	Unk	Unk	Could not be found
33	Akış & Paşa - Ecel Kuşu	Yes	No	Yes	Yes	No	Unspecified
34	Akış & Paşa - Günahsız Melek	Unk	Unk	Unk	Unk	Unk	Could not be found
35	Akış - Rap Dilimde	Yes	No	Yes	Yes	No	13-17 18-24

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
36	Ako - Mahşerde Bilge	Yes	No	Yes	Yes	No	13-17 18-24 25-34
37	Alaturka Mavzer ft. Mel & Sahtıyan - Klik Klik	Yes	No	Yes	Yes	Yes	18-24 13-17 25-34
38	Alaturka Mazver ft. Puma - Lirikselo	Yes	No	Yes	Yes	No	25-34 18-24 13-17
39	Alaturka Mavzer - Sesi Aç	Yes	No	Yes	Yes	No	13-17 18-24 25-34
40	Albatros - Beni Bana Ver	Yes	No	Yes	Yes	No	13-17 13-17 18-24
41	Albatros ft. Ş.E.F Markem - Derdim Var	Yes	No	Yes	Yes	No	18-24 35-44 25-34
42	Albatros - Geceler	Yes	No	Yes	Yes	No	13-17 18-24 25-34
43	Albatros - Siyah ve Beyaz	Yes	No	Yes	Yes	No	13-17 45-54 25-34
44	Albatros - Sonbaharımın	Yes	No	Yes	Yes	No	18-24 25-34 18-24
45	Alcatraz - Çevrimdışı Devrim	Yes	Yes	Yes	Yes	No	13-17 18-24 25-34
46	Alfa-B - Size Göre	Unk	Unk	Unk	Unk	Unk	Could not be found
47	Ali Alkumru - Tek Sen Varsın	Yes	No	Yes	Yes	No	25-34 18-24 45-54
48	Alize & 4a5 - Crunk City	Yes	No	Yes	Yes	No	18-24 13-17 25-34
49	Alize & 4a5 - Dans Et	Yes	No	Yes	Yes	No	45-54 25-34 18-24
50	Alize & 4a5 - Kandır Kendini & Günün Özeti	Yes	No	Yes	Yes	No	18-24 13-17 35-44
51	Alize - Rap Dersi	Yes	No	Yes	Yes	No	18-24 25-34 13-17
52	Alize & 4a5 Ft. Langona - Save The Hate	Yes	No	Yes	Yes	No	13-17 18-24 25-34
53	Allame - Fare Kapanı	Yes	No	Yes	Yes	No	13-17 18-24 25-34
54	Allame & Leşker Asakir & Joker - Kırmızı Bülten	Yes	No	Yes	Yes	No	13-17 18-24 25-34
55	Alone (P. A. Göktuğ) - Sen Herşeyini Kaybettin	Yes	No	Yes	Yes	No	18-24 45-54 35-44
56	Alper Ayyıldız - Endişelerim Artıyor Artık	Yes	No	Yes	Yes	No	13-17 18-24 13-17
57	Alper Ayyıldız - Küstah Yağmurlar	Yes	No	Yes	Yes	No	13-17 18-24 13-17
58	Alper D - Kulüpte Bir Gece	Yes	No	Yes	Yes	No	13-17 25-34 18-24
59	Alper D - Sabaha Dek	Yes	No	Yes	Yes	No	18-24 25-34 13-17
60	Alperen - Asit	Yes	No	Yes	Yes	No	25-34 18-24 25-34
61	Alperen - Tamam	Yes	No	Yes	Yes	No	25-34 13-17 18-24
62	Alperen Aksoy & Orkun Yozgat - Belki	Yes	No	Yes	Yes	No	18-24 55-64 35-44
63	Alphan Kurtoğlu - Tek Taraflı Bir Yer	Yes	No	Yes	Yes	No	13-17 35-44 18-24
64	Amar Al-Zein - Hip Hopta Rap Var	Yes	No	Yes	Yes	No	Unspecified
65	Amar Al-Zein - Tetikte El İzim	Yes	No	Yes	Yes	No	18-24 13-17 25-34
66	Amir İcaz & Karaca - Hip Hop Senfonisi	Yes	No	Yes	Yes	No	18-24 13-17 35-44
67	Amon - Anlım Ak	Yes	No	Yes	Yes	No	Unspecified
68	Amon - Son Halim	Yes	No	Yes	Yes	No	Unspecified
69	Amon - Yok Gerilim	Yes	No	Yes	Yes	No	18-24 35-44 35-44
70	Amon - Zaman Dönüyor Geri	Yes	No	Yes	Yes	No	18-24 25-34 55-64
71	Anaconda ft. dEdE - Panik Yok	Yes	No	Yes	Yes	No	18-24 13-17 13-17
72	Anatolia & Canx Felaket - Selçuk Şahin Diss	Yes	No	Yes	Yes	No	13-17 18-24 13-17
73	Anıl Pıyancı - Kabullenmek	Yes	No	Yes	Yes	No	13-17 18-24 13-17
74	Anıl Pıyancı - Minimalite	Yes	No	Yes	Yes	No	13-17 18-24 25-34
75	Anke ft. Taygun - Sokaklarıma Merhaba De!	Yes	No	Yes	Yes	No	13-17 18-24 25-34
76	Araf - Haydi Aybalam	Yes	No	Yes	Yes	No	13-17 18-24 13-17
77	Araf ft. Dilek - Söz Ver	Yes	No	Yes	Yes	No	13-17 13-17 18-24
78	Araf - Pinokyo	Yes	No	Yes	Yes	No	13-17 18-24 13-17
79	Aritmik - Hani Benim Milletim	Yes	No	Yes	Yes	No	Unspecified
80	Aritmik - Ölseniz de Gülsek	Yes	No	Yes	Yes	No	18-24 65- 25-34
81	Arka Sokak - Patlamaya Hazır Olan Dünya	Yes	No	Yes	Yes	No	35-44 18-24 45-54
82	Arka Sokak - Söyle Söyle	Yes	No	Yes	Yes	No	25-34 18-24 13-17
83	Armonycoma or slt - Annihilation of Man	No	No	No	No	No	18-24 35-44 25-34
84	Asitane - Bura Yeraltı	Yes	No	Yes	Yes	No	13-17 45-54 18-24
85	Asitane - Melek ve Şeytan	Yes	No	Yes	Yes	No	13-17 13-17 18-24

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
86	Atakan - Yak	Yes	No	Yes	Yes	No	13-17 18-24 25-34
87	ATM - Alo	Yes	No	Yes	Yes	No	18-24 35-44 65-
88	Ayben ft. Ceza & Killa Hakan - Kork Bizden	Yes	No	Yes	Yes	No	18-24 25-34 13-17
89	Ayben ft. Casus - Mavi ve Pembe	Yes	No	Yes	Yes	No	Unspecified
90	Ayben - Benim O	Yes	No	Yes	Yes	No	13-17 18-24 25-34
91	Aykut ft. Kimyo - Ledeberg Mekan!!	Yes	No	Yes	Yes	No	13-17 13-17 18-24
92	Ayyıldız Records - Bizim Alem	Yes	No	Yes	Yes	No	13-17 13-17 18-24
93	Ayyıldız Records - Bröder	Yes	No	Yes	Yes	No	13-17 13-17 18-24
94	A.y.dız R. ft. A.con.z R.- Bu Sese Kulak Ver	Yes	No	Yes	Yes	No	13-17 18-24 13-17
95	Ayyıldız Records - Tam İsabet	Yes	No	Yes	Yes	No	13-17 13-17 18-24
96	Ayyıldız Records - Virtueller Gegner	Yes	No	Yes	Yes	No	13-17 18-24 13-17
97	Ayyıldız Records & Anacondaz Records - Wedding	Yes	No	Yes	Yes	No	13-17 18-24 13-17
98	Azamet - Günü Geline	Unk	Unk	Unk	Unk	Unk	Could not be found
99	Aziza A - Soy da Ye	Yes	No	Yes	Yes	No	Unspecified
100	Aziza A - Takıl Bana	Yes	No	No	Yes	No	35-44 25-34 45-54
101	Azra - Cin Misin?	Yes	No	Yes	Yes	No	18-24 25-34 13-17
102	B-Kir - Ne Şanssız Bir Başım Var	Yes	No	Yes	Yes	No	35-44 13-17 45-54
103	Babo ft. Crak - Çekil	Yes	No	Yes	Yes	No	35-44 25-34 35-44
104	Bakırköy İstasyon - İstasyon Bu	Yes	No	Yes	Yes	No	13-17 25-34 18-24
105	Bakırköy İstasyon - Geri Bas	Yes	No	Yes	Yes	No	18-24 25-34 13-17
106	Baran Ecel & Jedo Jest & Rafi Resh - Serzeniş	Yes	No	Yes	Yes	No	13-17 25-34 18-24
107	Barikat - Bu Öfke Dinmez	No	No	No	No	No	25-34 35-44 18-24
108	Barikat - F Tipi Dünya	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44
109	Barikat (J.türk) ft. Ş.nem - G.ler Günlerimi Gömer	Yes	No	Yes	Yes	Yes	25-34 35-44 18-24
110	Barikat ft. Anima - Gücün Varsa Sevgi var	No	Yes	Yes	No	Yes	25-34 18-24 35-44
111	Barikat - Hava Su Toprak Ateş	Yes	No	Yes	Yes	No	25-34 35-44 18-24
112	Barikat - Hedeften Çık	Yes	No	Yes	Yes	No	25-34 18-24 35-44
113	Barikat - Kezban	Yes	No	Yes	Yes	Yes	Unspecified
114	Barikat - Magazin Maymunları	No	No	No	No	No	25-34 18-24 35-44
115	Barikat ft. E. B.burç & B.dozer - Solup Giden Ç.ler	No	No	No	No	No	18-24 25-34 13-17
116	Barış Battal ft. İlker Uncuoğlu - Drama	Yes	No	Yes	Yes	No	Unspecified
117	Barut & Kroşe - Pansuman	Yes	No	Yes	Yes	No	18-24 13-17 25-34
118	Basemode - Bo-Bo-Boom	Yes	No	Yes	Yes	No	18-24 25-34 13-17
119	Batur ft. Bronx - Bahsettiklerimiz Gerçekler	Yes	No	Yes	Yes	No	35-44 18-24 13-17
120	Bedbin - Eşkeşan	Yes	No	Yes	Yes	No	18-24 35-44 65-
121	Beka Lizer - Ölümüne Alışır	Yes	No	Yes	Yes	No	13-17 18-24 25-34
122	Bektaş ve Sırtlan - Ağlarım	Yes	Yes	Yes	Yes	No	13-17 18-24 13-17
123	Bektaş ve Sırtlan - B ve S	Yes	No	Yes	Yes	No	13-17 18-24 13-17
124	Bela - Bu Son Olsun	Yes	No	Yes	Yes	No	13-17 18-24 25-34
125	Bela & Atakan - Farklı Hırs	Yes	No	Yes	Yes	No	13-17 18-24 25-34
126	Bela ft. Sokrat - Naber Ortak	Yes	No	Yes	Yes	No	13-17 18-24 25-34
127	B.Eros & Enes Tank & Eresboss - Maskeni Çıkart	Yes	No	Yes	Yes	No	13-17 13-17 18-24
128	Berkay, Erkan, Justin - Bir Sonu Yok	Yes	No	Yes	Yes	No	25-34 18-24 45-54
129	Berkay - Gerilim Serbest	Yes	No	Yes	Yes	No	13-17 18-24 13-17
130	Berkay & Erkan - Dur ya da Kaybet	Yes	No	Yes	Yes	No	18-24 25-34 13-17
131	Berke - Kaç İnsan	Yes	Yes	Yes	Yes	No	18-24 25-34 13-17
132	Besta & Zhec - Bazen	Yes	No	Yes	Yes	No	18-24 13-17 13-17
133	Besta - Tutun Güneşi Batmasın	Yes	No	Yes	Yes	No	Unspecified
134	Beta - Dokuz	Yes	No	Yes	Yes	No	13-17 18-24 13-17
135	Beta - Pardon Aşkım	Yes	No	No	No	No	13-17 18-24 25-34

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
136	Beta - Pişti	Yes	No	Yes	Yes	No	13-17 18-24 25-34
137	Beto & Jabor - Adımı Anma	Yes	No	Yes	Yes	No	18-24 13-17 25-34
138	Beto & Jabor - Dps	Yes	No	Yes	Yes	No	25-34 13-17 18-24
139	Beton (Kajmeran) ft. Kajevu - Seher Vakti	Yes	No	Yes	Yes	No	13-17 18-24 13-17
140	Bitirim ft. Lady Kay - Crunk Life	Yes	No	Yes	Yes	No	18-24 25-34 13-17
141	Bitirim - Sonu Yok Bunun	Yes	No	Yes	Yes	No	18-24 25-34 35-44
142	Bk L'Yen - Dizi Gibi	Yes	No	Yes	Yes	No	13-17 13-17 18-24
143	BK L'Yen - Yok Bende	Yes	No	Yes	Yes	No	13-17 25-34 18-24
144	BlackSnake- Ben Hep Ağlıyorum	Yes	No	Yes	Yes	No	13-17 25-34 18-24
145	Bloke - Aperatif Rap	Yes	No	Yes	Yes	No	18-24 25-34 13-17
146	Bloke - Bir Sen Bir Ben	Yes	No	Yes	Yes	No	18-24 25-34 13-17
147	Bloke ft. Hipno - Dansöz Dünya	Yes	No	Yes	Yes	No	Unspecified
148	Bloke - Mudafa-i Rap Vol.2	Yes	No	Yes	Yes	No	18-24
149	Bloke ft. Se7enty & Mahdi - Mudafa-i Rap Vol.3	Yes	No	Yes	Yes	No	25-34 18-24 13-17
150	Bloke ft. Madkhan - Müdafa-i Rap Vol.4	Yes	No	Yes	Yes	No	25-34 13-17 18-24
151	Bloke - Ortadoğu Suskun	Yes	No	Yes	Yes	No	25-34 18-24 13-17
152	Bloke - Son Serüven	Yes	No	Yes	Yes	No	25-34 18-24 13-17
153	Bloke ft. Madkhan - Uzak	Yes	No	Yes	Yes	No	25-34 18-24 45-54
154	Bomba - Garip Dünya	Yes	No	Yes	Yes	No	35-44 25-34 18-24
155	Bomba - Mektup	Yes	Yes	Yes	Yes	No	18-24 13-17 13-17
156	Bomba - Money	Yes	No	Yes	Yes	No	18-24 25-34 13-17
157	Bomba - Kıro	Yes	No	Yes	Yes	No	13-17 18-24 25-34
158	Bora Keskn ft. Ilgaz Erel - Lüzumsuzsa Söndür	Yes	No	Yes	Yes	No	45-54 55-64 45-54
159	BossaRecords ft. Patron - Kaldır Eli Havaya	Yes	No	Yes	Yes	No	13-17 18-24 25-34
160	Bossa Quin ft. R.2.K - Ağlayıp Anladın mı?	Yes	No	Yes	Yes	No	13-17 18-24 13-17
161	Bossa Quin ft. R.2.K - Dedikodu Kazanı	Yes	No	Yes	Yes	No	13-17 18-24 25-34
162	Bossa Quin - Geçilen Zaman	Yes	No	Yes	Yes	No	13-17 18-24 13-17
163	Bossa Quin ft. R.2.K - İnletme Saati	Yes	No	Yes	Yes	No	Unspecified
164	B. Quin ft. S. Barlas & Holycrap - Yarın Olamaz	Yes	No	Yes	Yes	No	18-24 13-17 25-34
165	Bronx ft. Sonic & Akonit - Kelime Keyfi	Yes	No	Yes	Yes	No	18-24 13-17 35-44
166	Buğra Milat - Adamın Bir'i Bir'in Adamı	Yes	No	Yes	No	No	18-24 35-44 25-34
167	Buğra Milat - Büyük Şehir	Yes	No	Yes	Yes	No	13-17 18-24 25-34
168	B.Milat ft. Ertu - Kalbimin Bayraklarını Yarıya Çekin	Yes	No	Yes	Yes	No	13-17 18-24 25-34
169	Buğra Milat - Realist Yollarda Başı Dik Yürümek	Yes	No	Yes	Yes	No	45-54 18-24 25-34
170	Buğra Milat - Tükenmez Yürek	Yes	No	No	Yes	No	18-24 13-17 25-34
171	C-it Seyit Yakut - Adım	Yes	No	Yes	Yes	Yes	13-17 13-17 18-24
172	C-it Seyit Yakut - Heycanlanma	Yes	No	Yes	Yes	No	13-17 18-24 13-17
173	C-it Seyit Yakut - Hikayem	Yes	Yes	Yes	Yes	No	13-17 18-24 13-17
174	C-it Seyit Yakut - Komando	Yes	No	Yes	Yes	No	13-17 13-17 18-24
175	C-it Seyit Yakut - Son Fırsat	Yes	No	Yes	Yes	No	18-24 13-17 13-17
176	Can Odabaşı - Gökyüzü	Yes	No	Yes	Yes	No	13-17 25-34 18-24
177	Canka - Eskobar Mentalitesi	Yes	No	Yes	Yes	No	18-24 13-17 25-34
178	C.Felaket ft. Y.Emre & Yener - Ayaktayız Aheste	Yes	No	Yes	Yes	No	18-24 13-17 13-17
179	CanX Felaket - Bulanık Manzara	Yes	No	Yes	Yes	No	18-24 13-17 25-34
180	CanX Felaket - Burası	Yes	No	Yes	Yes	No	18-24 25-34 13-17
181	CanX Felaket - Kaç Kişi	Yes	No	Yes	Yes	No	18-24 13-17 25-34
182	Capman Hakan - Bize Gel	Yes	No	Yes	Yes	No	25-34 18-24 13-17
183	Capman Hakan - Rap'e Gel	Yes	No	Yes	Yes	No	18-24 25-34 13-17
184	Cartel - Bir Oluruz	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44
185	Cartel - Cartel	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
186	Cartel & Peter Maffay - Maffay La Cartel	Yes	No	Yes	Yes	Yes	Unspecified
187	Cartel ft. Ferman - Sen	Yes	No	Yes	Yes	Yes	Unspecified
188	Cartlish Devran - Değişim	Yes	No	Yes	Yes	No	Unspecified
189	Cash Flow - Hayata Küstüm	Yes	No	Yes	Yes	No	Unspecified
190	Cash Flow - Hydro	Yes	No	Yes	Yes	No	Unspecified
191	Casper - Bugün Bir Haziran Günü	Yes	No	Yes	Yes	No	18-24 13-17 13-17
192	Casper - Ölürüz Biz	Yes	No	Yes	Yes	No	18-24 13-17 13-17
193	Casus - Hayattan Ölüme	Yes	No	Yes	Yes	No	25-34 18-24 35-44
194	Casus & DJ ACE - Kır Belini	Yes	No	Yes	Yes	No	35-44 25-34 18-24
195	Casus - Memleket	Yes	No	Yes	Yes	No	25-34 18-24 13-17
196	Casus - Romantik Serseri	Yes	No	Yes	Yes	No	25-34 18-24 13-17
197	Cemshit - Senin Gölgen	Yes	No	Yes	Yes	No	13-17 18-24 18-24
198	Ceza - Açık Ara Bul Kon	Yes	No	Yes	Yes	Yes	Unspecified
199	Ceza - Bir Minik Mikrofon	Yes	No	Yes	No	No	13-17 18-24 25-34
200	Ceza & Killa Hakan - Delight	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
201	Ceza - Dünden Ne Kaldı?	No	No	Yes	Yes	No	13-17 18-24 25-34
202	Ceza - Fark Var	Yes	No	Yes	Yes	Yes	13-17 13-17 25-34
203	Ceza - Hiç Yok Deme Yapılacak Hit Çok	Yes	No	Yes	Yes	Yes	18-24 13-17 25-34
204	Ceza - Kim Bilir	Yes	No	Yes	Yes	Yes	13-17 18-24 25-34
205	Ceza - Med Cezir	Yes	Yes	Yes	Yes	Yes	18-24 13-17 25-34
206	Ceza - Ne Benim	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44
207	Ceza ft. Sagopa Kajmer - Neyim Var ki?	Yes	Yes	Yes	Yes	No	18-24 25-34 13-17
208	Ceza - Panorama Harem	Yes	No	Yes	Yes	No	18-24 25-34 13-17
209	Ceza & Fuat Ergin & Dj Funky C - Pardon	Yes	No	Yes	Yes	Yes	18-24 13-17 25-34
210	Ceza - Paydos	Yes	No	Yes	Yes	Yes	Unspecified
211	Ceza - Rapstar	Yes	No	Yes	Yes	Yes	Unspecified
212	Ceza - Sen de Biraz Delisin	Yes	No	Yes	Yes	Yes	13-17 18-24 25-34
213	Ceza - Sen Oyna Dilber	Yes	No	Yes	Yes	Yes	13-17 18-24 25-34
214	Ceza - Sitem	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
215	Ceza - Yerli Plaka	Yes	No	Yes	Yes	Yes	13-17 18-24 13-17
216	Cihat - Es Deli Rüzgar	Yes	No	Yes	Yes	No	25-34 18-24 13-17
217	Cihat ft. Captain Hollywood - Deli Ettiler	Yes	No	Yes	Yes	No	Unspecified
218	Cihat ft. D.Generation & Dookz Cannon - Haram	Yes	No	Yes	Yes	No	Unspecified
219	Cihat - Hasret	Yes	No	Yes	Yes	No	Unspecified
220	Cihat ft. GMD - Hip Hop Video	Yes	No	Yes	Yes	No	Unspecified
221	Cois ft. İtina & Beyza Çorapçıgil - Acaba	No	No	Yes	Yes	No	18-24 25-34 18-24
222	Cois ft. BabyBase - Zombi	Yes	No	Yes	Yes	No	18-24 25-34 18-24
223	Cosef - Kalk Ayağa	Yes	No	Yes	Yes	No	13-17 13-17 18-24
224	Cosef - Microfon Nerde?	Yes	No	Yes	Yes	No	13-17 13-17 18-24
225	Cosef - S!kimde Değil Kimse !	Yes	No	Yes	Yes	No	13-17 18-24 13-17
226	Cosef - Yeraltı Mektebi	Yes	No	Yes	Yes	No	13-17 13-17 18-24
227	Cribb 199 - Cribbkent	Yes	No	Yes	Yes	Yes	35-44 25-34 18-24
228	Cubido - Papel ya da Para	Yes	No	Yes	Yes	No	Unspecified
229	Cyeh - Zamanı Geldi	Yes	No	Yes	Yes	No	Unspecified
230	Çağda T - Ben ve Rap	Yes	No	Yes	Yes	No	18-24 25-34
231	Çağlar İnfaz & Joker - Kabus	Yes	Yes	Yes	Yes	No	13-17 18-24 25-34
232	Çelişki - Cehennemde Kış Mevsimi	Yes	No	Yes	Yes	No	25-34 13-17 35-44
233	Çelişki - Dramatize	Yes	No	Yes	Yes	No	25-34 13-17 18-24
234	Çelişki - Rüyalar	Yes	No	Yes	Yes	No	25-34 18-24 35-44
235	Da Poet - Selam Dünyalı	Yes	Yes	Yes	Yes	No	18-24 13-17 25-34

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
236	Da Poet & Raziol Nisroc - Susma	Yes	No	Yes	Yes	No	13-17 18-24 25-34
237	Da Poet - Taş Kağıt Makas	Yes	No	Yes	Yes	No	Unspecified
238	dEdE - Savaşın Galibi	Yes	Yes	Yes	Yes	No	18-24 35-44 13-17
239	dEdE - Son Memi	Yes	No	Yes	Yes	No	13-17 18-24 35-44
240	Defkhan & Fırtına - Büyük ve Teksin	Yes	No	Yes	Yes	No	18-24 13-17 13-17
241	Dehşet Crew - Bir Mc'nin Hayatı	Yes	Yes	Yes	Yes	No	18-24 25-34 35-44
242	Dehşet Crew ft. Sindikat - Lübnan	Yes	Yes	Yes	Yes	No	18-24 25-34 13-17
243	Deli Derviş - Burası Duisburg	Yes	No	Yes	Yes	No	25-34 18-24 35-44
244	Deli Derviş ft. Yener - Dağlar	Yes	No	Yes	Yes	No	18-24 25-34 35-44
245	Deli Derviş - Hadi Çocuk	No	No	Yes	Yes	No	13-17 13-17 25-34
246	Deli Derviş - Sitem	Yes	No	Yes	Yes	No	55-64 18-24 25-34
247	Deli MC ft. Onur DK- Deli Kamber (Hadi Bakimm)	No	Yes	Yes	Yes	No	25-34 18-24 13-17
248	Deli MC ft. Complex - Hakuna Matata	Yes	No	Yes	Yes	No	25-34 18-24 13-17
249	Deli MC - Kelepçesiz Mahkumlar	Yes	No	Yes	Yes	No	25-34 55-64 35-44
250	Deli MC - Keşke	Yes	No	Yes	Yes	No	25-34 13-17 18-24
251	Deli MC - Old is Cool	Yes	No	Yes	Yes	No	18-24 25-34
252	Deli MC ft. HepSonMaX - West Flow	Yes	No	Yes	Yes	No	25-34 18-24 13-17
253	Densiz -Yağmurla Gel	Yes	No	Yes	Yes	No	35-44 25-34 18-24
254	Derin Darbe - Benim Hayallerim Vardı	Yes	No	Yes	Yes	No	18-24 25-34 13-17
255	Derin Darbe - Rap Mahzeni	Yes	No	Yes	Yes	No	18-24 25-34 13-17
256	Derin Darbe - Zir Deliyim	Yes	No	Yes	Yes	No	25-34 45-54 13-17
257	Derman Deniz - Kelimem Dilimle Sevişirken	Yes	No	Yes	Yes	No	25-34 13-17 18-24
258	D.Deniz ft. Thansion & Manevra - Mevlam Kayıra	Yes	No	Yes	Yes	No	13-17 18-24 25-34
259	Dervizz (Recep Derviş) - Westcoast	Yes	No	Yes	Yes	No	18-24 13-17 25-34
260	Deshifre & Eşkiya Doçka - Tek Kanun	Yes	No	Yes	Yes	No	13-17 18-24 25-34
261	Despo - 24.Senfoni	Yes	No	Yes	Yes	No	18-24 25-34 13-17
262	Despo - Telaş Ne	Yes	No	Yes	Yes	No	18-24 13-17 25-34
263	DhRap - Bu Rap'n Adı HipHop	Yes	No	Yes	Yes	No	13-17 18-24 13-17
264	DhRap - Yazarım Ben Lirikler	Yes	No	Yes	Yes	No	13-17 35-44 13-17
265	Dianz - Sit Down	Yes	No	Yes	Yes	No	13-17 18-24 13-17
266	Dilkeş KârDâr ft. Hipnozz - Battle'a Boğduk	Yes	No	Yes	Yes	No	13-17 18-24 45-54
267	Dilkeş KârDâr - Çanta	Yes	No	Yes	Yes	No	13-17 18-24 25-34
268	Dilkeş KârDâr - Gelen Gelsin	Yes	No	Yes	Yes	No	13-17 18-24 45-54
269	Dilkeş KârDâr - Günahın Çocukları	Yes	No	Yes	Yes	No	13-17 18-24 45-54
270	Dilkeş KârDâr - İpinizi Çeken Adam	No	No	No	Yes	No	13-17 45-54 18-24
271	Dilkeş KârDâr - Kaldı İzleri	Yes	Yes	Yes	Yes	No	13-17 18-24 25-34
272	Dilkeş KârDâr - Kendimden Aldım Hazzı	Yes	No	Yes	Yes	No	13-17 18-24 45-54
273	Dilkeş KârDâr & Çağrı Sinci - Kitle İmha	Yes	No	Yes	Yes	No	18-24 13-17 25-34
274	Dilkeş KârDâr - Ölü Bu Gönüm	Yes	No	Yes	Yes	No	13-17 18-24 25-34
275	Diplomat Ft. Baran G - Af Yok Sana	Yes	No	Yes	Yes	No	13-17 18-24 25-34
276	Diplomat - Çapraz Ateş	Yes	No	Yes	Yes	No	13-17 55-64 18-24
277	Diplomat & Mysterio - Sayko	Yes	No	Yes	Yes	No	13-17 18-24 45-54
278	Dirty Cash - Ayakta Kalıcam	Yes	No	Yes	Yes	No	18-24 25-34 13-17
279	Divan-ı Rap - Bu Sözler Size	Yes	No	Yes	Yes	No	Unspecified
280	Diyar Pala - Yeşilimi Ver	Yes	No	Yes	Yes	No	18-24 25-34 13-17
281	Diyar Pala - PomPALAmasyon	Yes	No	Yes	Yes	No	Unspecified
282	Dj Artz & İndigo - Anladın mı?	Yes	No	Yes	Yes	No	13-17 18-24 25-34
283	Dj Artz & İndigo ft. Melike - Ben Yokken	Yes	No	Yes	Yes	No	13-17 18-24 25-34
284	Dj Funky C - The Chakkidi Song	Yes	No	Yes	Yes	No	25-34 18-24 35-44
285	Dj İlker Aksungar & Dj Efe Yılmaz - On The Run	Yes	Yes	Yes	Yes	No	13-17 25-34 18-24

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
286	Dj Kara Murat & Kanka - Kara Murat Duası	Yes	No	Yes	Yes	No	18-24 25-34 13-17
287	Dj K.Murat & Kanka & Ulaş - Z. V. Kelimelerime	Yes	No	Yes	Yes	No	18-24 25-34 25-34
288	Dj Mahmut & Murat G - Nereye Baksam	Yes	No	Yes	Yes	No	13-17 25-34 35-44
289	Dj Shock & Dj Ilker Aksungar - Baku is Calling	Yes	No	Yes	Yes	No	45-54 18-24 45-54
290	Doa & Yener - Destere	Yes	No	Yes	Yes	No	25-34 18-24 13-17
291	Doa & Ceza - Müziğin Doa'sı	Yes	No	Yes	Yes	No	13-17 18-24 13-17
292	Doğan Özkaya - Bırak Beni	Yes	No	Yes	Yes	No	Unspecified
293	Doğan Özkaya - Kara Kedi	Yes	No	Yes	Yes	No	13-17 18-24 13-17
294	DoreVeba - Deli Yorumu	Yes	No	Yes	Yes	No	13-17 18-24 25-34
295	Dou Slang - Hastalık Hastası	Yes	No	Yes	Yes	No	13-17 18-24 45-54
296	Dou Slang ft. Troid - Morgdan Hediye	Yes	No	Yes	Yes	No	13-17 18-24 25-34
297	Dramelodi - Gece Bizi Bekler	Yes	No	Yes	Yes	No	18-24 25-34 13-17
298	Dramelodi - Getto Ağzı	Yes	No	Yes	Yes	No	13-17 18-24 25-34
299	Dramic Cosmo ft. Diplomat - Mesele	Yes	No	Yes	Yes	No	45-54 13-17 18-24
300	Dumanyak - Anti Pop	Yes	No	Yes	Yes	No	13-17 18-24 25-34
301	Dyrmen ft. Facia - Propaganda	Yes	No	Yes	Yes	No	13-17 18-24 13-17
302	Echo ft. Sonza - Beat Gecesi	Yes	No	Yes	Yes	No	13-17 25-34 18-24
303	Eflow - Ritmik İrade	Ani	Ani	Ani	Ani	Ani	25-34 18-24 25-34
304	Eflow - Ritmin Büyüsü	Yes	No	Yes	Yes	No	13-17 18-24 45-54
305	Eflow - Sağdan Sola	Yes	No	Yes	Yes	No	13-17 18-24 25-34
306	Ege Çubukçu - 1 Gün	Yes	No	Yes	Yes	Yes	18-24 13-17 25-34
307	Ege Çubukçu ft. Pamela - Bir de Baktım	Yes	No	Yes	Yes	Yes	25-34 18-24 13-17
308	Ege Çubukçu - Film Gibi	Yes	No	Yes	Yes	Yes	Unspecified
309	Ege Çubukçu ft. Ayşe Hatun Önal - Hey Dj	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
310	Ege Çubukçu - Yaz Geldi	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
311	Eko Fresh ft. Azra & Resul Barini - Dünya Dönüyor	Yes	No	Yes	Yes	No	18-24 13-17 25-34
312	Elenko & Kontas - Bak Kim Kral	Yes	No	Yes	Yes	No	45-54 13-17 18-24
313	Elnino - Atraksiyon	Yes	No	Yes	Yes	No	13-17 18-24 13-17
314	Elnino - Bursaspor	Yes	No	Yes	Yes	No	25-34 18-24 13-17
315	Elnino - Çekinme Selam Ver	Yes	No	Yes	Yes	No	13-17 18-24 13-17
316	Elnino - Dön Desem Gelir Misin?	Yes	No	Yes	Yes	No	13-17 13-17 18-24
317	Elnino - İlla Tehdit mi Edelim?	Yes	No	Yes	Yes	No	13-17 18-24 25-34
318	Elnino - Kader mi Bu?	Yes	No	Yes	Yes	No	13-17 13-17 18-24
319	Elnino - Kızımız için Yaşıyordum	Yes	No	Yes	Yes	No	13-17 18-24 13-17
320	Elnino ft. Koddok - Ölmeni İstemiyorum	Yes	No	Yes	Yes	No	13-17 18-24 13-17
321	Elnino ft. Koddok - Sen Hep Benimsin	Yes	No	Yes	Yes	No	13-17 13-17 18-24
322	Elnino - Son Şans	Yes	Yes	Yes	Yes	No	13-17 13-17 18-24
323	Emar - Kara Serseri	Yes	No	Yes	Yes	No	65- 18-24 13-17
324	Emar - Peki	Yes	No	Yes	Yes	No	65- 18-24 35-44
325	Emir Monoman - Durma Sallan	Yes	No	Yes	Yes	No	18-24 25-34 35-44
326	Emir Monoman - Kafiyeler	Yes	No	Yes	Yes	No	18-24 13-17 25-34
327	Emir Monoman & Cashflow - Korkak	Yes	No	Yes	Yes	No	18-24 25-34 13-17
328	Emre Baransel - Bulutlar Üstünde	Yes	No	Yes	Yes	No	Unspecified
329	E.Baransel ft.A.Mavzer&M.Taşı&C.flow-D.Varmaz	Yes	No	Yes	Yes	No	18-24 13-17 25-34
330	Emre Özkan - Mezarlık Yetmeleri	Yes	No	Yes	Yes	No	13-17 18-24 18-24
331	Emre Özkan - Sus ve Dinle	Yes	No	Yes	Yes	No	18-24 13-17 18-24
332	En Derin & Fırtına - Bir Bilsen	Yes	No	Yes	Yes	No	45-54 25-34 18-24
333	Enemy One (Erhan) - Kim Güçlü	Yes	Yes	Yes	Yes	No	13-17 13-17 18-24
334	E.Tank& E.boss&B.Eros&Kudos&G.Biçici - F.Man	Yes	No	Yes	Yes	No	13-17 13-17 18-24
335	Enez Ergin ft. Melda - Meleğim	Yes	No	Yes	Yes	No	13-17 13-17 18-24

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
336	Epope ft. Kanun Azap - Gülüşlerinde Eskiylim	Yes	No	Yes	Yes	No	18-24 35-44 13-17
337	Erci-E - Bin Arabama	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44
338	Erci-E - Partiye Devam	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44
339	Erci-E - Sesini Kesme	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44
340	Erkan - Dik Dik Bak	Yes	No	Yes	Yes	No	13-17 18-24 13-17
341	Erkan & Berkay & Justin - Yok Zamanım	Yes	No	Yes	Yes	No	18-24 45-54 25-34
342	Erkan ynk ft. Knock Out -16	Yes	No	Yes	Yes	No	18-24 13-17 13-17
343	Erkan ynk - Mevsim	Yes	No	Yes	Yes	No	13-17 13-17 18-24
344	Erkan ynk - İyi Seçim	Yes	No	Yes	Yes	No	13-17 18-24 25-34
345	Erman Bağcı - Kadere Yazgı	No	No	Yes	Yes	No	25-34 13-17 18-24
346	Ertu - Senden Önce	Yes	No	Yes	Yes	No	13-17 18-24 25-34
347	Esir - Yorgun Drama	Yes	No	Yes	Yes	No	18-24 18-24 35-44
348	Eskiz - Sokaklar	Yes	No	Yes	Yes	No	18-24 35-44 25-34
349	Eşkiya Doçka & Rcp - İstanbul Bizim	Yes	No	Yes	Yes	No	13-17 18-24 25-34
350	Eşkiya Doçka - Sürreal Şok	Yes	No	Yes	Yes	No	18-24 25-34 13-17
351	Etika ft. Cem Yacan - Hip Hop Gemisi	Yes	No	Yes	Yes	No	Unspecified
352	Etika - Rap'le Gel	Yes	No	Yes	Yes	No	13-17 18-24 25-34
353	Exi - Baş Belaları	Yes	No	Yes	Yes	No	25-34 13-17 18-24
354	Fademir - Sokak Köşeleri	Yes	No	Yes	Yes	No	13-17 13-17 25-34
355	Facia - Bu Kentte Koz Benim	Yes	No	Yes	Yes	No	18-24 25-34 13-17
356	Falcon - Gökyüzü Duman Oldu Anne	Yes	No	Yes	Yes	No	13-17 18-24 25-34
357	Farazi & Kayra - Altgeçit	No	Yes	No	No	No	18-24 13-17 25-34
358	Farazi & Kayra - Mertel Kasetçilik	No	Yes	No	No	No	13-17 18-24 25-34
359	Farazi & Kayra - K. Tepesinde Hayat Muhasebesi	Yes	Yes	No	Yes	No	13-17 18-24 25-34
360	Fate - Bizik	Yes	No	Yes	Yes	No	25-34 18-24 35-44
361	Fate ft. Kodak - Kabadayı Gangsta (Bizik 2)	Yes	No	Yes	Yes	No	18-24 25-34 13-17
362	Fecr-i Ati - Bir Mesaj Bıraktım	Yes	No	Yes	Yes	No	13-17 35-44 18-24
363	Fecr-i Ati - Selam Çak	Yes	No	Yes	Yes	No	13-17 18-24 25-34
364	Fera - Kaşınma	Yes	No	Yes	Yes	No	13-17 18-24 25-34
365	Ferit Yaşar - Konu Rap	Yes	No	Yes	Yes	No	13-17 18-24 25-34
366	Feryal Ferhat - Can Gider	Yes	No	Yes	Yes	No	18-24 25-34 13-17
367	Feryal Ferhat - Gelmez Oldun	Yes	No	Yes	Yes	No	18-24 25-34 13-17
368	Feryal Ferhat - Kardelen	Yes	No	Yes	Yes	No	18-24 13-17 25-34
369	Feryat ft. Beton - Anla Halimi	Yes	No	Yes	Yes	No	13-17 13-17 18-24
370	Finklove ft. FazılFarz - Dar Yollar	Yes	No	Yes	Yes	No	13-17 18-24 13-17
371	Flowart - Bir de Bana Sorun	Yes	No	Yes	Yes	No	13-17 18-24 35-44
372	Flowart - Dünkü Çocuk	Yes	No	Yes	Yes	No	13-17 18-24 13-17
373	Flowart - Jinekolog	Yes	No	Yes	Yes	No	13-17 18-24 13-17
374	Forali & Hezeyan - Sabret	Yes	No	Yes	Yes	No	18-24 13-17 25-34
375	Forali & Hezeyan - Şahin Bu	Yes	No	Yes	Yes	No	18-24 25-34 13-17
376	Frekans - Zombi	Ani	Ani	Ani	Ani	No	13-17 18-24 25-34
377	Fresh B. - Hayal Et	Yes	No	Yes	Yes	No	18-24 13-17 25-34
378	Fresh B. - Neden	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44
379	Fresh B. - Palavra	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44
380	Fuat Ergin - Geri Geldi	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
381	Fuat Ergin - Hep Aynı	Yes	No	Yes	Yes	Yes	18-24 13-17 25-34
382	Fuat Ergin - Okyanuslar	Yes	No	Yes	Yes	Yes	Unspecified
383	Fuchs - Çekme Kardeşim	Yes	No	Yes	Yes	Yes	Unspecified
384	Fuchs ft. Sansar Salvo - Öldü Sanma	Yes	No	Yes	Yes	No	18-24 25-34 13-17
385	G.Ex - New Skool	Yes	No	Yes	Yes	No	18-24 13-17 25-34

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
386	Gali Noize - Haşhaş Etkisi	Yes	No	Yes	Yes	No	Unspecified
387	Gardiyan - Susturucu	Yes	No	Yes	Yes	No	18-24 25-34 13-17
388	Gazze Rai - Beş Kelam ve Bir Haram	No	Yes	Yes	Yes	No	13-17 35-44 18-24
389	Gazze Rai ft. Yasemin - Çok Zor	No	Yes	Yes	Yes	No	45-54 25-34 18-24
390	Gazze Rai - Kayıp İlanı	Yes	No	Yes	Yes	No	35-44 25-34 25-34
391	Gazze Rai - Tek Bedende İki Karakter	Yes	No	Yes	Yes	No	25-34 18-24 13-17
392	Gazze Rai - Yarınımı Geri Verin	Yes	Yes	Yes	Yes	No	18-24 45-54 25-34
393	Geeflow ft. Ag-1 - Vatan Sağolsun	Yes	No	Yes	Yes	No	13-17 18-24 13-17
394	Gekko G & Hot Rod - Out My Face	Yes	No	Yes	Yes	No	18-24 25-34 13-17
395	Gekko G ft. Young Hot Rod - Durum Budur	Yes	No	Yes	Yes	No	18-24 25-34 35-44
396	Gekko G ft. Ayaz Kaplı - Kaderi İzin Vermez	Yes	Yes	Yes	Yes	No	18-24 25-34 13-17
397	Game Dogg - Bas Gaza	Yes	No	Yes	Yes	No	18-24 25-34 13-17
398	G.ama&Kılıç&D.mit&Fate&K.aslan&Sniper-6 Patlar	Yes	No	Yes	Yes	No	18-24 25-34 13-17
399	Ghastama & Orkun - Boğuldum	No	No	Yes	Yes	No	18-24 35-44 25-34
400	Ghastama & Orkun - Bu Nasıl Hacet	Yes	No	Yes	Yes	No	18-24 13-17 25-34
401	Ghastama & Yankı & Orkun - Osmanlı Torunu	Yes	No	Yes	Yes	No	18-24 13-17 25-34
402	Ghastama & Dinamit - Teslim Ol	Yes	No	Yes	Yes	No	18-24 13-17 25-34
403	Giyotin - Dört Dinde Cınnet	Yes	No	Yes	Yes	No	18-24 13-17 13-17
404	Göçmen - Hasta Adam	Yes	No	No	Yes	No	25-34 18-24 13-17
405	Göçmen - İzmirli Sever Herkes	Yes	No	Yes	Yes	No	18-24 25-34 13-17
406	Göçmen - Karadelik	Yes	No	Yes	Yes	No	25-34 18-24 13-17
407	Göçmen - Savaşa Hazır Asker	No	Yes	Yes	No	No	25-34 13-17 13-17
408	Göçmen - Şimdi Stress Yapma	Yes	No	Yes	Yes	No	13-17 25-34 18-24
409	Göçmen - Tek İhtiyacım Hiphop	Yes	No	Yes	Yes	No	25-34 13-17 55-64
410	Gökay - Şizofrenim Evet!	Yes	No	Yes	Yes	No	13-17 18-24 18-24
411	Gökhan & Usta & Cocktail - Rap Rap	Yes	No	Yes	Yes	No	13-17 13-17 18-24
412	Gökhan & Cocktail - Türkler Burda	Yes	No	Yes	Yes	No	13-17 18-24 25-34
413	Görkem Yapıcıoğlu - Ayrılık ve Barışmalar	Yes	No	Yes	Yes	No	Unspecified
414	Grizusulh - Hileli Zarlal	Yes	No	Yes	Yes	No	18-24 25-34
415	Grogi ft. Anıl Pıyancı - Balerin	Yes	No	Yes	Yes	No	13-17 18-24 25-34
416	Grogi - Dur Daha Yeni Başladık	Yes	No	Yes	Yes	No	13-17 18-24 25-34
417	Grogi ft. Hayki & Nomad - Madalyon	Yes	No	Yes	Yes	No	13-17 18-24 25-34
418	Güney ft. Ted Flu - Dinle Bizi	Yes	No	Yes	Yes	No	18-24 45-54 25-34
419	Gzp - İki Deli	Yes	No	Yes	Yes	No	13-17 18-24 35-44
420	Gzp - Şeytan Şehri	Yes	No	Yes	Yes	No	13-17 25-34 13-17
421	Hassan Flaw - Gecenin Bir Vakti	Yes	No	Yes	Yes	No	25-34 13-17 35-44
422	Hayta - Hiphop	Yes	No	Yes	Yes	No	Unspecified
423	Hazar Ft. ICE & Kaptan Flow - Polisi Ara	Yes	No	Yes	Yes	No	18-24 13-17 13-17
424	Hex - Ütopyamda Sadistler	Yes	No	Yes	Yes	No	Unspecified
425	Hiphop Time - Kapak	Yes	No	Yes	Yes	No	13-17 45-54 13-17
426	Hiphop Time - Kapalı Kuyu	Yes	No	Yes	Yes	No	13-17 18-24 25-34
427	Hippy & Aykie - Rencide	Yes	No	Yes	Yes	No	25-34 18-24 13-17
428	İlgaz Erel - İki Kelime	Yes	Yes	Yes	Yes	No	13-17 18-24 13-17
429	İlgaz Erel - Hakkını Ver	Yes	No	Yes	Yes	No	25-34 18-24 35-44
430	İlgaz Erel - Rüyamda	Yes	No	Yes	Yes	No	18-24 45-54 18-24
431	IQ - Run My Babe	Yes	No	Yes	Yes	No	Unspecified
432	İhtilal - İsyanımın Günü	Yes	No	Yes	Yes	No	18-24 13-17 25-34
433	İhtiram & Ohmhan - Akıl Morgu	No	No	No	No	No	13-17 18-24 25-34
434	İlker Uncuoğlu - Benim Ülkem	Yes	No	Yes	Yes	No	18-24 25-34 13-17
435	İlker Uncuoğlu - Bir Ben	Yes	No	Yes	Yes	No	35-44 18-24 25-34

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
436	İlker Uncuoğlu - Yolun Mezarına Düşer	Yes	Yes	Yes	Yes	No	18-24 25-34 13-17
437	İllegal sv - Merhaba	Yes	No	Yes	Yes	No	18-24 13-17 35-44
438	İnceefe ft. H-Run - Anılar	Yes	No	Yes	Yes	No	25-34 18-24 35-44
439	İndigo & Byan Za - Uzakta	Yes	No	Yes	Yes	No	13-17 18-24 25-34
440	İndigo - Vicdani Redci	Yes	No	Yes	Yes	No	13-17 18-24 25-34
441	İntikam & E.R.Y.A.T. - Bitmeyen Acılı Yaşam	Yes	No	Yes	Yes	No	25-34 13-17 25-34
442	İnzibat - Deli Gibi	Yes	No	Yes	Yes	No	45-54 18-24 25-34
443	İstanbul Attack - Bazen	Yes	No	Yes	Yes	No	Unspecified
444	İstanbul Attack - Elleri Çak	Yes	No	Yes	Yes	No	Unspecified
445	İstanbul Attack - İstanbul Geceleri	Yes	No	Yes	Yes	No	18-24 13-17 25-34
446	İstanbul Attack - Yaylan	Yes	No	Yes	Yes	No	Unspecified
447	İtaat ft. Contra - Flowlarım Çok Zengin	Yes	No	Yes	Yes	No	13-17 18-24 25-34
448	İtaat - Onun Adı İta	Yes	No	Yes	Yes	No	13-17 18-24 25-34
449	İtaat feat. Kamufle - Kısacası Hiphop	Yes	No	Yes	Yes	No	13-17 18-24 25-34
450	İtaat - Zehir	Yes	No	Yes	Yes	No	13-17 18-24 25-34
451	İzah & E-babil - Hey Niggo	Unk	Unk	Unk	Unk	Unk	Could not be found
452	İzamrutz - Anlatılmayan	Yes	No	Yes	Yes	No	18-24 45-54 35-44
453	Jagler ft. HopeHunter & Sarpsrach - Battle King	Yes	No	Yes	Yes	No	18-24 13-17 25-34
454	Jagler ft. Agen & HopeHunter - Diss To Sokrat	Yes	No	Yes	Yes	No	13-17 18-24 25-34
455	Jagler - Sakat Bırakırım	Yes	No	Yes	Yes	No	18-24 13-17 65-
456	Japon - Hayattan Bize Ne	Yes	No	Yes	Yes	No	13-17 25-34 18-24
457	Japon, Fame, Azreal - Kaldır Elleri	Yes	No	Yes	Yes	No	18-24 25-34 35-44
458	Japon ft. 1Umut , Nida - Neden Böyle Olduk Biz	Yes	No	Yes	Yes	No	18-24 45-54 25-34
459	Joaquin - Mekan 61	Yes	No	Yes	Yes	No	13-17 18-24 13-17
460	Joaquin - Peyzaj	Yes	No	Yes	Yes	No	13-17 18-24 25-34
461	Joker & Allame - 6126	Yes	No	Yes	Yes	No	13-17 18-24 25-34
462	Joker & Allâme & Santi - Dropshit	Yes	No	Yes	Yes	No	13-17 18-24 25-34
463	Joker - Etiketin Yarısı	Yes	Yes	Yes	Yes	No	13-17 18-24 25-34
464	Joker - Jokzilla	Yes	No	Yes	Yes	No	13-17 18-24 25-34
465	Joker - KingSize	Yes	No	Yes	Yes	No	13-17 18-24 25-34
466	Jöntürk ft. Cemali - Balmumundan Kanatlar Yaptım	Yes	No	Yes	Yes	Yes	25-34 35-44 18-24
467	Jöntürk ft. Pınar Aylin - Bırakma Beni	Yes	No	Yes	Yes	Yes	18-24 13-17 25-34
468	Jöntürk - Hayır Diyoruz Ulan	Yes	No	Yes	Yes	No	25-34 18-24 45-54
469	Jöntürk - Namlu Ucunda Kadınlar	Yes	Yes	Yes	Yes	No	45-54 35-44 25-34
470	J.türk ft. N.Yavaşoğulları,C. Ersöz,S.hot - O.B.Y.D	Yes	No	Yes	Yes	Yes	18-24 25-34 35-44
471	Jöntürk - Reddet, Diren, Hayır De!	Yes	No	Yes	Yes	No	25-34 18-24 13-17
472	J.ürk ft. A.Nalan - Sun Avucundaki Karanlığı Bana	Yes	No	Yes	Yes	Yes	25-34 35-44 18-24
473	Jöntürk ft. Leman Sam - Şaman	Yes	No	Yes	Yes	Yes	25-34 35-44 18-24
474	Jöntürk - Yan Ankara Yan	No	No	No	No	No	35-44 25-34 18-24
475	Kamufle - Çok Sakinim (Part 2)	Yes	No	Yes	Yes	No	13-17 18-24 25-34
476	K.fle,Red,A. E., A. P.,K.an,G.gi,N.ad,İ.go - Sekiz	Yes	No	Yes	Yes	No	13-17 18-24 25-34
477	Kanıt ft. Nefsi - Doğu Caddesi	Yes	No	Yes	Yes	No	18-24 25-34 13-17
478	Kanun ft. Rapdar - Yorgun	Yes	No	Yes	Yes	No	13-17 18-24 35-44
479	Kanun Y.B.S ft. Rapdar - Şifalı bu ritim	Yes	No	Yes	Yes	No	Unspecified
480	K.Azap ft. Surpecter & Epope - A.Beslediklerim	Yes	Yes	Yes	Yes	No	18-24 45-54 25-34
481	Kaos - Hayat Sanki Bir Müzik	Yes	No	Yes	Yes	No	13-17 18-24 25-34
482	Kaptan - Psychedelic	Yes	No	Yes	Yes	No	13-17 13-17 18-24
483	Kaptan Flow ft. Galip - Boom Boom Boom	Yes	No	Yes	Yes	No	18-24 13-17 25-34
484	Kaptan Flow - Frikik	Yes	No	Yes	Yes	No	18-24 25-34 35-44
485	Kaptan Flow - Katil	Yes	No	Yes	Yes	No	18-24 45-54 25-34

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
486	Karachalı & Saian - Söz Ver	Yes	No	Yes	Yes	No	13-17 18-24 25-34
487	Karagömrük Family ft. Tepki - Garanka 5 Minut Bar	Yes	No	Yes	Yes	No	13-17 18-24 25-34
488	Karakalp - Beyinlere Lipo-Suction	Yes	No	Yes	Yes	No	25-34 18-24 35-44
489	Karakalp - Kanalizasyon	Yes	No	Yes	Yes	No	35-44 25-34 18-24
490	Karakan - Al Sana Karakan	Yes	Yes	Yes	Yes	Yes	25-34 18-24 35-44
491	Karakan - Evdeki Ses	Yes	No	Yes	Yes	Yes	25-34 35-44 18-24
492	Karakan - Yağmur	Yes	No	Yes	Yes	Yes	25-34 35-44 18-24
493	Karargah - Salla	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
494	Kasatura & Uzi & Knight & Mek1Gogh - AK-2'01'1	Yes	No	Yes	Yes	No	18-24 13-17 25-34
495	Kasırga - Rap Açılımı	Yes	No	Yes	Yes	No	25-34 18-24 13-17
496	Keişan - Saklambaç	Yes	No	Yes	Yes	No	13-17 18-24 13-17
497	Keshrhyme - Gözler Sendeyken	Yes	No	Yes	Yes	No	18-24 25-34 45-54
498	Keshrhyme ft. Emre Pehlivan - Sessiz Çığlık	Yes	No	Yes	Yes	No	18-24 25-34 45-54
499	Keskin - Para	Yes	No	Yes	Yes	No	35-44 25-34 18-24
500	Keskin - Sesler	Yes	No	Yes	Yes	No	35-44 13-17 18-24
501	Keskin - Yüksek Hızla İleri	Yes	No	Yes	Yes	No	35-44 25-34 35-44
502	Keysi Nemo - Beleş Rap	Yes	No	Yes	Yes	No	13-17 18-24 25-34
503	Kezzo - Arasıra	Yes	No	Yes	Yes	No	18-24 35-44 25-34
504	Khontkar - All the Fuckin Jokes	Yes	No	Yes	Yes	No	18-24 25-34 13-17
505	Khontkar & Metth - Bingo	Yes	No	Yes	Yes	No	18-24 13-17 25-34
506	Khontkar - Boom	Yes	No	Yes	Yes	No	18-24 13-17 35-44
507	Khontkar & Metth - Yorgunum	Yes	No	Yes	Yes	No	18-24 25-34 45-54
508	Kilamat (TNT ft. Limit & MR) - Ateşle Yaklaşma	Yes	No	Yes	Yes	No	18-24 13-17 13-17
509	Kilamat - Garanti	Yes	No	Yes	Yes	No	13-17 18-24 25-34
510	Kilamat (Emar & Limit) - Ne Kadar Abi	Yes	No	Yes	Yes	No	13-17 18-24 13-17
511	Kilamat (TNT & Emar) - Senden Beri	Yes	No	Yes	Yes	No	13-17 18-24 18-24
512	K. Hakan ft. Ceza&E. Fresh&S. Cem - A. Rapper	Yes	No	Yes	Yes	Yes	18-24 13-17 25-34
513	K. Hakan ft. Ceza, Sido & Alpa Gun - Alles Tamam	Yes	No	Yes	Yes	Yes	13-17 18-24 13-17
514	K. Hakan ft. Ramazan & Cihan - Artık Kimsen Yok	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
515	K. Hakan ft. E. Fresh&A. Kaplı - H.şey Yolundadır	Yes	Yes	Yes	Yes	Yes	18-24 25-34 13-17
516	Killa Hakan - Kreuzberg City	Yes	No	Yes	Yes	Yes	25-34 18-24 13-17
517	Killa Hakan ft. Ceza & Gekko G - Rap Game	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
518	Killa Hakan ft. Ata Demirel - Sabır	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
519	Killa Hakan - Ufak Ufak	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
520	Killah Muslim - Sokaklar Sakat	Yes	No	Yes	Yes	No	45-54 25-34 18-24
521	Kim ft. Serkül - Atamızdan Kalanlar	Yes	No	No	Yes	No	13-17 18-24 25-34
522	Kim - Kanıt	Yes	No	No	Yes	No	18-24 25-34 65-
523	Kimera Candela - Mind in Mind	No	No	Yes	Yes	No	18-24 35-44 13-17
524	Kimyo ft. Aykut - TürkçeRap Dersi	Yes	No	Yes	Yes	No	13-17 18-24 25-34
525	Kinaye ft. Çelişki - Fikir	Yes	No	Yes	Yes	No	18-24 25-34 65-
526	Knock Out - Ayıktın Mı	Yes	No	Yes	Yes	No	13-17 18-24 25-34
527	K.Out & A.nalin - Back 2 T. O.skul F. 2 T. N.skul	Yes	No	Yes	Yes	No	13-17 18-24 25-34
528	Knock Out - Bordo Beyaz Şampiyon Hatay Spor	Yes	No	Yes	Yes	No	45-54 13-17 18-24
529	Knock Out & Adrenalin - Eşşoğlueşşek	Yes	No	Yes	Yes	No	13-17 18-24 25-34
530	Knock Out - Real Rap	Yes	No	Yes	Yes	No	13-17 18-24 25-34
531	Knock Out - Shin-Ku-Hadou-Ken	Yes	No	Yes	Yes	No	13-17 18-24 25-34
532	Knock Out - Yeraltı Dersi	Yes	No	Yes	Yes	No	18-24 13-17 25-34
533	Koddok & Shakkan - Telefonu Aç	Yes	No	Yes	Yes	No	13-17 13-17 18-24
534	Kodes ft. Serin - Çark	Yes	No	Yes	Yes	No	45-54 18-24 13-17
535	Kodes - Kodesülasyon	Yes	No	Yes	Yes	No	13-17 18-24 25-34

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
536	Kodes - Uyanın	Yes	No	Yes	Yes	No	45-54 18-24 13-17
537	Koka ft. Telaş - Çekte Vur	Yes	No	Yes	Yes	No	13-17 45-54 18-24
538	Kolera - Aşık ile Maşuk	Yes	No	Yes	Yes	Yes	13-17 13-17 18-24
539	Kolera - Bir Dilek Hakkı	Yes	No	Yes	Yes	Yes	18-24 13-17 25-34
540	Kolera - Kaç Kaçabilirsen	Yes	No	Yes	Yes	No	13-17 18-24 13-17
541	Kolera - Kolaysa Anlat	Yes	No	Yes	Yes	Yes	18-24 13-17 13-17
542	Kolera - Şekerpare	Yes	No	Yes	Yes	Yes	13-17 18-24 25-34
543	Kolera - Zor İş	Yes	No	Yes	Yes	Yes	18-24 13-17 13-17
544	Konsept - Olmadı Hain	Yes	No	Yes	Yes	No	25-34 18-24 25-34
545	Korhan - Annem	Yes	No	Yes	Yes	No	13-17 13-17 18-24
546	Korkut - Hileli Zarlara	Yes	No	Yes	Yes	No	25-34 13-17 13-17
547	Kozmos Labirent - Canavar	Yes	No	Yes	Yes	No	13-17 18-24 25-34
548	Kozmos Labirent - Elinden Alırlar	Yes	No	Yes	Yes	No	13-17 18-24 25-34
549	Kozmos Labirent & Rapcato - Sokaklarda Hayat	Yes	No	Yes	Yes	No	13-17 18-24 25-34
550	Kösty ft. Gravite Avis - HipHop Dance	Yes	No	Yes	Yes	No	18-24 13-17 25-34
551	Kösty ft. Gravite Avis - Yumurta Gibi	Yes	No	Yes	Yes	No	18-24 25-34 18-24
552	Kurşun - Emperyal Zabıtalara	Yes	No	Yes	Yes	No	18-24 25-34 13-17
553	Kurşun - Keleback	Yes	No	Yes	Yes	No	18-24 13-17 25-34
554	Kurşun - Korkunun Uçurumu	Yes	No	Yes	Yes	No	18-24 13-17 25-34
555	Kurşun - Saçmalık	Yes	No	Yes	Yes	No	18-24 13-17 25-34
556	Kurşun ft. L-Kan - Sözü Az Manası Çok	No	No	No	Yes	No	18-24 13-17 65-
557	Kuşku - Bitti Bu Film	Yes	No	Yes	Yes	No	25-34 45-54 18-24
558	Laneth & Ozbi - Ganimet	Yes	No	Yes	Yes	No	18-24 25-34 13-17
559	Laneth & Ozbi - Kendimi Aradım Bu Gece	Yes	No	Yes	Yes	No	18-24 13-17 25-34
560	Leşker Asakir & Joker - Bas Rape	Yes	No	Yes	Yes	No	13-17 18-24 25-34
561	Leşker Asakir, Allâme, Saian - Caz	Yes	No	Yes	Yes	No	13-17 18-24 25-34
562	Leşker Asakir - Deccal Ayin	Yes	No	Yes	Yes	No	13-17 18-24 25-34
563	Liberta & Realite -Öfke	Yes	No	Yes	Yes	No	13-17 18-24 13-17
564	Liberta - Öümcek Ağı	Yes	Yes	Yes	Yes	No	25-34 18-24 13-17
565	Lider - Göm Tarihi	Yes	No	Yes	Yes	No	13-17 18-24 25-34
566	Lider Ledura ft. Panik - Dur Kalbim	Yes	No	Yes	Yes	No	18-24 13-17 25-34
567	Lider Ledura - Su Perisi	Yes	No	Yes	Yes	No	18-24 35-44 18-24
568	Local - Neye Fayda	Yes	No	Yes	Yes	No	13-17 13-17 18-24
569	Lord - Hey Gidi Günler	Yes	No	Yes	Yes	No	13-17 18-24 13-17
570	Lt & Narkoz feat. Fersah - Öldüğümü Sanma	Yes	Yes	Yes	Yes	No	18-24 13-17 25-34
571	Lugal - Eyvah	Yes	No	Yes	Yes	No	18-24 13-17 13-17
572	Lugal - Serseri Nezaketi	Yes	No	Yes	Yes	No	13-17 18-24 13-17
573	Madkhan - İnse	Yes	No	Yes	Yes	No	55-64 35-44 13-17
574	Mafsal -Bombalar	Yes	No	Yes	Yes	No	13-17 25-34 18-24
575	Mahfer - Ağlayan Kalem	Yes	No	Yes	Yes	No	13-17 18-24 25-34
576	Mahşer ft. KeySi Nemo - Yas Esiyor	Yes	No	Yes	Yes	No	13-17 18-24 35-44
577	Mahşerikan ft. Senel - Ghetto Farkı	Yes	No	Yes	Yes	No	Unspecified
578	Mahşerikan - HipHopun İbnesi	Yes	No	Yes	Yes	No	13-17 18-24 25-34
579	Mahzen Ryuk - Milattan Önce	Yes	No	Yes	Yes	No	18-24 55-64 45-54
580	Makale - Aşk ve Kavga	Yes	No	Yes	Yes	Yes	25-34 18-24 13-17
581	Makale - Aşkım	Yes	No	Yes	Yes	Yes	Unspecified
582	Makale ft. Black Tiger - Bak	Yes	No	Yes	Yes	Yes	18-24 13-17 25-34
583	Makale - Bem'e Yolculuk	Yes	No	Yes	Yes	Yes	25-34 13-17 13-17
584	Makale - Bu Bilmeyene	Unk	Unk	Unk	Unk	Unk	Could not be found
585	Makale - İnadına	Yes	No	Yes	Yes	Yes	13-17 25-34 18-24

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
586	Makale ft. Microphone Mafia - Kingztanbul	Yes	No	Yes	Yes	Yes	25-34 25-34 18-24
587	Makale ft. Freakanoid - Pişman Olmam	Yes	No	Yes	Yes	Yes	13-17 25-34 18-24
588	Makas ft. SirMc - Farkımız Olmalı	Yes	No	Yes	Yes	No	18-24 45-54 13-17
589	Makro - Başım Dönüyor	Yes	No	Yes	Yes	No	45-54 25-34 13-17
590	Manevra Erash - Bomboş	Unk	Unk	Unk	Unk	Unk	Could not be found
591	Massaka - Geceler	Yes	No	Yes	Yes	No	18-24 25-34 13-17
592	Masta Baba (Umut Timur) - İçimdeki Şeytan	Yes	No	Yes	Yes	No	13-17 13-17 18-24
593	Masta Baba (Umut Timur) - Yıldız Gibi Parlarım	Yes	No	Yes	Yes	No	13-17 13-17 18-24
594	Master Turc - Efsane	Yes	No	Yes	Yes	No	13-17 18-24 13-17
595	Master Turc - Gurbet Cocugu	Yes	No	Yes	Yes	No	13-17 13-17 18-24
596	M.Turc ft. A.,C.,Slim,T.,K.,K.,B. - Paris'in Türk R.	Yes	No	Yes	Yes	No	13-17 18-24 13-17
597	Matem - Gettolarda	Yes	No	Yes	Yes	No	25-34 45-54 18-24
598	Mavzer - Transpose	Yes	No	Yes	Yes	No	13-17 18-24 25-34
599	Maxim - Hepsi En İyi Mc	Yes	No	Yes	Yes	No	18-24 13-17 35-44
600	Maxim ft. Kolibri - Kesin Gerçek	Yes	No	Yes	Yes	No	18-24 25-34 35-44
601	Maxim & Seidi - Neoluyoo?	Yes	No	Yes	Yes	No	18-24 13-17 25-34
602	Mc Acil - Akılsız Cambaz	Yes	No	Yes	Yes	No	13-17 13-17 18-24
603	Mc Acil - Hadi Bakalım	Yes	No	Yes	Yes	No	18-24 35-44 65-
604	Mc Acil - Hadi Başla	Yes	No	Yes	Yes	No	18-24 25-34 35-44
605	Mc Acil - Taksim Gecelerim	Yes	No	Yes	Yes	No	25-34 18-24 45-54
606	Mc Ender - Param Olacak	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44
607	Mc Ender - ÖSS / ÖYS	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44
608	Mc Erdem - Kalbim Gizli Tanıktır	Yes	No	Yes	Yes	No	18-24 13-17 45-54
609	Mc Erdem - Hep Aşk Dedim	Yes	No	Yes	Yes	No	13-17 13-17 18-24
610	Mc Erdem - Yoruldum Artık İşte Gidiyorum	Yes	No	Yes	Yes	No	13-17 13-17 18-24
611	Mc Mad ft. Yankee - Ufak Çocuk	Yes	No	Yes	Yes	No	Unspecified
612	Mc Seto - Bam Bam!	Yes	No	Yes	Yes	No	18-24 13-17 25-34
613	Mc Serkan - Flex Party	Yes	No	Yes	Yes	No	13-17 13-17 18-24
614	Mc Serkan ft. İlknur Tekin - Aynı Kan	Yes	Yes	Yes	Yes	Yes	25-34 18-24 13-17
615	Mc Serkan - Tantana Yapma	Yes	No	Yes	Yes	No	13-17 13-17 25-34
616	Mc Serkan feat. Neshter - Whining	Yes	No	Yes	Yes	No	25-34 18-24 18-24
617	Mc Seto - Bam Bam!	Yes	No	Yes	Yes	No	18-24 13-17 25-34
618	Mechul & Reco - Boşver	Yes	No	Yes	Yes	No	25-34 13-17 18-24
619	Mechul & Reco - Tek Track'le İş Tamam	Yes	No	Yes	Yes	No	18-24 25-34
620	Meçhul Sanık - İnzivada Sürdüm Hayatı	Unk	Unk	Unk	Unk	Unk	Could not be found
621	Mefat - 7. Ay	Yes	No	Yes	Yes	No	13-17 13-17 18-24
622	Mefat ft. Sonfix - Naber 5	Yes	No	Yes	Yes	No	13-17 18-24 13-17
623	Mehmet Borukcu - Onlar Diridirler	Yes	No	Yes	Yes	No	13-17 13-17 25-34
624	Mehmet Borukcu - Ülkem	Yes	No	Yes	Yes	No	13-17 18-24 35-44
625	Meister-X ft. Cem Sultan - Bu Sabah	Yes	No	Yes	Yes	No	Unspecified
626	Meister-X - Yolumdan Çekil	Yes	No	Yes	Yes	No	18-24 25-34 13-17
627	Melih & Kara ft. Soner - Head Shot	Yes	No	Yes	Yes	No	13-17 13-17 35-44
628	Memati ft. Çebi - Kaçış Yok	Yes	No	Yes	Yes	No	18-24 25-34 13-17
629	Merdiven - Bunlar Kim	Yes	No	Yes	Yes	No	13-17 18-24 25-34
630	MıtMıt - Ben Yine Salağı Oynucam	Yes	No	Yes	Yes	No	Unspecified
631	MıtMıt - Son Busem	Yes	No	Yes	Yes	No	13-17 13-17 18-24
632	Mic Neşter - Gangsta Terbiyesi	Yes	No	Yes	Yes	No	18-24 13-17 25-34
633	Mic Neşter - Neşter Sokağı	Yes	No	Yes	Yes	No	18-24 13-17 35-44
634	Microp ft. Cosef - Çek Pimi Bomba	Yes	No	Yes	Yes	No	13-17 13-17 18-24
635	Microphone Mafia - İnsanlar	Yes	No	Yes	Yes	Yes	45-54 45-54 25-34

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
636	Mira Casion - Bu Dünyanın Ben	Yes	No	Yes	Yes	No	13-17 18-24 45-54
637	Mira Casion - Hiphop Tabiri	Yes	No	Yes	Yes	No	13-17 18-24 25-34
638	Mira Casion - Karanlık	Yes	No	Yes	Yes	No	13-17 18-24 25-34
639	Miralay - Son Bu Mektubum	Yes	No	Yes	Yes	No	18-24 13-17 13-17
640	Mişer ft. Joojey - Bitkin ve Çaresiz	Yes	No	Yes	Yes	No	45-54 13-17 18-24
641	Mnice - Piti Piti	Yes	No	Yes	Yes	No	Unspecified
642	Mode XL - Düzmece	Yes	No	Yes	Yes	No	18-24 25-34 13-17
643	Mode XL - Müptela	Yes	No	Yes	Yes	No	18-24 25-34 13-17
644	Mode XL - Travma	Yes	No	Yes	Yes	No	18-24 13-17 25-34
645	Monarch & Arkhe - Şans Verin	Yes	No	Yes	Yes	No	18-24 13-17 25-34
646	Mozole Mirach - Mucize	Yes	No	Yes	Yes	No	13-17 18-24 25-34
647	Mozole Mirach - Zor Deme Bana	Yes	No	Yes	Yes	No	13-17 18-24 25-34
648	Mr. Rua - Bir Dahaki Sefere	Yes	No	Yes	Yes	No	18-24 25-34 13-17
649	Mt. Ft. Koksai - Hatıralar Canlanır	Yes	No	Yes	Yes	Yes	35-44 25-34 18-24
650	Murat Gemlik (Dj Murad) - Bekle	Yes	No	Yes	Yes	No	25-34 45-54 13-17
651	Murat Gemlik (Dj Murad) - Siyah ve Beyaz	Yes	No	Yes	Yes	No	13-17 35-44 18-24
652	Murat Korkmaz (Dehşet Crew) - Adam Gibi	Yes	No	Yes	Yes	No	25-34 13-17 18-24
653	Murat Korkmaz (Dehşet Crew) - Bulmaca	Yes	No	Yes	Yes	No	13-17 18-24 25-34
654	Musa ft. Tektaş - Kulcakai	Yes	No	Yes	Yes	No	13-17 18-24 13-17
655	Musaf - Mizansen	Yes	No	Yes	Yes	No	18-24 13-17 45-54
656	Mytap - Kokorec	Yes	No	Yes	Yes	No	45-54 13-17 35-44
657	Nabız, Aslaner, Yankı, S. Yaxsi, Ghastama - 5x27	Yes	No	Yes	Yes	No	13-17 13-17 18-24
658	Narcotic - Her Yeni Gün	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
659	Narkoz - Para	Yes	No	Yes	Yes	No	13-17 13-17 18-24
660	Nca - Bir Avuç Günah	Yes	No	Yes	Yes	No	18-24 13-17 13-17
661	Nca - Hep Rol	Yes	No	Yes	Yes	No	13-17 18-24 25-34
662	Nefret (Fuchs & Ceza) - İstanbul	Yes	No	Yes	Yes	No	18-24 25-34 13-17
663	N.Kılıç ft. S.Chain & O.G. Barrio - Batı Yolu	Yes	No	Yes	Yes	No	18-24 13-17 25-34
664	Neşet Kılıç - Cesaretlendirici	Yes	No	Yes	Yes	No	Could not be found
665	Newada - S.S.R.E.	Yes	No	Yes	Yes	No	13-17 18-24 25-34
666	Newada - Yirmisekiz	Yes	No	Yes	Yes	No	13-17 18-24 25-34
667	Nikel Slang ft. Gruff Slang - Farkımı İzle	Yes	No	Yes	Yes	No	18-24 13-17 65-
668	Nikel Slang - Sevmek Gurur mu	Yes	No	Yes	Yes	No	18-24 13-17 25-34
669	No Call 'Recently' (Ağaçkakan, I'mpty) - Yol	Yes	Yes	No	Yes	No	18-24 25-34 13-17
670	Nomad - Amerikan Rüyası	Yes	No	Yes	Yes	No	13-17 18-24 25-34
671	Nomad - Patla	Yes	No	Yes	Yes	No	13-17 18-24 25-34
672	Norm Ender - Çıktık Yine Yollara	Yes	No	Yes	Yes	No	13-17 18-24 25-34
673	Norm Ender - İçinde Patlar	Yes	No	Yes	Yes	No	13-17 18-24 25-34
674	Norm Ender - Kinim	Yes	No	Yes	Yes	Yes	13-17 18-24 25-34
675	Norm Ender - Tekir	Yes	No	Yes	Yes	No	13-17 18-24 25-34
676	Noyan Majestik & Raiper - Bu Sefer	Yes	No	Yes	Yes	No	35-44 65- 18-24
677	Noyan Majestik - Nedense	Yes	No	Yes	Yes	No	Unspecified
678	Ofadrama - Numaranı Ver Bana	Yes	No	Yes	Yes	No	35-44 18-24 25-34
679	Ofadrama - Playground	Yes	No	Yes	Yes	No	45-54 18-24 35-44
680	Ogeday ft. Lewo - İllüzyon	Yes	No	Yes	Yes	Yes	18-24 13-17 25-34
681	Ogeday - Kaybettim Seni	Yes	Yes	Yes	Yes	Yes	13-17 18-24 25-34
682	Ogeday - Varlık 1	Yes	No	Yes	Yes	No	25-34 18-24 13-17
683	Ogeday - Yamacıma Gel	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
684	Ondaon - Yemin (Yetmiş Milyon)	Yes	No	Yes	Yes	Yes	25-34 18-24 13-17
685	Orontez - Caddelerde Rüzgar	Yes	No	Yes	Yes	No	13-17 13-17 18-24

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
686	Orontez - İsyan Dolu Anlar	Yes	No	Yes	Yes	No	18-24 25-34 13-17
687	Osmanhan (Mista Killa) - Son Durak	Yes	No	Yes	Yes	No	25-34 18-24 35-44
688	Ouz , R.cato , S.nce & Akşamcı - Çıkmaza Gidiyo	Yes	No	Yes	Yes	No	13-17 13-17 18-24
689	Ouz - Sesimi Aç	Yes	No	Yes	Yes	No	Unspecified
690	Ozan - Realite	Yes	Yes	Yes	Yes	No	18-24 45-54 13-17
691	Önder Şahin (Mihenktaş) - Benim Rüyam	Yes	No	Yes	Yes	No	55-64 18-24 25-34
692	Önder Şahin - Propaganda	Yes	Yes	Yes	Yes	No	18-24 25-34 13-17
693	Önder Şahin (Mihenktaş) - Üvey Duygular	Yes	No	Yes	Yes	No	18-24 25-34 18-24
694	Özgür B - Aşk ve Toprak	Yes	No	Yes	Yes	Yes	25-34 18-24 55-64
695	Özgür B - Düşlerim Sensiz	No	Yes	No	No	Yes	13-17 18-24 18-24
696	Özgür B ft. Sinem - İstedğim Gibi	Ani	Ani	Ani	Ani	Yes	13-17 18-24 18-24
697	Özgür B & Mansur Ark - Nazar	Yes	Yes	Yes	Yes	Yes	25-34 18-24 18-24
698	Özgür B - Seni Özlemek	Yes	No	Yes	Yes	Yes	13-17 18-24 13-17
699	Özgür B - Yalan Kutusu	Yes	No	Yes	Yes	Yes	Unspecified
700	Ö. Çepni ft. E. Vital & G. Yüksel - Yıldızlar Bekliyor	Yes	No	Yes	Yes	No	13-17 18-24 25-34
701	Pandora ft. Ritmik Anestezi & Kenjori - Collabou	Yes	No	Yes	Yes	No	55-64 13-17 18-24
702	Panik - Ben Fly	Yes	No	Yes	Yes	No	25-34 18-24 13-17
703	Panik & Azami - Nefret	Yes	No	Yes	Yes	No	25-34 13-17 18-24
704	Parola Nevakar ft. Thansel Desire - Alıştık Zamanla	Yes	No	Yes	Yes	No	35-44 18-24 13-17
705	Patron - Değirmen	Yes	No	Yes	Yes	No	13-17 18-24 25-34
706	Patron - Hip-Hop Game	Yes	No	Yes	Yes	No	13-17 18-24 25-34
707	Patron - Para	Yes	No	Yes	Yes	No	13-17 18-24 25-34
708	Patron ft. Elçin Orçun - Patron	Yes	No	Yes	Yes	No	13-17 18-24 25-34
709	Patron - Tat	Yes	No	Yes	Yes	No	13-17 18-24 25-34
710	Patron ft. Saian - Yeraltında Terör	Yes	No	Yes	Yes	No	13-17 18-24 25-34
711	Pisayko - Şizofren Hayatım	Yes	No	Yes	Yes	No	18-24 25-34 13-17
712	Piskonut Crew - Arkanı Kolla Burada Moruk	Yes	No	Yes	Yes	No	Unspecified
713	Piskonut Crew - C.P. Boss	Yes	No	Yes	Yes	No	13-17 18-24 25-34
714	Piskonut Crew - Deprem	Yes	No	Yes	Yes	No	13-17 18-24 35-44
715	Piskonut Crew - Konya Selam Eder Hepinize	Yes	No	Yes	Yes	No	Unspecified
716	Piskonut Crew - Savaş Ölüm Demek	Yes	No	Yes	Yes	No	Unspecified
717	Pit10 - Beni Buradan Çıkarın	Yes	No	Yes	Yes	No	18-24 13-17 25-34
718	Pit10 - Deli Dumrul	Yes	No	Yes	Yes	No	13-17 18-24 25-34
719	Pit10 - Düşündükçe	Yes	No	Yes	Yes	No	13-17 18-24 25-34
720	Pit10 - Görünmez	Yes	No	Yes	Yes	No	13-17 18-24 25-34
721	Pit10 - Rüyalarım Var	Yes	No	Yes	Yes	No	13-17 18-24 25-34
722	Pit10 - Yine Boş	Yes	Yes	Yes	Yes	No	13-17 18-24 25-34
723	Pit10 - Zaman Hırsız	Yes	No	Yes	Yes	No	13-17 18-24 25-34
724	Raca feat. Tepki & Anıl Hünkar - Sesi Aç Dinle	Yes	No	Yes	Yes	No	18-24 13-17 25-34
725	Radikal - C Rh Nötr	Yes	No	Yes	Yes	No	18-24 25-34 13-17
726	Radyah - Aç Kazım	Yes	No	Yes	Yes	No	13-17 18-24 25-34
727	Radyasyon - Bu da Onun Sefaleti	Yes	No	Yes	Yes	No	18-24 13-17 35-44
728	Rafi Resh & Baran Ecel - O.B.Ç	Yes	No	Yes	Yes	No	18-24 13-17 25-34
729	R. Parkinson ft. O. Ekiz - Aklıma Geliyorsun Part 2	Yes	No	Yes	Yes	No	13-17 25-34 18-24
730	Rahdan & Sansar - Bu Sandal Batmaz	Yes	No	Yes	Yes	No	13-17 18-24 13-17
731	Rahral Lanet - Aşk Her Yanımızı Sarmış	Yes	No	Yes	Yes	No	18-24 13-17 45-54
732	Rakun - Türkiye'nin Pitbulu	Yes	No	Yes	Yes	No	Unspecified
733	Ramiz - Beni Kaybettin	Yes	No	Yes	Yes	Yes	18-24 13-17 25-34
734	Ramiz - Bitmez Bu Rap	Yes	No	Yes	Yes	Yes	13-17 18-24 25-34
735	Ramiz - Bizim Ortam	Yes	No	Yes	Yes	No	13-17 18-24 13-17

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
736	Ramiz - Gir Havaya	Yes	No	Yes	Yes	Yes	13-17 18-24 25-34
737	Ramiz - Ramizstill	Yes	No	Yes	Yes	No	13-17 25-34 13-17
738	Rapdar - Kan Revan	Yes	No	Yes	Yes	No	13-17 18-24 25-34
739	Rapkolik - Break Bi Cool	Yes	No	Yes	Yes	No	25-34 18-24 13-17
740	Rapor 2 - Al Bunu Ye	Yes	No	Yes	Yes	Yes	25-34 18-24 35-44
741	Rapor 2 & Radical Noise - Çiz	Yes	No	Yes	Yes	Yes	25-34 35-44 18-24
742	Rapor 2 - Rapor 2	Yes	No	Yes	Yes	Yes	25-34 18-24 13-17
743	Rapozof - Batan Geminin Malı	Yes	Yes	Yes	Yes	No	13-17 18-24 25-34
744	Rapozof - Hüzüندیoksit	Yes	No	Yes	Yes	No	13-17 18-24 13-17
745	Raptor - P-Fox - Kanayan Yaralar	Yes	No	Yes	Yes	No	25-34 18-24 13-17
746	Raptor ft. P-Fox - Yeşeren Umutlar	Yes	No	Yes	Yes	No	18-24 13-17 25-34
747	Raptiye ft. Sirhot - Metropol	Yes	No	Yes	Yes	No	18-24 25-34 13-17
748	RapResyon - Ben Çocukken	Yes	No	Yes	Yes	No	13-17 18-24 25-34
749	RapResyon - Ölüm Gidebilirim	Yes	No	Yes	Yes	No	13-17 18-24 13-17
750	Rapüstad ft. Azra & Jah SESCO - Yürekten Gelen	Ani	Ani	Ani	Ani	Yes	18-24 25-34 13-17
751	Rea Cold & Akran - Susmadı Yine Biri	Yes	No	Yes	Yes	No	25-34 13-17 18-24
752	Realite - Son Olsun	Yes	No	Yes	Yes	No	25-34 35-44 18-24
753	Reco & Mechul - Boş Yarımlar	Unk	Unk	Unk	Unk	Unk	Could not be found
754	Reco - Kıskançlık Hobisi	Unk	Unk	Unk	Unk	Unk	Could not be found
755	Reco - Sistem	Yes	No	Yes	Yes	No	13-17 13-17 25-34
756	Red, Anıl Piyancı, Araf, Kamufle - Sokaklar	Yes	No	Yes	Yes	No	13-17 18-24 13-17
757	Reym-i Cimar - Kendine Gel	Yes	No	Yes	Yes	No	65- 35-44 13-17
758	Rıfat Al-Zein - Bi Daha Asla	Yes	No	Yes	Yes	No	18-24 25-34 13-17
759	Rıfat Al Zein - Wacklie Kobaydır	Yes	No	Yes	Yes	No	18-24 13-17 25-34
760	Rıhtım (Fenomen - Akıncı) ft. K. Out - Hadi Sindir	Yes	No	Yes	Yes	No	18-24 25-34 13-17
761	Rise & Serin - HappyBirthDay	Yes	No	Yes	Yes	No	13-17 18-24 25-34
762	RodeoDrama - Kayıp Hatıralar Arşivi	Yes	No	No	Yes	No	Unspecified
763	Rota - Anlat	No	No	Yes	Yes	No	65- 18-24 13-17
764	Sabonis - Intro	Yes	No	Yes	Yes	No	Unspecified
765	Sabonis - Poziyon Al	Yes	No	Yes	Yes	No	18-24 25-34 13-17
766	Sabonis - Son Şarkı	Yes	Yes	Yes	Yes	No	25-34 18-24 65-
767	Saco & Onur ft. Eşkiya Doçka - Yasak	Yes	No	Yes	Yes	No	18-24 13-17 25-34
768	Sad - Hengame	Yes	No	Yes	Yes	No	13-17 25-34 18-24
769	Sadece Bu Yeterli Değil - K. Makinesi	No	No	No	No	No	35-44 25-34 55-64
770	Sagopa Kajmer - Al 1 de Burdan Yak	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
771	Sagopa Kajmer - Ateşten Gömlek	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
772	Sagopa Kajmer - Baytar	Ani	Ani	Ani	Ani	Yes	18-24 25-34 13-17
773	Sagopa Kajmer - Bebeğim Öldü	Ani	Ani	Ani	Ani	No	Unspecified
774	Sagopa Kajmer - Ben Hüsrana Komşuyum	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
775	Sagopa Kajmer & Kolera - Bir Dizi İz	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
776	Sagopa Kajmer - Galiba	Yes	No	Yes	Yes	Yes	13-17 18-24 25-34
777	Sagopa Kajmer - Düşersen Yanarım	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
778	Sagopa Kajmer - Karikatür Komediya	Yes	Yes	Yes	Yes	No	18-24 25-34 13-17
779	Sagopa Kajmer - Kendim İçin	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
780	Sagopa Kajmer - Kırık Çocuk	Yes	No	Yes	Yes	No	18-24 13-17 25-34
781	Sagopa Kajmer - Maskeli Balo	Yes	No	Yes	Yes	No	18-24 25-34 13-17
782	Sagopa Kajmer & Kolera - Merhametine Dön	Yes	No	Yes	Yes	Yes	13-17 18-24 25-34
783	Sagopa Kajmer & Kolera - Monotonluk Maratonu	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
784	Sagopa Kajmer - Vasiyet	No	No	No	No	No	18-24 25-34 13-17
785	Sahtiyani - Belaya Doğru	Yes	No	Yes	Yes	No	18-24 25-34 13-17

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
786	Sahtiyen feat Buura - La La La	Yes	No	Yes	Yes	No	18-24 25-34 13-17
787	Saian - Feleğin Çemberine 40 Kurşun	Ani	Ani	Ani	Ani	No	13-17 18-24 25-34
788	Saian - Mafya Şarkısı	Ani	Ani	Ani	Ani	No	13-17 18-24 25-34
789	Saint Chain - Tam Güvendiğimde	Yes	Yes	Yes	Yes	No	13-17 18-24 25-34
790	Salt Empoze - Bedenimin Hakimi	Yes	Yes	Yes	Yes	No	18-24 25-34 13-17
791	Salt Empoze - İyilik Meleğin	Yes	Yes	Yes	Yes	No	13-17 18-24 13-17
792	Sansar Salvo - 34 Dramı	Yes	No	Yes	Yes	No	18-24 13-17 25-34
793	Sansar Salvo - Ağır Roman	Yes	No	Yes	Yes	No	13-17 18-24 25-34
794	S.Salvo ft. Selo & Ö. Şahin (M.ktaş) - Bu Yollar	Yes	No	Yes	Yes	No	13-17 18-24 25-34
795	Sansar Salvo - Fırtınalar	Yes	Yes	Yes	Yes	No	13-17 18-24 25-34
796	Sansar Salvo ft. Yener - Gökyüzü	Yes	No	Yes	Yes	No	13-17 18-24 25-34
797	Sansar Salvo - Pisi Pisine	Yes	No	Yes	Yes	No	Unspecified
798	Santi a.k.a. Universe - Boss Lig	Yes	No	Yes	Yes	No	13-17 18-24 25-34
799	Santi a.k.a. Universe - Dünya Dönüyor	Yes	No	Yes	Yes	No	13-17 18-24 25-34
800	Santi a.k.a. Universe ft. A.pars - Kime Özendin	Yes	No	Yes	Yes	No	13-17 18-24 25-34
801	Santi a.k.a. Universe ft. Universe - No Fear	Yes	No	Yes	Yes	No	Unspecified
802	Santi a.k.a. Universe - Rap Dersi	Yes	No	Yes	Yes	No	13-17 18-24 25-34
803	Santi a.k.a. Universe - Rap Hangisi	Yes	No	Yes	Yes	No	13-17 18-24 25-34
804	Sayedar ft. Mel - Uyan Artık	Yes	No	Yes	Yes	No	13-17 18-24 25-34
805	Samet - Lütfen	Yes	No	Yes	Yes	No	18-24 35-44 25-34
806	Samet - Nazar	Yes	No	Yes	Yes	No	18-24 35-44 25-34
807	Scoop Barlas & Rote - Orospular Cenneti	Yes	No	Yes	Yes	No	13-17 18-24 35-44
808	Sefer ft. Nabız - Doping	Yes	No	Yes	Yes	No	25-34 18-24 13-17
809	Sega Nitrik - Bu Bizim İşimiz	Yes	No	Yes	Yes	No	13-17 35-44 13-17
810	Sehabe - Bana Her Yol Paris Hilton	Yes	No	Yes	Yes	No	13-17 13-17 18-24
811	Sehabe & Acarkhan - Cinayet	Yes	No	Yes	Yes	No	13-17 18-24 13-17
812	Sehabe & Yeis Sensura - Kuşlar Uçmayı Unutmaz	Yes	No	Yes	Yes	No	13-17 13-17 18-24
813	Sehabe - Tariz	Yes	No	Yes	Yes	No	13-17 18-24 13-17
814	Seidi & E. Seyran & Acarkhan & KC - In DA House	Yes	No	Yes	Yes	No	13-17 18-24 25-34
815	Seiken & Sulh - Parçalarım İçimde	Yes	No	Yes	Yes	No	18-24 25-34 13-17
816	Sekraver - Sorgu odası	Yes	No	Yes	Yes	No	Unspecified
817	Selçuk 35 - Hiphop Bu	Yes	No	Yes	Yes	No	13-17 18-24 25-34
818	Selim Muran ft. Patron - Sus Payı	Yes	No	Yes	Yes	No	13-17 18-24 25-34
819	Sena - Ben Kalemimle Sustururum	Yes	No	Yes	Yes	No	18-24 25-34 13-17
820	Serc651 & Ferhat - Gurbet	Yes	No	Yes	Yes	No	13-17 13-17 18-24
821	Serc651 - Türkiyeah	Yes	No	Yes	Yes	No	13-17 13-17 18-24
822	Serc651 & Ferhat & G-Flash (Gökay) - U. People	Yes	No	Yes	Yes	No	Unspecified
823	Sercan Bedir - 1989-2011 Nöbeti	Yes	No	Yes	Yes	No	13-17 18-24 35-44
824	Serdar T - Anladım Zamanla	No	Yes	No	Yes	No	13-17 18-24 25-34
825	Serdar T - Nürnberg Yakası	Yes	No	Yes	Yes	No	25-34 18-24 13-17
826	Serdar T ft. Sinem - Zor	Yes	No	Yes	Yes	No	Unspecified
827	Serdaran Pars - Bin Wolt Gerilim	Yes	No	Yes	Yes	No	13-17 25-34 18-24
828	Serhad Ashan - Gemlik Style	Yes	No	Yes	Yes	No	13-17 18-24 25-34
829	Serin ft. Sansar Salvo - Dezenfekte	Yes	Yes	Yes	Yes	No	13-17 18-24 25-34
830	Serin - Piyon	Yes	Yes	Yes	Yes	No	25-34 13-17 18-24
831	Serin - Sahil Yolu	Yes	Yes	Yes	Yes	No	25-34 35-44 18-24
832	Serin - Saltanat	Yes	No	Yes	Yes	No	25-34 13-17 18-24
833	Serin & Kodes - Son Gece	Yes	No	Yes	Yes	No	45-54 13-17 18-24
834	Serso ft. Şahrizan - Çaresiz	Yes	No	Yes	Yes	No	18-24 35-44 65-
835	Sert Müslümanlar - Dikkat Dikkat	Yes	No	Yes	Yes	No	25-34 18-24 35-44

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
836	Ses (Düş Man & Sezai) - Sesten Merhaba	Yes	No	Yes	Yes	No	25-34 18-24 35-44
837	Sırat - Dehliz	Yes	No	Yes	Yes	No	13-17 18-24 25-34
838	Sırat & Rıhtım - İstanbul'a	Yes	No	Yes	Yes	No	25-34 13-17 18-24
839	SiGi & Sword & Mefat - KaMera	Yes	No	Yes	Yes	No	18-24 25-34 18-24
840	Sindikat - Atam	Yes	No	Yes	Yes	No	13-17 25-34 18-24
841	Sindikat ft. Atakan Can - Maçka	Yes	No	Yes	Yes	No	18-24 25-34 13-17
842	Sindikat ft. H-can & K.striker & Eazy A - Rap Show	Yes	No	Yes	Yes	No	18-24 13-17 25-34
843	Sindikat ft. Game Dogg - Raptela	Yes	No	Yes	Yes	No	25-34 18-24 13-17
844	Sir-Dav ft. Destan - Nefs-i Müdafa	Yes	No	Yes	Yes	No	13-17 18-24 35-44
845	Sirhot - Çek Git	Yes	No	Yes	Yes	Yes	18-24 25-34 13-17
846	Sirhot - Islak Ateş	Yes	No	Yes	Yes	No	Unspecified
847	Sirhot - Nakavt	Ani	Ani	Ani	Ani	No	Unspecified
848	SirMc - 9 Canlı	Yes	No	Yes	Yes	No	Unspecified
849	SirMc - Aç Kapılarını	Yes	No	Yes	Yes	No	13-17 18-24 13-17
850	SirMc - Çok Matraksın	Yes	No	Yes	Yes	No	13-17 18-24 25-34
851	SirMc - Eksik Yapboz	Yes	No	Yes	Yes	No	18-24 35-44 13-17
852	SirMc - Mahzene Yolculuk	Yes	No	Yes	Yes	No	13-17 18-24 25-34
853	SirMc - Yüreğim Ağlar	Yes	No	Yes	Yes	No	13-17 18-24 13-17
854	Sorgu - Bu İsyan	Yes	No	Yes	Yes	No	13-17 18-24 25-34
855	Sorgu - Düşler Ülkesi	Yes	No	Yes	Yes	No	13-17 18-24 25-34
856	Sorgu - Serüven	Yes	No	Yes	Yes	No	18-24 13-17 13-17
857	Sözlü Taarruz - Durgunum	Yes	No	Yes	Yes	No	25-34 25-34 18-24
858	Stifler Yaxsi ft. Yankı - Harakiri	Yes	No	Yes	Yes	No	18-24 13-17 25-34
859	Stifler Yaxsi - Son Gecemde Son Teselli Ver	Yes	No	Yes	Yes	No	13-17 13-17 65-
860	Stifler Yaxsi ft. Yankı - Yasal Darbe	Yes	No	Yes	Yes	No	13-17 18-24 25-34
861	Sultan Tunç - Bir Yol Hikayesi	Yes	Yes	Yes	Yes	Yes	45-54 45-54 25-34
862	Sultan Tunç - Deliloy	Yes	No	Yes	Yes	Yes	Unspecified
863	Sultan Tunç - Firari	Yes	No	Yes	Yes	No	25-34 35-44 45-54
864	Sultan Tunç - Gece Tarifesi (Taksici)	Yes	No	Yes	Yes	Yes	25-34 35-44 13-17
865	Sultan Tunç - Hababam	Yes	No	Yes	Yes	Yes	35-44 25-34 45-54
866	Sultan Tunç - Paparazziler	Unk	Unk	Unk	Unk	Unk	Could not be found
867	Sultan Tunç - Pardon Afedersiniz Mr. G.lkurmay	Yes	No	Yes	Yes	Yes	25-34 35-44 45-54
868	Sultana - Ben de İstiom	Yes	No	Yes	Yes	No	25-34 35-44 18-24
869	Sultana - Dibidik	Yes	No	Yes	Yes	No	Unspecified
870	Sultana - Filo Sepet	Yes	No	Yes	Yes	No	35-44 25-34 18-24
871	Sultana - Kuşu Kalkmaz	Yes	No	Yes	Yes	No	Unspecified
872	Sultana ft. A.P.O - Sana Birşey Diyeyim mi?	Yes	No	Yes	Yes	No	Unspecified
873	Sultana ft. Aziza A - Taklaya Geldin	Yes	No	Yes	Yes	No	Unspecified
874	Surpecter (Surreal) - Kirli Şehir	Yes	No	Yes	Yes	No	18-24 13-17 18-24
875	Surpecter (Surreal) - Tutsak Beyinler	Yes	No	Yes	Yes	No	18-24 18-24 13-17
876	Surpecter ft S. B.las&G.Sav&E.can&S. - V. Bişiler	Yes	No	Yes	Yes	No	18-24 13-17 18-24
877	Susturucu & Samet & Rapbalans & Galip - K.dayı	Yes	No	Yes	Yes	No	18-24 25-34 35-44
878	Sürveyan ft. Quesney - Hip Hop ve Ben	Yes	No	Yes	Yes	No	13-17 18-24 25-34
879	Szk & Reflex - İki Satır Sohbet	Yes	No	Yes	Yes	No	18-24 13-17 18-24
880	Şahsi - Aynılık Astı Kendini	Yes	No	Yes	Yes	No	25-34 13-17 18-24
881	Şahsi - Hadi Bana Sap	Yes	No	Yes	Yes	No	13-17 18-24 25-34
882	Şahsi - Şahsına Münhasır	Yes	No	Yes	Yes	No	13-17 18-24 25-34
883	Şahmat & Mesnevi - Ölüm Öncesi Son Günüm	Yes	No	Yes	Yes	No	18-24 45-54 13-17
884	Şanişer & Rafet El Roman - Açık ve Net	Yes	Yes	Yes	Yes	Yes	13-17 13-17 18-24
885	Şanişer - Belki	Yes	No	Yes	Yes	No	Unspecified

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
886	Şanişer - Bu Sokakta	Yes	No	Yes	Yes	No	13-17 13-17 18-24
887	Şanişer - Ludovico'nun Sanatsal Devrimi	Yes	No	Yes	Yes	No	13-17 13-17 18-24
888	Şanişer & Atakan - On Altı Çarpı İki	Yes	No	Yes	Yes	No	13-17 18-24 25-34
889	Şanişer - Zeynep'im	Yes	No	Yes	Yes	No	13-17 13-17 18-24
890	Ş.E. Markem ft. Tasma - Dön Evine	Yes	No	Yes	Yes	No	13-17 25-34 18-24
891	Şüphe ft. Radikal - Tuzak	Yes	No	Yes	Yes	No	Unspecified
892	Taha Player - Hayvan Olmak	Yes	No	Yes	Yes	No	25-34 18-24 13-17
893	Taki & Tenkit ft. Joker - Her Yol Müziğe Çıkıyor	Yes	No	Yes	Yes	No	13-17 25-34 18-24
894	Talking Gunz & Tahribat - Concorsium	Yes	No	Yes	Yes	No	25-34 18-24 45-54
895	Talking Gunz - Gayret Et	Yes	No	Yes	Yes	No	25-34 18-24 13-17
896	Tandem (Emre Ekici) - Tank ve Papatya	Yes	No	Yes	Yes	No	13-17 18-24 25-34
897	Tandem (Emre Ekici) - Tuzak	Yes	No	Yes	Yes	No	13-17 18-24 25-34
898	Tankurt - Vokalizasyon	Yes	No	Yes	Yes	No	13-17 18-24 25-34
899	Tares - Geri Sayım	Yes	No	Yes	Yes	No	18-24 25-34 35-44
900	Tares - HipHop	Yes	No	Yes	Yes	No	18-24 25-34 13-17
901	Tares ft. Jabazz - İki Asker	Yes	Yes	Yes	No	Yes	18-24 25-34 13-17
902	Tares ft. Mano Dio - My Life	Yes	No	Yes	Yes	No	18-24 35-44 25-34
903	Tares - Street Shit, I am, Good Side	Yes	No	Yes	Yes	No	18-24 25-34 13-17
904	Tares - Tek İsteğim 1 Mic	Yes	No	Yes	Yes	No	Unspecified
905	Tasma, Argon, Ş.E. Markem, Asinan - K. Yerde	Yes	No	Yes	Yes	No	13-17 18-24 25-34
906	Taz Production & C. Chilliwa & S. Cru - D. Sesimizi	Yes	No	Yes	Yes	No	45-54 18-24 25-34
907	Tazet - 32 Choc	Yes	No	Yes	Yes	Yes	13-17 25-34 18-24
908	Tazet - Dikkat Et	Yes	No	Yes	Yes	Yes	13-17 25-34 18-24
909	Tazet - Hoş Geldiniz	Yes	No	Yes	Yes	No	13-17 13-17 25-34
910	Tazet - Keskin Bir Rap	Yes	No	Yes	Yes	No	13-17 25-34 18-24
911	Ted Flu - Bir Rüya	Yes	No	Yes	Yes	No	18-24 25-34 35-44
912	Tekmill - Benim Dertlerim	Yes	No	Yes	Yes	No	25-34 18-24 35-44
913	Tekmill - Can Pazarı	Yes	No	Yes	Yes	No	25-34 18-24 35-44
914	Tekmill - Çek Babam Çek	Yes	No	Yes	Yes	No	25-34 18-24 13-17
915	Tekmill - Hava Alma	Yes	No	Yes	Yes	No	25-34 35-44 45-54
916	Tekmill & T3ndow - Her Yerde Adımız	Yes	No	Yes	Yes	No	25-34 18-24 35-44
917	Tekmill - Sorma Niye	Yes	No	Yes	Yes	No	25-34 18-24 13-17
918	Tekmill - Tek Cevap	Yes	No	Yes	Yes	No	18-24 25-34 13-17
919	Tepki - Bu Gece Sıcak	Yes	No	Yes	Yes	No	18-24 25-34 13-17
920	Tepki - Bunu Duy	Yes	No	Yes	Yes	No	18-24 13-17 25-34
921	Tepki - Gece Mavisi	Yes	No	Yes	Yes	No	13-17 18-24 25-34
922	Tepki & Mistral & Mahser - Geri Sayım	Yes	No	Yes	Yes	No	18-24 25-34 13-17
923	Tepki - Gheddo Blaster	Yes	No	Yes	Yes	No	18-24 25-34 35-44
924	Tepki - İnatçı Şey	Yes	No	Yes	Yes	No	18-24 25-34 13-17
925	Tepki - Kadınım	Yes	Yes	Yes	Yes	No	18-24 45-54 13-17
926	Tepki - Kim O Part 4	Yes	No	Yes	Yes	No	18-24 25-34 13-17
927	Tepki & Mahşer - Labirent Don't Stop	Yes	No	Yes	Yes	No	18-24 25-34 13-17
928	Tepki - Meleklerin Şehri	Yes	No	Yes	Yes	No	18-24 25-34 13-17
929	Tepki - Savaşın Hakimi	Yes	No	Yes	Yes	No	18-24 13-17 25-34
930	Tepki - Tam Zamanı	Yes	No	Yes	Yes	No	18-24 25-34 13-17
931	Tessadüf ft. Cosef - Karanlık Sokaklar	Yes	No	Yes	Yes	No	13-17 13-17 25-34
932	Teşkilat - Bu Sokak Bizim	Yes	No	Yes	Yes	No	13-17 18-24
933	Tetik - 5 Kişi Arabada	Yes	No	Yes	Yes	No	25-34 18-24 35-44
934	Tetik - Ardi Ardına	Yes	No	Yes	Yes	No	25-34 18-24 55-64
935	Tetik - Bana Ne	Yes	No	Yes	Yes	No	55-64 25-34 18-24

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
936	Tetik - Dejavu	Yes	No	Yes	Yes	No	18-24 25-34 13-17
937	Tetik - Dur	Yes	No	Yes	Yes	No	18-24 25-34 13-17
938	Tetik - H2O	Yes	No	Yes	Yes	No	18-24 25-34 13-17
939	Thansion ft. Tiyon - Dikkat Geliyoruz	Unk	Unk	Unk	Unk	Unk	Could not be found
940	The Dream of Mutlu - Gerçek Belli mi	Yes	No	Yes	Yes	No	18-24 25-34 18-24
941	The Dream of Mutlu - Arsız Değilim	Yes	No	Yes	Yes	No	18-24 35-44 13-17
942	The Dream of Mutlu - Kanlı Savaş	Yes	No	Yes	Yes	No	Unspecified
943	The Dream of Mutlu - Kendimden Farklıyım	Yes	No	Yes	Yes	No	18-24 25-34 13-17
944	The Dream of Mutlu - Ultimatom	Yes	No	Yes	Yes	No	13-17 18-24 45-54
945	The Dream of Mutlu - Vur Kaç	Yes	No	Yes	Yes	No	18-24 13-17 45-54
946	The Dream of Mutlu - Yarını Meçhul Dünya	Yes	No	Yes	Yes	No	45-54 18-24 25-34
947	The Technic ft. Dj Buseda - Hipnotik	Yes	No	Yes	Yes	No	25-34 18-24 45-54
948	Traffic - Bakırköy İstasyon	Yes	No	Yes	Yes	No	13-17 18-24 25-34
949	Traffic ft. Muzir & Shao - Bakırköy İstasyon	Yes	No	Yes	Yes	No	13-17 18-24 25-34
950	TRAK - Frekans	Yes	No	Yes	Yes	No	18-24 13-17 25-34
951	Transpose - Karanlık Anlatır	Yes	No	Yes	Yes	No	18-24 25-34 13-17
952	Transpose - Siyah Işıklar	Yes	No	Yes	Yes	No	35-44 13-17 18-24
953	Trip Rap - Haydi Amigos	Yes	No	Yes	Yes	No	18-24 13-17 13-17
954	Tuhan - Farkı Gör	Yes	No	Yes	Yes	No	18-24 13-17 25-34
955	Türk Rap - Clan Affetmez	Yes	No	Yes	Yes	Yes	25-34 18-24 13-17
956	Türk Rap - Hayat Bana	Yes	No	Yes	Yes	Yes	25-34 18-24 13-17
957	U.L.a.Ş - Behçet'in Öyküsü	Yes	Yes	Yes	Yes	No	18-24 13-17 25-34
958	U.L.a.Ş - Yaşayan Bir Şehir	Yes	No	Yes	Yes	No	13-17 18-24 25-34
959	Uca - İcraat Göster	Yes	No	Yes	Yes	No	13-17 18-24 25-34
960	Uğur Çakır - Okkey	Yes	No	Yes	Yes	No	25-34 18-24 35-44
961	Uğur Çakır - Patlıyom Gelin	Yes	No	Yes	Yes	No	25-34 18-24 35-44
962	Uğur Çakır - Şirince	Yes	No	Yes	Yes	No	25-34 18-24 35-44
963	Uğur Hakan & Zeus - Risk Hava Sahası	Yes	No	Yes	Yes	No	13-17 18-24 25-34
964	Uğur Hakan - Sorun Ne	Yes	No	Yes	Yes	No	13-17 25-34 18-24
965	Umut Beka - Çekip Yol Al	Yes	No	Yes	Yes	No	13-17 18-24 25-34
966	Umut Beka - Yaz Alemi	Yes	No	Yes	Yes	No	13-17 25-34 35-44
967	Umut Ertek - Bir Boşluk Var	Yes	No	Yes	Yes	Yes	25-34 18-24 18-24
968	Umut Ertek - Dinle	Ani	Ani	Ani	Ani	Yes	18-24 25-34 13-17
969	Umut Kaçak - Geçmişten Bir Fotoğraf	Yes	No	Yes	Yes	No	18-24 13-17 18-24
970	uuR - Bir Ben	Yes	No	Yes	Yes	No	18-24 13-17 25-34
971	Ümit Davala - Bir Aşk Hikayesi	Yes	No	Yes	Yes	No	18-24 25-34 13-17
972	Ümit Davala - Hadi Gülüm Yandan	Yes	No	Yes	Yes	No	18-24 25-34 13-17
973	Ütopya & Tasvir Eg - Bu Ne Hırs	Yes	No	Yes	Yes	No	18-24 25-34 35-44
974	Ütopya - Yer6 Bülteni	Yes	No	Yes	Yes	No	45-54 25-34 13-17
975	Vale - Aynı	Yes	No	Yes	Yes	No	13-17 13-17 18-24
976	Vale - Dram	Yes	No	Yes	Yes	No	13-17 18-24 25-34
977	Vale - Son Söz	Ani	Ani	Ani	Ani	No	13-17 18-24 25-34
978	Vale - Yaprak Dökümü	Yes	No	Yes	Yes	No	18-24 13-17 25-34
979	Vassoga - Yarı Malik	Yes	No	Yes	Yes	No	13-17 45-54 18-24
980	VeYasin - Ağır Tespit	Yes	No	Yes	Yes	No	18-24 25-34 13-17
981	VeYasin - Farketmez	Yes	No	Yes	Yes	No	18-24 25-34 35-44
982	VeYasin ft. Azat - TSPC Bank	Yes	No	Yes	Yes	No	18-24 25-34 13-17
983	Vip - İstanbul	Yes	No	Yes	Yes	No	18-24 13-17 13-17
984	Vip - Kendimi Gömdüm	Unk	Unk	Unk	Unk	Unk	Could not be found
985	Vurgu & Bll - Ona Anlat	Yes	No	Yes	Yes	No	13-17 25-34 13-17

TABLE 1 (cont'd)

	Music Video Name	Perf.	Narr.	Fash.	Sett.	Prod.	Audience Age
986	Wraith-B & Hipnozz - Hey Gel Gel	Yes	No	Yes	Yes	No	18-24 13-17 35-44
987	Wruss - Yoq Telaş	Yes	No	Yes	Yes	No	Unspecified
988	Xir Gökdeniz - Gününü Bekle	Yes	No	Yes	Yes	No	13-17 18-24 35-44
989	Yagop - Gidemezsın	Yes	No	Yes	Yes	No	18-24 13-17 13-17
990	Yagop - Hoşçakal Kadın	Yes	No	Yes	Yes	No	13-17 13-17 18-24
991	Yagop - Masallardayım	Yes	No	Yes	Yes	No	13-17 35-44 25-34
992	Yankı ft. Stifler Yaxsi - Güneşe Doğru Bak	Yes	No	Yes	Yes	No	13-17 18-24 13-17
993	Yeis Sensura - Rap Tozu	Yes	No	Yes	Yes	No	13-17 13-17 18-24
994	Yeis Sensura - Yazardan Mektup	Yes	No	Yes	Yes	No	13-17 18-24 13-17
995	Yeis Sensura - Zor Sanat Yaşamak	Yes	Yes	Yes	Yes	No	13-17 13-17 18-24
996	Yener Çevik - 50 Kuruş Soda	Yes	No	Yes	Yes	No	25-34 18-24 13-17
997	Yener Çevik - Boşluk	Yes	No	Yes	Yes	No	18-24 25-34 13-17
998	Yener Çevik - Çilekeş	Yes	No	Yes	Yes	No	25-34 18-24 13-17
999	Yener Çevik - Çöktü Gece	Yes	No	Yes	Yes	No	18-24 25-34 13-17
1000	Yener Çevik - Portre	Yes	No	Yes	Yes	No	25-34 18-24 35-44
1001	Yener Çevik - Sis	Yes	No	Yes	Yes	No	25-34 18-24 13-17
1002	Yusuf Araba - Hayata Yumruk At	No	Yes	No	Yes	No	25-34 18-24 35-44
1003	Zabit & Enes Oğuz - Egoist	Yes	No	Yes	Yes	No	Unspecified
1004	Zaian Gölge & Falcon ft. Gülabi Kubat - M. Taşıma	Yes	No	Yes	Yes	No	18-24 13-17 13-17
1005	Ze & Kode ft. Lazra - O, Kes ve Ben	No	Yes	No	No	No	18-24 13-17 25-34
1006	Zeki ft. Akey - Yanlış Algılandık	Yes	No	Yes	Yes	No	13-17 18-24 25-34
1007	Zensur & Mira Casion - Bilinen Artizzler Part 5	Yes	No	Yes	Yes	No	13-17 18-24 35-44
1008	Zet - Keşke Uçurtma Yapmayı Bilseydi	Yes	Yes	Yes	Yes	No	18-24 25-34 13-17
1009	Zeus Kabadayı - Begüm Huu!	Yes	No	Yes	Yes	No	13-17 18-24 25-34
1010	Zeus Kabadayı - Merhaba De Ona	Yes	No	Yes	Yes	No	13-17 18-24 13-17
1011	Zeus Kabadayı ft. Amon - Rüya İçinde Rüya	Yes	No	Yes	Yes	No	13-17 18-24 13-17
1012	Zeus Kabadayı - Yalan	Yes	Yes	Yes	Yes	No	Unspecified
1013	Zeus Kabadayı - Yalancı Aynalar	Yes	No	Yes	Yes	No	13-17 18-24 25-34
1014	Zulmet-i Beyza - Sokak Çocuğu	Yes	No	Yes	Yes	No	18-24 65- 25-34