



(LAS 7356)

TURKEY Traditional Songs and Music

Traditional Music of Turkey

Collected and edited by Wolf Dietrich

Original Ethnic Music of the Peoples of the World

This recording offers a survey of Turkish music as it is practiced today. Commencing with two examples of religious music, there follow examples of traditional art music or what is understood as such by the villagers. Tracks 7-14 consist of village music from all parts of Turkey, its typical styles and musical instruments. Among these pieces there are some relatively old forms but also some new, more urban forms. With one exception all these documents are on-the-field recordings made in the various villages during several trips to Turkey in 1968-1977. They illustrate main tendencies - those which are disappearing and others which are developing - in Turkish music of today.

INTRODUCTION

With the reforms of Mustafa Kemal Atatürk in the 1920's, Turkey underwent many radical changes. The separation of the young Turkish republic from the remains and traditions of the Ottoman Empire was as comprehensive and extensive as possible. Certain consequences of Atatürk's reforms have become a matter of course today, i.e., such as the use of the Roman alphabet, the Gregorian calendar, the metric system, etc., while other things, such as Turkish music, were hardly influenced by these changes. Only in the last thirty-five years has music undergone certain transformations due to the influence of Western light music and its dissemination by numerous radio stations.



THE MUSICAL SCENE TODAY

A-The Heritage of Ottoman Music

Turkish art music was bound to the Ottoman Empire and its Court. With the decline of this Empire music also diminished but never totally disappeared. It still lives with the younger practicing generation which was born after Atatürk's reforms: the music is still attractive so that enough good musicians of this art can still be found. The majority of these musicians are intellectuals, but there are also groups of craftsmen or officers in the towns who practice traditional art music in ensembles and on original instruments. Very often the old sources are now learned from music books and sometimes radical changes are made: in Bursa we heard an orchestra of local craftsman, teachers and clerks playing pieces of traditional music on original instruments such as the *tanbur*, *kanun* and *ud*, but they had added a Hohner accordion - with its built-in Western triads unable to produce the correct semi-tone intervals of Oriental scales - just "because of its spicy sound", as the performers claimed. This is an example of traditional art music today in the hands of laymen. Of course there are also professional experts, but these are quite rare and usually found only on the staff of radio stations or in the music academies of the larger towns.

B-Religious Music

The religion of Islam never had as close a relationship to music as that of the Christian churches, for instrumental music has never been used in the mosque. Only several dervish orders cultivated music, the best known among them being the order of the Mevlevi dervishes, founded by Mevlana Djelaladdin Rumi. The Mevlevi are also known as the "whirling dervishes". Despite Atatürk's ban against all regular dervish activities in Turkey, some of them survived clandestinely. Since 1953 an annual festival of the Mevlevi dervishes (which takes place in December in the town of Konya) has been revived, but under the pretence that it be the occasion for the celebration of Mevlana

Djelaladdin Rumi as one of Turkey's greatest poets (even though he wrote his poetry in Persian!). It is celebrated as a traditional spectacle, open to the general public.

C-Minstrel Singers

In earlier times there existed a strong tradition of epic singing as a branch of folk literature rather than of folk music. Today this epic tradition is gradually disappearing. Earlier numerous heroic themes from lengthy epic poems recounting the history of Central Asia have been replaced by today's minstrels who prefer shorter songs with a less heroic and a more romantic text. Only in the provinces bordering the Caucasus and Iran can one still find a living minstrel tradition, while in other parts of Turkey minstrels have become a more or less folkloristic or intellectual activity. The singers are called "asik", while their usual musical instrument for accompaniment is the long-necked lute, or "saz". During recent years a new type of asik-singer has become predominant, a singer presenting songs and ballads of social protest. No doubt minstrel singers in earlier times also in many cases propagated ideas of criticism and dissent, put into words by their heroes or warriors; but with modern singers, the narrative tradition and the long, improvised epic form has been lost in favour of direct agitation.

D-'Mahalle' or Extra-Urban Music

The migration of the rural population to urban centers is enormous in Anatolia. Having left their villages to become only semi-integrated within the world of plastic, corrugated iron and television, these people then begin to develop their own distinct taste in entertainment forms. This, however, does not imply a simple acceptance of Western pop and rock music, but a mixture of a small portion of Western "light" music with a larger portion of Oriental traditional music. Certain features are also borrowed from Oriental "belly dance" music, with a preference for a worked out and highly differentiated rhythm which is unknown in European music. Still other consequences resulting from contact with Western music are also discernable:

- the loss of oriental leisureliness and prolixity and the acceptance of Western-style accelerated pace of living as reflected predominance of unelaborated short pieces of music;
- the acceptance of music as a constant "background of sound" as available in music cassettes, which satisfies a type of listener who cares little for melodic refinement and ornamentation and simply prefers a harmonic "sound carpet". This, of course has audible consequences on the quality of performance;
- the wide acceptance of Western tonal systems makes it increasingly difficult for local musicians to preserve their traditional modal music with its various scales and intervals;
- the adaptation and use of Western musical instruments usually commences with the desire for great volume and concludes with the introduction of Western technical possibilities to traditional music.

E-Village Music

Village music has remained relatively unaltered - both the music of the shepherds and peasants and music for festivities as generally performed by gypsies. Even though the diffusion of many melodies can be observed everywhere throughout the entire country as a result of radio broadcasts of folk music, and even though many musicians learn new melodies directly from the radio, there is still a strong feeling towards what is considered typical local style ('bizim musiki' - 'music of our own'); and what is not. The use of traditional musical instruments is slowly diminishing to some degree, but this change is very slow.

ACKNOWLEDGEMENTS

All the documents included in this album (with two exceptions) are on-the-field recordings which were made in 1968, 1973, 1976 and 1977 in various villages of Anatolia. Track 6 was made with the kind permission of Messrs. Kemal Abidin and Mehterbasi Ahmet Sen. Track 5 was recorded in Germany during the soloist's stay there as a technical specialist in Wiesbaden. The author wishes to thank all the singers and instrumentalists who spent their evenings with him, singing, playing and explaining their music while he was their guest in the noblest form of hospitality.

ON PRONONCIATION OF TURKISH WORDS

The Turkish words are presented in their original orthography. As a result of Atatürk's reforms Turkish writing was changed from Arabic letters to a phonetic Roman alphabet. As a result, Turkish is written as it is spoken. The rules for pronunciation are as follows:

ş = 'sh' as in 'Turkish'
c = 'dch' as pronounced in 'jaw'
ç = 'tch' as pronounced in 'church'
ı = i without dot, an intermediate vowel, between 'u' and 'a', like the 'u' in 'cushion'
ğ = a soft frictative sound here negligible: 'düğün' ('wedding') can be pronounced as 'dü'ün'
â = means a long 'a' in words of Persian or Arab origin, it is pronounced as 'a' in 'blast'
ı̇ = as 'â'(*), pronounced as 'ee' in 'seed'
ö = as in German 'König' or the French 'deux'
ü = as in the French 'lune' or German 'Nürnberg'

The majority of simple Turkish words have an accent on the last syllable.

(*) In words of Persian or Arabic only.

SELECTED BIBLIOGRAPHY

Only books and articles about Turkish music which are written in languages other than Turkish are indicated here. The bibliography does not intend to be complete.

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Tracks and Timings:

Track Lengths:

1. The Muezzin's call to Prayer - 2:30
2. 'Air' of Lord Hadjibektash Veli - 5:55
3. Improvisation on the Ushak Scale (Taksim) - 3.01
4. Song of Zahida - 4.56
5. Kanun Improvisation and Prelude - 2.51
6. "Young Osman," Janissary March - 2.02
7. Koroglu Melody and Dance - 4.37
8. Rumeli Chiftetelli Dance - 3:01
9. Horon Dance from Artvin - 1:36
10. Melody "for the sheep" (Avshar nomads) - (2:33
11. Shepherd Tune for the Sheep going to Drink - :23

12. Song of Damascene “pistachio “ - 2:17
13. The Old Arab Zeybek Dance - 1:17
14. Dance from Harhavi - 3:51

ANNOTATED TRACKS:

1. EZAN

Müezzin's call for prayer
Mustafa Özdemir (20), voice
Recorded 23.IX. 1968 in Antalya

‘Ezan’ is the Turkish equivalent of the Arabic word ‘adhan’, and is the name for the müezzin’s call to prayer. It is performed five times each day: in the morning, at noon, in the afternoon, in the early evening and after sunset. The müezzin calls it from the circular balcony of the minaret. However, in modern Turkey all mosques except a few historical buildings are now equipped with loudspeakers in order to ease the müezzin’s efforts to be heard above the din of modern street traffic.

The melody is rhythmically very free but is richly ornamented, as shown in the relative transcription, and belongs to the widely-diffused type of ‘uzun hava’ or ‘long air’, a category of extensive, long-phrased melodies without a fixed or strict rhythmical form. (See Ex. 1A)

According to tradition, the call to prayer was introduced during the Prophet’s lifetime. The words of the ‘ezan’ are said to be the same as they were then, and are always in Arabic, never in a translated version. The text of the ‘ezan’ has seven parts, and all but the last part are repeated two or four times:

- *Allah-u ekber*
Eshed-u en la ilahe ill’Allah
Eshed-u enne Muhammeden resul’Ullah
Hay ala’l falah
Allah-u ekber
La ilahe ill’Allah!

- Allah is most great
I testify there is no God but Allah
I testify that Muhammad is Allah’s Prophet
Let us go to prayer
Let us go to salvation
Allah is most great
There is no God but Allah!

While the melody differs to some degree from region to region in Turkey, the words remain the same. The variant presented here is sung by a student of Islamic theology from Antalya, in Southern Turkey.

2. HÜNKAR HACİBEKTAS VELİ'NİN NEFESİ

'Air' of Lord Hadjibektash Veli
Ali Sözen (47), baglama
Recorded 17.V.1977 in Incirlioğlu/Aydın

During the Ottoman period several dervish orders enjoyed great influence, and among them the Mevlevi or the 'whirling dervishes' are perhaps the best known of the dervish brotherhoods. The Mevlevi were a mystic order with high, elite qualities. On the other hand, the Bektashi order of dervishes tended towards exerting a direct and practical influence on the daily lives of the majority of people in order to be popular. While other dervishes studied mystic literature written in Persian or Arabic, the Tektashis consistently held on to the Turkish language. The founder of this order was Haji Bektas Veli, who lived during the 13th century, and it is to him, as a 'Lord' (Hünkar) that this piece of music is dedicated. It is called a 'nefes', which literally means 'breath' and in the usage of Bektashi musicians it is a hymn which 'breathes' the atmosphere of Bektashi religious practices and exercises. These hymns are so worded as to be incomprehensible by the uninitiated, so it is often presented without words when performed for the uninitiated.

With Law n.677 of December 13, 1925, Atatürk closed all dervish lodges but did not abolish dervish music as pure melodies; since this music was and still remains very beloved, it still lives and is still performed, even if rarely publicly performed today.

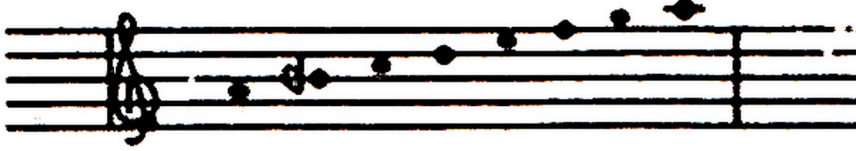
3. USSAK MAKAMINDA BİR TAKSİM

Taksim in the Makam Ushak (scale)
Salih Baysal (49), kaman (violin)
Recorded 11.V.1977 in Bodrum/Muğla

Every performance of traditional music in Turkey commences with a 'taksim', a word of Arabic origin signifying a free improvisation which usually introduces a program of both vocal and instrumental traditional music. The 'taksim' is always purely instrumental, played by a solo instrument, and is without a rhythmic structure. It serves to introduce and sensitize for the particular scale in which the presentation which follows is to be offered. These scales are called makam', but it must be noted that Oriental musicians consider the 'makam' more than a 'scala' or 'Tonleiter' as we understand it. For them a 'makam' is an improvisation and a 'moving through' a certain scale with the intention of arousing certain moods in the listener.

Even though the performance of a particular 'makam' is not regulated by fixed rules (as in the sonata or fugue), this improvisation to arouse a music-prone mood and a state of preparedness also serves to measure the worth of the musician according to his degree of achievement as well as the worth and estimation of the 'taksim' itself.

The tonal repertoire of this ‘makam’ is called ‘ussak’, where \flat indicates an interval between \flat and \flat .



In the musicians’ practice we find numerous deviations from this scale, a fact common to many things as well in Oriental traditions.

4. ‘ZAHIDEM’ TÜRKÜSÜ

The song of ‘My Zahide’

Halil Ekiz (12), voice

Recorded 17.V.1973 in Candir/Ankara

The singer of this semi-classical song is a young boy, just 12 years of age. From his school teacher who discovered his fine talent for music he learned this and other songs. The text contains archaic words as usually used in minstrel songs but also such modern references as the allusion to a Masey-Ferguson tractor:

- *Zahidem kurbanım ay sallama besik*
Beni genc yasinda sen ettin asik

Kadir Meviam senden oy bir yar isterim
Ak bugday benizli zülfü dolasik.

Basiniza corap attim bilekten,
Tabancami (Mavzeri) aldim orta direkten.
Bir selamin gelsin oy cani yüreten!
Derdin beni eyledi Zahidem.

Zahide kurbanım darginim damdan
Zahidem eleder igedli bagdan.
Cekine sürmüs o güzel yagdan.
Derdin beni deli eyledi Zahidem.

Ezeli de deli gönül ezeli.
Cicek dagda döktü ola gazeli
Zahidem has bahcenin güzeli.

Derdin beni deli eyledi Zahidem.

*Otur sevdiğim yerinde otur
Kapimiza geldi Ferguson motör
Dünür saldim düzü baban vermedi
Gelen dünürleri kefini yetir.*

*Erzurum dagında esirim esir
Kadir Mavlam seni bana verirse
Nemize yetmiyor el kadar hasir?
Derdin beni deli eyledi Zahidem.*

My Zahide, my love, don't rock the cradle
In your youth you made me fall in love with you
Oh God, I want a comrade (child) from you
With a fine, white complexion and curly head.

Offhand I threw loam to your head
My pistol (Mauser gun) I took from the middle stake
ah, would you only send a greeting from your heart!
My thoughts about you make me crazy, my Zahide.

Zahide, my love, you're bad, since only from the flat roof of your house
My Zahide, which is amidst of olive-trees, you beckoned to me.
With a fine oil you have made up your eyelids,
My thoughts about you make me crazy, my Zahide.

Say 'forever', crazy soul, say 'forever'!
The flowers on the mountain have lost their petals,
My Zahide, you are the most beautiful in the entire garden,
My thoughts about you make me crazy, my Zahide.

Sit down, my love, sit down wherever you are,
To your door a Ferguson-tractor did come
I sent the match-maker but your beastly father did not give you to me
The match-makers coming to me in the future should bring your shroud.

On the mountain of Erzurum I am sitting
Oh my God, when he gives you to me
Will a bast-mat as small as a hand not be sufficient for us?
My thoughts about you make me crazy, my Zahide.

In Turkish literature the form of this song is called 'kosma'. Together with the 'mani' the kosma is one of the most frequent and most popular forms in Turkish folk poetry.

Theory says that a kosma must consist of multiple 4 lines with eleven syllables each, whereof the first three should rhyme. This example shows some deviation from the rule but this is to be regarded as a normal phenomenon in popular poetry forms.

5. HICAZ TAKSIMI VE SUZINAK PESREVI

Taksim and Peshrev on the Kanun

Özkan Gencay (45), kanun, from Bergama

Recorded 6.IV.1973 in Wiesbaden/F.R. of Germany

One of the musical instruments which are not used in Turkish village music, but only in traditional art music, is the 'kanun'. It is zither-like, played with the fingers or with plectra (called 'mizrab') while the instrument rests on the knees. Every string exists three-fold, the range usually being of three octaves. Every set of three strings can be changed in pitch during performance with little mechanical bridges (called 'mandal') which can be moved up and down with a switch. This device allows changing the makam used without stopping.

The kanun player here, not a villager but an educated manan engineer from the town of Bergama in Western Turkey begins with a 'taksim' in the 'makam' of *hicaz* and continues with a *pesrev* in the 'makam' of *suzinak*. 'Pesrev' is an instrumental prelude which is often a rondo-like elaborated form, but here it is relatively short and can be regarded as an expose of a pesrev.



6. 'GENC OSMAN'

'Young Osman', Janissary march

Mehter band of the Asker Müze, Istanbul

Recorded 18.VI.1976 in Istanbul

During the Ottoman Empire, within the elite Janissary army corps there always existed large military bands. Until the 18th century their usual instruments were large oboes of the zurna-type and drums of the davul - and nakkare-type (the first being a two-headed cylindrical drum, while the nakkare is a double kettle-drum). Their music consisted of classical forms, such as the pesrev or semai.

Under Sultan Selim III (d. 1807) a first wave of modernization reached Turkey. While in Europe one could find Turkish music bands in the Royal courts - Mozart wrote his piano

sonata in A Major with a “Turkish March” - at the Ottoman court European things were in fashion. Musically this phenomenon reached its peak in 1797, when the first Italian opera house was inaugurated in Istanbul. Giuseppe Donizetti, a brother of the famous Italian composer Gaetano Donizetti, was then made manager, teacher and conductor there.

During these years Janissary music was also strictly reformed, new instruments such as the trumpet were introduced, and new, composed marches replaced the older repertoire. In 1826 the corrupt Janissary corps were abolished and resolved, and with them disappeared Janissary music. Revived in the 20th century, more for patriotic than for musical or historical reasons, this music in its reformed manner can be heard today in Bursa or in Istanbul as a historical show. In this recording the orchestra consists of three large oboes of the zurna-type, two trumpets, three kettle-drums, three drums of the davul-type, a set of cymbals and five singers.

*-Genc Osman dedigin bir küçük usak
Beline baglamis ibrisim kusak
Aman askerin icinde birince usak
Allah deyip gecer genc Osman.*

*Gen Osamn dedigin bir Küçük aslan
Bagdat' in icine girlimez yastan
Her ana dogurmaz böyle bir aslan
Allah deyip gecer genc Osman.*

-He whom they call young Osman is a small fellow
He wears around his loins a silken scarf
Among the soldiers he is the first dare-devil
He shouts the name of Allah and attacks, that young Osman.

He whom they call young Osman is a small lion
You cannot go to Bagdad because of mourning
Every mother does not bear such a lion
He shouts the name of Allah and attacks, that young Osman.

(See Ex. 6A)

Young Osman is a popular, legendary hero. Legend has it that he was only fourteen years old when he claimed to be a soldier and wanted to join the campaign against the Arabs. He was laughed at to his face because he was still a boy without even a hint of a moustache. In order to prove himself and his maturity, he took an iron comb and put it on his upper-lip, and was then accepted a soldier. During the battle of Bagdad he was beheaded. Legend has him bending down from his horse's back, picking up his head and taking the city of Bagdad by storm - while holding his head under his arm.

7. KÖROGLU, OYUN HAVASI

‘Köroglu’, dance tuna

Hüseyin Dogan sen. (50), 1.zurna, Sabahattin Diner (40), 2.zurna, and Hüseyin Dogan jun. (19), davul

Recorded 16.V.1977 in Incirlioiva/Aydin

While the earlier tracks on the album illustrated religious and traditional art music and popular forms derived from these, the later tracks offer village folk music.

Perhaps the most important form of village music is that with oboes and drum. This kind of music is found from Southeastern Europe to Southeastern Asia, in Albania as well as in Taiwan in Turkey as well as in India.

The origin of this music lies in darkness but it has been supposed that it was introduced by the gypsies when they came from India. Another idea - still a hypothesis - is that the large drum used with this music could have some connection with the drumming practices of Central Asian Turkic shamanism.

The instruments are:

-the ‘zurna’, a keyless shawm with a double reed. Its length differs within Anatolia. The smallest zurna is found in the Black Sea area between Samsun and Trabzon, and is about 30 cm long. In Central and Southern Anatolia the zurna is usually about 40 cm long, and in most cases one zurna and one drum play together. Several zurna-oboes are found in Trakya and in Southwestern Anatolia, near the musical centres of Selimiye, Aydin and Mugla where due to a considerable percentage of gypsy population a strong tradition of oboe and drum ensembles exists. Here the zurna is between 55 and 60 cm long.

The etymology of the word ‘zurna’ is not certain but highly probable. Sor-nay means wedding-wind-instrument. Since zurna music is obligatory as an accompaniment to all festivities such as weddings or circumcisions it might well be that ‘zurna’ was derived from ‘sor-nay’.

-the ‘davul’ is a frame drum with two skins. The drummer carries it with a strap from his left shoulder and beats it with two different beaters, a thick stick in the right hand and a thin verge in the left hand. The usual size of a davul is about 50 cm in diameter and 20-30 cm height.

Davul and zurna are always played together, the zurna never being played as a solo instrument.

The title of this piece of music, ‘Köroglu’, alludes to one of the best-known Turkish minstrel tales which is known everywhere throughout Anatolia, even in the Caucasus, in Iran, in the Kurdish districts and to some degree in Central Asia. Köroglu was, according to the popular legend, a bandit, a hero who fought everywhere in the Near Eastern countries and in the Caucasus against despotism and luxury. On the other hand he always

helped the poor people. Köroğlu (which literally means ‘son of the blind one’) has been compared with Robin Hood as a rebel with social intentions. However, not in agreement with the general popular opinion, the hero Köroğlu cannot be identified as a historical figure.

8. RUMELI CİFTETELLİSİ

“Greek’ tshifstelli dance

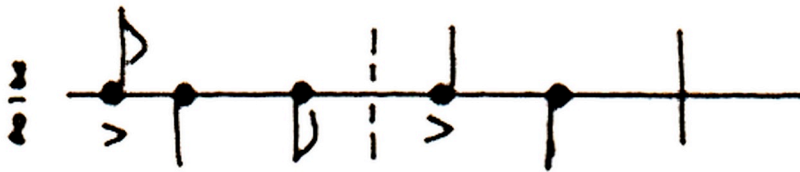
Hydar Cevik (36), clarinet, and his brother Mustafa (30), devul

Recorded 30.V.1976 in Orgüp/Nevshir

In several regions of greater wealth than average Anatolia, the zurna has been partly replaced by the clarinet. However, the typical clarinet here is not made from ebony as our European instruments but from sheet-brass. According to the musicians this has two advantages: first- the clarinet is cheaper but more resistant and robust, second- it sound somewhat sharper and more aggressive, thus more similar to the zurna. As in the davul-zurna ensembles most clarinet players are always gypsies.

The dance ciftetelli (literally meaning ‘double string’) is wide-spread, it is found in Greece as well as in Turkey in popular entertainment and dance music. When gypsy musicians are asked what kind of dance they would play at their own, internal festivities they usually present a ciftetelli.

This special tune is called a ‘Greek’ ciftetelli: the small town of Ürgüp lies in Cappadocia, an area where many Greeks lived until the war of 1922/23. So it may well be that this ‘Rumeli ciftetellisi’ is based on a melody which was earlier played in the Greek villages of Cappadocia. The basic rhythm of the ciftetelli is 8/8 but with two unequal groups:



9. ARTVIN HORONU

Horon dance from Artvin

Sadi Ternez (38), may, and Yasar Aktspe (28), devul

Recorded 7.VI.1976 in Kars

In Turkey another shawm also appears with the davul drum. Not only in Armenia and Daghestan but also in the provinces of Erzurum, Dars and Artvin near the Caucasus the ‘mey’ is found, a cylindrical small pipe with a double reed of quite unusual size. The

enormous size (diameter more than 1 cm, edge length about 2,5 cm!) produces the extremely soft sound of the mey.

This example shows a horon dance from Arvin. The horon dance is danced in Northern Anatolia along the Black Sea coast. Its rhythm is mainly 7/8. It is danced as a chain dance. Since the musical tempo is in most cases very fast the dance steps in extreme cases are reduced to a shaking or shivering.

10. KARAKOYUN ICIN AVSAR HAVASI

Melody 'for the sheep' as usually played by the Avehec nomads
Recst Uysal (28), kaval
Recorded 18.V.1977 in Kirazli Köyü/Aydin

In almost every village of Anatolia the long flute is played. The most popular form (as shown in Track 11) is the long 'kaval' which is between 60 and 80 cm in length and has a 1,5 cm diameter bore. The kaval in earlier times was always made of wood. The wood types most preferred were 'ihlamur' (lime) or 'arduc' (juniper). Today many kaval flutes made from brass tubes are found in the villages. The kaval has no recorder-type mouthpiece. The musician's breath is blown directly to the opposite edge of the upper open end of his flute.

The melody of this tune is said to be typical of the shepherds of the Avsar nomad tribe which is found mainly in Southern Turkey.

11. KARAKOYUN SUYU ICERMAGE ICIN

Shepherd tune for the sheep going to drink
Süleyman Özdemir (47) kaval
Recorded 5.V.1977 in Bakirköy/Bursa

This music is especially played when the shepherd wants to go to the watering place with his flock.

Among the musical pieces played by shepherds there are not only tunes for dances of folk song melodies but also several pieces of functional music. Our shepherd clearly stated that he plays this piece 'for the sheep going to the water'. There are other tunes 'at noon in the shadow', 'when going home' or 'at midnight in the pasture'. The shepherd agreed that all these tunes have a certain function for the animals, either giving a signal for collecting them and going somewhere or indicating a certain function for the animals, either giving a signal for collecting them and going somewhere or indicating a safe situation. The shepherd goes so far as to say that the sheep will grow better with such music since "they eat better and digest better when their shepherd's music shows them that there is no danger, no stress."

In earlier times this knowledge was familiar also in our Western civilization as shown by an example from a German bailiff's speech in 1723: "The shepherds should have their own music... since the sheep to which their shepherds play often with shawm or pipes will be much fatter and well built than those which do not have such skilled shepherds."

12. 'SAMFISTIK' TÜRKÜSÜ

The song of the 'Damascene pistachio'
İbrahim Kepetcioglu (49) voice and baglama
Recorded 17.V.1973 in Besdegirmenler/Kastamonu

*-Ben bu elde haneyuim, ama
Yel vurur pervaneyim
Vann sorun o yare
Askından pervaneyi.*

*Halkali seker samfistik, aman
Arpalar kara kilcik
Eger beni seversen
Al donunu yola cik!*

*Halkali seker
Hasiretlik ceker
Cok salimna sevgilim
Cahilim aklım gider.*

I am signifying somewhat here
Wind is weeping, I am a whirlwind
Just put a question why, my dear,
From your love I am whirlwind,

Sweet pistachio roundabout
Barley, black bristles
If you do love me
Take your clothes come along!

Sweet things roundabout
Bring about heartburning
Of much swinging walk, my dear
my silly, I do remember.

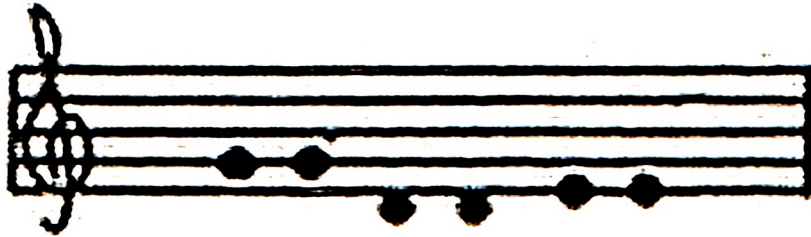
The long-necked and fretted lute 'saz' is one of the most popular musical instruments of Turkey today. It is built in three size categories:

cura sazi	-corresponding to alto voices
baglama	-corresponding to tenor or baritone voices

divan or meydan sazi -corresponding to bass voices

All categories of this saz have three strings which are two-, three- or even fourfold with the larger types. Like the guitar the strings are plucked with a plectrum which is called 'tezene'.

The tuning differs locally; here it is:



13. KOCAARAP ZEYBEGI

'The old Arab Zeybek' dance

Idriz Keskin (69), kabak kemani, and his brother Kamil Keskin

(80), cura sazi

Recorded, 17.V.1977 in Karagözler köyü/Aydin

The combination of these two musical instruments is today a rarity in Anatolia. The gourd fiddle 'kabak kemani' is offered in numerous tourist shops in Western Turkey but most of these instruments are considered souvenirs and do not play well. A working gourd fiddle in a village is an exception and is presently dying out.

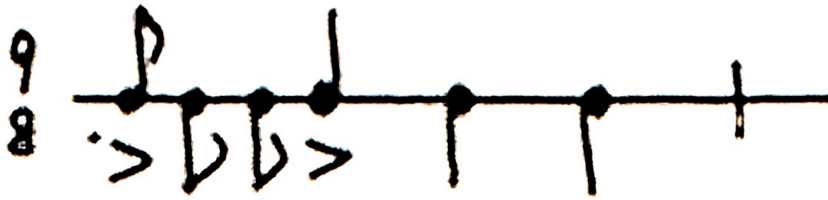
We paid a visit to the saz-maker Osman Keskin's shop in Incirlioiva, had discussed this and that with him, when finally he offered to take us to visit his father and uncle high up in the mountains, at the foot of the Yörük nomads' pastures.

The Keskin brothers play a small saz ('cura sazi') and a hand-made gourd fiddle. Both instruments are three-stringed. Here the saz and the fiddle are tuned equally.

There are several indications that the stringed fiddles could be an invention from Central Asia which were brought by the Turks to Byzantium when these fiddles were used for the first time in Europe.

The 'zeybek' dance is found mainly in Western Anatolia. It is a solo dance: every 'zeybek' is introduced with very slow movements. Here the dancer moves with leisurely walking steps. It looks as if the dance were carefully testing the ground. Later the dance shows a heroic, solemn and grave style. The dancer holds his arms outstretched with the elbows as high as his shoulders which looks like a bird setting down. The dancer snaps his fingers, and moves slowly with solemn gestures, one leg in a half-bent position.

The rhythm of the zeybek is:



14. ARHAVI OYUN HAVASI

Dance from Arhavi

Hasan Turna (40), kemence

Recorded 9.VI 1976 in Arhavi/Artvin

Only in a small geographical zone on the Eastern Black Sea coast is the three-stringed small fiddle 'kemence' found. Its presence begins about 100 km east of Samsun and ends beyond the Russian border in Georgia. The use of the kemence is very often connected with the Laz people, an ethnic minority living in this corner of Anatolia.

The music of the kemence is always solistic, it is never accompanied with a drum, a lute or any other musical instrument. In general the music is very quickly-played dance music; the typical dances are the 'horon', the karsilama' and the 'sallama'. The example here illustrates a tune somewhat slower than average but with dance calls shouted by the kemence-player.

Track Lengths:

15. 2:30

16. 5:55

17. 3:01

18. 4:56

19. 2:51

20. 2:02

21. 4:37

22. 3:01

23. 1:36

24. 2:33

25. 1:23

26. 2:17

27. 1:17

28. 3:51



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