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THE ISSUES OF PERFORMANCE FOLK AND CHURCH MUSIC

I

ხელოვნების უნივერსიტეტის გამომცემლობა
ბათუმი 2015

რედაქტორი-ხათუნა მანაგაძე

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ლოლიტა სურმანიძე

თამარ ძველაია

გვანცა ციცაგი

სოფიო გოთუა

მხატვარი-ქეთევან გოგოლაძე

საქართველო ბათუმი, ლ. ასათიანის ქ.47

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Abdullah Akat (Turkey)

AN OVERVIEW OF THE EASTERN BLACK SEA REGION LOCAL CULTURE PRODUCTS IN BERLIN PHONOGRAMM-ARCHIV[1]

Introduction

The first studies which have been written about the cultural elements of the Eastern Black Sea Region as the subject matter of our study in Turkey began just before proclamation of the republic.The study paper with the date May, 1921 by an anonymous author entitled "Dances of Trabzon" has entered the Catalogue of Folk Dances of Turkey compiled and written by Mahmut Ragip Gazimihal (1900-1961).This paper is in HAGEM Archives and it was sent to the fieldwork performed by Daru'l-Elhan (Istanbul Conservatory) from Trabzon around 1922-1925. This compilation gives information about the pre-republican era.In addition to this, another compilation which has also been sent to Daru'l-Elhan from Trabzon and included by Gazimihal into the Catalogue of Folk Dances of Turkey is titled "Dances and Traditions of Trabzon".It is seen that

[1]This paper is a part of the research supported by TUBITAK in the frames of International Post Doctoral Research Fellowship Program.

this study was prepared by Murat Tekin in July, 1922. This study tells us about the horons, the ballads sung in these horons and the developments experienced in that era.

After the proclamation of the republic, folkloric movement is generally observed in Turkey.The field researches and compilation studies initiated throughout the country were supported by governmental agencies and institutions.Even foreign musicologists such as Bela Bartok were invited to Turkey, and cooperate activities and studies were carried out.Although the compilation studies which were at an important level in Europe in that era began very late in Turkey, it was possible to make great progress in a very short period of time.By this way, the researchers could compilation studies in the Eastern Black Sea Region.However, the splits experienced after 1950s in such a country which was late for performing these studies prevented these aforementioned studies from surviving until today and resulted as an uncompleted study despite all its progress in the beginning.The researches performed by personal efforts and the findings and products presented and produced by contributions of volunteers were not sufficient.

The institutions and important researchers who did fieldwork in the Eastern Black Sea Region are as follows:

Finnish researcher Martti Rasanen, 1925; Istanbul Conservatory, 1929; Hamamizade Ismail Bey (1885-1948), 1931; Ankara State Conservatory, 1937 and 1943; Adnan Saygun (1907-1991), 1937; Bilal Aziz Yanikoglu, 1943; Laurence Picken (1909-2007), 195? – 1975; Berlin Phonogramm-Archive: Kurt Reinhard (1914-1979), 1963 and 1968; TRT, 1967; Ismet Zeki Eyuboglu (1925-2003), 1976; Martin Stokes, 1986 – 1988; HAGEM, 1991; Suleyman Senel, 1994; Mustafa Duman, 2004; Abdullah Akat, 2002 – ...

When the foreign research specialists from other countries are taken into consideration, it is observed that the first study performed by an institutional support was performed by Kurt Reinhard in 1963 in the name of and for the Berlin Phonogramm-Archive and continued in 1968. Consequently, it was extremely important to establish a database and present the service of researchers by analyzing them.

Firstly, the general information about these collections, the content information and our findings related with the sound records and the emerging results will be shared here. There are common results which can be derived from the entire collections as well as special results specific to each one. Therefore, firstly the collections are taken into consideration one by one and

result assessment will be performed through each collection and the common results will be considered in the next phase.

An Overview

Although 63 collections of the related geographical area and its vicinity have been determined and analyzed throughout the period of time of the study from 1902 to current time in Berlin Phonogramm-Archiv, I will discuss some collections which are directly related with my research subject. These collections are as follows:

Adolf Dirr 1909-1914
Prussian Phonographic Commission 1915-1918
Kurt Reinhard 1963, 1968 and 1972
Felix Hoerburger 1965, 1970 and 1972
Christian Ahrens 1972
Ursula Reinhard 1983
Susanne Ziegler 1991.

Adolf Dirr (1867-1930) recorded 38 cylinders with a phonograph during his research activities when he stayed in the Caucasus between 1909-1914. Dirr, who was working in the Munich Museum of Ethnology during that period, sent 31 of these cylinders to Berlin in 1914. The records have been obtained from the Abkhas, Laz, Mingrel, Ossetian, Svan, Tatar, Azeri and Turkish

communities since 1909. There are totally 37 pieces in these 31 cylinders and 15 of these pieces were compiled from the Tatars, 9 of them from the Abkhas, 5 of them from the Ossetians, 2 of them from the Svans, 1 from the Turkish people, 1 from the Mingrels and 1 from Laz people.

The importance of this collection of Dirr for my study is that the second largest settlements of these communities after Caucasus is Anatolia and most of them have continuing relations with the Eastern Black Sea Region. The musical culture of these communities who still live in the Caucasus and have important interactions with the Eastern Black Sea Region, in respect of their dispersion and immigration areas, is still living or its traces can still be seen.

When the cylinder records were analyzed, it has been determined that some of these ballads and songs are still sung in the Eastern Black Sea Region. Several Turkish words which are observed in the ballads and songs of Laz people and other communities are extremely interesting. On the other hand, the polyphony of the records obtained from the Abkhas people shows significant differences compared to the polyphony of the Abkhas people who live in Anatolia. This case should be analyzed by new field work and case studies and should be

proven. Another issue which is worth analyzing is the fact that the instrument known as Garmon or Harmonica which is considered to be brought to Anatolia after these communities were forced by Russians to immigrate to Anatolia is still being played around Rize, in the villages around Gundogdu-Cayeli-Limankoy. The reason is that the polyphonic structures of these villages or other regions where Caucasians live have changed in time.

According to Turkish sources, the records obtained from Karacay and Malkar Turks who are known as Caucasian Tatars and Circassians are important for showing that there was not any polyphony in these communities during that period. It is considered that the aspect which determines the polyphony factor of these communities living very close to each other is religion. The structure of the Christian society, which has obtained polyphonic traditions with the influence of the church, and the monophonic and traditional structure of Islamic Religion are clearly separated in accordance with the beliefs of these communities. This case is possibly the basic aspect which can explain the substantial change in polyphonic music traditions of the ones who immigrated to Anatolia.

The maqams performed in the Tar records obtained from the Azeri people are maqams which are still used extensively in Azerbaijan and Anatolia.

Other phonograph records have been recorded by the Prussian Phonographic Commission at the helm of Prof. Carl Stumpf (1848-1936) between 1915-1918. The musicologist Georg Schünemann (1884-1945) who was sent by Mr. Stumpf to the prison camps, visited almost 24 camps during these dates. The records taken with a phonograph consist of 951 cylinders in total and a significant part of these records has been obtained from the captives of communities from Caucasus, the Northern Black Sea Region and the Balkans. Currently, the studies on these records are continued within the scope of the "Valorization and digitization of the recordings of the Prussian Phonographic Commission 1915 - 1918" project in the Berlin Phonogramm-Archive by the team at the helm of Dr. Susanne Ziegler. Therefore, it has not been possible for us to analyze all the records related with the communities in our study. However, the parts I have worked on related with the Crimean Tatars and Turks result in quite important findings.

The records related with the Crimean Tatars were obtained between 1916-1918 in the following German prison camps: Lamsdorf (1 record), Parchim (6 records),

Merseburg (13 records) and Ohrdruf (1 record) and consist of 21 cylinders. The record taken in Ohrdruf was recorded by Heinrich von Eggeling who was the chief medical officer of the military hospital. In these records, there are songs about love, history, heroism, military, wars and raids and raiders, marches, çıns, kaytarma melodies and verses from Quran. One of these records does not contain any title information, while 1 of them was taken from a prisoner named Emin Muradasul, 1 from Salih Ganiev, 13 from Seyid Halil Ahmed and 5 from Murad. While the expressions of the Russian region and Crimean Tatars are used in 20 of these records, the expressions of Romanian region, Dobruja Turk and Tatar language are used in the record obtained from Emin Muradasul in Lamsdorf. This record has been analyzed by me and it is noted as the record that belongs to Crimean Tatars because the language and dialectic characteristics of the melody, the similarity of the melody with a melody obtained from Seyid Halil Ahmed in Merseburg camp and also the existence of the Crimean Tatar population in Dobruja.

The relations between the Crimean geography and the Eastern Black Sea Region which have been increasingly developing since the 18th century and immigration of several Crimean to the region, mainly to Trabzon through the sea and Caucasus have caused the

development of cultural exchange. It is obviously the result of a more rooted experience that the Crimean Tatar music creates forms similar to the region in respect of type, melody and rhythm. It is possible to see the samples of that rooted experience from these records.

Furthermore, there are 10 cylinder records which have been obtained from the Turks of Caucasus, Anatolia and the Balkans. The forms which connect the Crimean geography, the Caucasus and the Black Sea can be seen more obviously through these records. Black Sea as the common denominator of several ballads and songs form the musical language of these communities like it activates all dynamics around it. It is certainly necessary to draw attention to the point that one of the most important factors here are the Kuman-Kypchak Turks. The reason is that most of the communities of the Balkan Turks and the indicated geography consist of Kypchaks.

Some of the Kypchaks who used to be Christian Turks turned to Islam while some parts have continued to live as Christians. They have blended in other Christian communities in the stage of history when the factor of religion was extremely important. The existence of Kypchaks who became Bulgarians, Romanians, Russians, Georgians, Armenians and Greeks is considered as the common voice of that entire territory. While this

community which is also known to have an important place in forming these structures surrounding it, has been blending into several communities in the stage of history and had various identities, it has continued living its music culture in these communities with different identities and variations. This community, beside Georgians, Armenians, Greeks and some others, is one of the main reasons that several Christian-Orthodox traditions currently exist in the Eastern Black Sea Region of Turkey.

Kurt Reinhard (1914-1979) who came to the region in 1963 for the first time, began his studies in Rize region. He has been working in Ortapazar, Pehlivantasi, Pazar, Cayeli, Derepazari, Ardesen, Rize-Merkez and Findikli areas. As well as the records of oral tradition, Reinhard has obtained the instrumental records or records of playing and singing style. The instruments of tulum, kemenche, harmonica and baglama are observed in the records obtained from that region. It is an extremely important detail for the researchers of our time that the harmonica was called "santur" in his compilation note. The reason is that santur is a very old name used for that instrument in former times and it is forgotten in the present day. We have determined that this instrument used to be called santur in historical sources, however this information

provides an important clue for understanding how long that instrument was called with that name.

It is understood that Reinhard planned that study in the East-West axis because the regions of his study continued on that axis when he had visited Trabzon after Rize. Although he sometimes expanded his area of study into the valleys, he usually stayed on the coastline. This is a very problematic practice for a field study in respect of the Eastern Black Sea Region since almost every part of the region has different cultural textures and it is not possible to comprehend all of these without going up from the inner parts of the valleys towards the higher villages or plateaus.

Reinhard did research in the Trabzon Region, in the areas of Of, Arakli, Macka, Esiroglu, Mataraci, Surmene, Trabzon Merkez, Akcaabat, Salacik, Vakfikebir and Besikduzu and he obtained several records in various kinds from horon songs to epics, Quran and ezan modes to elegies. It can be observed that mainly kemenche comes to the forefront as the main instrument of the region. It is understood that these studies continued for almost 15 days.

Reinhard has also been working in the areas of Kesap, Yolici, Karadere, Konacik, Yagmurca, Giresun-Merkez, Mesudiye and Ulper of Giresun region. No

research activities were observed in the important centers of the local culture during his studies which continued for 5 days. The most important deficiencies of this study are that he did not access the city centers which are extremely important for the culture of the region located on the coastline between Besikduzu and Kesap such as Eynesil, Gorele and Tirebolu and Harsit Valley and Canakci field and the areas of the plateaus which are most important for the music culture of the region. Consequently, if the inventory related with the obtained records is taken into consideration, it is observed that this part of that study is far away from reflecting the cultural texture of the region. It is observed that the records have been taken from instruments such as kemenche, ud, clarinet and especially baglama.

The studies of Ordu region started from the villages of Kokenli and Uzunisa and continued through Ulubey, Ordu Merkez, Persembe, Fatsa, Unye and Caybasi areas. It has been possible to analyze these records by listening to them because they are digitalized. The records of kemenche, düdük, davul-zurna, baglama and several kaval records were found. In Ordu region, there has been an intensive mix of different communities throughout the historical process. These records are considered to be extremely important because they are capable of

presenting such a mix. The music samples related with the obtained dances and also the instrumental and vocal music samples consisting of various kinds of music substantially present such a mix. The period of study in that region is 10 days.

Then, Reinhard continued towards the Central Black Sea Region and the field study which started from Bafra in the Samsun region was continued up to Engiz, Dikbiyik, Samsun Merkez, Carsamba and Kumkoy. The field study which continued for 5 days is opposite the east-west direction which had been continued from the beginning of the study. He came to Samsun Merkez from the westernmost point which is Bafra and then he came to Carsamba region. Samsun is better suited than the Eastern and Western Black Sea Regions in respect of socio-economical aspects because Samsun and the Central Black Sea Region are the industrial zones of the region due to the means of access with the inner parts of Anatolia. This situation has caused the city to let in immigrants from other cities and become the biggest city of the whole Black Sea Region in respect of its population. Consequently, the city life contains several cultural differences all together. Although the records obtained in that study are intended mostly for presenting the culture of

villages of Samsun, this collection can not be regarded as sufficient presenting all facettes of this area.

Reinhard published an article titled "Musik am Schwarzen Meer" for the first time related with these records in 1966 in Berlin in the journal "Jahrbuch für musikalische Volks-und Völkerkünd"e, Band 2. In this article, he has approached the issues such as music types and music characteristics of the region, the instruments of the region, the subjects of songs and ballads, the forms of poems, meter and measure and he has given place to samples of some texts and notes as well as photographs and maps. In addition to these, the record samples have been presented by an extended-play. Then, he published the texts related with almost all of the collected works in Berlin in 1968 in his book titled "Auf der Fiedel mein - Volkslieder von der osttürkischen Schwarzmeerküste". In this book, the ballads and songs have been grouped according to their subjects, brief information on the instruments of the region, the music types and music characteristics has been shared and sample music notes have been shown.

After Reinhard died, in 1979, his wife Ursula was alone responsible for the record and she created a selection of the record content. Thus, the record has been published in Berlin in 1985 under the editorship of Artur Simon

entitled "Musik aus der Türkei" with the liner notes written by Ursula Reinhard. There are 5 songs from the Eastern Black Sea Region published on a record "Side C - Musik der Schwarzmeerküste" as part of two records.

Prof. Kurt Reinhard who has been the director of the Berlin Phonograph Archive between 1952-1968, also gave lectures in the university. Under his tutorship one of his students, Christian Ahrens, who has gained experience in the Eastern Black Sea Region, Ahrens wrote a thesis on the region in 1965. I could not analyze that study because it is not available in the archive's library. However, the book written by Ahrens and published in Munich in 1970 titled "Instrumentale Musikstile an der Osttürkischen Schwarzmeerküste - Eine vergleichende Untersuchung der Spielpraxis von davul-zurna, kemençe und tulum" which is related with thesis has been analyzed. In this book, records of the aforementioned instruments have been taken into consideration in respect of the dance types, playing methods, ballad and song types, the rhythm structures and metronome characteristics and sociological and ethnic evaluations have been provided.

Those years constitute an extremely intensive and interesting term for fieldwork related with our subject. Likewise, Kurt Reinhard visited the region for the second time in 1968, Felix Hoerburger performed studies in

Greece covering the people of the Black Sea in 1965, 1970 and 1972. Christian Ahrens has directly studied the people of the Black Sea who immigrated to Greece after 1921 and during the forced exchange period and by this way, the materials acquired in that field has expanded and become diversified.

When Reinhard visited the region for the second time, he began his studies from Trabzon and continued on the route of Akcaabat, Surmene, Pazar, Murgul, Hopa, Kemalpasa, Arhavi and Rize. It is obvious that Reinhard who has been observed to go through the eastern parts of the region even up to the Georgian border has focused his concentration on the regions where Laz people intensively live. When, the records are analyzed, it is observed that they include several songs, ballads and epics in Laz language and dance types. There are also songs with lyrics as well as the instrumental songs played with tulum, kemenche, harmonica, kaval, zurna, mey and davul-zurna. The study continued for 15 days in total. The compilation notes where he has written his findings are extremely interesting. He has not made any publications based on that study. His wife Ursula has only 2 songs from this expedition published on the "Side C - Musik der Schwarzmeerküste" part of the records titled "Musik aus der Türkei" and released in 1985.



The collection of Christian Ahrens which he recorded in Greece in 1972 consists of 279 songs and it is an extremely comprehensive one. There are lots of repetitions, because most of the records consist of a similar type of work and this situation narrowed the repertory. There are many records of different instruments as well as the bagpipes and kemenche. It is obvious that most of the vocal and instrumental types are parallel to the Eastern Black Sea Region, even several melodies are still sung and played in the same form. It is also possible to hear the same songs in the records of Reinhard of that period and the records of Ahrens. Another interesting aspect of this study is that the type names and the names of several songs are in Turkish, some songs are played in Greek and Turkish at the same time and some are sung only in Turkish. This situation stems from the fact that the Christian-Turkish population was forced to emigrate to Greece under the Rum identity during the exchange period because they were non-Muslim. In addition to this, "Romeika" language, which was formed over time as a result of the interaction between cultures, plays an important role here. The Romeika which is used in the Eastern Black Sea Region currently, is a language which is created in by mixing local language with Roman language beginning from the Christianization of Romans in the

Eastern Black Sea Region and mixing that language with the languages used by Turks and Laz people. Although it is currently called as the Pontus Greek, it is a language which has been transformed in different eras. Furthermore, there are also Christian communities who do not know how to speak that language and speak Turkish only. This situation has caused the language used in songs and ballads to become diversified.

Yet there is another point to focus that most of the genre names are not only seen in the Eastern Black Sea Region. In all the areas around the Black Sea where Turkish population exists, the same genres are called by the same names. Consequently, this bond which has not been analyzed until today, should be followed by new studies. The studies of Ahrens were released under the editorship of Artur Simon in 1974 on a record with the title "Musik der Pontos-Griechen, NordGriechenland" and he has given place to 15 songs in that record. The historical background, social life, musical activities and instruments, the information about the songs on the record as well as maps, photographs and samples of musical notes are among the contents of that record. In addition, Ahrens has partially used the information of that study in a book titled "Aulos Touloum Fischietti, Antike Traditionen

in der Musik der Pontos-Griechen und der Graeko-Kalabrier" which was published in 1987.

In each of the field studies in Greece which were undertaken by Felix Hoerburger (1916-1997) in 1965, 1970 and 1972, there are several recordings of the Pontus Greeks. However, if all the records are taken into consideration, it is observed that the records are mainly from the northern and eastern parts of the center of Greece. Anyway, it is a natural circumstance that these areas are within the scope of all these studies, because these are the areas of Greece where Pontus Greeks settle most. In the studies of Hoerburger, records have also been obtained from Macedonia, communities living in Thrace and communities which settled in the western part of the center. There are also records from some Gypsy communities. Among them, the gypsies who speak Turkish are only a few. When these records are taken into consideration, the instruments such as davul-zurna, kemenche, pipiza, tulum, karamouza, aniakara and phlogera are mainly observed. Several horon melodies, ciftetelli and karsilama tunes have an important place among these records. The unquestionable impact of the Ottomans on the Balkans are clearly seen in these records. Several music and dance genres, names of songs, dances and instruments which are currently used in the villages of

Anatolia intensively, can be found in these collections, some even with their Turkish names. The records related with the Eastern Black Sea Region are similar to the records in the collections of Reinhard and Ahrens and they have the same characteristics.

Although the field study of Reinhard in 1972 was conducted in the Western Black Sea Region, there are some records previously obtained from the gypsies in Thrace. Consequently, it is understood that the studies undertaken in those years were executed in a particular coordination and one fieldwork was supplementing the other. The studies in the Western Black Sea Region were carried out in Eregli of Black Sea, Zonguldak, Duzce, Amasra, Alapli and the villages surrounding these regions. There are also vocal works as well as instrumental ones played with baglama, tambourine, metal mandolin, davul, davul-zurna, davul-clarinet, cifte, cifte-davul, kemane and spoon. The recordings which were made with girl groups are interesting and show similarities with the mass singing tradition of the villages close to the Georgian border of the Eastern Black Sea Region. The study contains records such as wedding and entertainment songs, several songs of the ciftetelli genre, children songs, school songs and etc. This is a very important collection in respect of seeing and understanding the characteristics of music from the eastern

part to western part of the region. Reinhard did not publish anything related with that study. His wife Ursula has published 5 songs on the "Side C - Musik der Schwarzmeerküste" part of the records titled "Musik aus der Turkei" and released in 1985.

Within the scope of Turkish studies of Reinhard, the study he made in the Western Black Sea Region in 1972 and the study in the areas right behind the mountain chain of the Eastern Black Sea Region in 1983 have become a very important treasure for us for considering the music culture of the region with neighboring connections. Yet, the coastline of the Eastern Black Sea Region, especially Trabzon has let in immigrants throughout the history and examples of typical folk music songs from surrounding vicinities are observed in the city centers. In fact, the tradition of poem-singing had continued in Trabzon until the middle of the 20th century and several performances were staged by participation of lots of poets in poet-singing overtures organized in cafés. In this respect, Trabzon has become one of the most important stops of Eastern Anatolia Asik-Singing tradition. Therefore, the collection of Ursula Reinhard consisting of the records of Asiks based on recordings from these regions in 1983 and performances of instruments such as tulum which are observed in the Eastern Black Sea Region provide us a

possibility for making a comparison and facilitates understanding these relations.

The recordings of Dr. Susanne Ziegler which were made in Georgia in 1991 also contain another very important field for the Eastern Black Sea Region and these studies are very interesting because they show the polyphonic characteristics of Guria region of Georgian music. These records were made in Tschochatauri and its vicinity through a study of 10 days with the participation of Georgian researchers. The "tschonguri" instrument has been used in 3 of the songs only sung by women in the records obtained from men and women groups. The vocal polyphony of Georgian music continues among Georgians who live in the Eastern Black Sea Region and the Marmara Region in very different ways. Especially, this tradition of men and women band formations is quite popular among the Georgian population living in Artvin region. Although the polyphonic performances of men bands in Macahel region are still continuing, their close relations and connections with the Acara region of Georgia are continuing, too. Moreover, such singing traditions are still alive among Laz people and people from Hemsin. The activities of Georgian musicians in Turkey have gradually increased especially in recent years and their target audience has enlarged. There are records

related with Georgian communities and Georgian song texts in the studies of Reinhard made in 1963 and 1968. Furthermore, in the record of Peter Gold published in 1972 and entitled "Georgian Folk Music from Turkey", there are information and sound recording samples about the music culture of the Laz people and Georgians living in Turkey, their settlement areas and social lives. The polyphonic characteristics of these people who are closely related with historical processes have not been analyzed and compared sufficiently yet. In this sense, it is necessary to arrange new field studies and arrange joint studies in coordination with Georgian colleagues.

Conclusion

These collections cover notably the Eastern Black Sea Region of Turkey, the Western Black sea Region, Georgia and Caucasus, Crimea and the north of the Black Sea as well as Balkan and Greek regions. When the records related to this wide area were examined, basic results concluded are as follows:

- All collections consist of sound recordings belonging to numerous instrumental and vocal genres which are different from each other. Folk songs in various subjects, epics, military music, dance music, children's songs, minority music, etc.



- There is no adequate content information about the records. In most collections there is basic personal information such as the name and the age of the musicians or singers, but there is no information about songs and performances. In some records, there is no content information at all.
- The duration of field research conducted in areas with a great variety of musical expressions was generally too short. For this reason, it should be noticed that these collections could not reflect the music culture of the related regions. Nevertheless, opinions regarding the period of their acquisition were given, these records enable analyses concerning mixture and moving processes of communities in the past of the respective region and melodies forgotten or not used in the same area today.
- One of the major elements reflecting the music culture of communities in the best way is locations. For instance, one of the most important determinants in the music culture of the Eastern Black Sea Region is plateau festivals. In collections, it is seen that compilations are made in locations such as private living areas, coffee houses and public training centers. However, people rarely go to locations such as plateaus bearing traditional features and in which

rituals are exhibited in some regions, people never go to these locations in some regions and nothing is recorded.

- While compilers can reach master musicians in some regions, they could not reach them in other regions. For instance, almost none of the performers who made their names in the Eastern Black Sea Region with their mastership could be reached and a recording could not be made. For this reason, the performance level in the recordings taken has to be considered moderate and this situation led to negative results up to misunderstanding of melody and rhythm structures.
- In many collections, most known melodies were recorded again and again; repertories featuring the presentation of various variations by repeating themselves were formed. However, due to the same reason, repertoires remained limited.
- In evaluations and transcriptions made by compilers related to these collections in books and articles, many errors occur in terms of musical and linguistic together with social, cultural, historical, and ethnic background deficiencies.
- In spite of everything, these collections are highly important for showing the point of view of foreign



scientists in respect to regional music and in bringing sound recordings from that period to our present day.

- There are important similarities regarding instruments played, melody sentences, rhythm structures and language features in the Eastern Black Sea Region and Caucasus, the north of the Black Sea and Balkan regions.
- The Eastern Black Sea region should not be evaluated in itself as it is in studies which are valid until today. It should be considered together with areas showing the already mentioned similarities. Communities living around the Black Sea and their daily musical practices should be examined in terms of historical, social and cultural ties, and their formation and transformation should be presented. For this reason, long term and more comprehensive further field research is needed.
- It should be addressed how theBlack Sea is important for its surroundings and how it contributes to cultural mobilization and intercultural interactions as a means.
- Attractive polyphony tradition in this wide area should be pointed out. Reasons of instrumental and vocal polyphony, historical process and its practice in the present day should be evaluated.
- Transformation processes of regions should be examined and compared by taking common cultural

features into consideration, such as non-Muslims who immigrated from the Eastern Black Sea Region.

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აბდულა აკატი (თურქეთი)

ბერლინის ფონოგრამულ არქივში დაცული აღმოსავლეთ შავიზღვისპირეთის ადგილობრივი კულტურის ელემენტების შემცველი მასალების მიმოხილვა

წინამდებარე კვლევის მთავარი გეოგრაფიული არეალი მოიცავს თურქეთის აღმოსავლეთ შავიზღვისპირეთს. თუმცა, ამავდროულად თურქეთის აღმოსავლეთ შავიზღვისპირეთის კულტურის სრულად შეცნობის მიზნით აუცილებელია გავაანალიზოთ ამ კულტურასა და გარემომცველი კულტურებს შორის არსებული ურთიერთკავშირი. აღნიშნული ურთიერთკავშირის განხილვისათვის ყველაზე საჭირო მასალა ხმოვანი ჩანაწერები და წერილობითი წყაროებია. სწორედ ეს წარმოადგენდა კვლევის წყაროების, განსაკუთრებით კი ბერლინის ფონოგრამული არქივის ხმოვანი ჩანაწერების მოძიების მთავარ მიზეზს. ბერლინის წყაროების გამოყენების მნიშვნელოვანი მიზეზია ასევე აღმოსავლეთ შავიზღვისპირეთში მოპოვებული ადგილობრივი კულტურის ელემენტების შემცველი ლიტერატურული მასალის სიმწირე. გარდა ამისა, იქ მოპოვებული მა-

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