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მეშვიდე

საერთაშორისო

სიმპოზიუმი

The Seventh

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22–26 სექტემბერი 2014 თბილისი, საქართველო

შრომები

22–26 SEPTEMBER 2014 TBILISI, GEORGIA

PROCEEDINGS

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ABDULLAH AKAT
(TURKEY)

INSTRUMENTAL POLYPHONIC FOLK MUSIC IN THE EASTERN BLACK SEA REGION OF TURKEY[1]

Kemenche and tulum are the notable polyphonic instruments at the Black Sea coast, in north-east of Turkey. Kemenche is a three-stringed fiddle and tulum is a small bagpipe which has two reeds. Both of them were and are still the most important and most played folk music instruments among the people living in this region.

The aim of this paper is to indicate the particular characteristics of these instruments with regard to polyphony and to find reasonable answers for the existence of polyphony in this region. And it also includes new information about recent changes of the structures and playing techniques of both instruments and their effects on instrumental polyphony.

* * *

The Black Sea lies between the East European massif in the north and Asia Minor in the south, between Caucasia in the east and the Balkan Peninsula in the west. The eastern Black Sea region is located on the north-eastern Turkey, beside Georgia and has a steep, rocky coast with rivers that cascade through the gorges of the coastal ranges. Access inland from the coast is limited to a few narrow valleys because mountain ridges, with elevations of 3,000 to 4,000 meters in Kaçkar Mountains, form an almost unbroken wall separating the coast from the interior. The higher slopes facing north tend to be densely forested. Because of these natural conditions, the Black Sea coast historically has been isolated from Anatolia.

The founded governments, empires and groups who settled in the Eastern Black sea region, throughout history was exposed to immigration and migration, invasions, wars conducted to control and dominate trade routes, missionary work, religious and cultural subjugation and resettlement policies. Many groups from diverse ethnic backgrounds and cultures for this reason mixed and merged in the Eastern Black sea region. The relationships between other regional communities left it's traces. The most important of these communities, affected the culture today directly, are Kipchak, Chepnie Turks and the other Turkish origin communities, Rums (Greeks, Evangalized native communities, some Orthodoxes such as non-muslim Turks), Lazs, Georgians, and Armenians.

The instruments used in the Eastern Black sea region reflects this cultural interaction. The number of instruments used in the region although not many in number, each instrument in terms of size, tuning scheme, usage style and technical orientation, shows great varieties based on regional location. This condition arises the need to research the cause of this diversity. So, I have collected data from the region since 2002. I've just indicated 24 musical differences according to my field-works. Also we need to think the other areas except my fieldworks, so the number of different areas will be increasing. As I mentioned just before, it is related to settlements of communities.

After these general information, rather than discussing this topic, I would like to talk about kemenche and tulum, the two main polyphonic instruments of the region. I think it will be more

beneficial to discuss the diverse utilization of these instruments based on their locations and the effects these differences had on their polyphony make up.

In general, the use of kemenche compared to tulum is more widespread in the region. It's prevalent along the Black sea coast line, ranging from Samsun to Hopa. However, tulum is more commonly used in an area between Cayeli a district of Rize and areas towards the east and partly behind Northern Anatolian mountains (southern) on its hillsides. Furthermore, due to excessive migration, it is very common to witness the use of kemenche and tulum in areas that the people from these regions have settled. Within the region the two instruments represents two dominant and different poles and the obvious identification of their used territories is possible because of this reason. Therefore, in the following sections I believe it would be more appropriate to cover these instruments separately.

In the Eastern Blacksea region kemenche can be referred to as "kemendze", "çemençe", "gemence" and "kemane". The Greek speaking communities living in the region and the people from Black sea who live in Greece also say kemenche and "lyra". The Black sea kemenche has 3 strings. The strings in our current times are made from metal, however in past the two top strings were made from gut. The bottom string is called "zil", the middle string "sağır" and the top strings is called "bam teli" (Saygun, 1937: 17). The mid-string is gut and the "bam teli" is golden thread (Cihanoğlu, 2004: 242). The top two strings were also referred to as the holy strings. "The thickest string apart from the zil string is referred to as sağır string" (Şenel, 1994: 180). Although rare in certain areas it can also made up of 4 strings, people doesn't give a new name the additional string. As it is seen, the kemenche has one tonic with Three-string and Four-string kemenches is made in order to get two tonic. So, the player can play two different tonics in one kemenche.

The Black sea kemenche can be played in a seated or a standing position. In the plateaus it can be played whilst walking. Kurt Reinhard has stated that using the bigger sized kemenche in a standing position is difficult and stressed that it should be played in a seated position (Reinhard, 1966: 26). Laurence Picken also stated that in the more eastern areas as the size of the kemenche increases it is played in a seated position (Picken, 1975: 301). The instruments is played predominantly in indoor environments, cafes, plateau tents and can also be used in outdoor environments. In an outdoor environment, if the horon ring increases in size, a single kemenche cannot sufficiently house the entire group and hence in such situations other musicians enter the scene with their kemenches and ensures by walking around the ring that everyone hears the music.

Kemenche is played by pressing the fingers on to the strings. Because of its makeup it can play the melody very fast. The bow of the kemenche is called "sayta", "zayta". The bow technique is very important especially in high speed moments. The horse bristles above the *sayta* is pulled by hand to ensure tightness.

When played only from the zil string, a single string is used and sometimes the bow can be rubbed against two strings. By this way the 5th, 6th, 7th and other intervals are performed. When played, the polyphonic resonance that occurs between quartet intervals, demonstrates the peoples cultural preferences of these regions. The polyphony is achieved for the middle strings by pressing the bam strings at the same time as the same finger. For the sounds that occur on the bam string the middle strings is usually left open. Thus, this enables for all the intervals to be heard from second to octave.

The most common trees used in the making of kemenche are juniper, cherry, berry and plum. Currently kemenches are made from ivy trees which are becoming popular and manufacturing rate

is increasing. The cover is mostly made from the spruce tree. The kemenche is varies in size. In 1984 Mustafa Duman analysed a kemenche which was 57cm in length. Another kemenche analysed by Adnan Saygun is reported to be 58 cm in length and a different kemenche again measured by him in Rize was 56.9cm (Saygun, 1937: 16). Mahmut Ragıp Gazimihal reported in 1937 a kemenche of 60 cm in length (Gazimihal, 1929: 82) and a very famous musician from Sürmene called Hüseyin Dilaver in 1938 analysed a kemenche which was 65cm in length (Duman, 2004: 83). Furthermore, Hayrettin Günay measured a number of kemenches from Görele and reported their sizes to be 55cm. (Günay, 1998: 474). The kemenches bought to Berlin's Ethnology Museum by Kurt Reinhard in 1963 are reported to vary in size from 35.3cm to 73.5cm. Certain types of these kemenches have ties on their clavier whilst others don't. However currently majority of the kemenches have ties for decorative reasons.

The length of the kemenche is a good indicator for its sound characteristics. The shorter kemenche is referred to by the locals as "ince kemenche" or thin kemenche. Picken has touched on the difference in thickness between kemenches from Görele and far towards east of Trabzon in particular Sürmene and Rize (Picken, 1975: 296). This difference effects the way the kemenche is played. The thinner kemenches are used to play faster melodies and the thicker ones are used for "turku" melodies and epical songs. This situation also influences it's polyphony ability.

During the acute phases of the folk songs and epics the bow is applied on to the zil string and the song is expressed as unison. Furthermore, the middle string will hold pedal tone, and thus during 4th,5th,6th,7th, and 8th intervals, biphonic is heard throughout the melody. When moving towards tonic, the bow is applied on to the bam string and the top two strings are pressed which ensures 2nd and 3rd intervals are heard. In majority of very fast horon melodies, support from the bam string is used to express three different tones during parallel 4's. This strengthens the sounds and increases its intensity in an attempt to create polyphony, because, in order for the horon to be to adequately heard, it needs to be played loudly (audio ex. 1).

The tuning system for the kemenche is called "ayar". The kemenche is tuned by 4th intervals and the middle string is the tonic. During the past times, the kemenche was played as a single instrument and was tuned very primitively. There was no real requirement for it to match any tone. In current times, during manufacture the kemenche is built according to a particular tonic and tuning is done according to this tone. Therefore as the size of the kemenche is reduced and the tones are sharpened the tuning schema is altered to match this difference.

In 1967, a famous kemenche player called Sırrı Öztürk's tuning schema is F♯-B-E order (Şenel, 1994: 180). As we move from west to east and the size of the kemenche increases the tuning tones thickens. By this E-A-D, D-G-C, C-F-B ♭, B-E-A, A-D-G types of tuning orders are observed. Apart from these tuning orders there are other orders which are called "tulum order" and "köçek order". Adnan Saygun has stated that the tulum order is A-D-A and the köçek order is C♯-F♯-G♯ (Saygun, 1937: 18) (audio ex. 2). The existence of these various orders should be interpreted as a way of ordering the polyphony make up of the instruments. During this utilization, the bottom two strings gap is tuned as a 5^{th} rather than a 4^{th} and it is understood from its name the kemenche its tuned to tulums polyphony make-up. For the köçek order, the thick strings are used primarily whilst the zil string is vaguely touched and only the cadences are strengthened by using the zil string. In our current times this order is rarely used. Moreover, currently another order used is tuning the top two strings as a 5^{th} and the bottom two as a 4^{th}. This order is prevalent in thicker kemenche's and the A-E-A and G-D-G orders are used. The melody is played on the middle string and by rubbing

the bow on to the open bam string a constant 5th is heard.

Since the 1950's, initially as traditional "Karadeniz türküsü" and eventually evolving into a more modern variety called Karadeniz music it started to popularize. Since the 1990's it synthesized into a new form. Consequently kemenche and tulum was introduced to rock orchestra groups. Due to the instruments comatose sounds clashing with the harmonies of base, clavier and guitar the young generation altered the playing technique of the Kemenche. Due to this the polyphony make up shifted to homophony. Playing the Kemenche like a violin was seen by the young musicians as prestigious (audio ex. 3). Thus, these types of musicians are more popular and can find work easier in the music markets. This playing technique relies on a monophony make-up and the coma sounds are played in the tempered system. In order to be in harmony with the orchestra, 3rd and 5th intervals is used rather than the traditional polyphony. However, implementing this method which is contrary to the instruments make up is difficult and rare. Despite this in albums, channel recordings are used so that 3rd and 5th intervals are heard. Furthermore in many cases the kemenche is played as unison with a back vocal and the main vocals 3rd and sometimes the 5th is heard. This changes the kemenches traditional polyphony heard through parallel 4th and 2nd to octave. It is possible to observe in the young generation the change in the public's auditory preferences. Therefore the kemenche is experiencing a shift in its playing technique, becoming a violin or a kemane.

The tulum is played by the residents of Hemşin and the Laz in Hemşin, Çamlıhemşin's valleys and in the coastal regions of these territories. It is also played by the Georgians around Artvin. It's also played rarely in the back hillsides of the region in Erzurum-İspir and Kars. In the past it is known to be played in entire eastern parts of Trabzon. For example, despite the tulum being popular and played in Of about 100 years ago, it is now not used. It' also played by the migrated public in Greece. Similar to Kemenche, the Tulums playing technique, its structure and polyphony varies according to regions and communities.

The tulum is made by first "hasil"[2] drying goat's skin and inserting a mouth piece to the front right leg and a *nav* to its front left leg. In order to prevent any air from escaping after blowing in to the mouth piece a valve is inserted. The 3 cm of the approximately 11 cm length of the mouth piece is inserted in to the skin. Inside the *nav*, 2 equal 5 pitched reeds are inserted. In some cases wood pipes are used instead of reeds. In the region these are called *analık*. In order prevent air from escaping wax is used between the *nav* and the reeds. The *analık* are 17 cm in length and 1 cm in diameter. The width of the pitch is 7 mm and the holes between the pitches are approximately 2 cm. In order for the nav to produce any sound, the most important 6-7cm component called *dillik* is inserted between the junction of the *analık* and the tulum. The Dillik are inserted at the both sides of the analık and are used for tuning. In the past tuning the tulum was done according to the musicians preferences, however due to its popularity and use within orchestra environments the tulums are now manufactured according to particular tones which are also aid in tuning. For example the measurements provided above are used in making of standard A tulum. In certain regions the skin is left undressed and in some it's cased. This is an arbitrary choice and can change according to the musician's preference.

Compared to the previous structure, in Arvin's Yusufeli and Şavşat counties the tulum is slightly different. This difference related to the structure of the nav. They construct the bottom part of the nav by using bull horns. In addition to this they have 5 pitches in one and 3 pitches in the other analık. In particular Georgian settlements, they have 1 pitch next to 5 pitches. Therefore, in terms of polyphony it has different areas of use. In these regions, like others the tulum is played not

under the right arm but under the left arm.

The register for the tulum compared to the Kemenche is restricted. It has a 5 tones scale and 'yeden'. For example A tulum composed of A-B-C-D-E notes will have an G tone and this is going to be achieved by shutting the both reeds at the same time. In order to achieve polyphony with the tulum, the holes on the deep side needs to be closed and for the other intervals one of the reeds will need to be closed whilst leaving the other one open. Generally by this method 3rd, 4th and 5th intervals are heard. When moving towards tonic 2nd intervals are used more often, however this is not common during melodies. Despite having the potential to produce many intervals, the most common intervals that are heard are A-E, A-D, A-C and G-C. B-E, B-D and G-B compared to these are less heard. The other potential intervals are not used. Sometimes using vibration, trill, glissando type methods, and polyphony is heard double-tone or sometimes by 3rd tones occurring at the same time. The sounds that are produced by this is associated to goat and sheep sounds. For example, by holding on to the A note and with using the hitting technique on the reeds for the E note, you can achieve the rhythmic structure of the horon melody and double-tone are heard. Furthermore, by holding on to the bottom of A note and using the vibration technique with fast transitions from D and E notes, you can move between the 4th and 5th intervals and this often creates the 1-4-5 hearing. When the A-D interval is resonating and using the glissando technique slowly on the E note, it can be transformed into A-E and brings forth a unique sound (video ex. 1). Moreover, in the region and especially in Çamlıhemşin, another different method is that by closing the one of the reeds top 2 pitches, which is D-E with waxing enables different playing techniques. This technical use is also similar to techniques used in Artvin (video ex. 2).

Tulum like kemenche is also popularized in recent times. It is a popular instrument in Turkey and is used in orchestras. However, its 5 tone scale which is called Hüseyni scale in Turkish music, provide compared to Kemenche, restricted possibilities. Popularized under "Karadeniz musi"' certain particular repertoires in this genre which are sung with kemenche are made up of Hicaz scale. The tulum players in order to accompany these traditional songs are producing tulums that can play the Hicaz 5th. However the use for hicaz scale is not very widespread because of the difficulties in monophony and double-tone. Despite this there are musicians that use this. Remzi Bekar, when playing with the TRT folk music group manufactured a double holed tulum which enabled him to play G and A notes. With this method the scale for the tulum was increased to 6 tones. This also is not widespread, however in terms of polyphony is worth analyzing. Because of this, I obtained a lot of samples from Remzi Bekar. I analyzed the samples and observed that in terms of polyphony no differences existed. When playing through the A note, the exact same intervals were used compared to the standard tulum. Whereas introducing another pitch enables it to produce different double-tones, despite this, it was not used. The same pattern occurred when playing through the G note. Therefore it is understood that the 6 holed nav is not created to improve polyphony, but only play transpose with the same tulum.

As a result it is rather intriguing that the two most popular instruments in the region having polyphony characteristics, despite polyphony not existing in vocal types. Understanding and analyzing the cultural make and the differences between the regions will help to identify the historical make up of these instruments. The effects of Christianity and church polyphony had on the instrument is evident. On the other hand, both instruments displaying different characteristics according to their regions of use, demonstrates the intensity of the historical shifts that happened within this region.

There is a clear correlation between the polyphony make up of the kemenche and the tulum. The kemenche primarily enables 4th parallels and the many two-tone alternatives from 2nd to octave, time to time a top 4th above a bottom 4th, 5th, 6th and in similar intervals three-tone hearings. The tulum general make up which resonates the 3rd and 5th intervals, repeats frequently the transitions between 4th to 5th or 3rd to 4th and when hearing the 3rd interval, playing a 2nd interval whilst moving towards tonic.

Furthermore, the structure of the kemenche is more suitable for development. For this particular reason, the new advances on the structure of the instrument and diversification of its polyphony potential compared to the tulum is more common. Moreover, also due to its uncomplicated application the kemenche can potentially gain more widespread usage.

Notes

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

[2] *Hasil* is a special handling technique process. The goat skin is lied in a basin, which is full of with a special liquid, and waited a few days

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Audio examples

1. Example of commonly used order in kemenche and hearing intervals, with the master kemenche player Picoglu Osman. *Siksara Horon.* 1929. Recorded by Istanbul Conservatory
2. Example of Tulum order, with Hasan Sözeri, 1950's. KARMA Audio Archive
3. Example of new playing technique with Erkan Ketenci. *Electro Kemenche.* 2014. KARMA Audio Archive

Video examples

1. Example of commonly used order in tulum and hearing intervals, with the master player Remzi Bekar. *Gelin* Çıkarma *Havası (Donattiler Gelini).* Recorded by Mustafa Gökay Ferah in Kadıköy/İstanbul. 2015. Abdullah Akat Video Collection
2. Example of different Tulum order and playing techniques, with Bülent Bekar. *Açış and Seydioğlu.* 2015. Recorded by Abdullah Akat in Çamlıhemşin/Rize. KARMA Video Archive