

UDC -781.7

TURKISH BLACK SEA MUSIC FROM GERMANY

Akat, Abdullah

Karadeniz Technical University State Conservatory,
KTU Fatih Campus, Söğütlü Akçaabat, Trabzon, Turkey

Abstract: There are many people from Black Sea among the ones migrated from Turkey to Germany. In this paper, how, where and by which conditions the Black sea people live their cultures will come up and daily practices, which they show within their effort for keeping it alive will be examined. The aim of this paper is to present the effects of cross-cultural interaction and transfer over the musical culture of immigrants from Black sea in Germany.

Source scanning is performed in German and Turkish sound archives related to the subject, audio recordings related to the field researches of past are found. The method of the study consists of the evaluation of these data obtained by literature scanning and analyzing of my latest fieldworks in Germany and Turkey and the interpretation of my observations.

Keywords: Black sea music, Platoe Festivals, Turkish Weddings, Horon, Kemenche, Tulum.

There are so many Black Sea People immigrated from Turkey to Germany. And Black Sea People identity has been maintained in Germany by expats until today. Thus, examining the identity of Black Sea People constitutes a basis in terms of the understandability of the subject. Afterwards, I will mention about migration phenomenon and discuss the different musical expression ways shaped by the expats in an efficient way in the axis of Germany - Turkey - Germany and having an important place within Black Sea music culture. I will address the issue by including sound recording which I obtained in the field and research I conducted in Germany and Turkey regarding the issue.

Although Black Sea is a sea surrounding the north of Turkey completely, people generally consider the community living in the coastline remained in the northeast of Anatolia when Black Sea people is called. One of the most important reasons of this is that this region which is known as Eastern Black Sea Region has too different characteristic features culturally.

According to Gabriel De Tarde, "community may be any form of union, partnership, relation and everything is community... It means that everybody has each other one by one and mutually in extremely various forms." (Yetişkin, 2008: 128 – 129). The effort of possession is related with desire and beliefs. Accordingly, every entity tries to make external entities appropriate for themselves and to embrace instead of making themselves appropriate to external entities; he/she uses desire and faith power while doing this. Thus, if we look at in this context, we see the possession efforts of individuals coming from different origins, traditions, cultures by making music instruments such as kemenche and tulum widely used in Eastern Black Sea Region appropriate for themselves. This situation allowed different usages and attitudes to be created and as a result of this, diversities that is different local cultural products revealed. In a small geography, a small number of music instruments differing greatly caused to attribute identities to music instruments. Because "identity" reveals from the expression of differences. "Two things in the entity world are not the same of each other. This is more clearly seen in living creatures. Cultured

creatures reveal this more clearly and it is further in need of identity." (Sezen, 2002, 66). For this reason, it is seen that many identities are attributed to local music of Eastern Black Sea Region particularly in the pre-Republic period. For example, differences are addressed over performers such as Abdi'nin Rizesi (Rize of Abdi), Şişmanoğlu Havası (Sismanoglu Tune); over neighbours such as Sürmene Sallaması, Ağasar Havası and over communities such as Georgian Horon, Laz Epic.

The music having too important role for communities to create their own dynamics plays highly important role in creating the identity of being Black Sea People. For this reason, local music of Eastern Black Sea Region differing quite depending on the understanding of nation-state in the Republic period have been transformed into the concept of "Black sea folk song" over time thanks to performances of particularly radio choir and communities. In 1950's, Black Sea folk songs popularized, presented its own stars such as Cemile Cevher and the sole identity understanding which was tried to be created in the region achieved. In the same time, these years were times when people living in Black Sea region heavily immigrated to metropolitan cities notably Istanbul and Black Sea people were increasing in the foreign land. This migration wave continued with those who went to Germany as worker and transformed into masses. "Migration of people from one place to another has various factors on immigrants and group and structure they were carried. The most important result of migration is cultural diffusion historically. Migration causes contact and communication among isolated people culturally and geographically. Behavior patterns are exchanged, new ideas are created, culture is enriched and popularized." (Fichter, 2002, 162).

Black Sea people immigrating to Germany carried their own cultures to these areas they immigrated naturally and they became carrier. I use the expression of "carrier" in the meaning of carrying the culture from one geography, individual or community to another. I regard the "carrying" as the migration event of experiences. In the simplest meaning, I think that people, objects, technological tools, institution and organizations transferring a concrete object, abstract feeling, shortly all cultural products from one place to another, carrying from an individual or community to another may be called as carrier. In other words, I attribute this meaning to any mediator providing exchange of culture with cultural transfer.

Black Sea People living in Germany adapted to living conditions as from particularly 70's after the first troubled years at 1960's and established close relations with countercultures. While isolated life-style at the early times started to open increasingly, intercultural dialogue and interactions increased so much. However, closed life of those years made an important impression in memory of these people and caused them to fight psychologically. One of the biggest of these wars was over music as well as air, water of village. It should not be certainly expected that a community socialized in Germany experienced differently regarding the music. Thus, each one shouldered their big cassette-recorders and took the road of their hometowns in holiday times. They visited people who played kemenche and tulums well and took recordings from them in order to take a cassette sometimes against money sometimes as a favor. They listened what they experienced in their hometown, muhabbet (chatting) songs, atma turkus (improvisation ballads) and horon music until the next leave period when they returned to Germany.

This situation reflected on issues of songs over time. Generally moving, enjoyable rhythm and melodies and poems filled with wits gave their place to slow, sorrowful and rueful poems. The subject of these sorrowful poems said in slow tempo and in 5/8 rhythm structure is foreign land. The foreign land is defined from various point of views, whatsoever missed in the land is the subject of these poems. While similar one of this is seen in Black Sea People migrated to metropolitan cities of Turkey in the same years, values they missed remained more shallow compared with those in Germany. There are values such as longing for village, beloved one, mother-father on one hand; homeland and religion concepts were added to this on the other hand.

There are expressions containing excess melancholy from the longing for the Azan to homeland or hometown ambient.

Of course, there are folk songs containing bothers and problems of families of workers who went to Germany and left behind. This can be evaluated as sorrowful reflection of social life particularly in the early periods on Turkey. The folk song "Germany is a Sorrow Homeland" vocalized by Ruhi Su is an example for this.

"Germany is a sorrow homeland,

It does not laugh at man

Why I could not know

Some does not come

...

You send more or less money

What this money is good for

Your family with five children

All of them seek you"

On the other hand, integrative movements of Black Sea people created an important mass for music market in Turkey and whetted its appetite. As a result of eclectic trials conducted on Black sea folk songs with other current music found favor within market, concept of "Black sea music" formed and this concept still constitutes the basis of seeing Eastern Black Sea Region music as a whole and sustainability by popularizing. This concept revealed in the 70's years became arabesque in some way due to popularity of arabesque music in Turkey and carried the meaning of Black Sea folk song. Although Black Sea music does not completely reflect the Black Sea folk song which became arabesque as a concept, it makes sense of Black Sea folk song containing current types within popular music market. That is, Black Sea folk songs infrastructure on rock, pop, fantasy are called as Black Sea music.

Productions made in this way started to find favor in Germany as well as Turkey and the same productions were offered to the sale over firms established in Germany. This brought about carriage of music experience from chatting environments and amateur recordings to scene or studio recording in a sense. In these years, Erkan Ocaklı who is the most important star of Black Sea music occupied a place in heart of expats with folk song words mentioning Germany. Performers such as Erkan Ocaklı, Bahattin Çamuralı, Fahrettin Dilaver from Turkey were frequently invited to Germany, as well as performer such as Hakkı Bıyıklı who went from Turkey as worker and carried its kemenche with. Even, when they were invited, recordings were taken from them in studios located here and these cassettes were produced only in Germany and entered into distribution.

When Black Sea People living in Germany were generally examined by comparing with countrymen living in Turkey, they had higher welfare levels financially in these years and this caused them to be defined as German Turk and this led fabrication of various ironic and witty poems about this richness states. The folk song of Erkan Ocaklı "Mısır'ı Kuruttun mi?" (Did you dry the corn?) reached huge sales figure is the leading one among these. In this folk song, social life and longings of Black Sea People living in Germany are processed over corn.

"You went to Germany,

You bought a car

to the poor-fellow in the village

Do not say hello

Did you dry the corn?

did you keep in warehouse?

Your grandmother used to wear sandal

Did you forget these?"

Black Sea People living in Germany created an important bazaar for music market in Turkey and musicians went and came mutually and thus, this caused different music types to create in 80's. 2nd generation expats started to consume popular music types in Germany, young people trained in a different training model experienced different from previous generations here and perceiving a multi-cultural structure by Black Sea musicians displayed its effect widely in 90's. Black Sea People and German musicians who started to produce music together started to reveal and Fuat Saka is undoubtedly the most popular one among these. Herbert Koschmieder who flavored the Black sea music differently with saxophone and other some wind instruments convoyed Fuat Saka for long time. And, they wandered in Black Sea Region village by village together, gave concerts, spent time together in Istanbul, Datca and Germany and made many productions. This production form was recognized as Black Sea-Jazz or Laz-Jazz music and many solo singers or music group producing the same style music particularly in Turkey emerged.

The end of 1980's and 1990's passed highly effectively for Black Sea People living in Germany. Organizing traditional cultural activities such as particularly plateau festivals in Germany and gaining popularity increasing provided the next generations to establish important cultural bonds with their homelands. Organization committees including musicians who grew among themselves in Germany as well as tens of musicians who were brought from Turkey tried to simulate festivals in Turkey up to the smallest detail in terms of suppressing the plateau longings.

Archive materials and field experiences I acquired regarding the subject in Germany and Turkey are such a brigade connecting what I told insofar to our present day. I presented in plateau festivals organized by Baden-Württemberg Black Sea People Association in Heilbronn in 2012 for the first time and observed as a participant. Then, I worked near two master kemanche players such as Şenol Bıyıklı and Abdurrahman Erdoğan in Berlin in 2013 for long time and I got the opportunity of observing more than 50 wedding, engagement, henna night, circumcision and chatting environments. Thus, I had opinion over basic elements such as similarities and differences between Black Sea People living in Germany and Turkey. I archived a part of these observations by recording. I also followed the studies of Black Sea dance groups under the management of Muzaffer Topal which continued its studies under the roof of Turkish Folk Dancing Association located at Berlin. I participated into Kadırğa Festivals organized by Black Sea People Association in Ulm. I established contacts with communities related with my study field living in Stuttgart, Heilbronn, Ulm, Hamburg, Kiel, Gladbeck and notably Berlin, I met with musicians and I obtained about 350 cassettes from personal archives. These recordings that are important in presenting historical process of Black Sea music in Germany are consisted of special environment recordings which expats recorded with tapes in 70 and 80's years when they came to Turkey and brought to Germany, environment recordings of local performers who were invited to Germany in entertainment and chatting organized here, cassettes produced in Turkey, placed onto market and bought by expats and brought to Germany and cassettes only produced in Germany and put onto the market.

Although plateaus are maintaining their mobility today, they were a sort of more mobile culture markets in the past period. People coming here gathered at their villages firstly and then, they arrive to the plateau by passing through a certain course. Afterwards, they come down to horizon platform like other communities entering into the plateau and they merge with people coming from other villages here. Naturally, these stages bring about mutual carriage by way of cultural exchange

that is interaction. Cultural exchange such as product exchanges in the fairgrounds established on plateaus is experienced intensely. Plateau combines all networks going there and makes a single network. People holding hand and linking arms merge and become fellow regardless of language, religion, race within networks they create in those plateau. Although plateau festivals in Germany is an experience intended for maintaining this tradition in foreign land by simulating, it contains differences due to natural factors caused by interaction. While transhumant returns to tents, tent cities are established in Germany and these tents are rented by people coming to the festival. Horon platform lost its moral meaning it carried in the region in Germany, game and entertainment platforms founded in front of the scene established substituted. While collective entertainment is ceased at evening hours and it is continued in chatting tents, it continues until the late hours of the night in Germany and even, entertainment continues until the early hours of the morning in different places of the plateau in form of small communities. There is opportunity of establishing bond with people from neighbor or close villages and exchanging; however, it is possible to see people from different religions and nations in these festivals in Germany.

Any musical instrument played in Eastern Black Sea Region has a character and there are attitudes and differences created in line with this character. Expats carrying musical instruments such as kemenche, tulum or kaval in Germany entertain in many places and special days accompanied with these musical instruments. Kemenche performer who is firstly sought in activities of Black Sea people like wedding in Berlin is Şenol Bıyıklı. He is the son of the deceased Hakkı Bıyıklı who is famous in an important part of Berlin and Germany. To say that Hakkı Bıyıklı who is recognized as Hakkı from Hozoyşa and whose expat folk songs are known by heart in Trabzon, Akçaabat and Maçka is an important culture carrier and creator will be correct. Apart from this, there are numerous particularly young performers.

There are many Black Sea Associations across Germany notably Berlin. The existence of associations such as Black Sea People, Trabzon people, Giresun people, Rize people were encountered, apart from Black Sea team of Turkish Folk Dancing Association. Abdurrahman Erdoğdu who reached kemenche to the mastership level with melodies of Katip Şadi and Bahattin Çamuralı which he interested in by seeing from Murat Kumaş from Sürmene has highly important place in activities of folk dancing association.

Results:

1. While Black Sea People was a community living in quite closed way in Germany, they started to open to foreign countries gradually and intercultural interaction started to be experienced faster.

2. Black Sea people took for music instruments and horon and melodies they associated with their identities to any place they went.

3. When Black Sea People identity fixed in Turkey, Black Sea Folk Song which became Arabesque or best known as "Black Sea Music" which became popular within market attracted the attention of Black Sea People living in Germany in short time. Depending on this, publishing and distribution firms were founded in Germany.

4. When economical structure of market increased, numerous professional musicians started to wander in Turkey-Germany-Turkey line and it was expected from them to take the stage at important day and weeks.

5. Young generations directed to different music search seriously in Germany when popular types increased. Depending on this, master musicians from different cultures gathered and prepared Black Sea music albums and concerts were given in almost every village where Black Sea people

existed for long years. There are Georgian and Greek musicians who grew in Germany apart from Germans in these bands.

6. According to other data obtained in the field such as cassette, foreign land songs and conversation songs telling longing for the homeland have highly important place. There are many music recordings among them. Again musical and vocal recordings belonging not only immigrants in the exchange but also Eastern Black Sea Region also existed. This situation shows that Black Sea people could maintain their life cultures together in the foreign land after years.

7. Daily life practices of Black Sea people observed in Germany are quite different from those in Turkey today. There are practices diversified in content of entertainments such as wedding and henna night. In the same way, activities organized in special places such as plateau festivals bring about important reflections, compulsory changes, conformity and socialization.

References:

Fichter, J. Sosyoloji Nedir. Ankara: Anı Yayıncılık, 2002.

Sezen, Y. Çağdaşlaşma, Yabancılaşma ve Kimlik. İstanbul: Rağbet Yayınları, 2002.

Yetişkin, E. B. (B)ağsal Düşünce: Toplumbilimin Gündelik Pratikler Üzerinden Sorunsallaştırılması, PhD Dissertation, İstanbul, Mimar Sinan Güzel Sanatlar Üniversitesi Sosyal Bilimler Enstitüsü, 2008.

Article received: 2015-06-19