



PRESERVING THE MEMORIES BY MUSIC: THE COLLECTIVE CONSCIOUS IN BALKAN SONGS

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Abstract

Music not only affects the soul but also is a language that we express ourselves and a memory that records our experiences. As seen in the examples of Balkan history, these experiences can be migration, separation, death, and war. Balkan history can be called the history of migrations and wars. Especially the 1878 Ottoman-Russian War, the 1912-13 Balkan Wars, and the First World War caused the migrations of Turks. The recurrent waves of mass migration to mainland Turkey from the Balkans since the late 19th century continuing up to today, about 1/5 of Turkey's population today is of Balkan origin (Kut, 1997, 42).

The pain of migration, separation, suffering, and death seem to live in folk songs called 'Rumeli Türküleri' meaning folk songs of Rumelia that draw boundaries between Bulgaria, Greece, and Turkey today. I aim to show the effects of migrations, and wars on people through the study of music.

First, I will mention Balkan's historic background, and then I will analyze the lyrics of Rumelian songs together with two examples of songs from Bulgaria and Kosova and analyze the style and rhythm of selected songs. Finally, I will mention how Balkan music keeps legends alive and how it serves as a bridge of friendship between Anatolia and the Balkans today. To show this, I will analyze the folk song 'Drama Bridge', which is about Drama that remained within the Greek boundaries after the Balkan Wars, and which is used in the 2010 ECOC (European Capital of Culture) project in Istanbul for the immigrants in Greece and Turkey to understand each other.

Keywords

Music, Folk Songs, Migration, Separation, Collective Conscious

*And therefore, I said, Glaucon,
musical training is a more potent instrument than
any other, because rhythm and harmony find their
way into the inward places of the soul*

... (Platon, 2005, 84)

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Balkans-Historical Background

Balkans, located between the Adriatic Sea, the Mediterranean Sea, and the Aegean and Black Seas, contains many countries, including Slovenia, Croatia, Bosnia and Herzegovina, Macedonia, Serbia, Montenegro, Albania, Moldova, Romania, and Bulgaria.

The Balkans were organized into kingdoms, many of which were overrun by the Ottoman Empire. The Ottoman Empire emerged and developed as a Balkan Empire between the fourteenth and sixteenth centuries (Ortaylı, 2009, 72). The Ottoman Empire was both an Anatolia and a Balkan power and for a long time, Rumelia had been its center (Lewis, 2002, 7). The word Balkan is Turkish and means “Mountain” (Balkans, Britannica).

As Ottoman power steadily declines towards the 18th century nation states begin to emerge in the Balkans. In this era, we see the national arts and literature of Serbia, Croatia, Crete, and Slovene afterward Albanian, Bulgarian, and Rum ~~are seen~~ (Kaygısız, 2000, 70). The Balkans faced many wars such as the 1878 Ottoman-Russian War, the 1912-13 Balkan Wars, and the First World War (1914-18). After World War I the treaties of Neuilly (1919), Sevres (1920), and Lausanne (1923) established the boundaries of Greece, Bulgaria, and Turkey in Thrace, which remained unchanged after World War II. (Thrace, Britannica). As Ottomans lost territories in the Balkans, treaties were also made to exchange populations between Turkey, Greece, and Bulgaria.

According to Muammer Ketencioğlu Rumelia is a small copy of the Balkans, it is a colorful cultural mosaic of Turk, Albanian, Pomak, Boshnak, Macedon, Ulah rooted people and gypsies. Gypsies in Rumelia might have come from Selanik in the Balkans (Duygulu, 2006, 46).

Lyrics of ‘Rumelia Folk Songs’

In all kinds of folk songs, a community’s happiness, pain, passion, and complaints continue to live simply and brightly. People created folk songs from experiences that affected them individually or all together such as love, separation, bravery, death, plague, and earthquake (Batur, 1998, 46-47).

Rumelia Folk Songs are the Turkish Branch of Balkan music. They are traditional, mystic, and have fatalist elements. They do not try to change the system, they accept it but they show reaction by complaining (Kaygısız, 177). Most of them have lyrics that make us sad and feel nostalgic, but their tunes take away this unhappiness. Gypsies sing all kinds of songs very happily.

Some Rumelia folk songs are directly about immigrants. For example, the lyrics of ‘Göçmen Kızı’, meaning ‘immigrant girl’, are about an orphan girl who lives beside the Tuna River in the Balkans. The words orphan and lonely recall wars and death that were experienced collectively in the Balkans.

Immigrant Girl

*I saw an emigrant girl beside the Tuna River,
She has a well-fed lamp in her hands, on her lap.....
(I asked) Is there news on telegraph wires (she said neither news nor letters, I am orphan
Tell me the truth emigrant girl, do you have a mother?
I do not have a mother or father, I am orphan
You are an orphan, I am lonely, let me take you. (Source Fethiye İşçiler, n.d.)*

Some songs mention about the beauty of Balkan girls and the experience of individuals falling in love with a girl. For example, the song ‘Üsküp Kızı’ (Ramiz, 1958, 67) is one of them, meaning ‘Üsküp girl’, today Üsküp (Skopje) is the capital of Macedonia.

Üsküp Girl

*Üsküp girl, (having) supple waist
(Having) White skin, tender hand
Red cheek with black mole a a a
I saw you became mad*

*I have pain in my heart
The most ruthless girl
Üsküp girl Üsküp girl a a a
Beautiful thief of my heart*

*Black eyes black brows
Supreme form bright face
Lively smile playful words a a a
Üsküp girl Üsküp girl*

Sometimes lovers' eyelashes become arrows as in the example of the song 'Don't Throw Arrow of (your) Eyelash

Do not throw Arrow off (your) Eyelash
Do not throw an arrow at your eyelash
Falls on the floor, becomes lost
If your greeting comes once a month
Certainly, it will be a holiday/festivity

The themes of separation, never seeing each other again, death, and pain are mostly narrated as sad stories of two lovers. Some of them show anger towards the cities instead of the people. For example, in the Rumelia folk song 'Beat the Drums 1 (Selanik)', anger is towards the city as if it were a real person. Today the city is known as Thessaloniki and is in Greece. It is the city where Mustafa Kemal Atatürk, founder of the Turkish Republic was born in 1881.

One of the stories of the song 'Beat the Drums 1 (Selanik)' is about two lovers Mustafa and Nazife. Nazife's father wanted her to marry his commander before the Balkan wars. Mustafa became very upset because of this decision. He decided to join the army without letting Nazife know. During the Balkan War, he was injured and later hospitalized. There he met his friend who talked about Nazife's sorrow. Mustafa became sad, he sang this folk song, and he left the hospital without recovering to see Nazife. Then his song and dead body arrived at Selanik. Because of the music at Nazife's henna night, nobody heard the voice of the prayer for Mustafa's funeral in the mosque.

Beat the Drums 1 (Selanik)

Beat the drums down the stream
Dig my grave down my waist
Pour the water down the body
Oh, death, cruel death, gives three days break
Take this passion/love from my head and give it to lover
Selanik Selanik be ruined
Your stones and soil be flooded
Be without a lover like me..... (Source Hüseyin Yaltrık, n.d.)

Some songs are about the loss of a child such as 'Listen to my word brothers/ sisters', the lyrics reflect the pain and show belief in fate. Fate seems to be responsible for the loss and suffering.

Listen to my word brothers/sisters
Listen to my word brothers/sisters
Fate burned out made ash my core/essence
My delicate lover is taken from my hand
Every day is the end of the world; I burn out for my lamb

Son/daughter is sweeter than honey
His/ her smell is more beautiful than a red rose
What can I do, he/she is taken from my hand (Atılğan, 2003, 156-157)

In some lyrics danger comes in the form of a reptile such as a snake and the lover manage to get rid of the danger. In the song, 'A Yellow Snake Chased Me' the girl's father does not come to save his daughter. At the beginning of the song her father says he can live without her but he can not live without his hand. (In some versions her mother could not help too. Halil Atılğan offered correction (462-463).) Then the girl calls her fiancé.

.....
Ah, (send my) salute/ greeting to my fiancé, let him come
Release his hand, hold the snake
(Fiancé answers) Ah, I release my hand, hold the snake
I cannot be without you but I can be without my hand... (Atılğan, 463)

All lovers are not as self-sacrificing as in the song 'A Yellow Snake Chased Me'. Some lovers badly treat and scorn after marriage. For example, in the song 'High High Hills', the girl is very unhappy, and someone scorns her. In this song, we again see the pain of separation and nostalgia in the form of leaving home after marriage or going away for another reason.

There are different stories about the song 'High High Hills'. According to one of them, there was a fifteen-year-old girl called Zeynep in Malkara. In a wedding entertainment accompanied by horse races, she saw Ali. He came to the wedding and participated in the horseracing. Ali and Zeynep fell in love and as soon as Ali returned to his village, he told his father to go to her family and ask her father for his blessing. Zeynep's family did not want to send their daughter far away but then they accepted the marriage. After the wedding, Zeynep went to her husband's village. However she became very unhappy, she missed her parents and her village. Her husband Ali treated her badly and scorned her. For seven years she could not see her family, therefore she made this song and began to sing it in the wedding ceremonies. Then she got sick, and her parents managed to come to see her, but she died after singing her song 'High High Hills' to them (Source of Story is Region team, n.d.). It might be the representation of Istanbul because Istanbul is known as the city on the seven hills. Mother's sailing seems it also has seaway.

High High Hills

*Do not let them build houses on high high hills
Do not let them give daughters to a far country
Do not let them scorn her mother's only one
let flying birds know/ sense*

*I've missed my mother
also my mother and also my father
I've missed my village
(I wish) My father had a horse and come to us
(I wish) My mother had a sail and fly, come
(I wish) My brothers/sisters knew the ways and come*

The importance of homeland is expressed in many different ways. For example, the Rumelia song 'My Nightingale in Gold Cage' got its name from a Turkish proverb. According to the proverb, a nightingale that is put in a gold cage said 'I want my country'. The bird prefers its homeland to a gold cage, some words of the song are also again about missing or being sick. Some words are as follows;

*My nightingale is in a gold cage
Sings slowly, sings slowly
Do not sing Nightingale,
lover is sick
.....I miss my lover
..... (Bülbül Altın Kafeste, n.d.)*

The song 'Could not hold on here' have similarities with 'Nightingale in Gold Cage'. It mentions the feelings of being far from the homeland. For example, if the blanket becomes a thorn, he/ she cannot sleep and probably thinks home.

*I fail to find a homeland here
My cushion is red, my blanket is a thorn
Separation makes me helpless, I am far apart from my homeland,
My home, my friend
.....
I wrote letters four edges squared... (Ramiz, 38)*

Rumelia folk songs also depict nature, mountains, meadows, rivers, and animals such as in the song 'Moon is entering into the cloud'. This time we will miss the moon and the words of the night, without, heartbreak, blood recall unhappy days.

*Moon Is Entering Into the Cloud
Moon is entering into the cloud, my eye does not see
These dark nights mine
Do not pass without a lover
Mountains stones meadows
Breaks my heart into pieces
By cascading water*

*Blood drops on my heart
All mountains around (us)
Meadow, grass, vineyard
Sheep, and lamb are bleating
The voice of kaval (flute type) is moaning (Ramiz, 46)*

Examples of Rumelia Songs in Modern Balkan Countries Today

As a result of almost six hundred years of presence in the Balkans, despite large population movements, about two million ethnic Turks—strictly excluding the Muslims of other ethnicities—today still live in the Balkans outside Turkey as citizens of Balkan countries (Kut, 42). As societies change, their music changes as well but the most unchanged ones are folk songs (Kaygısız, 2000, 177).

Ege University (İzmir, Turkey) made research about Turkish-rooted people in The Balkans, their music, costumes, instruments, and play about their neighbors in 2004. The University aimed to understand the cultural effects of nearly 700 years of Ottoman rule in The Balkans. The research included the Balkan countries; Macedonia (Üsküp, İştıp, Ohrit, Kumanova, Manastır, Veles, Viranovska, Mavlita, Çaçka, Drete, Radoviç) Bulgaria (Sırnitsa, Cebel, Ardino, Çamdere, Smolen, Borino, Göven, Loznitsa, Seydol, Karagözköy), Greece (Gümülcine, İskeçe, Villages named Mustafçova, Dolaphan, Gökçepınar, Gencerli, Öksüzlü, Ketenlik, Gökçeler) BosniaHerzegovina (Saraybosna, Bobovac, Travnik, Prusac, Zenica, Bjelasnica, Umoljani, Mostar), Kosova (Prizren, Villages named Lubinya, Mamuşa, Muşnikova, Rahovça, Dragash, Brod) Rumania (Galat, Cudalp, Adam, İshakça, Köstence, Bükreş) (Ege University Project Team, 2004, 1-2). The research team found Many Rumelia folk songs in these mentioned locations. As examples, the songs ‘Vardar Ovası’ (Vardar Plain in The Balkans) and ‘Deryalar’ meaning waters/ seas can be given. Both songs are among the favorite folk songs in Rumelia and other parts of Turkey, and they are performed in many different styles.

The team found the song ‘Vardar Plain’ in the Kosova-Prizren region and wrote its musical notes that will be given in the next section. According to the lyrics, the girl feels nostalgia for Vardar. One of the stories says; the girl went with an Ottoman pasha in about the fourteenth century and she always missed her homeland.

Vardar Plain

*Goose getting up from Mayadağ (Mountain name in Thrace)
Red-heeled white girls
Lover’s heart tingles
I can’t enjoy it, can’t mistake
I cannot stay in these places
Vardar plain, Vardar Plain
I could not earn (return) home money
I could not earn raki money
I am the star of Mayadağ
I am my mother’s only daughter
My lord/patron’s right eye
I cannot stay in these places
Vardar plain, Vardar Plain
I could not earn (return) home money
I could not earn raki money (Vardar Ovası, n.d.)*

The Ege University research team found and wrote musical notes of the song ‘Deryalar’ (waters/seas) in Bulgaria-Smolen. The story of the song is another unhappy story but most of the time it is performed in a happy way because of its rhythm. The story is about two lovers, Feride and Yusuf who wanted to marry. They tried to pass the Arda River, but the boat sank and the young man Yusuf drowned. The people of Arda and the girl became unhappy, they wept, and the girl created this song. As we see the themes of separation, death, and sorrow repeat, mothers and lovers experience loss.

Waters/Seas (Deryalar)

*Between Kırçali and Arda
About eight o’clock (My Yusuf, about eight o’clock),
People of Arda are weeping (My Yusuf)
There is no solution
.....
We are engaged*

We are at the same height
We are young

.....

Take off heavy cloth/legging
Waves will increase
Didn't I tell you, Yusuf
Our boat will sink

....

Between Kırçali and Arda
Who will go, tell
Yusuf's lonely mother
Who will go, tell
Feride's poor mother

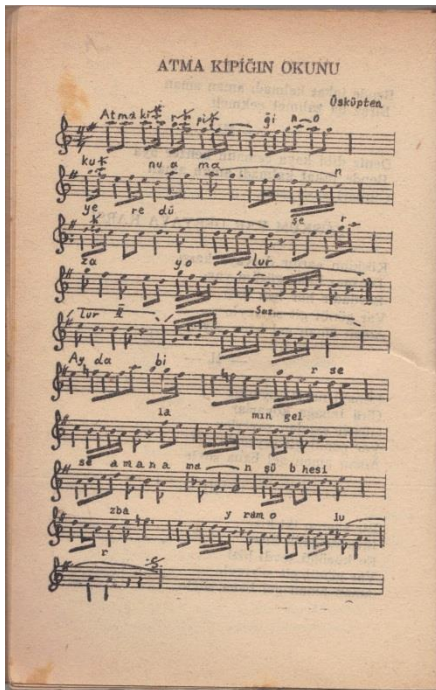
The Style and Rhythm of Folk Songs

The typical folk song is strophic: the tune is repeated several times with successive stanzas of a poem. Folk songs differ from folk poetry by having melodies. Most of them are anonymous, they have leitmotifs and syllable patterns mostly with seven, eight, and eleven (Batur, 47). Today they continue to be in the repertoire of wedding ceremonies, entertainments, and concerts.

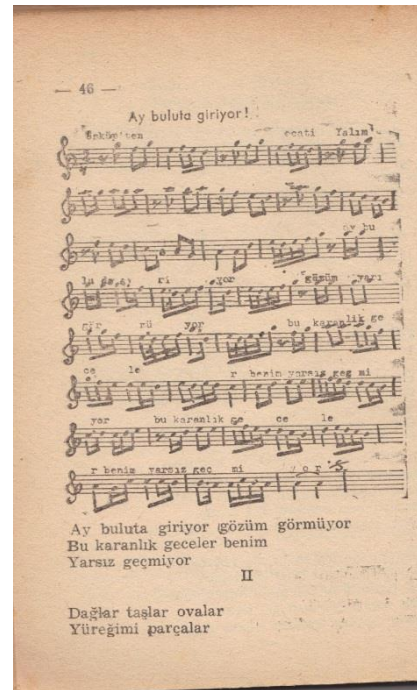
Rumeli folk songs have their own pronunciation called the 'Rumeli mouth', the melodies and lyrics of folk songs from Rumelia are rich, and their sound interval is wide.

Besides 9/8 and 7/8 rhytm songs there are also 5/8 , 4/4 , 2/4 , 11/8, 7/ 16 and 3/8 rhytms.

Because a folk song lives largely through oral transmission, it ordinarily does not exist in a standard form. In each region of a country, community, village, or family, and even in the repertory of each singer over time, it may have significant differences. Each performance of a song may be unique. In colloquial discussions of folk songs (or tales), the terms "variant" and "version" are used to highlight the differences in ways of singing the same song (or telling the same story).



**Don't Throw Arrow of (your)
Eyelash (Ramiz, 8)**



Moon Entering into Cloud (Ramiz, 46)

Çalın Davulları

Discipline: Erdal Teşvîkar

ÇALIN DAVULLARI ÇAYDAN AŞAGYA

derleyen : nihat kaya
kaynak : İhsayın yalınarak
nota : nihat kaya
yüre : rumeli

1. SA LİNE SA YUL LA ÇAY ÇAN NA
SE LA NIK SIN DE SE LİM D
SE LA NIK SIN DE SE LİM D

SAĞ YA A-M MAN
SÜŞ A-M MAN
LA A-M MAN

Türküme SA RI MI TÜ RAİ SİN ÖRE DÖST LAR
SE SI NIK SÖP Sİ ÖRE DÖST LAR

BİL DE ME SEZ
CA NA DO KUN
LA A-M MAN

AR FIKU SU LA Sİ MI KA SAK DO
GE LİB O LAR NA KI NA YA
SELA SE KİMP Gİ (B) HAL İTİR KA

LUN CA A-M MAN
LA SİĞ A-M MAN

A MAN Ö LÜM TA LİM D A LİM
DAN BA YI

Ü GÜ N VİR VİR
GÜ TÜRVA RE VİR (***.....)

- 3 -
SELANİK SELANİK VİRAN OLASIN AMMAN.
YASINI TOPRAĞINI SELEK ALSIN.
SENDE BİLİMİ GÖZ YARISIL KALLASIN AMMAN.
AL BASIMDAN DU SEVDAYI GÖTÜR YARE VER.

Beat The Drums (Selanik) (Beat The Drums (Selanik)a, n.d)

ABİR

RI R SA Rİ
A-N SA LA MA NE Lİ Sİ

MO VA LA Dİ RE
TU YA MAH Yİ LA

türki şivesi

HE M KO VA LA Dİ
SE N Sİ TO LU

HE M SO LA LA
SE N Sİ TO LU

türki şivesi

HE M KO VA LA Dİ
SE N Sİ TO LU

HE M SO LA LA
SE N Sİ TO LU

Beat The Drums (Selanik) (Beat The Drums (Selanik)b, n.d.)

2. sayfa

AH NEY LE YM SU GON LU ME
BE Şİ HURİ PAHİ AŞ LA Hİ

HÜŞ BEŞ KİL ÖM SÖY Dİ Gİ HE
SÖ ME HİR BİR HİRE AŞ LA FER

BEN SA NA DA YA NA MAM YA RİM BEN SA NA AL DA NA İMAM İMAM
EEN SA NA DA YA NA MAM YA RİM BEN SA NA AL DA NA İMAM İMAM

BEN SA NA AL DA NA MAM YA RİM BEN SA NA DA YA NA İMAM İMAM
SEN SA NA AL DA NA MA YA RİM BEN SA NA DA YA NA İMAM İMAM

SÖZÜMÜN İTİN KAYIŞTİ
ÖZÜMÜN İTİN KAYIŞTİ
ÖZÜMÜN İTİN KAYIŞTİ
ÖZÜMÜN İTİN KAYIŞTİ
HAYRİT KALIM SEVGİME

BİĞLİKTİ
BEN SA NA DİŞİMİN YARIM
SEN SA NA DİŞİMİN YARIM
BEN SA NA DİŞİMİN YARIM
SEN SA NA DİŞİMİN YARIM

BİR KALEME HİŞ ADLETİR
BİR KALEME HİŞ ADLETİR
BİR KALEME HİŞ ADLETİR
BİR KALEME HİŞ ADLETİR

BİĞLİKTİ
BEN SA NA DİŞİMİN YARIM
SEN SA NA DİŞİMİN YARIM
BEN SA NA DİŞİMİN YARIM
SEN SA NA DİŞİMİN YARIM

BİĞLİKTİ

HEPTE YONK
HİL DİM
FİŞEK KİM ARKİŞ

A yellow snake chased me (A yellow snake chased me, n.d.)

My Nightingale in a gold cage (My Nightingale in a gold cage, n.d.)

Examples of Rumelia Songs in Modern Balkan Countries Today

VARDAR OVASI

Yöresi : Kosova / Prizren Derleyen : Cengiz AYDIN
Kaynak Kişi : Agim FİŞAR Derleme : Feriuh ÖZDİNÇER
Fikret REFEVA Tarih : 08.11.2004
Hicazlı Olan : Mehmet ÖLMEZ
Notasyon : Ozan KURGEN

Sar da ğın den kal kar kar lar Sar da ğın den

kal kar kar lar Al to pek to be yar kar lar Al to pek to

be yar kar lar ya ri min ya ri gi sar lar

ya ri min ya ri gi sar lar Eş to ne men Al da ne men

ben bu yar lar da da ri men Vardar o va ri

Vardar o va ri ka za na men den Uğur o va ri

HICAZ RUMELİ TÜRKÜSÜ

7 4 9 5 1

MODA

HA VA DAĞ DİY KİL DİŞİ KAZ LAR AL Nİ PUK LU
HA VA DAĞ DİY KİL DİŞİ KAZ LAR AL Nİ PUK LU

BE ŞEKİL LAR CİZ ZİT LAR YİM

VA Bİ İY YU KİL Gİ SİT LAR EŞ LE ME MEM
E PUKLU İYİN KİL Gİ SİT LAR EŞ LE ME MEM

AL DA HA LAM BEN BU YER DEN DE DU

RA MAH HAR DAR O VA Sİ HAR DAR O VA

Sİ HA DA HA HA Sİ LA RA RA Sİ

MAYA GÜŞÜN NAKAR KAZLAR BEN ANMEDİM BİR NEDİM
AL TÜNELİ BEVAZ AĞALAR TERSİNDEN GÖZ KÖZÜM
VA SİĞİL FİREK SİĞİLAR İLİŞİNDEN ALMAYANIM
GÜŞÜN ALMAYANIM BİR BU VERLEDE DURANIM

VARDAR OVASI VARDAR OVASI
KALANINININ İLA FİŞEK Sİ

Vardar Plain, Kosova-Prizren (Ege University Project Team, 2004, 144) Vardar Plain -Turkey (Vardar Plain, n.d.)

Vardar Plain Song found in Kosova-Prizren, Notes written by Ozen Kurgun, collected by C.Aydın, A.Karademir, F.Özdinçer, M.Oldaç in 08-11-2004.

Deryalar (Waters/seas) (Ege University Project Team,112) Bulgaria-Smolen (Deryalar (Waters/seas), n.d.) Turkey

DERYALAR

Yöresi :	Bulgaristan / Smolen / Karabulak (Borino)Köyü	Derleyen :	Cengiz AYDIN / Aykut MIS / Barbaros ÜNLÜ
Kaynak Kişi :	Engül RECEPOVA / Hasan KAMBER / Halil KAMBER / Okul Korosu	Derleme Tarihi :	16. 06. 2004
		Notalayan :	Tufan GÜLDAŞ

Kir ca A li le Ar da dan a ra sı So sı se kı z sı ra sı
 Yu su fum sı at se kı z sı ra sı Ci van da Yu su lu
 Ar da lar Al da lar Yok tar hal ça re sı...
 A nın b ni der ya lar Kan li ca der ya lar Buz de ni gan li yte...
 der ya lar buz de ni gan li yte... I ki miz de
 bir hey da yte. Buz de ni kan li yte...

KIRCAALİ'YLE ARDA ARASI (DERYALAR)

derleyen : mehmet özbeğ
 kaynak : arif sentürk
 nota : mehmet özbeğ
 yöre: rumeli

♩ = 60

MİR CA LI Y LE AR DA PA ST
 KIR CA RA S R AR DA EY LA R
 CA AT ZE Kİ Z SU FA KA YU SU F
 DAL EA LA R R DE KE K
 PİM LER ST CE
 LA A I ZE Kİ Z Sİ KA R R YA
 DAL CA LA R R YA CE K
 YİM LER Gİ CE
 AR DA LI SÖ G Ü SİR Ö SU Fİ Fİ
 DE ME RİP Cİ FİR AN HE CA NA YU Kİ Fİ
 SA Rİ LI FE Rİ CE Kİ Lİ
 YÖK TU R BA SE Sİ CA
 DE ME RİP BA SE Sİ CA
 ÇİM AN SEY VE RE CE
 A MAHİ DİRE DE R YK SÖR KA Rİ Lİ CA CE R BA DAL
 Dİ Z Kİ SA N LI Yİ DE R YK SÖR Bİ Z Mİ
 SA N LI Yİ DE R YK SÖR Bİ Z Mİ

'Deryalar' (Water/Seas) found in Bulgaria-Smolen by Ege University Project Team, notes written by Tufan Gültaş in 16.06.2004, collected by C.Aydın, A.Mis, B.Ünlü.

Keeping Legends Alive

Rumelian folk songs keep legends alive. For example, the song 'Yıldız Mountain I have come beside you' mentions the legend of Aslı and Kerem, and the song called 'Drama Bridge' narrates folk hero 'Debreli Hasan.'

The song 'Yıldız Mountain I have come beside you' depicts a human-like mountain. In the last part of the lyrics Kerem narrated, Kerem is the hero of the legend 'Aslı and Kerem'. He and Aslı love each other but there is much opposition to their marriage such as religion and the story ends unhappily. The song shows the similarity between Kerem and the mountain. It says the mountain has a troublesome head such as 'Kerem' and the smoke seems to be a symbol of the mountains' problems.

Yıldız Mountain, I have come beside you

YIL DIZ DA Bİ TE TE DE SE DİM YA Nİ
 MA BİR TE DE Lİ VEN SE NE GA KİP
 CA Nİ MA CA Nİ
 MA SA LI VEA Sİ DE YİM DE NAE LI
 YA Rİ MA UL KER YIL Dİ Zİ
 Nİ ÇİN HALK MAZ DU MA NİN
 MA NİN DERT LI
 YIL DİZ Nİ ÇİN GİT NİZ
 TE ÇİN ME RA NİN

Yıldız Mountain, I have come beside you (Notes, Yıldız Mountain I have come beside you, n.d.)

Yıldız Mountain I have come beside you

Young hawk feeds on (your) high

Yıldız Mountain why your smoke/fog does not depart

Parrot, pigeon feed on (your) low

Yıldız Mountain why your smoke/fog does not depart

Bridge of Friendship

The Istanbul 2010 ECOC (European Capital of Culture) Agency was founded to plan and manage the activities for preparing Istanbul as the European Capital of Culture by 2010 and for coordinating the joint efforts of public bodies and institutions to realize this goal (ECOC, 2010).

The song 'Drama Bridge' became a symbol for the friendship between immigrants in Greece and Turkey. The song creates a dialogue, and help these two communities to understand each other better. In 14th century Drama was in Ottoman territories, after the Balkan Wars (1912-13) Drama remained within the Greek boundaries. The Turkish-Muslim population of the city was forced to immigrate to Turkey after the Immigrants Exchange Treaty was signed in 1923. Their emptied districts were filled up with Greek-Orthodox immigrants who had to leave Anatolia. The Lausanne Immigration Exchange Foundation Choir performed a concert within the scope of the Istanbul 2010 ECOC project "My Longing Istanbul". In addition, at the concert hall of Drama, folk songs and ballads were voiced in Greek and Turkish.

Conclusion

As Nicholas Cook said (Cook, 1999, 9) we think with music and with music, we decide who we are and narrate ourselves. Immigrants living in Rumelia and other parts of the Balkans expressed their nostalgia, sorrow, losses, and grievances through songs. Today these kinds of songs are not only the reminder of the past but also used for celebrating weddings, traditional henna nights, for coming together, and for being a bridge of friendship between cultures.

Notes

Note 1. Muammer Ketencioğlu is the most famous name connected with Rebetiko and Balkan music in Turkey. Born in Izmir in 1964, Ketencioğlu received his initial musical training in schools for the blind, where he learned to play the accordion, the piano, and the drums. His first album "*Sevdali Kiyilar- Latremena Akrogalia*" was released in 1993. In April 2001 he made his second personal album "*Karanfilin Moruna*", which is composed of Western Anatolian zeybek songs and melodies. "*Ayde Mori*" was released in 2001 and "*The Balkan Journey*" in 2007. In January 2008, he released his fifth album, "*Smyrna Recollections*", which features Turkish, Greek, and Jewish folk songs from Old Izmir (Smyrna) In September 2007, Ketencioğlu edited and made the selections for the album "The Beauty of Memory; Songs of the Population Exchange", which includes field recordings made and released by The Lausanne Population Exchange Foundation.

Note 2. Traditional Henna night is made one day before marriage entertainment in which relatives, friends especially women enjoy and put henna on palms.

Note 3. In Turkish one word 'kardeş' means both brother and sister. In Rumelia accent it is 'kardaş'.

Note 4. Today Malkara and Istanbul are both in Turkey. In the 1878 Ottoman-Russian War, Malkara was invaded by Russians, and migrations were seen, in the 1912 Balkan Wars, Malkara was invaded by Bulgarians, in the 1920 First World War Malkara was invaded by Greeks.

Note 5. The European Capital of Culture is a city designated by the European Union for a period of one calendar year during which it is given a chance to showcase its cultural life and development.

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