

**KEMENÇE CULTURE AND TODAY'S PERFORMERS OF THIS
CULTURE IN GÖRELE**

GÖRELE KEMENÇE KÜLTÜRÜ VE GÜNÜMÜZ İCRACILARI

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Geliş Tarihi: 20.04.2021
(Received)

Kabul Tarihi: 22.11.2021
(Accepted)

ABSTRACT: It can be observed that the loss of interest in traditional music culture compared to popular music culture and the simple creation and use of music videos on social media has caused the interest of the society to diverge from the traditional culture. The facts that this music has been protected for generations in Görele, which is located in the Eastern Black Sea region, and is a traditional music culture, increase the importance of the research. The aim of this study is to determine the transfer of the kemençe culture from the family, the rituals of the kemençe performance and the training methods. As a method, semi-structured questions were asked to 4 kemençe performers based on the Case Study (Case Study) and the findings were included in the interpretation of the answers. In the study, it was seen that the support of the family and social environment was great in acquiring the kemençe culture, but a written source as a method is needed for the kemençe performance education to continue for generations. It was concluded that the performers participating in the study followed similar schools, used the same style of repertoire and gained economic gain from their performance.

Key Words: Giresun, Görele, Kemençe, Kemençe Education, Kemençe Masters

ÖZ: Geleneksel müzik kültürünün, popüler müzik kültürü karşısında ilgi kaybına uğraması ve sosyal medyada müzik içeren videoların basit bir şekilde oluşturulup kullanılmasının, toplum ilgisinin geleneksel kültürden uzaklaşmasına vesile olduğu görülmektedir. Doğu Karadeniz bölgesinde bulunan ve geleneksel müzik kültürü kemençe olan Görele’de, bu müziğe kuşaklar boyu sahip çıkılmış olması araştırmanın önemini artırmaktadır. Çalışmada kemençe kültürünün aileden aktarımı, kemençe icracılığının ritüelleri ve eğitim şekillerinin belirlenmesi amaçlanmıştır. Yöntem olarak, Örnek Olay Özel Durum (Vaka) çalışması temel alınarak 4 kemençe icracısına yarı yapılandırılmış sorular sorulmuş ve cevapların yorumlanması doğrultusunda bulgulara yer verilmiştir. Araştırmada kemençe kültürü edinmede aile ve sosyal çevrenin desteğinin büyük olduğu ancak kemençe icra eğitiminin kuşaklar boyu devam edebilmesi için yazılı kaynak olan bir metoda ihtiyacı olduğu görülmüştür. Araştırmaya katılan icracıların benzer ekolleri izleyip, aynı tarz repertuar kullandıkları ve icralarından ekonomik kazanç sağladıkları sonuçlarına ulaşılmıştır.

Anahtar kelimeler: Giresun, Görele, Kemençe, Kemençe Eğitimi, Kemençe Üstatları

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EXTENDED ABSTRACT

It can be predicted that the traditional culture in Turkey as well as in the world will lose interest and even face the danger of being forgotten against the erosion of popular culture and technology. It can be considered the traditional music culture will be exposed to the same effects as a result of the efforts of the societies trying to stay up-to-date. Kemeñçe culture shows itself in its authentic form in Görele district of Giresun, located in the Eastern Black Sea Region. It can be thought Görele is one of the leading districts where traditional music culture continues with its kemeñçe culture and performers. In Görele, this culture is encountered both in the work places and in the entertainment environments. An example of the work environment is that the agricultural workers rhythmically hoe the soil to sow the fields in spring, accompanied by kemeñçe music. Kemeñçe, a Central Asian Turkish instrument like bağlama, is named after the combination of the Persian word "keman" and the Turkish "-çe" suffix. With the change-over of the Eastern Black Sea Region from the domination of the Pontus Greek State to the Turks, the transfer of culture has shown itself in every field. Considering the breadth of the concept of culture, it can be seen this transmission takes place not only in the context of language, religion and tradition, but also in the field of music. It can be stated that while the Oghuzs, Turkmens and Chepni who settled in this region were being knitted with their new lives, they made the bağlama and kemeñçe an important object of their lives. Although it is accepted as a Turkish instrument, it is still used by the local Greeks who migrated to Greece during the exchange period. Kemeñçe has three types in Turkey. The first is the classical kemeñçe, 40-41 cm long and 14-15 cm wide, used in Classical Turkish Music. The second is the larger Turkmen kemeñçe, which is an instrument of the South Anatolian Turkmen. The third is the 41 cm long, 10 cm wide (Görele type) Black Sea kemeñçe. Many kemeñçe masters were trained in Görele. The oldest of these is Mehmet Ali Tuzcuođlu, who lived in the 1800s. He is considered to be the role model of the kemeñçe masters and performers who lived in Görele. In literature reviews, studies investigating the kemeñçe tradition, the functionality of folk songs, humorous epics in kemeñçe tradition, performance differences in the Black Sea kemeñçe and the life of Piçođlu Osman Efendi, who was a kemeñçe master have been found. However, as a result of all the researches, it has been revealed that since there is no information about the learning process and role model acquisition in the kemeñçe tradition, investigating this aspect of the instrument gains importance. The aim of the study is to determine the transfer of the Giresun-Görele Kemeñçe tradition from the family and the culture of acquiring and transmitting the traditions of the kemeñçe performers living today. The limitation of the study consists of literature reviews and information obtained from four kemeñçe performers who were interviewed. As a method, Case Study, Special Case (Case) study was used. The universe of the study consists of all local performers continuing the tradition in Turkey. The data of the study were obtained from the literature review, semi-structured interview and video and audio recordings taken during the interview. 7 semi-structured interview questions were prepared for 4 participants. The interview was made taking video and audio recording. Data were then written down. In this interview, each person was accepted as a case. The findings of the study were interpreted under 7 headings. It is seen that the participants in the study are from different generations, all of them were born and raised in Görele and live there, and are also family (father-son). It is

observed the desire of the participants to learn the kemençe is formed at an early age, and the social environment, especially the family, is very effective in the formation of this desire, and even the elders of the family contribute to learning. In the findings, it can be said the attitudes of the families in the instrument training in Görele are similar to those of the families in the Suzuki music teaching method. It is seen the presence of professional performers in the social circles of the interviewees and their encounters with kemençe music at every opportunity contributed greatly to the kemençe training. It can be said this situation is compatible with the fact that Kodaly, one of the music teaching methods, employs the use of traditional folk music in music education. In the answers given by the participants, it is seen the kemençe has a place in families for more than a century, a family elder knows how to play it and it has influenced those around him. It was determined the interviewees made a preference according to the social environment in their repertoire choices. Additionally, it is stated by the participants that kemençe music is used in the form of concert music as well as dance music. It is seen that the participants in the study received a fee for their performances and sometimes do not. This shows that playing kemençe does not provide a regular economic return. It can be concluded that the kemençe culture in Görele has great contributions in every aspect of daily life, primarily by families and then by the social environment. In spite of the fact that there is a kemençe player in every family and easy access to professional performers, it is thought that the lack of a written instrument method may cause some playing attitudes and techniques to be forgotten. Although the instrument has been successfully taught for generations with the mesk system, it is seen there is a need for a written source (method) in order not to forget these teaching techniques and to transfer them more easily to the new generations.

1. INTRODUCTION

It can be said that the increasing functionality of communication tools (mobile phone, internet, etc.) in recent years has created a number of changes in the interests of individuals. Provided this change in interest is evaluated as modernization and development, it can be thought that the society will gradually move away from traditional cultural elements and even become alienated from these elements in time. When considered in this context, it comes to mind that the understanding of music belonging to our own culture will gradually weaken in the face of the technological developments brought by the age and will face the danger of becoming out of date.

“Music is of great importance in protecting cultural values and transferring them to future generations. Therefore, effective interventions to the music of societies that are desired to lose their cultural values may result in the emergence of cultural changes in the desired direction. For this reason, societies that aim to preserve their cultural values and deliver them to future generations should first preserve and transfer the music culture, which is almost a reflection of social values, to future generations” (İmik, 2012: 48)

Today, it can be thought that Görele is the only coastal district that has managed to resist this change in the Eastern Black Sea region. Görele can be

regarded as one of the most concrete indicators of resistance to this change with the fact that it has the only kemençe house with all kinds of kemençe used in the region and the International Kemençe and Horan festival held every year.

1.1 Görele and Cultural Life

“Görele is a small coastal town in Giresun province in the Eastern Black Sea region in Turkey. The name Görele comes from the city of (Coralla / Koralla), whose ruins are found and known as 'Görele Cape' in ancient times at the exit of today's Eynesil town.” <http://www.giresun.gov.tr/gorele> (05.06.2020).

There is a kemençe house and a giant Kemençe statue in Görele district (Figure 1). Playing kemençe is seen as a part of tradition and culture in the region.

Görele's main folk dance musics are Tuzcuoğlu, Hasbal, Hamzabaş and Bey Horon. K. Şadi (personal interview, 10.05.2012).



Figure 1. Kemençe Statue and House in Görele District

Resource: Dizdar, Bilal, personal archive, Giresun

“The most interesting place where kemençe is used is in the cultivation work with imece, a tradition of 400 years. Here, Kemençe appears as a work instrument. Crops are planted in the region towards the end of spring. The field owners hire a kemençe performer together with “imece” before the day of cropping. During the crop, imece works in harmony with the rhythm played by the kemençe performer and the horon song while hoeing the soil with their pickaxes. They raise the pickaxes at the same time and hit the ground. In this way, the work turns into a fun folklore dance and ends effortlessly quickly.” <http://www.giresun.gov.tr/gorele> (05.08.2015).

1.2. History of Kemençe

Kemençe is of Central Asian origin, along with various Turkish instruments such as baglama. During the migration of the Turks to the west, it first spread to the world geography where Kipchaks lived by the Kipchaks (Kumavs). The kemençe, which came to the region with the Kipchaks, was developed by the Çepni Turks in the following years (Akat, 2012: 50). Today's Görele construction type kemençe can be said as a Çepni heirloom.

In the process of Turkification of Anatolia, "ıklığı, okluğ, külzince" has been transformed into the name of "kemençe" in the region. Mahmut Ragıp Gazimihal, a master of the subject, mentions as follows: "Ikluk was able to glide into Turkish culture from Asia to Europe without any obstacle. Our Black Sea kemençe is also a reed after Iklığ, and it can be thought that the Black Sea Kemençe consists of Iklığı before the XVII century. " (Gazimihal, 1958: 76).

"The word Kemençe was formed by the combination of the Persian word "keman" and the Turkish "-çe" suffix. The following comment is made on the source of the word. According to local phraseology and Turkish dialects, it is referred to as "ıklığı" in some places, while in some places it is called "kemençe: kuminçe-" who-çe "and" çibin-çe ", which is used to mean mosquitoes in various dialects, due to the high pitched sound it makes. In Divan, it means "mosquito" in the meaning of mosquito. Kemençe XV. It has been used towards the end of the century." (Bilgin, 2000: 177).

"Kemençe reached Greece through those who went from the Black Sea with" exchange "in 1924." (Duman, 2004: 37).

"In Turkey, there are three types of kemençe. The first kind is Classical Kemençe (Figure 2) which took its place in Classical Turkish Music in the second half of the 19th century. This instrument is called armudi, fasıl and klasik kemençe." (Sarı, 2012: 151).

The body of the instrument is pear shaped. Its boat is made of hard woods such as walnut, mulberry, plum, juniper, butterfly, rose, rosewood." (Gunca, 2007: 9).

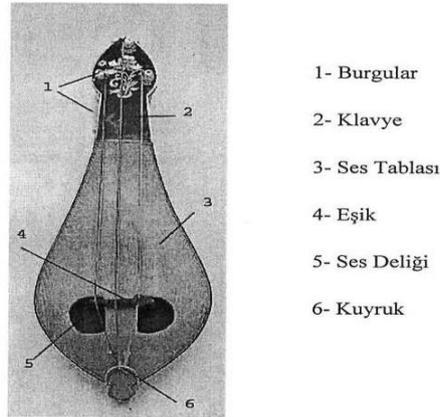


Figure 2. Mediterranean Kemençe

Resource:.(Gunca, 2007, s.10)

“The second kind of kemençe (Figure 3) is the Turkmen Kemençe, which is an instrument of the South Anatolian Turkmen. Ali Rıza Yalğın illustrated and published the regional kemençe in his work titled Karatepeli Region in Toroslar both while being played and as an instrument. Although it has similarities to the Black Sea kemençe, it is larger and bulkier.” <http://www.gorele.gov.tr/kemence> (12.10.2020).



Figure 3. Turkmen Kemençe

Resource: (<https://muzmer.sdu.edu.tr/assets/uploads/sites/103/files/kemaneb-01122015.jpg>) (05.08.2020)

“The third type of Kemençe is the Eastern Black Sea kemençe (Figure 4). We have stated that kemençe is seen in the places where Chepnis live in Anatolia. Although it is also present in the Taurus Mountains, it has found the environment in which it takes root and develops itself in the Eastern Black Sea. For this reason, it is called (Black Sea Kemençe) in order to distinguish it from other types of kemençe (such as Classical Kemençe, Yoruk Kemençe).” (Duman, 2004: 80).

The Black Sea kemençe has three strings, a small number with four strings also exists. Wires are metal today; however, in the past, the upper two strings were usually made from the bowel.

“The original form of this kemençe is Görele Kemençe and it is used by changing its shape and size over time according to the taste of the surrounding provinces. Kemence bow çet (çef) is made of plum wood. Spring strings are from horsetail. It is stolen after the resin (colophone) is applied to the spring strings.” <https://www.gorele.bel.tr/gorele-kemencesi> (08.06.2020).



Figure 4. Black Sea Kemeçe (Görelle Structure)

Resource: Dizdar, Bilal, personal archive, Giresun

Görelle kemeçe:

Boat Length (Also cap length): 41 cm

Keyboard (Handle, handle, throat): 8.5-9 cm

Head (Head): 6.5-7 cm

Base Width (Bottom): 10 cm

Base Width (Top part): 6.5 cm

Depth: 2.5 cm

Cover Thickness: close to 2 mm

Auger (Ear), above the front: 1.5 cm

Tie: 18-18.5 cm

Bridge (where the wires are connected on the left side): 12cm

Lower Threshold: 1.5 cm

Height of Lower Sill: 1.2 cm

Sound Holes (Pocket, Eyebrow): 5.5 cm

Between Two Sound Holes: 3 cm

Kemeçe's Length: 55-56 cm

Bow Length: 56-58 cm (Usually the length of the kemeçe)
(Gündoğdu, 2013: 9-10).

1.3.Kemeçe Masters of Görelle

“Those who play kemeçe and the artists of the kemeçe in Görelle are called "Kemeçeci". Kemeçeci is the type of bard in our folk literature. Mani is a folk song teller and, depending on the location, a storyteller. Since he travels from weddings to weddings, from village to village, he is a culture carrier and a news carrier. The kemeçe players have a funny, cheerful, humorous, quick-response personality that enjoys having fun and talking. Its words and sayings are listened, it is the sought-after name for meetings, entertainers and festivals. He is the creator

of the improvised folk song (kemençe song, mani). However, in the products he created, he does not say his own name as in our love literature; This can also be considered as humility.” [https://www.gorele.bel.tr/gorele-kemencesi_\(08.06.2020\)](https://www.gorele.bel.tr/gorele-kemencesi_(08.06.2020)).

Mehmet Ali Tuzcuoğlu lived in 1800 and is from Görele, Çavuşlu. There are not many written sources about him. Tuzcuoğlu Horon, one of the oldest and most important horon games of Görele region, belongs to him. His student is Kemençe virtuoso Halil Kodalak (Karaman). (Günay, 2000: 27).

“Halil Kodalak (Karaman), was born in Karadere village of Görele in 1878.” (Küçük, 2015: 51). “He is the creator of many tunes and plays played in the region. He made the Hasbal folk dance music for his friend Hasbal Keskin, who goes to all weddings and dances at every opportunity with him. Hasbal horon has a very important place in Görele today, like Tuzcuoğlu Horon. The master had many students, the most important being Piçoğlu Osman (Gökçe) and Kemal İpşir (Durkaya).” (Duman 2004: 37 and Bilir 2007: 240).

“Osman Gökçe (Piçoğlu) was born in 1317 (1901) in Daylı village of Görele. (Duman, 2004: 83 and Çiçek, 2006: 23). Osman Gökçe (Piçoğlu) is thought to be a very talented artist who has command of both broadcasting and his fingers.” (Akpınar, 2010: 33). Osman Gökçe (Piçoğlu), besides his artistic talent, made important contributions to the tradition with his apprentices. According to Mehmet Gündoğdu, he trained 11 apprentices. These apprentices are Mehmet Namazcı (Tormiçoğlu Mehmet), Ali Öncü (Maraz Ali), Mehmet Keskin (Çerkezoğlu Mehmet), Hamza Keskin (Topal Hamza), Salih Kılıç (Yellow Salif), Salih Avcı (Avcıoğlu Salif), Zeki Öztürk, Kemal İpşir (Durkaya), Mehmet Nemli (Menzil), Mehmet Odabaş (Yarımkaş Mehmet) and Mehmet (Sırrı) Öztürk (Gündoğdu, 2013: 182).

“Kemal İpşir (Durkaya) is from Ardıç village of Görele. He comes from a family that produced drum, zurna and kemençe artists. The master of Durkaya is Karaman, the only virtuoso of kemençe. Durkaya's school is continued by his student Kâtip Şadi today.” (Günay, 1999: 28).

“Mehmet Sırrı Öztürk was born in 1938 in the Kemikli Village (Hürriyet Mahallesi) of Görele and died in 2016.” (Gündoğdu, 2014: 199). “He was invited to Ankara Radio in 1967. Here he made many recordings of local folk music. After Ankara Radio, he also worked for Istanbul Radio.” (Duman, 2004: 75; Bilir, 2007: 242). “In 1985, He was invited to the Turkish Music State Conservatory in İTÜ and started to work as a teacher.” (Gündoğdu, 2014: 332).

Şenel Dandin was born in Görele in 1940 and passed away in 2020. He is a student of Kemal İpşir (Durkaya). He is one of the masters who played Kemençe works most firmly and flawlessly. In Görele, mastership qualification is given to those who perform the difficult kemençe work like Tuzcuoğlu horon. It is Şenel

Dandin who performed this work in the most perfect and robust manner. Y. Kurt (personal interview, 05.06.2019).

Kâtip Şadi, who was born in 1932 in Derekuşçulu village of Görele and passed away in 2020, became interested in kemençe by watching the kemençe performers coming from outside in the village because no one in his family and neighbourhood played the kemençe. He spent his childhood listening to Halil Kodalak Ağa, Piçoğlu Osman (Gökçe) and Kemal İpşir (Durkaya). His teacher is Kemal İpşir (Kâtip Şadi, 10.05.2012). He made his first record in 1966 and the second one in 1967. The music of the folk song on this record is the same as the “Ağarsarın Balını” folk song, which has been enjoyed in recent years and belongs to Görele. Üstad Kâtip Şadi said that the lyrics of the song “Ağarsarın Balını ” belong to the late Ömer Akpınar, TRT singer Göreleli, and the music belongs to him (Kâtip Şadi, 10.05.2012). Master Kâtip Şadi said that the lyrics of the song “Ağarsarın Balını” belong to Ömer Akpınar, the singer of TRT, and the music belongs to him. Kâtip Şadi has played and read 27 records on countless tapes and CDs. His students who play today according to the teachings of the Master today are Mustafa Seyis and İbrahim Kavraz. K. Şadi (personal interview, 10.05.2012).

In the tradition of kemençe in Giresun it is seen that the performers are generally based on the master-apprentice relationship principle and contribute to the transfer of this tradition to the younger generations. In this context, the International Görele Kemençe and Horon festival is held in the district in July every year. In this festival, masters and apprentices meet and show all their skills. <https://giresun.ktb.gov.tr/TR-183560/gorele-kemence-ve-horon-festivali.html> (18.03.2021).

We can only find the opportunity to listen to the kemençe masters, who we have mentioned above and are not alive, from a limited number of records or from specially filled cassettes.

1.4. Literature Review

A study has been found that aims to examine the tradition of kemençe in Giresun region and the functionality of folk songs belonging to this culture (Küçük, 2015). It is seen that there is a similar study in the literature aiming to research and conceptualize the local schools and usage areas of kemençe in the Eastern Black Sea Kemençe tradition (Yılmaz, 2018).

The study aiming to investigate humorous epics in the tradition of Giresun region kemençe has also taken its place in the literature (Küçük, 2016). Another study aims to examine the performance differences in the Black Sea kemençe, the Çiftetelli folk dance music and the “taksim”(improvised music played at the beginning and in the middle of the musical piece) of Görele (Akat, 2013). A thesis aiming to investigate the life of Piçoğlu Osman Efendi and its effects on the Black Sea Kemençe culture was encountered (Gündoğdu, 2013).

As a result of all the researches, information about the learning process and role model acquisition in the Kemeñçe tradition of Giresun's Görele district was not encountered. For this reason, it is seen that researching this aspect of Kemeñçilik tradition in Görele region gains importance. In this direction, this work gains importance in terms of examining the experiences of today's local artists.

1.5. Goal

In this study, it is aimed to determine the transfer of the Giresun-Görele Kemeñçe tradition from the family and the culture of acquiring and transferring the traditions of the kemeñçe performers living today, considering the transfer of musical knowledge from the family of musicians in our traditional Turkish Music.

1.6. Limitations

The study is limited to the information and literature reviews obtained from the interviews with Ahmet TORUN, Haşım TORUN, Ümit ÇATALBAŞ, Burak ÇATALBAŞ who continue the tradition of Kemeñçe in Giresun-Görele district.

2. METHOD

“Case Study Special Case (Case) study: With this method, "How?", "Why?" and what?" answers to these questions are sought. The main purpose here is a thorough introduction to the case studies studied to elucidate some general theories. Case study is defined as an umbrella that can cover all research methods, data collection sources (interview, observation, questionnaire, document, etc.).” (Çepni, 2018: 77).

2.1. The Setting and Participants

The universe of the study consists of all local kemeñçe performers continuing this tradition in Turkey. The participants were determined as Ahmet Torun, Haşım Torun, Ümit Çatalbaş, Burak Çatalbaş living in Görele district of Giresun.

2.2. Data Collection Tools

In this study, the data were obtained through literature review, semi-structured interview, and video and audio recordings taken while conducting the interview.

Literature review provides information on the subject being researched, provides a theoretical basis for the research, and enables the results of similar studies to be seen. " (Büyükoztürk, K. Çakmak, Akgün, Karadeniz and Demirel, 2009: 43)

Semi-structured interview: "In this method, the researcher prepares the interview questions before starting the interview, but can provide some flexibility by looking at the individuals and the circumstances." (Çepni, 2018: 181).

Audio-Visual Records: Besides written sources; Visual materials such as films, videos and photographs can also be used in qualitative research. Such

materials can be the basic data collection tools of a study alone, or in most cases, they can be used as additional data sources together with data collection methods such as observation, interview or document review (Yıldırım, 2013: 219).

2.3. Data Collection and Analysis

In the study, semi-structured interview questions were prepared to be applied to 4 people in Görele, Giresun, in order to make an analysis on the transfer of Giresun-Görele Kemeñçe tradition from the family.

The questions are as follows:

- 1: Could you introduce yourself?
- 2: How old did you start playing kemeñçe and how did you decide to play it?
- 3: Did you learn from the professional performer afterwards? Did you take regular classes?
- 4: Who is the oldest kemeñçe performer you remember in your family and relatives?
- 5: Who is the person you take as an example in the tradition of kemeñçe in this field?
- 6: Which song do you like to listen to and play the most when performing kemeñçe?
- 7: Does playing kemeñçe have an economic benefit for you?

The interview was made by taking video and audio recording. These data were then written down. In this interview, each person was accepted as a case.

3. FINDINGS

In this section, the research problem and the findings obtained by the semi-structured interview method conducted on 16.05.2019 for the purpose of this research are included.

3.1. General Features of Kemeñçe Performers

In this section, how the 4 people who agreed to participate in the study defined themselves, how old they were and where they lived were emphasized.

It is seen that among the 4 living kemeñçe performers who agreed to participate in the study, there are people of different generations.

Ahmet Torun: ... I was born in 1957.

Burak Çatalbaş: ... I am 19 years old.

It is seen that the interviewees are family (father-son).

Ahmet Torun... (Father)

Haşim Torun... (Son)

Ümit Çatalbaş... (Father)

Burak Çatalbaş... (Son)

It is seen that all performers were born and raised in Görele and continue their lives here.

Ahmet Torun: I am from Giresun Görele. I live in Sağlık village.

Haşim Torun: I am from Görele Giresun. I am from Sağlık village.

Ümit Çatalbaş: ... I live in Giresun Görele district.

Burak Çatalbaş: I am from Görele Giresun

One of them describes himself as a master of kemençe.

Ümit Çatalbaş: ... I am a master of Kemençe.

It is seen that one of the interviewees is a retired teacher.

Ahmet Torun: ... I'm a retired teacher.

One of the interviewees made compilation studies in the field of folklore and also served as a provincial representative in Folk Dance Federation of Turkey

Ahmet Torun: ... I am also doing folklore studies about local culture and our past kemençe performers and artists in Görele and Çürük Eynesil region. I have a lot of reviews on this subject. I am working on folk dances. Currently I have been working as a provincial representative for Turkey Giresun folk dances federation

3.2. Reasons for Playing Kemençe

One of the questions directed to the interviewees in the study is "How old did you start playing Kemençe and how did you decide to play it?" It can be said that the answers given to the question are similar to the internationally accepted Suzuki teaching method in terms of musical education that begins in the family.

"The Suzuki Method aims not only to train musicians, but also to educate generations that will become adult members of the society with love, and to raise individuals who have handicrafts, play and listen in the field of fine arts and music that have existed since the existence of humanity. It is an education system with multiple effects that enables the child / student to grow up in an environment where the family is also a partner. " (Yalçın Dittgen, 2018: 19).

In this context, the direct influence of the family in kemençe training can be seen in the responses of the interviewees Ahmet Torun, Haşim Torun and Burak Çatalbaş:

Did you show or teach your own son?

Ahmet Torun: For my own son, too... because he had a kemençe at home, he would always break his thin wire while he was in secondary school and playing the kemençe. I used to check it when I got home and see that one of the kemençe's wire was broken. When he broke it, he would go to bed early. At that time, if I had asked him why he had broken the kemençe's string, he would never have touched it again and that value would disappear.

Haşim Torun: I started playing Kemençe in the last years of secondary school. I tried to do something in my own way. My father was also playing some kemençe.

Did your family support in this process?

Haşim Torun: They didn't get in the way.

So did your father insist? Did you choose with your free will?

Haşim Torun: Well, normally I could not have played the kemençe. After all, there was someone in the house who was tuning... It is not possible to play this

instrument without tuning. My father was tuning. I was going and breaking the wires.

So we can call you your father who made you love...

Burak Çatalbaş: Of course, I liked it when my father was playing. When I saw it in his hand, his voice sounded beautiful to the musical tone.

Burak Çatalbaş: First of all, I learned it by seeing it from the father. I watched it... Of course I enrolled in this course when I liked it.

As seen in the answers given, it constitutes the idea that this learning environment, which is formed spontaneously in the family, begins in primary school ages with the listening culture of kemençe music in children. In addition, the responses of the interviewers Ahmet Torun and Ümit Çatalbaş show that the kemençe learning environments are not limited to the family, but the social environment, social environments and education processes of children of primary school age are also effective.

Ahmet Torun: The Kemençe issue... Çürük Eynesil is the ex-name of our village... There are almost no people in our family who do not play kemençe. Kemençe has been our culture. Of course, we did not have a kemençe in our childhood. But since the 3rd grade of primary school, weddings in our villages started on Friday evening. They used to call it henna night... Usually the neighborhoods would come to the wedding... At that time, our acquaintance with kemençe horons started in the third grade of primary school. This happened as a hobby for me in my later years. Since it was difficult to find a kemençe performer for my team, where I trained folk dance in 1983, and because they also asked for money I had to play for the teams I trained myself. It started that way.

Ümit Çatalbaş: We took Kemençe in our hands in our primary school age. We had a teacher in primary school. He had us made it out of wood. We were playing and singing music among ourselves. After that, when we were 13, we bought it and started playing.

In addition to all these, it is seen that there are economic reasons among the reasons for mastering kemençe. Here, according to the opinions of Ahmet Torun, one of the interviewees, the point that should be taken into consideration is that although the kemençe is an instrument that he met in childhood, it can improve itself due to the economic difficulties experienced while running a folk dance team and bring it to a level that can meet this need.

3.3 Training for Playing Kemençe and Learning Environments

It can be said that the answers given to the questions "Did you learn from the professional performer afterwards? Did you take lessons regularly?" seem to be fully compatible with one of the Kodaly teaching method philosophies, which is internationally recognized, for reasons such as the social environment surrounded by professional performers and individuals encounter this type of music in every environment.

“Kodaly has used traditional folk music from their own culture as the mother tongue of children in musical education” (Özeke, 2007: 113).

The presence of professional performers in social settings, the performance of this type of music in every environment where the individual lives, and the realization of education with the traditional “meşk” education system (training based on repetition and memory) are seen in the answers of all the interviewees:

Ahmet Torun: No. I didn't have any regular lessons, but all the Görele local folk dance music is in my memory.

So you decided to play kemençe with your own free will. By observing your surroundings and your family...

Ahmet Torun: Yes.

Haşim Torun: I did not take lessons regularly. But I listened a lot... We had a master called Şenel Dandin. I got very busy with him.

So you watched professionally, watched his hand... You mean, it is the method of practice... With follow up...

Haşim Torun: I followed... I chased after...

Ümit Çatalbaş: ... After that, we tasted one of our masters. Şenel Dandin. We learned from him. We grew up next to him. He was our first master.

Playing around you...

Ümit Çatalbaş: Of course, there are some of our relatives, they have passed away.

Burak Çatalbaş: First of all, I learned it by seeing it from my father. I watched him... Of course I enrolled in this course when I liked it. I took lessons from my dear teacher, Haşim Torun. He taught me. Later, of course, I got some kinds of local folk music from my father.

You got support from your family. You did willingly...

Burak Çatalbaş: Of course, my first supporter was my father...

It is seen that two of the interviewees started their kemençe education with the help of their family members.

Ahmet Torun: No. I didn't have any regular lessons, but all the Görele local folk dance music is in my memory.

So you decided to play kemençe with your own free will. By observing your surroundings and your family...

Ahmet Torun: Yes.

Ümit Çatalbaş: First of all, I learned it by seeing it from my father. I watched him... Later, of course, Later, of course, I got some kinds of local folk music from my father.

You got support from your family. You did willingly...

Ümit Çatalbaş: Of course, my first supporter was my father

It is understood that Burak Çatalbaş, one of the interviewees, developed kemençe education by taking a course, and another interviewer, Haşim Torun, was a kemençe teacher.

Burak Çatalbaş: ... Of course I enrolled in this course when I liked it. I took lessons from my dear teacher, Haşim Torun. He taught me.

Haşim Torun: ... and I teach.

3.4 Generational Interest in Kemeñçe in Family Structure

In the answers given by the interviewees to the question asked to determine the historical process and place of kemeñçe in the family, "Who is the oldest kemeñçe you remember in your family and relatives?", it is understood that the kemeñçe has its place in families for more than a century, that a family member definitely knows how to play the kemeñçe and that it has influenced the people around him. Therefore, it can be concluded that this effect has kept the desire to play kemeñçe alive for generations.

Ahmet Torun: The oldest kemeñçe performer in my family was my deceased father. He was born in 1901 and died at the age of 58. He played kemeñçe at our village weddings.

You are also impressed by him.

Ahmet Torun: As the gene thing... I had also my uncle. He was also inclined to music. He was playing guitar in that age group. In Sevastopol harbor, a Russian lady falls in love with my uncle there. She was playing the guitar too. She writes her name on his guitar as a gift to my uncle. My uncle also gifts that guitar to our deceased master Ahmet Kaçar.

So you come from a musician family.

Haşim Torun: My mother had an uncle. Sami Güral, he passed away. And Nazmi Özdemir, Sabri Özdemir and Şevki Özdemir are also relatives of my brother-in-law. Şevki Özdemir is married to my aunt. These are the children of Hacer Özdemir. I had a chance to listen to them as a child. I listened to uncle Sami a lot.

Ümit Çatalbaş: The oldest Hakkı Firidin (great-grandfather). He died...

Burak Çatalbaş: My father. And my grandfather, my mother's dad

Ahmet Torun, one of the interviewees, is one of the indicators of the effectiveness of the parental role in encouraging and supporting this education in order to continue kemeñçe learning for generations.

Did you show or teach your own son?

Ahmet Torun: For my own son, too... because he had a kemeñçe at home, he would always break his thin wire while he was in secondary school and playing the kemeñçe. I used to check it when I got home and see that one of the kemeñçe's wire was broken. When he broke it, he would go to bed early. At that time, if I had asked him why he had broken the kemeñçe's string, he would never have touched it again and that value would disappear.

3.5. Role Model Choices in Terms of Attitude and Technique in Performing Kemeñçe

In the answers given to the question, "Who is the person you take as an example in the tradition of Kemeñçecilik?" it is seen that they take many kemeñçe

masters as examples, but the interviewees Haşim Torun, Ümit Çatalbaş and Burak Çatalbaş follow the same school.

Ahmet Torun: In our generation in Görele, the generations we listen to; Hacı Ali Özdemir, Ahmet Caba, Hacı Ali Özdemir's twins who were our teachers, Sabri Özdemir and Nazmi Özdemir. Then the deceased Mehmet Maksutoğlu, Burhan Caba, Hüseyin Özdemir...

Haşim Torun: Şenel Dandin... I mean, nobody played horons like him

Ümit Çatalbaş: Of course, the performers we take as examples are our dear teachers; Şenel Dandin, Durkaya... Piçoğlu... Sırrı Öztürk... These were our masters, we like them all.

Burak Çatalbaş: There is Şenel Dandin, one of our masters. I have my dad. There is Haşim teacher who teaches me...

Especially Ahmet Torun and Haşim Torun, among the interviewees, stated in their answers that they were able to distinguish between the masters of kemençe and technical differences.

Ahmet Torun: ... In other words, kemençe was a school in our region. I am always at a level to understand who is playing from the playing style of the performer, regardless of their playing style and their own style.

Haşim Torun: Şenel Dandin... I mean, nobody played the horons like him.

3.6. Repertoire Choices in Kemençe Music

In the answers given to the question which is asked to determine the Kemençe music repertoire diversity and preference interest, "Which song do you like to listen to and play the most when performing Kemençe?" It is seen that repertoire preferences are used according to different environments

Ahmet Torun: I like to sing the folk songs that we call our local folk music(yol havası) in general. (The performer plays the horon music at a slow speed.)

Haşim Torun: Which one will I play, it never ends... I don't have a favorite. There is no such thing as my favorite in the horon... (the performer plays a piece of horon(sallama horonu) at a medium speed.)

Ümit Çatalbaş: Classical, lively, which is suitable for drinking occasions, sometimes slow and authentic music... (the performer plays a local folk song at a slow pace after a long improvisation with kemençe.)

Burak Çatalbaş: Generally Görele folk music... (the performer plays a local folk song)

In the responses of the interviewees Ümit Çatalbaş and Burak Çatalbaş, it is seen that the kemençe music was performed not only as a lively dance music but also as recital music in social settings.

Ümit Çatalbaş: Classical, lively, which is suitable for drinking occasions, sometimes slow and authentic music... (the performer plays a local folk song at a slow pace after a long "taksim" with kemençe.)

Burak Çatalbaş: Generally Görele folk music... (the performer plays a local folk song)

3.7. Economic Return of Kemençe Performance

The interviewers were asked "Is there any economic benefit to you playing kemençe?" In the answers given to the question, it is seen that it is performed for a fee, while social activities are performed free of charge from time to time.

Ahmet Torun: Economically... You know, we do not perform at weddings. In our traditions, our weddings consists of hosting guests, because there are crowds at weddings, because the number of kemençe performers is small, they cannot reach everywhere, there is no need to call a kemençe performer to this atmosphere of conversation and joy in which we take place (used in the sense of me)...

Haşim Torun: Actually, I do not do it as a profession. But there is, of course...

So do you go to weddings or teach?

Haşim Torun: Yes, I go to weddings and teach.

Ümit Çatalbaş: Of course, ... We have pocket money when we go to village weddings. So we always have a little money It becomes a source of income for us. We have pocket money for village weddings. Two days Saturday-Sunday. We return on Sunday evening, in general.

Burak Çatalbaş: Economic return... Of course the reactions in the environment are nice. We go to events with our Haşim teacher.

Are you charged?

Burak Çatalbaş: There is no charge right now...

Are you going to weddings or something to play?

Burak Çatalbaş: No, I'm not going to weddings.

4. CONCLUSION AND RECOMMENDATIONS

The fact that kemençe music is also seen in work life (agriculture) as well as social life in Görele is thought to differentiate this district significantly from the surrounding districts and provinces.

It can be considered that the kemençe masters, who are alive and not, are the subject of research to be carried out by universities with their knowledge and versatility will contribute to the field.

In this study, it is seen that interest in the kemençe instrument continues at all ages, and the kemençe masters voluntarily teach this instrument to their family members and their environment. It is seen that kemençe music is at the center of daily life, and the interest in this instrument caused at least one kemençe performer to emerge from each family.

Except for one of the interviewees, it is seen that the other three follow the same school and perform the same style of works in the selection of the repertoire. It is also seen that the kemençe performers participating in the research earn economic gain in social events such as weddings and festivals, but occasionally play for free at cultural events.

It is understood that the Kemeñçe instrument has been taught with the “meşk” system for generations, as well as regular training with various courses today and this regular training necessarily needs the instrument (Kemeñçe) method. For the writing of the method, it is up to the kemeñçe masters who have a good musical education. It is thought that these methods should be included in the culture of folk music as a written source in order to learn all kemeñçe schools, the styles of all living and non-living masters for generations.

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Resource People

Oral interview with Ahmet Torun, (16.05.2019), kemeçe performer, retired teacher, Görele.

Oral interview with Burak Çatalbaş, (16.05.2019), kemeçe performer, student, Görele.

Oral interview with Haşim Torun, (16.05.2019), kemeçe performer, kemeçe instructor, Görele.

Oral interview with Katip Şadi, (10.05.2012), kemeçe master, retired artist, Görele.

Oral interview with Ümit Çatalbaş, (16.05.2019), kemençe performer, musician, Görele.

Oral interview with Yusuf Kurt, (05.06.2019), folk dance instructor, retired officer, Giresun.

Photo Resources

Dizdar, Bilal, personal archive, Giresun

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