

Zeybeks in Greek music culture in Türkiye: the example of Imroz-Gokceada¹

Kenan Serhat İnce

Sorumlu Yazar, Assistant Professor, Kocaeli University, State Conservatory, Turkish Music Department, Kocaeli, Türkiye. Email: kenan.ince@kocaeli.edu.tr ORCID: 0000-0002-0242-200X

Mihriban Madzhidov

Academic, Kocaeli University, State Conservatory, Turkish Music Department, Kocaeli, Türkiye. Email: mihriban.madzhidov@kocaeli.edu.tr ORCID: 0000-0001-9851-7478

Hüseyin Emir Turhan

Ph.D. Student, Sakarya University, Institute of Social Sciences, Musical Sciences Doctoral Program, Sakarya, Türkiye. Email: emir.turhan@hotmail.com ORCID: 0000-0003-2139-2923

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Abstract

The importance of Darülelhan and the subsequent compilation tours in the Republican period is of great importance for the creation of the Turkish Folk Music repertoire. These compilation tours constitute a large part of today's Turkish Folk Music repertoire. It is noteworthy that there were no non-Muslims as source persons in the compilation activities. We believe that Folk Music culture is not composed of people of a certain nationality or belief; but of the geography that is home to that culture; and that the sphere of influence of cultural elements is beyond the political borders that change in historical processes. Folk music genres with a wide range of performance areas have been more affected by this situation. As a result of our research, it was detected that most of the local people living in the Gokceada region of Çanakkale are non-Muslims and that no musical field research has been conducted in this region before. The lack of studies in the region has led to the lack of scientific determination of information such as the society's connection with music, which instruments they use, and which genres are performed more in this region. It is thought that this study conducted in Gokceada is important in terms of identifying and recording the musical characteristics of that region. The study was conducted with the field research method in the Gokceada region. The findings were obtained by using the interview method with the source person identified as a result of the research. The musical culture of the Gokceada region was analyzed by using a qualitative research model. Four findings were obtained in line with the works performed by Timoleon Caknis, a Turkish citizen of Greek origin who performs the traditional music of Gokceada, and it was determined that the findings were in the «zeybek» genre. The obtained works were recorded during the interview. After the interview with the source person was completed, dictations of the works were made. The notes were written with the MuseScore4 program. The study is considered to be important in terms of carrying out field research and compilation trips, which are relatively neglected today, in an area that has not been visited before; determining that the zeybek genre exists even in the westernmost part of the country; recording the collected works before they are forgotten by the people living in that region; and contributing the four zeybek works to the music culture of the region and the Turkish Folk Music repertoire. It is suggested that more studies should be conducted in this field and new field research should be created.

Anahtar Kelimeler

compilation, folklore, folk music, folk song, Imroz-Gokceada, zeybek

Introduction

The history of the Turkish Folk Music repertoire dates back to the compilation activities carried out in the pre-Republican Ottoman Empire. Starting from Republic Period, compilation tours were made by Dârü'l-Elhan and the foundations of the

Folk Music archive that we have today were laid in those periods. “Conducting studies by going to the community where

¹ To collect the study and the data in this study, a validation report was received from Sakarya University, Social and Human Sciences Ethics Committee under the decision dated 12.01.2024 and numbered E-050.99-0.

this information lives in order to attain information about the folk culture elements related to the research subject to be studied is called ‘field research’.” (Cobanoğlu, 1999: 45). Field research method was also applied in compiling the works that constitute the subject of this article. Although the city Çanakkale is among the compilation activities that have been conducted before in Türkiye, no source has been found indicating that a music compilation activity was implemented in Gokceada, the island district of Çanakkale, nor recorded melody or note has been found in the literature. There is no piece registered in the Gokceada district in the TRT Turkish Folk Music repertoire. According to the notes of the melodies that were recorded by us during the compilation trips performed in 2022, the first official records were published in the article entitled “A Research on Gokceada Music Culture: Compilations from Timoleon Caknis” (Orig. “Gökçeada Müzik Kültürü Üzerine Bir Araştırma: Timoleon Caknis’ten Derlemeler”).

“Music is a social activity that brings people together in special ways, whether as musicians, dancers or listeners” (Kaplan, 2013: 42). It is known that people from many nations and cultures live together in Türkiye and its neighbors. “Although the majority of Anatolian folk songs, other than classical Turkish and temple music, modestly belong to the Turks, due to our majority population and cultural success, the folk songs of the minority communities also constitute a significant part” (Gazimihal, 2006: 75). According to Turan (2020), the historical processes of the Greeks, who can be defined as the continuation of the Byzantine Empire, and the Turks, who can be defined as the continuation of the Ottoman Empire, indicate that have common characteristics that are beyond similarities in many issues. Their similarities in music and dance performances draw attention as a result of sharing their social life.

Nowadays, it is quite common to witness the

same melodies being performed with Turkish lyrics in Türkiye, and with Greek lyrics in Greece. It is clear that Zeybeks are also one of them. According to Reinhard (2002), this dance is played with great pleasure in the west of Asia Minor and the Greek islands. The same or similar zeybek melodies can be encountered principally Aegean and the settlements that have on the coast of the Aegean Sea in Greece. The impacts of war, migration, and exchange in this encounter are also factors that need to be addressed.

There are still Turkish citizens of Greek origins living in Gokceada. It is well-known that the island has a demographically mixed population at present. During our field research, it was determined that the entire folkloric culture has been maintained by the locals of the island since the past. The study has importance thanks to the distinction it creates in terms of compiling the Zeybek-type pieces, which are the common culture of two different nations, from a Turkish citizen of Greek origin living within the borders of the Republic of Turkey. Therefore, the old and the new names of the island were used together in the title of this article.

The History of Gokceada

Gokceada, known as Imroz from ancient times to recent history, is one of the three islands of Canakkale province. The island, which has district status, is Turkey’s largest island regarding the surface area. “It is located at the mouth of the Dardanelles. It was built on an area of 290 square kilometers. The length of the coastline is approximately 95 kilometers. Its north-south length is 13 kilometers, and its east-west length is 29.5 kilometers. Gokceada Kuzu Port, where the ships board, is 32 miles from Çanakkale and 14 miles from Kabatepe Port on the Gallipoli Peninsula. Apart from the county town, the settlement is spread over Bademli, Derekoy, Kalekoy, Tepekoy, Zeytinli Koy, Sahinkaya, Sirinköy, Ugurlu, Yeni Bademli and Eselek” (web 1).



Photo 1. Imroz Gokceada Conty Town (web 2)

It is known that it was under the auspices of the Latin Empire in the 1200s. It became a part of the Byzantine Empire in the 1300s. The island of Imroz changed hands repeatedly between the Genoese and the Venetians until the Ottoman Empire conquered Istanbul in 1453. The island of Imroz, which came under the protection of the Ottoman Empire with the conquest of Istanbul, changed hands from time to time because of the wars

between the Ottomans and the Venetians. Although the administration changed hands until the 19th century, the inhabitants of the island were able to live in peace. As stated by Yurtseven (2006), during the first Balkan War in 1912, Greece invaded Gokceada, and the Aegean islands were left to the sovereign powers with the Treaty of London in May 1913.

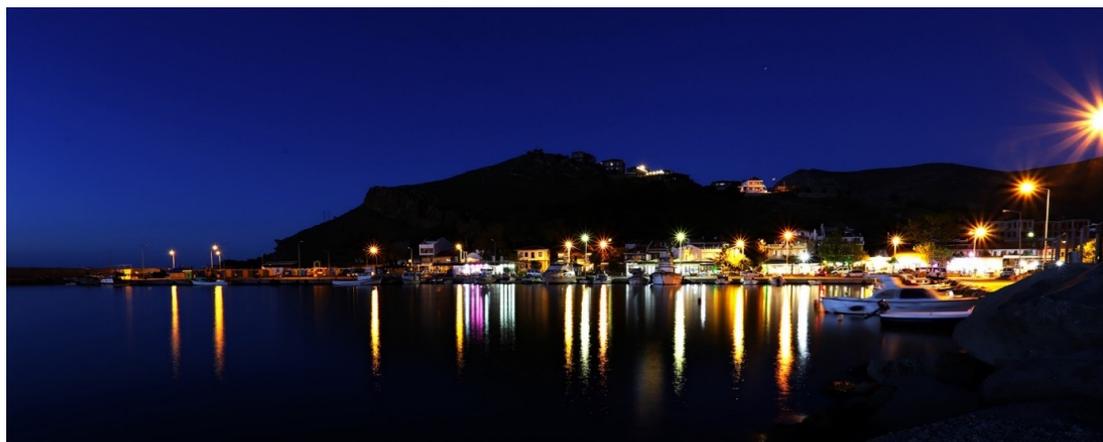


Photo 2. Imroz Gokceada Kalekoy (web 3)

Erim (1953) reports that despite the resistance that started under the leadership of Mustafa Kemal Pasha against the Allied Powers, which started to invade almost immediately, the government in Istanbul signed the Treaty of Sevres. According to Yurtseven (2006), two years later, the Turkish War of Independence started under the

leadership of Mustafa Kemal Atatürk, and in 1923, Türkiye signed the Treaty of Lausanne as the victorious state and Gokceada joined the territory of the Republic of Türkiye.



Photo 3. Imroz Gokceada Kalekoy Beach (web 4)

It is acknowledged that the majority of the population of the island of Imroz, which was officially subject to the Republic of Türkiye with the Treaty of Lausanne, consists of Greek citizens. Alongside the emergence of the Cyprus island dispute in the 1960s, the demographic population structure of Imroz began to change. While some Greek citizens emigrated, Turkish citizens migrated to the island from various parts of the country

through domestic migration. “In 1970, the name of the island, where the Turkish Muslim population was majority, was translated into Turkish and changed to Gokceada. Before this date, the name “Gokceada” did not exist anywhere. It is possible that this name was chosen to be in accordance with the name of the neighboring island Bozcaada” (Munusoglu, 2021: 118).



Photo 4. Imroz Gokceada Harbour (web 5)

Gokceada Music Culture

It is well-known that people of various nationalities, from Byzantines to Greeks, lived in Gokceada throughout history. “There is a demographic diversity, that is not common in other Aegean islands, on the island where people migrated here from every region of Anatolia, together with the Greeks, whose numbers have decreased greatly today.” (Ozozen Kahraman, 2005: 46). This demographic diversity also affects the folkloric structure of the island. From the Republic period until the 1970s, Greek culture dominated the island, in parallel with the population. It is recognized that in these respective years, the genres that were played as folk dances and performed as music were zeybek², karsilama³, hora⁴, kasap havasi⁵, and sirtaki⁶. Especially with the influence of the change of demographic structure that happened after the migrations from Eastern Anatolia and the Eastern Black Sea regions, horon and halay genres began to be performed on the island. Dance and music are being performed in both communities living in Gokceada, such as circumcision feasts among Muslims, birth ceremonies among Christians, and marriage ceremonies as well as other religious ceremonies. Particularly Greek citizens gather among themselves, dancing and having musical entertainment even without a celebration. “During the interviews with Timoleon Caknis, it was revealed that instruments such as

violin, dulcimer, lute, oud, and trumpet were played on the island in the past. Based on information obtained from different sources, it has been established that instruments such as drum, flute, and clarinet were played in the old days” (Ince, 2022: 148). Nowadays violin, guitar, bouzouki, drum, flute, and clarinet are used. Music is performed in various locations in the Gokceada city center, Kalekoy, and Zeytinlikoy during the summer season, and there are three taverns in Tepekoy.

Zeybek

Turkish Folk Music is an element of folklore that has spread over a wider area than the political borders of the Republic of Türkiye. It is affluent in terms of musical diversity. This richness consists of genres that come together with features such as different tempos, structures, and dialects. Some of the musical genres are the ones performed in a small region such as barak⁷, hoyrat⁸, deyiş⁹, horon¹⁰, hora, etc., whereas some are performed in larger areas. Zeybek can be presented as an example that spreads across wide regions. The existence of Zeybek type in the provinces is detected on the map of Türkiye, colored by us, in ‘Figure 1’.

² Zeybek: It is the general name of the 9-period melodies of the Southwestern Anatolia region and the plays that are performed with these melodies (Ozbek, 2014: 207).

³ Karsilama: It is the play that is performed in two rows facing each other, which is popular in Thrace and Marmara regions, and Giresun and Ordu distinct; the 9 periodical music that accompanies this play (Ozbek, 2014: 102).

⁴ Hora: It is a 7-periodical folk dance played mostly in Marmara, Thrace, Rumelia, and the Balkans... (Ozbek, 2014: 92).

⁵ Kasap havası: Being called “kasapika”, “hasapikos” in Greek, and “kasapsko” in Bulgaria, the play is, similar to the bullies, Kasap havas are among the horo types that hold an important place in both Western and Eastern Thrace (Aykent, 2020: 41-62).

⁶ It is a variety of folk dances in which the arm and leg movements are important and gradually accelerate (web 6).

⁷ Barak: It is the name given to the entirety of the melodic repertoire within the traditional vocal culture of the Barak Turkmens. This repertoire which predominantly features free meter verses (does not have any fixed rule/measure), consists of folk songs that address migration and settlement matters of the thirteenth century, the social issues they experienced, the natural disasters, and the theme of love (Duygulu, 2014: 74).

⁸ Hoyrat: It is the poems in pun forms; the whole of the music is related to these (Özbek, 2014: 93).

⁹ Deyis: 1. Folk song, Türkü, Deme (saying). 2. A folk song composed for an important event, manit. 3. It is the name given to the poems of Alevi and Bektashi poets that discusses the subjects related to the lovers of the dervish order (Özbek, 2014: 58).

¹⁰ Horon: It is the general name of the folk dances of the Eastern Black Sea region. It can be also called ‘Horan’ (Özbek, 2014: 92).



Figure 1. Zeybek region map (web 6)

As a term, Zeybek means Western Anatolian ‘efe’s. On the other hand, when considered culturally, it is defined as a folk dance and its music. Mahmut Ragıp Gazimihal indicates that the word zeybek is derived from the words ‘salbak’ or its different pronunciation, ‘saypak’.

Zeybeks are described among the society sometimes as a military force, or sometimes as bandits. It is also known as the armed military groups gathered from Turkmens who were sent to the west of Anatolia during the Seljuk Empire. According to some sources, during the Ottoman Empire period, zeybeks were called ‘Levent’. It is reported that Levents consisted of young people from western Anatolia who joined the Ottoman ships intending to become pirates. As per Yavuz (2012), the Zeybek culture observed in some provinces of our country is the concrete manifestation of a life process that dates back to 3000 BC in some sources.

When defining Zeybek, a genre of Turkish folk music, it is recommended not to consider it solely from a musical perspective. It is necessary to consider it as a whole with the folk dances. This ‘efelik’ culture which encompasses adjectives such as dignified, stern, and brave, reflects all its characteristics in both its music and dance. Ayse Turan’s thoughts on this dance are as follows: “It is a dance typically performed

by male dancers. However, nowadays female dancers also perform it. Traditionally, this dance was played improvisationally by a single dancer, yet today we have the knowledge that it is performed by more than one dancer, and it is included in dance literature in the form of certain figure patterns (Turan, 2020: 22). Zeybek dances, which were thought to be played solely by efes in the past, are performed by almost all the local people in the regions where Zeybek dance has been kept alive as a culture and practiced musically. On the other hand, it is possible to address the presence of Zeybek culture, music, and dances in wherever the term zeybek could reach. “This is because Zeybek and Zeybek culture are the reasons for the emergence of Zeybek dances in Western Anatolia. It can be even claimed that Abdalikos and Zeybekikos, performed on the Greek islands, are influenced by this culture. Therefore, in the regions where Zeybek dances are common, the connection of the dances with the institution is clearly evident” (Karademir,2002;461).

When considered as dance and music, zeybek culture also exists among the Greeks with various examples: “...is being stated that the type of folk dance they play as ‘zeybekikos’ is a version of the zeybek dances that have been transmitted to them through the interactions with the Turks” (Ozbilgin, 2003: 145). In the studies conducted by Ozbilgin,

melodies similar to ‘kırık zeybek’, which can be considered a combination of Zeybek and Teke region melodies, have been recorded in Greece. The dance they play under the name ‘abdalikos’ which is similar to the dance steps of ‘Serenler zeybek’ and eight ‘Afyon zeybek’, is very typical evidence of how Zeybek dances have undergone a transformation and spread” (Ozbilgin, 2003: 145).

When discussing Zeybeks musically, the most notable characteristic is that they have a 9 tempo in terms of rhythm. It is all ‘kırık hava’¹¹. When considered in terms of rhythm, delays and accelerations in tempo are observed, depending on the dancer’s foot movement. They are rich in respect of pitch range, with examples extending up to twelve pitches. They vary with regard to the sequence and tonic notes. Zeybek is performed in indoor and outdoor settings with shawm-and-drum. The study of Gidiz (2018) provides the following information about Zeybeks and the instruments used in their performances:

Chiefly in the Eskisehir region, kasikli Zeybek (lit. Zeybek with a spoon) is commonly encountered. In addition to these instruments, Zeybeks are also performed with clarinet, sipsi, and rebab, and it can be played even without any instrument accompanied, solely by singing the folk song. In Zeybek dances accompanied by shawm-and-drum, it is traditional to use two shawms. While one of the shamws plays the melody, the other stays in the tonic note, accompanying the other shawm. The number of shawms can be more, only if it remains an even number. In some regions, female artists may also accompany the dances with instruments like violin, and oud, in addition to shawm-and-drum.

Zeybeks are divided into two: agir (lit. heavy) and kırık yuruk-kıvrak (lit. kırık means broken). According to Ozbilgin (2003), agir

¹¹ It is the name given to melodies with tempo in Turkish folk music.

zeybeks are particularly common in Izmir, Aydin Mugla, Manisa, and Denizli provinces, played in 9/2, and 9/4 (3+2+2+2) tempos, with significantly low tempo. Another tempo structure of the agir zeybek genre is the folk songs played in a 9/4 tempo. They have 3+2+2+2, 2+2+2+3 rhythmic structure. The examples of 9/8 tempo are considered as kırık zeybek.

Theoretical Framework

Music is one of the pivotal elements that reflects the cultural characteristics of societies and affects the conveyance of these features. Thus, it is a scientific discipline with connections to and exchanges with many other scientific fields. When the musical culture of a society is examined, the sociological and anthropological structure of that society forms the characteristic features of the music performed. In this sense, music can be a means of transmitting cultural heritage, becoming the common culture of different ethnic groups who share the same geographical area. As a result of cultural interactions of communities living in close locations, musical cultural transmission also occurs. At this point, the fact that the genre zeybek performed in many provinces of Türkiye and referred to as ‘zeybelikos’ and ‘abdalikos’ in Greece, carries the same musical characteristics that could be a result of this transmission. Thus, in our research, addressing the Greek-origin communities living in Gokceada, a distinct of Canakkale province, it was determined that they perform pieces identified as ‘zeybek’ genre.

Literature Review

One of the studies related to Gokceada is Yurtseven’s book, entitled Gokceada: Stories of Ordinary People which uncovers the social and cultural structure of the period based on the stories of people living in Gokceada. Another study is the article of Turan (2020) entitled “Study on Greek Dance and Dance Music as a Cross-Cultural Example” which examines how the Greeks employ music and dance culturally in their lives, centralizing on their traditional dances, and the dances

played during ceremonies. Munusoglu's (2021) "The Ethnography of a Name: From Imbros to Gokceada" article provided insights into our study by analyzing the impact of the political reasons underlying the population exchange that started with the Treaty of Lausanne and the following renaming of Imbros to Gokceada on the cultural structure of the society.

The Importance of the Research

The question of 'Is there any zeybek genre in Gokceada music culture' constitutes the main issue of this research.

As a result of the findings, the sub-issues of the research are listed as follows:

- What are the musical qualities of Canakkaleli (Re Zeybek) in the Gokceada region?
- What are the musical qualities of the Yula piece in the Gokceada region?
- What are the musical qualities of Sol Zeybek in the Gokceada region?
- What are the musical qualities Do Zeybek in the Gokceada region?

Method

Research Model

In the study, a musical culture analysis, related to the field to be researched, was conducted by employing a qualitative research model. Accordingly, the findings obtained from the source person were detected.

Participants

In the field research carried out by us in Gokceada from January 25 to 28, 2024, the entire island was surveyed, and only a person who qualified as an informant was identified. It has been acknowledged that Timoleon Caknis was born in Gokceada, along with his parents and all of his older generation. This finding is considered to be significant for the validity of the data, and for achieving an efficient conclusion in the study.

Timoleon Caknis was born on December 6, 1941, in Zeytinlikoy, Gokceada. His parents were also born in Gokceada. He completed his education in Gokceada until the 6th grade of primary school. He studied Turkish, Greek, English, and some French at school. Although he wanted to continue his education and made preparations accordingly, his father, unable to manage the large amount of agricultural land he owned, did not allow Timoleon to continue school. Instead, he wanted Timoleon to undertake the workload of these mostly olive groves agricultural lands. Due to the fact that his older brother was a truck driver, he always lived off the island. Therefore, Timoleon had to shoulder the workload all alone. He noted that especially during the summer season, he was intensely busy with agricultural work. From the age of twelve to the age of twenty, when he left the island, he did not go to school and only engaged in farming. Timoleon Caknis, who approached this situation from a different positive perspective, comments: "If I had gone, I would not have known these songs. I am glad that I did not go. Because no one knows or plays these songs. Some people left and some died. It is only me who work on songs" (Ince, 2022: 149).

Caknis did his military service in Izmir. After that, he returned to Gokceada. Timoleon Caknis, who had no work left to do after the government of that period expropriated the agricultural lands owned by his family, went to Istanbul for a while and worked in various temporary jobs. When due to the Cyprus issue¹² and the related events, Caknis had difficulty finding a job in Istanbul, he went to Chad, an African country, with his older brother to work as a truck driver. He started working there, saving money and supporting his family. However, having lost all his

¹² A politically based issue that happened between the Greek Cypriots and the Turkish Cypriots on the island of Cyprus, located in the east of the Mediterranean, between 1955 and 1974.

fourteen years of savings as a result of the civil war in Chad, Caknis and his brother had difficulty leaving there and came first to the island and then to Athens: “After returning to Greece, he worked as a truck driver in a cement factory. During his spare time from trucking, he was always interested in music and played the violin and dulcimer at events such as concerts and social gatherings. In those years, their business was disrupted by the deterioration of the economy in Greece. After staying in Greece for thirty years, he returned to Gokceada permanently at

the age of seventy. He lives his life at his home in Tepekoy with his wife Maria. It conveys that life on the island is more friendly compared to life in Athens” (Ince, 2022: 149). Caknis, who started music by playing the mandolin when he was a child, also played the dulcimer, bouzouki, and violin. According to Ince (2022), Apostol from Gokceada, Klistario, Hirisostomos, Yani Banagos, and Niko Papatador have influenced him musically. Caknis, emphasizing that he makes the Imbros music, defines music as the sole element that connects him to life.



Photo 5. Timoleon Çaknis (Kenan Serhat Ince’s personal archive)



Photo 5. Timoleon Caknis (Kenan Serhat Ince’s personal archive)

Procedure

The field research was conducted in Gokceada, Çanakkale province. It was implemented in Gokceada between 24-28 January 2024. As a result of the research and interviews with the local people, findings were obtained by interviewing Timoleon Caknis, the only musician living in that region. Four works of the zeybek genre, taken from the source person Caknis were recorded, their dictations were made, and their tunes were transferred to the digital media. The MuseScore4 program was utilized for notation. An interesting observation has been noted regarding the naming of the compositions. It has been noted that before performing the compositions compiled in the zeybek genre, he verbally referred to them by names such as ‘do zeybek’, and ‘sol zeybek’. When he was asked whether the compositions had different names, he indicated that the piece titled “Re Zeybek” could be also called “Canakkaleli”. The underlying reason for naming the pieces in this way was because there are many zeybeks and they are named according to the keynotes on the instrument. The names of the four recorded pieces are: “Re Zeybek/ Canakkaleli”, “Sol Zeybek”, “Do Zeybek” and “Yula”.

Ethics

To collect the study and the data in this study, a validation report was received from Sakarya University, Social and Human Sciences Ethics Committee under the decision dated 12.01.2024 and numbered E-050.99-0.

Findings

In this section, as a result of the field research, the works identified as the zeybek genre, taken from Timoleon Caknis, are presented. The pieces performed by the source person on the violin were dictated and written by using the musescore4 program.

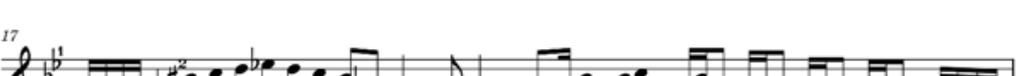
Re Zeybek - Canakkaleli

The piece titled ‘Re Zeybek-Canakkaleli’ was compiled on 28.01.2024. This piece recorded in 9/2 tempo is considered to be agir zeybek (lit. means heavy/slow zeybek). It was reported by the source person that this piece is performed as a dance at weddings, festivals, and other celebrations in Gokceada. As can be understood from the name of the piece, the final sound/tune is in Re. All ‘mi’ tunes are performed with a mi \flat 1 comma. Si \flat is employed in the form, and sometimes sol \sharp is used. The metronome of the work is measured at 100 bpm for a quarter note (♩).

Table 1. Canakkaleli (Re Zeybek) notation 1

Region	Gokceada/ÇANAKKALE	Compiler	Kenan Serhat INCE
Source	Timoleon CAKNIS	The date of compilation	28.01.2024
Canakkaleli (Re Zeybek)			
<p>The musical notation consists of ten staves, numbered 1 to 10. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots.</p>			

Table 2. Canakkaleli (Re Zeybek) Notation 2

Region	Gokceada / ÇANAKKALE	Compiler	Kenan Serhat INCE
Source	Timoleon ÇAKNIS	The date of compilation	28.01.2024
Canakkaleli (Re Zeybek)			
2			
11			
			
12			
			
13			
			
14			
			
15			
			
16			
			
17			
			
18			
			
19			
			
20			
			

Sol Zeybek

The piece titled ‘Sol Zeybek’ was compiled on 24.01.2024. This piece recorded in 11/2 and 9/2 tempos is considered to be *agir zeybek* (lit. means heavy/slow zeybek). The characteristics of the zeybek tempo were addressed in the relevant part above. It partially carries the feature of having 9 tempo. It was affirmed by the source person that this piece is zeybek and it is performed with dance. The work was registered in his place without performing the dance. It can

be possible that there is a problem related to the source person’s age, and accordingly, his memory loss or the ability to perform. It was reported by the source person that this piece is performed as a dance at weddings, festivals, and other celebrations in Gokceada. As can be understood from the name of the piece, the final sound/tune is in Sol. La^b, mi^b, and fa[#] are used in the form. The metronome of the work is measured at 95 bpm for a quarter note (♩).

Table 3. Sol Zeybek notation

Region	Gokceada/ÇANAKKALE	Compiler	Kenan Serhat INCE
Source	Timoleon CAKNIS	The date of compilation	24.01.2024
Canakkaleli (Sol Zeybek)			

Do Zeybek

The piece entitled ‘Do Zeybek’ was compiled on 28.01.2024. This piece recorded in 9/2 tempo is considered to be ağır zeybek (lit. means heavy/slow zeybek). It was reported by the source person that this piece is performed as a dance at weddings, festivals,

and other celebrations in Gökçeada. As can be understood from the name of the piece, the final sound/tune is in Do. Sib accidental is used in the form. The metronome of the work is measured at 50 bpm for a quarter note (\downarrow).

Table 4. Do Zeybek notation

Region	Gokceada/ÇANAkkALE	Compiler	Kenan Serhat INCE
Source	Timoleon CAKNIS	The date of compilation	28.01.2024
Canakkaleli (Do Zeybek)			

Yula

The piece titled ‘Yula’ was compiled on 27.01.2024. The piece that was recorded in 9/8 tempo is considered to be kırık/kıvrak zeybek (lit. means fast/quick zeybek). It was reported by the source person that this

piece is performed as a dance at weddings, festivals, and other celebrations in Gokceada. The final sound/tune of the work is in La. Si \flat accidental is used in the form. The metronome of the work is measured at 78 bpm for a quarter note (♩).

Table 5. Yula notation

Region	Gokceada/ÇANAKKALE	Compiler	Kenan Serhat INCE
Source	Timoleon CAKNIS	The date of compilation	27.01.2024
Yula			

Conclusion and Discussion

Culture has the ability to influence beyond political borders. Communities living in the same geographical locations share certain characteristics as a result of their cultural interactions. The fact that some Turkish Folk Music genres exceed the borders of Türkiye can be seen as an example of this. It is acknowledged that Greeks, who have been living together with the Turks in the same

geography since the Ottoman Empire, have been performing the zeybeks as a dance and music variety. Similarly, in this study, it was determined that Turkish citizens of Greek origin, who are living among the borders of Türkiye, also perform and keep this culture alive. It is addressed that the pieces compiled from Timoleon Caknis, one of the locals of the island, have contributed to the finding and shaping of the musical culture of Gokceada.

We conducted field research in the district of Gokceada in Çanakkale between January 24th and 28th, 2024. In this study, ten pieces were compiled, and four of them were in the zeybek genre. These four zeybek works were the subject of this article. In the survey, before analyzing the findings, background geographical information of the Gokceada region was given. Afterward, information obtained about the history and the musical culture of Gokceada was addressed. It is a pivotal step to know the region where they perform the pieces that are composed. Therefore, the history of Gokceada was examined as a separate section. The source person Timoleon Caknis was interviewed, and the information he provided regarding his life and the music culture in Gokceada was included in the study.

In the findings section, the tunes of the works were dictated and transferred to the digital media, and their images were included to serve as a source for the researchers who would like to perform these pieces. The bibliographic information of the works, the way are performed in the region and their melodic examinations were made. When all the works are examined:

- It is detected that the zeybek genre has a 9 tempo in accordance with its tempo structure.
- It was determined that three of these works are played in “Agir zeybek”, one with a 9/2 tempo, one work in “kıvrak/kırık zeybek” type with a 9/8 tempo.
- It was observed that they have melodic structures exceeding one octave in terms of pitch range.
- It was noted that the three works are named according to their final pitch.
- It was detected that they are performed without lyrics.
- It was determined through the interviews with the source person that the four pieces are performed as a

dance at weddings, festivals, and other celebrations in Gokceada.

This field research in the scope of music is thought to be the first study conducted in Gokceada, in which the pieces compiled were notated. No record of pieces collected from the island has been found, neither in TRT Turkish Folk Music, being in the first place, nor in any other literature. Thus, this study is significant for being the first of its kind.

Zeybeks, as a sort of Turkish Folk Music, have vital importance concerning the width of the region where the works are played, and their significant number in our corpus. Thanks to this study, it has been recognized that zeybeks also exist in the Folk Music repertoire in the westernmost part of Türkiye, in Gokceada. Four more pieces were included in the Folk Music repertoire. Besides, it is reflected that these works will also contribute to the Çanakkale Folk Music culture.

It is known that some of the Turkish Folk Music genres are performed beyond the borders of Türkiye. Again, it is understood that the Greeks who have lived together in the same geography since the Ottoman Empire have also performed zeybeks as a genre of music and dance. It is thought that the works compiled from Timoleon Caknis, one of the island’s locals, contributed to the detection and shaping of the musical culture of Gokceada.

Recommendations

Recommendations for the Further Research

To gather other findings, it is recommended to conduct a new field research in Gokceada, which is stated as the study area. It is considered that, with the new field research, different genres that are performed in the region, other than zeybek, can be identified and hence, can be added to the Folk Music repertoire. Since the pieces and the genres that would be identified through research may bring different perspectives to the Folk

Music culture, it is suggested to conduct new studies in this inadequate in terms of field studies region.

In field research, it is suggested to be attentive to the features of the performance of the studied region and take into account the pitch/keynote (semitone) characteristics of the compiled information.

The re-examining of different geographical regions from this perspective, as in the Gokceada example, may enable the emergence of new works that were unrecorded and have been sinking into oblivion. Thus, implementing new studies in different regions is recommended.

Recommendations for Practitioners

It is recommended that music-performing institutions and communities, as well as the music schools that teach at the undergraduate level, include the folk songs compiled from Gokceada in their studies on zeybek.

Limitations of Study

This research was limited to Gokceada district within the scope of the field research. The study is limited to the findings in the zeybek genre.

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Biodata of Authors



Kenan Serhat Ince was born in 1987 in Tekirdag-Sarkoy. In 2003, he completed the Music Trainer Training Course opened by the Ministry of National Education. Between the years 2003 and 2005, he was the Baglama course instructor at Sarkoy Public Education Center. In 2005, he won the TRT (Turkish Radio and Television Corporation) Istanbul Radio, Turkish Folk Music Youth Choir's exam. In the same year, he was accepted to the Department of Political Science and Public Administration in the Faculty of Economics and Administrative Sciences at Kocaeli University. He started to work as the Conductor of Turkish Folk Music in Kocaeli-Bekirpasa Municipality. In addition, he continued to work as a Conductor, Baglama Instructor, and Art Consultant at the Kocaeli Public Education

Center, Kocaeli Financial Office, the Ministry of Youth and Sports of Kocaeli International Youth Center, Kocaeli Governship and Sabanci Institutions. In 2010, he worked as the Turkish Folk Dance Music Coordinator in Poland Olsztyn XV. International Folklore Days in Poland. In 2011, in the Carnintum Silkroad Meets Amberroad Events in Patronal, he gave Turkish Folk Music Concerts in the Austria program in Vienna. In 2013, he began working under contract at the Turkish Folk Music Department, specializing in Turkish Folk Music at the State Conservatory of Kocaeli University. He got into the Turkish Music Master Program with the thesis of Halic University Conservatory in 2014. Later, in 2016, he was appointed as a full-time academic at the State Conservatory of the Kocaeli University where he started to work with a contract. In the same year, he started to the Proficiency in Art Program in Turkish Music at Halic University. Graduating from the Proficiency in Art Program in 2020, he was appointed as an assistant professor, in the same year, to the Turkish Music Department of the State Conservatory of Kocaeli University. He took various lessons from Yücel Pasmakçı, Prof. Mutlu Torun, Prof. Senel Onaldı, Mehmet Erenler and Çetin Akdeniz. He published two music albums, one titled "Trakya" in 2021, and the other one titled "Rumeli" in 2022. He has given many concerts both domestically and internationally as a soloist, instrumentist, and choir conductor. He continues to be the conductor of both the Turkish Folk Music Application Group and the Youth Choir of Izmit Municipality. He continues to work as the Head of the Turkish Folk Music Department.

Institution: Assistant Professor, Kocaeli University, State Conservatory, Turkish Music Department, Kocaeli, Türkiye.

Email: kenan.ince@kocaeli.edu.tr

ORCID: 0000-0002-0242-200X



Mihriban Madzhidov was born in 1996 in Azerbaijan. She completed her primary and secondary education in Istanbul. Between the years of 2016 and 2020, she completed her bachelor's degree at Kocaeli University State Conservatory, in the Department of Turkish Music, majoring in art in Turkish Folk Music. Later, in 2020-2022, she finished her master's thesis on the musical culture of the Meskhetian Turks in the Turkish Music Department of Kocaeli University Social Sciences Institute. As of 2022, she has been practicing her academic studies as an academic in Kocaeli University State Conservatory, in the Department of Turkish Music, specializing in Turkish Folk Music.

Institution: Kocaeli University, State Conservatory, Turkish Music Department, Kocaeli, Türkiye

Email: mihriban.madzhidov@gmail.com

ORCID: 0000-0001-9851-7478



Hüseyin Emir Turhan completed his primary and secondary education in Van and did his undergraduate education at Karadeniz Technical University in the Faculty of Engineering. He completed his master's thesis on Sinekeman (viola d'amore) in the Conservatory Department of the Institute of Social Sciences at Kocaeli University in 2023. He started taking violin courses during his primary school years. During the same years, he was accepted into the Children's Choir in the Provincial Directorate of Culture and Tourism of Van, Türkiye. He worked as a chorist and violin performer in the Van Turkish Music Association. During the university period, he participated in various Turkish music choirs in Trabzon as a violin performer. After his bachelor's degree, he still participates in various Turkish music choirs as a violin and sinekeman performer in Kocaeli, where he is still living. In addition to his individual works on violin and sinekeman, he also participates in various cultural and art activities organized by the Ferahnâk Art Association and Ozel Atmaca Music Course, Kocaeli, Türkiye.

Institution: Sakarya University, Institute of Social Sciences, Musical Sciences Doctoral Program, Sakarya, Türkiye.

Email: emir.turhan@hotmail.com

ORCID: 0000-0003-2139-2923

