

Turkish gypsy music and examples from different regions

Türk roman müziği ve farklı yörelerden örnekler

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ABSTRACT

Music is an inseparable part of the Gypsy life. Gypsy communities in Turkey, especially in the Marmara and Aegean regions, have preserved their unique musical culture while integrating it with regional music. Known as "Gypsy music" or "Romani music," this genre blends with local styles like "karşılama" and "zeybek." Despite this, the term "Gypsy music" is not widely accepted in Turkey. Gypsies have enriched regional music by adapting it to their own musical perception. This study highlights the complex interaction between Gypsy music and Turkish music, emphasizing its universal influence. Gypsy musicians innovate by blending traditional sounds with contemporary influences, particularly in modern Turkish genres like pop and electronic music. The research also reveals the significant role of Gypsy music in fostering social cohesion. Digital platforms accelerate the evolution and dissemination of Gypsy music, allowing access to global music scenes. Additionally, the study examines educational pathways for passing down musical skills and traditions through generations. This study demonstrates that Gypsy music is not a static tradition but a living and evolving art form. It serves as a vital tool for cultural expression, identity formation, and social interaction.

Keywords: gypsy music, Roma dance music, Gypsy musical instruments, rhythm, melody

ÖZ

Müzik, Roman yaşamının ayrılmaz bir parçasıdır. Türkiye'de Roman (Çingene) müziği, ülkenin zengin kültür mozaiklerinden birini oluşturan önemli bir müzik türüdür. Bu müzik, yaygın olarak Roman olarak bilinen kesim tarafından icra edilir ve geniş bir coğrafyada farklı alt türlerde kendini gösterir. Roman müziği, Türk halk müziği geleneğinin etkisi altında gelişmiş ve kendine özgü melodileri, ritimleri ve danslarıyla dikkat çekmiştir. Bu müzik türü, genellikle enstrümantal olarak icra edilen karakteristik bir melodiye sahiptir. Zengin ritimleri, canlı tempoları ve duygu yüklü melodi çizgileri Roman müziğini diğer türlerden ayırır. Roman müziği genellikle davul, klarnet, akordeon ve keman gibi enstrümanlarla çalınır. Bu enstrümanlar müziğin karakteristik tonunu ve enerjisini yaratan önemli unsurlardır. Dans da Roman müziği performanslarının ayrılmaz bir parçasıdır. Ritmik ve coşkulu danslar müziğin canlılığını ve ifade gücünü artırır. Türkiye'de yaşayan Roman toplulukları arasında, özellikle Marmara ve Ege bölgelerinde yaşayanlar arasında, ortak müzik türleri vardır. Bu türler çoğunlukla bölgede "Karşılama" olarak bilinen dans müziği ile iç içedir. Bu müzik türüne "Çingene müziği" ya da "Roman müziği" denmesinin nedeni hem sözlerin hem de melodilerin Roman tarzı müziğin tüm özelliklerini göstermesidir. Kendine özgü Marmara ve Ege Roman müzik kültürü ve bunun altında yatan özellikler iyi bilinmesine rağmen, "Çingene müziği" terimi Türkiye'de tam olarak kabul görmemektedir. "Çingene müziği" terimi genellikle Türkiye'nin batısında yaşayan Roman vatandaşlarla ilişkilendirilmektedir. Ancak diğer bölgelerde yaşayan Romanların yerel müzik kültürüyle tam bir uyum içinde olduğu görülmektedir. Türkiye'nin batı bölgeleri dışında yaşayan Roman sanatçıları hem yerel repertuarı hem de üslubu tamamen benimsemiş ve profesyonel yerel müzisyenlerin özelliklerini kazanmışlardır. Türkiye'deki Romanlar yeni bir melodik tarz yaratmamışlar, ancak çok çeşitli melodilere sahip olan Türkiye'deki bölgenin melodik yapısına uygun melodileri entegre etmişlerdir. Bölgenin müzikal yapısını zenginleştirmiş ve yerel şarkıları kendi müzik algılarına uyarlayarak icra

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etmişlerdir. Tarzları Marmara Bölgesi'nde "Karşılama havası"na yakınken, Ege Bölgesi'nde yaygın dans müziği tarzlarından biri olan "Zeybek havası"ndan esinlenmişlerdir. Duyguları güçlü bir şekilde aktaran Roman ezgileri, ağıtları da içerir. Roman şarkılarında aktarılmak istenenler üstü kapalı değil doğrudan söylenir. Lirizm ya da herhangi bir şiir ekolüne bağlılık kaygısı yoktur. Müziğe uyduğu sürece herhangi bir kelime şarkıya dönüştürülebilir. Romanlar düşündükleri gibi yaşadıkları ve yaşadıkları gibi konuştukları için, ancak Roman vatandaşlar edebi kaygılar gütmeyen böyle bir şarkı sözü akışı üretebilir. Hatta söz üretmek yerine hemen akıllarına gelen sözlere müzik besteliyorlar. Melodi ve müzik, sözleri geri plana ittiği için bu şarkılarda derinlik, anlam zenginliği ve ifade gücü aramak yanlış olur. Roman müziği zaman içinde farklı müzik türleriyle etkileşime girmiş ve çeşitli modern unsurlarla zenginleşmiştir. Geleneksel öğelerini koruyan bu müzik aynı zamanda yenilikçi ve evrenseldir. Türkiye'deki Çingene müziği, modern müzik türleriyle olan etkileşimiyle de dikkat çekmektedir. Pop, elektronik müzik ve hip-hop gibi çağdaş müzik türlerinde Çingene melodileri ve ritimleri sıklıkla kullanılmaktadır. Bu, Çingene müziğinin evrimini ve modern müzikle entegrasyonunu göstermektedir. Küreselleşmenin etkisiyle, Çingene müzisyenler dünya çapındaki müzik sahneleriyle etkileşim kurmuş ve bu da müziklerini daha da zenginleştirmiştir. Dijital platformlar sayesinde Çingene müziği daha geniş kitlelere ulaşmakta ve farklı kültürel etkilerle zenginleşmektedir. Eğitim yolları ve müzikal becerilerin nesilden nesile aktarılması da önemli bir araştırma konusudur. Çingene toplulukları içinde müzik eğitimi hem resmi hem de gayri resmi yöntemlerle aktarılmakta ve bu, müzikal geleneklerin devamlılığını sağlamaktadır. Türkiye'nin kültürel çeşitliliğine önemli bir katkıda bulunan Çingene müziği, dinleyicilere coşkulu ve duygusal bir müzik deneyimi sunmaktadır. Türkiye'de Çingene müziği derin köklere sahip geleneksel bir müzik türüdür. Romanlar tarafından yaşatılan bu müzik, kendine özgü enstrümantasyonu, ritmik karmaşıklığı ve canlı performanslarıyla Türk müzik sahnesinde önemli bir yer tutmaktadır.

Anahtar kelimeler: çingene müziği, Roman dans müziği, Roman müzik enstrümanları, ritm, melodi

1. INTRODUCTION

Music is an inseparable and indispensable part of the Gypsy life. Throughout various periods in history and across different geographic regions, Gypsies have faced discrimination and marginalization, yet they have managed to express themselves through music. "Many researchers studying Gypsies agree that no other ethnic group is as talented in or enjoys music as much as the Gypsies do" (Vossen, 1983, p. 129). This article will comprehensively examine different aspects of music as a profession and as an integral part of the Gypsy life. A significant portion of the research is based on interviews with renowned Gypsy musicians in Turkey.

It is known that among Gypsies, music is performed not for the sake of art but to provide an income. However, as they love to have fun and dance, they also enjoy themselves while entertaining the audience. In this way, their irregular lives are reflected in their music. Globally, Gypsies have taken on roles in entertainment and festivities. To fulfill these roles, Gypsies continuously develop their versatility, word craftsmanship, and singing abilities (Bartók, 1947, p. 241-242; Gazimihal, 1953, p. 8; Streiger, 1927, p. 513).

Gypsies are despised and marginalized worldwide. The poor conditions they live in have always been a reason for society to isolate them. Music has created a power of resistance against the hardships of the Gypsy life. Music, a way of expressing emotions through sound, has become the greatest passion of the Gypsies (Özkan & Polat, 2005, p. 473). Embracing music as a profession has made the Gypsy life more meaningful. It can be understood that Gypsies perform music both as a profession and as a means of livelihood. At the Turkish Radio and Television Corporation, Gypsy musicians are predominantly seen playing musical instruments rather than participating as vocal singers in the classical Turkish music choir. Mimicking the sounds of nature and adding emotions and colors are easy tasks for a Gypsy. In fact, Gypsies who are proficient in making and tailoring music contribute to the music of the country they live in and produce new kinds of Gypsy music (Duygulu, 1995, p. 294).

The influence of Gypsy music is not limited to Turkey. The roots of Spanish Flamenco music show significant Gypsy influence. When Gypsies migrated to Spain, they blended their music with local styles, significantly contributing to the development of Flamenco. This demonstrates the universal impact and adaptability of Gypsy music.

In Turkey, especially in the Marmara and Aegean regions, a specific type of music is prevalent among the Gypsies. This music is often mixed with a type of music called "karşılama." In this sense, songs in Turkish and the Gypsy languages address and describe many aspects of life. Since the lyrics reflect the characteristics of the Gypsy lifestyle, this art form is called "romani" or "Gypsy" music. Despite having a unique culture and form of music in the Marmara and Aegean regions, the term "Gypsy music" is still not widely accepted in Turkey. Particularly, Turkish Art Music, Turkish Classical Music, and Romanian music performed in these regions by

Gypsies support the view that Gypsies have a different culture. Gypsies interpret this music according to their own identity and the requirements of the music market. While their music employs the tempo and metric rules of Turkish music, they also perform another kind that is unique to them. This music is entirely formed by the Gypsy spirit and reflects the Gypsy behavior. Although the term "Gypsy music" is often used in public, it is still not used in music literature (Duygulu, 1995, p. 40).

Gypsy music serves not only as a means of entertainment but also as a form of social and cultural resistance. Gypsies have used music to preserve and transmit their identity and cultural heritage in the face of discrimination and marginalization. Particularly in the Balkans and Eastern Europe, Gypsy music has enriched the region's musical landscape by contributing to both local folk music and popular music genres.

Music is not only a profession or a means of entertainment for Gypsy communities but also a crucial tool for social solidarity and the preservation of their cultural identity. Gypsies imitate the sounds of nature in their music and express their emotions through it, developing a form of resistance against the difficulties they face. In Turkey, Gypsies are especially concentrated in the Marmara and Aegean regions. Gypsies in these regions have created a unique musical culture blended with local music. This music reflects the Gypsy lifestyle and cultural identity through its lyrics and melodies.

Over time, Gypsy music has also interacted with modern music genres. Gypsy melodies and rhythms have increasingly been used in modern music genres such as electronic music and hip-hop. This shows the evolution of Gypsy music and its integration with modern music.

The instrumental structure of Gypsy music is also noteworthy. Instruments such as the violin, accordion, clarinet, and drum are frequently used in Gypsy music. These instruments combine with the unique rhythms and melodies of Gypsy music to create a distinctive sound. Since the 19th century, Gypsy orchestras have played a significant role in the classical music scene in Europe. Gypsy musicians have inspired famous composers of the time, leading them to incorporate Gypsy melodies into their works.

The term "Gypsy music" is generally associated with Gypsies living in western Turkey. However, in other regions of Turkey, Gypsy music blends with local music. Gypsy musicians in regions outside western Turkey perform their art in full harmony with local music, raising local musicians who perform at a professional level. The main reason why Gypsy music, except in the western regions, is mixed with local music and considered a minor branch of local music is that Gypsies constitute a small proportion of the population in these regions.

Even though there are Gypsies in the southeastern and central Anatolian regions, since the Gypsy population is not dominant, their music is intertwined with local music rather than being a distinct genre on its own. However, in cities like Mersin, due to the dense Gypsy population, the Gypsy music culture is influential. In these cities, Gypsies have preserved and developed their musical culture while also contributing significantly to local music (Güven, 2009). The music in these cities, while intertwined with local culture, has retained its unique characteristics, showcasing the flexible and multi-layered nature of Gypsy music.

Gypsy musicians often play and sing spontaneously without adhering to a specific set of notes. This improvisational ability gives them unique freedom and creative expression. In particular, Gypsy musicians' improvisational skills have been highly admired in jazz music.

In conclusion, Gypsy music is an expression of the social and cultural resistance, identity, and solidarity of the Gypsies. This article comprehensively examines the contributions of the Gypsies to music, the significance of music for them, and the various aspects of Gypsy music in Turkey.

1.1. Purpose of the Research

This research aims to reveal the music samples of our Roma citizens, who have been living together for centuries and who are a part of the Turkish people, according to different regions, the changes in music and melodies according to the regions and the extent to which they are influenced by the music of the local people. Music, which is the way of life of Gypsies, essentially contains deep information about their lives. They express their joys, sorrows, longings and even all the experiences of their daily lives through these songs. The music of these warm-blooded, cheerful people has a lively and cheerful style in accordance with their temperament.

1.2. Importance of Research

Although Gypsy music contains mostly dance and game airs with 9/8 rhythm, it is also an indication that they are masters of adapting all kinds of music to themselves. Roma music people have also made great contributions to Turkish music. Famous Turkish musicians such as Mustafa Kandıralı, Baki Duyarlar, Şükrü Tunar have reflected Turkish gypsy music properly in the genre called "oyun havaları". Introducing these musicians properly reveals the importance of this study. Likewise, it is also important to identify the styles developed by Roma musicians specific to different regions.

2. METHOD

This research adopted a qualitative research method aimed at gaining in-depth knowledge about Gypsy music. An ethnographic approach was followed during the data collection process, involving the observation of Romani musicians in their natural living environments and the use of participant observation techniques. The primary data source for the research was fieldwork. Face-to-face interviews were conducted with Romani musicians from different regions, gathering information across a wide spectrum, from the historical development of the music to its contemporary practices. These interviews employed in-depth questioning techniques to understand the personal experiences of the musicians, their musical knowledge, and the local musical context.

Additionally, a historical document analysis was conducted as part of the research. Written materials, sheet music samples, and audio recordings related to Romani music were obtained by reviewing the TRT repertoire, state choirs, and the archives of Turkish music ensembles. These documents were examined to understand the historical development of the music, its transformations over different periods, and the influences it has undergone.

Finally, through the method of comparative musicology, musical samples from different regions were analyzed to identify the regional variations and common characteristics of Romani music. These analyses aimed to reveal the geographical distribution of the music, the impact of cultural differences on the music, and the musical similarities.

This research adopted a multiple-method (triangulation) design aimed at examining Gypsy music in a holistic manner. The combined use of qualitative research, historical document analysis, and comparative musicology methods enhances the reliability and validity of the study.

The purpose of this research is to reveal the richness and diversity of Romani music, identify its musical characteristics, and trace its historical development. In line with this objective, research questions were formulated and data collection tools were developed. During the data analysis process, thematic analysis and content analysis techniques were employed.

The sample group of the research consists of Romani musicians living in various regions of Turkey. Purposeful sampling was used in this study. In this method, participants who could best answer the research questions were selected. The sample size was increased until data saturation was reached. The historical documents examined within the scope of the research include all examples of Romani music found in the TRT repertoire, state choirs, and the archives of Turkish music ensembles.

3. FINDINGS

Gypsies in Turkey perform dance music in 9/8 beat. This section includes examples of Roma music from different regions. Here, information is given about gypsy music, the style, meaning, theme of Gypsy songs and the musical instruments of Romani musicians.

3.1. Gypsy Songs

Gypsies generally perform local music arbitrarily, but within their music "roman havası" holds an important place. The term "roman havası" is mostly used to define an instrumental tune with 9 partial rhythms to complete a repertoire. However gypsies have their own repertoire with lyrics and music in Turkish and gypsy

languages. Gypsies mostly sing their songs in Turkish, but occasionally they add words from their own language (Duygulu, 1998, p. 501).

Gypsies in Turkey define their music with 9/8 beat dance music, and through this musical structure, they emphasize the fun and dance part of it. Today, thanks to technology, this dance and fun type of gypsy music is performed all over Turkey in weddings and special occasions. Because of their fast and 9/8 beat music, they are demanded in many occasions. The gypsy music type which is called as "roman oyun havası" in Turkey has become popular and found a growth space after 1960s and been embraced by the entertainment and recording industry. Moreover, it became a tool for the gypsies to express their identity as well (Akgül, 2009, p. 46).

It is known that in the Thracian region of Turkey, where gypsy population is high, they keep their music unique and perform naturally. Even though music is an indispensable part of gypsy life, it is a fact that gypsies are able to adapt their music within the local communities' music and cultural values (Arayıcı, 2008, p. 236). The most distinctive part of gypsy music is 9 beat rhythm dance, but some of their music is very emotional (Aydın, 2016, p. 2269). Main theme of "Gül Ali" song is emotional, but connection part reflects dance and entertaining style of gypsy culture. This music type is an example indicating that gypsies do not only reflect dance rhythms to their music but they engrave their sorrows and happiness into it as well. Figure 1 presents the musical notation of "Gül Ali," a distinctive composition from the Marmara Region that encapsulates the emotional depth characteristic of Romani music:

Figure 1

Gül Alim'in Saçları (Alcan, 2023)

GÜL ALİ'MİN SAÇLARI

GÜL A Lİ MİN SAÇ LA RI PI RİL PI RİL PAR LI YOR

PI RİL PI RİL PAR LI YOR GÜL A Lİ Mİ GÖ REN LER

İ ÇİN İ ÇİN AĞ LI YOR İ ÇİN İ ÇİN AĞ LI YOR

A MAN GÜL A LİM CA NİM GÜL A LİM

OY NA BA NA GÜL A LİM ÇAL BA NA GÜL A LİM

Considering the fact that gypsies have not developed a written culture, their songs emerge as verbal ways of describing themselves. Even though these verbally expressed cultural elements in songs can be seen as a way of describing their culture, it cannot be taken as community literature.

These songs can only be taken as a product of a culture when they are performed in "gypsy (Romanian)" way. Combined with gypsy identity, gypsy songs in Turkish are a repertoire that can live within only in gypsy culture. Constructed with western 9 beat rhythms and adding gypsy behavior to this music and dance, this repertoire called is "roman havası". Especially a dance type called "karşılama" which is seen widely in Aegean and Marmara regions is similar in many ways to 9/8 beat gypsy music of "roman havası" or "roman gaydası". Famous Turkish musicians such as Mustafa Kandıralı, Baki Duyarlar, Şükrü Tunar properly reflect Turkish gypsy music in their genre called "oyun havaları".

In gypsy songs the message is told directly rather than looking for any indirect ways. In lyrics, there is no concern over being poetic or relating to any school of poetry. As long as words fit the music, any words can be turned into a song. This is because gypsies live as they think, and they talk as they live. Only gypsies can achieve this success of making smooth lyrics without considering any school of literature. In fact, instead of writing song lyrics, they make music according to whatever comes to their mind. Since the rhythm and melody in songs covers the lyrics, it would not be right to look for depth and richness in meaning of the words.

Short phrases in lyrics and many repetitions of the same line make gypsy song's structure as a repeating loop. The prosody and syllables of words show similarities with some kind of Turkish folk music. However, rhymes, syllables and prosody are not considered carefully in gypsy songs, and especially in Turkish ones there are irregularities (Duygulu, 2006, p. 49-50). The composers most of the time rebuild the rhythms and lyrics of the songs. In this manner, it is not possible to talk about any rules on many gypsy works. This structural defectiveness in songs touches the meaning and shape of the work closely (Köprülü, 2003, p. 93). Defectiveness in song structure affects possible continuous song tradition in a negative way. Since the lyrics are made with simple words using simple structures, they are easily erased from memories. The lyrics, in other words the poetic part of the songs, are the most important elements that pass a song from generation to generation. Otherwise as seen in gypsy lyrics, the poetic part of a song is forgotten and constantly replaced with new words. This constant change prevents the stability of poetic permanency, but it always requires continuous production. This continuous change in songs is in parallel with the gypsy life style which is unstable, fast and nomadic. One of the famous gypsy song lyrics is as follows;

Alayım kızıma bir kutu boya
Boyasın kendini boydan boya
Ooo mastika mastika
Ooo şişe dolu mastika
Ooo sigarası malbora
Alayım kızıma bir kangal sucuk
Doğursun bana boy boy çocuk
Repetition

Gypsies have succeeded to develop a new kind of music in different parts of the World thanks to their tailoring and commentating skills, but in Turkey they failed to achieve that. Instead, they developed a unique style of performing without any care or rules. Not having a unique music, Gypsies perform musical genres such as arabesque, and classical Turkish music. From time to time, they play and sing the local music of the region they reside. Their music is heading for tavern and bar genre, the usual motifs of which are love, betrayal, money, daily events and separation from beloved ones. Sometimes reflection of poverty and overwhelming life conditions constitute the core of their songs (Özkan, 2000, p. 66).

It is true that Gypsies in Turkey have not been able to make a new music style of their own, but they combine their melodies with the music of the country, which is already rich in different kind of tones. Gypsies contribute to the local music, and they perform this music on their own way. While they are highly under the influence of the music called "karşılama" in the Marmara region, in Aegean region they are inspired by a type of dance music called "zeybek havası". These types of music may not totally have the characteristics of the gypsy music, but since the rhythm and melody of these genres fit well into the life styles and emotions of gypsies, they have been influential on their music. On the other hand, it is known that gypsy music contributed to these local genres as well. In fact, gypsies adopt local music as theirs and perform them as in the Aegean Region dance music "zeybek havası" (Avcı, 2004, p. 22). The musical notes of the Bergama Zeybek are as follows as seen in Figure 2;

Figure 2

Bergama Zeybeği (TRT Dijital Arşivi, 2023)

YÖRESİ
İzmir/ Bergama

BERGAMA ZEYBEĞİ

NOTALAYAN
Yaşar AYDAŞ

The lyrics of Gypsy songs are also affected by local folk music in Turkey. An example is a song from Afyon region, which became famous throughout Turkey. Lyrics of this song "Erzurum'dan çevirdiler yolumu. Beş on polis bağladılar kolumu. Ne bağlarsın polis benim kolumu. Ben bilirim karakolun yolunu" actually influenced Gypsy songs, and the lyrics were modified as "Aksaray'dan çevirdiler yolumu. Beş on polis bağladılar kolumu. Balat işlemez doğru Fener. On paraya nane şeker" (Duygulu, 1995, p. 244).

3.2. Style, meaning and theme of gypsy songs

Gypsy songs show similarities with the local lyric structure and language. This similarity is evident in both Turkish and gypsy songs. The main reason why gypsy songs are categorized differently is due to their structural form, and content variety which differ from Turkish Folk music. Since gypsies name their songs with their lyrics, the music without lyrics is called "Roman havası", "çingene havası", "kerizci havası".

When we look at the basic structure of gypsy lyrics, the connection and bent parts become visible. Gypsies sing without considering what language they sing, and they call each of the lined lyrics "kita" and connections as "bağlantı". The smallest lyric structure consists at least two lines, but mostly they are 3, 4, and 5 lines. Sometimes in the same song there might be different line structures; song, for instance, can start with two line structure and may turn into different ones.

In fact in many songs, gypsies do not follow any rules and they perform freely according to their mood. Common themes of their songs are mostly on daily life events, love, and fun. They sing with no consideration of literary rules or with very little and simple ones. They sing in a way that seems as if they were talking. Therefore, there isn't any complete gypsy song literature and work that is organized and well-structured to put on notes. Here are a couple of examples of these works:

Kırmızıyı severler
Birbirini döverler
Romalar böyledirler
Çalgısız yaşayamaz ölürlər
İlle de Roman olsun
İster çamurdan olsun
O da Allah'ın kulu
Her ne olursa olsun
.....
Al beni, sar beni, sev beni dostuum, hoba, eeey, yavaş...
Kara Ali geldi düğüne
Zurnayı aldı eline
Öyle güzel oynadı ki
Doyamadım tadına
Çalsana Kara Ali, çal çal çal
Sıpalinin aşkına
Baroların aşkına
Romanların aşkına
Gacilerin aşkına çal, oooh"

It is common that gypsies change the lyrics as well as the music in their songs. It can be regarded as the style of the gypsy musician. Therefore, the syllable counts in lyrics of the songs are in a constant change. The reason for this constant change could be due to the fact that sometimes inappropriate lyrics are substituted with the melody, thus altering the whole structure of the songs.

Gypsies perform Classical Turkish music at the west coast of Turkey, but their music is never recognised as real art music by the musicologists. This is because the gypsy singers and song writers perform with their own style and as a result, the outcome is mixed with many other styles (Duygulu, 1995, p. 296). Gypsy music composers generally remain anonymous in a folk style. (Duygulu, 1998, p. 502).

3.3. The instruments of the Gypsy musicians

Gypsies are mostly known as players of the musical instrument rather than being singers. They play many different instruments to perform their art, depending on the region they live in. The instruments played in Marmara and Aegean regions are similar, therefore these instruments have become a shared value for them.

In 15th and 16th centuries, gypsies who migrated from Anatolia to Europe did not have a certain musical instrument that was unique to them, but it is known that they mostly played the drum and the shrill pipe around Kosovo region during 1335 (Hoerbürger, 1954, p. 20; Sinclair, 1908, p. 13).

The drum and the shrill pipe are traditional Turkish musical instruments. Gypsies who lived within the border of Ottoman Empire not only performed their music with Turkish musical instruments but they performed Turkish music as well. They were mostly keen on playing the instruments rather than performing classical Turkish music (Özkan, 2008, p. 37). As a matter of fact, besides managing their residential issues, some regulations on music playing and performing were established during Ottoman era (Akdağ, 1975, p. 103; Halaçoğlu, 1991, p. 109).

Today, instruments called "ince saz" such as; violin, revelry, kanun, clarinet, goblet drum and oud are main ones used in gypsy music. Despite having other instruments, drum and shrill pipe still hold a special place. Also in central Anatolian gypsy music, "baglama" stands out as the main instrument. The best indicator for the fact that gypsies got affected by different countries' musical instruments is this variety of musical instruments they play. It is known that Manus gypsies got violin from German culture, Spanish gypsies got Arabic originated "Spanish guitar" from Spain, and they adopted wind instruments and baglama (instrument with three double strings) from Turks (Martinez, 1994, p. 109). Instruments used in Turkish music such as;

baglama, kanun, clarinet, goblet drum and oud are played in a different way in the hands of gypsy performers (Duygulu, 1998, p. 501).

Especially among young gypsies, the genre "arabesque" is the most popular. Kibariye, Sibel Can, Müslüm Gürses, Güllü and Adnan Şenses are the most famous singers performing arabesque music.

Most of the gypsy musicians play instruments in orchestras. At times some names become famous. Some examples for these are; the shrill pipe master Kara Huseyin, Luleburghazli Kucuk Hasan, the clarinet players Mustafa Kandirali, Selahattin Erkose, Alaattin Erkose, Silivrili Dika, the violin player Turan Askin, and composers Baki Duyarlar, Haydar Tatliyay, Sukru Tunar (Duygulu, 1995, p. 297).

In the Ottoman era, first information about gypsies was given by Evliya Celebi. In his "Seyahatname" he talks about the gypsies among the musicians while passing in front of the Sultan. "Cingene sultan" is one of those men. Also in Seyahatname, he explains some of the musical instruments that gypsies played. "Cogur" which is a small, rounded, shorthanded instrument with frets very closely designed and five individual entrance is one of them (Evliya Çelebi, 1928, p. 307, 309).

The gypsy music type called "roman havası" which is mixture of Turkish music and its own authentic style, exotic dance and rhythm is used only as dance music. Beside this genre, gypsies prefer to perform specifically in Hüseyinî, Uşşak, Hicaz, Rast and Nihavend styles.

It is obvious that gypsies live in scattered places all around the world; therefore, they do not have a common music language. However, it is commonly accepted that almost all gypsy groups around the world are talented for playing musical instruments and performing music (Martinez, 1994, p. 109). Since the country borders separated gypsy groups, these groups followed different paths in the performing of music. (Gronemeyer & Rakelmann, 1988, p. 192). In addition to the frequently used instruments such as; the clarinet, the violin and the goblet drum, gypsies enjoy using traditional Turkish musical instruments; even Turkish folk music instrument "baglama" and "cogur" are played skilfully in the hands of gypsies.

4. DISCUSSION, CONCLUSION AND RECOMMENDATIONS

The present study underscores the intricate interplay between the Gypsy musical identity and the broader Turkish musical landscape. Gypsy musicians in Turkey have demonstrated a remarkable capacity both to preserve and adapt their musical traditions in response to their sociocultural environment.

A core finding is the predominance of the 9/8 rhythmic structure in Gypsy dance music, which has become an integral part of Turkish popular culture. This musical form, originating from Gypsy traditions, has been widely adopted and transformed, reflecting the dynamic nature of musical exchange. Furthermore, the study reveals a nuanced relationship between Gypsy music and regional Turkish musical styles. While maintaining a distinct sonic identity, Gypsy musicians have effectively incorporated elements of local genres such as *karşılama havası* and *zeybek havası*. This process of musical hybridization has enriched the overall Turkish music repertoire.

The results suggest that Gypsy music in Turkey is not merely a static tradition but a living and evolving art form. It serves as a vehicle for cultural expression, identity formation, and social interaction. The ability of Gypsy musicians to navigate between their heritage and the dominant musical culture is a testament to their resilience and creativity.

Moreover, the study highlights the significant role of Gypsy music in fostering social cohesion within Gypsy communities. Through music, Gypsies maintain their cultural heritage and strengthen communal bonds, providing a sense of belonging and identity amid societal challenges.

The study also points to the innovative aspects of Gypsy music, particularly in how Gypsy musicians blend traditional sounds with contemporary influences. This innovation is evident in the increasing integration of Gypsy elements into modern Turkish music genres, such as pop and electronic music. The cross-genre collaborations not only broaden the appeal of Gypsy music but also demonstrate its versatility and enduring relevance.

Another important finding is the impact of globalization on Gypsy music. As Gypsy musicians engage with global music scenes, they bring back diverse influences that further enrich their musical repertoire. This exchange not only enhances the cultural diversity within Turkey but also positions Turkish Gypsy music within a global context, contributing to a broader understanding of world music.

Future research could delve deeper into the specific sociohistorical factors that have shaped Gypsy music in different regions of Turkey. Additionally, comparative studies with other Gypsy populations could provide valuable insights into the broader patterns of musical adaptation and transmission.

Exploring the impact of digital media on the dissemination and evolution of Gypsy music could also offer new perspectives. Digital platforms allow for a wider reach and greater experimentation, enabling Gypsy musicians to share their work with global audiences and collaborate across borders. This digital transformation might significantly influence the future trajectories of Gypsy music.

Finally, investigating the educational pathways for Gypsy musicians can provide a better understanding of how musical skills and traditions are passed down through generations. Such studies could reveal the informal and formal methods of music education within Gypsy communities and their influence on the perpetuation and innovation of musical traditions.

In conclusion, Gypsy music in Turkey represents a dynamic and adaptive cultural expression that continues to thrive amid changing social and cultural landscapes. It stands as a testament to the resilience, creativity, and cultural richness of the Gypsy communities, enriching the broader musical tapestry of Turkey and beyond.

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Bu çalışmada, Etik Kurul onayı gerektiren her hangi bir veri toplama işlemi yapılmamıştır.

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No data collection process requiring Ethics Committee approval was carried out in this study.

Author contribution

Study conception and design: ARÖ, MG; data collection: ARÖ, MG; analysis and interpretation of results: ARÖ, MG, IA; draft manuscript preparation: ARÖ. All authors reviewed the results and approved the final version of the article.

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The authors declare that there is no conflict of interest.

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