

EGE'NİN İKİ YAKASINDA YAY SESLERİ<sup>1</sup>Doç. Dr. Gözde Çolakoğlu SARI<sup>2</sup>

## Özet

Tarih süzgecinden geçerek kuşaktan kuşağa aktarılan kültürel öğelerden olan, müzik yapmak amacıyla kullanılan ve ses çıkaran nesnelere şeklinde tarif edilebilen çalgılar, toplumların kültürel varlıklarını ayakta tutan temel direklerdendir. Bu temsili özellikleri onların farklı kültür ve coğrafyalarda, farklı işlevlerle çalınmasına sebep olmuştur. Çalındıkları toplumlara özgü özellikleri kendi kimliklerine yerleştirdikleri için; pek çok ülke, bölge ve yöreyle özdeşleşmiş ve bölgesel ve yöresel özellikleri üzerlerinde taşıyor hale gelmişlerdir. Bu özellikler bağlamında; tellere turnak teması suretiyle çalınan ve armudî biçime sahip yaylı çalgı incelendiğinde; aynı çalgı tipinin farklı kimlik, işlev ve özelliklerle Ege'nin iki yakasında icra edildiği görülmektedir. Ege Denizindeki Yunanistan adalarından Atina ve Selanik'e, İstanbul'dan İzmir, Fethiye, Antalya ve Burdur'a kadar geniş bir coğrafyada çalınan çalgı; bölgesine göre kâh *lyra*, kâh *kemençe*, kâh *Yörük kemanesi* olur. Bölge genişletilecek olunursa, Ege Denizi'nin paralelinde Akdeniz'e kavuşan Adriyatik'e kıyısı olan Hırvatistan'ın Dubrovnik şehrinde *lyrica* olarak görülen çalgı, Bulgaristan'da *gadulka*, Türkiye'nin Batı Karadeniz bölgesinde ise *turnak kemane* adını alır. Bu makalede köklü bir tarihe ve geniş bir coğrafi konuma sahip olan söz konusu çalgının, Ege'nin iki yakasında icra edilen versiyonları karşılaştırmalı olarak incelenecektir. Çalgılar iş gördükleri müzik türleri, tarihi ve coğrafi yakınlıkları ve ortak bir mirasa sahip olmalarının getirdiği sonuçlar bağlamında araştırılacak, ses renkleri, yapıları, icra tarzları ve aralarındaki etkileşimler irdelenecektir.

**Anahtar Kelimeler:** Kemençe, Lyra, Çalgı, Ege Denizi

## SOUND OF THE BOW IN BOTH SIDES OF AEGEAN

## Abstract

Instruments, which have been transferred from generation to generation, are fundamental pillars that keep the cultural existence of societies alive. They gain different identities in different cultural regions with symbolical characteristics. Therefore, the identities of instruments take shape according to the society in which they exist and this existence should be investigated within each region and locality. In this context, the pear shaped fiddle, played by fingernail contact, has been played on both sides of Aegean Sea with different identities and special features. The pear shaped fiddle has been used in geographic regions as wide as Greek islands in Aegean Sea, Athens and Thessalonica, Istanbul and Anatolia (İzmir, Fethiye, Antalya and Burdur). The instrument has been named with respect to its regions as the *lyra*, the *kemenche* or the *Yörük Kemane*. Moreover, it has been called under the name of the *lijerica* in Croatia, under the name of the *gadulka* in Bulgaria and under the name of the *turnak kemane* in North Western Anatolia. These instruments gain performing qualities and social identities according to their regions and the types of music they performed. The object of this study is to analyze the aforementioned instruments within the different societies as well in different musical styles with their functions and identities in these styles. The musical genres, in which the instrument is used, are examined respectively as art music and folk music, which is the basic distinction in the history of societies, though conceptually highly controversial. These two genres are two main aspects of a whole and the fact that a nation had court music and folk music cultures in the course of history, led these cultures to perform the same musical understanding with different forms and instruments. In this context, while the rebec, the ancestor of the aforementioned instrument, was an instrument of church and art music or court music, the *kemenche*, played in *kaba saz* ensembles, the *gadulka*, the *lyra*, the *turnak kemane* and the *yörük kemanesi* have all been folk music instruments. İstanbul *kemenche* is also played in Turkish makam music, popular music, orchestral music, moreover jazz music nowadays. In this paper, only the instruments, played in sides of Aegean Sea, will be examined in context of social identity theory.

**Keywords:** Kemençe, Lyra, Musical Instrument, Aegean Sea

## Özgün Araştırma / Original Article

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Instruments, which have been transferred from generation to generation, are fundamental pillars that keep the cultural existence of societies alive. They gain different identities in different cultural regions with symbolical characteristics. Therefore, the identities of instruments take shape according to the society in which they exist and this existence should be investigated within each region and locality.

In this context, the pear shaped fiddle, played by fingernail contact, has been played on both sides of Aegean Sea with different identities and special features. The pear shaped fiddle has been used in geographic regions as wide as Greek islands in Aegean Sea, Athens and Thessalonica, Istanbul and Anatolia (İzmir, Fethiye, Antalya and Burdur). The instrument has been named with respect to its regions as the *lyra*, the *kemenche* or the *Yörüük Kemane*. Moreover, it has been called under the name of the *lijerica* in Croatia, under the name of the *gadulka* in Bulgaria and under the name of the *turnak kemane* in North Western Anatolia.

These instruments gain performing qualities and social identities according to their regions and the types of music they performed. The object of this study is to analyze the aforementioned instruments within the different societies as well in different musical styles with their functions and identities in these styles. The musical genres, in which the instrument is used, are examined respectively as art music and folk music, which is the basic distinction in the history of societies, though conceptually highly controversial. These two genres are two main aspects of a whole and the fact that a nation had court music and folk music cultures in the course of history, led these cultures to perform the same musical understanding with different forms and instruments. In this context, while the rebec, the ancestor of the aforementioned instrument, was an instrument of church and art music or court music, the *kemenche*, played in *kaba saz* ensembles, the *gadulka*, the *lyra*, the *turnak kemane* and the *yörüük kemesesi* have all been folk music instruments. İstanbul *kemenche* is also played in Turkish makam music, popular music, orchestral music, moreover jazz music nowadays. In this paper, only the instruments, played in sides of Aegean Sea, will be examined in context of social identity theory.

According to this theory, two important aspects of this identity are, the personal identity, which an individual acquires by birth, distinguishes him/her from the others and is defined by personal traits; and the social identity, which is formed when an individual is connected to a specific group and to membership of that group. Personal identity is defined as the pear shape and playing by contact of fingernails to the strings of the instrument that is analyzed in this dissertation; whereas *social* identity is attributed to that an instrument acquires a belonging according to the society in which it is played. According to the theory, when distinctive group membership is not in the foreground, social interaction is formed by personal identity. On the other hand, when distinctive group membership is in the foreground, individuals perceive themselves and others, not as individuals, but as an order of distinctive traits according to their categories and form a common identity. Likewise, the tendency of individuals to classify themselves and others into social categories, such as nationality, religion, ethnic origin, gender, age, profession and organizational membership, is considered within the framework of social identity theory. In this respect, our instrument, which is pear shaped and played by contact of fingernails to the strings, after it melted in a society and music, acquires that identity and melts in social identity pot, like medieval art music identity, church music identity, Greek, Bulgarian, Anatolian folk music identity, Turkish music identity of the instrument.

### **Lyra (Lyrica – Lijerica)**

The lyra is an instrument played as accompaniment to dance, especially in Crete and nearby islands, Thrace, Macedonia in Greece, Southern Italy and Croatia and has become the most important representative element of these regions.

It mentioned above that usage of lyra which means an instrument played with string name in 10th century by Persian İbn Kurdadhbih dedicated to Abbasid Khalif Al-mutemid (870-892) in an article about Byzantine instruments and indicate of the *lyra* among the Byzantine instruments is an important determination (Farmer, 1925: 299). From this writing up to today, many Byzantine and post-Byzantine iconographic and literate sources witnessed the existence of the *lyra* instrument and pear shaped stringed instrument were used under the name of the *lyra dicta* in Byzantine Istanbul before called in Europe as *rebec*.

The *lyra* is played in Crete, Kassos and Karpathos islands of Greek, and Thrace and Macedonia regions today. It is also known that *lyra* is used in Italy (southern Italy-Calabria) which dominated in the Dodecanese islands for 36 years including Kassos and Karpathos islands and Croatia (Adriatic-

Dubrovnik), as the mentioned regions investigated it is determined that the functionality and identity of lyra changes.

This change rebounds the name of instrument too and *lyra* is called with the name of period played. In Cretan it is called *lyra kritiki* / *Cretean lyra*, Halki island *Halkitiki lyra* / *lyra of Halkitiki*, Kassos island *Kassiotikilyra* / *lyra of Kassos*, Ikaria island *Ikariyotiki lyra* or *lyra tis Ikariyas* / *lyra of Ikaria*, Drama *Dramini lyra* / *lyra of Drama*, Tray Thrakyyotiki *lyra* / *Thracian lyra*, Karpathos island *Karpathiyotiki lyra* / *lyra of Carpatos*, Bulgaria *Vulgariki lyra* (*gadulka*), Southern Italy *lyra tis Notias Italiyas* / *Calabrian Lyra*, Croatia and Adriatic beaches *lyritsa* (*Yugoslaviki lyra*). it also is knowing the kemenche played in İstanbul is called *Politiki lyra* namely *Polis lyra*. Polis means city here and derived from the name of Constantinople which means city of Byzantine emperor Constantine (Figure 1).

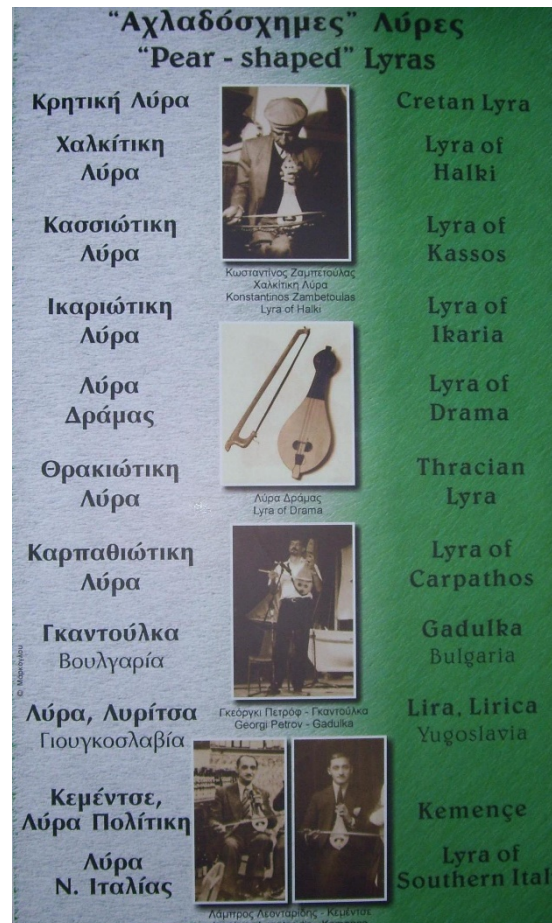


Figure 1: Poster from *Labyrinth Musical Museum* in Crete (Çolakoğlu Sarı, Personal Archive)

### Lyra in Crete

The island of Crete, located where Aegean and Mediterranean seas meet, has been “both close enough to encounter the influences and far enough to prevent the invasions” of the neighboring countries throughout the history (Mansel, 1988: 5). The elements, which have become traditional and later national symbols of the island being in interaction with and home to so many civilizations since the ancient times, have not changed for centuries.

It is inevitable to be the influence of Byzantine, Venetian and Turkish culture on the island, which is one of the regions with a rich musical tradition of Greece. For example, many sources giving information about the history of Crete music are attributed to ‘Byzantine music culture’ for ‘Crete Music:

“Our Byzantine music has already completed a cycle of 1000 years and, during its course, it has left its indelible mark on composers from Russia to Egypt... The origin of Cretan songs reflects the manners and customs of antiquity, Byzantine music and the musical systems of the peoples of the East” (Markopoulos, 1994: 4).

Crete is one of the few Greek regions that still nourishes a rich and robust musical tradition. Its tradition evolved from classical antiquity to modern times, having gone through such historic events on the island as the Byzantine influence, the Venetian domination and Turkish Occupation. After the fall of Constantinople, a significant number of eminent teachers of church music, eg Manouil Chrissafis, Acacios Chalkiadopoulos, and others, took refuge to Crete, where they established schools and taught Byzantine Music. Thus, from mid-16<sup>th</sup> to mid-17<sup>th</sup> century new composers appear, e.g. the Episkopouli Brothers, Kosmas Varanis, Dimitrios Damia, and others. (Amarianakis, 1994: 18–19). William James (1842–1910), the American thinker and psychologist, emphasizes the social identity model, which is based on that an individual has social identities as much as images in his/her mind about him/herself and that a feeling of belonging takes shape after his/her identity by birth, through interaction with environment. The instrument, in order to exist in a different society, has interacted with that society and, as a result of this interaction, has acquired a different identity/identities. As it is in this model, many elements that existed from the history of the island of Crete until the present day came to bring the people under an identity. It is not wrong to say that a few of these elements are Byzantine music influences, the Byzantine lyre and instruments moved to Crete, and the types of melodies and dances accompanied by them in the island. In this context, the unique musical genres, instrumental melodies and songs of the four administrative provinces of the island have been a way in unifying in a social sense, preserving their existence throughout history.

The *lyra* is an important instrument for accompaniment to vocal music and dance. *Rizitika songs of Western Crete* are a unique class of Greek folk songs which is an amalgam of all types of folk songs from all regions of Greece, excepting *kleftika* songs. The ‘acritic’ (heroic) elements, which are evident in a significant number of these songs, indicate their Byzantine origin. The realistic elements of others, however, indicate Venetian influences. Moreover, *lyra* plays a key role in *mantinada* songs, music of the folk dances of Aegean Islands. Many village singers can sing what seems like an endless stream of couplets from the *Erotokritos*, penned in the 1600s by the Cretan poet Kornaros in Crete. They are also adept at improvising new rhyming couplets, known in western and central Crete as *mantinadhes*, and in the east as *kondylies* (Amarianakis, 1994: 20, Garland, 2000, 8: 1046).

I ascertained in my fieldwork in June 2007 that; music and dances are the threads that have fashioned the fabric of Cretan society since ancient times. Dances provide the most authentic evidence of the continuity of Crete’s popular tradition and rhythm. Cretans may dance for hours at most social events; weddings, christenings, festivities, celebrations, etc. There are 5 clearly distinct types of dances in Crete. However, there are more, but of local significance. *Syrtos*, *Kastrinos Pidichtos*, *Siganos Pantozalis*, *Girigoros Pentozalis*, *Sousta*. *Syrtos* are popular in Rethymnon and Chania, *Kastrinos Pidichtos*, *Sousta*, *Siganos Pantozalis* and *Girigoros Pentozalis* are popular in all Crete. The *lyra* is an important instrument in these types of music and dance, in various social activities, wedding ceremonies and festivals. Moreover, it is an indispensable element of instrumental music.

According to Dawe, master on music of Crete and Mediterranean, the *lyra* is a musical instrument that appeared to have tremendous symbolic power and significance in Crete: “I believed it crucial to gain an understanding of Cretan *lyra* music as product not just of celebration events but also of a local music industry and the media...*Lyra* music takes its meaning not from sound alone but also from the use of words and images, and the ways in which music, poetry, and the presentation of the body coalesce or find intertextual expression not just in performance but also promotional materials” (Dawe, 2007: 4-5).

The *lyra*, the *lute* composes a trigon with *dance* or *dancer*, which takes the foremost place in the representation of the island among the traditional, cultural and national elements. Dawe gave some examples that advertising poster of *lyra* and *lyra* player on tree hollows, busses, offices craftsmen and dealer, road sings. As Dawe asserted; I discovered the representative, cultural and musical trigon of the island which spreads on a large and rich spectrum in the sense of people living on it when I went to Crete with the aim of research in 2007. The huge posters of advertisement and concerts of dancer which dance together with the *lyra* and the *lute* manufacturers from main streets to side-streets, and ornaments on tree hollows in more local areas enabled my research to develop as a historical archive and documentation study as well (Dawe, 2007: 6) (Figure 2). The trigon aforesaid has taken the role of semiological element which expresses the traditional Cretan soul among people and in tourism sector. Using the motives of these trigon which is the symbol of Cretan culture in daily and touristic stuffs made it important for the science of semiology. According to theory which is developed in 1930’s by American pragmatist philosopher Charles S. Peirce and Swiss philologist Ferdinand de Saussure and which means the science

of indicators in Greek and which observes what the indicators/signs are, what do they signify and what are the rules that manage them; the *lyra*, the *lute* and *dancer trigon* have been an important indicator/symbol which expressed the island.



Figure 2: Posters of a Lyra Player on tree and bus (Dawe, 2007: 6)

The pictures seen below prove that the instrument does its share of duty today. Cretan maps on a lighter and cup bought from a souvenir shop in 2005 and 2007 from Dedalu Street in the capital city of Crete; Herakliyon the *lyra*, the *lute* and *dancer* motives on the maps and the Greek map seen on the music box which is shaped in *lyra* expose the function and position of the trigon in the representation of the island. (Figure 3).



Figure 3: A music box bought from Dedalu Street in Iraklion in Crete from a touristic shop in July 2007 (Çolakoğlu Sarı, Personal Archive)

### Playing Technique and Other Specialties

When the player is seated, the lyra is usually played resting on his left thigh or between his two legs. When the player is walking, he rests his instruments against his chest. Sometimes the walking player would rest lyra upon broad belt. The smaller lyra is called as *lyraki* and the bigger *lyra* is called as *thunderlyra*. Traditional lyra has 3 strings and tuned perfect fifths. A-D-A. The melody is generally played on the first and second strings of the lyra. The last strings are rarely used for the melody, it is played for harmonic and rhythmical accompaniment (Annoyanakis, 1991, 262-263) Moreover suspended

from the curved wooden section of the bow were hung several small pellets-bells, the *yerakokoudhouna* of the *lyrarokoudhouna*. With the movement of the bow, the bells were made to sound, thus providing rhythmical accompaniment to the melody played on the *lyra* (Annoyanakis, 1991: 262).

The *viololyra* first appeared in 1920 and remained popular until late 1940's, mainly in western and eastern Crete. This type of *lyra* had a lot in common with the violin and a lot of violin features owing to European influences on the island (head, pegs and soundboard). Tuning was G-D-A.

After this violin shaped the *lyra*, the modern *lyra* evolved from the *pear shaped lyra* (traditional *lyra*) and has been the most popular stringed instrument in Crete since 1950. Today the *modern lyra* is the trade mark for Cretan music. Tuning is G-D-A (Figure 4).



Figure 4: Modern Lyra from Crete (Çolakoğlu Sarı, Personal Archive)

Moreover, Ross Daly has created a new style *lyra* with 20-22 sympathetic strings. Daly founded *Labyrinth Musical Centre and Museum* in 1982 in Houdetsi in Heraklion. He has been teaching in this school traditional, modern *lyra* and his own designed *lyra* together. He resembled it to Sarangi, an Indian musical instrument, because of many sympathetic strings. Its tuning is G-D-A like modern *lyra* and sympathetic strings can tune to different frequencies depending on musical composition (Annoyanakis, 1991: 259-265) (Figure 5).

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Figure 5: Lyra made by Ross Daly (Çolakoğlu Sarı, Personal Archive)

### Lyra in Dodecanese

*Dodeca* means 12 and *nesos* means islands in Greek. This term transported to the other western languages (Taşkıran, 1996; 6). Dodecanese, is a group larger plus 150 smaller Greek Islands in the Aegean Sea. They have a rich and similar history, and many of even the smallest inhabited islands boast dozens of Byzantine churches and medieval castles.

It is possible to see the reflection of the cultural and musical heritage of Byzantium in the twelve islands just as it is in Crete. The most prominent of the instruments played here are the lavas played by the pianist, the violin played by the bow, and the tsambouna, that is a wind instrument. As a result of the field study, it was determined that Lyran was accepted as a traditional and representative instrument in Kassos and Karpathos. Although the violin is played in other islands, it is not known to exist in these two islands, it is known that lyran is played in Halki (Chalki) island (Daly, 2007, *The Hellenic Music Archives*, 1998: 23).

Kassos and Karpathos are two of the twelve islands closest to Crete geographically in the group of Twelve Islands. In a nautical book published in England in the nineteenth century, it was stated that the whole of the population was Greek (Taylor, 1970, 4: 310-313) and the stolen of lyran in these two islands is not a coincidence. In Kassos and Karpathos, a rich musical tradition spread over centuries, the influence of Crete is historically great in Byzantine and geographical terms. As a result; The Greek Cypriot population, geographical location and Byzantine influence were common features connecting these isles with Crete. For this reason, the musical genres, dances and instruments in Kassos and Karpathos are almost identical to the island of Crete. Weddings and festivals in Kassos are the most important reasons for playing music. For example, the lyra festivals, which are held in September every year and belong to lyra performers of various age groups from nearby islands, have musical integration. Lyra and lavas are used in the performances of the mantras and traditional songs of the Kassos people in the name of Crete. Nowadays, among these instruments, the guitar has taken its place.

Figure 6 shows the picture of Nikolaki Veziropulos, who had an important place among the lyra performers in Kashot in the early 20th century. (*The Hellenic Music Archives*, 1998: 78)



Figure 6: Nikolaki Veziropulos from Kassos, 1920 (Çolakoğlu Sarı, Personal Archive)

In Karpathos, which has an agricultural economy as the largest of the Twelve Islands, island culture and traditional features are shaped around the Olimpos (Olympos) mountain in the north. The houses of sailors and tradesmen stratified as a social structure in the foothills of the mountain, and Olympos mountain village is famous for the festivals made in the summer. The second profession of the people living here is music (Garland, 2000, 8: 1015).

The three main instruments of Karpathos are lyra, lava and tsambouna, seen in figure 7 and played by local artists. Here, although a version of Lyran that is very similar to Cyrillic lyras is played, the modern lyra/Cretan lyric, which was accepted in Crete in the 1950s and in Kassos since the 1970s, has not been as popular as Kassos. The songs called grecokoudouna, which is inserted on the broadcast, are still used for rhythmic accompaniment.

In Karpathos, lyra is played in mantino songs and southeastern dances such as those in Crete and Kassos, at taverns called kafeneino, festivals, weddings and cultural ceremonies. In Figure 8, the period President Karolos Papoulias met with lyra music as a symbol during the visit to Olympos on June 5, 2007, also expresses the position of being annihilated in the island. According to Stokes, in specific societies music and dance are the sole means which make a vast community to perceive themselves as a community (Stokes, 1994: 12). This profile is current in the people of Crete, Kassos, Karp athos and etc.



Figure 7: Local performers from a kafeino nearby Olimpos Mountain  
(The Hellenic Music Archives, 1998: 75)



Figure 8: A picture Karolos Papoulias visiting Olimpos<sup>3</sup>

### Lyra in Macedonia and Thrace

Macedonia and Thrace both refer to a geographical region as well as administrative structure. The general geography known as Macedonia covers a small part of Greece, Macedonia, Bulgaria, Albania and Serbia, and its name is taken from the Kingdom of Macedonia (Hammond, 1972: 3). In this section, the Macedonian term refers to "Greece Macedonia" located in the north and north-east of Greece. The term of Thrace refers to a broad geographical region in Southeast Europe, as it is in Macedonia, and includes the territories of southern Bulgaria, northeastern Greece and Europe. With the term of Thrace, it is expressed "Greek Thrace," located in the north-east of Greece. In Macedonia and Thrace regions, the fact that Lyran is a locally remained instrument reduces recorded information and documentation.

During the period from end of World War I to the beginning of the World War II and called as inter-bellum, Lyran was executed under the accompaniment of arches on which the bells were attached and lutes (Annoyanakis, 1991: 263). As a result of field study in the region in July 2007, lyra performers and producers were found in the rural areas of Thessaloniki and Drama cities, but the lyra tradition lost importance in the region. The instrument is now performed in the Anastenaria rituals of the time of paganism (polytheism) (Tomkinson, 2003: 143) and Agia Eleni of Serez, Langadas of Thessalonica, Meliki of Imathia, and Drama in the Mavrolefki towns with drum (daouli). A short video image of this rite performed on hot coal every year on May 21-23 was recorded by Magrini. In this image, it is understood that the woman dancing on the coal was accompanied by two lyre and a drum (Magrini, 1998, 3: 6).

It is natural that they should have a musical heritage intertwined in terms of geographical and historical features of Greece Thrace and Greece Macedonia and until the Second World War, traditional orchestral performers such as lyra, floyera, zurna (zurna) were used in the urban areas of Meriç (Liavas,

<sup>3</sup> <https://www.youtube.com/watch?v=SdcERqvf4XI> (10.07.2015).



1999: 252). However, in a field study conducted in 1997 by taking the center of Meriç, lyra instrument was not encountered in folk dances accompanied by ballet, floyera, clarinet, violin, lavender, accordion, zurna, drums and fame in taverns (Liavas, 1999: 249). Today this tradition continues in the town of Langadas of Thessaloniki, in the cities of Serez and Drama (Liavas, 1999: 265). As a general conclusion about the region; Lyra is locally identified in Macedonia and Thrace.

As a general conclusion about the region; Lyra is locally identified in Macedonia and Thrace. Unlike the Crete or the Twelve Islands, the small amount of historical documents available can be attributed to the fact that the revolt is particularly stolen in these areas and can not enter the city life. Lyra did not have a semiological role in Crete, Kassos and Karpathos, and by not included in the city music culture, it has been played with the identity of a town and village instrument. The modern lyra seen in Crete and the islands has not been practiced in Macedonia and Thrace. This can be attributed to the insistence of the regions on 'local lyra' identity, social and economic conditions and the demands of city music.

### Lyra in Adriatic and The Southern Italy

It is possible to mix the traditional characteristics of the societies in some situations such as the closeness of geographical location, the possibility of a society, taking a society under dominance by another society and having a common population. In social identity model of Gramsci, an Italian philosopher (1891-1937), it states that social, cultural and economic relations emerge the conjuncture of the past and every present situation is not only the synthesis of existing relations as stated that a synthesis of the history of these relations Gramsci, 1988; 326), the stolen lyran in the southern part of Italy (Calabria, Campania and Puglia), which is close to the Greek islands under the rule of the Twelve Islands between 1911 and 1947, is also a conjuncture of social and cultural relations in history. The same is true for Croatia; the concert poster in which the lyra instruments belonging to the aforementioned districts were recorded from the Labyrinth Musical Museum in Crete and presented in figure 1.

We can see lyra instrument as lyrice/lijerica/lyritsa in the Adriatic Sea, especially on the Dalmatian coast that is in a very close geographical location to the Aegean Sea coast by sea. The instrument is performed in Dubrovnik on the Adriatic/Dalmatian coast of Croatia, which declared its independence from the rule of Yugoslavia in 1991 (Baines, 1992: 190). Especially the southern coasts of the Adriatic is one of the regions where the dance has reputation as the most important form of performance and the unique instrument that accompanies the dance of *lindo* that is among the traditional dances in Dalmatian (Garland, 2000, 8: 960). In the banner shown in Figure 1, the instrument stated as yrica, lijerica, lyritsa is shown to belong to Yugoslavia and the sample views of the *lindo* dance and lijerian are given in figure 9.



Figure 9a: Pictures from dance of *lindo* (Divic, Personal Archive)



Figure 9b: *Lijerica* performers from *lindo* dance (Divic, Personal Archive)

#### **Tırnak Kemane in Soutwestern Anatolia**

Tırnak Kemane and Yörük Kemane belongs to same family like the *lyra*, the *lyrica*, the *lijerica* and İstanbul Kemenche. In Turkey *tırnak kemane* (figure 10) that is played in Northwestern Anatolia, Kastamonu, Zonguldak and Bartın becomes a representative of the area. This instrument is the great form of the *İstanbul kemençe* and show similar features in terms of technique, form and music type performed with the Greek islands and *lyra* of Crete. The other form of this instrument in Southwestern Anatolia especially Teke Yöresi, is Yörük Kemane.



Figure 10: Tırnak Kemane from Şenpazar in Kastamonu (Çolakoğlu Sarı, Personal Archive)

The whole of Burdur province, Western part of Antalya, Fethiye district of Muğla, Acıpayam and Çameli districts of Denizli, Dinar district of Afyon, west of Isparta and Taurus mountains are called as 'Teke Region'. The name of the area was taken from Teke Turkmen tribe who migrated here when the territory of the region was taken by the Anatolian Seljuks (Atabeyli, 1940: 213). Many Turkmen tribes settled along with the Malazgirt war, which had experienced the dominance of Roman and Byzantine throughout history, and while these tribes were migrating, they brought traditions and customs, that is, their cultures together. For this reason, the Teke land, besides Aegean and Mediterranean cultures, was fed by Turkoman cult which migrated beyond the Caspian, accustomed to life as a prosperous, and

descended from the Turkish language. The word symbolizes the nomadic society and Turkmen tribes living in the arctic-crooked life who spend summer in plateaus, autumn in the autumnal landscapes and winter in the winter caves (the wide plains near the sea). The nomadic tradition, which continues to decline until 1990s, is now disappearing. (Seyirci, 2000: 3).

The disappearance of the nomadic cultures over time has caused to drop the prosperity of nomadic instruments in vigorously. It can be determined as the result of the sources and field studies that some instruments such as drums, davulbaz, def, darbuka, kaval, zurna, whistle, saz, cura, kemen, hegit and Yoruk violin bow that belonged to nomadic tribes in the region and they are no longer in demand in the nomadic kemane today (Yalgin, 1940: 3; Eren and Seyirci, 1987: 113,119; Salman, 2005: 3; Salman, 2008).

During his survey, Seyirci encountered with a performer playing a whistle in Esenyurt village of Korkuteli district of Antalya and a violin bow performed named Murat Demirci who was born in 1908 and who was a coffee maker (Figure 11). During the interviews made with Demirci and the notables of the district, it has been reported that the sound of whistles and violin bow voices used to come from the Toros mountains in the past and that these voices are now inaudible and that even today the tribal children can enjoy these instruments only in the museums. Of these source people, Musa Bartal and Ibrahim Şahin, famous violin bow builders who were around 70 years old when the field survey was conducted and now who are not alive stated that they did not train apprentices because they did not have any desire (Eren and Spectator, 1987: 110).



Figure 11 : Murat Demirci (Eren ve Seyirci, 1987 : 120)

As a result of the obtained historical documents and field studies, it has been determined that the artists and producers of the villages of Burdur in Kemer district of Akduri and Aziziye villages of central district have been found until recently, but these people are very old. The famous German ethnomusicologist Kurt Reinhart came across a musician from Karahacıllı Yörük in Antalya during his field study in 1973. The performer took his violin bow in a countryside on top of the high mountains and told him that until 1940s the violin bow was a very used instrument. The performers sang the shepherd's tunes, the wedding and game airs and two camel songs. Reinhart made the statement that these songs were lithification and love songs, that the performer responded to the words of the girl with the violin, and it was like a song without words. (Reinhart, 2007: 79).



Figure 12: Bayram Salman and his kemane (Çolakoğlu Sarı, Personal Archive)

Musa Güleç, who was born in the village of Aziziye in 1925 and died on the recent years and who was the unique violin bow maker in the region mentioned about Yurok Violin Bow performers named Mehmet Candan, Hasan Kozak, Musa Ölmez and Mehmet Bozca and stated that he was the last representative to play this instrument. The names given by Bayram Salman (Figure 12), who was born in 1959 in Fethiye district of Muğla, and who learned how to play violin bow from his father Salih Salman when he was 9 years old, and who has been performing pumpkin and Yurok violin bow and worked as a singer in İzmir Radio since 21 years, gave the names of Konyalı Mehmet, Mustafa Bıçakçı, Yusuf Durmaz, Kilimci Mehmet, Ömer Aydilek and Cemal Bıçakçı (Salman, 2005: 3, Salman, 2008, Emnalar, 1998: 74). The picture of Himmet Aldemir, seen in Figure 13, who plays Yurok violin bow in the village of Akduri of Kemer district of Burdur province, and the picture of Musa Güleç, who made and played a violin in the village of Aziziye of Burdur in the field study carried out by Music Culture Research and Application Center, Süleyman Demirel University on March 6th, 2006 shown in figure 13 and 14 was recorded in the field study of the same center on August 30th, 2006.



Figure 13: Musa Güleç and his kemane

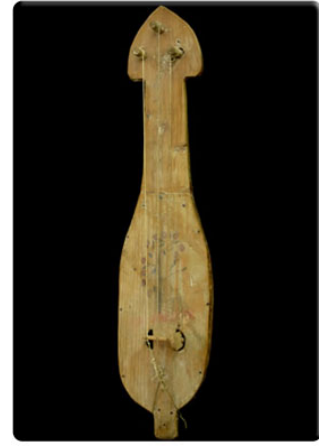


Figure 14: Himmet Aldemir and his kemane (Süleyman Demirel University, Achieve of Music Culture Research and Application Center)

### Conclusion

The lyra is a dance accompanying instrument, especially in Crete as well as nearby islands and has become the most important representative element of these regions. Likewise, the kemenche, also used in dance accompaniment in the “kaba saz” ensembles of 19th century Ottoman Istanbul, changed into an instrument of art music at the turn of the century. The yörük kemanesi, played in Teke region, as the symbol of a nomadic society, has a nomadic identity. There are a few instruments belongs this family, gadulka, tirnak kemane etc. Because their region isn’t near the Aegean Coast, we didn’t mention them. For example, the gadulka was an instrument of entertainment and wedding music in villages and towns, it began to appear in the Bulgarian symphonic folk music orchestras since 1950s and in world music since 1980s. There is evidence that it is even played by street musicians. Around the turn of the century the tirnak kemane started to take its place among music ensembles in addition to the already existing instruments davul and zurna together with dancing (koçek).

This multifaceted functionality of the instrument produces different identities of all the instruments in the world, causing them to take shape according to societies, regions, and musical styles. According to the social identity theory, an individual identity is the identity, which separates an individual from other individuals in their environment and is determined with truly individual traits and characteristics; whereas the social identity a person has, along with the individual identity, develops with the engagement in a specific group and membership of that group. In this context, the pear shaped instrument, being played by fingernail contact with the strings, attains that identity after assimilation within the society and its musical development. Examples of this situation are medieval art music identity, church music identity, Greek, Bulgarian, Anatolian folk music identity, Turkish music identity of the instrument.

In this paper, we ascertained that the common tradition, social and cultural life between the two coast of Aegean Sea is current for the instruments. Lyra, kemenche, kemane etc is belongs the people of Aegean and Anatolian.

In this sense, instruments might be played in different geographical regions under different or similar names and with different or similar functions. Just as an individual is bestowed with an automatic identity at birth but acquires separate social identities during their lifetime, an instrument, regardless of its point of origin, also evolves in accordance and agreement with the region’s geographic, demographic and anthropological advancements. All in all, an instrument, just like a child, belongs where it is nurtured to develop.

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