

EFFECTIVE PERIODS IN THE FORMATION OF THE MUSICAL IDENTITY OF GREEK COMMUNITIES

YUNAN TOPLULUKLARININ MÜZİKAL KİMLİKLERİNİN OLUŞUMUNDA ETKİLİ OLAN DÖNEMLER

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ABSTRACT: The Anatolian lands, which have hosted numerous civilizations, continue to embrace various traditions, cultures, and music despite the passage of centuries. It is an inevitable result that cultures living in the same region for many years leave traces of themselves and that other societies follow and adopt these traces. The issue of how interactions are embraced at common points and the clarity of the results when investigating their origins have not been fully confirmed. In order to better understand how the interaction between cultures unites at basic points, how it becomes an integral part of their lives, how it affects traditions and music, important points in history must be known. This study aims to examine the Anatolian influence on the formation of Greek music using periodical approaches. The research takes a descriptive approach and employs qualitative research methods, particularly document analysis, by reviewing relevant literature in the field. The study falls under the category of descriptive historical research. Sub-objectives have been set in line with the established goal, encompassing "Music of Ancient Greek and Hellenistic Era," "Music of Roman Era," "Music of Byzantine and Christian Era," "Music of Ottoman Empire," and "Music of Modern Greek Era."

Keywords: Music, Anatolia, Greek, Byzantine, Ottoman

ÖZ: Birçok medeniyete ev sahipliği yapmış olan Anadolu toprakları, üzerinden asırlar geçmiş olmasına rağmen hala çeşitli geleneklere, kültürlere, müziklere ev sahipliği yapmaya devam etmektedir. Uzun yıllar boyunca aynı bölgede yaşayan kültürlerin kendilerinden iz bırakmaları ve diğer toplumların bu izleri takip ederek benimsemeleri kaçınılmaz bir sonuçtur. Etkileşimlerin ortak noktalarda nasıl benimsendiği ve köken incelendiğinde elde edilen sonuçların ne kadar net olduğu sorunu tam olarak doğrulanmamıştır. Kültürler arası etkileşimin, temel noktalarda nasıl birleştiğinin, yaşamlarında ayrılmaz bir parça haline nasıl geldiğinin, geleneklere ve müziklere nasıl etkisinin olduğunun daha iyi anlaşılabilmesi açısından tarihteki önemli noktaların mutlaka bilinmesi gerekmektedir. Bu çalışmada, Yunan müziğinin oluşumunda Anadolu etkisinin dönemsel yaklaşımlarla incelenmesi amaçlanmaktadır. Araştırma, betimsel bir çalışmadır. Araştırmada nitel araştırma yöntemlerinden doküman analizi yöntemi kullanılarak konu ile ilgili alan yazın taranmıştır. Araştırma tür olarak betimsel tarihi bir çalışmadır. Belirlenen amaç doğrultusunda "Antik Yunan ve Helenistik Dönem Müziği", "Roma Dönemi Müziği", "Bizans ve Hristiyan Dönemi Müziği", "Osmanlı İmparatorluğu Müziği" ve "Modern Yunan Dönemi Müziği" alt hedefler olarak belirlenmiştir.

Anahtar Kelimeler: Müzik, Anadolu, Yunan, Bizans, Osmanlı

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Entrance

Anatolia is a geographical location that has hosted different civilizations for centuries and has had a great impact on the cultural formation of the communities that have lived on these lands. Considering that cultures lived together, it was seen that some words, dishes, architecture, mythologies, local folk dances, and melodies had similar aspects when it was assumed that this life process persisted for centuries. “Who was influenced by whom and how?” Although much research has been done to find an answer to the question, this issue still has not gained clarity in light of the data obtained.

We must know points that are important in history to comprehend how intercultural interaction unites at fundamental points, how it becomes an essential part of their lives, and how it affects traditions and music. “To understand the present, it is necessary to refer to the past. The reason why the present is not well understood is related to not knowing the past. This makes the comprehension of the past important” (Guluzade, 2021: 86). The main reason many civilizations have lived in this geography is the surrounding seas, easy access to other continents, climatic conditions, the number of water resources, and the cultivation of varied products on its soil. Because of these characteristics, Anatolian lands have always been considered attractive places for different civilizations.

Anatolia was described as Asia Minor by the Greeks because of its geographical location in the westernmost part of the Asian continent (Hirschon, 2007: 14). The name Anatolia started when the Romans used the word Anatolia, which means the place where the sun rises. The culture that has left the most evident traces in recent history where many civilizations have populated, is certainly the Greek culture. Founded by the Dorians, who ended the existence of the Achaeans, this deep-rooted civilization settled in various geographies and continents in 2000 BC, but due to the increase in population, they migrated to farmlands as a result of inadequate land and established colonial cities called Polis. Continuing their existence with small settlements in the Balkans and Anatolia, the Greeks created living spaces for themselves by establishing colonies on the Black Sea, the shores of the Aegean Sea, and on the isles of Thrace and Cyprus over time (Tekin, 2016: 29-30).

In the research, starting from the problem statement as “How are the periods that were effective in the formation of the musical identities of the Greek communities?” from the ancient period to the present day, the musical periods of the Greek communities have examined depending on historical processes. In the conclusion part, domestic and foreign written and visual sources related to the subject are discussed and interpreted from an objective point of view.

Aim and Importance

The aim of the research is to examine the periods that were effective in the formation of the musical identities of the Greek communities. Explanation of the formation of Greek communities' musical identities by way of periods as a result of the events and interactions that they lived in the Anatolian lands and formation a source for new studies in this field is thought as the carried importance of this research. In line with these purposes, the subtitles have been determined as follows, thinking music and the historical effects that cause cultural change.

- Ancient Greek and Hellenistic Period Music,
- Roman Period Music,
- Byzantium and Christianity Period Music,
- Ottoman Empire Period Music,
- Modern Greek Period Music,

Method

Research Model

The research is a descriptive study made by using literature review and document analysis which are the methods of qualitative research. The research is a descriptive historical study. "In historical researches, an answer to the question "what happened in the past" is sought in relation to the focused problem on by carefully reading the documents of the period or by interviewing people who lived at that time. The researcher tries to understand what happened in that period as accurately as possible and to explain why it happened" (Büyükoztürk et al. 2012, p.19). It is a qualitative research study and the general review model was used in the research. For the qualitative research method process, Neuman (2017, p. 23) states that with a qualitative approach, the researcher without focusing over a specific question, by thinking inquisitively, from a perspective that suits yourself evaluates social and historical events.

Data Collection and Analysis

The publications and researches about the existence of Greek civilization in the Anatolian geography, belief, mentality, and music were reviewed. Within the framework of this method, data were collected from secondary sources with an exploratory research approach and document analysis technique was used in line with the obtained data. In the document analysis, it was tried to find links with the cultural spectrum of the Anatolian geography by determining the periods that were effective in the historical processes of the societies especially. In the research, the data source of the research was created by making usage of the written sources such as books, articles and thesis related to the subject, as well as the internet sites within and outside of Turkey, which were allowed to be accessed.

Findings

In the research, the section of findings and comments, are explained in the sequence of determined the sub-titles.

Ancient Greece and Hellenistic Music

Ancient Greece is the name of the region where the states and civilizations were established by societies living in the lands of today's Greece and Asia Minor is Anatolia, ruled between the Archaic Period of 756 BC and the Roman occupation of 146 BC.



Figure 1. Greek Colony Map, (Levi, 1987: 67)

Founded by the Dorians, who ended the existence of the Achaeans, this long-established civilizations migrated to various lands and continents in 2000 BC. Dorians were known to have settled on the islands such as Lesbos and Somos, which are near the western coast of Anatolia in the 11th century BC (Anderson, 1997: 48). The term ancient Greek music is used for the entire musical culture studied from 800 BC to the Hellenistic Period. The available information before this period is limited, and it is called the dark age for Greek society. In the findings obtained in the archaeological excavations, there are three cultures, namely the Cycladic civilization, the Minoan civilization, and the Mycenaean civilization. While the musical instruments found in the Thessaly region of Sesklo in Macedonia during the Middle Neolithic Age induced new pages to be added to the known history, shortly after, at the end of 3000 BC, “Harpist of Keros” and “Piper of Keros” found among the ruins of the Cycladic civilization. The discovery of two figures revealed the impact of Mesopotamian, Phrygian and Egyptian music on early Cycladic culture.



Figure 2. Cycladic marble harper figure (Maas and Snyder, 1989: 15).

Mycenaean civilization's decline in the 8th century BC resulted in the Greeks coming out of their dark periods and contributed to the formation of all-around innovations in both cultural and social fields. With the disappearance of literacy over time, the Mycenaean script died, after this situation, the Greeks created their unique Greek alphabet by utilizing the Phoenician alphabet and kept their first written records in 800 BC (Temelli, 2013: 10).

The connection of the Greeks with music goes back centuries. A well-educated Athenian in the 5th century AD must learn to both play and read music. Namık (1931: 24) states in his study that the Athenians, who could not gain mastery by not fulfilling this compulsory education, were considered as not having the necessary education.

The ancient Greeks created Gods for the things they feared or loved and formed their stories epically. "The period in which music and poetry were dealt with intensively is known as the period when Homer's Iliad and Odyssey works. These works are epics combining heroic songs" (Sariboğa and Akıncı, 2017: 6).

Ancient Greeks created muses for music and related arts in line with these works, but the names and numbers of these muses vary according to region and time. According to mythology, There are nine muses (tripletrine). They are daughters of Zeus and Mnemosyne and live in Elikonas and Parnassos. The word music comes from these 9 muses called "mousa". In ancient Greece, music became a sacred quality by being associated with the God Apollo and the mousas. It was believed that the word music was related to the muses, which are the nine daughters of Zeus and Mnemosyne, considering that music was related to the gods, as in the societies before them, and that this word had the meaning of "art made by muses ". The names and characteristics of these children are as follows: Klio; is the muse of history, Eferpy; is the muse of lyric poetry and plays the flute, Thalia; is the muse of comedy, Melpomene; is the muse of tragedy, Terpsichore; is the muse that symbolizes dance and poetry, Erato; is the muse who represents

lyric poetry, especially love poetry, Polymnia; is the muse of hymns, Urania; is the muse who discovered astronomy, Calliope; is the muse of lyric and epic poetry (Kamalı, 2018: 13-19).

Divine narratives are essential to music because, in those times, there were no machines or musical writing to reproduce or record sound, and stories can only be kept in memories. Myths have been created to express the events by giving narrative meaning to the realities experienced around the cultures (Fiske, 2017: 185).



Figure 3. Mousas making music together (Kamalı, 2018: 47).

According to the information in Oral's (2011: 41, 104) study, the Greeks, discovered that the makams in music have different effects when listened to, called the effect given by these makams Ethos. These maqams, also known as mods, are called by different regional names such as Dorian, Phrygian, Lydian, Miksolidian, Aeolian, Lokrian, and Ionian. Today, the modes are the 7-note string that is the basis of Western music and takes their names from various parts of the Greek colonies. The Seikilos inscription, which includes the words and notes written on the tombstone of Euterpe, the wife of Seikilos, who appeared in Anatolian geography, is acknowledged as the oldest written musical notation record in the world. Sir William Ramsey found this inscription in 1883 during the construction of the Aydın railway line (Gümüşçü and Doğandor, 2020: 336). "Myths; While they were the products of verbal traditions telling sacred stories, there were myths about the creation stories of a society's gods, heroes, and the universe, which came later in the literary form" (Kutlu, 2019: 302).



Figure 4. Seikilos inscription found in Aydin (Özden, 1991: 281).

Historians examine the period of Ancient Greek mythology up to 8 BC in two periods, the century containing Homeric times, and the historical processes that can split into short periods.

Archaic Age (1100 BC- 776 BC)

The Archaic Age is a period in which Greek culture was brilliant and its impact was most widespread. During this period, Greek people who settled began to migrate and establish colonies in various parts of the Aegean and the West parts. The cultural aspects affected the trade with other peoples of the East, especially the artistic approaches. The archaic period is not a period in which the ideas of Eastern art were adopted or they didn't abandon their ideas on the contrary they combined these ideas and adapted them to their own culture (Helvacı, 2007: 137-138). "In the Archaic Period covering VII and VI BC centuries, Hellenic music showed change and development, and great musicians such as Archilokhos, Terpandros, Sappho, and Alkaios trained. The epics of heroism and valor of the Middle Ages left their place in lyric poetry" (Sönmez, 2008: 134). The first forms of artistic poetry and music are the epics written by Homer.

In his work, Handy (2014: 65) says that epic songs tell about heroism and war victory, and kithara and lyre were played while these stories were told so that the use of music to reach the divine and spiritual world is the most distinctive feature in human cultures.

The epics written by Homer influenced Greek literature and artists. The Iliad (L'Iliade), tells the beginning of the Trojan War and its outcome, and in the Odyssey epic, the adventures of Odysseus, one of the commander's adventures while returning from the war. Hesiod is another significant figure in epic narrative and was regarded as the father of greek didactic poetry. From Hesiod's writings, many stories from Greek mythology were learned. In this period, the Iliad and the Odyssey, which were attributed to Homer, were two important and unique works. In the 7th and 8th centuries BC, following the Homeric period, contrary to the Archaic style, which affected people's daily social problems with monodic forms and a special style of music, lyric poetry, and music with a profound character developed.

Later on, lyric poets developed various dances by accompanying these stories with or without songs (Gülhan and Gözlü, 2018: 16-18). Hunt (2004: 139) states in his study that archaeological artifacts of the Archaic period showed that the dance was performed by forming a ring and placing the arms on each other's shoulders but he says that the Greek dances played today are not the same as the dances in the Ancient Greek civilization.

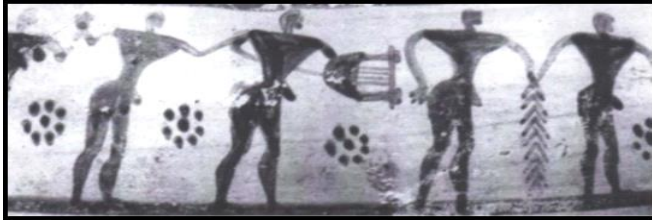


Figure 5. Attic geometric amphora (Maas/Snyder, 1989: 20).

Classical Age (776 BC- 323 BC)

In the middle of the 5th century, BC Athens was the center of music. Small and elementary buildings, where in the past only reading and writing were learned. From the 5th to the 4th century BC, it began to spread and develop in all city-states. While these educational institutions were built outside the city walls in the Archaic and Classical periods, towards the end of the Classical period new institutions were opened where reading, writing, and music were taught, and extensive buildings were developed and positioned within the boundaries of the city centers (Çam, 2016: 632-636).

According to Deighton (2012: 25), the education of the ancient Greeks aimed not only to develop children's bodies and intelligence but also to develop their talents and understanding of music. Simonides, Ibykos, Aristophanes, Pythagoras, Plato, Aristotle, and several later philosophers considered that music contributed to the construction of human character, and even Pythagoras associated music with mathematics and the movement of the planets.

"His work on musical intervals and scale structure in the 6th century BC is one of the earliest examples of understanding and scientifically explaining music. Pythagoras, who experimented on musical pitches inspired by the hammer weights of blacksmiths, realized that pitches depend on the ratio of string lengths to each other" (Kaya, 2017: 637).

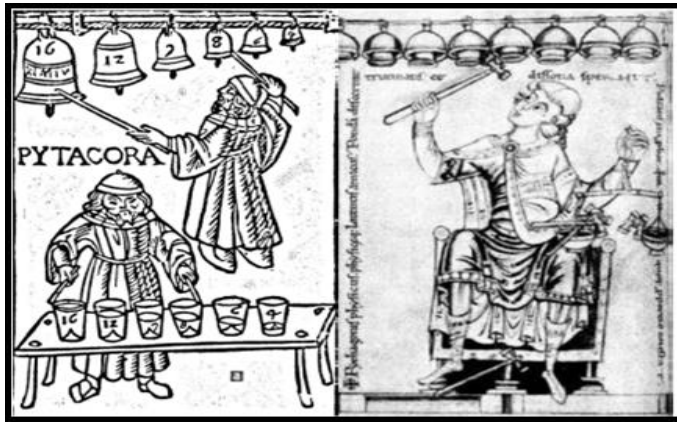


Figure 6. Pythagorean studies (Tarhan, 2020: 10).

Plato said that music should be the basis of the state and that wrong changes to be made can even destroy the state (Özden, 1991: 25). According to another philosopher, Aristotle, the flute instrument, as well as some sacred songs, could arouse spiritual passions such as compassion, fear, and enthusiasm. Unlike Plato, Aristotle, who opened up a wider field to music and allowed its use for other than educational purposes, also differed from Plato and argued that moving and enthusiastic music could be used in education (Aristoteles, 2013: 268).

Towards the end of the classical age, the instruments used in music and represented in the hands of the gods, especially the kithara, began to be played by professionals. Those who play kithara stand up to show the formality of the instrument during its performance. It is believed that they decorated the kitharas with ivory or gold-plated arms, which were usually carved from wood, by adding precious stones. In the middle of the Classical Period, between 431-404 BC, Athens was defeated in the Peloponnesian War between Athens and Sparta, which continued uninterrupted, and therefore, towards the end of the 5th century BC, changes in musical traditions occurred (Helvacı, 2007: 155-160).



Figure 7. The performer playing the kithara, depicted by B. Painter in 490 BC (Mathiesen, 1999: 261).

Hellenistic Period (323 BC- 30 BC)

The Hellenistic Period started with the death of Alexander the Great in 323 BC, and the last Hellenistic kingdom, the State of Egypt, after the Sea War of Actium, BC. It covers the period that ended with its destruction by the Roman Empire in 30 BC. After this victory, Constantine moved the capital of the Roman Empire to the east and established a new city called Constantinople (Istanbul), which carries his name. The Egyptian, Persian, Indian, and Greek cultures came together for political reasons, and subsequently, a common culture emerged. This culture, which has long marked the geography of the Middle East, the Balkans, and a large part of Asia, is dominated by the Greco-Macedonian culture of Alexander the Great, who wanted to conquer the world, but it is a diverse culture that covers three continents with the cultures of other civilizations took place. Although “Helen” is of Greek origin, this period represents not only Greek culture but the common unity of all civilizations that Alexander added to his lands (Öztürk, 2016: 307-308).

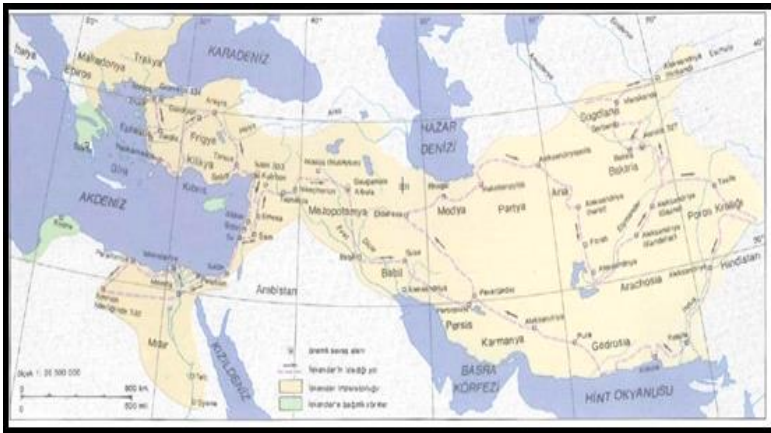


Figure 8. The lands conquered by Alexander the Great (Levi, 1987: 182)

After the death of Alexander the Great, the established empire was destroyed, but his conquests changed the Ancient Greek world from beginning to end. Thousands of people who lived in the Greek community settled in areas conquered by Alexander during his lifetime or after his death. Alexandria became one of the most essential centers among the cities founded after the conquests. Through the establishment of Greek-speaking kingdoms in Egypt, Syria, and Iran, the knowledge of the East merged with that of the West, merged and cross-cultural interactions began. “Undoubtedly, Ancient Greek musical culture used, valued, and took advantage of the most valuable inventions of the Mediterranean and Ancient Eastern cultures (Egypt, Assyria-Babylon, Phoenician, Syria, Palestine, etc.) (Isababeyeva, 2013: 16, referring to Gruber, 1941: 260).

They accepted that the ancient laws of music expressed the traditional concept that divine harmony in music reflected harmony in the universe, and musical innovation was considered an indirect insult to the divine and moral order. After the Macedonian conquest, creative musical expression gradually began to decline. “Dance, which had an educational function in ancient times, was used as entertainment in the Roman era. The dancers of this period were inferior in social status than other artists” (Turan, 2020: 2).

Helvacı (2007: 47) stated in his research that the local languages they used in the Hellenistic Period when the Middle Eastern world was under the influence of Greek culture, did not disappear, but the Greek language became the common language of politics and especially of culture. With the demise of the last Hellenic state to develop in Egypt in 30 BC, the Hellenistic period ended and the Roman Empire dominated the region afterward, but the influence of Hellenism continued to develop and change during the Roman period.

Roman Era Music

The Romans inherited most of their musical culture from the Greeks. Especially when Greece became a Roman province in 146 BC, links were forged between the two cultures, and Greek culture became one of the most

important sources of Roman culture in the future. Rome, founded in 753 BC, Rome examined in three periods: The Kingdom period (753-509 BC), the Republic period (509-27 BC), and the Imperial period (27 BC- 476 AD) (Konuk, 2008: 27-29).

The Romans adopted many artistic things from their neighbors, the Etruscans, and the Greeks. Famous personalities like Denis of Halicarnassus and Titus Livius emphasized in their works that they took the religious ceremonies from the Etruscans and the vocal music and musical writing from the Greeks. It is known that the brothers Romus and Romulus, who founded the city of Rome, were also educated in Greek culture. The ancient Greek music theorists have a different approach than the theorists of the Roman era. Greek philosophers were both music theorists and mathematicians, and so from 400 BC to 1500 AD, theorists wrote many mathematical and scientific treatises on the physical, natural aspects of music. Boethius, who lived in Rome towards the end of the period, translated the sources of Ancient Greek music theory into Latin and produced work in five books. This work became a scientific resource, especially in the Middle Ages and Renaissance Periods, and was used as a textbook for music education at most universities (Esin and Demirgen, 2017: 390-397).



Figure 9. The Mediterranean World and the span of the Roman empire. (Tekin, 2016: 230)

The Romans inherited the Greek musical and poetic tradition and added something of themselves to form Roman music. The variety of forms and instruments that emerged in this period increased noticeably during the Augustus period. With the Greek colonization of the southern part of Italy and the beginning of trade relations between Egypt and Rome in the Eastern Mediterranean, the capital of the country was transferred from Rome to Constantinople. Many innovations in culture, such as music and musical instruments, were imported from outside through trade. Many elements, such as Roman civilization and cultural activities such as the Hellenization of music, came under the influence of Greek musical institutions. The

number of various celebrations, such as music festivals, increased, and competitions, such as poetry, drama, dance, kithara, tsifteteli, and aulos with ancient Greek musical instruments, continued to be held in the Roman period. The content of various musical activities in Greek culture until the 4th century BC remained unchanged, but they expanded the fields of application to include acting, painting, dance, and drama genres (Gerim, 2021: 46-65, 115).



Figure 10. Mosaic reflecting the entertainment of the Romans in the 3rd and 4th centuries AD (Gerim, 2021: 263).

They also used almost all the instruments used by the Greeks in the Roman civilization. The instruments most commonly used by the Romans were the flute and the trumpet. Schools were opened where flute and trumpet instruments were taught, and the graduates of these schools were allowed to give concerts only. The Lydians brought the trumpet, which was the national instrument, to Rome and had different names such as “buccina”, “tuba” or “cornu” depending on where it was used. After the defeat of Antiochus the Great, king of Syria, women who could play stringed instruments were brought to Rome. The variety of instruments increased with the arrival of stringed instruments in Rome. They divided the instruments used in Eastern and Greek music into three different categories: stringed instruments, wind instruments, and percussion instruments. With the end of the Roman Empire in 476 AD, the colorful cultural spectrum of the Roman Empire ended with the takeover of the Roman Catholic Church, and the first millennium of Christianity was called the “Dark Age” (Esin and Demirgen, 2017: 399).

Much of the foundation of Roman music is related to Greek music and played a crucial role in Roman life. The Romans saw themselves as inheritors of Ancient Greek culture, and in the epic poems that told the story of the founding of Rome, they declared Rome was a continuation of legendary Greece. The Romans adopted mythology as faith and gave the myths their final form by adding various characters to the stories told. That most of the teachers were Greeks and learning the ancient Greek traditions and teachings such as art, architecture, gardening, cooking, and fashion that they admired made the Roman Empire part of the Greeks. It turns out that musicologists do not know whether Roman musicians could contribute seriously to innovations in music or the way instruments were played. With

the collapse of the Roman Empire, religious music replaced this type of music during the Byzantine period.

Byzantine and Christian Music

The complexity of Byzantine music has attracted the attention of historians, philologists, musicologists, and other scholars seeking to draw profitable conclusions. Regardless of its conceptual origins and geographical focus, Byzantine music encompasses all musical domains learned within the borders of the Eastern Roman Empire, whether theoretical, popular, oral, religious, or non-religious. The Roman Empire was divided into East and West in 395 for political reasons. The Byzantine Empire is an empire formed by the defeat of the western part of the Roman Empire and the survival of the eastern part (Lemerle, 2013: 14).



Figure 11. Eastern Roman Empire 650-717 AD (Haldon and Özdamar, 2007: 100).

The Byzantine Empire, founded after the collapse of the Roman Empire, saw itself as a continuation of the Roman Empire. The Byzantine state, which saw itself as the heir to Roman and Ancient Greek civilization, also used the terms “Hellas,” “Greek,” “Greeks,” and “Rum,” especially when referring to the empire (Kayapınar, 2015: 4-5).

This new empire, which is influenced in many aspects, also encompasses a broad spectrum of culture and art. According to Altınölçek’s study (2013: 2-6), Byzantine art is essentially a continuation of Roman art. Rooted in Greek art, the Roman tradition, incorporating elements from Syrian, Palestinian, and Egyptian arts, was reshaped in Byzantium, thus giving rise to Byzantine art. Information about Byzantine music is limited, with the majority of knowledge derived from monastery manuscripts. Adequate information about secular music is lacking; however, hymns sung in Russian, European Orthodox churches, and Greek churches serve as sources for Byzantine music. Altınölçek notes that the melodies sung during ceremonies have not survived to the present day, but certain songs performed during religious rituals for emperors and priests have been preserved in

manuscripts. The researcher indicates that these manuscripts primarily belong to the late period of the Byzantine Empire. Christian writers opposed instrumental music, viewing it as reminiscent of pagan religious ceremonies and having negative moral effects. Consequently, prominent priests and clergy in churches took measures against music produced with musical instruments, considering it seductive. As a result, the Byzantine administration also prohibited melodies resembling feminine voices, allowing only solemn and religious melodies.

“The Greco- Orthodox divine tradition known as Byzantine music is one of the most important religious musical traditions in the Eastern Mediterranean, with a monophonic practice that dates back also 500 years and is closely associated with the Church” (Skoulios,2012: 15).

Because Greece wanted to associate its heritage with a place or a concrete image of homeland, they shaped Byzantine and Greek geography, which was at the center of the Greek Orthodox churches, with the idea that it was a national history that started from Anatolia and reached Europe. Greece, on the one hand, built its national music on Anatolia and rejected Anatolia’s key tradition, which had existed and had a place in society, and wanted to create a Hellenic national music culture, thus trying to show its Western identity (Doğan, 2017: 21-22).

Ottoman Empire Era Music

The Ottoman Empire, founded in 1299, grew rapidly and began conquering the Balkans in 1360. This date was also a starting point for the Greeks to enter a new era. The territories occupied by the Greek people had been under the protection of the Ottoman Empire since 1364. After the Ottomans won the battle of Marista against the Serbs in 1371, the Turks continued their advance towards Macedonia, and they annexed Macedonia into their own country in 1380. In 1430 Ioannina and Thessaloniki came under Ottoman rule, and in 1456 Athens and 1460 Morea were added to the Ottoman territories. With the conquest of Kriti, Rhodes, and other Aegean islands in 1669, the Greeks became a community living under the rule of the Ottoman Empire (Şahin, 2021: 118).



Figure 12. Ottoman Empire in Europe (Özbek, 2002: 10).

According to Sancaktar (2012: 54-56), the Ottoman Empire, established in 1299 and enduring until 1918, governed over the regions of the Balkans, Caucasus, North Africa, Middle East, Anatolia, Mediterranean, and Black Sea, resulting in both political and cultural interactions. The influence of the Turks' 550-year rule in the Balkans led to interactions in numerous areas beyond just the shared spoken language. While the relations between Turks and Greeks extend back further due to the presence of Turkish Beyliks in the Balkans, the most significant cultural interaction between the two cultures occurred during the Ottoman Empire. The long coexistence of these two societies in the Anatolian region and the effects of multiculturalism have resulted in substantial similarities between them. It is believed that there are over 3000 Turkish-origin words in the Greek language. Sancaktar also highlights a similar influence in the field of music. The music created by Greek, Yugoslav, Bulgarian, and Romanian communities within the Ottoman Empire and the musical instruments they used, such as bağlama, darbuka, ud, kaval, tambur, and davul, played a significant role in forming a shared musical culture. Elements seen in Ottoman music like improvisational taksims, dance rhythms such as çiftetelli, kasap havası, and zeybek, as well as modes like rast, nihavent, and hicaz, were influenced by dance rhythms. The Greek music genre "Rebetika" emerged as a result of these interactions. Of course, this influence wasn't unidirectional; due to five centuries of shared existence, Turkish music also drew influence from Greek music.



Figure 13. Ottoman Empire in Asia and Africa (Özbek, 2002: 9).

The interaction between Greeks and Turks has been effective and long-termed because of their geographical and historical reasons. The musical traditions of the two peoples are inseparable from the various works that characterize their music today. When Byzantium came under the auspices of the Ottoman Empire, the roots of the interaction went back a long way. Byzantine music moved away from its classical tradition in the 13th century, before the conquest of Istanbul. According to Aksoy (1985: 1213), the Greek Orthodox Church should have been the natural heir of Byzantine music, but could not adopt its ancient traditions and was under the influence of Ottoman music since the 17th century.

Feyzi (2016: 203-212) states in his study that Byzantine music and Turkish music, which lived in the same geography and overlapped at many points in history, are two cultural kinds of music that influenced each other. When examining the works published on the theory of Byzantine music, it is noticeable that they contain various elements similar to Turkish music. Musicologists agree that the period of modern Byzantine music began with the works published by Chrysanthos after the 18th century. The work named "Ermineia" written by Hrisantos gives striking information on the similarities between the two cultures.

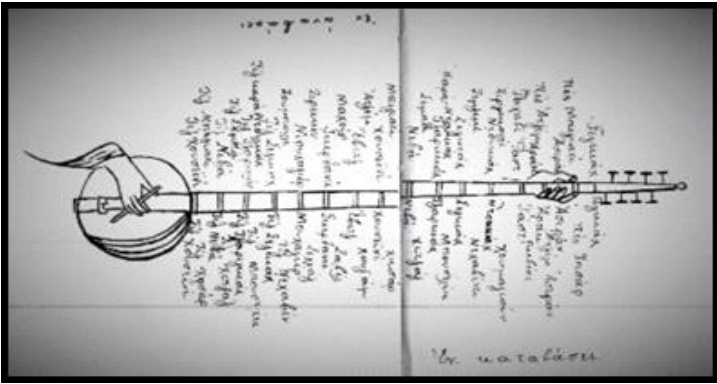


Figure 14. Drum Diagram in Erminia (Feyzi, 2016: 209)

If we look at Figure 14, the names on the drum painting are the Greek letters of the frets used in traditional Turkish music. As seen in Figure 15, the note “Kar-ı Natk”, one of the most important forms of traditional Turkish music, was recorded using the Byzantine notation system.

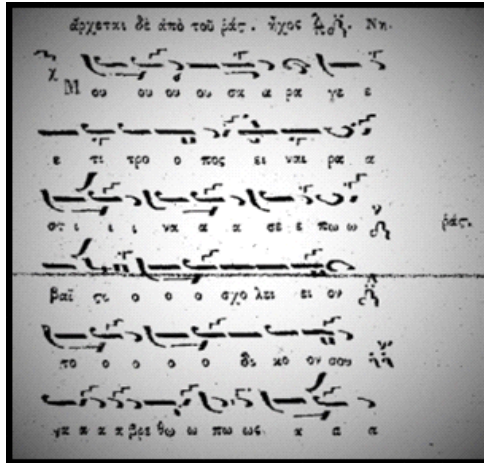


Figure 15. The introductory part of the note Kar-ı Natk in Ermineia (Feyzi, 2016: 212)

According to Turan (2020: 1), it is an inevitable result that cultures in multinational states influence each other. The Ottoman Empire hosted several nations within its territory and ruled over a broad geography, and depending on this situation, there are various examples of cultural interactions. Because of the conquest of Istanbul, the Romans, and Byzantines, called Greeks (Rums), received the right to stay on their land under certain conditions, so two different nations lived together in the same geography. It has been noted that the similarities in music and dances caused by the common social life between the Turks, considered heirs of the Ottoman Empire, and the Greeks, regarded as heirs of the Byzantine Empire, are remarkable. Byzantine culture and music also influenced Ottoman music over time, so the combination of Greek and Ottoman music was evident in

the melodies. As the Ottoman Empire hosted different peoples with cultural and musical elements in its territory, these situations affected the Greeks and they adjusted their melodies, styles, techniques, and sound mixtures.

Modern Greek Era Music

The Greeks, who lived under the auspices of the Ottoman Empire were engaged in trade in the Mediterranean and the Aegean, they experienced the Greek Enlightenment under the influence of the French Revolution, which affected the entire world. To create a national identity, Greece organized the scattered revolutionary forces in the 19th century and formed the independence movement. After the Morea Revolution of 1821, the Greek people took advantage of the decline in the Ottoman Empire and established an independent Greek state in 1829 with the aid of Russia (Acar, 2019: 58).



Figure 16. 1912-1913 Map of Greece (Demirözit, 2005: 312).

After the establishment of an independent Greece, one of the reasons why the Greek administration felt uncomfortable was the question of what the national identity should be. Greece wanted to gain a privileged position in the region by trying to revive the ancient Greek past, which had a significant influence on the culture of Europe. In line with this request, the Greek government rejected the Ottoman and Byzantine heritage, considered their Hellenic past, and then tried to incorporate the idea of being Greek into its national identity. Depending on the situation, Greek was accepted as the mother tongue and they forbid the use of another language in the country (Fırat, 2014: 124). “Considering the historical facts in general, the Turkokratia Period (the years when Greece was under the Ottoman rule) is a period that should be rejected in terms of the newly created Greek identity” (Yalçın Çelik, 2004: 144).

After independence, military music orchestras were established in the major cities of Greece, especially Athens. Since 1840, Italian operas brought Western music to the country, and because of the increasing adoption of this culture, the Athens Conservatory was founded in 1871. Nikolas Mantzaros, who wrote the Greek national anthem, and Paulos Kareres, who composed

the first Greek opera, occupied an important place among the early composers of Greece when the national identity was being established. At the beginning of the 20th century, the polyphony that emerged in Greek music was represented in two different ways: those that adopted traditional Western music and those that were influenced by Greek folk music (Say, 2005: 1271).



Figure 17. Exchanges sent from Anatolia to Greece (Aysal, 2017: 26).

After the population exchange of 1923 in Greece, the Center for Asia Minor Studies was established in 1930 by the French musicologist Melpo Logotheti Merlier to preserve the cultural heritage of the immigrants from Anatolia. This center studies the regions where all the immigrants who lived in Greece for 40 years, in Greece from music, folklore, ethnography, dialects, and religion to the cultural environment and economic life, which includes the cultural heritage that the Orthodox immigrant population brought to Greece from the countries where their ancestors lived. It has created an archive with 145 thousand pages (Sepetçioğlu, 2014: 61-62). According to Turgay (2017: 427-428), KAAM, which was founded to preserve the memory of Anatolia, referred to as the Lost Lands after the population exchange, incorporated the music collected from Anatolian refugees into Greek folk music culture because of the French musicologist Merlier's efforts to create a folk music archive. In this way, the Greek culture, which existed together with the culture of the lost lands in Anatolia, was protected.

According to the study by Mümtaz Mümüšoğlu (2014: 381-383), following the 1923 Population Exchange, 1.5 million Greeks arrived in Greece while 500,000 Turks came to Anatolia. This mass migration had profound effects on both countries. Prior to the population exchange, the rebetiko music performed in the cities of Izmir and Istanbul in Anatolia, and Piraeus and Athens in Greece, was considered the music of discrimination and subculture. However, this perception changed after the exchange. With the relocation of many musicians known as "rebetes," the music became the music of rebetiko immigrants. Rebetiko music,

characterized by themes of longing, poverty, and suffering, with lyrics often in slang and influenced by the Eastern cultural instrument bouzouki, faced occasional bans in Greece. According to Doğan (2017: 62), in the 1970s, the revival of rembetikos also led to a decrease in Turkish-language songs. Rembetiko, emerging as a synthesis of folk and popular music, became increasingly popular in the country due to the growing interest in popular music. Some Turkish songs even began to be sung in Greek. One possible reason for this was the continuation of the Anatolian identity of the Greeks who left the country in the 1960s. Although not well-received in intellectual circles, the interest of Greek musicians contributed to a broader audience showing interest in this music. The inclusion of rembetiko music in UNESCO's List of Intangible Cultural Heritage in 2017 further elevated its status (Mümüşoğlu, 2014: 384).

Although Greece tried to erase its links with the Anatolian geography and their shared cultures in the past, after the forced migration in 1964, the music began to regain another dimension. The bouzouki instrument, which was formed by reshaping the baglama, which means "broken saz", gradually attracted attention in other countries and became the national symbol of Greece by becoming more popular in the world with the music composed for the movie "Zorba the Greek" by Mikis Theodorakis (Mitsui, 2003: 411).



Figure 18. Greek Roza Eskenazi performing Rembetiko (Şaul, 2012: 57).

Most of those who witnessed the migrations of 1923 and 1964 were individuals who had never seen Greece in their lifetimes and, in fact, did not even know Greek. As noted in Alexandris' study (1992: 281), various people of Greek origin who arrived in the wake of Greece's declaration of independence were those who had never set foot in Greece during their lives. Their ancestors were Greeks who had departed from the Ottoman Empire and settled in the region. When these individuals migrated, they carried with them the themes they had used in their entertainments, weddings, and festivals in the languages they were familiar with, and they continued their lives there. For instance, the rendering of the Konyalı folk song with Greek lyrics has turned it into a cherished melody appreciated in both languages in Greece. "Despite the traditional Greek versions of the Konyalı folk song being attributed to Karamanlı and Bafraı Greeks, the

preference for the Turkish version, along with the retention of distinctive linguistic features such as the transformation of 'k' to 'g' and 'ü' to 'ö' that are characteristic of Central Anatolian Turkish in the performance of the song, is quite intriguing" (Doğan and Karahasanoğlu, 2017: 130).

Conclusion and Recommendations

Every civilization that has lived on the Anatolian lands has left its mark and influenced the development of subsequent communities. Among the numerous civilizations, Greek culture has left distinct traces on these lands in recent history. Research has shown that the Greek people, engaged in maritime trade, have influenced various cultures. The word "music" is derived from the ancient Greek word "muse" in Greek mythology and has gained a universal meaning worldwide. It is believed that maritime and musical terms used in various languages around the world were invented by the Greeks. After the Turks settled in Anatolia, they influenced each other in almost every aspect due to coexistence. When considering these cultures living together, we can observe similar aspects in terms of certain words, dishes, architecture, mythologies, local folk dances, and melodies, implying that this process of coexistence has continued for centuries. Despite occasionally sparking debates, both societies uphold Anatolian culture. Following the population exchange, it's noted that certain Turkish words in the shared songs don't have Greek equivalents, leading to their adoption in Greek songs. Conducting research on the roots of these songs by consulting with those who experienced the population exchange and studying the origins of the instruments used in Greek melodies could provide a valuable resource for understanding the influences in forming this shared culture.

Throughout history, when communities left their homelands due to wars or other factors, they continued their cultures, daily habits, and traditions. It's not surprising that the same cultures or habits, religious rituals, dances, and traditions are similar in different regions. To adapt to innovations throughout historical processes, civilizations coexisting within the same culture, yet comprising different societies, eventually became concerned with the concept of the "Other," often incited by political, governmental, or external influences. These political approaches combined with decisions made by governments, resulting in long-lasting wounds in the lives of people living in the same geographical area. They attempted to narrate their stories of challenges, discrimination, longing, separation, and nostalgia through rebetiko music.

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