MIGRATING MELODIES

from Macedonia to İzmir

An Analysis of Repertoire and Performance

Hande DEVRİM KÜÇÜKEBE

Ege University

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In loving memory of Hayruş, my grandmother, who gave me the wings to fly.

PREFACE

The Turkish presence in the lands of Macedonia first became visible with the arrival of Turkic tribes in the region in the fourth century and was consolidated through the centuries-long rule of the Ottoman Empire in the Balkans. The Turkish presence, which undoubtedly had a profound influence on the history, culture, language, worldview and way of life of all the communities inhabiting the region, interacted over the centuries with the surrounding cultural elements and developed into a distinctive local formation. Music constitutes one of the most significant components of this cultural heritage. The Turks living in Macedonia sustained their musical traditions through practices associated with both seasonal ceremonies and rites of passage. Over the centuries, within Macedonia's multilayered cultural structure, this tradition acquired a local character: some of its elements were preserved, some were forgotten, some were updated, and others were combined with new elements. Still maintained by the Turks living in Macedonia today, this musical tradition was carried to Türkiye through the waves of migration that began following the Ottoman Empire's withdrawal from the Balkans. It continues to be sustained by those who settled in İzmir from among the 175,392 individuals who migrated to Türkiye between 1952 and 1967 under the Agreement on Free Migration signed between Yugoslavia and the Republic of Türkiye in 1952.

The doctoral dissertation entitled "The Musical Tradition of Macedonian Migrants Living in İzmir", which I completed in 2019 and upon which this book is based, focused primarily on communities that migrated from Skopje, Štip, Tito-Veles and Delčevo and settled in the districts and neighbourhoods of Karşıyaka, Çiğli, Bornova, Altındağ and Gültepe in İzmir. The study examined these communities' construction of identity within the context of their localisation processes in İzmir, the new local formation they created, and this formation's relationships with other localities in Türkiye and Macedonia. With particular reference to musical tradition, it also explored various dimensions of the local music scene of İzmir's Macedonian migrant community as shaped by the producers and consumers of music. Following the first two chapters, in which the performance contexts of the migrant musical tradition, the training processes of amateur and professional performers, their identity characteristics and the market strategies of professional performers were discussed within the conceptual frameworks of cultural identity, belonging, migration, and the local and translocal, the study addressed amateur

and professional musical creations within this tradition. It presented analyses of fifty-three songs and ilâhîs collected during fieldwork, together with analyses of performances by six tapani groups and orchestras, before offering a general evaluation of the findings.

The dissertation aimed to interpret, through musical practices, the characteristics of the culturally plural structure that emerged through migration and the accompanying process of cultural integration, and to examine the structural and contextual characteristics of the musical creations performed within this tradition, as well as the relationships between these two dimensions. Accordingly, it sought answers to such questions as how the musical tradition maintained in İzmir evolved through the process of localisation following migration; how the regional patterns of musical production carried from Macedonia functioned within this evolving musical culture; which materials were adopted from local and translocal spheres; how the local music produced among migrants in İzmir gained visibility on a broader scale with urbanisation; and how music mediated the construction of migrant identity.

The literature review conducted as the first stage of the dissertation revealed that research on the music of Macedonian Turks began in the 1950s and continued until the 1980s within a text-centred framework. Particularly from the 2000s onwards, this approach gradually gave way to studies that addressed the musical tradition as an integrated whole encompassing both structural and contextual characteristics. Nevertheless, studies concerning the Yörük Turks living in Macedonia were found to be based largely on the collection of folk songs, followed by examinations of the structural and contextual characteristics of their literary and musical texts. Studies focusing on Macedonian migrants in İzmir, by contrast, concentrated primarily on the role of musical practices in the construction and maintenance of cultural identity among members of these communities. It was also observed that musical texts were generally excluded from the analytical sections of such studies, which were principally structured around discourse analysis, observation and interviews.

Proceeding from these observations, the dissertation was designed not only to determine the position of the musical heritage carried by this cultural group from Macedonia to İzmir in relation to the boundaries of cultural identity, but also to reveal the new dimensions acquired by musical texts in accordance with performance dynamics through a performance-centred structural analysis of the musical data gathered during fieldwork.

The book you are now holding, entitled Migrating Melodies from Macedonia to İzmir: An Analysis of Repertoire and Performance, is based on my doctoral dissertation. At its core lies a desire to interpret, through performance analysis, the migrant musical tradition that constitutes an indispensable element of İzmir's musical life and is transmitted exclusively within an oral cultural environment. Music performed within oral cultural settings is not a fixed structure consisting solely of notation and verbal text; rather, it is a living process in which the performer, the audience, time and place are directly involved.

Accordingly, every musical performance produced and transmitted within the oral tradition has been treated as an independent "musical text". Through a contextual and performance-centred structural approach adopted in light of the principles of Performance Theory and Functional Theory, the formal characteristics of the musical and verbal layers have been considered not as abstract structures, but as elements analysed through their holistic interaction with the social setting in which the performance takes place, the ritual flow and the behaviour of the participants. This approach has made it possible to demonstrate that the musical heritage of the migrant community does not consist of static archival materials, but of living cultural elements that continually acquire new dimensions and meanings in accordance with the dynamics of each performance.

I hope that this study, written to make visible the contemporary dynamics of the musical tradition of Macedonian migrants maintained in İzmir, will serve as a methodological guide for researchers seeking to undertake context-centred structural studies in the field of ethnomusicology. I dedicate this book to the cherished memory of all migrants who, while building new lives far from their homelands, left behind their own lives or those of their loved ones along the routes of migration.

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During the two years of fieldwork conducted for this study, I visited neighbourhoods of İzmir that I had never previously seen, walked through streets I had never entered and knocked on the doors of people I had never met. I consider myself fortunate that they welcomed me into their lives with immense hospitality and that, through their contributions, I have now been able to bring this study to completion. I would like to thank all the Macedonian migrants who welcomed me into their lives during my fieldwork, opened the doors to a new world and patiently answered all my questions. Barış Yazıcıer and his family, Mert Uludağ and his family, Cem Ozan Hocaoğlu, Emin Güler and his family, Fatma Sakine Şimşek, Kerime Beyazıt, Filiz Nurçe, Sevim Kâhya, Havva Karakaş, Ekrem Destan, Sertan Çırak, Kadir Ziya Çiçek, Levent Taş, Murat Matracı, Gamze Matracı Çalışkan, Aykut Kayası, Melih Türksever, Süleyman Çaltık, Sakip Orçun Songelen, Nasuf Ayrancı, Ali Altın, Birgül Yıldırım Uzunkaya and her family, Aygül and Ahmet Ayaz: this study would not have been possible without you. Please accept my most heartfelt thanks.

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İZMİR, 2026

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