

He Cultural Influence of Clarinet as an Immigrant Instrument

¹Safiye Yağci, ²Menduh Erman Saydam

¹Afyon Kocatepe Üniversitesi, Devlet Konservatuvarı

gundoner@aku.edu.tr, ORCID ID: 0000-0003-3830-0802

²Afyon Kocatepe Üniversitesi, Devlet Konservatuvarı

m.erman.saydam@outlook.com, ORCID ID: 0000-0002-2365-3325

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Abstract: Nations in the world are distinguished from each other by their language, religion, race and culture. This cultural past of countries has developed or disappeared in different ways over the centuries. The culture carried through migration may result in these societies changing their culture of their own volition or continuing to live their own culture without changing it. It can be seen that the greatest cultural transfers took place in wars and conquered lands. In a conquered region, the culture of that region was either adopted or disappeared over time. World music culture contains many elements that reflect the unique history, values and identity of each society. Music is not only a form of entertainment, but also an expression of cultural identity, which consists of clothing, instruments, lyrics, rituals and dances. The Ottoman Empire, which protected the culture of the regions it conquered in the field of music, adopted this culture over time and combined it with its own culture. It is thought that the clarinet, which is the subject of our study, passed into our culture in this way. The Ottoman Empire, which preserved the culture of the regions it conquered in the field of music, adopted this culture over time and combined it with its own culture. It is thought that the clarinet, which is the subject of our study, entered our culture in this way. With the conquest of the Balkans, the Ottomans adopted the musical identity of this region and included the instruments of the Balkan culture in their own musical culture. With this interaction, instruments came to all of the Ottoman Empire and Anatolia and were incorporated into the musical cultures of these regions and were adopted by these cultures. Our study aims to determine the arrival of one of these instruments, the clarinet, from the Balkans to Anatolia and its place in Turkish musical culture. With this study, the cultural transfer from the Balkans to Anatolia will be recorded.

Keywords: Clarinet, migration, instrument, culture

1. INTRODUCTION

When the world music culture is considered, it is seen that every society has created its own musical culture from past to present. In this culture, there are lots of elements reflecting cultural identity, from clothing to the instruments used and the lyrics of the songs sung. The formation of cultural music identity was also influenced by past migrations and the lifestyles in the regions captured as a result of wars. Through migrations, people brought their regional cultures, including musical culture, to the regions where they went and settled, affected the existing cultural accumulation in the places they migrated to, and caused regional changes. Through conquests, which are one of the most important examples of this, the Ottoman state adopted many cultural accumulations in the regions it conquered and created new cultures by combining them with its own cultural accumulations. Particularly, during the 400-500 years of dominance in the Balkans, the Balkan music culture merged with Turkish music culture and continues to be used today. One of the best examples of this is Greek music culture. Especially when the folk songs are examined, it is seen that many melodic structures were influenced by Turkish music culture. It is seen that many melodic structures, especially in folk songs, are influenced

by Turkish music culture. We see that these migration movements have significant effects on music culture, as they do on every culture.

1.1. Transnationalism

We can also call transnationalism transnational migration in a sense. Examples of this include blending with other nations in a country went other than one's own, exchanging music and culture, doing something in common with the people of the country one goes to including their music culture, or doing joint work with the people there under the roof of one's own music culture, blending cultures together and working together in associations etc. The fact that one of Turkish musicians, Neşet ERTAŞ, went abroad and lived there, performed the music of his own culture, came back to his hometown, and then went abroad again is an example of transnationalism.

1.2. Musical and Cultural Migration from the Balkans

Citizens of Balkan origin living in Türkiye constitute a significant portion of the general population. During the migration processes, those who migrated from the Balkans to Anatolia ensured the development of new cultural relations within the society with the cultures they brought with them and tried to keep their cultures alive within the associations they established by grouping in certain regions. In the cultural and artistic activities carried out by these associations, Musical activities also play an important role. It is planned to examine the musical activities of the Balkan Turks and associations in Türkiye and to reveal the contributions of the relevant associations to the cultural and artistic life of the society in which they are located. The Eastern Thrace region, an important location on the European continent, constitutes approximately 5% of the territory of the Republic of Türkiye. It can be said that the Republic of Türkiye is also a Balkan country, as it has this region within the Balkan geography. The modern Republic of Türkiye, which inherits the legacy of the Ottoman Empire that ruled the Balkans for approximately 550 years, has European and therefore Balkan identity as well as its Asian identity thanks to its historical and cultural ties with the Balkan geography (Sancaktar, 2010). There are still Turkish and Muslim communities living in the Balkans today. There is also a significant population of Balkan origin living in the territory of the Republic of Türkiye. In this respect, the Balkans are important for Türkiye today, as they were in the past. As the Ottoman Empire began to lose power, external migration movements from different geographies to today's Türkiye took place. Among these migrations, the Balkan migrations had the most significant impact on the population of the country (Güleç, 2019, p. 61). In particular, the 1877-78 Ottoman-Russian war and the 1912-13 Balkan Wars, which directly affected the fate of the Balkan nations, were turning points in terms of mass migrations from the lost lands to Anatolia (Demirtaş, 2017, p. 155; İmamoğlu, 2018, p. 105; McCarthy, 2014, p. 356; Özlem, 2018, p. 91; Pul, 2017, p. 421). It is stated that approximately 840,000 people migrated from the Balkans to Türkiye from the proclamation of the Republic until the end of the Second World War (1923-1945). The most important migration movement between these dates took place during the population exchange between Türkiye and Greece (Kirişçi, 1995, p. 63). With the agreement signed in 1923, Greeks living in Anatolia and Turks living in Greece were uprooted from their homeland and subjected to forced migration (Atasayar, 2018, p. 99). After World War II, during the Cold War period, approximately between 1950 and 1991, due to oppressive

and discriminatory policies and assimilation attempts against Turks, a total of 866,818 people came to Türkiye from the Balkans, the majority of whom were from Bulgaria. After the Cold War, migration from the Balkans to Türkiye continued. However, it can be said that these migrations occurred mostly for family reunification and economic reasons (Özlem, 2018, p. 111). These migrations affected and changed the demographic structure of both the Balkan countries and today's Türkiye (Sancaktar, 2012, p. 76). As a result, Turkish geography today has been subject to especially Balkan-oriented and mostly politically motivated mass migrations for more than two centuries. It is not possible to specify a clear figure for the number of people of Balkan origin in Türkiye, but when the people who migrated from the Balkans from the 19th century to the present day and settled in the present-day Turkish territory using their own means and the new generations born from them are taken into account, it is estimated that approximately one-fifth of the Turkish population is of Balkan/Rumelian origin (Özlem, 2011; Ünal and Demir, 2009, p. 381). As a result, the Balkan origin population in Türkiye has gained an important place in the general settled population (Ünal, 2012a, p. 50) and they have made a great contribution to Turkish culture and gave a novel touch to it with their culture, customs, and traditions in the regions where they settled (Güner, 2017, p. 171). In this sense, a study is being carried out by investigating the types, contents, and qualities of musical studies. When we look at the way music, style, and tradition are reflected in instruments in the Balkans, we see that in general, the playing technique of the region is faster and more dominant on notes, in other words, the style described as “tongued” playing technique is more dominant. In general, the aim of this study is to address the concepts of clarinet playing, style, technique, and where it belongs in the Balkan music culture. During the periods when migrations from the Balkans to Türkiye took place, this situation was not limited to human migration, but also music, which is a cultural heritage, migrated to Türkiye. When we examine the clarinet instrument in certain regions of Türkiye, we can clearly understand from performance that its melodic structures also belong to the Balkans. When the “clarinet” instrument, which is played especially in the Thrace region, is considered, we see that the style described as the “tongued” playing technique is more common and the songs are performed faster. We understand from this playing technique and attitude that it belonged entirely to the Balkans and that there was a lot of migration from the Balkans to that region. As a result of the Balkan migrations to Türkiye in the past, the original tradition of the region was disrupted, an attitude that was shaped later emerged, and this technique was adopted over time. We see that this style and tradition coming from the Balkans have influenced all instruments except the clarinet over time.

1.3. History of the Clarinet

The first clarinet was made by a German maker named Johann C. Denner in Nuremberg, Germany, at the end of the 17th century (1690). Later, in the late 18th century, the German system was introduced by Iwan Müller in 1811, and the Boehm system was introduced in 1844 by clarinet virtuoso H. E. Klose and instrument maker L. A. Buffet. Today, in orchestras and bands, this system (boehm) clarinet is played. The clarinet, which is usually made as B flat according to the LA sound of Dipason and is therefore a transposing instrument, has 3 regions in its sound field: low, middle, and high, each of which is distinguished from the other by its warm, bright, or sharp tone (Say, 2000: p.298).

There are two types of fret systems used on the clarinet. The first is the Boehm and the second is the Albert fret systems. The Boehm fret system is the most important fret system adapted to the clarinet.

This system that I mentioned was used in saxophone, clarinet, and oboe. The Albert system uses a crossed finger position. The Albert system is mostly preferred and used in Türkiye, Germany, and the Balkans.

G Clarinet

G clarinet (G) is the type of clarinet preferred and used in Turkish Music due to its coma. Clarinetists who play Turkish music prefer the Aubert system of the G clarinet due to its naive and soft sound and ease of transposition. Its use is also quite common in the Balkans

E Flat Clarinet

E flat clarinet is known as the smallest model of the clarinet family. It is preferred by many people for young children thanks to its small size and bright sound. E flat clarinet is made in four pieces in terms of its small size.

A Clarinet

The A clarinet is used especially in symphony orchestras. It is slightly longer than the B flat clarinet. In many orchestras, its notes adapted for violin are played with the A clarinet. It has a soft timbre. It is more commonly used in Greek music, but it has comas that can be used in all musical genres.

C Clarinet

C clarinet is smaller than the B flat clarinet. Because C clarinet is small, it is used more easily in the education of children in schools. Although there are some works written for the C clarinet, it is rarely used in symphony orchestras.

Alto Clarinet (E Flat)

The alto clarinet is heard in E flat tone, one octave lower than the E flat clarinet. It is perfect when used with the bass clarinet in small ensembles. When using an alto clarinet, a strap that goes around the neck is required for carrying. Some models have a stand like the bass clarinet.

Contrabass Clarinet

The contrabass clarinet sounds one octave lower than B flat and the bass clarinet. It is made of both wood and metal. Although there are works written for the contrabass clarinet, they are not heard very much. The contrabass clarinet is not used in many orchestras. The straight version of this instrument is 150 cm. and is made of wood. The metal version has a U-shaped cylinder structure.

A Flat Clarinet

This member of the group is called the A flat soprano. It is the only surviving member of the piccolo group. It is used mostly in European and Australian brass bands. There are pieces written for A flat clarinet in some clarinet choirs and music. It is known that Ripamonti in Italy

made A flat clarinet in Müller and Boehm systems. There are two types of models with different touches, Boehm system and Aubert system.

Bass Clarinet

The bass clarinet is a version of the soprano B flat clarinet that sounds one octave lower. Since it is big, it has a foot attached to its body. The bass clarinet increases the sound effect in a small group as well as in a symphony. Wagners *Valkyrie Trista* has beautiful solos with the bass clarinet in key A. It is known that Strauss also used the bass clarinet in some of the works.

1.6. Aim of the study

Culture carried through migration may result in societies changing their culture of their own volition or continuing to live their own culture without changing it. Music is not only a form of entertainment, but also an expression of cultural identity, which consists of clothing, instruments, lyrics, rituals and dances. It is thought that the clarinet, which is the subject of our study, has entered our culture in this way. Our study aims to determine the arrival of one of these instruments, the clarinet, from the Balkans to Anatolia and its place in Turkish music culture.

1.7. Significance of the Study

Cultural identity studies are important in terms of recording culture today. In particular, cultural transfers and cultural changes are recorded in this way and passed on to future generations. Our study is important in terms of examining the cultural transfers that took place during the migrations from the Balkans to Anatolia, specifically in terms of music, and recording the cultural transfer that took place. This study is important in terms of determining the clarinet, an instrument that migrated from the Balkans to Anatolia, as a migratory instrument and its place in our culture.

2. METHOD

This is a descriptive study using quantitative research methods, based on the scanning model in terms of its content, method, and purpose. With the descriptive research, an attempt was made to determine the situation on the subject and the subject was investigated as it exists (Adar, 2019, p.64).

2.1. Findings and Discussion

2.2. An Immigrant of Clarinet

Clarinet is a wind instrument made of metal with a fret system at the upper end of its cylindrical tube, which vibrates when blown and has a reed that hits the mouth (blown) part. It takes its name from the Latin word *Clarus*, meaning clear, bright, and luminous (Sözer, 1964: p.220).

There are doubts about when the clarinet first appeared, because different claims were put forward about the ancestors of the clarinet. However, the generally supported idea is that the ancestor of the clarinet is the *şalümo*, also known as the peasant pipe. However, the *şalümo* could not develop into the clarinet in a short time. The necessary step for this development was taken by J.C. Denner and the clarinet was reached. An instrument maker named Johann Christoph Denner (1655-1707) living in Nuremberg was the first craftsman to invent the

clarinet before the 1700s. It is noteworthy that this instrument with incredible potential, which first entered the development process after some minor changes made by Denner on the şalümo, could not manage to improve itself over the centuries.

What Denner did in the process leading to the invention of the clarinet and which resulted in victory was to extend the low range of sound of the şalümo to a three-fold increased freedom of movement, making it more usable. Denner named his instrument, which he created with these first changes to the şalümo in 1690, (şalümoks) chalumeaux. The most important difference between the Şalümo and Denner's Şalümo is that there are two frets in Denner's Şalümo. Thanks to these frets, the şalümo has the potential to produce very pure and clean sounds over a wide sound field, approximately over three octaves (Brymer, 1976:19).

This instrument, which became widespread in Europe, was soon recognized and used in the Ottoman Empire. The clarinet, which began with J.C. Denner and completed its development in the 1700s, was quickly adopted and took its place in orchestras.

It is known that German system clarinets were first used among the public in Türkiye in the 1820s. The Boehm system used in clarinets today was brought to Istanbul in 1854.

Some instruments discovered in Europe in the 18th century were included in Muzıka-i Hümayun for the first time in Türkiye. Clarinetist İbrahim Efendi is known as the first performer in Türkiye.

Mesud Cemil Bey, who was the head of TRT Music Broadcasts during the first years of TRT Istanbul Radio, which was founded in 1949, ensured that the clarinet was included among the instruments used in Turkish Music performance.

The first clarinet performer on TRT Radio was Şükrü Tunar. Mesut Cemil Bey, who was greatly impressed by Şükrü Tunar's clarinet playing, found it necessary to have a clarinet in radio programs.

The clarinet used in Turkish Music performance is G clarinet. This type of clarinet, made in the Aubert system, is known for its structure and sound range specific to Turkish Music. The Aubert system G clarinet has been played since the 1900s in Türkiye.

The G clarinet, produced by German instrument makers, is mostly preferred by clarinetists who play Turkish music. However, one of the general thoughts is that the Aubert system clarinet has fewer positions than the Boehm clarinet system, which is a different system. It is thought that the Aubert system provides flexibility and convenience, especially when performing Turkish Music and vocalizing comas. Since the performance of the G clarinet is more common in Turkish Music, this clarinet is known as the “Turkish Clarinet” in many parts of Europe.

It has an important place in Turkish Music performance, especially in köçekçes, sirtos, dance tunes, and fasıls, and provides a different interpretation.

2.3. Can an Instrument Become an Immigrant?

The clarinet was first produced in Europe. Later, it was brought to Türkiye because the G clarinet did not fit well with the cultural music in Europe and because it produced more comfortable chords thanks to its measurements. The reason why it is performed in Türkiye is

that the comas are given better and have lower pitch in Turkish music performance. Clarinet bodies are made of various trees (Ebony, Cocobolo, Rose, Olive, Boxwood, Granadilla etc.). In Europe, metal clarinets such as soprano etc. are also available. In Türkiye, metal G clarinet with a non-wooden body (no different from a wooden clarinet) was made as an example of this instrument. Metal clarinet was first made in Türkiye in Istanbul in 1952 by Emin CENKMEN from materials such as aluminum and brass. The instrument made from these materials migrated to Europe and various countries, attracted a lot of attention, and began to be used in brass bands. The G clarinet made of aluminum and brass, which took its place in Russian bands, put its stamp on history as “Gırnata”. In Türkiye, the G clarinet, also known as gırnata in bands, took its place in janissary bands. After Emin CENKMEN passed away, his nephew Ramazan KOR has continued the business in Bursa since 1978. Ahmet ÖZDEMİR, a ney and kaval maker who lived in Ordu, was inspired by the making of these instruments and made the first clarinet in Türkiye in 1949 using ebony, rose, and olive wood. The clarinets made by Ahmet Usta were sold abroad a lot in those years, and even the bell and barrel, which were the materials of the clarinet he made, were taken as an example and applied to many clarinets of other brands abroad and returned to Türkiye as the same model under the names of other brands. Ahmet ÖZDEMİR passed away in 2014 and his grandchildren Erman and Eren ÖZDEMİR continue to practice this profession.

The origin of the clarinet is the instrument known as the şalümo, and later on, it was transformed into a clarinet by making changes in its dimensions and brought to Türkiye, where it was remade from different metals and materials and then sent to Europe for commercial purposes, which made the G clarinet widespread.

Clarinet also has a place in our folk music. It was first performed in the province of Elazığ in Türkiye, and then quickly spread to other regions using the brilliance of its sound. It is still used as an indispensable instrument in some parts of Anatolia. The use of clarinets is widespread especially in the East, Southeast, Thrace, and Teke regions Of Türkiye. The clarinet, which is used in various regions (Elazığ, Silifke, Thrace, Bursa, Bilecik, Çanakkale, İzmir, etc.), is seen to compete with the zurna, especially in the Thrace region, and came to the fore, leaving the zurna's popularity behind for a while.

Today, we see various clarinet makers in Izmir, Bursa, Ordu, and Istanbul throughout Türkiye. There is a trade of G clarinets from Türkiye to various parts of Europe. This is an instrument migration related to our topic.

3. RESULT

The clarinet was invented in Europe through the development of the “şalümo”, a folk instrument. It quickly became widespread with the clarity and brilliance of its voice. It was included in the music culture of the late Ottoman period, primarily through its inclusion in band music. Since the G clarinet is suitable for producing coma sounds, it began to be included in traditional music genres during the period of Republic of Türkiye. Although there were some conflicts and problems at first, it become an instrument that is heavily preferred in both folk music and maqam music. Its use in modal musical structures brought about changes in the structural and timbral characteristics of the clarinet. Today, the G clarinet, with its new format

in which modal music can be performed, has begun to be produced and performed at a new standard in Europe and even all over the world. Just like the migration processes of humans, it can be seen that the clarinet instrument is also subject to these processes and experiences similar conflicts and changes. It gradually became one of the essential elements in the Ottoman-Turkish music culture, where it first experienced problems as an immigrant, and then went through changes and returned to its old homeland with its new identity and characteristics.

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