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**THE IMPORTANCE OF MUSIC IN INTERCULTURAL
COMMUNICATION AND WITHIN THIS CONTEXT,
COMMON FOLK DANCES AND MUSIC OF THE
TURKISH CYPRIOT AND GREEK CYPRIOT
COMMUNITIES**

**KÜLTÜRLERARASI İLETİŞİMDE MÜZİĞİN ÖNEMİ VE BU
BAĞLAMDA KIBRIS TÜRK, KIBRIS RUM TOPLUMLARININ
ORTAK HALK OYUNLARI İLE MÜZİKLERİ**

Yrd. Doç Dr. Hatice ONURAY EĞİLMEZ

*Uludağ Üniversitesi, Eğitim Fakültesi, Güzel Sanatlar Eğitimi Bölümü, Müzik
Eğitimi Anabilim Dalı*

Öğr. Gör. Özgür EĞİLMEZ

*Uludağ Üniversitesi, Eğitim Fakültesi, Güzel Sanatlar Eğitimi Bölümü, Müzik
Eğitimi Anabilim Dalı*

Abstract

In the study, music considered as the most powerful tool of intercultural communication and as a common language of humanity is mentioned about with its effect on communities by defining the concepts, culture and intercultural communication. For the purpose of supporting the idea, common folk dances and music of Turkish and Greek communities in Cyprus who have managed to preserve the similar traditional structure in their lives as a result of mutual interactions even though their religion and language are different are introduced, and the similarities and differences of the music are thoroughly studied. The historical period in which the Turkish and Greek communities lived together is also referred to in order to make the communication between the two cultures clear. During this period when Cyprus was under the control of the Ottoman Empire in 1571, the common folk dances and music formed as a result of the cultural interaction between Anatolian Turks who settled in Cyprus with their culture, tradition, folk dances and music and the community living at that time in Cyprus are mentioned about as well.

In the research performed with the document scanning method, the importance of music in intercultural communication is aimed to be put forward by supporting the common and various folk dancing and music samples of the Turkish and Greek communities living in Cyprus. The research which puts forward the common culture repertoire gained through music even in communities possessing different religions and languages is seen important in terms of emphasizing intercultural communication through music in order to get communities closer to each other in our present day in which globalisation and fully developed communication tools dominate.

Key words: Music, Folk Dances, Intercultural Communication, Turkish and Greek Cypriot Communities.

Öz

Çalışmada kültür ve kültürlerarası iletişim kavramları tanımlanarak kültürlerarası iletişimin en güçlü araçlarından biri ve insanlığın ortak dili olduğu düşünülen müziğin toplumlar üzerindeki etkisine değinilmektedir. Bu kanıyı desteklemek amacıyla Kıbrıs adasında yaşayan dini ve dili farklı olmasına rağmen karşılıklı etkileşimler sonucu yaşamlarında benzer geleneksel yapıyı korumayı başaran Türk ve Rum toplumlarının ortak olarak kullandıkları halk oyunları ve müzikleri tanıtılmakta, bu müziklerin benzer ve farklı yanları irdelenmektedir. İki kültür arasındaki iletişimin açıklık kazanması amacıyla Türk ve Rum toplumlarının birlikte yaşadıkları tarihi sürece de değinilmektedir. Bu süreçte 1571 yılında Kıbrıs adasının Osmanlı İmparatorluğunun yönetimine geçmesinden sonra adaya yerleşerek kültür, gelenek, halk oyunları ve müziklerini de adaya beraberlerinde getiren Anadolu Türkleri ile Kıbrıs'ta o dönemde adada yaşamakta olan toplumun kültür etkileşimleri neticesinde oluşan ortak halk oyunları ve müzikleri üzerinde de durulmaktadır.

Belgesel tarama yöntemiyle yapılan araştırmada, müziğin kültürlerarası iletişimdeki öneminin Kıbrıs adasında yaşayan Türk ve Rum toplumlarının ortak kullandıkları çeşitli halk oyunları ve müzik örnekleriyle destekleyerek ortaya konması amaçlanmıştır. Farklı din ve dillerdeki toplumların dahi müzik aracılığı ile elde etmiş oldukları ortak kültür birikimlerini ortaya koyan araştırma, küreselleşme ve gelişkin iletişim araçlarının hâkim olduğu

günümüzde kültürlerarası iletişimin müzik aracılığıyla toplumları birbirlerine daha da yakınlaştıracığını vurgulaması açısından önemli görülmektedir.

Anahtar Kelimeler: Müzik, Halk Oyunları, Kültürlerarası iletişim, Kıbrıs Türk-Rum Toplumu.

The word, culture is used with different meanings in agriculture, medicine and similar areas. As for culture which is the subject of the research can be defined as “human behaviours as well as the opinion, belief, thought and value intentions system which appear with the concrete and abstract outcomes he/she creates” (Kartarı, 1999). However, various definitions have been given and are being given for the word, culture. According to a definition, culture is the whole idea and works of art peculiar to a society or folk society. According to another shorter definition, culture is the “idea and behaviour peculiar to a nation or a national community in a society” (as it is specified in Fegan 2002). According to Brislin (as it is specified in Kartarı, 1999) it is stated as “a group which is specified with common beliefs, experiences and value judgments and which is connected with these common experiences and has a common historical past”. Uçan (1994) states that culture is the common reason of similarities and differences among individuals, families, communities and societies. Culture brings in an identity for the society by directing the behaviours of the individual to provide social order, and contributes to the development of social solidarity and unity sense by distinguishing the society from the others (Music and Culture Relationship, n.d).

Culture can show differences with elements such as language, religion, people, customs, governments, production-consumption, families-ancestors-relations, health, illness, housing, art, knowledge and education in countries in the world and in fact in neighbourhoods (Güvenç, 1996, 106). Culture including the above elements which are a determining factor in its formation and differentiation is spread out, changed and blended with other cultures through the interaction of human beings. So, communication has an important place in the cultural spread performed within the natural flow of life. In this respect, communication can shortly be defined as the transfer of emotions and thoughts among people or more technically as “the process of producing, transferring and interpreting information” (Dökmen, 1998, 19). As it is understood from the concept itself, intercultural communication (as specified in Yağbasan 2008) is information exchange and change amongst people from different cultures. On the other hand, intercultural communication can be defined in general terms as communicational actions system performed in the same spatial atmosphere by people coming from different cultures. In other words, intercultural communication is the communication amongst the members of different cultures or subcultures. In the mentioned communication, music is considered to be an important tool because it provides national and international unity by organising the interactions among individuals forming the society and the relationships among societies. It also enriches the unity by forming the individual and social culture and the cultural features. Furthermore, music develops and diversifies various intercultural relationships by playing an important role in sharing and protecting cultural elements and transferring them from generation to generation (Uçan, 1994). According to Uçan (1994),

music is one of the most significant culture factors symbolising the similarities and differences amongst individuals and societies. Shortly, music is a culture factor which contributes positively to the human being and to his/her development and change and which possesses the transfer and interaction between societies and individuals (Music and Culture Relationship, n.d). So, music as a culture factor is a way, field and tool in acculturation (Uçan, 1994).

The importance of music in intercultural communication and interaction is seen more clearly when the life styles, folk dances, music and similarities in traditions of Turkish and Greek Cypriot communities living together for more than 400 years in Cyprus despite having different languages and religions are studied. When the similarities in common folk dances especially in the music showing integrity with the folk dances of two communities are taken into consideration, the idea that music is a significant tool in intercultural communication is confirmed once more.

Before focusing on the two communities' folk dances and music which are thought to be a sample of the importance of music in intercultural communication, it is necessary to refer to the historical process about the togetherness of the two communities, and it is important to analyse the cultural texture that brings both communities to our present day.

Cyprus has been managed by various cultures by being exposed to conquests throughout history due to its strategic location and natural richness (Atakol, 2006). In the ancient ages, it was controlled by many civilisations such as Ancient Greeks, Egyptians, Assyrians, Macedonians, Hittites and Phoenicians. It is specified in the researches that in Cyprus which was controlled by the Roman Empire in 58 B.C., the first Orthodox Church was established with the spread of Christianity (Fegan 2002). The island was controlled by the Byzantine Empire in 395 after christ (Short Cyprus History, n.d). It began to be ruled by the Islam army with the military forces sent by the Abbasids in 629 within the process of the appearance and development of the religion, Islam. After 335 years of this ruling, the island was controlled by the Byzantine again (Fegan, 2002). In 1191, King Richard I sold the island to Knights Templar after he settled on the island during the Third Crusade. Cyprus was controlled by Lusignans, then Mamluks and Genoans in 1192, and was controlled by Venetians in 1484 (Short Cyprus History, n.d). The Turks ruled the island for more than 300 years when it began to be controlled by the Ottomans in 1571. As it is seen, the island was ruled by different regional powers ranging from the Egyptians to the Hittites and from the Assyrians to the Arabs throughout history, and allowed immigrants from the Eastern and Western Empires. Therefore, it displayed a mixed and complex social structure, and the people who came from Anatolia, Syria, Aegean, Western Rome and Africa formed a heterogeneous social texture in Cyprus, which showed variety (Manisalı, 2002).

Ottoman ruling needed Turkish people in order to enhance its managing power on the island, and as it did in the Balkan States, it placed Turkish immigrants on the island more from the central and southern regions of Anatolia. After this implementation, the population of the island in the Ottoman official records was specified as Muslims and mostly non-Muslims who were Greek Orthodoxies. Towards the immigration policy put into practice by the Ottoman, the Turks who came from Anatolia intrinsically brought their own culture, music, folk dances and traditions to the island. Consequently, the culture of the society living in Cyprus at that period intertwined with the Anatolian culture, dances and music. It is believed that the existing cultures on the island interacted partially with the English culture when the Ottoman leased out the island to England in 1878. It is believed to be impossible that Cypriot Turks would not have been influenced by the folklore and culture of Cypriot Greeks they have lived with for centuries and with whom they have been in production relationships (Kanol, 2006). It is observed that the folk dances and music which both societies tried to appropriate for

themselves are the components of the common culture formed as a result of the cultural interactions. Cypriot Turks and Greeks who have lived closely together since 1571 created common values in folk dances and music even though their religions, languages and other cultural components are different from each other, and they succeeded in keeping these values alive in spite of the many political disturbances and difficulties.

In the research performed by Çinkayalar (1990), it is specified that the folk dances brought to the island by the Anatolian Turks who were placed in Cyprus directed towards the immigration policy of the Ottoman mentioned above changed and formed the Cypriot Folk Dances. It is also emphasized that some of the dances are taught at various times by teachers coming from Turkey. It is believed that the dances the Cypriot Turks enjoy dancing and which are arranged below are from Turkey and that in fact some of them form the common dances of both societies.

In Cyprus	In Turkey
1. Birinci Karşılama (First Karsilama)	Kıbrıs Oyun Havası/Cypriot Belly Dance Music (Adana)
2. Dolama	Dolama (Rumeli, Çanakkale)
3. Aziziye Syrto	Hicaz Syrto I. (Composed by Sultan Aziz)
4. Abdal Zeybeği	Kordon Zeybeği
5. Sarı Zeybek	Sarı Zeybek (İzmir)
6. Anadolu (Anatolia) Zeybeği	Dağlı Zeybeği (İzmir)
7. Çiftetelli (Tsifteteli)	Çiftetelli (Silifke)
8. Kadifeden Kesesi	Kadifeden Kesesi (İstanbul)
9. Bahriye Çiftetellisi	Bahriye Çiftetellisi (İstanbul)
10. Arabiye II	Çiftetelli "Yumurtanın sarısı" (egg yolk) (İstanbul)
11. Değirmenci	Değirmenci (Kastamonu)
12. Kız sana Nişan Geliyor	Kız Sana Dünür Geldiler (Kilis)
13. Köroğlu	Köroğlu (Bolu)
14. Berber (Barber)	Berber Ver Aynayı Bakayım (Tekirdağ)
15. Tekirdağ	Tuna Havası (Çinkayalar, 1990)

Although it is assumed that the dances ordered above are from Anatolia, it is interesting to see that the main instrument, *bağlama* (a stringed musical instrument) of Anatolian Folk Music does not accompany the Turkish Cypriot Folk Dances. It could also be said that besides the *bağlama*, the *bouzouki* which is a Greek instrument does not take place either. However, the violin is used for the main tune in the music of folk dances of both societies. According to Kanol (2006), this puts forward that both societies living in Cyprus have formed a common admiration and culture value in this area even though they have not composed a common value in other areas. It is known that while the Cypriot Turks used stringed instruments and tambourines (violin, goblet drum, oud, tambourine, cymbal) in authentic folk dances they performed in closed areas and drums and shrill pipes in open areas, the authentic folk dances of Cypriot Greeks' were generally accompanied with the violin, *lauda* (an instrument similar to an oud) and tambourine but drums and shrill pipes were not used by them at all (Kanol, 2006). By modernizing the dances performed in our present day, the accordion and different instruments have been added to the music of the mentioned dances.

There are many resources showing that Cypriot Greeks started to make researches about their folk dances and music at the end of the 19th century and the beginning of the 20th century. The researches made related to Turkish Cypriot Folk Dances and their music only has a history of 40 years. Also, the researches made in this area were very limited. However, when the folk dances of both communities are analysed, it is easily seen without a detailed study that the tunes, instruments, interpretation, application and even the names of folk dances brightening the weddings, festivals and special days of both communities show similarities.

Kani Kanol (2006) who made one of the detailed and comprehensive researches about the Turkish Cypriot Folk dances and music categorized Turkish Cypriot Folk Dances and the features of the music functioning as a whole with the folk dances were specified. Referred to below are the features of Cypriot Folk Dances and music directed towards the categorization of Kanol, the names given to common dances by Cypriot Greeks and Turks and the similarities and differences of Folk Dances and music of both communities.

1. Karşılamlar (Karsilamas: Turkish folk music played or sung when meeting a bridal procession etc.): It is a type of dance in which two or more dancers dance by facing each other. Folk dances are mostly begun with karsilamas. There are Female Karsilamas reflecting the modesty and elegance of the female and Male Karsilamas reflecting the strength and liveliness of males. Both female and male karsilamas are named as First Karsilamas (Karşilamades /Kartilamas/Kartchilamades Brotos), Second Karsilamas (Karşilamades/Kartzilamas Defteros), Third Karsilamas (Karşilamades/Kartizlamas Tridos) and Fourth Karsilamas (Karşilamades/Kartzilamas Detartos) according to the order they are performed. Every karsilama is written with a different rhythm and the dances show suite feature. They are performed in order by both communities. The music of the First Karsilama is written with the pattern 9/8, the second one is written with 7/8, the third one is written with 2/4 and the fourth one is written with 9/8. Unlike the Cypriot Turks, the Greeks vocalize verbally the tunes of the first, second and third male karsilamas. At the end of the Karsilamas of both communities, the intelligence and language ability of the individual is put forward by having a chat with Turkish poems (quarrel, conflict). When the notes of the folk dancing music of the Turkish Community in Kanol's (2006) book and the notes in Sozo Tomboli's (1966) book are analysed, it has been observed that the music of both male and female karsilamas have generally been formed with the same melodic frame. However, small melodic and rhythmic differences have also been observed. These small differences were thought to be formed during the transfer of the music of the Turks from generation to generation as a result of the journeyman-apprentice relationship even though the tunes of the folk dances were notated at the end of the 19th century by the Greek community.
2. Sirtolar (Syrtos): (Some of these dances are also named as the Handkerchief Dance in some resources). Syrtos which are performed right after the karsilamas by holding a handkerchief are performed both by males and females. City Syrto which is named as Bolidigo Syrto by Greeks is played and danced first at the beginning of the Syrtos. Towards the tradition of writing a syrto which was popular at the end of the 19th century during the Ottoman Empire, Aziziye Syrto was written by the Ottoman ruler, Sultan Abdülaziz and has taken its place in Turkish Cypriot Folk Dances. This dance and music is named as 'Syrto Azizies' by Greeks. However, (as specified in Kanol 2006) when the original hand written notes of the Aziziye Syrto in Bülent Alaner's archive are analysed, differences are observed in the tune played in Cyprus in the present day. It is stated by Kanol (2006) that the syrtos named as Syrtos I by Cypriot

Turks are named and danced as ‘Karagözlü Syrtos’ by Cypriot Greeks. Furthermore, Syrtos II are named and danced as ‘Laterna Syrtos’, Syrtos III are named and danced as ‘Psarobulla Sirtosu’ and İskele Syrtos are named and danced as Skalyadigo Syrtos by Cypriot Greeks. Syria Syrtos and Henna Syrtos are also performed by Cypriot Greeks, but the dance named Kozan which is danced by females with a jug after henna is put on the bride’s hand on henna nights is not danced by Cypriot Greeks. Although in Turkey, there are syrtos played and danced with a different pattern and form, the syrtos played and danced by Cypriot Turks and Greeks are written with the pattern 2/4. Tunes are more middle and high pitched sounds, and display a smooth form. Small differences are also observed between the Turkish and Greek syrtos. The mentioned differences are thought to be formed due to the interpretation differences of players, as in all arts of folk music, during the transfer from generation to generation. The specified differences can also be seen in the notes of the Aziziye Syrto below, which belongs to the Turkish and Greek communities.

Aziziye Sirto

Kaynak: GÜLFERİLER
Notaya alan: Ali HOCA

γ) ΣΥΡΤΟΣ 'ΑΖΙΖΙΕΣ

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3. Zeybeks: Zeybek dances which follow the karsilamas and syrtos are one of the male dances that has a slower and smarter form than other dances. Zeybek dances are named as “zeymbekiko/zeipekkiko” in Greek. The main types of Zeybek are: Sarhoş (drunk) Zeybek (Bekris Ge Baglamas), Abdal Zeybek (Abdaligo Zeymbekiko), Abohor Zeybek and Erkek (Male) Zeybek. Cemil Demirsipahi (as specified in Kanol 2006) stated that Abdal Zeybek is similar to Kordon Zeybek in Turkey. Cypriot zeybek dances and music are generally written with the pattern 9/8 or 9/4. Also, the slowest Cypriot Zeybek dance and music are nearly similar to the fast paced zeybeks in Turkey. Cypriot Zeybeks are different from the zeybeks in Greece (Quick Reference to Types of Cypriot Dances, n.d).
4. Ciftetellis (Tsifteteli)-Arabiyes (Female Dances): These dances are generally performed after karsilamas, syrtos and zeybeks in events such as weddings, circumcisions, henna nights and harvesting, and they are independent dances based on these movements: swinging the head, shaking the shoulder and doing the belly dance. Cypriot ciftetellis generally have a pattern of 2/4 and have some differences from the ones played in Anatolia. The ciftetellis in Cyprus are specified as: 1- Cypriot Ciftetelli which has similarities with İstanbul Ciftetelli, 2- Ciftetelli, 3- Gadifeden Kesesi. Arabiyes which are similar to Ciftetellis in terms of character and form are accepted as a type of Ciftetelli, and are formed with two different tunes which are Arabiye 1 and Arabiye 2. Arabiyes and Ciftetellis which are named as Arabiyes in the Greek community are danced in a similar way and have the same music in both communities.
5. Kasap Dances: Kasap dances which are not assumed to be an individual type within the Turkish Folk Dances by various researches have been categorised by Kanol (2006). Vibrant, jolly and rigid Kasap dances comprising of various parts show differences in terms of melody, rhythm and speed. Their tunes have been written with a pattern of 2/4. Sometimes, they start slowly and gradually get faster and sometimes they are played fast from the beginning to the end. Kasap dances can have one, two or three parts. The second part of the kasap dances with two parts is called Syrto, and the

vibrant third part which is the climax of the Kasap dances with three parts is called Susta. This is called with a similar name, 'Sousta' by the Greeks. In addition to these, the fast paced 'Mandra' of the Greeks which is written with a pattern of 7/8 is Mandıra (Bekri) and can be described as dances including the features of the Kasap Dances. The tunes of these dances display the same feature in both communities.

6. Dramatize-Imitated Dances: The dancers in these dances animate somebody else or an animal or a living thing.
- a- Orak Dance (Drepanin) : It is the most vigorous and most attractive dance of Cypriot Folk Dances. It animates the movements of the master harvesters with their sickles at a vigorous moment during harvesting. The movements the harvester makes by turning the sickle skilfully come into prominence in the dance in which the harvester makes various harvesting movements. Hereby, male dancers display their personal skills. The music has a pattern of 2/4, but it becomes 5/8 in the middle of the tune which is the second part. It ends in the third part with a pattern of 2/4.
 - b- Bıçak Dance (Mashairin): It is a dance performed with a knife and it is danced in both communities. It is danced with the music of the Orak dance. It animates the cutting, inflating and shaving from a hook of the animal which is to be cut. The dance is displayed by two people in a wrestling atmosphere. Kanol found out that this dance is also performed with a different music accompaniment in Yenice Village between Bandırma and Karacabey.
 - c- Elek Dance (Tacha): It is danced with the music of the Orak dance, and a sieve is held instead of a sickle. The sieve is turned quickly by placing a glass of water or alcohol in it. It is a male dance.
 - d- Degirmenci Dance: It is danced by females. It is about the female who goes to the grinder and shows her beauty in order to get the wheat grounded easily without giving money.
 - e- Kartal (Eagle) Dance: The eagles which try to get the prey from the dog which has caught a rabbit are imitated. The music is played with a pattern of 7/8. Researches show that this dance was not performed in Cyprus in the past, and it is assumed that it has passed from Anatolia to the Cypriot culture due to its similarity to the dances performed in Tokat and Bingöl in Anatolia.
 - f- Mandala-Dingala-Goggolli (Sandala Mandala): It is a dance performed in various figures with a broomstick both by females and males in weddings, before applying henna or in different entertainments. A struggle with a walking stick between a father and a cripple who wants to marry her daughter is animated.
 - g- Fistikya Dance: It is a dance performed by females who crouch and hold hands. The music has a pattern of 7/8.
 - h- Nişan (engagement) Dance: It is one of the verbal dances frequently performed. This dance is about a woman sent out to see a prospective bride and the responses she receives.

In addition to these dances, it is specified in different resources that there is Karaoglan and Zambara dance which is not danced extensively.

Results and Suggestions

As it is seen, Cypriot Folk Dances and music of which the features are explained above have been the common value of Cypriot Turkish and Greek communities. Although Cypriot Turkish and Greek communities have a different religion, language and culture and despite their political struggles towards mutual production relationships within the historical process, they succeeded in creating a common culture on the island. It is observed that music has been especially effective besides various elements in the formation of common culture factors of both communities. Travelling and communication have become easier, international relationships have increased, countries have become closer to each other and borders have been removed in our present day in which man power is bringing together the people of different cultures in a more intensive way increasingly. Music and dance which is the common language of humanity and which brings communities closer to each other builds a bridge between different cultures and facilitates the transition of the other culture components. It is believed that intercultural communication will bring societies closer to each other through music in our present day in which globalisation reigns and in which developed communication tools are dominant. With this belief, it is believed that communities of different cultures will see each other in an unprejudiced way with positive opinions when the other common culture values are researched in depth and put forward like the common folk dances and music which has been the subject of the research. In other words, intercultural communication which benefits from the connecting effect of music will help people with different religions, languages, nationalities, socio-economic life levels and cultures to understand each other and work together in an efficient way. For this reason music of different cultures are suggested to be used in the music teacher training institutions. By this way it is believed that music teachers after graduating from the institutions may have the opportunity of educating new generations as unprejudiced persons.

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