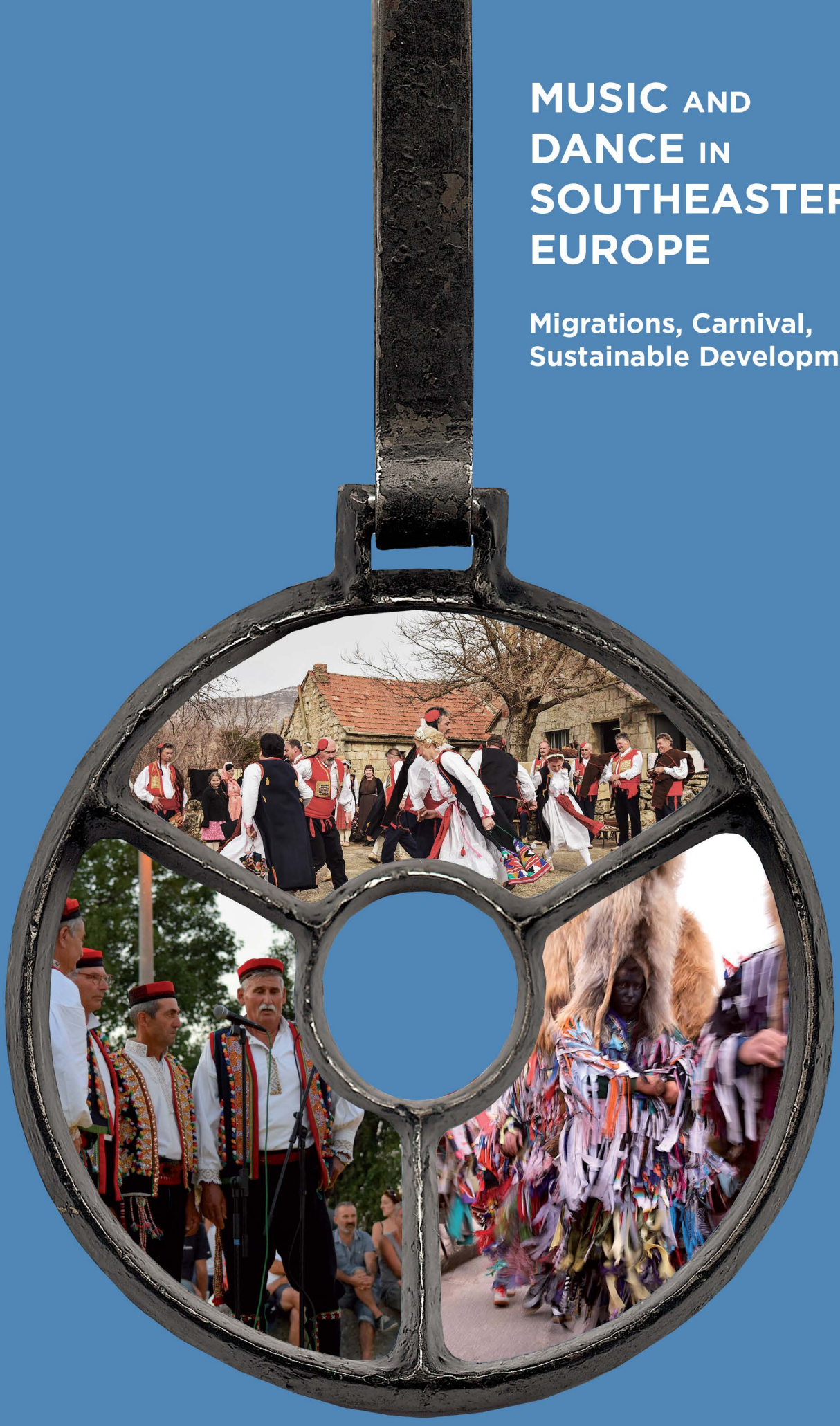
MUSIC AND DANCE IN SOUTHEASTERN EUROPE

Migrations, Carnival, Sustainable Development



Symposium 15 April – 21 April 2018

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(Proceedings of the Sixth Symposium of the Study Group on Music and Dance in Southeastern Europe)

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Migrations, Carnival, Sustainable Development

Sixth Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe

Held in Sinj, Croatia
15 April – 21 April 2018

Editors:
Liz Mellish, Nick Green and Tvrtko Zebec

International Council for Traditional Music
Study Group on Music and Dance in Southeastern Europe
Institute of Ethnology and Folklore Research, ICTM Croatia National Committee

Zagreb, Croatia

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Introduction

The sixth biennial symposium of the ICTM Study Group on Music and Dance in Southeastern Europe took place in the town of Sinj in Croatia between the 15 and 21 April 2018. This opportunity was initiated by scholars from the Institute of Ethnology and Folklore Research in Zagreb, as the academic host, based on their knowledge about the rich and diverse cultural heritage of the entire region along the river Cetina in the Dalmatian hinterland known as Cetinska Krajina. Excellent local organisers included the Society of Alka Knights (*Viteško alkarsko društvo*), the town of Sinj and Sinj Tourist Board.

The programme focused on three themes:

1. Dance, songs, music and migrations in, out and within Southeastern Europe,
2. Carnivals and masquerades in Southeastern Europe,
3. Music, dance and sustainable development in Southeastern Europe.

In addition to the symposium programme, the local organisers arranged a concert of *klapa* singing, an excursion to Šibenik with the well-known Cathedral of St James and Fort of St Nikola, both inscribed on the UNESCO World Heritage List, and an excursion to the village of Gljev, on Kamešnica Mountain, to enjoy the Carnival traditions of the *Didi*, with bells, songs, dances, food and drinks. Participants saw *ojkanje* singing inscribed on the Urgent Safeguarding List and *klapa* singing and *nijemo kolo*, silent circle dance, on the Representative List of the UNESCO Intangible Cultural Heritage of the Humanity.

The Institute of Ethnology and Folklore Research celebrated its 70th anniversary in 2018. This central institution for ethnomusicology and ethnochoreology in Croatia is present in the international arena in various ways, including research projects and conference participation. This symposium demonstrates its activity within the umbrella of the International Council for Traditional Music and its study groups. This kind of networking with colleagues from all over the world has its roots in the 4th Conference of the organisation, then known as the International Folk Music Council, in Croatia's town of Opatija in 1951.

Scholars from fourteen countries presented their work at the symposium, which is remembered for important scientific results and a friendly and collegial atmosphere at both formal and informal gatherings. Paper sessions, panels, and film presentations were enriched by lively discussions and dance workshops. The guest of honour at this symposium was Carol Silverman from the United States of America.

This publication presents a full record of the Study Group's biennial symposium. All texts were edited using the *DdA reference format for dance* [see online: https://www.ccdr.org/news-and-events]. Twelve presenters did not submit their articles; their participation in the event is recognised by the inclusion of their original abstracts. Two panels are documented by three articles and one abstract, while the remaining abstracts are grouped at the end of this volume.

Special thanks go to Goran Ugrin, and other local organizers in Sinj, the Program Committee with Chair Svanibor Pettan, and the Study Group Secretary Liz Mellish and Chair Velika Stojkova Serafimovska.

Themes

Dance, songs, music and migrations in, out and within southeastern Europe

Through its history the Southeastern European region has been a crossroad between the east and the west and a route for different migrations, and thus a meeting point of different cultures and their influences. Migrants of different backgrounds have always been present in this territory, taking part in multifaceted social and cultural interactions with the indigenous population. The migration-related processes have produced broad cultural transformations and changes that can be observed from national and transnational, local and regional, public and private, collective and individual, professional and amateur, official and unofficial contexts. In these processes music and dance have played a significant and constructive role. We invited symposium participants to address some of the following questions arising from the migrations in, out and within Southeastern Europe: the migrations and the migrants' music and dance in the historical contexts; the influence of migrants on the local music and dance styles and expressions and *vice versa*, the influence of the local music and dance styles on the migrants and/or migrant communities, and their cultural and social integration in the society; the role of music and dance in different identity processes; the contemporary diaspora way of living and the role of music and dance in the ghettos; the migrations of music and dance repertoire; the migration of music and dance styles, songs and instruments; migration as part of contemporary globalization processes; cultural policy regarding migrations and minorities; virtual migrations; new research of other processes and contexts connected to migrations in, out and within Southeastern Europe.

Carnivals and masquerades in Southeastern Europe

Carnivals and masquerades have an important place in the mythology and rituals of traditional cultures that still continue in Southeastern Europe. Once originating from the ancient cults of animism and totemism, today they have a different social and cultural function that reflects the contemporary cultural and societal processes. Music and dance, as an integral part of the rituals, are excellent agents of change and continuity in the contemporary performances and perception of the carnivals and masquerades, at the same time providing a new context of the past and contemporary societal beliefs and mythology. Expected topics should address one or more of the following issues: the changes and continuity of the carnivals and masquerades seen from an ethnomusicological / ethnochoreological perspective; the festivalization of the carnivals and masquerades; carnivals and masquerades and the state cultural policy; carnivals and masquerades in regard to contemporary social and transitional processes; carnivals and masquerades as cultural spaces for different repertoires; traditional carnivals and masquerades in regard to intangible cultural heritage; local, national, regional and international carnivals and masquerades; new research approaches to the carnivals and masquerades.

Music, dance and sustainable development in Southeastern Europe

Theory and practice related to music and dance sustainability should take into account the interdependence of a wider "ecosystem" in which music and dance are situated (Titon 2009). This becomes more obvious thanks to the implementation of the UNESCO Convention (2003), which provides local communities with the essential role in the decision-making process regarding their heritage. Applied work positions ethnomusicologists and ethnochoreologists as qualified specialists on the continuum between the local communities on the one hand and administration and other agents

involved in the process on the other. Some of the issues expected to be addressed here are: how can heritage production in music and dance be or become sustainable; what did we learn from the experiences with the ICH projects within the region and what can we learn by applying the experiences from the other parts of the world (for instance, Schippers and Grant 2016).



Abdullah AKAT
(Istanbul, Turkey)

The role and influence of "Bulgar" musicians in the Turkish music scene in Berlin

Berlin, the city with the highest Turkish population in Europe, has a very active musical life centered on its Turkish community, including wedding music, and music in bars, restaurants, music halls, taverns, and nightclubs. I have undertaken archival work and fieldwork there since 2013 and encountered a new interaction in the field, the "Bulgar" musicians who started to take place in/be part of the Turkish music scene in the recent years. Therefore, I tried to answer the question: who are these Bulgar musicians, why or how they are involved in the Turkish music life, what is their role, and how have they influenced the Turkish music scene in Berlin?

Keywords: Turkish music; Bulgar musicians; Berlin; Germany; EU.

Introduction

Berlin, the city with the highest Turkish population in Europe, has a very active musical life centered on its Turkish community[1], including wedding music, and music in bars, restaurants, music halls, taverns, and nightclubs. Weddings, in particular, represent one of the most important rituals in the life cycle of the Turkish people in Berlin. Moreover, the wedding ceremony is one of the exclusive places for observing the social changes that have been taking place in the Turkish community in Germany since the earliest migrations of guest workers in 1961.

However, there are very few studies about Turkish music life in Germany. Max Peter Baumann has conducted a research study on the musics of immigrants together with his musicology students at Berlin Freie University [Bauman 1979]. Three of the chapters in this book were about the music of emigrants from Turkey: Mary Ruhnke and Ulrich Wagner, *Aspekte des Musiklebens türkischer Arbeitnehmer in West-Berlin* [Aspects of the musical life of Turkish workers in West Berlin]; Kemal Hayrettin Akdemir & Werner Schiffauer, *Şah Turna – Zur Rezeption und Weiterentwicklung der aşık-Musik im politischen Lied* [Şah Turna – for the reception and further development of the aşık music in the political song]; Edda Brandes, Dieter Hauer and Marcella Hoffman, *Der Türkische Arbeiterchor in West-Berlin* [The Turkish worker choir in West Berlin]. The work of Ruhnke and Wagner is important, because it is the first comprehensive research of the existence of Turkish musical life in West-Berlin. In this study, we can see in detail the music venues in Kreuzberg, Wedding and Schöneberg regions and the content and performance characteristics of Turkish music programs.

There are several chapters about the music and culture of Turkish immigrants in the book *Kultur im Migrationsprozess: Tendenzen einer neuen europaeischen Kultur* [Culture in the Migration Process: Tendencies of a New European Culture] [Fehr 1982]. One written by Erdoğan Okyay entitled *Türkische Musik und die geschichtliche Entwicklung der Musikerziehung in der Türkei* [Turkish music and the historical development of music education in Turkey] and another chapter by Christian Ahrens *Musik im Migrationprozess: Die Bewohner der türkischen Schwarzmeerküste* [Music in the Migration Process: The Residents of the Turkish Black Sea Coast] gives some information about the Turkish music culture and it also mentions the music education system in Turkey and the regional differences among different parts of Anatolia.

Baumann, after collecting some Turkish audio recordings in Berlin, published *Musik der Türken in Westberlin* [Music of the Turks in West Berlin] [Baumann 1985] and also Hayrettin Akdemir published a book titled *Die neu türkische Musik* [The New Turkish Music] [Akdemir 1991]. Both of them are the pioneers of Turkish music research in Germany.[2]

Martin Greve's *Alla Turca, Musik aus der Türkei in Berlin* [Alla Turca, Music from Turkey in Berlin] [Greve 1997] and *Die Musik der Imaginaeren Türkei: Musik und Musikleben im Kontext der Migration aus der Türkei in Deutschland* [The Music of Imaginary Turkey: Music and Music Life in the Context of Migration from Turkey in Germany][3] published in 2003, and published in Turkish in 2006 [Greve 2006] after a long working process were the first outstanding sources.

It seems that Sabri Uysal's Ph.D. thesis *Zum Musikleben der Türken in Nordrhein-Westfalen* [On the musical life of the Turks in North Rhine-Westphalia] about Turkish Music in North-Ren-Westfalya which was based on research done in 1999 and published in 2001 was the most extensive work [Uysal 2001].

The research for this study took place in 2013 with an examination of the works in the Berlin Phonogramm Archive. It has continued with the observation of more than 50 wedding, engagement, henna, and circumcision ceremonies and furthermore, it includes interviews and many working hours spent with various Turkish musicians in Germany. Thus, I was able to arrive at conclusions regarding the basic factors such as the similarities and differences between the Turkish people living in Germany and those living in Turkey. I have archived some of these observations by recording them. I followed the works of the Turkish Folklore Association and some of regional or local Turkish associations in Berlin. I also contacted and meet various Turkish musicians, especially those living in Berlin, Stuttgart, Heilbronn, Ulm, Hamburg, Kiel, Gladbeck and Dortmund, and I obtained approximately 500 cassettes from their private collections. These cassettes are very important for revealing the historical process of Turkish music in Germany as they consist of audio recordings made by expatriates during the 70s and the 80s when they came to Turkey that they took back to Germany; other recordings were made in entertainment and conversational environments in Germany where local artists were invited as well; the cassettes were produced and sold commercially in Turkey, purchased by expatriates and were taken to Germany; or produced and sold only in Germany.

The data obtained, allowed me to view – from the past to the present – how Turkish music, taken from Turkey to Germany, was shaped by interaction in Germany/the host country, and evaluate it through a detailed analysis. However, apart from all the existing accumulation/data collection, I also encountered a new interaction which has increased in the last few years through observation in the field. This is the "Bulgar" musicians who started to take place in/be part of the Turkish music scene in the recent years. Therefore, I will try to answer the question as to who these Bulgar musicians are, why or how they are involved in the Turkish music life, what is their role, and how they have influenced the Turkish music scene in Berlin.

Bulgar musicians and the musical interactions between Bulgars and Turks

It is very curious fact that in recent years Bulgar musicians have started to appear in Turkish weddings and in other Turkish musical activities in Berlin. They are Bulgarian citizens, Muslims, who can speak Turkish as if it was their mother tongue, and also they have a Turkish, Rom or a Gypsy identity. Accordingly, it is worth examining the role and influence of these musicians in the Turkish wedding ceremonies, and live music 'scenes'

in Berlin today. But before that, we should understand the historical and cultural background of the relations between Turks and Bulgars.

Timothy Rice states,

> "Despite historiographical attempts to deny Turkic influence on the music of the country, it is undeniable. Indeed, it might be expected, given the following facts:
>
> 1. Bulgaria takes its name from a Turkic-speaking ethnic group called the Bulgars.
>
> 2. In 1396 Ottoman Turks conquered the territory of the modern state of Bulgaria, and most Bulgarian lands were a part of the Ottoman Empire for nearly five hundred years from 1396 to 1878.
>
> 3. The southwestern part of present-day Bulgaria remained under control until 1913.
>
> 4. Today a Turkish minority makes up about 8 percent of the Bulgarian population of 7 million, and Muslims, including Pomaks (ethnic Bulgarian Muslims) and some Roma, make up an estimated 8 to 12 percent of the population. (…) From this history it is obvious that Turkic culture must have left a significant mark on Bulgarian culture, not only the culture of the Turkish and Muslim minority populations but also on the Christian, Slavic population as well." [Rice 2018:163, 165].

We can read similar statements from historical sources[4] but also in musicology sources such as, Susanne Ziegler *Der Einfluss der Türken auf die musik der Balkanvölker* [The influence of the Turks on the music of the Balkan peoples] [Ziegler 1986]; Risto Pekka Pennanen "Folk music research and the National in the Balkans" [Pennanen 1995]; Donna Buchanan "Balkan popular culture and the Ottoman Ecumene: music, image, and regional political discourse" [Buchanan 2007].

We can say that these historical and cultural interactions reflect on the music and musical influences and can also be seen in song texts, modal systems and instruments. In addition, it is possible to follow these influences with Felix Hoerburger – Balkan and Kurt Reinhard – Trakia recordings when recorded from the 1950s to the 1970s [Akat 2015].

Ivanka Vlaeva also stressed the relations between the Turkish and Bulgarian communities in her fieldwork and from many historical recordings from the Musical Folklore Archives of the Institute of Art Studies at the Bulgarian Academy of Sciences in her paper "Hybridity in Turkish recordings from the 1960s in Bulgaria" [Vlaeva 2008:36–42]. Vlaeva, found about 1000 examples out of 17000 archival units, most of them are the so-called "Turkish" songs and instrumental melodies [Vlaeva 2014:28].

On the other hand, the Bulgarian instrumentation was also enriched during the Ottoman era.[5] Many instruments entered the Bulgarian territory together with the Ottoman Turks and they also have Turkish names such as: *tambura*, *kaval*, *davul* and *zurna*.

Bulgar musicians in the Turkish music scene in Berlin

The number of musicians included in Turkish music life in Berlin, who are defined as "Bulgar" by the Turkish immigrants and musicians, is about 25–30 people. Most of them

are over 40 years old now and came to Germany in the early 2000s where they started to make music; but since they did not have a residence permit, their work was temporary and seasonal. They could only go to Germany during certain periods of the year and returned back to Bulgaria after they had earned money there. With the admission of Bulgaria into the European Union in 2007, many of them began to emigrate and settle in Berlin. There were even those who brought their families with them. One of the reasons for preferring to emigrate to Berlin was the fact that this city has the highest Turkish population in Europe, which made it easier for Bulgar musicians to find jobs. In addition to making music, the rest of the time, many of them were doing different additional jobs. Since 2014, many things have changed for Bulgar musicians. Through being able to move freely in the European Union and with the introduction of other rights into full membership, they can live now in Berlin comfortably in many ways and work on better terms in other jobs. 2007 was an important milestone not only for Muslim Bulgarians of Turkish or Roma origins, but of course for all the Bulgarian citizens. Moreover, in Germany, Bulgarian music and dance became an important part of the cultural life.[6]

In his book, Martin Greve [1997] discusses the Turkish music scene in Berlin; Greve's observations still remain largely valid. Perhaps the most important element that has changed is the role and influence of the Bulgar musicians in the Turkish music scene. Greve's work clearly shows that there are no Bulgar musicians in the Turkish music scene in Berlin at that time. Greve has studied different types of music genres; from Turkish folk music to religious music, minority music, classical music, and also pop, rock, rap and hip-hop, with an audience of the younger generation, also called the 3rd generation in Germany. He conducted fieldwork and held interviews with the members of Turkish music orchestras playing at weddings, restaurants, taverns, or casinos. In addition, he observed performances of Turkish music. He wrote about various instruments and evaluated Turkish musical style and music types in different regions of Anatolia.

During the 1970s and 1980s, in the Turkish weddings, there were orchestras with drums, bass, guitar, trumpets and saxophones which were often used in western musical styles. However, *bağlama* has been part of these orchestras in every period. Especially, since the 1980s, the use of *electro-bağlama* has been substituted by the acoustic *bağlama*. Apart from this, the most preferred instruments in weddings are *davul* and *zurna*. This is due to the fact that *davul* and *zurna* are played almost everywhere in Turkey.[7] The Rom musicians who have migrated from various parts of Turkey, are also among the master players of *davul* and *zurna* at weddings (see Figure 1).



Figure 1. *Davul* and *Zurna* at a wedding. Players: Hüseyin Yanıker (*davul*) from Adana, Turkey; Erhan Yılmaz (*zurna*) was born in Berlin (his father migrated from Erzurum, Turkey)

Photo by Abdullah Akat, 3. 2. 2017, Vicom Wedding Hall, Kreuzberg, Berlin.

From 2000, the western orchestras at the Turkish weddings were completely replaced by keyboards. Recently, other common instruments, besides the keyboard, have been *bağlama* and *electro-bağlama*. However, more local instruments such as *kemençe* are also seen.

Kurt and Ursula Reinhard have a very captivating impression of the Turkish community in Berlin.

> "Workers living in a foreign country come and go from various parts of their countries and live together – there are also those born in a foreign country, so they do not distinguish which folk song or dance belongs to which region or city. Despite the wish to adhere to the tradition, the music is played and danced irrespective of regional differences, so sometimes the dances of different or very distant regions are mixed together. Everybody performs the dance which they know. Because they do not know well the difference between popular folk music and the real folk music, they just try to protect it. It seems that in foreign country (Germany), Turkish music is becoming increasingly dull." [Reinhard 2007:131].

This situation has greatly affected Turkish music life in Berlin. The local differences have now almost disappeared, and Kurdish *halay* performances can be seen in the weddings of people from the Black Sea, *kemençe* and *horon* performances are part of almost all weddings from different regions in Turkey and as are Rom tunes, *damat halay*, etc.

In 1987, Ursula Reinhard made the following statement:

> "In the face of the homeland, I could realize that the following elements have changed (...): 1. Music life, 2. Composition of communities 3. Musicians' attitude 4. Music context 5. Music itself." [cited in Greve 2006:4].

All these changing elements decrease the value of musicians in the Turkish music scene and it is getting harder for the Turks to make their living through music. Martin Greve made the following important observations at the beginning of the 2000s: "In imaginary Turkey, the path from the amateur musician to the semi-professional musician is unbelievably short, and it does not have much to do with musical capacity or talent." [Greve 2006:116].

From the middle of the 1980s, technical developments in keyboards have reduced the threshold of professional musicianship. In the 2000s, "Diskettes, which are produced continuously in Istanbul or Germany and in which the famous Turkish songs are arranged in a ready-made arrangement, create the opportunity to stand alone. It seems to accompany almost all amateurs with a complete wedding orchestra at the back, but it costs only a part of their fee" [Greve 2006:116].

On the other hand, in the 1990s, music halls were not well attended and so were closed one by one; this created a gap as the owners of music halls and other Turkish entertainment places could not afford to pay the musicians.

The Bulgar musicians, used to charge less money than the Turkish musicians for playing at Turkish weddings, music halls, taverns and other entertainment venues, so in this way they had begun to fill all these gaps. However, Martin Greve's book, written in 2003, is a very important indicator as he does not mention the Bulgarian musicians while discussing the Turkish music life in Germany. Therefore, it would be appropriate to address this issue especially after the admission in the European Union in 2007.

Another instrument that has come to prominence together with the keyboards in all this turmoil in the recent years is the clarinet. Nowadays, some of the keyboard players in Berlin and almost all the clarinetists are Bulgar musicians. The clarinet is part of the *fasıl* music orchestra in the Turkish music scene of Berlin, despite this fact it is not included as part of the wedding bands.

Martin Greve [1997:52] points out that there are also Rom clarinetists in the Turkish *fasıl* performances (see Figure 2). However, these musicians emigrated from Turkey, in particular from Edirne, Trakya, Çanakkale, and İzmir provinces. Mustafa Kandıralı a very well-known clarinetist of the time came to Berlin and performed various performances in different styles.



Figure 2. *Fasıl* Ensemble in Berlin. Photo: Haus der Kulturen der Welt [Greve 1997:52].

Obviously, it is very interesting that the clarinet almost never appeared at Turkish weddings in Berlin before the Bulgar musicians. Even more interesting is the fact that the researchers have not mentioned the clarinet when referring to the Turkish music or instruments. I think the clarinet started to find a demand in Germany, after being popular in recent years in Turkey with some Rom musicians. I also think that this request is welcomed by the Bulgar musicians who have a common cultural background and are very skilled in this field. Indeed, it is not wrong to say that the clarinet in Berlin is identified with the Bulgar musicians and that this actually brings a significant change and hybridization of the Turkish music life in Berlin.



Figure 3. Bulgar Clarinetist, Rüstem Yaşar, from Varna, Bulgaria. Photo by Abdullah Akat, 28. 1. 2017, Grand Gala Wedding Hall, Spandau, Berlin.

At this point, I draw from Lozanka Peycheva's paper entitled "The hybridization of local music from Bulgaria: The role of Gypsy clarinetists". Peycheva says,

> "The history of the introduction and popularization of the use of clarinet in Bulgarian musical life during the last two centuries results in the clarinet being one of the symbols of hybrid processes in music. Although it is accepted by some social groups in Bulgaria as a "folk instrument", the clarinet remains a vital part of the other genres, styles and musical sub-genres (such as art music, pop music and military music). The clarinet is one of the instruments that has more than one local ethnic valance – besides its use in Bulgarian folk music, it is also a symbolic instrument for Gypsy and Turkish music performed in Bulgaria during the twentieth century." [Peycheva 2008:124].

Furthermore, the Turkish musicologist Mahmut Ragıp Gazimihal states that the clarinet was first introduced into a Turkish ensemble by a gypsy musician from/in Istanbul, İbrahim Efendi [cited in Picken 1975:511]. There are also many historical sources claiming that the clarinet was brought to Bulgaria by gypsy musicians. According to Peycheva, "the clarinet was combined with folk music from Bulgaria, taking the place of traditional musical instruments such as the *kaval*, *gaida*, and *zurna*" [2008:125]. The same also happened in Turkey. The clarinet first started to be used in the military bands and following this in other genres. The low G clarinet is particularly appropriate for Turkish tunes and it took over the *zurna* and *gayda* in some places. Laurence Picken states that "the substitution of clarinet for *zurna* has been recorded from Balıkesir, Elazığ, Kemaliye, Erzurum, Silifke, and Sivas, and is likely to occur more and more frequently in the future" [Picken 1975:512]. Etem Ruhi Üngör recorded the substitution of the clarinet with *zurna*, at least in certain areas, in the provinces of Çanakkale, Edirne, İzmir, Konya, Nevşehir, Tekirdağ.

Although the clarinet is increasingly widespread in Turkey, there are very few Turkish clarinetists in Berlin. In addition, Bulgar musicians have taken over this field in recent years. Mehmet Ali Kılınç, who is the seller of Albert system Hammerschmidt-Klingson G clarinets in Berlin, mentions that he has many Bulgar customers from all over Germany. The clarinetists from Bulgaria do not belong to a single Gypsy ethnic sub-group. Some of them prefer a Turkish self-identity and "the Gypsy clarinetist from Bulgaria, who makes hybrid music, is both a travelling musician and a musical refugee. He travels among the various musical styles, runs away from established musical conventions and seeks his own ways of mixing, combining and re-combining" [Peychava 2008:132].

As a result, the Bulgar musicians play music as travelers in the Turkish music scene in Berlin. They travel among the regions of Turkish folk songs and dance Turkish melodies such as *horon*, *halay*, *çiftetelli*, *zeybek*, Turkish pop, *arabesk*, and other popular sub-genres. They know almost the whole Turkish music repertory and can perform it skillfully. It seems like Turkish music life in Berlin will continue to bring some new changes together with the Bulgar musicians.

Endnotes

1. An interesting chapter about this issue, written by Bernhard Perchinig is entitled "A Short History of Turkish Immigration to Central and Western Europe" in the book "Music from Turkey in the Diaspora" eds. Ursula Hemetek and Hande Sağlam, Vienna: IVE. [Perchinig 2008:11–20].

2. See also the following publications: Turkish musical instruments are introduced and several notations of folk songs were shared for students in some books such as *Musik der Türkei* [Music of Turkey] published in 1981 by the Turkish musician and researcher Tahsin İncirci, *Türkische Volksmusik Informationen, Beispiele, Anregungen* [Turkish Folk Music Information, Examples, Suggestions] published in 1983 by Dorit Klebe

who worked on the Turkish folk music since 1980s in order to help in music education studies, and *Volklieder aus der Türkei für Kindergarten, Schule und Freizeit* [Volklieder from Turkey for Kindergarten, School and Leisure] published in 1984 by Angelika Francke. At the same time, these sources mention that musical instruments are inlcuded in music bands, popular singers and Turkish music venues in Germany. There is also a chapter, "Music Life of Turkish Workers Living in Germany", in the last part of II volume of Reinhard's [1984] *Musik der Türkei* [Music of Turkey].

3. Philip V. Bohlman, Sebastian Klotz and Lars-Christian Koch had a project in three cities: Berlin, Chicago, and Kolkata. They examined musical relations and networks in the urban areas of those cities and produced some comparative results. In their paper "Tales of three cities – Berlin, Chicago, and Kolkata at the Metropolitan Musical Crossroads there is a sub section on Turkish music life in Berlin with a title "Imagining Istanbul on the Spree". In this part, they referred to Martin Greve in order to explain the soundscape of Turkish Berlin as "more imagined than real". This paper was published in the book "Cultural Diversity in the Urban Area: Explorations in Urban Ethnomusicology" eds. Ursula Hemetek and Adelaida Reyes, Vienna: IVE. [Bohlman, Klotz, Koch 2007:27–50].

4. See also: Géza Fehér 1984; Ali Eminov 1997; Kemal Karpat 1990 and 2002; R.J. Crampton 1997; David Crowe 1995; Erhan Türbedar 2003.

5. Laurence Picken mentions the history of *davul*. "For the *davul*-type drums either among the Western Turks in general or in Middle Eastern or European countries of the Eastern Meditarranean, no unambiguous iconographical or textual evidence earlier than the fourteenth century has been found [Picken 1975:99–100] "As Hoerburger rightly stresses, these representations all precede the penetration of the Turks into the Balkans" [cited in Picken 1975:101]. See also: Hoerburger 1954; Gazimihal 1937, Rice 2018; Dimov 2011.

6. According to Elka Tschernokoshewa, "even the sporadic observations demonstrate clearly that Balkan dance and music are part of the everyday cultural life in Germany" [Tschernokoshewa 2011:120]. Gergana Panova-Tekath also states "it is hardly surprising, that after our accession to the European Union in 2007, the wave of dancing in city and town clubs gained substantial popularity and it is now not unusual to find thousands of young people participating in town competition festivals of Bulgarian traditional dances. (…) The Bulgarian lobby abroad is growing in numbers and strength through the setting up of amateur folk dance and song ensembles" [Panova-Tekath 2014:179].

7. Picken observed regarding drum usage in Turkey "the question: who plays the drums in Turkey, is one of great interest and one to which no single answer, valid for all parts of the country, can be given" [Picken 1975:98].

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