

Charles University in Prague

Faculty of Education

Department of Music Education



**Music as a medium for the rapprochement
of the two communities in Cyprus**

Author: Christos I. Ioannou - Music Education & Performance (viola)

Supervisor: Doc. MgA. Jana Palkovská

Prague 2010

TITLE:

Music as a medium for the rapprochement of the two communities in Cyprus

SUMMARY:

Special interests, power and money once again arise to keep our island divided. The simple people of Cyprus who used to peacefully live together a few decades ago have lost their trust bringing sadness and desperation to the island. In order to create a climate of trust between the two communities, music and art could rapidly build bridges of rapprochement and peace. The collective Cypriot pasts can teach us a lot. Accordingly in this specific project we would like to identify the music relations between Greek and Turkish Cypriots during the period before and after independence in 1960. History has much to teach us, how people were harmoniously creative and the power of art and especially music could bring the two communities closer. Is music utilized to such an advantage today? Could music be a strong tool for conciliation especially for new generations?

KEYWORDS:

Coexistence, build peace, reunification, music correlations, Cyprus, Greek and Turkish Cypriots, cooperation, interviews, education, bi-communal, rapprochement.

ΤΙΤΛΟΣ:

Η μουσική ως μέσο επαναπροσέγγισης των δύο κοινοτήτων στην Κύπρο

ΠΕΡΙΛΗΨΗ:

Το συμφέρον, η δύναμη και το χρήμα συναποτελούν για ακόμα μια φορά την αιτία που κρατούν μοιρασμένο το νησί μας. Ο απλός άνθρωπος της Κύπρου, αυτός που πριν μερικές δεκαετίες ζούσε μονιασμένα έχασε την εμπιστοσύνη του προκαλώντας θλίψη και όλεθρο στο νησί. Μέσα από την ανάγκη δημιουργίας κλίματος εμπιστοσύνης μεταξύ των δύο κοινοτήτων η μουσική και η τέχνη θα μπορούσαν να οικοδομήσουν σε μεγάλο βαθμό γέφυρες επανένωσης και ειρήνης. Πιστεύω ότι μελετώντας το παρελθόν των Κυπρίων μπορούμε να μάθουμε πολλά. Γι' αυτό και στη συγκεκριμένη μελέτη καταβάλλεται προσπάθεια για εντοπισμό των μουσικών σχέσεων μεταξύ των Ελληνοκυπρίων και των Τουρκοκυπρίων κατά την περίοδο πριν και μετά την Ανεξαρτησία του 1960. Η ιστορία μπορεί να μας διδάξει πως οι άνθρωποι συνδημιουργούσαν αρμονικά αλλά και πως η δύναμη της τέχνης, και συγκεκριμένα της μουσικής, μπορεί να φέρει κοντά τις δύο κοινότητες. Αξιοποιείται άραγε η μουσική όσο θα έπρεπε σήμερα; Μπορεί η μουσική να αποτελέσει ένα δυνατό μέσο επικοινωνίας και συμφιλίωσης, ειδικότερα για τις νέες γενιές;

ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ:

Συνύπαρξη, οικοδόμηση ειρήνης, επανένωση, μουσικές σχέσεις, Κύπρος, Ελληνοκύπριοι και Τουρκοκύπριοι, συνεργασία, συνεντεύξεις, παιδεία, δικαιοδικός, επαναπροσέγγιση.

NÁZEV:

Hudba jako prostředek ke sblížení dvou komunit na Kypru

ABSTRAKT:

Zvláštní zájmy, moc a peníze znovu vyvstali a ponechali náš ostrov rozdělený. Obyčejní kyperští lidé, kteří pohromadě žili mírumilovně před několika desítkami let, ztratili svoji důvěru přinášejíce tak na ostrov smutek a zoufalství. Za účelem vytvoření důvěry mezi těmito dvěma komunitami, hudba a umění mohou rychle vybudovat mosty ke sblížení a míru. Kyperská společenská historie nás může poučit v mnoha ohledech. Tudiž v tomto specifickém projektu bychom rádi poznali hudební vztahy mezi řeckými a tureckými Kypřany v období před a po získání nezávislosti v roce 1960. Historie má mnoho k ponaučení. Jak lidé byli v souladu tvořiví a síla umění, především hudby, sblížila tyto dvě komunity. Je hudba v dnešní době využívána k takovému prospěchu? Mohla by být hudba silným nástrojem ke smíření obzvláště pro novou generaci?

KLIČOVÁ SLOVA:

Soužití, budování míru, znovusjednocení, hudební korelace, Kypr, řečtí a turečtí Kypřané, spolupráce, rozhovory, vzdělávání, bi-komunální, sbližování.

DECLARATION

I confirm that I have written this Master thesis independently and that I have used only the sources indicated.

Prague 20/5/2010.....

A handwritten signature in black ink, appearing to read 'Christos I. Ioannou', written over a horizontal dotted line.

Christos I. Ioannou
(Author signature)

ACKNOWLEDGMENTS

In order to realize this work many people have supported and helped me. I would firstly like to express my great thanks to Gülseven Kanizi, a very good friend who spent a lot of time with me in the summer of 2009 translating material from Turkish while aiding my research and accompanying me almost everywhere across the northern part of Cyprus.

Additionally I would like to thank all the interviewees who shared all their experiences with me. (See appendix No. II) My family and especially my brothers Kyriakos and Charis Ioannou deserve a great thank-you for their support and help. Material and contacts were provided by many friends, Yiannis Myralis, Ourania Menelaou, Menelaos Menelaou, Nikos Nikolaou, Kostas kosteas, the music inspectors of the Ministry of Education and Culture Erasmia Rousia and Andri. Hadjigeorghiou - Lymbouri, Lenka Ambrožova, Elli Aloneutou and many others who gave their help and support to this project. Also my respect and thanks to the HASTER organization and its people.

And finally my great thanks to my supervisor Jana Palkovská for her help, support and trust over the entire course of my research.

ACKNOWLEDGMENTS

In order to realize this work many people have supported and helped me. I would firstly like to express my great thanks to Gülseven Kanizi, a very good friend who spent a lot of time with me in the summer of 2009 translating material from Turkish while aiding my research and accompanying me almost everywhere across the northern part of Cyprus.

Additionally I would like to thank all the interviewees who shared all their experiences with me. (See appendix No. II) My family and especially my brothers Kyriakos and Charis Ioannou deserve a great thank-you for their support and help. Material and contacts were provided by many friends, Yiannis Myralis, Ourania Menelaou, Menelaos Menelaou, Nikos Nikolaou, Kostas kosteas, the music inspectors of the Ministry of Education and Culture Erasmia Rousia and Andri. Hadjigeorghiou - Lymbouri, Lenka Ambrožova, Elli Aloneutou and many others who gave their help and support to this project. Also my respect and thanks to the HASTER organization and its people.

And finally my great thanks to my supervisor Jana Palkovská for her help, support and trust over the entire course of my research.

Contents

INTRODUCTION	9
1. Relationships, education and cooperation between Greek & Turkish Cypriots ...	12
1.1 Interviews	13
1.2 Written recourses	23
2. Folk Versification (ποιητάρικα - piitarika)	26
3. Similarities between Greek and Turkish Cypriots performers	31
3.1 Lyrics.....	36
3.2 Interpretation	40
3.3 Instruments	49
4. The reaction of the audience	52
5. The impact of the bi-communal troubles - clashes	54
6. Music in Education and the Goal of Coexistence	56
6.1 A brief statistical overview	60
7. Summary and final thoughts	65
7.1 Today.....	66
7.1.1 Adamos Katsandonis and Yıltan Taşçı	66
CONCLUSION	69
Appendixes	70
Appendix I - Briefly history of Cyprus.....	70
Appendix II - Interviewees.....	73
Appendix III - Questionnaire	77
References	82
Included material	i
Material No. 1 - Bilingual songs	i
Material No. 2 - Arodafnousa.....	iii
Material No. 3 - Statistics (ISCED 1)	iv

Material No. 4 - Statistics (ISCED 2)	v
Material No. 5 - Goal of Coexistence	vii
Material No. 6 - 1 st goal of the year 2008-9. M. of Educ. & Culture	xv
Material No. 7 - Map of Cyprus and around	xix

INTRODUCTION

Cyprus: the island of Aphrodite, the island with the “Cyprus problem” and the last divided capital city of Europe. The island of Aphrodite refers to the thousands of years of history and culture whereas the “Cyprus Problem” refers to the facts of the last 50-60 years in which decades of violence and foreign intervention (especially from 1963 to 1974) took place. The complete division of the Cyprus population occurred in 1974 when Greek and Turkish Cypriots moved to the south and the north respectively. After 2003 a few points along the “Green line” opened allowing the passage of Cypriots on both sides, (with many conditions of course, especially for the G/C, ex. Passports necessary) and characteristically some of the interviewees spoke of “When the doors opened [...] or When the streets opened again [...]”.

Since the de facto division in 1974, sporadic intercommunal violence and premature independence of Cyprus under the Zurich and London Agreement didn't leave any space to the people to develop a democratic culture and peaceful society. Previously people lived together in great cooperation in all sectors of daily life.

Cypriots citizens should rebuild and reconstruct the solidarity which used to characterized our society separate from the economic and the geo-strategic interests which have come from outside. What ever the future of the Cyprus problem is going to be, people should stay together! Any solution likely to be crash-resistant can only develop when the people are united without any prejudgments and fanatical ideas.

Many possible solutions have recently been suggested to resolve the Cyprus problem, but good or bad, all of them have been rejected including the last, the ANAN plan in 2004. And each time a possible solution has been denied, time is working like a catalyst towards the reunification of Cyprus because the continuing Turkish military occupation and the status quo only serve foreign interests and the division of the island. Unfortunately this has always been the fate of small countries, to function as a fulcrum for powerful profits. Therefore the division of the people aids their goals and reduces the possibility of a reunited Cyprus.

In conclusion I strongly believe that art and music specifically can provide a strong tool to help and reinforce all the efforts for the rapprochement of the two communities. Many times music has brought people together given that it is used properly and positively. Music was a common spiritual gift destined for humanity eons ago. International or

universal are clear words that express the meaning of music. Today we use it in education, medicine, religions, ceremonies, problem resolutions, etc. Every person can communicate through music, each has access to it; to use it, learn it, reinforce it and to explore it for feelings and memories.

My objective for this research project is to try to bring the people of Cyprus (Greek and Turkish Cypriots) closer to each other, to forget negative memories and promote positive ones, memories that for many years previously lead us to a common understanding, respectfulness and cooperation.

METHODOLOGY

From the brief research which has been done, almost no material exists concerning the musical relationships between Greek and Turkish Cypriots in the period before and after 1960 (independence of Cyprus). So we have concentrated on finding routes by which we could describe the musical relationships, the interactions and the impact on the Cypriot people of the island.

Because of the nature and the specifics of the research we chose to work with mainly qualitative (not quantitative) methods and written sources. The qualitative method involves people's feelings, opinions and expressions which yield a real picture of the situation in a specific period of time. So we developed our data through interviews with people who communicated their experiences related to the subject. Research which utilizes these methods must be done carefully because people's opinions are influenced by the demands of culture and the personal lives they have experienced.

Therefore a questionnaire¹ was prepared which was discussed with all interviewees in their homes, offices or places chosen by them. The questionnaire was divided into chapters but also an open form providing the possibility to discover new directions since knowledge is still basic in this area. In order to understand many of the interviewee's statements and cross information it was necessary to explore the bibliography as well and try to maintain a realistic central idea.

The interviews took place during the summer of 2009 and the subsequent analysis in combination with the written material was completed by May 2010. We tried to find people who are still alive and were active musicians during the period that we are

¹ See appendix No. III.

examining. We preferred musicians, Turkish Cypriots who were playing with Greek Cypriots or the opposite or musicians who played in mixed groups. It was very difficult to identify these people since many have already passed away. Finally we identified musicians who showed us kindness, civility, sensitivity and no hesitation in sharing their experiences with us.

The structure of the research focused on finding more information about the musical relationships of the two communities. Therefore in the first part of the project we are presenting documentation of musical co-operations of that time and how these relationships took place in society. In the second part we have tried to musicologically analyze the relationships through some examples (songs).

A third part of the project explores music in education today as a result of the main goal of coexistence² which has been established by the Cyprus Ministry of Education and Culture.

In the beginning of this exploration, trying to find people who would share their experiences with me, I was very excited although at the same moment I felt fear because of propaganda, the unknown... I didn't know who or what situation I would encounter. Additionally a large part of the research should have been conducted in the northern part of Cyprus where many sectors are under army control where any mistake could have created great trouble for us. However, all meetings on both sides took place peacefully, in harmony and without any problems. All the experiences have enriched my knowledge causing me to change my mind on many themes and enrich my life as a student, a musician and a Cypriot citizen.

² See included material No. 5.

1. Relationships, education and cooperation between Greek & Turkish Cypriots

Before presenting the historical documentation it is important to state that all these interviewees, mostly the old people around 60 to 80 years old, extended their hearts, sensitivity, passion and patience when trying to answer in the questions. However, most of the time it was their faces, their red eyes or a few seconds of silence that spoke a thousand words, especially when tragic memories were recalled - lost friends, houses and the future of our country. Many times our conversations were very emotional and the atmosphere changed moods quickly and often. All the interviewees were performers of traditional music which was the most common music among people in those decades and was often heard when we congregated.

Most of the musicians were semi-professional. They learned to play an instrument “practically” beside a master, a mature musician, which was very common at that time. Most of the interviewees explained that “practically” meant “learning by ear”. In traditional music a master (teacher) played a phrase or a song and the student imitated him. By repetitions over one or two years of practicing under the master’s instructions, the musician was able to play. Everyone agreed that in those times a student was ready to play in public only when was able to perform the whole wedding repertoire.

During the 60’s and especially after the division of the island in 1974 many people, due to external interests, tried to divide the music into two pieces, “mine” and “yours”, into Greek and Turkish. This fact has the same philosophical tactics used by the oligarchy and the powerful who want to divide the island and not reunify it.

Without exception all interviewees express their experience of how harmonically and peacefully Greek and Turkish Cypriots lived together. Some of them also lived in mixed villages or Greek villages next to Turkish ones. They recalled many examples where life experiences electrified the atmosphere. The flashbacks about old friends, inseparable friends who hadn’t seen each other now for more than 30-40 years (after 1974)³ caused many tears or a trembling voice. The different religions, languages or habits were so meaningless to create any conflict between the two communities especially when they were living with a common vision, the prosperity of the Cyprus people.

³ 1974 Turkish army invaded the island completely dividing the island until today.

1.1 Interviews

There are many characteristic phrases from all the interviewees which show the harmonic relations and are written authentically as they were reported:

İlker Kaptanoğlu: *“My neighbor was a Greek Cypriot and the other an Armenian. So, you can imagine how it was! We were 3, 4 and 5 years old and we were playing together. We didn’t know each other’s language but by the time when you play together you get ‘something’ and with this something’s language we could communicate. I remember this feeling”.*

Neofytos Konstantinou: *“There were not any prejudices... in our area we didn’t have any conflicts with the Turkish Cypriots, we were small communities (villages), you couldn’t even recognize us (Greeks from Turks)...we were working together... There was respect, and also after the bi-communal conflicts (1963) the simple people (not the fanatics) were just fine. We didn’t have anything to separate. Because, what two people, two neighbors, two friends can separate?! [...]*

- Cooperation was acceptable?

Selçuk Garanti: *“Yes, they didn’t have any problems; I saw this also from my research. Sometimes at Turkish weddings a Greek Cypriot (musician) was playing there. No problem. The problem is now”!*

It is obvious that among average people, life ran peacefully. A fact of course which also appeared between musicians. We have examples from all kinds of music but especially in traditional music where we found musicians, Greeks and Turks, playing together.

Unfortunately they are no written sources in Greek to prove this fact or if they are, they are extremely rare. So we were very fortunate to find living Cypriot musicians to share their experiences with us. Another good source was the Turkish Cypriot organization HASDER⁴ where we found some material (a few books and newspapers) in Turkish and Greek as well.

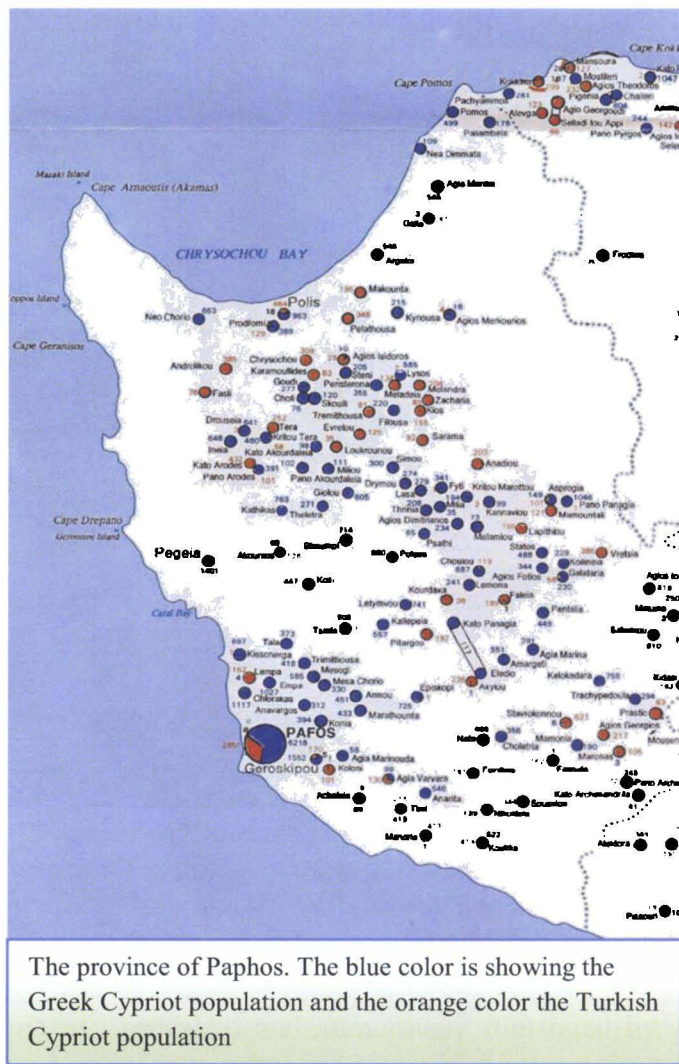
⁴ HASDER Folk Arts Association, established in 1977 as the first folklore organization established by Cypriot Turks, was founded with the objective of researching, spreading and enriching Cypriot folklore.

A traditional music group 50 years ago was mostly comprised of 2 people for financial reasons. Fewer people to share the fee for a wedding ceremony meant more money for each musician. Bigger groups were also possible. Mixed groups (with Greek and Turkish Cypriot) we found mostly in areas where Greeks and Turks lived together, such as the areas of Paphos, Mesaoria, etc.

Just a few of the people we met played in mixed groups or some others just had some experiences or the opportunity to play as a Greek Cypriot at Turkish weddings or the opposite. It was difficult to find people with “mixed” playing experiences because most of them

had already past away or the fact that Turkish Cypriots were in the minority so they didn't have as many musicians relative to the total population of Cyprus.⁵

One person who kindly shared his long experience was Aggelos Vasiliou,- known by the nick-name *Atzielis*, a sympathetic 75 year-old man from Goufes (the village next to Lefkonoiko). Goufes was a mixed village with a Turkish Cypriot majority. Aggelos spoke perfect Greek as well as Turkish. As a good violinist and also blind⁶, he was preferable by Turkish Cypriots because it is well know that the Turkish traditional wedding ceremony required that the bride had to go through the entire wedding ceremony only with women

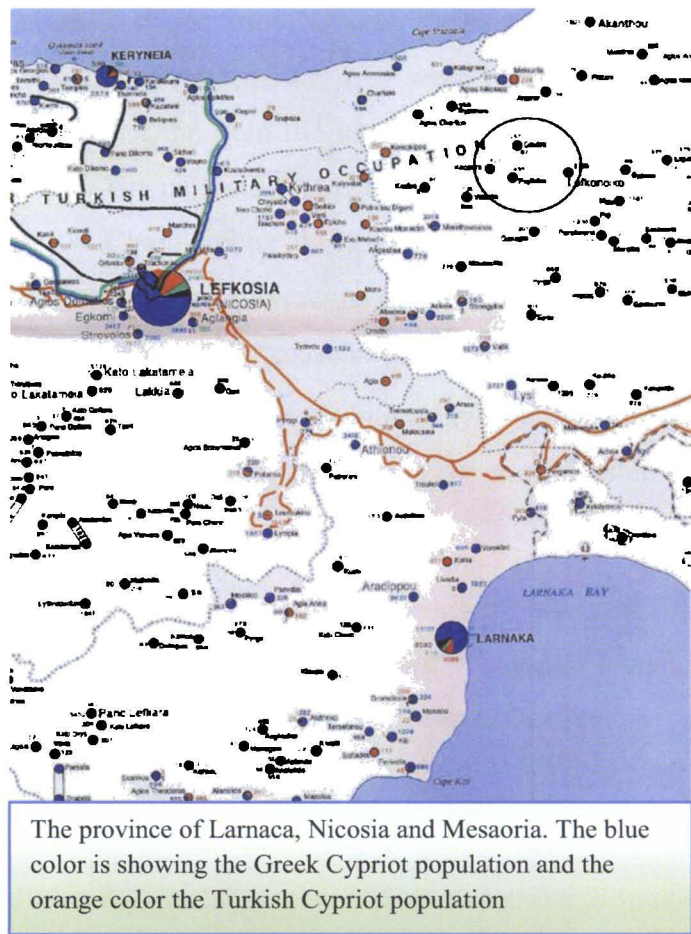


⁵ From the interview with **İlker Kaptanoğlu**. Additionally the distribution of population by ethnicity in 1960 was Greek Cypriots 77.1%, Turkish Cypriots 18.2%, Marionites and Armenians 1.1% and others 3.6%.

⁶ Another example of a blind musician was the violinist Michales Theodoulou, known with the nick-name “Stravomichalos”. Was playing in Greek-Cypriots but especially in Turkish-Cypriots weddings where was preferable according to the Islamic habits.

separated from the groom who had to stay also only with men in a different place than the bride. So for the women a blind good musician was always preferable. Otherwise the musicians would play outside the house or would play blindfolded.

Aggelos's first teacher was a Turkish Cypriot called Hasan who taught him "practically". From his adolescence he played with Turkish Cypriots and stated that all the musicians was absolutely equal. If someone was a good performer, he/she was always selected independently of his/her



ethnicity (Greek-Cypriot, Turkish-Cypriot, Maronite, Latin...). Also cooperation between the Greek and Turkish Cypriots was always prevalent and humorously illustrated by a story related to us - one day in the village coffee-shop (kafenes – Καφερείο) someone was playing the violin, but when Aggelos arrived, the villagers took the violin and gave it to him. When he started to play the villagers told the other violinist... as a Turkish song says "*...the current water, they refill it, so it is runs...when a better violinist comes the old one has to go away...*"

He and his group played at Greek as well as in Turkish weddings for many years. It is significant that they were never prohibited to play at Greek or Turkish weddings or other events such as Orthodox's or Muslim ceremonies, etc. The respect for diversity was mutual.

The HASDER organization tried to reunite the group and had an interview with this group. This happened in 2003, after the buffer zone opened. They couldn't find all the members of the group, only two of them - the violinist and the percussionist. As young musicians the group was comprised of many more musicians (drums, guitar, lute, etc.).

Another great example of the music cooperation between the two peoples came from the province of Paphos. Most of the villages in the area were mixed while the remainders were purely Greek or Turkish. Not far from the city of Paphos, in a nursing home we met an old retiring, taciturn man. His name is Charalambos Christodoulidis, his friends call him (Chambis o laoutaris = Charalambos the lute player.), was born in Letimvou⁷ in 1923. We found him after an earlier interview in Letymvou with Neofytos Konstantinou. Chambis learned music under the famous “master” of Paphos, Petrithkiotes. Charalambos played for many years with a Turkish Cypriot violin player. His name was Derviş from the mixed village of Asprogia. The old man was very moved after the question about his music partner. He said:

“I played with Derviş for many years, he was a very good player...when I was listening Derviş or somebody else I was able to tell you which one was Derviş. We played together in Greeks and Turkish weddings as well; I also knew the Turkish songs. Derviş also spoke Greek but after 1974 he moved to the north side (of Cyprus) so after I lost him I played only with Greek Cypriots”.



Aggelos Vasiliou with Ahmet (the six fingers) in a reunion in the HASDER'S interview in 2003

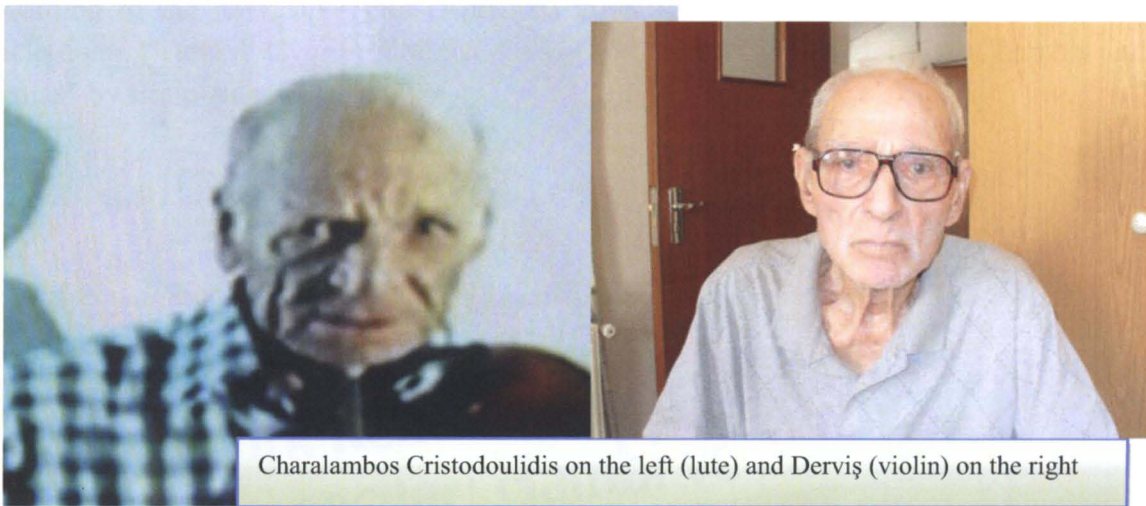
None of the interviewees reported that the relationships were not peaceful among the ethnic populations. Chambis with a short but pithy answer said about the relations:

“We were always just fine, we didn’t have any disputes, not even religion, etc...”

- Did your master (Petrithkiotes) also have any Turkish Cypriots students?

Chambis: *“In those times there was no problem between Greeks or Turks! Anybody could learn wherever he wanted. And everybody spoke Greek”.*

⁷ Letimvou is a Greek ethnic village in the province of Paphos between the Turkish villages of Kourdaka and Pitargou and the Greek village Kallepeia.



We tried to find his partner *Derviş* on the north side of Cyprus but unfortunately we discovered that he had died. Although disappointed we discovered an old interview with him in the HASDER archive and also a newspaper clip relating Turkish Cypriots researchers meeting *Derviş* and Charalambos.

In that interview (HASDER - August 1984) it was said that *Derviş* was born in Paphos . He started to play the violin in 1931 and continued until 1982. Up to 1963 he played at Greek and Turkish weddings (00:38).



According to the newspaper clip (April 21, 2008 KIBRIS EKRAN = Cyprus screen - article name “Turkish Cypriot violinist Derviş and Greek-Cypriot violinists Chambis and Nicolas” by Eralp Adanir)

4 Müzik Raporaj Müzik - Röportaj

“Kemanenin Birleştirdikleri”

Kıbrıslı Türk Kemaneci Derviş dayı ve Rum kemaneciler; Hambı ve Nikolaos

SOLFEJ

Eralp ADANIR E-Mail: eadanir@kibrisgazetesi.com

Translation:
“Violins enjoyed together”
Turkish Cypriot violinist Derviş and Greek Cypriot violinist Chambis and Nicolas



In the above article Derviş’s daughter said that...

Kemaneci Hambı...

Keriman hanımın anlatığına göre babası Derviş dayı, bir başka kemaneci olan Rum arkadaşı Hambı ile birlikte düğünlere giderlermiş. Rum-Türk düğünü hiç fark etmezmiş. Baf’ın birçok yerinde düğünler yaptıklarından, toplum içerisinde de bilinen ve “meşhur” olarak adlandırılan kişiler olmuşlar.

Keriman hanım, babasının kemaneci arkadaşı olan Hambı’yi nerede bulabileceğimiz bilgisini verdi. Rotamız belli oldu; Baf kazasına bağlı, Hulu köyünün yanında yer alan Ledimbu diye bir köy. Gezilerimizde oralardan geçmiştik ama doğrusu Türk köyü olmadığından pek üzerinde durmamıştık.

Rahmetli Derviş dayının birlikte düğün yaptığı ve ilk bağlantımız olan kemaneci Hambı’yle görüşmek ve geçmişte yaşadıklarını, düğünleri ondan dinlemek için, Güney gezilerimizden bir günü de bu işe ayırdık ve yola düştük.

Her father used to go and play at weddings together with his Greek Cypriot friend Chambis. It didn't matter if the wedding was Greek or Turk. They became very well known musicians because they played at almost every wedding in Paphos.

We can also confirm this fact from other interviewees. For example, Neofytos from Letymvou spoke to me about Chambis and Derviş, and also gave me information where I could find Chambis. He also told us that Derviş played not only with Champis but also with another Greek Cypriots: somebody by the name of *Michales o laoutarhs*. (Michales the lute player.)

As we reported above Chambis was very moved when he talked about Derviş. The same fact was also mentioned in above article.

Kendisine kemaneci Derviş'ten bahsettiğimizde gözleri doldu, belli ki o günlere gitmişti. Hambiyle oturup konuştuk, Derviş'le birlikte neler yaptıklarını kendisine anlattırдық. Hem Türk hem Rum düğünlerine birlikte gittiklerini, çok arandıklarını, repertuarlarında ise karşılamarlar, çiftetelliler, gibi bilinen Kıbrıs düğünleri has şarkılar çalıyorlardı. Derviş dayının meşhurluğuna örnek olarak kızı Keriman geçmiyle ilgili anı

Translation:
When we mentioned (the journalists) Derviş to him (to Chambis) he was really moved. Probably because of the old memories. They played at Greek and Turks weddings too. They used to play, Kartshilamas, Chifteteli, etc.

The third person in this article was Nicolas Violaris from Peristerona. Violaris was a student of Derviş. A significant fact was (also reported from some interviewees) that Greeks Cypriots didn't have any dilemmas learning music from Turkish Cypriot teachers or vice versa. The Cyprus culture, traditions and music are common to all Cypriots. As Aggelos Vasileiou said: *"The only criteria for cooperation among musicians was talent, cooperation depended only on that"*.



Derviş's violin was kept in Peristerona by the Violaris's son. When they met (the journalist, Derviş's daughter, Violaris's son, etc.) Violaris's son reported that although he didn't have a chance to meet Dervish, he felt in his soul through his violin which he had had for so many years. During that period of the disputes in Cyprus when people were moved from one place to another, said that they were moving from Nicosia to Paphos Dec. 21, 1963 when Greek Cypriot soldiers stopped them near Limnitis and they interrogated him. When Derviş told the soldiers that he was a good friend of Nicolas Violaris (who then was an army officer in the Greek Cypriots army) the soldiers immediately allowed him to leave with the other Turkish Cypriots he was traveling with. Obviously in many cases the friendship among the people was much stronger than the horrible facts which took place in that period.

In some other cases many Greek Cypriot musicians only played with Greek Cypriots, and Turkish Cypriots only with Turkish Cypriots. Through the interviews we found examples where a Greek Cypriot group played at Turkish Cypriot weddings. For example Neofyros from Letymvou reported that he had played at three Turkish Cypriot weddings. At one of them in the village of Akourso a Greek Cypriot orchestra played in common habits (common wedding habits between G/C and T/C) and at some other traditional Turkish habits a Turkish Cypriot orchestra (zurna and tavul) played. The respect among musical groups at traditional events and the diversity in general has been confirmed once again.

In another case Neofytos Konstantinou had the experience to play in *Podilata's steki* (=Podilata's purlieu-house) with a Turkish Cypriot violinist friend, songs which had the same root. So they sang one verse in Greek and the next in Turkish. Concerning songs and dances, as well as the music and style we will speak in more detail in the following chapters. In the end another Turkish Cypriot violinist by the name of Papatsiakkas played at Pittaka's wedding around 59 years ago (Neofytos).

At the beginning of this project I imagined that I would not be able to find evidence of people having common musical relationships. Of course we had a lot of evidence of peaceful living especially before 1963 in many sectors of Cypriot life but about music (especially traditional which was the most common in that period) sources and research were extremely rare.

Finally we found people who shared their experiences with us. I consider these people with common experiences before 1974 or before 1963 very lucky. At least they

tasted periods when the island was united (the average population under the British Empire and after), when Greeks, Turks, Armenians, Maronites, etc. were all Cypriots and all the island's seacoasts were accessible to all Cypriot citizens. On the other side our generation is unlucky; having to learn that the only enemy are the Turks and the only language in the island is Greek in the south and Turkish in the north. This generation that has grown up with a wall in the middle of the capital city is losing the concept of the possibility to live together again. Sometimes it seems that only a strong threat to humanity could reunite the people. It is strange that on one side we are in the century of the Internet and globalization, a united Europe and the integrity in diversity and yet on the other side the well known interests of the powerful combined with Cypriot fears, propaganda and prejudice hinder the reunification of our small island.

- Briefly we can report other evidence demonstrating current common musical relationships between Greek and Turkish Cypriots.

Continuing the exploration of our music coexistence evidences in Nicosia we met a very pleasant and open minded Turkish Cypriot. His name is Caner Ilgar. A music teacher and performer, he shared his experiences which took place before 1974. He played the guitar in a few mixed groups. The structure of the groups was more European and they played mostly a popular repertoire. The names of some of the groups were "Melody Express, Black Boys, etc." They used to play with the first group mostly at Greek Cypriot weddings and with the second group at Turkish Cypriot weddings. When questioned how were the relationships (also the musical relationships) with Greek Cypriots, he characteristically answered us in a clear and loud voice:

Caner Ilgar: *"I don't like to discuss, my relationships with Greeks; they are my relationships with human beings, so if your asking me how it was?!... My relationships with human being are perfect, for me there are no Greeks , no Turks, there are only human beings, I don't even consider myself a Turkish Cypriot I just say I am Cypriot because I was born on this island, I have nothing to do with the religion, I have nothing to do with nations... my relationships are perfect"*.

- How did cooperative work start with you and the Greek Cypriots?

Caner Ilgar: *“I used to go to the beach in Varoshia⁸ playing (the guitar) and singing. So one day the manager of the nearest hotel (at that beach) heard me and offered me a position in one of the groups. And the Greek Cypriots accepted me with true pleasure. We used to communicate in English....with this groups we played also in some events, competitions (in Magic Palace – around 1968), festivals (around 1969), etc”.*

- In your experience have you ever heard from older musicians if Greek Cypriots played together with Turkish Cypriots?

Tterlikkas M.: *“Yes I heard that many music duets consisted of a Turkish Cypriot and a Greek Cypriot”.*

İlker Kaptanoğlu: *“Many years ago, I heard stories from before I was born from old masters (traditional music). For example, one great master was Mehmetali. He was a blind violin player and he started learning the violin under a Greek Cypriot teacher in Paphos. Also in the villages of Stavrokonnou, Ai-Yiannis, Ai-Nicolas they all played together”⁹.*

Selçuk Garantı: *“Yes, during my research I learned that many musicians, also Armenians, played together. They were mixed groups [...]”*

⁸ Varosha – Famagusta.

⁹ All this villages was mainly Turkish Cypriots villages.

1.2 Written recourses

Outside the interviews we discovered another written source. It is a book by the journalist, Eralp Adanir, who published some interviews which he had with Turkish Cypriot musicians. Although we were concentrating on traditional music which was more popular among Cypriots, we can also find other examples from classical music as well. A lot of cooperative work had been reported with Greek Cypriots through the years...

Adanir¹⁰: “How were the musical relationships in the old times with the Greek Cypriots?”¹¹

Mustafa Kenan: *“To be honest, what I have known since 1942 Zeki Taner, Vecihi Turgay, Fikret Üzgün and I, we played the first violin in the only orchestra of the Greek-Cypriot ‘Mozart club’”.*

Adanir: “Are there any Greek Cypriots in the orchestra?”

Mustafa Kenan: *“The music club belonged to the Greek Cypriots but music was universal/international, it had nothing to do with nations. They heard about me, that I am a good musician, and they came and asked me to play with them; and with pleasure I joined them... I played until 1963; among the musicians there was respect, love... Music was a common thing between Turkish and Greek Cypriot and we didn’t have any complaints. It was a pleasure for me to play with the Greek Cypriots”.*

Adanir: “What happened after 1963? Did somebody force you to leave the orchestra or was it your decision?”

Mustafa Kenan: *“After 1963 we had to move in enclaves so we couldn’t go to the orchestra but also we didn’t want to go. But I would like to add that in 1967 there was a fight in Kofinou; Greek Cypriots had to move because they were afraid so the streets were opened. Because of this we had the chance to go to the Greek Cypriot areas again. There was a concert at the Goethe Institute and we were invited. It was next to the Ledra Palace on the green line so we could easily meet again with the Greek Cypriots and the Armenians. The*

¹⁰ Page 46, Söz Uçar Yazı Kalır (Müziğimiz Üzerine Söyleşiler) by Eralp Adanır

¹¹ Mustafa Kenan (1914-1997). He has an important place among the Turkish Cypriot as a classical violinist. He took his first violin lesson from the Armenian Vahram Yenovkiyan, who emigrated to Cyprus from Istanbul.

Greek Cypriots who knew us ran to greet us and asked if we were ok! ...around 1962 I had a concert with my 16 year-old daughter Gaye, we played the Mozart sonata No. 10 and we had very good reviews from the Greek Cypriots in the newspapers with big titles and photos”.

Another important piece of documentation through the Adanir research was an interview with Zeki Taner¹². When he was 17 or 18 under British rule, he was an officer in the Police Band and quickly proved his talent and gained the respect of his fellow band members made up of Turkish, Greek and Armenian musicians.

Zeki’s Taner son said about his father¹³...

“He (Zeki Taner) started playing in the police band from the age of 17-18. This band consisted of 35 members, Turkish Cypriots, Greek Cypriots Armenians and Maronites. There were 7 or 8 Turkish Cypriot members”.



The last example is Fikret Ozgun¹⁴ who used to play also with Greek Cypriots and Armenians.

“Yes, there were also Greek Cypriot musicians (invited to Turkish Cypriot weddings), the owners didn’t care played (and this until 1963), after 1963 we created orchestras only with Turkish Cypriots”¹⁵.

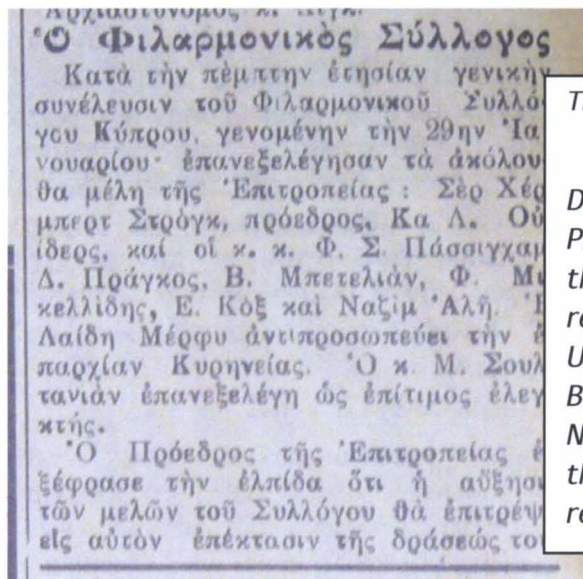
¹² (1918 – 17th of May 1992).

¹³ Page 77, Söz Uçar Yazı Kalır (Müziğimiz Üzerine Söyleşiler) by Eralp Adanır.

¹⁴ 10.11.1928 – 21.07.1963.

¹⁵ Page 96, Sor Uçar Yazı Kalır (Muzigimiz Uzerine Soylesiler) by Eralp Adanir.

Before 1960 and still under the British Empire we discovered in the Cyprus newspaper (before 1960) a small clip relating the re-election of the members of the Cyprus Philharmonic union. In this article we could also see Greek, Turkish and Armenian names just as in orchestras and bands as we reported above.



Translation:

The Philharmonic Union.

During the 5th general assembly of the Philharmonic union in 29th of January, the following council members were re-elected. Sir Herbert Strong, Mrs. L. Udders, and, S. Pasicham, D. Pragos, B. Bettelian, F. Mikellides, E. Kox and Nazim Ali. Ledi Murphy is representing the Kerynia's province. Mr. Soutlanian re-elected as honorary controller.

In the Journalist Award¹⁶ 2004 article we discovered a paragraph with an important statement.

Title: The amazing couple of Paphos.

- *Şevket Mustafa 78 years old from Choulou - Paphos and now living in the ex Greek Cypriot village of Ashia said:*

“My father was a lute player, he played with one Greek Cypriot violinist for almost two decades (1930-1940) and later at many weddings in the all areas of Paphos. They played and sang all the Cyprus songs and dances in Turkish as well as in Greek, that is why they were very popular and often requested at Christian and Muslim weddings... They sang the same song, once in Turkish and once in Greek and the people enjoyed it. They were dancing and drinking together. They forgot their distress and poor lives... those were other times... beautiful times of simple citizens, the common day citizens”.

¹⁶ Journalist Award - For Diversity – Against Discrimination – European Commission/ Employment, Social Affairs and equal opportunities web article “Cyprus common homeland: in the steps of peace”, G. Sofokleous.

2. Folk Versification (*ποιητάρικα - piitarika*)

Part of the Cyprus Traditional music and culture was also *folk versification*¹⁷ and the “tsiatista”. Folk versification was a long narrative poem where people used to recite in a pastoral way. Many of them were transferred to today orally from person to person and many others we can find in written form (published or not). The content of these poems was inspired by Cypriot daily life. Most are written in the Cyprus dialect, a fact which we can also find in traditional music. We have chosen a few examples from two authentic Cypriot poems that demonstrates how consciously they wrote poems about the coexistence of Greek and Turkish Cypriots.

Οι οχτροί που συμπουρκίσαν

The enemies that confederated

Original: Αθυμούμαι πως περνούσαν τα τουρτσιά με τους ρωμιούς
Translation: I remember how Turks lived with Greeks
πριν που τούτους του καυκάες πριν πο τούντους σκοτωμούς
before all the brawls and before all the killings
Σαν τ’ αδέρκια τσιε περίτου μες τους γάμους στα δκιολιά
Like siblings at weddings playing the violins
στους ξορνές τσιε στα ταούλια μα δεν είχαν δκιολιά
with the violins and the davuls they aren’t being beloved
Μέραν νύχταν εμεθκιούσαν ο Γιωρκής με το Χασάνην
Days and nights George and Hasan were getting drunk together
τσι’ ο Κωστής με τον Ελβέρη τσι’ ούτε λάθος τους εφάνην
The same as Kostas and Elver and they were feeling happy.
Κόμα πρόπερσυ τσιε πέρσυ εν τσι’ εσσιεί πολλήν τσιαιρόν
Also last year and two years ago, a few years ago
πούταν ούλοι σαν αδέρκια ήτουν πράμαν φανερόν

¹⁷ Folk versification used to be sung or recited by Folk performers in streets, squares, ceremonies, meetings, etc. It was something similar to the troubadours of the Middle Age or the minstrels of antiquity.

It was obvious that everybody was like a brother
Μα εμπήκαν εις το μέσον οι οχτροί τσι' εσιμπορκίσαν
But in the middle the enemies confederated,
τσεινοί που περνά ο λος τους τσιε την τσάκραν μας εστήσαν
enemies whose word counts
Τσιε καλά τα καταφέραν κάμα μας που δκιο χωρκά
And They laid a trap for us and They separated us
στι' άλλους πέμπουν εις τον νότον τσι' άλλους πέμπουν στον βορκά
They sent some of us to the northland others to the south..
Μα συνάξετε το νου σας τσιεν ωφέλεια καμιά
But think logically because all these is against us
Που αντί να φέρνει κέρτος φέρνει μανιχά ζημιά
instead of benefiting us, it is just a damage
Τσεινοί εν να παν να ρέξουν τσιε να φύουσιν που μιας
But all of them are going to come and live again
μα εμείς εννά συζούμεν ώσπου στέκει ο τουνιάς.¹⁸
We are the only people who are going to live in this place forever.

After the first half century when the foreign interests of the powerful had tried to create trouble between the two communities and divide the island, coexistence was very damaged. The necessity for peaceful coexistence in Cyprus was and is a priority. The closet mind leaders of the two communities (beginning in 1660) in combination with uneducated and close-minded people, have made coexistence even harder. So many people as the folk rhymer M. Plastiras have been trying to promote peaceful coexistence directly in content or parallel stories such as the next one below. Its title is "Peaceful coexistence". It describes a love story between a Turkish lady and a Greek man. We chose some lines from the poem to illustrate the way of thinking during the old times, the respect and love between Cypriots.

¹⁸ Folk performer Michaels Plastiras – Dali 1904-1982

Original: « ερωτεύτην μ'έναν χρισκιανόν, κι 'εθελεν την και 'κείνος,

Translation: She felt in love with one Christian and he wanted her too.

΄κείνη ελέγετον Τουτού και κείνος Κωνσταντίνος...

Her name was Tootoo and his Constandinos.

...εν ξακουστή (η Τουτού) μες στο χορκώ δια την καλοσύνη

Tootoo is famous in the village for her kindness

και την αγάπην την πολλήν, πο 'χει για τη ρωμιούση...

and her big love for the Greeks.

...Αφού η κόρη δεν είχε γονιούς να την προικίσουν

Because the girl didn't have any parents to dower her

εσκέφτηκαν οι χωριανοί για να τους βοηθήσουν

The villagers thought about helping them with her wedding

Άρκεψεν τότε να τραβά καθένας το πουτζίν του,

and each villager gave as much money as he could.

Τζι' εδίαν όσα ήθελεν, κατά τη δύναμη του.

With the first donations they sewed her wedding dress.

Μόλις λοιπόν αρκέψασιν, τα πρώτα που σωρώσαν

When the first money were collected

Έφεραν της τα νυφικά και της τα εσυγκόψαν

They bought her wedding dress and she was moved

και δωρεάν οι ράφταινες αθέμα της τα ράψαν».

And the seamstress made it for her completely for free.

A minority in Cyprus Turkish Cypriots perfectly spoke the (Greek)-Cyprus dialect (as well as many Greek Cypriots, especially from the mixed or Turkish Cypriot villages who perfectly spoke the (Turkish)-Cypriots dialect). So many Turkish Cypriots have left us written resources as well. Some of them who wrote poems- versification were Mehmet Molla Ali or Mehemedo from K. Arodes, Mustafa Ramada Yakkoula from Lourougina,

Mustafa Hulusi from Vretsia¹⁹, etc. Some verses obviously display that peaceful coexistence was a part of all Cypriot life.

Original: «Όλοι μεγάλοι και μικροί, κοντά μου μαζευτείτε

Translation: “Come to me adults and kids,

Και ποιητήν Οθωμανόν πρώτην φοράν να δείτε...

And you will listen for the first time to an Ottoman poet.

...Τζιαι χριστιανοί τζι οθωμανοί, όσοι παρών βρεθείτε,

Christians and Ottomans, whoever comes to the session

Π’αντα υγείαν να ‘χετε όσον καιρόν εζείτε»²⁰.

Will always be well and gay, till the time you leave this world”.

Music co-relations especially before 1974 can also be found in some competitions where people were competed on solo instruments. One of the most famous competitions in traditional music and customs especially among Greek Cypriots as the majority on the island was the *Kataklismos*²¹ ceremony. Two very important reports were related by G. Louka (1843-1925) that the “Kataklysmos” was a common ceremony among Muslims and the rest of the citizens of the island and the second one is a recollection from the travelling visitor, Dell Valle (13th of October 1625), who saw on Cyprus Greeks and Turks playing, singing, drinking and having fun together. Turkish Cypriots participated in Kataklysmos and in all events until 1974 (playing instruments, athletic competitions, dancing, tsiatista, etc.)

In 1946 at the Cyprus flute (pidthkiavlin) competition the Turkish Cypriot Hilmi Ibrahim won the 2nd price in Larnaca. Ibrahim was reported as the last Turkish Cypriot

¹⁹ Konstantinos Y. Yiagoullis: Turkish Cypriots who participate in (Greek)-Cypriots cultural events and follow (Greek)-Cypriot traditions.

²⁰ Mehmet Molla Ali or Mehemedo from K. Arodes Konstantinos. Y. Yiagoullis: Turkish-Cypriots who participate in (Greek)-Cypriot cultural events and follow (Greek)-Cypriot traditions, page 9.

²¹ Kataklismos ceremony is taking place for three days every May in Cyprus. It is including many traditional habits, competitions, singing, tsiatista etc.

who also won the flute competition in Famagusta. He also won many other times, in 1946, 1947, 1948, 1949, 1951, 1952, 1953, 1955, 1971, 1972 and 1973.

On the flute, Hüseyin Osman won in 1952, Ibrahim Hüseyin in 1947 and 1948 and Hüseyin Mustafa in 1951 on the violin and lute²².

Obviously all the documentation of music co-relations and coexistence among Greek Cypriots, Turkish Cypriots and the other citizens of Cyprus indicates harmony and peace.

My worries as a new generation student and my curiosity is focused on how musical life developed on this miserable island among the Cypriots, especially the period before and after 1960 when events finally started to take on shape, color and meaning. Musicians, especially before 1974 and the complete division of the two communities, worked and performed together, without fear, national diversities or any other prejudices.

As we reported at the beginning of this research, which I prefer to call a journey, we concentrated on traditional music which was the most popular among Cypriots 40 to 70 years ago. In the next chapter we will investigate the contents and sounds of Cyprus traditional music and provide some answers related to our subject.

²² Konstantinos Y. Yiagoullis: Turkish Cypriots who participate in (Greek)-Cypriots cultural events and follow (Greek)-Cypriot traditions.

3. Similarities between Greek and Turkish Cypriots performers

Through the centuries Cyprus traditional music has been shaped and is still being shaped by internal as well as external elements. Across the world when human beings created civilizations, traditional habits and especially music formed the identity of the people. Music in Cyprus, especially in the first half of the previous century, mirrored the Cypriots idiosyncrasies. It has been part of its poor life, in happiness, sadness and daily problems and has harmoniously suited the habits and spirit of Cyprus.

According to all the historical evidence that we found around Cyprus and demonstrated in the first chapter, it is necessary to also take a look at the content of Cyprus traditional music. It is well known that our traditional music has been formed through time and has been influenced by socio-economic conditions, church music and all the exogenous elements which arose. All these changes have arisen harmoniously and sequentially, and according to people's feelings and culture any new elements are going to be adopted or denied. Traditional music is not authentic because across the world it has borrowed elements from other culture and adapted them. This is actually the beauty of this kind of music (Tterlikkas). It is also completely inane to try to prove that any traditional music of a country is without influences. (Tterlikkas). And so we use the term "adapt" and not "imitate". So every kind of traditional music has its place and by extension to the people of that place. In our situation, our music belongs to Cyprus and to all Cypriots who live on this island.

Georgios A. Averof wrote in his book²³ "*...in the third caption (of the book) there are included music dancing elements from other neighbouring countries, which through time was adapted, adjusted and embodied in the Cyprus dancing repertoire [...]*"

Music today is changing faster than previously because of the technology revolution. The reproduction of music (gramophones, radios, televisions, cassette players, CD players, Internet, mp3s, etc.) has reduced the necessity of people directly involved in the creation of music. In older times music was part of the daily life, part of jobs – especially in country life, in happiness, sadness and fatigue, etc.

²³ Averof, G. *The demotic songs and the laics dance of Cyprus*. Nicosia : Bank of Cyprus Cultural Foundation, 1989, pp. 1, Introduction.

Cyprus traditional music has its origins from Digenes²⁴ and Arodafnousa's²⁵ songs, harvest songs (τραγούδια του θέρους), wedding song, and tsiatista, etc. All these kinds of songs and music were connected with the sense of survival of Cyprus daily life.

So in the period of interest (before and after 1960), the main musical event among Cypriots was the wedding. Not as we know them today but as 50-60 years ago and more in Cyprus. We asked all the interviewees in the second part of our questionnaire about the content of the music in relation to Greek and Turkish Cypriots and the answers were very interesting.

The Greek Cypriot wedding had a few differences from the Turkish Cypriot wedding which is expected especially when the first was Christian Orthodox and the second Muslim. But the many years of coexistence connected and mixed the customs of all Cypriots. Some interviewees (Neofytos Konstantinou) pointed out that at some Greek Cypriot weddings, the best man was a Turkish Cypriot or vice versa. It is obvious that people's love and good will for peaceful coexistence was able to surmount any "differentiations" which may have existed. Therefore we can find many customs in both, the Turkish Cypriot and Greek Cypriot weddings and historically we can speak about the Cyprus traditional wedding.

We can briefly report some common customs from past weddings and other ceremonies:

- When the bridegroom arrived in the bride's village shooting guns announced the fact²⁶.
- A tradition was to take or send food ingredients and beverages to the house where the wedding was to be held.
- A man who was appointed to organize the wedding ceremony, probably the best friend of the bridegroom, was called "sadic" by the Turks and "koumparos" by the Greeks.
- The fixed wedding meal at the village wedding ceremonies was a special pilaf of meat and cracked wheat, called a "dögme", "herse" or "resi". During the washing,

²⁴ Digenes Akrites (Διγενής Ἀκρίτας) is the most famous of the Acritic Songs (11th – 12th century).

²⁵ Arodafnousa is a Cyprus medieval song. (See included material No. 2)

²⁶ Aggelos interview & Averof book, page 157.

the transport to the mill and the grinding of the wheat to be used in the cooking of this meal, a musical ceremony was performed. In mixed villages, the young girls brought the wheat to the mill and it was ground accompanied by songs. There is also a specific song with the name “To resi”.

99. ΤΟ ΡΕΣΙ

Tempo di Kalamatiano M.M. ♩ = 168'

Ω! Πα να ἴ α της Κορφῆς με τό θρονίν στη μέση. Έ
λα και σου βο ή θα μας να λέ σου μεν το ρέ σι.

- On ...one of the seven-day wedding ceremonies. The quilts were covered accompanied by music; a handkerchief was put on the quilt and the guests left gifts on this handkerchief. These gifts went to the bride. The women covering the quilts danced with the music together with the quilts. After dancing, a little boy turned a somersault on a quilt laid in the middle of the room. Thus, it was believed that the first child of the new family would be a boy.
- At New Year, a special cake was cooked and a coin was put inside the cake. The cake was then sliced and distributed to the members of the family and the member finding the money was believed to be lucky for that year.
- The Cypriot villagers believe that the sun would curse those who were in bed at sunrise. For this reason, it was regarded as necessary to wake up before sunrise.
- Both Greeks and Turks accept Tuesday to be inauspicious²⁷.

²⁷ Many of these customs were reported as well in Kani Kanol paper.

We ask the interviewees about the wedding repertoire and the answers were as follows.

Aggelos Vasiliou said: *“The dances Syrtos, kartsilamas²⁸, Sousta were all the same in Greek and Turkish Cypriot weddings. Just the songs were different but mostly in the text/lyrics. All the songs we played had erotic and fighting content. Fighting content not because they wanted to kill each other but they fought through song or who would dance first – it was a kind of competition, but always with full respect... ...the melodic line has just a few differences but the accompaniment was exactly the same [...]”*

Ilker Kaqptanoğlu: *“No, (they didn’t have any difference) before 45 years when I was playing, 1st 2nd etc. kartsilamas were exactly the same... ...about the dances, Syrtos, Balos, Susta, “H Mandra”, “Aman Doctor”, “Konialy”, etc. were all the same. “Aman Doctor” came from Istanbul. I don’t know if the composer was Greek or Turk. In Turkey many composers are Greeks”.*

From the Middle Ages, Istanbul was an industrial multicultural center under the Ottoman Empire. Ottomans, Christians, Catholics, Jewish, Rumanians, Armenians, and Europeans, etc. all lived and worked sharing the cultural benefits together. And so the entire area around Istanbul was a strong center of production. In the beginning of the previous century and especially around 1922²⁹ many people and especially Greeks moved to Cyprus. So the transfer of the culture, songs and other elements combined with new mechanical sound reproduction (gramophone) had a strong impact on our repertoire. In the same period we also had high gramophone record production in many languages, but especially in Turkish and Greeks. They were songs with a clear Greek form and Turkish lyrics or songs with a Turkish form and Greek lyrics. We also found songs with mixed form and lyrics.

We have to also point out the influence from Greece and the other Greeks islands especially during the Byzantium³⁰ period in our music. We can find many elements from

²⁸ Kartsilamas (=across dancers) is the most characteristic dance of the Cyprus repertoire. It is a suite form with 5 parts, 5 males and 5 females.

²⁹ The 1923 population exchange between Greece and Turkey was based upon religious identity, and involved the Greek Orthodox citizens of Turkey and the Muslim citizens of Greece. In 1922 the Greek-Turkish war of 1918-22 ended. As a result many people was also moved to Cyprus.

³⁰ **Byzantine** is the music of the Byzantine Empire composed tof Greek texts as ceremonial, festival, or church music. It was very influenced (interactions) by the East as well and in extension Cyprus traditional music was very influenced from Byzantine music. It is characterized by a monophonic melodic line with the

those times as well in our music. But as was said previously it is inane to try to prove from where the music came or to whom the music belonged especially in these days of globalization. Music is international, a gift, a present to humanity because it belongs to the most common elements of communication and feelings shared by people and countries.

Many people have been trying over time to divide Cyprus music into Greek and Turkish. We have many published examples on both sides but that will not be our focus because the common literature and customs among Cypriots are more important. In addition, any violent intrusion on the traditions of our culture or music has been thwarted by the feelings of Cypriots. Characteristically Kani Kanol in his paper³¹ said:

“I can mention the folk dances and folk music among the joint values that we have determined clearly and definitely as a result of the above research studies. The folk dances and folk music as subjects of major importance related to folk arts are the values subject to maximum debate and pressure. Cypriot Turks witnessed the presence of people appointed by the Turkish authorities as teachers in the Turkish schools following the 1950's who taught Turkish folk dances to the students.

These teachers also organized courses for the Cypriot Turkish teachers with the objective of teaching Turkish folk dances. Since the right of carrying out the training in their mother language was granted to the Cypriot Turks both during the British colonial period and after 1960 when the Cyprus Republic was founded, teachers arrived from Turkey through the agreements signed by the Turkish Republic. One of the major duties of these teachers was to teach and adapt Turkish folk dances and folk music to the Cypriot Turks. These efforts continued over many years, but in the end the folk dance groups formed at schools continued to perform Turkish folk dances, while the Cypriot Turks in villages and towns preferred to perform the folk dances at the entertainments adopted as Cypriot folk dances. A great majority of these folk dances were actually those performed the Cypriot Greeks too”.

“ison” (isocrates) as an accompaniment. The same tradition continues in the Cyprus traditional music. 2nd. 3rd etc voices sounds unusual to our culture. The harmonic accompaniment (changing of chords on the lute) came very late.

³¹ Kani Kanol kai to paper is published in the internet.

3.1 Lyrics

Concerning lyrics most of the interviewees couldn't remember any examples of Greek and Turkish text but fortunately we found a written source. All the musicians pointed out that Greek Cypriots were invited to Turkish Cypriot weddings or vice versa. As we reported previously, most of the Turkish Cypriots spoke the Cyprus dialect perfectly.

Ilker Kaptanoğlu: *“Before 1974 most songs were in Greek because Greek (in Cyprus dialect) was the common language in Cyprus”.*

So we had examples as:

Original: *Εχτές προχτές, αντίπροχτες ben duvardan bakardim,*
Translation: Yesterday, day before yesterday, I was taking care of the wall
*Έθελα να 'ρθω έσσω σου τζι anandan senim korkardim*³²
I wanted to come into your house I was afraid of your mother.

Άκουσα πως αρώστησες, Allah vere sulesin
I heard that you were sick, let God help you die,
γιατί τζι εγιώ ερώστησα da gelmedin goresin
because I was sick too, and you didn't come to see me
Στην πόρταν μεν ι-στέκεσαι kak oradan gidersin
Do not stand by the door, stand up and leave from there
τζαι που τον άσπρον σου λαιμον bir sevdali veresin.
and from your white neck give me one kiss³³.

Other researchers had been tried to identify some common songs among Greek Cypriots and Turkish Cypriots. They had two intentions, the first to build bridges between the two communities and the second to show that we have so few common beliefs in our cultures that we can not live together. It depends on the researcher having any political-financial aims, prejudices or nationalistic ideas. In truth historically we can find songs with deep common roots, for example the song “katifes” or songs whose origins are Greek or Turkey

³² Konstantinos Y. Yiagoullis: Turkish-Cypriots who participated in the (Greek)-Cypriot cultural habits and followed the (Greek)-Cypriot traditions, page 59-60.

³³ Konstantinos Y. Yiagoullis: Turkish-Cypriots who participated in the (Greek)-Cypriot cultural habits and followed the (Greek)-Cypriot traditions, page 59-60.

Other examples are the songs “Konialis”³⁵ and “Ntevelis” which were danced at weddings and ceremonies by Armenians and Turks as well. We also had lyrics in Armenian and Turkish. A variation of “Konialis” is the song “The Vraka” which is a later arrangement with comic lyrics in Greek.

The song “The Vraka”

56. Η ΒΡΑΚΑ (Παραλλαγή του Κόνιαλις)

Allergretto M.M. ♩ = 96

Var.

Ε' Σα σου σου κρησε' δε μη τον σα ρα ντα κη χες
 δε μη τον ε κα ε κα κ κα βα σιν μιαι θρα κας, της
 γε την γε την γε μι μη τη θρα κας και
 κα ρου κα ρου κη ναι τρικαι τρικαι κα
 Ε' κ ηρ αν η αλλα μακροα κ ηρ αν η αλλα μακροα κ ηρ
 σα κ ηρ σα κ ηρ σα ρη ζον την σφαιον την γε ρι μη την
 θρα κας τ κ κα ναι τρικαι τρικαι την θρα κας σου στη λε μη σου,
 ρι μη σου την κη ναι που νω σου την α πασος στον η λο νω σου

The song “Konialis”

55. Ο ΚΟΝΙΑΛΙΣ

Allergretto M.M. ♩ = 96

Fine

G. Averof³⁶ was one of the greatest traditional music violinists in Cyprus. He traveled across all Cyprus as a violinist and he played in hundreds of wedding ceremonies, festivals and events. In one of his books he wrote:

“In the oldest times, and not actually too far from today, Greeks and Turks of Cyprus cohabited and lived harmoniously, in mixed and unmixed villages. In jobs, ceremonies and all of life events were culturally close. So, we have to be recognize that in dances and many other daily customs, we had so many common areas. I report for example the

³⁵ The song “Konialis” came to Cyprus from Ikonion of Asia Minor/Anatolia.

³⁶ Georgios Alexandrou Averof: Was born in Kaimakli – Nicosia. He was one of the most traditional violinists of Cyprus. He was playing around Cyprus and he wrote books about traditional music and Cyprus wedding.

“Kartsilamas”, the “Kioroglu”, the “Karotseri”, the “Koniali”, the “Zeimbekika” like the “Attalikon”, the “Sialfos mamma” [= the drunk], the songs “Aman Doctor”, “Katife, with the paraphrase. “I wanted it in my life”, the” Pembe Gul”, which in Turkish means the pink rose, with a paraphrase in Greeks such as “T’ Ai Filippou”, etc. So when we talk about Cyprus music we have to keep in mind that the Turkish Cypriots also had their part in it as previous examples showed not to mention the “taximia”, the improvisations which were handed down from the oldest musicians, as well as the “siarkia” which were clear Turkish songs’³⁷.

³⁷ Averof, G. *The demotic songs and the laics dance of Cyprus*. Nicosia : Bank of Cyprus Cultural Foundation, 1989, pp. 163.

3.2 Interpretation

Outside the theoretical part of our research it is necessary to practically analyze the content of the songs and understand the method of interpretation when Cypriots, Greek and Turks played. As emphasized previously it is unnecessary to find common songs, or divide the songs into Greek or Turkish, etc. Of course all songs have historical roots, but the important thing is how people (Cypriots) accepted, loved and embodied these songs and their music into their cultures.

The only certainty is that there are some uncommon songs, but that is normal. Up to now customs have been found that are different from town to town, or village to village, this also happens in the music. The character, style, tempo, ornamentation, melodic line and very often the lyrics of a song depend on the local area, the player's technique (good or bad), and the fact that the songs have been taught to the most recent generation by "ear" (most of the musicians were not able to read a score). So it was very rare to find two musicians who played the same song exactly the same. Consequently we find many variations of songs from place to place. For example in Cyprus music we have the "phones" (= sounds, phone - the phone of somebody or something), therefore we have "Phone Mesaritiki", "phone Akathitissa", "phone Karpasitiki", "phone Tillirkotissa"³⁸ etc.

The focus of our analysis was to find sound resources which had their roots in the period before and after 1960, for example, books or recordings of musicians where the writers or the players were educated and performed in that period. In our research we will concentrate on the songs that were found which were written or performed by at least one Greek Cypriot and one Turkish Cypriot. This is highlighted because of the hard and simple life in Cyprus at that time meant it was very difficult to discover some recordings especially among Turkish Cypriots. It was easier among Greek Cypriots because there are a few recordings and written sources³⁹.

³⁸ All these "phones" names are specific places or areas in Cyprus.

³⁹ The most important: Averof, kallinikos, Tombolis books etc.

The following song is the *Syrtos* dance. It was recorded and written by the researcher Selçuk Garanti. The performer was Turkish Cypriot.

Kaynak: Mehmetali Tatlıyay
Ahmet Altıparmak
Derleyen: Murat Karabulut(1988)
Notaya Alan: Selçuk Garanti(1993)

İSGELE SİRDDOSU

(Sgalyodigo)

$\text{♩} = 80$

5

9

13

17

21

25

1 2

Fine

- The time signatures of the two songs are exactly the same 2/4 (the second song attached to the next page).
- The motive (the first two bars) is harmonically and rhythmically the same.
- The phrases are 8 bars and they are divided into two smaller elements.
- In general the structure is completely the same and the melodic line moves in the same direction.
- We can see that the tempo is just 20 M.M. different between them which is completely normal and also depends on the mood of the player at the time and place.

- f. The specific *syrtos* consists of small parts. The order of these parts is quite different.
- g. They have the same name and dancing character.
- h. In both songs we can find the characteristic augmented 2nd *B flat – C sharp* and the parallel fifths which are very common in Cyprus traditional music.

Therefore it is very obvious that the first example played by a Turkish Cypriot (probably Mechmetali Tatliyay and the second example from the Greek Cypriot Averof's G. book is the same song and was used by all Cypriots.

24. ΣΥΡΤΟΣ (Σκαλιώτικος)

The Syrtos dance is From Averof. G. book Demotic song and laics dances of Cyprus.

Allegro M.M. ♩ = 108'

The following song is a Kartsilamas dance. It was recorded and written by the researcher Selçuk Garanti. The performer was Turkish Cypriot.

Kaynak: Mehmetali Vasfi(Tatlıyay-Kemane)
Cahid Asaf (U'd)
Ahmet Abdullah(Uzundal, Nadide-Zilli Daire)
Ahmet Mustafa(Altıparmak-Döbleg)

Derleyen: Hüseyin Karatlı(1970)
Notaya Alan: Selçuk Garanti(Aralık 1995)

KADIN KARŞILAMA 4

♩ = 145

(g) A d B^b A d A B^b A

3 A d B^b A d A B^b A *Fine*

5 A A d d A A B^b A

The Kartsilamas songs was one of the most characteristic, famous and important songs of the Cyprus repertoire. All violinists should be able to play both male and female suits of Kartsilamas. Most of the kartisilamas dances also have lyrics but they are rarely used.

- The two songs have the same name and also the same characteristic time signature of 9/8.
- The 9/8 rhythm is divided in both dances in 2/8 + 2/8 + 2/8 + 3/8.
- The first bar which is characteristic in both dances is exactly the same, rhythmically and harmonically.
- Each phrase is comprised of two bars.
- The melodic line by the Turkish Cypriot performer is characterized by more ornaments compared to the Greek Cypriot who preferred to play the melodic lines simply.
- Both melodies are characterized by the augmented 2nd B flat – C sharp

Unfortunately we don't have the entire score by the Turkish Cypriot, but this is also normal since often a musician did not know the whole piece and so repeated the first part. As seen here the same song was also used by all Cypriots in the same way and character.

The 4th female Kartsilamas dance is from Averof. G. book *Demotic song and laics dances of Cyprus*.

6. Ο ΤΕΤΑΡΤΟΣ ΓΥΝΑΙΚΕΙΟΣ ΑΝΤΙΚΡΥΣΤΟΣ

Allegretto M.M. ♩ = 216'

The following *Gozan* is asyrtos dance. It was recorded and written by the researcher Selçuk Garanti. The performer was Turkish Cypriot.

Derleyen: Hüseyin Kanathı (1970)
Notaya Alan: Selçuk Garanti (1995)

Kaynak: Mehmetali Vasfi (Lathiyay)
Ahmet Mustafa Altıparmak
Ahmet Abdullahu (Zündal Nadide)
Hüseyin Cahid (Ülken Cahid)

GOZAN (Gelin Garşılama Havası)

$\text{♩} = 80$

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

The Kocan or Gozan Mars is the song with which musicians accompanied the married couple into the church after some previous traditional custom in the house. In many cases it was used by Greek and Turkish Cypriots (in the Bayrams ceremonies), etc. Was also used as a Syrtos dance at weddings.

- In both songs we can find the same time and key signature
- Its first part is comprised of 10 bars (5+5) in both examples.

- The first and second bas have exactly the same character.
- The melodic line moves in the same direction and the basic harmony is the same.
- The song is divided into small parts like a, b, c, etc. which is characteristic in both examples.

The Kocan Mars was a very famous song commonly used by all Cypriots.

The *Kocan Mars* is from Averof. G. book
Demotic song and laics dances of
Cyprus.

66. KOCAN MARS (Συρτός)

Moderato M.M. ♩ = 72'

The musical score for 'Kocan Mars (Συρτός)' is presented in a single system of eight staves, all in treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Moderato' with a metronome marking of ♩ = 72'. The score begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is characterized by a steady eighth-note pattern. The first staff contains the initial notes, including a sharp sign (F#) in the second measure. The second staff continues the melody. The third staff features a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures, and then a repeat sign. The fourth staff continues the melody with a B-flat note. The fifth staff includes a slur over a group of notes. The sixth staff continues the eighth-note pattern. The seventh staff concludes with a double bar line and repeat dots. The eighth staff provides the final notes of the piece.

What also happens in many cases for all Cypriots is the change of the lyrics from Greek to Turkish or vice versa. For example, the song *Feslikan – Basil* (Greek. *Psindri Vasilizia*) arranged by Selçuk Garantı who wrote in the notes to his book *Cyprus songs*: “Musician and music teacher Cemal Özgürsel wrote Turkish lyrics in this Cyprus song with Greek lyrics, named *Vasilica*, in early 1980s. He named the song *Feslikan*”.

Kıbrıs Havaları 1 / Cyprus Songs 1 / Selçuk Garantı

The following song is from the book *Cyprus song* by Selçuk Garantı.

FESLİKÂN

Müzik: Anonim
Söz: Cemal Özgürsel

♩ = 85

1) Sen sin benim canım . Dad ılı sevgi lim lim Sen göğnüm de
a çan fes li kân çi çe ğim li kân çi çe ğim . Güz se ni gö
rün ca . oyn ar yü re ğim ğim Ca nım sin fes li kâ nım sin
ben ay rı la mam Ya rın dad ılı du da ğın dan ay rı ga la mam

1) Sensin benim canım dadlı sevgilim
Sen göğnümde açan feslikân çiçeğim
Güz seni görünca oynar yüreğim
NAKARAT...

NAKARAT

Canımsın feslikânımsın ben ayırlamam
Yarın dadlı dudağından ayrı galamam

2) Feslikân dakınmış yarım boynuna
Bendo lira bağlamış güzel boynuna
Soyunub da girsem yarin goynuna
(Soyunsam da girsem pambug goynuña)
NAKARAT...

3) Feslikân ekerkan yar sagsısına
Usul usul dolandım onun arkasına
Üfledim püfledim ben lâmbasına
NAKARAT...

All of this documentation confirms that Greek Cypriots and Turkish Cypriots share the same music, the Cyprus traditional music. The origins of each song are unimportant, but the character, meaning, content and sound of the songs are truly Cyprus. The similarities are very close, almost the same, with personal colour and character connected with the culture of the people, their history, and the harmonious coexistence where all Cypriots have worked for a piece of bread and hoped for a better future for the island and their families.

Of course they are many other songs from the Cyprus repertoire that were used by all Cypriots, but it is very difficult to identify the recordings.

3.3 Instruments



From the interviewees and historical sources it became important to discuss a few things about the character and the instruments that Cypriots used, both Greek and Turkish. As mentioned in the first chapter most of the groups consisted of two musicians and two instruments, the first voice (melodic line) instrument and the accompanying instrument. In many cases there was also a third musician, the percussionist, and rarely groups with more than three people can be found. At Cyprus weddings a violin and a lute were always necessary and this combination is found in both, Greek and Turkish Cypriots. The violin always followed the main melody of the dance or the same melody in unison with the singer. The Greek melodic line was much simpler than the Turkish. Turkish Cypriots had the ability to use more ornaments (also very good in taxims – kind of improvisation with microtones.), which contributed a quite heavy character to the music. It always depended on the feelings of the audiences of course. Among Turkish Cypriots, they also used the “zurna”⁴⁰. This instrument is connected with many traditional Muslim customs. They also played all the Cyprus repertoire on the zurna, its advantages were a clear and loud sound which, in the old times, was clearly heard in ceremonies and weddings. The zurna was used mostly by Turkish Cypriots and rarely by Greek Cypriots.

Aggelos V.: “Violin was also played together with the zurna, sometimes together and sometimes in turns. We used to play the entire traditional repertoire. I remember there was one great zurnist, his name was Braimis (Ibrahim), he died... ..we never had any disagreements about the music, or the repertoire, or who was going to play first, there was absolute respect between us... we didn't have any exceptions, for example I am Greek or you are Turk, we were all equal”.

Fitis: “It happens a few times to dance in festivals where zurnas were played.

Chambis: “As a lute player I was accompanying many times the zurna at Turkish Cypriot weddings.



⁴⁰ Zurna is a Turkish folk wind instrument. Because of its strong sound it is generally played in the open air, on occasions such as village weddings.



Tterlikkas: *“Greek Cypriots used to play the zurna too, as Kokovias from Ayia Napa, Michales Kouloumis from Lisi who also said: ‘My dream was to play the zurna but I didn’t have enough money to buy one so, I played the aulos-pidthkiavlin’⁴¹”.*

About percussion among Cypriots where the group had a percussionist (because the lute substituted the role of percussion) they used the Tampoutsia. The tampoutsia had a soft and sweet sound contrary to the loud sound of the “davul”⁴² or “doubek”⁴³ used mostly by Turkish Cypriots. All of these main instruments are rarely used today, usually the violin, lute and doubek in both communities and the zurna and davul in the Turkish Cypriot community. Many other instruments have come and gone, or remained over time such as the ntefi⁴⁴, clarinet, guitar, Keyport etc.

The oldest traditional instruments in Cyprus were the “pithkiavlin” and tambutsia... used by both Greek and Turkish Cypriots without any difference to the structure of the instrument or to the way of playing.

Tterlikkas & Fitis: I had marteries from 1920-40s where a whole wedding ceremony was done only with one “flure-pidthkiavlin” and one “tamboutsia”.



⁴¹ Flute - wind instrument made of cane used mostly by the lower class of Cypriots because it is very cheap instrument and takes no more than 15 minutes to make. In Cyprus it is known by the name, “pidthkiavlin” or “flogera” in Greek, and kaval (gaval or dili düdük) in Turkish.

⁴² Davul (drum) is an old percussion instrument. It can be in different sizes and is generally used in open spaces on occasions such as weddings, folk dances, etc.

⁴³ The darbouka is the name for this drum in Northern Africa and the Middle East. This drum has come to be known as the “doubek”.

⁴⁴ “Tambourine” or “marine” (commonly called “tambo”)



Tterlikkas: *“I believe that in Cyprus there is a magic blend of ancient Greek, Byzantine and Anatolian music. Cyprus belongs to this block. That’s why we have almost no influence from Western music”.*



Ilker Kaptanoğlu: *“I think the traditional Cyprus music is a mixture of Hellenic and Ottoman music”.*

Michaels Hadjimichael: *“I believe that we are not the most eastern point of Europe but the most western point of the East”.*

These are some general opinions from three researches of Cyprus traditional music where it is obvious that influences from neighbouring countries and cultures were unavoidable and at the same time very welcome.

4. The reaction of the audience

In addition to the relationships between the musicians it is also very important to say a few words about the impact of the music or of a mixed group performance on the audience. As said before traditional music was closer to the pure Cypriots and expressed in singing and dancing. Additionally the music was also connected with the daily life of Cypriots in almost all events. All the interviewees who played for years for people in Cyprus were asked about the reaction of the audience when a mixed group played.

For example, Aggelos Vasiliou said that he remembered nothing happened among the audience. The only thing which happened very often was a disagreement about who was going to dance first, but this happened among all Cypriots. Also in many cases Aggelos said that you had to always be careful because among the people you could find a bad person.

Aggelos: "Many times nothing happened when we were arranging who is going to play. For example if I had to play at a Christian wedding, I wouldn't take my friend Hasan with me, I would prefer a Greek Cypriot. The Turkish Cypriot never complained about this because they did this many times too. But when Hasan died (he was my first teacher) I always went with them to play. But it happened for example in Turkish villages where a Greek Cypriot musician played or vice versa. We were mixed and I remember nothing ever happening among the people and the audience".

Neofytos Konstantinou: "When we had a national event for example there was a possibility for the Turkish Cypriots to be present. But if they were there or not you could not differentiate who was the Greek Cypriot and who was the Turkish Cypriot."

Caner Ilker: "The audience didn't have any problem, they just enjoyed it and our friend was also demanding; please, play some Turkish song... and I remember I used to play also a Turkish song at Greek weddings, for example 'Yia Moustafa'. Nothing disturbed our music"!

Ilker Kaptanoğlu is still an active musician today and performs in Cyprus. He was asked about the reaction of the audience when he plays in a mixed group.

K. Ilker: "Until now to be honest I haven't come across any negative expressions from the audience. They support us, and I believe that the support is coming naturally (instinctively) because we are playing our country's music. Also my experiences with bi-communal groups were only in the south".

There are many examples and reports that the audience really enjoyed the music without any problem. This is another demonstration of how strong a tool music is! The power and the impact which music has would be very helpful if we used it properly.

5. The impact of the bi-communal troubles - clashes.

All the previous historical documentation confirms that music played an important role in the peaceful life of Cypriots, especially in the first half of the twentieth century and the period before and after 1960. The first serious conflicts started in 1963 when political intentions, foreign interventions and the immature society of Cyprus lead the two communities in two different directions. In addition, the close-minded leaders of the two communities were only interested in their respective communities and not in Cyprus as a whole or its people. Some opinions follow about how the facts influenced musical relationships.

- When the troubles - conflicts (1963 - 74) started, did they have any impact on music relations between Turkish and Greek Cypriots?

Angelos: *“Yes, they had, we still played together but the “glass was already broken” (already feelings were hurt) When the divisions of the mixed villages was complete I lost all my colleagues... actually the Greek Cypriots moved from the village because we were the minority, I kept in touch with my Turkish Cypriot friends but we didn’t play music anymore, we weren’t in the mood”.*

Some villages also stayed mixed after 1963 and probably life still continued as before. It is important to mention that all of the interviewees who had good life-long experiences of cooperation and coexistence among Greek and Turkish Cypriots were deeply touched after this specific question. A transformation of their mood, faces and eyes to sadness and gloomy was obvious as if they didn’t want to remember all these tragedies and disasters. Actually their body language said more than their responses.

Elver kavazi: *“From the time of E.O.K.A. (1955-59) the atmosphere was quite blurred, after 1963 we didn’t participate together in festivals and other activities...also they started to threatening us [...]” (People from the same community threatened them if they had any relations with the other community – this happened on both sides).*

Fitis: *“When I played in Pitargu and Akoursos at a Turkish Cypriot wedding after the bi-communal disorders (around 1967), then the relations started to be normal again”.*

Mustafa Kenan: "I played until 1963; among musicians there was respect, love... Music was a common thing between Turkish and Greek Cypriots and we didn't have any complaints. It was a pleasure for me to play with the Greek Cypriots"⁴⁵ [...]"

So the tragic history touched the musical relationships as well. People moved from their homes, were killed, and fanaticism unfortunately overcame the purest people. It had become stronger than the culture and civilization of Cyprus.

⁴⁵ Adanir, E. *Söz Uçar Yazı Kalır (Müziğimiz Üzerine Söyleşiler)*. Gırne-Kıbrıs : Mete Adanır Vafkı, 2008.

6. Music in Education and the Goal of Coexistence

A good point to investigate is what is happening in our schools today after 36 years of the invention and complete division of the island. Since music is related to our project, it will be the centre of our focus. It must be stressed that our exploration of the educational system has been conducted in the free part of the island which is under the official government of Cyprus. In the north of Cyprus it is not so easy to get access to the system, especially in places under the “army’s eye” and where people would like to promote the complete division of the island. (These kinds of opinions can be found on both sides.)

Fifty and sixty years ago many Turkish Cypriot students enjoyed the Greek Cypriot schools but there were also Turkish schools. Today in northern Cyprus there is



Pic. School ceremony in Turkish school. from the book “Paphos 1924 – 1929, photo by Spyros Charitou” – Culture center of Marfin Laiki Bank

still one Greek school in Rizokarpaso⁴⁶ and in the south there are a few schools around Cyprus which have very few Turkish Cypriot students. The best known school which had the most Turkish Cypriot students is the 18th basic school of Ayiou Antoniou in Lemesos and it will be examined later. First, a look at the top of the pyramid is warranted.

The top of any decisions are dominated by elected politicians and the Ministry of Education. Over the years there have been many politicians and subsequently many political lines to follow related to resolving the Cyprus problem and an educational policy strategy. In my opinion, these two factors have always played a larger part in the issue rather than less. Of course it is very hard to change political decisions and visions connected with the history of a country and even more so to exactly find the right direction

⁴⁶ After 1974 a few hundreds of Greek Cypriot enclaves refused to leave their houses so they stayed under the Turkish army command.

in such a new republic (1960) that has been currently suffering for so many years. A few points should be examined.

The primary goal of the Ministry of Education for 2008 – 2009 and the secondary goal for 2009 – 2010 was: (Ministry of Education and Culture – Council to promote this goal – published paper⁴⁷)

"Fostering a culture of peaceful coexistence, mutual respect and cooperation between Greek Cypriots and Turkish Cypriots with a view to holding free and the reunification of the homeland and our people,"

The following paragraph is a brief summary of this goal or paper.

As a main goal we have to say that it is significantly important for the Cypriots and especially for the newest generations which has had no experience of peaceful coexistence. In additional it underlines the fact that each community should learn its mother language, its customs and culture, but we also have to emphasize to the common culture and all the common elements which can bring the two communities closer as a people of the same land. It is also important that any solution that arises must find the people of both communities ready and prepared to share common values again. Of course each community should accept its mistakes if we are to have a peaceful future. Subsequently the school is the place where this goal can be realized. The teachers/pedagogical staff should take the advantage to learn, realize and then support their students in aspiring to this goal. We have to remain open to the values of equality, freedom, democracy, peace and fairness. These values should be mirrored in to the school curriculum and extra-curriculum programs⁴⁷.

It is appropriate to look at the music curriculum (our subject) to ensure that this goal is really being pursued in the schools.

- In the curriculum of elementary schools (ISCED 1) there isn't any information about supporting the above goal, only that one of the goals in general is that the students should learn to appreciate the musical heritage of other cultures which in terms of the curriculum has nothing to do with the above goal of coexistence.

⁴⁷ Document from the goal promote council - Ministry of Education and Culture (see included material No. 5 in Greek).

- About the gymnasiums (ISCED 2) in Cyprus, there isn't any information about supporting the coexistence of the two communities as well. Only a few reports that students should learn about the traditional music of Cyprus.
- In high schools (ISCED 3) there is detailed education about traditional music but again, no reports which can support the above goal. Possibly this is a good opportunity to introduce some common values (between Greek and Turkish Cypriots) in the first grade of high school (recordings with bi-communal groups, Turkish Cypriot composers and instrumentalists, etc.)

The paper that promotes this goal suggests many extra-curriculum activities for teacher education about the coexistence and common culture, common activities, meetings with students from both communities, films, documentaries, creation of websites, etc. It also suggests material which could be helpful for the teachers such as novels, tales, poetry, prose, etc, all good assets to achieve this goal. However, in terms of music, unfortunately only one CD by Adamos Katsantones and Viltan Taşci was suggested. In reality the teachers must take the advantage of any initiatives as individuals and try to support this goal. The system only suggests many things, but it is still very rigid and inflexible in introducing curriculums programs which are going to be truly effective for the newest generations.

Some events related to our subject that have taken place in the school environments⁴⁸:

- On November 20, 2008 a traditional music concert was organized at the Gymnasium of Rizokarpaso. The musicians presented traditional instruments and sang Cyprus and Turkish songs with the students and their teachers. Musicians: Andreas Christodoulou (lute, oud, violin), Alkis Agathokleous (winds instruments), Euripidis Dikeos (percussion), Kemal Devrci (zurna and pidthkiavlin), and Aziz Kahraman (davul).

⁴⁸ The specific material was found at the Cyprus Ministry of Education and Culture.



Musicians are presenting the Cyprus traditional instruments in Rizokarpaso's school

- On February 18, 2009 a choir workshop (in Pancyprian Gymnasium) was organized by the conductor Jeffrey Weaver, for students and teachers of Nicosia. At 8 PM students and teachers conducted by Mr. Weaver had a common concert in Ledra Palace Hotel, with the choir "Wyre Forest Young Voices Youth Choir", music high school of Nicosia and the Turkish music school.
- On May 4, 2009 a traditional music event was organized at the Gymnasium of Rizokarpaso. Students from the music school of Nicosia and students from Rizokarpaso sang traditional songs in both languages, Greek and Turkish.
- At the 16th International Educational Fair organized on February 19-22, 2009 at the Area of International Fair in Nicosia students sang in the opening ceremony in both languages, Greeks and Turkish. (see included material No. 1)

Also a few other events took place but as said before these were not part of the core-curriculum. They are very rare and only a portion of students are able to enjoy these activities. It also depends on the teacher's outlook and good will, if they are going to devote the extra time and energy to any bi-communal events.

A question which must be answered is the following:

Do these events have truly positive impact on the students and teachers?

6.1 A brief statistical overview

These statistics only cover the schools under the Cyprus Ministry of Education and Culture (all schools in the south, unoccupied part of Cyprus). From the latest results for the academic year 2008-2009 in the basic level⁴⁹ (Δημοτική Εκπαίδευση – ISCED 1) of provinces of Nicosias, Lemesos, Larnacas – Ammochostos and Paphos the total number of students was 51737; 46241 were Greek Cypriots, 98 were Turkish Cypriots and others⁵⁰ 5398. In the lower and upper secondary levels⁵¹ (Γυμνάσιο & Λύκειο - ISCED 2&3) for the academic year 2007-2008⁵² for the same provinces there were 50737 Greek Cypriots, 12 Turkish Cypriots and 2822 other students. In the basic school level the province which has the most Turkish Cypriot students is Lemesos and this is probably due to the specific basic school previously mentioned , the “18th elementary school of St. Antonius” which has Greek and Turkish Cypriots teachers as well.

The music teacher of this school, Irini Kakogianni of Lemessos, is a polite young lady full of passion for her job and she shared her experiences of the last three years in this school. (This basic school can be considered bi-communal).

- How did you feel when you heard that you were posted to this school?
- *I was shocked, it was very difficult in the beginning. I had already 20 years experiences as a teacher and when I started in this school I felt like it was my first year, I didn't know what to do because the kinds, Greek and Turkihs Cypriot are very active and energetic and the education-music level was very low.*
- The low level was because of the bi-communal character?
- *There are many reasons together, firstly it is an ethnically pure district, most of the kids are also Romans⁵³ or Kurds, etc. and many times the director of the school went to their houses to bring them to school. Many times I went to the class and*

⁴⁹ See. Included material No. 3.

⁵⁰ Marinates, Armenians, Latinos etc. Also very important part of our society but because of the specific project we concentrate only to the G/C and T/C.

⁵¹ See included material No. 4.

⁵² The only statistics available.

⁵³ From 1960 Romans (Romans population) in Cyprus choose to belong to the T/C community

nobody was there so I had to look for them. It was not a normal class so I had to find ways. Many times I cried and found in a very difficult situation.

It should be mentioned that from the Turkish Cypriot half of the children at the school just a few of them were originally Turkish Cypriot including their culture (their appearance and way of thinking, etc. was closer to the Cyprus culture).



Children from the 18th elementary school of Ayios Antonios during the recordings with their teacher Irimi Kakogianni

- How are national, religious activities or ceremonies conducted at the school?
- *They are doing all these ceremonies somewhat “softly”, blandly and benignly. I always try to choose songs which are not so acuteness and sharp according to the music and lyrics as well.*
- Do we have these kinds of songs?
- *Hmm, yes some we can find, but if there aren't any, we can create them. Actually I've been flexible in this environment and created my own songs. The Turkologist of the school also helped me a lot in this. For example, at Christmas we concentrated on New Year's song and we tried to maintain a happy atmosphere. We've always been adapting all songs in both languages. In the beginning some children reacted to this. They complain that they are going to sing in Turkish. After the first rehearsals they completely changed their minds. They liked it, because the Turkish language sounds very nice. And what happened next? **The children helped each other. It was very affecting and moving. Music brought them together and they started to be closer to each other...**What happened was really amazing ... the goal of the year was coexistence... and as I was always looking for motivation to keep the energy in the class, I asked the children how did they take this goal to other lessons? They told me “we wrote slogans or catchwords”. Ok, can you tell me some of them? And they started telling me some phrases which I wrote on the board. I immediately thought that these were good phrases to create a song. So we started singing some melodies with these phrases and we created the first song. I orchestrated the song and we had the idea to create a CD. You cannot imagine how excited the kids were! Especially when they got into the studio their faces truly*

shone. So what happened next?[...] This class (with whom we created the first song) showed the rest of the school what happened. As a result all the kids came to me and they wanted to do the same. So I used the whole situation positively to help to bring the children closer to music and education. You cannot imagine how beautiful it was. A



Children of the 18th elementary school of Ayios Antonios during ceremony, with their teacher Irini Kakogianni

healthy competition started among all the classes and everybody was involved in this project. They worked as individuals, in groups, by themselves in the class, at the breaks, during other lessons, etc. Finally we published our first CD with the name “Coexistence”. The cooperation was not only among students but also among the teachers, Greek and Turkish Cypriots.

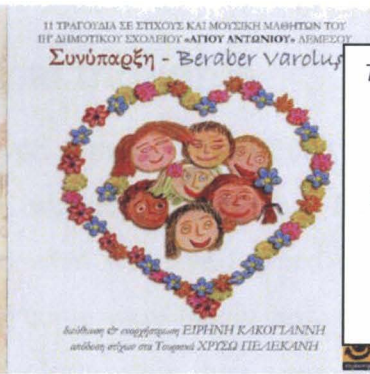
The children were really very proud of this work and experience and I was also really impressed when we had to present and sing the songs. Additionally I had worked in many schools before, actually in many “good” schools, but what I felt with these kids in this school was a first time experience. It was amazing!! And also all the parents and the people at the concerts embraced the whole project and nobody complained that we were singing in Turkish, etc. I believe that music was really helpful in this.

- Did this experience change you as well?
- Yes, yes very much, I changed a lot, all these experiences made me stronger.
- What was the reaction of your other colleagues (teachers)?
- Very positive, we also created a small choir with the teachers and they sang together with the children. The children enjoyed this, singing with their teachers. We also have the song «Δάσκαλοι και παιδιά» [= “Teachers and children”]. It was really great, we combined another two songs with one small book made by our school, (18+1 Συνταγές από το 18ο Δημοτικό Σχολείο Λεμεσού - 18. Limasil İlkokulu Agios Andonios'tan 18+1 yemek tarifi [= 18+1 Recipes from the 18th Basic School of St. Antonios]) which the kids asked for themselves.

- I checked the music curriculum of the Basics schools and there is nothing about supporting the goal of peaceful coexistence. All these things that you have been doing in this school were lead just by you and the school board?
- *The goal of coexistence was also established a few years before in our school, but yes, all the activities was initiated by our school and the teachers. We also received an award (2nd prize) in Africa. I believe it is very wrong that we are not learning Turkish. For sure, music is a very strong tool to support peaceful coexistence. I've always believed this, but now my experience has reinforced my beliefs.*

The statements and answers of Irini Kakogianni – here written verbatim – have replied to our question. The kids and the teachers in this basic school together have proven to everybody that racism and xenophobia could be put aside in our society. The cultivation of equality can take place in our schools and especially among the new generations. All the kids together, regardless of colour, culture, and religious differences created their songs, their music, which brought them all together working for the same target and at the same time showing us that people can live together and share the same values.

Other events were also organized by other schools (for ex. Gymnasium of Drosias). The schools separately have the authority to organize events related to the coexistence goal. They just need to ask the permission of the Ministry of Education. Sufficient strategies haven't been promoted which could involve all schools, but it must be stressed that the state and the Ministry of Education established the specific goal and some activities started taking place. It must be recognized that the older generations are making the decisions to promote this goal when half the country is still under Turkish occupation, people and politicians are trying to find a fair solution, and memories and mistakes of both sides are still so fresh in the mind.



Translation:

Co-existence

11 songs - lyrics and music
 – by the students of the
 18th basic school of St.
 Antonios in Lemosos.

Σαν μια ζωγραφιά - Bir resim gibi

Στίχοι: Τα παιδιά της Γ1 τάξης του ΙΗ΄ Δημοτικού Σχολείου Λεμεσού
 Μουσική: Ειρήνη Κακογιάννη

Voice

Σαν μια ζω - γρα - φιά ό - λου του κό - σμου τα παι - διά
 κί - τρι - να λευ - κά με - λα - χροι - νά - παί - ζουν μα - ζι χα - ρω - πιά
 Ελ - λη - νά - κια Κουρ - δά - κια και Τουρ - κά - κια σε μια τά - ξη μα -
 φί - λοι εί - ναι κυ - λοί Ελ - λη - νά - κια Κουρ - δά - κια και Τουρ -
 κά - κια καί - ζου - νε στην αυ - λή χαι - ρο - νται τη ζω - ή

Σαν μια ζωγραφιά
 όλου του κόσμου τα παιδιά
 κίτρινα, λευκά, μελαχροινά,
 παίζουν μαζί χαρωπά

Ελληνάκια, Τουρκάκια και Κουρδάκια
 σε μια τάξη μαζί,
 φίλοι είναι καλοί
 Ελληνάκια, Τουρκάκια και Κουρδάκια
 παίζουνε στην αυλή,
 χαιρόνται τη ζωή.

Bir resim gibi
 Tüm dünyanın çocukları
 sarı, beyaz, esmer
 sevinçle beraber,
 beraber oynarlar

Yunanlılar, Türkler ve Kürtler
 Bir sınıfta beraber,
 iyi arkadaşlar,
 Yunanlılar, Türkler ve Kürtler
 avluda oynarlar,
 hayatlarından memnundurlar

7. Summary and final thoughts

Greek and Turkish Cypriot met again in 2003 when the “doors” opened. People started communicating again, working, having fun, falling in love and playing music together. An improvement on what we have learned over so many years has not taken place or at least not entirely. People were taught how to fight enemy, kill each other and the importance of our spirit, unfortunately they weren’t taught how to love, respect and share. But in the end it seems that the long culture of peaceful coexistence is stronger than a few years of propaganda and opinion.

The evidence that Greek and Turkish Cypriots have been cooperating in all sectors of daily life is vast. I also believe that this experience could be normal for people older than 60. The point of this dissertation was actually to help the new generations realize that we had also great relations in another sector, music. In addition, it is a response to those people who prefer the division of the island, the people who still have prejudices and remain confused.

The cold atmosphere of the last 50 years, which was started by foreigners, unfortunately has been passed onto younger generations who have paid for the mistakes of the older generations. Although conditions are not perfect, today Greek and Turks Cypriots have an opportunity at least to touch each other, change opinions and cooperate for the reunification of the country. It’s very hard to find a solution which will satisfy all Cypriots. If we don’t realize that the mistakes of the past had a price and put our personal grudges ahead of a stable future for our country, it will be easier for the powerful to take the advantage again.

And it seems that artists should have a bigger duty than politicians. Music is a world language, a voice which everybody can hear, sing, dance, cry and realize. Politicians can speak only the language of the low. Politicians will have an easier job and clearer instructions to achieve reunification only when the people of Cyprus are united.

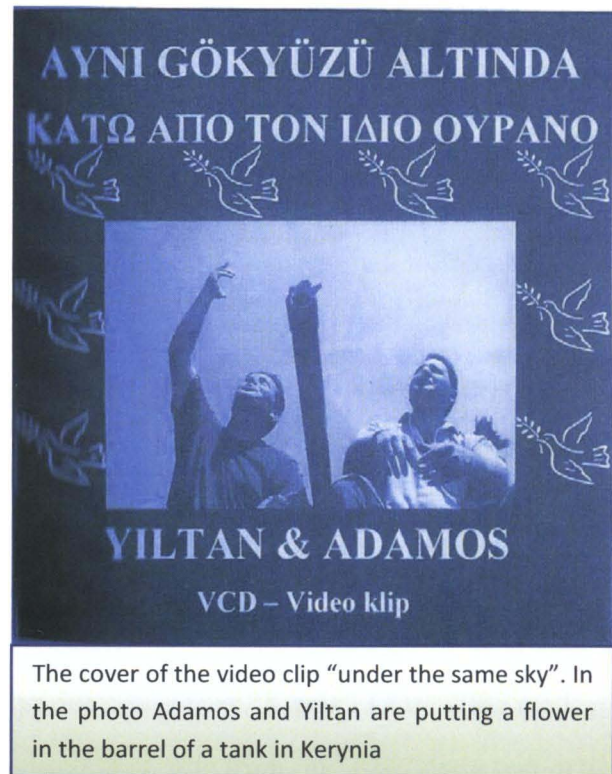
7.1 Today

These days there are some music examples (music groups as Larko's Larkou – “Kuprogenia” group which is comprising mainly by G/C and T/C musicians), concerts organized by NGOs⁵⁴, UNDP⁵⁵ and other professional, semi-professional, personal and amateur sectors) where they promote peace and provide an opportunity for the two communities to come closer again.

I believe that music can help the two communities come closer, to share, understand and forgive each other. One last example has been chosen to complete this research and express some concluding thoughts.

7.1.1 Adamos Katsandonis and Yiltan Taşçı

Two musicians connected their dreams for a peaceful united Cyprus. Their names are Adamos Katsandonis and Yiltan Taşçı. These two are now inseparable friends, having met in the South after the “doors” opened in 2003. This was their dream which they have finally achieved. Yiltan took the first step. Adamos also made a few tries before 2003 to organize some concerts for peace but he found no support from the state. They had many concerts together and many moments of strong trust and emotion. When they sang in concert for the first time the song “Κάτω από τον ίδιο ουρανό” (=Under the same sky) the audience got so excited that together they started to shout as if in a demonstration “you cannot stop peace in Cyprus”.



⁵⁴ Non-governmental organization

⁵⁵ United Nations Development Programmes

The two friends decided to record the song. So Adamos, Yiltan and many others Greek Cypriot musicians worked together again after so many years. The CD single was published in the south and the north as well. The reaction of the Cypriots was really warm. The song became very famous with a video clip (also the first music cooperation since 1974) and has been touching people’s souls ever since.

After the success of the first CD, a second album came out to reinforce their efforts. The name of the new album was **“You cannot stop peace in Cyprus”**. The lyrics of the songs are written in both Greek and Turkish. They also perform concerts in Turkey and Greece under the name **“United Cyprus for peace in Cyprus”**.



To the left: newspaper clippings from the concerts of Adamos and Yiltan in Nicosia. To the right: The cover of the CD “You cannot stop peace in Cyprus”

A newspaper clip from the Turkish Cypriot newspaper “Kipris” 12.03.2005 read:
In these days when the “peace pipe” has been smoked only from one side, these two artist are completely condemning the established politician’s opinions trying to leave behind the people who base their political existence and future on the enmity of the people. These two people are real genuine children of this land and their purpose is not to kill each other but to hug and sing together without any cares about where they are or what their names are...

In the last question of the questionnaire musicians-interviewees were asked if they believe that music can help and support the reunification of Cyprus. The answer from all of them was direct. YES, OF COURSE!! Everybody believes, including myself, that music can greatly support efforts to bring the Cyprus people closer.

In conclusion, some last thoughts about this enlightening research are reflected in the answer from Adamos Katsandonos in Hasan's Çakmak book.

“The artist should always lead society and should be in the streets with the people. They have to share their open minded ideas with the public and communicate their knowledge about the beauties of life. Especially in the Cyprus problem, the role of the artist is very important”.

CONCLUSION

Music is one of the most effective tools to promote ideas and help people. The Cyprus problem is becoming harder and more complicated over time. We need to use all media to support the two communities to come closer, to understand and forgive each other. If these targets are not achieved, the ice and abyss between Greek and Turkish Cypriots will grow bigger and bigger, especially for the new generations who need to know about the future of their country.

This project has very clearly demonstrated that the music relationships between Greek and Turkish Cypriots have been and are still perfect. *Music*, as a universal language and *Cyprus traditional music*, as the basis for all Cypriots, can show us the correct direction for the future of our country. The British Empire with its tactic of “divide and rule” lead us into the Cyprus problem. My wish is to transform this tactic into “**connect and create**” to ensure better days for all Cypriots and humanity in general.

Appendixes

Appendix I - Briefly history of Cyprus

Evidence of habitation leads us back 90 centuries when civilization flourished in the pre-historical era in Cyprus. Until today scientist haven't exactly identified the roots of the first inhabitants so its still unknown from where they came. As a crossroads between three continents Cyprus is considered even today as a very attractive place and a destination with a geological, strategic and economic advantages. Therefore, many conquerors have passed the island over the centuries, destroying, building or reinforcing the present civilization to grow. It is very obvious up to today the components of Cyprus civilization are characterized by multi- and interculturalism.

The first evidence dates back to the findings of the Neolithic Age (7000-3900 BC). The a-ceramic period (meaning without ceramic) (Khirokitia and kalavastos settlement) was characterized by the use of stone. Immediately later around 4500BC a ceramic period (Sotira phase) follows where clay found its place in human life. According to the findings of this period it is possible that people from Syria and Palestine or Minor Asia were also living on these sites on the island. The Chalcolithic Age followed where people discovered copper. During this period Cyprus became an important centre. The copper of the island began to be used and exploited. Especially in the Bronze Age (2500-1050 BC), Cyprus started building relations with surrounding countries. During 1400-1050 BC several waves of Achaean Greeks (Mycenaean Greeks) came to settle on the island.

History from 1050BC to 330AC is characterized by the Geometrical (1050-750 BC), Archaic and Classical periods (750-325 BC). During these centuries the island was under the control of the Phoenicians, Assyrians, Egyptians and Persians until 333-325 BC when Alexander the Great defeated Persia. Historical times finished with the Hellenistic period (325-58 BC) and Roman period (58 BC - 330 AD). With the introduction of Christianity (45 AD) by St. Pavlos Barnavas and Marcos, Cyprus passed on to the Middle Ages (330 AD - 1570/71) as a part of the East (Byzantine) Empire.

In the Byzantine period (330-1191 AD) many churches and monasteries were established. In 431 the Cyprus church acquired its full autonomy. During the 4th century A.D. earthquakes destroyed the main cities. In 647-965 AD there was a period of Arabian invasions. Cyprus was under of both the control of the Byzantines and the Arabs. The Byzantine period finished in 1191 AD when Richard the Lionheart occupied the island and

sold it to the Knights Templar who resold it to Guy de Lusignan, one of the Crusader Knights.

So the Frankish (Lusignan) Period (1192 AD – 1489 AD) started with the Catholic Church replacing the Orthodox. Nicosia became the capital city of Cyprus and the seat of the Lusignan Kings. The Lusignan dynasty ended when the last queen, Catherina Cornaro, ceded Cyprus to Venice in 1489. The conclusion of the Middle Ages arrived with Venetian period (1489-1570-1 AD). The Venetians saw Cyprus as a last bastion against the Ottomans.

In 1570 troops attacked Cyprus, captured Nicosia, slaughtered the population (20,000) and laid siege to Famagusta for a year. After a brave defense by the Venetian commander, Marc Antonio Bragadin, Famagusta capitulated to the Ottoman commander, Lala Mustafa, who at first gave free passage to the besieged but when he saw how few there were, ordered the flaying, drawing and quartering of Bragadin and the others. With annexation to the Ottoman Empire, the Latin hierarchy was expelled or converted to Islam and the Greek Orthodox faith restored; in time the Archbishop, leader of the Greek Orthodox Church, became their representative to the Porte.

In 1878 Britain assumed administration of the island, which remained formally part of the Ottoman Empire until 1914 when Britain annexed Cyprus after the Ottoman Empire entered the First World War on the side of Germany. In 1923 under the Treaty of Lausanne, Turkey renounced any claim to Cyprus. In 1925 Cyprus was declared a Crown colony and in 1940 Cypriot volunteers served in various branches of the British Armed Forces throughout the Second World War. Hope for self-determination, now being granted to other countries in the post-war period, were shattered by the British who considered the island vitally strategic. An Armed Liberation Struggle, after all means of peaceful settlement of the problem were exhausted, broke out in 1955 and lasted until 1959.

According to the Zurich-London Treaty, Cyprus became an independent republic on August 16, 1960. It is a member of the United Nations, the Council of Europe and the Commonwealth as well as the Non-Aligned Movement. According to this Treaty, Britain retains two sovereign bases on the island, (158.5 sq km) Dhekelia and Akrotiri-Episkopi.

The 1960 Constitution of the Cyprus Republic proved unworkable in many of its provisions making its smooth implementation impossible. Shortly after the founding of the republic, serious differences arose between the two communities about the implementation and interpretation of the constitution. The Greek Cypriots argued that the complex

mechanisms introduced to protect Turkish Cypriot interests were obstacles to efficient government. In November 1963, President Makarios advanced a series of constitutional amendments designed to eliminate some of these special provisions. The Turkish Cypriots opposed such changes. The confrontation prompted widespread intercommunal fighting in December 1963, after which Turkish Cypriots ceased to participate in the government. Following the outbreak of intercommunal violence, many Turkish Cypriots (and some Greek Cypriots) living in mixed villages began to move into enclaved villages or elsewhere. UN peacekeepers were deployed on the island in 1964. Following another outbreak of intercommunal violence in 1967-68, a Turkish Cypriot provisional administration was formed.

In July 1974, the military junta in Athens sponsored a coup led by extremist Greek Cypriots against the government of President Makarios, citing his alleged pro-communist leanings and his perceived abandonment of enosis. Turkey, citing the 1960 Treaty of Guarantee, intervened militarily to protect Turkish Cypriots.

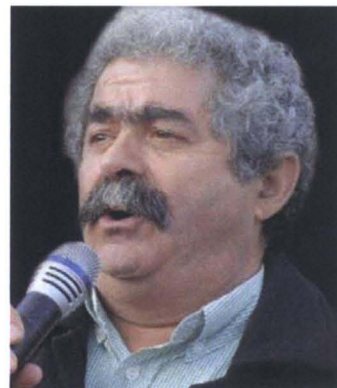
In a two-stage offensive, Turkish troops took control in the North of the island. Since 1974, 37% of the island has remained under Turkish military occupation. Almost all Greek Cypriots fled south while almost all Turkish Cypriots fled north. Since the events of 1974, UN peacekeeping forces have maintained a buffer zone between the two sides. Except for occasional demonstrations or infrequent incidents between soldiers in the buffer zone, the island was free of violent conflict from 1974 until August 1996, when violent clashes led to the death of two demonstrators and escalated tensions. The situation has been quiet since 1996.

Since 1974, Cyprus has been divided de facto into the government-controlled two-thirds of the island and the Turkish Cypriot one-third. The Government of the Republic of Cyprus has continued as the internationally recognized authority; in practice, its authority extends only to the government-controlled areas.

Cyprus entered the European Union on May 1, 2004 as a divided island. The Secretary General's Good Offices Mission has been suspended. For many years now the leaders of the two communities have been trying to find a peaceful solution to reunify the island.

Appendix II - Interviewees

Michalis Tterlikkas was born in the village of Kapouti near Morphou in 1955. He graduated from the First Gymnasium Morphou and then studied electronics in Athens (1976-80). Since then, he has been living and creating in Cyprus. He is an active musician, singer and researcher of the Cyprus traditional music. Since 1992, he has lead the “Mousa” (muse) musical troupe, which performs solely on traditional Cypriot instruments and gives concerts both in Cyprus and abroad.



Selçuk Garantı was born in 1963 in Yeşilyurt (Pendaya). After high school (business) he continued his studies at Uludağ University, where he graduated as a music educator. He is an active musician, playing many traditional instruments and participating in many concerts. He was the director of HASDER for many years receiving many prizes and is a researcher of Cyprus traditional music.

Aggelos Vasiliou was born in 1934 in Gufes near Lefkoniko and now lives in Larnaca. He worked in Varoshia’s and Larnaca’s hospital as a telephonist. He speaks Greek and Turkish perfectly. He is a *practical* violinist and has travelled with his group to many Cyprus weddings and ceremonies for many years.



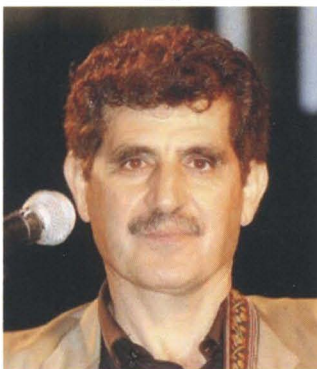
Ilker Kaptanoğlu was born in 1947 in Nicosia. He is an active musician, playing in many concerts often representing Cyprus. He studied electronics and music at the Royal School of Music in the UK.

Neofytos Konstantinou Argyrou was born in 1941 in Letymvou. A farmer, he is a practical violinist in the traditional music of Cyprus playing at weddings in the province of Paphos. Besides his musical carrier he was also a great dancer with many prizes and one of the founding members of the “Paphos Laographic Association”.



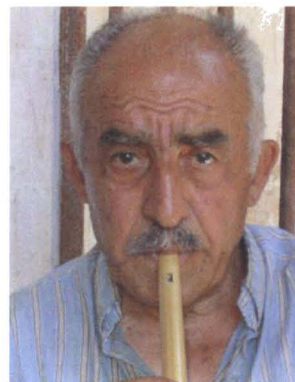
Caner Ilgar was born in Lefkosia in 1953 where he still lives. He is a music teacher at many schools around Lefkosia. He studied music in the University and he has participated in many ceremonies and weddings around Cyprus.

Charalampos Christodoulidis was born in Letymvu in 1923. A farmer, he is a practical musician and played violin at many weddings and ceremonies in the province of Paphos.



Michaels Hadjimichael was born in 1954 in Frenaros. He studied economics in Athens and he is a practical musician (lute, guitar and singing). He has received many music prizes and since 1975 has been researching Cyprus traditional music. In 1991 he established the group “Mesogios” and they have realized many recordings and concerts.

Enver Mehmet Kavazi was born in Dali in 1931. He speaks the Cyprus dialects (Greeks and Turkish) perfectly. He was a butcher and for more than 30 years cooked and sold meat at festivals around Cyprus. He is a practical flute – *pidthkiaulin* and zurna player playing at ceremonies and weddings.



George Theofanides was born in 1932 in Dali and comes from a musical family. He was a professional musician and played in a band around Cyprus. He studied under his father guidance and later learned the akordeaor under an Italian instructor.

Stavros Lambrou Paraskeva was born in 1932 in Dali. He was a practical flute – *pidthkiavlin* player.



Larkos Larkou is an active musician and composer. He was born on February 6, 1973. He comes from Kondea village, Famagusta. He is the founder of the world music bands “Songs of the world” and “Kyprogenia”. He is also a founding member of “Musical Youth of Cyprus”.

Irini Kakogianni is a professional music teacher. She has been teaching in basics schools for many years. She studied music education in Italy and also works as a studio producer.



A. Προσωπικά στοιχεία συνεντευξιαζόμενου:

- Ονοματεπώνυμο συνεντευξιαζόμενου:
- Ημερομηνία γέννησης:
- Τόπος γέννησης:.....Τόπος καταγωγής:.....Σημερινή διαμονή:.....
- Από γονείς:
- Οικογενειακή κατάσταση:
- Επαγγέλματα – περίοδοι:
- Τόποι εξάσκησης των υπ' εξέταση επαγγελμάτων και χρονικές περίοδοι:
- Μορφωτικό επίπεδο:
- Ποιές γλώσσες μιλάτε?

B. Γενικά στοιχεία:

- Ανήκατε σε κάποιο μουσικό συγκρότημα;
- Ασχοληθήκατε με την Κυπριακή παραδοσιακή μουσική;..... και με κάποιο άλλον είδος μουσικής;
- Πότε ξεκινήσετε να μαθαίνεται μουσική;
- Τι όργανα παίζεται;

Γ. Σχέση, μάθηση και συνεργασία αναμεταξύ των: (Ε/Κ – Τ/Κ)

- Ποια η σχέση σας... μουσικά με τους Τουρκοκύπριους/Ελληνοκύπριους μουσικούς;
- Παίζεται μαζί; Ήταν γενικά αποδεκτή η συνεργασία σας με Τουρκοκύπριους μουσικούς;...
- Υπήρχαν ποτέ οποιεσδήποτε αντιδράσεις από κάποιους όσον αφορά την συνεργασία σας με τους Τουρκοκύπριους/Ελληνοκύπριους;

⁵⁶ Το ερωτηματολόγιο είναι γραμμένο σε απλή και προσιτή γλώσσα έτσι ώστε να είναι κατανοητό σε όλους τους συνεντευξιαζόμενους.

- Σε ποιόν δάσκαλο ή δασκάλους μάθετε μουσική;(και χρονολογίες). (Θυμάστε και κάποια ονόματα άλλων δασκάλων Τ/Κ ή Ε/Κ;)
- Θυμάστε εάν μάθαιναν και Τ/Κ-Ε/Κ μαζί σας; (θυμάστε κάποια ονόματα άλλων μουσικών που έχουν διδαχτεί στον ίδιο δάσκαλο, ακόμα και Τ/Κ-Ε/Κ;) Διδασκόσασταν και οι μεν και οι δε κατά των ίδιων τρόπων; Υπήρχαν κάποιες διαφορές όσον αφορά το ρεπερτόριο, τον τρόπο, την προσέγγιση; Σε ποιάν γλώσσα διδασκόσασταν? Όλοι στα Ελληνικά; Και στις δύο γλώσσες; Ποιός ήξερε Ελληνικά ή Τουρκικά αντίστοιχα;

Δ. Μετά την διδασκαλία – στην πράξη.

- Σε ποιές εκδηλώσεις παίζεται; (γάμους, πανηγύρια, εκδηλώσεις....παίζεται ακόμα και σήμερα; Και στις ελεύθερες και στις κατεχόμενες περιοχές;
- Παίζεται και μαζί με Ελληνοκύπριους/Τουρκοκύπριους;
- Πώς ήταν το κλίμα μεταξύ σας;
- Θυμάστε μερικά ονόματα Τουρκοκυπρίων/Ελληνοκυπρίων μουσικών να μου αναφέρεται μερικά; Ξέρεται που θα μπορούσα να βρω κάποιον από αυτούς;
- Επιδιωκόταν η συνεργασία μεταξύ σας; Ποια τα κριτήρια συνεργασίας;
- Σε ποιές εκδηλώσεις θυμάστε να συναντιόσασταν και να τραγουδάτε ή να παίζεται μαζί;
 - Σε περιπτώσεις μόνιμου μεικτού συγκροτήματος:
- Υπήρχαν εκδηλώσεις που αποφεύγατε να παίζεται μαζί; Πχ. αν ήταν θρησκευτική εκδήλωση ή εκδήλωση εθνικού περιεχομένου;
- Παίζεται και σε ελληνοκυπριακούς και σε τουρκοκυπριακούς γάμους ή ακόμη και σε μεικτούς; Σε ποιές άλλες εκδηλώσει;
- Ακολουθείτο η ίδια παραδοσιακή διαδικασία και σε ελληνικούς και σε τουρκικούς γάμους;
- Μπορείτε να μου περιγράψετε σε γενικές γραμμές ένα παραδοσιακό γάμο; Και ποιες ήταν οι κύριες διαφορές στην διαδικασία ή στο ρεπερτόριο μεταξύ ελληνοκυπριακού ή τουρκοκυπριακού γάμου;

Ε. Σχετικά με το ρεπερτόριο: (αν θέλατε πάρτε και το όργανο να δείξουμε κάποια παράδειγμα)!

- Το ρεπερτόριο είχε καμιά διαφορά;
- Ξέρατε εσείς Τουρκικά/Ελληνικά, ετύχαινε να τραγουδάτε και στις δύο γλώσσες;

- Τί τραγούδια χρησιμοποιούνταν ως κοινά σε εκδηλώσεις. (θυμάστε κάτι να μου τραγουδήσετε ή να μου παίξετε;)
- Έχει τραγούδια με Ελληνικό και Τουρκικό βέρσιον; (είτε μουσικά, είτε στους στίχους ή και στα δύο) (Μπορείτε να το παίξετε ή να απαγγείλετε κάποιους στίχους)
- Τί περιεχόμενο είχαν τα τραγούδια που παίζατε; (Υπήρχε τραγούδι με περιεχόμενο συμφιλίωσης στιχουργικά ή μουσικά;)
- Έτυχε να ακούσατε από τουρκοκύπριους κάποια τραγούδια και να τα αφομοιώσετε;
- Όσον αφορά την συνοδεία και τη μελωδία από ποια όργανα εκτελούνταν; Ήταν πάντα το ίδιο; Διάφερε από τόπον σε τόπο; Η ελληνοκύπριοι την εκτελούσαν με διαφορετικό τρόπο που τους τουρκοκύπριους; Όσον αφορά την αρμονία....πώς την κτίζεται; Ξέρεται και θεωρία ή μόνον με το αυτί; Από πού αντλούσατε τις επιρροές σας; Έτυχε να χρειαστεί να αλλάξετε “τρόπον” ή “φωνή” αναλόγως του τόπου ή του κόσμου;
- Έτυχε σας ποτέ να διαφωνήσετε έντονα με κάποιο Τουρκοκύπριο σχετικά με την μουσική; (σχετικά με την εκτέλεση, το στίχο, κλπ.)
- Υπήρχαν και ορχήστρες μόνο από Τουρκοκύπριους που έπαιζαν κάποιον άλλο ρεπερτόριο διαφορετικό από το παραδοσιακό;
- Η ορχήστρα έπαιζε πάντα και τα δύο βερσιόν, ή αναλόγως αν υπήρχαν Έλληνες ή Τούρκοι οι και από τους δύο;
- Οι Έλληνες ζητούσαν και τραγούδια με Τούρκικο χαρακτήρα (στίχους, μουσική ή αποφεύγεται) ή και το αντίθετο; Υπήρχε σεβασμός σε ό,τι και να παίζατε;
- Υπήρχαν εκδηλώσεις οι οποίες γίνονταν από κοινού – ίσως για δικοινοτικούς λόγους ή οποιουσδήποτε άλλους λόγους; (πχ. Κοινές εορτές, φεστιβάλ, πανηγύρια)
- Τραγουδούσατε κάποια κοινός αγαπημένα τραγούδια; Ήξεραν και ελληνικά και τουρκικά όλοι. Υπήρχε κάποιο τραγούδι/α που σας ένωνε (ποιό/ά;) (που τραγουδιόταν και στις δύο γλώσσες ή ήταν ανάμειχτο (ελληνοτουρκικά ή Κυπριακά)
- Υπήρχε οποιαδήποτε διαφορά στο τρόπο εκτέλεσης, στο χαρακτήρα ή στη μουσική εάν εκτελείτο από ελληνοκύπριους ή Τουρκοκύπριους αντίστοιχα;

ΣΤ. Ανταπόκριση του δέκτη (κοινό σε εκδηλώσεις & ευρύτερο κοινό)!

- Πώς ανταποκρινόταν το κοινό σε περιπτώσεις μεικτής ορχήστρας ή και μόνο τουρκοκύπριους;
- Σε εκδηλώσεις....Σε γάμους... Υπήρχαν αντιδράσεις; Μορφασμοί; Ό,τι άλλο..

- Ο κόσμος προτιμούσε μόνο Ελληνοκύπριους μουσικούς ή όχι.....
- Ποια ήταν τα κριτήρια για να προσκληθεί μια ορχήστρα σε μια εκδήλωση να παίξει...(εξαρτιόταν από την σκοπιμότητα της εκδήλωσης, το τόπο, τον κόσμο;)
- Ο κόσμος όταν τραγουδούσε μαζί σας, τραγουδούσε και στην ελληνική και στη τουρκική; Υπήρχαν δισταγμοί εάν παίζατε κάποιο τραγούδι που είχε τουρκικά-ελληνικά μέσα;
- Σε μεικτά χωριά ήταν ποιο αποδεκτοί οι Τ/Κ-Ε/Κ μουσικοί....οι αντιδράσεις ήταν λιγότερες, αν υπήρχαν.... Σε καθαρά Τ/Κ-Ε/Κ χωριά είχατε προσκλήσεις για να παίζετε;... Σε ποιές εκδηλώσεις συνήθως; Ετύχαινε να παίζεται και σε κάποια θρησκευτική εκδήλωση (μουσουλμανική);
- Θυμάστε κάποιο περιστατικό που συνέβηκε σε κάποια εκδήλωση που να χαρακτηρίζεται από οποιοδήποτε εθνικιστικό στοιχείο;

Η. Επηρεασμός από τις πολιτικό-στρατιωτικές εξελίξεις!

- Κατά την διάρκεια των γεγονότων της ΕΟΚΑ, του 60-63, 63-74 ή η μετακίνηση πληθυσμών (πχ. Τουρκοκύπριοι στους θύλακες) όταν άρχισε να φθίρεται η εμπιστοσύνη μεταξύ ελληνοκυπρίων και τουρκοκυπρίων, τί αντίκτυπο είχε πάνω στη παραδοσιακή μουσική αλλά και στις σχέσεις σας με τους Τ/Κ-Ε/Κ μουσικούς;
- Άρχισε να χάνεται η εμπιστοσύνη;
- Κόψατε οποιοσδήποτε δεσμούς;
- Αναγκαστήκατε να κόψετε δεσμούς;
- Δεν σας επηρέασε καθόλου;
- Περιορίστηκαν οι προσκλήσεις για συγκεκριμένες δουλειές....σε συγκεκριμένους τόπους....
- Τα γεγονότα επηρέασαν και τη προσέλευση του κοινού, υπήρξαν κάποιες αντιδράσεις;
- Νιώσατε ότι έγινε ποτέ προσπάθεια από οποιονδήποτε να προωθήσουν οποιαδήποτε συμφέροντα μέσα από τη παραδοσιακή μουσική.....

Θ. Μετά την εισβολή!

- Τί θυμάστε να έγινε μετά την εισβολή;
- Σας προκάλεσαν θλίψη τα γεγονότα; (έχετε χάσει φίλους,)
- Έγινε κάποια προσπάθεια επανασύνδεσης;

- Κάποια μουσική πράξη για λόγους συμφιλίωσης;
- Πιστεύετε ότι η μουσική σήμερα θα μπορούσε να αποτελέσει ένα δυνατό όπλο/εργαλείο ως μέσον συμφιλίωσης;

Πρακτικό μέρος:

- Θα μπορούσατε να μου παίξετε 2-3 τραγούδια που θα σας πω;
- Τραγούδια με στίχους στην Ελληνική και Τουρκική

“Ψιντρή βασιλιτζια”/ “Feslikan”

“Τηλλικρώτισσα” / “Dillirga”

“Ρούλλα μου μαρούλα μου” / “Leymosun Turkusu”

“Κατιφές” / “Katifeden Kesesi”

“Η βράκα” / “Κόνιαλης” / “Κοπυιά” γνωστές κυπριακές φωνές τόσο σε Ελλάδα και Τουρκία

“Για Μουσταφά” είναι παραδοσιακό τραγούδι;

“Κάποιον αυτοσχεδιασμό – «τακσίμι». (Υπάρχει κάποιο συγκεκριμένο χαρακτηριστικό που είναι πιο ανατολίτικο ή τουρκικό ή και το αντίστροφο;)

- Έχετε κάποιο φωτογραφικό υλικό, (είτε ταυτότητα). Είτε αποκόμματα από κάποια εφημερίδα που να παίζεται ή να χορεύεται όλοι μαζί.

Θυμάστε άλλα ονόματα T/K & E/K που ήταν καλοί μουσικοί και γνωστοί;

ΤΕΛΟΣ ΕΡΩΤΗΜΑΤΟΛΟΓΙΟΥ.

References⁵⁷

↓ BOOKS – MONOGRAPHS

- ADANIR, E.** *Söz Uçar Yazı Kalır (Müziğimiz Üzerine Söyleşiler)*. Girne-Kıbrıs : Mete Adanır Vafkı, 2008. ISBN 978-9963-9474-0-9. [=ADANIR, E. *Spoken words fly away, written words remain (Conversations on our Music)*. Girne-Kıbrıs : Mete Adanır Vafkı, 2008. ISBN 978-9963-9474-0-9.]
- AVEROF, G.** *The Cyprus wedding*. Lefkosia : Bank of Cyprus Cultural Center, 1986. ISBN 9963-555-16-0 [=ΑΒΕΡΩΦ, Γ. Ο Κυπριακός γάμος. Λευκωσία : Πολιτιστικό Ίδρυμα Τραπεζής Κύπρου, 1986. ISBN 9963-555-16-0.]
- AVEROF, G.** *The demotic songs and the laics dance of Cyprus*. Nicosia : Bank of Cyprus Cultural Foundation, 1989. ISBN 9963-42-016-8. [=ΑΒΕΡΩΦ, Γ. Τα δημοτικά τραγούδια και οι λαϊκοί χοροί της Κύπρου. Λευκωσία : Πολιτιστικό Ίδρυμα Τραπεζής Κύπρου, 1989. ISBN 9963-42-016-8.]
- Big Cyprus encyclopedia*. Lefkosia : *Filokypros 1985*. [=Μεγάλη Κυπριακή εγκυκλοπαίδεια. Λευκωσία : Φιλόκυπρος 1985.]
- ÇAKMAK, H.** *Two brave hearts. Under the same sky* : Rüstem Kıtabevi yayınları ISBN 978-9944-968-28-7. [=ÇAKMAK, H. *İki cesur yürek, Aynı gökyüzü altında*. Rüstem Kıtabevi yayınları. ISBN 978-9944-968-28-7.]
- COLLECTIVE VOLUME.** *With pomp and circumstance, with great pomp*. Lefkosia : Culture center of Marfin Laiki bank, 2008. ISBN 978-9963-658-21-3
[=ΣΥΛΛΟΓΙΚΟΣ ΤΟΜΟΣ. *En χορδαίς και οργάνοις. Διασκεδαση και ψυχαγογία στην Κύπρο από την Αρχαιότητα μέχρι την Ανεξαρτησία*. Λευκωσία: Πολιτιστικό κέντρο Τράπεζας Marfin Laiki, 2008. ISBN 978-9963-658-21-3.]
- GARANTI, S.** *Cyprus songs*. Nicosia: Kibris Havalari Dermeği Yayını, 2009. ISBN 978-9963-9603-0-9.
- GIORGOUDES, P.** *Ethnomusicology: Methodology and its application*. Athens : Mesogios, 2004. ISBN 960-406-851-2. [=ΓΙΩΡΓΟΥΔΗΣ, Π. *Εθνομουσικολογία*:

⁵⁷ Any reference-title which is translated from its original language to English it doesn't mean that its content is officially translated. Is just a translation of the title only for the above diploma work.

Μεθοδολογία και εφαρμογή. Αθήνα : Εκδόσεις Μεσόγειος, 2004. ISBN 960-406-851-2.]

HADJIDEMETRIΟΥ, Κ. *History of Cyprus*. Lefkosia : 2005 ISBN 9963-8673-1-6.

ΙΟΑΝΝΟΥ, Κ. Ι. *History of Cyprus (1878-1974)*. Lefkosia : 2006. ISBN 9963-9296-0-5.
[=ΙΩΑΝΝΟΥ, Κ. Ι. *Ιστορία της Κύπρου (1878-1974)*. Λευκωσία : 2006. ISBN 9963-9296-0-5.]

ΚΑΛΛΙΝΙΚΟΥ, ΤΗ. *Cyprus laic muse*. Cyprus : Lefkosia - Kyprou, 1951.

[=ΚΑΛΛΙΝΙΚΟΥ, Θ. *Κυπριακή Λαϊκή Μούσα*. Λευκωσία - Κύπρου, 1951.]

NO AUTHOR. *Co-existence – Beraber Varolus*. Lemesos : Parakentro. ISBN 978-9963-9212-1-2.

PANAGIOTΟΥ, Ν. *Cyprus music Bibliography and discograppy*. Lefkosia : Morfotiki Ypiresia Ypourgiou Paideias, 1985. ISBN 9963-0-003-7 [= ΠΑΝΑΓΙΩΤΟΥ, Ν. *Κυπριακή μουσική βιβλιογραφία και δισκογραφία*. Λευκωσία : Μορφωτική Υπηρεσία Υπουργείου Παιδείας, 1985. ISBN 9963-0-003-7.]

PANAGIOTΟΥ, Ν. *Music in Cyprus during the British rule*. Lefkosia : Morfotiki Ypiresia Ypourgiou Paideias, 1985. ISBN 9963-0-0004-5 [= ΠΑΝΑΦΙΩΤΟΥ, Ν. *Η μουσική στην Κύπρο τον καιρό της Αγγλοκρατίας*. Λευκωσία. Μορφωτική Υπηρεσία Υπουργείου Παιδείας, 1985. ISBN 9963-0-0004-5.]

TASSOURI (ΚΙΚΑ), Ρ. *The laic poet Michales Plastiras. Dali 1904 - 1982* : Demos's Idaliou edition, 1999. [=ΤΑΣΣΟΥΡΙ (ΚΙΚΑ), Π. *Ο λαϊκός ποιητής Μιχάλης Πλαστήρας. Δάλι 1904 - 1982* : Δήμος Ιδαλίου, 1999.]

TOMBOLIS, S. *Cyprus traditional music*. Lefkosia : Bank of Cyprus Cultural Center, 2002. ISBN 9963-42-097-4. [ΤΟΜΠΟΛΗΣ, Σ. *Κυπριακή παραδοσιακή μουσική*. Λευκωσία : Πολιτιστικό Ίδρυμα Τραπέζης Κύπρου, 2002. ISBN 9963-42-097-4.]

ΥΙΑΓΟΥΛΛΙΣ, Κ. *Turkish Cypriots who are participating in the (Greek) Cypriots culture habits and are following the (Greek)Cypriots traditions*. Nicosia : 2008. ISBN 978-9963-555-54-3 [= ΓΙΑΓΚΟΥΛΛΗ, Κ. *Τουρκοκύπριοι που (συμ)μετέχουν στα (Ελληνο)κυπριακά πολιτιστικά δρώμενα και ακολουθούν τις συνήθειες και τις παραδόσεις των (Ελληνο)κυπρίων*. Λευκωσία : 2008. ISBN 978-9963-555-54-3.]

ZARMAS, Ρ. *Courses of the Cyprus demotic music*. Lefkosia : Kendro meleton ieras monis kykkou, 1993. ISBN 9963-580-04-04-1 [=ΠΙΕΡΗΣ, Ζ. *Πηγές της κυπριακής*

δημοτικής μουσικής. Λευκωσία : Κέντρο μελετών ιεράς μονής Κύκκου, 1993. ISBN 9963-580-04-04-1.]

✚ **ARTICLES**

ADANIR E. “Violin Co-enjoy” Turkish-Cypriot violinist Dervish and Greek-Cypriot violinist Chambis and Nicolas. *Cyprus screen*, 12/4/2008, pp. 4-5. [=ADANIR E. Kıbrıs Türk Kemanecı Dervişoş dayı ve Rum kemaneciler; Hambı ve Nicolaos. *Kıbrıs Erkan*, 12/4/2008, pp. 4-5.]

AL-TAEE N. Voices of peace and the legacy of reconciliation: popular music, nationalism, and the quest for peace in the Middle East. *Popular Music*, Cambridge University Press, Vol. 21, No. 1 Jan. 2002, pp. 41-61.

DIETZEL, I. - Makrides N. V. Ethno-Religious Coexistence and Plurality in Cyprus under British Rule (1878-1960). *Social Compass*, 2009, 56(1), pp. 69–83, DOI:10.1177/0037768608100343.

DIONISSIOU, G. The configuration of the Turkish Cypriot community and the relations between Greek Cypriots and Turkish Cypriots. *Chroniko – Politis*, 2009, Vol. 080, ISBN 1986-048X. [= ΔΙΟΝΥΣΣΙΟΥ, Γ. Η διαμόρφωση της τουρκοκυπριακής κοινότητας και οι σχέσεις Ελληνοκυπρίων και Τουρκοκυπρίων. *Χρονικό – Πολίτης*, 2009, Τεύχος 080, ISBN 1986-048X.]

HARDERT, R. A. Peace and equality themes in popular music. *The international journal of humanities and peace*, 2003, pp. 61 – 63.

KONSTANTINOU, G. In the dead zone, a hope for peace. *New Statesman*, 8 Oct. 2001, pp. 34 – 35.

MICHAEL, E. The pidthkiavlin in Cyprus. *Chroniko - Politis*, 2009, Vol. 075, ISBN 1986-048X. [ΜΙΧΑΗΛ, Ε. Το πιθκιαύλιν στην Κύπρο, *Χρονικό - Πολίτης*, 2009, Τεύχος 075, ISBN 1986-048X.]

PHILLIPS, G. L. Can there be “music for peace”? *International journal on word peace*, 2004 Vol. XXI No. 2, pp. 63 – 73.

REEDY, F. S. Music Education Joins the Peace Corps. *Music Educators Journal*, MENC: The National Association for Music Education, 1975 Vol. 61, No. 5, pp. 44-49, 99-101,103-104.

SOPHOKLEOUS, G. Cyprus common fatherland: in the steeps of peace. *For diversity against discrimination*, Journalist award, 2004.

STAVRIDES, G. M. The demotic music and the education in Cyprus. *The demotic music in Cyprus*, Nicosia, Culture services of the Ministry of Education and Culture, 1996, pp. 57 – 66. ISBN 9963-0-0049-5. [= Σταυρίδης, Γ. Μ. Δημοτική μουσική και παιδεία στην Κύπρο. *Η δημοτική μουσική στην Κύπρο*, Λευκωσία, Πολιτιστικές Υπηρεσίες υπουργείου παιδείας και Πολιτισμού, 1996, σ. 57 – 66. ISBN 9963-0-0049-5.

THEOPHANOUS A. Prospects for Solving the Cyprus Problem and the Role of the European Union. *Publius*, Cambridge University Press, Vol. 30, No. 1, The State of American Federalism, 1999-2000 (Winter, 2000), pp. 217-241.

VAUGHN, J. Jack Vaughn Talks about Music in the Peace Corps. *Music Educators Journal*, Vol. 54, No. 2 (Oct. 1967), pp. 55-56.

YIAGULLIS, K, G., The Folk rhymer Michael Th. Plastiras. The peaceful co-existence. *Laographiki Kypros*, Lefkosias 1971, Vol. 3, pp. 114 – 117. [=ΓΙΑΓΚΟΥΛΛΗ, Κ. Γ. Ο ποιητάρης Μιχαήλ Θ. Πλαστήρας. Η ειρηνική συμβίωση, *Λαογραφική Κύπρος*, Λευκωσία 1971, Τεύχος 3. σ.114 – 117.]

↓ **WEB SITES – INTERNET**

<http://www.allaboutturkey.com/muzikalet.htm>

<http://www.orfeas.org.gr/zournas.html>

<http://www.rhythmuseum.com/>

<http://www.gcast.com/user/parispanayi/podcast/main>

http://www.mocc.gov.cy/stoxoi/stoxoi2009/pdf/stoxos1/stox1_egkyklios.pdf

<http://www.mlahanas.de/Cyprus/Music/MichaelTterlikkas1.html>

www.musipedia.gr

<http://www.ipost.com/>

http://www.ethnomusic.ucla.edu/archive/previous_site/EARvol5no1.htm

<http://www.haaretz.com/print-edition/news/israel-prize-winning-andalusian-orchestra-sends-musicians-home-1.269173>

<http://electronicintifada.net/v2/article3007.shtml>

<http://www.peaceeducation.org/>

<http://www.peaceeducation.org/earlychildhood.html>

<http://www.ngo-sc.org/>

<http://www.cybc.com.cy/>

<http://www.ucy.ac.cy/>


http://www.moi.gov.cy/moi/pio/pio.nsf/index_en/index_en?opendocument

Included material


Material No. 1 - Bilingual songs

19


KARDEŞİN DUYMAZ - Ο ΜΕΤΑΝΑΣΤΗΣ




② Σαν το με-τα - να - βτη στη δι - κη σου γη
 Στραγγις η ζω - η σου παυ αι - μορ - ρα - χει
 ④ Συρ-μα κιά-λο ευρ-μα και χον-τρο για - λι
 ① Su-sar lar se - si - ni boğ-mak is - ter - ler
 Ço-ğal-ır en - ge - ller yü rur gi - der - sin
 ② Yi - kl-ma bun - la - ri gör - dü - ğün za - man



② με-ρα νυχ-τα λυ - νεις δε - νεις την πλη - γη
 υα - δε ω - ρα τρο - μος πλο - νος και κραυ - γη
 ④ μά-τω-σε ο - η - λιος την α - να - το - λη
 ① ya-rım-dir ki - ri - ktir sir - ça yü - re - ğin
 yü - re - ğin ta - şı - yıp gö - tü - rür se - ni
 ③ u - mu-du ke - sıp de in - cin-me sa - kin



② κί-ο λα-γύ-ρια ξε-να- κί-ο λα-πο-φρω- με-γα
 και εα-κουν οι ξε-γοι κια-δερ-φος ω - παι - νει
 ④ κλαίς κια να-τε-να-σεις λευ-τε-φω-ρα-σεις
 ① Fi - ğlik sı - ğli-ğa yarı ge - ce - ler
 Ni-ce sel-den son-ra Kum - dan ö - te de
 ③ ağ yü - re - ği - ni bir mer-ha - ba - ya



② και δεν εη-με ρω-νει καρ-δει χα - ραυ - γη
 αχ δεν ει-ναι αλ-λη πιο βα-θεια πλη - γη
 ④ μάη.ελ-πι-δα μαυ-ρα κια-πια-στο που - λι
 ① Kar - de-şin duy-mak el oğ - lu du yar
 ③ " " " " " " " " " "

- 1η φωνή
- κοινή
- 2η φωνή

ΤΗΛΛΥΡΚΟΤΙΣΣΑ - DILLIRGA

1. ΡΕ - σε - βε - ρε - βε - ναυ α - βα - ρα - βα - στρον τσιαι - δε - ρε -
 2. Τσιαι πια - βα - ρα - βα - σαν με βε - ρε - βε μες' τη δι - ρι
 3. Di - llir - gan - dan ge ce ge - ctim şii - yu -
 4. Di - llir - ga - niη te pe le - ri de - ni -
 5. Τσιαι - μα - βα - ρα - βα ε - γεν βε - ρε - βε - ντη θα - βα - ρα

1. - βεν μιτ - σιν μες' τους βου - ρου - βους ε - φτα βα - ρα - βα πλα -
 2. - βι καρ - κταν τα λο - βο - ρο - βο για που - βου - ρου - βου μου
 3. ηδση i - ctim βα - dem göz - lü biğ yar - gör - düñ
 4. - ze βα - Kar Köy Ki - zla - ri sa - çla - ri - na
 5. - βα λα - σαν τσιαι εη - δη - ρη - βη - κω - εν βε - ρε - βε α

1. - ηη - βη - ρη βη - πες μα - βα - ρα - βρο - μα - βα - ρα - τα μου τρι - α - λα
 2. ει - δι - ρι - βι - πες " " " " " " " " " " " " " " " "
 3. X Ken - dim - den ge - ctim " " " "
 4. çı - ce - kler ta - Kar " " " "
 5. ε - βε - ρε - βε - ραν μα - βα - ρα - βρο - μα - βα - ρα - τα μου " " "

λα - ρα - λα

λα - ρα - λα

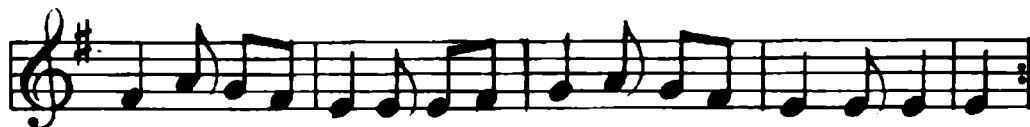
Material No. 2 - Arodafnousa

104. Η ΑΡΟΔΑΦΝΟΥΣΑ

A. *Andantino* M.M. ♩ = 156'



Κά τω στους πέν τε πο τα μούς, κά τω στους πέν τε όρο



μούς, μα μά να κα κο ρί ζι κή τρεις κό ρες α να γιών νει

B. *Allegretto* M.M. ♩ = 180'



Η Ρήαι να που τό 'μα θεν πολ λά της



κα κο φά νην, χα πά ριν εμ που μή νω



σεν της Ρο δαφ νούς να πά ει.

A. *Andantino* M.M. ♩ = 156'



Εν ήρτεν η Α ρο δαφ νού να φά' να πει μα ζί



σου, μόν' ήρ τεν η Α ρο δαφ νού να δει ήν τα την τα ζις

Material No. 3 - Statistics (ISCED 1)

ΚΥΠΡΙΑΚΗ ΔΗΜΟΚΡΑΤΙΑ																									
ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΠΟΛΙΤΙΣΜΟΥ																									
ΣΥΝΘΕΣΗ ΜΑΘΗΤΙΚΟΥ ΠΛΗΘΥΣΜΟΥ ΣΧΟΛΕΙΩΝ ΔΗΜΟΤΙΚΗΣ ΕΚΠΑΙΔΕΥΣΗΣ																									
ΠΑΓΚΥΠΡΙΑ ΣΥΓΚΕΝΤΡΩΤΙΚΑ ΣΤΟΙΧΕΙΑ ΔΗΜΟΤΙΚΩΝ ΣΧΟΛΕΙΩΝ																									
ΣΧΟΛΙΚΗ ΧΡΟΝΙΑ: 2008-2009																									
Α/Α	ΕΠΙΡΧΙΑ	ΑΡΙΘΜΟΣ ΜΑΘΗΤΩΝ																							
		ΕΛΛΗΝΟΚΥΠΡΙΟΙ*						ΤΟΥΡΚΟΚΥΠΡΙΑ						ΑΡΜΕΝΙΟΙ		ΛΑΤΙΝΟΙ		ΑΛΛΟΔΑΓΟΙ***		ΣΥΝΟΛΙΚΟΣ ΑΡΙΘΜΟΣ					
		ΠΡΟΣΦΥΓΕΣ**		ΜΗ ΠΡΟΣΦΥΓΕΣ		ΜΑΡΩΝΙΤΕΣ		ΜΑΡΩΝΙΤΕΣ		ΑΡΜΕΝΙΟΙ		ΛΑΤΙΝΟΙ		ΑΛΛΟΔΑΓΟΙ***		ΣΥΝΟΛΙΚΟΣ ΑΡΙΘΜΟΣ									
Αν.	Κορ.	Σύν.	Αν.	Κορ.	Σύν.	Αν.	Κορ.	Σύν.	Αν.	Κορ.	Σύν.	Αν.	Κορ.	Σύν.	Αν.	Κορ.	Σύν.	Αν.	Κορ.	Σύν.					
1	Λευκωσίας	3780	3690	7440	4886	4511	9397	5	4	9	76	72	148	5	6	11	1	0	1	806	764	1569	9528	9047	18575
2	Λεμεσού	2489	2347	4846	3924	3714	7638	37	18	55	2	2	4	3	2	5	0	0	0	514	486	1000	6979	6668	13648
3	Λάρνακας-Αμμοχώστου	3162	3016	6178	3098	2902	6000	3	3	6	2	1	3	3	0	3	0	0	0	676	628	1304	6944	6550	13494
4	Πάφου	544	453	997	1960	1785	3745	13	16	28	0	0	0	5	4	9	0	0	0	666	676	1341	3187	2933	6120
	ΣΥΝΟΛΟ ΕΠΙΡΧΙΑΣ	9865	9506	19461	13868	12912	26780	68	40	98	80	75	155	16	12	28	1	0	1	2660	2554	5214	26638	25099	51737

* Τα παιδιά μικτών γαμιών θεωρούνται Ελληνοκύπριοι

** Πρόσφυγες θεωρούνται οι μαθητές που έχουν και τους δύο ή τον έναν από τους γονείς τους πρόσφυγες

(Εννοείται ότι πρέπει ο γονέας ή οι γονείς που είναι πρόσφυγες να έχουν έγκυρη προσφυγική ταυτότητα, ελεγμένη μετά την 1η.1.1983)

*** Οι αλλοδαποί μαθητές κατατάσσονται κατά χώρα προέλευσης στο Παράρτημα

Material No. 4 - Statistics (ISCED 2)

ΠΑΡΤΗΡΙΑ Α'

ΣΥΝΘΕΣΗ ΜΑΘΗΤΙΚΟΥ ΠΛΗΘΥΣΙΜΟΥ ΣΧΟΛΕΙΩΝ ΜΕΣΗΣ ΓΕΝΙΚΗΣ ΕΚΠΑΙΔΕΥΣΗΣ																									
ΣΥΝΟΠΤΙΚΟΣ ΠΙΝΑΚΑΣ ΟΛΩΝ ΤΩΝ ΕΠΑΡΧΙΩΝ																									
ΣΧΟΛΙΚΗ ΧΡΟΝΙΑ: 2007-2008																									
Α/Α	ΟΝΟΜΑ ΣΧΟΛΕΙΟΥ	ΑΡΙΘΜΟΣ ΜΑΘΗΤΩΝ																							
		ΕΛΛΗΝΟΚΥΠΡΙΟΙ*				ΤΟΥΡΚΟΚΥΠΡΙΟΙ		ΜΑΡΩΝΙΤΕΣ		ΑΡΜΕΝΙΟΙ		ΛΑΤΙΝΟΙ		ΑΛΛΟΔΑΓΟΙ***		ΣΥΝΟΛΙΚΟΣ ΑΡΙΘΜΟΣ									
		ΠΡΟΣΦΥΓΕΣ**		ΜΗ ΠΡΟΣΦΥΓΕΣ		Αγ.	Σύν.	Αγ.	Σύν.	Αγ.	Σύν.	Αγ.	Σύν.	Αγ.	Σύν.	Αγ.	Σύν.								
1	ΛΕΥΚΩΣΙΑ	3155	3664	6819	4789	5066	9855	0	0	72	94	166	13	8	21	5	7	12	436	432	868	8470	9271	17741	
2	ΛΕΜΕΣΟΣ	2496	2714	5200	4389	4845	9234	4	1	6	4	6	10	2	3	5	4	7	11	261	270	521	7140	7848	14986
3	ΛΑΡΝΑΚΑ	2197	2467	4664	1948	2196	4143	1	2	0	0	0	1	1	2	0	0	0	169	176	345	4316	4941	9167	
4	ΑΜΜΟΧΩΣΤΟΣ	536	556	1092	783	899	1682	0	0	0	0	0	0	0	0	0	0	0	43	48	91	1362	1503	2865	
5	ΠΑΦΟΣ	407	475	882	2107	2226	4332	0	4	1	0	1	0	3	3	4	2	6	368	392	760	2887	3101	5988	
ΣΥΝΟΛΟ ΕΠΑΡΧΙΑΣ		8781	9876	18657	14016	16230	29246	6	7	77	100	177	16	15	31	13	16	29	1267	1318	2585	24175	26562	50737	

* Τα παιδιά μικτών γάμων θεωρούνται Ελληνοκύπριοι

** Πρόσφυγες θεωρούνται οι μαθητές που έχουν και τους δύο ή τον έναν από τους γονείς τους πρόσφυγες

(Εννοείται ότι πρέπει ο γονέος ή οι γονείς που είναι πρόσφυγες να έχουν έγκυρη προσφυγική ταυτότητα, ελεγμένη μετά την 1η.1.1983)

*** Οι αλλοδαποί μαθητές θα πρέπει να καταμετρηθούν κατά χώρα προέλευσης, όπως αυτή αναλύεται στο Έντυπο ΥΠΠ 9B

Σημείωση: Κάθε μαθητής να υπολογιστεί σε ΜΙΑ μόνο κατηγορία

Ημερομηνία:

Υπογραφή Διευθυντή/Διευθύντριας:

ΚΥΠΡΙΑΚΗ



ΔΗΜΟΚΡΑΤΙΑ

ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΠΟΛΙΤΙΣΜΟΥ

ΠΑΡΑΡΤΗΜΑ

ΣΥΝΘΕΣΗ ΜΑΘΗΤΙΚΟΥ ΠΛΗΘΥΣΜΟΥ ΚΑΤΑ ΧΩΡΑ ΠΡΟΕΛΕΥΣΗΣ

ΠΑΓΚΥΠΡΙΑ ΣΥΓΚΕΝΤΡΩΤΙΚΑ ΣΤΟΙΧΕΙΑ ΔΗΜΟΤΙΚΩΝ ΣΧΟΛΕΙΩΝ

ΣΧΟΛΙΚΗ ΧΡΟΝΙΑ: 2008-2009

ΧΩΡΑ ΠΡΟΕΛΕΥΣΗΣ

Α/Α	ΕΠΑΡΧΙΑ	ΧΩΡΑ ΠΡΟΕΛΕΥΣΗΣ																													
		ΑΙΓΥΠΤΟΣ	ΑΥΣΤΡΑΛΙΑ	ΒΟΥΛΓΑΡΙΑ	ΓΑΛΙΑ	ΓΕΡΜΑΝΙΑ	ΓΕΡΤΙΑ	ΕΛΛΑΔΑ	Η.Π.Α.	ΗΝΘΜΕΝΟ ΒΑΣΙΛΕΙΟ	ΙΝΔΙΑ	ΙΟΡΔΑΝΙΑ	ΙΡΑΝ	ΙΡΑΝΔΙΑ	ΚΑΝΑΔΑΣ	ΚΡΟΑΤΙΑ	ΛΙΒΑΝΟΣ	ΜΟΝΔΑΒΙΑ	ΝΟΤΙΟΣ ΑΦΡΙΚΗ	ΟΥΚΡΑΝΙΑ	ΡΟΥΜΑΝΙΑ	ΡΩΣΙΑ	ΣΕΡΒΙΑ	ΣΟΒΕΝΙΑ	ΣΟΥΔΑΝ	ΣΟΥΗΔΙΑ	ΣΥΡΙΑ	ΤΟΥΡΚΙΑ	ΦΙΛΙΠΠΙΝΕΣ	ΑΛΛΕΙ ΧΩΡΕΣ	ΣΥΝΟΛΟ
1	Λευκωσίας	20	6	146	2	11	463	259	6	18	2	8	27	1	2	0	17	23	10	35	163	120	13	0	12	3	82	18	15	117	1689
2	Λεμεσού	29	1	101	3	6	176	100	0	63	2	9	62	0	5	1	6	15	8	39	72	77	23	0	0	2	63	20	8	109	1000
3	Λάρνακας-Αμμοχώστου	5	1	163	4	1	139	163	1	240	1	3	15	2	2	0	9	30	7	28	64	79	7	1	1	2	18	7	6	305	1304
4	Πάφου	7	0	79	1	10	601	87	2	181	0	8	4	0	1	0	17	8	22	56	73	154	4	0	0	1	55	0	2	68	1341
	ΠΑΓΚΥΠΡΙΟ ΣΥΝΟΛΟ	61	8	489	10	28	1268	609	9	502	6	28	108	3	10	1	49	76	47	168	372	430	47	1	13	8	198	45	31	599	6214

ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΠΟΛΙΤΙΣΜΟΥ

Επιτροπή προώθησης του στόχου της σχολικής χρονιάς 2008-09

«Καλλιέργεια κουλτούρας ειρηνικής συμβίωσης, αμοιβαίου σεβασμού και συνεργασίας Ελληνοκυπρίων και Τουρκοκυπρίων με στόχο την απαλλαγή από την κατοχή και την επανένωση της πατρίδας και του λαού μας»

Εισαγωγικό σημείωμα:

Το Υπουργείο Παιδείας και Πολιτισμού αναγνωρίζοντας τις ευαισθησίες που εμπεριέχονται στον πιο πάνω στόχο έχει συστήσει επιτροπή προώθησής του, λαμβάνοντας υπόψη τις απόψεις όλων ανεξαιρέτα των εμπλεκόμενων φορέων. Η Επιτροπή που έχει συσταθεί με τη συμμετοχή των Εκπαιδευτικών Οργανώσεων, των Οργανώσεων γονέων, έχει λειτουργήσει στη βάση της εγκυκλίου της 27^{ης} Αυγούστου 2008. Η πιο κάτω πρόταση αποτελείται από μια σειρά εισηγήσεις της Επιτροπής που έχουν συμφωνηθεί σε συνεδρία της στις 9 Δεκεμβρίου 2008, και που απευθύνεται τόσο προς τα σχολεία, τους εκπαιδευτικούς και μαθητές, όσο και προς τις Εκπαιδευτικές Οργανώσεις, τους οργανωμένους γονείς και οργανωμένους μαθητές. Η επιτυχία του στόχου δεν εξαρτάται αποκλειστικά από τις ενέργειες που θα κάνουν τα ίδια τα σχολεία και οι εκπαιδευτικοί, αλλά και από την ενεργητική συνεργασία και επικοινωνιακή εμπλοκή όλων των ενδιαφερόμενων φορέων. Ιδιαίτερη έμφαση πρέπει να δοθεί στην εμπλοκή τόσο των γονέων όσο και των μαθητών σε όσες δραστηριότητες αποφασίσει η σχολική μονάδα να προτάξει.

Οι κατευθύνσεις δράσεων για προώθηση του στόχου μπορούν να συμπεριληφθούν στις πιο κάτω κατηγορίες:

1. Δραστηριότητες εντός και εκτός σχολείου
2. Έργα υποδομής (μακροπρόθεσμα)
3. Υλικό που απευθύνεται σε εκπαιδευτικούς

1. ΔΡΑΣΤΗΡΙΟΤΗΤΕΣ ΕΝΤΟΣ ΚΑΙ ΕΚΤΟΣ ΣΧΟΛΕΙΟΥ

Στα πλαίσια του στόχου, τα σχολεία καλούνται να προγραμματίσουν έγκαιρα εκδηλώσεις και δραστηριότητες εντός και εκτός σχολείου. Οι εκδηλώσεις των σχολείων μας που πιθανόν να περιλαμβάνουν μετακινήσεις μαθητών ή καθηγητών εκτός σχολείου ή συμμετοχή Τουρκοκύπριων εκπαιδευτικών ή μαθητών, να γίνονται κατόπιν συνεννόησης με τον πρόεδρο της Επιτροπής, κ. Δ. Εγγλεζάκη, ΓΕΤΕΕ. Οι εκδηλώσεις αυτές οφείλουν να λαμβάνουν σοβαρά υπόψη τις ευαισθησίες που μπορεί να υπάρχουν στα σχολεία μας. Τονίζεται ότι τα σχολεία μας ΔΕΝ θα εμπλακούν σε οποιαδήποτε μεταφορά μαθητών ή εκπαιδευτικών στα κατεχόμενα εδάφη μας σε εργάσιμο ή μη εργάσιμο χρόνο ή σε

Οποιαδήποτε επαφή με όργανα των κατοχικών αρχών ή εμπλοκή σε ενέργειες που θα συνιστούν άμεση ή έμμεση αναγνώριση του ψευδοκράτους.

Αναφορικά με επισκέψεις Τ/Κ εκπαιδευτικών και μαθητών τονίζεται ότι τέτοιες πραγματοποιούνται τα τελευταία χρόνια σε σχολεία μας χωρίς να έχουν παρατηρηθεί οποιαδήποτε προβλήματα. Ως εκ τούτου οι επισκέψεις Τ/Κ εκπαιδευτικών ή μαθητών στα σχολεία μας, μπορούν να συνεχιστούν, πάντοτε σε συντονισμό με την επιτροπή προώθησης του στόχου. Αυτές πρέπει να προετοιμάζονται κατάλληλα και να μην έχουν μαζικό χαρακτήρα. Ιδιαίτερα όσον αφορά την Δημοτική εκπαίδευση οι επισκέψεις αυτές όταν διεξάγονται, στο πλαίσιο της αυτονομίας των σχολικών μονάδων, να λαμβάνεται ιδιαίτερη προσοχή και ευαισθησία στα θέματα ασφάλειας των μαθητών. Σημειώνεται ότι η ΠΟΕΔ θεωρεί ότι οι επισκέψεις αυτές είναι, στο παρόν στάδιο, πρόωρες για τη δημοτική εκπαίδευση.

Σε περιπτώσεις που οι δραστηριότητες γίνονται με επιχορήγηση από ανεξάρτητους οργανισμούς τότε θα πρέπει να ενημερώνεται προηγούμενα το ΥΠΠ.

Οι πιο κάτω δράσεις αποτελούν εισηγήσεις προς τα σχολεία. Στα πλαίσια της σχολικής αποκέντρωσης, το κάθε σχολείο είναι ελεύθερο να επιλέξει από μόνο του τις δραστηριότητες που θα προωθήσει.

Εντός του σχολείου:

- **Σχολικές γιορτές.** Τα σχολεία μπορούν να προωθήσουν το στόχο μέσα από εκδηλώσεις στα πλαίσια των ήδη καθορισμένων σχολικών εορτών.
- **Όμιλοι δραστηριοτήτων.** Τα σχολεία με πρωτοβουλία των ίδιων των εκπαιδευτικών μπορούν να λειτουργήσουν ομίλους ή επιτροπές προώθησης του στόχου. Για τη Μέση Εκπαίδευση οι δραστηριότητες των ομίλων εντάσσονται στα πλαίσια του ΔΔΚ (π.χ. Όμιλος Νέων για την Ειρήνη).
- **Σχολικές Ημερίδες και συνέδρια.** Τα σχολεία μπορούν να οργανώσουν κλειστές ημερίδες με συμμετοχή των μαθητών και εκπαιδευτικών του σχολείου με θέματα που οικοδομούν κουλτούρα κοινής συνύπαρξης στο νησί (π.χ. συζήτηση για τις λαϊκές παραδόσεις, για ήθη και έθιμα που διατηρούν οι δύο κοινότητες, για κοινούς εργατικούς αγώνες). Σε αυτές τις εκδηλώσεις μπορεί να γίνει χρήση ζωντανών πηγών με μαρτυρίες από ανθρώπους που βίωσαν τη ειρηνική συμβίωση. Η εμπλοκή γονέων σε τέτοιου είδους εκδηλώσεις κρίνεται ως υποβοηθητική.
- **Διαγωνισμοί.** Το ΥΠΠ προτίθεται να ανακοινώσει σύντομα τη διεξαγωγή διαγωνισμών σε γνωστικά αντικείμενα για μαθητές σε παγκύπρια βάση, με θεματολογία που να προωθεί την καλλιέργεια κουλτούρας ειρηνικής συμβίωσης Ε/κ και Τ/κ. Τέτοιοι διαγωνισμοί μπορούν να διεξαχθούν και σε επίπεδο σχολικών μονάδων σε συνεργασία με ανεξάρτητους μη κυβερνητικούς οργανισμούς, π.χ. ΕΚΑΤΕ.

- **Projects.** Εκπόνηση ομαδικών εργασιών μαθητών (project) με θεματολογία σχετική με το στόχο.

Εκτός σχολείου:

- **Επιμόρφωση εκπαιδευτικών.** Τα σχολεία σε συνεργασία με το Παιδαγωγικό Ινστιτούτο μπορούν να οργανώσουν εργαστήρια επιμόρφωσης εκπαιδευτικών σε θέματα κοινής κουλτούρας, π.χ. μουσικής, τέχνης κλπ. Τα εργαστήρια να διεξάγονται σε ελεύθερο ή εργάσιμο χρόνο με αξιοποίηση των παιδαγωγικών συνεδριάσεων.
- **Επισκέψεις.** Τα σχολεία μπορούν να οργανώσουν εκπαιδευτικές επισκέψεις σε χώρους που αποτελούν ή αποτελούσαν ζωντανά παραδείγματα ειρηνικής συμβίωσης και κοινής δράσης Ε/Κ και Τ/Κ. Τέτοιες επισκέψεις μπορεί να γίνονται σε μικτά χωριά στις ελεύθερες περιοχές (π.χ. Ποταμιά) ή συνοικίες (Μούτταλλος), όπου ζουν ή ζούσαν Ε/Κ και Τ/Κ. Ξενάγηση σε εργαστήρια όπου συνεχίζονται παραδοσιακά επαγγέλματα και συζήτηση με τους μαστόρους και την σχέση τους στην εργασία με τους Τ/Κ. Για τη Μέση Εκπαίδευση οι επισκέψεις αυτές θα γίνονται στο πλαίσιο της διοργάνωσης εκδρομών ή περιπάτων στα πλαίσια του ΔΔΚ, ή στα πλαίσια μαθημάτων. Στις επισκέψεις μπορεί να χρησιμοποιηθούν άνθρωποι από τις ίδιες τις κοινότητες. Οι επισκέψεις αυτές θα πρέπει να προετοιμάζονται με τέτοιο τρόπο ώστε να υπάρχει πραγματικό παιδαγωγικό και εκπαιδευτικό όφελος για τους μαθητές.
- **Δημιουργία μικτών συγκροτημάτων.** Τα σχολεία μπορούν να ενθαρρύνουν τη δημιουργία μικτών συγκροτημάτων μαθητών ή εκπαιδευτικών από τις δύο κοινότητες σε θέματα χορού, μουσικής, θεάτρου, τέχνης. Οι εκδηλώσεις αυτές μπορούν να γίνονται σε ελεύθερο χρόνο.
- **Διοργάνωση μαθητικών συνεδρίων.** Τα σχολεία μπορούν να οργανώσουν σε συνεργασία και με άλλα Ε/Κ σχολεία συνέδρια μαθητών ή εκπαιδευτικών με συμμετοχή Ε/Κ και Τ/Κ εκπαιδευτικών και μαθητών στο Λήδρα Πάλας. Τέτοια συνέδρια μπορούν να γίνονται σε ελεύθερο ή εργάσιμο χρόνο (η εκδήλωση αυτή αφορά μόνο την Μέση Εκπαίδευση).
- **Συνεργασία με Εκπαιδευτικές Οργανώσεις.** Τα σχολεία μπορούν να προχωρήσουν σε διοργάνωση κοινών δραστηριοτήτων με Εκπαιδευτικές Οργανώσεις ή άλλους φορείς σε ελεύθερο χρόνο (π.χ. ποδοσφαιρικός αγώνας, δέντροφυτεύσεις κλπ).
- **Προσφορά του μαθήματος SISCO.** Το ΥΠΠ μελετά το ενδεχόμενο να προσφέρει επιπλέον θέσεις παρακολούθησης των απογευματινών μαθημάτων SISCO για Τ/Κ μαθητές στις ελεύθερες περιοχές.
- **Προβολή ταινιών και ντοκιμαντέρ.**
- **Επισκέψεις καλλιτεχνών στα σχολεία.** Μπορούν να διοργανωθούν επισκέψεις καλλιτεχνών από τις δύο κοινότητες στα σχολεία για να

παρουσιάσουν το έργο τους ή και προβολές εκπαιδευτικών ταινιών που προβάλλουν το έργο καλλιτεχνών και από τις δύο κοινότητες.

- **Διοργάνωση από το Π.Ι σε συνεργασία με Επιθεωρητές Ειδικοτήτων και αποσπασμένων Συμβούλων παιδαγωγικών ημερίδων ή περιφερειακών συναντήσεων με βασικό άξονα την παρουσίαση ενός σεναρίου μαθήματος αξιοποίησης προτεινόμενου υλικού.**

2. ΕΡΓΑ ΥΠΟΔΟΜΗΣ

Η Επιτροπή προώθησης του στόχου μαζί με υπηρεσίες του ΥΠΠ (π.χ. Πολιτιστικές Υπηρεσίες) θα εξετάσει το ενδεχόμενο συνεργασίας με μη κυβερνητικούς Οργανισμούς (π.χ. ΕΚΑΤΕ) για έργα τα οποία θα γίνουν σε συνεργασία με το ΥΠΠ και θα έχουν διαχρονικό χαρακτήρα. Είναι σημαντικό η προώθηση του στόχου να μην περιοριστεί μόνο στα χρονικά πλαίσια της σχολικής χρονιάς αλλά να δημιουργηθούν έργα τα οποία θα μπορούν να χρησιμοποιούνται διαχρονικά τόσο από εκπαιδευτικούς όσο και από μαθητές. Τέτοια έργα μπορεί να είναι:

- δημιουργία μόνιμου αρχείου πολιτιστικού υλικού που να αφορά τη θεματολογία του στόχου στο οποίο να έχουν πρόσβαση όλοι οι εκπαιδευτικοί και μαθητές
- δημιουργία ημερολογίου που θα περιλαμβάνει τα κοινά έργα και από τις δύο κοινότητες
- δημιουργία ιστοσελίδας που θα περιλαμβάνει όλες τις σχετικές δραστηριότητες που γίνονται στα σχολεία μας
- έκδοση γραμματοσήμων με έργα που έχουν διακριθεί.
- Δημιουργία ηλεκτρονικού αρχείου διδακτικού υλικού ανά αντικείμενο που θα προσφέρεται στους εκπαιδευτικούς.

3. ΥΛΙΚΟ ΠΟΥ ΑΠΕΥΘΥΝΕΤΑΙ ΣΕ ΕΚΠΑΙΔΕΥΤΙΚΟΥΣ

Το υλικό που αποστέλλεται αφορά τους εκπαιδευτικούς. Η διαδικασία αυτή στοχεύει στην ενθάρρυνση των εκπαιδευτικών και στην επιλογή όσων δεδομένων υποβοηθούν άμεσα ή έμμεσα την προώθηση του στόχου. Το υλικό που αποστέλλεται στα σχολεία από το Υπουργείο Παιδείας και Πολιτισμού είναι διαβαθμισμένο και αφορά σε γνωστικά αντικείμενα της Δημοτικής και Μέσης Εκπαίδευσης. Μέσω αυτού του υλικού παρέχεται η ευκαιρία για καλύτερη γνωριμία της ιστορίας, της παράδοσης και του πολιτισμού της Κύπρου, όπου όλες οι κοινότητες και θρησκευτικές ομάδες είχαν και έχουν τη δική τους συμμετοχή και συμβολή. Ο εκπαιδευτικός, στο πλαίσιο της επαγγελματικής του αυτονομίας, μπορεί και ενθαρρύνεται να ετοιμάσει επιπλέον δικό του διδακτικό υλικό, όπως επίσης και να κρίνει για την πιο αποτελεσματική χρήση αυτού ή άλλου υλικού στις διαφορετικές ηλικίες μαθητών.

Το ΥΠΠ ενδιαφέρεται να εδραιωθεί μια συνεχής και αμφίδρομη συνεργασία με τους εκπαιδευτικούς. Στα πλαίσια αυτής, δημιουργικά παραδείγματα διδακτικού υλικού και διδασκαλίας του θα ήταν καλό να αποστέλλεται στην Επιτροπή, για να γίνεται πολλαπλασιασμός και αποστολή του στη συνέχεια σε όλους τους εκπαιδευτικούς. Επισημαίνεται ότι ιδιαίτερα για τις τελευταίες τάξεις των λυκείων και τεχνικών σχολών το υλικό αυτό δεν πρέπει να επηρεάζει με οποιοδήποτε τρόπο την προετοιμασία των μαθητών για τις παγκύπριες εξετάσεις.

Διευκρινίζεται ότι το υλικό που απευθύνεται στους εκπαιδευτικούς της Δημοτικής Εκπαίδευσης έχει επιλεγεί από εγκριμένα βιβλία που βρίσκονται ήδη στις βιβλιοθήκες των σχολείων τους. Παράλληλα το ΥΠΠ θα προχωρήσει σε συνεννόηση με την Επιτροπή προώθησης του στόχου σε εντοπισμό και αποστολή επιπρόσθετου υλικού στα σχολεία σε ηλεκτρονική μορφή.

Το υλικό που απευθύνεται στους εκπαιδευτικούς της Μέσης Εκπαίδευσης αφορά αποκλειστικά τα φιλολογικά μαθήματα. Επειδή στόχος του Υπουργείου Παιδείας και Πολιτισμού είναι να εμπλέξει στην προώθηση του στόχου εκπαιδευτικούς από όλα τα γνωστικά αντικείμενα, έχει ζητηθεί από τους επιθεωρητές να ετοιμάσουν εισηγήσεις για δράσεις και υλικό των εκπαιδευτικών ανά ειδικότητα.

ΔΗΜΟΤΙΚΗ ΕΚΠΑΙΔΕΥΣΗ

ΓΛΩΣΣΙΚΟ ΜΑΘΗΜΑ

Λογοτεχνικά Κείμενα:

A. Μυθιστορήματα - νουβέλες

1. Κώστας Γραικός, απόσπασμα από το βιβλίο «Στα ίδια χρώματα», 1975
2. Νίκος Πενταράς, «Γράμμα στο Μεχμέτ», Περιοδικό «Παιδική Χαρά», τεύχος 136, 1978
3. Νίκος Πενταράς, «Δεύτερο γράμμα στο Μεχμέτ», Περιοδικό «Παιδική Χαρά», τεύχος 142, 1979
4. Νίκος Πενταράς, από το βιβλίο «Σε κάθε μπαλκόνι κι ένα χελιδόνι» το κείμενο «Ο Μεχμέτης και ο Τζαφέρης», 2007
5. Φιλίσα Χατζηχάννα, απόσπασμα από το «Χαρές και λύπες», «Ένα αληθινό παραμύθι».
6. Ήρα Γενακρίτου, από το βιβλίο «Ο Μάρκος μου κι εγώ» το κεφάλαιο «Το Τουρκάκι».

B. Διηγήματα

1. Μαρία Θεοδοσιάδου, από το βιβλίο *Του καημού και της ελπίδας*, Έκδοση ΠΟΕΔ, Λευκωσία 1981:
α) «Ένα προσκύνημα σσ. 37-44.
β) «Αναμνήσεις από το χωριό και το «μαύρο» μας», σσ. 50-58.

2. Αγνή Χαραλάμπους, από το βιβλίο *Στα χρώματα της ίριδας*, Λευκωσία 1998:
 - α) *Στα χρώματα της ίριδας*, σσ. 9-27.
 - β) *Ένα αστέρι πέφτει*, σσ. 49-58.
3. Μαρία Χαραλάμπους-Λοϊζίδου, «*Το κρίμα του Σουλεϊμάν*», *Μη μας φθονήσεις ουρανέ*, Λάρνακα 1988, σσ. 35-37.
4. Ήρα Γενακρίτου, από το βιβλίο *Πέρα απ' το συρματοπλεγμα*, Λευκωσία 1997:
 - α) «*Το κυκλάμινο*», σσ. 47-51 και
 - β) «*Το κρυφό σχολειό*», σσ. 63-66.
5. Ήρα Γενακρίτου, «*Το πιο όμορφο παιχνίδι*», από το βιβλίο *Με Λεν Ελπίδα*, Λευκωσία 1982, σσ. 61-67.
6. Κίκα Πουλχερίου, από το βιβλίο *Σπιτοκαλυβάκι μου*, Λευκωσία 1981:
 - α) «*Τα περισσότερα και τα χαιρετίσματα*», σσ. 55-60.
 - β) «*Ο Στρατηγός*», σσ. 31-34.
7. Φιλίσα Χατζηχάννα, από το βιβλίο *Λουλούδια και όνειρα*, Κινύρας, Λευκωσία 1979:
 - α) «*Ένα περισσότερι – μια ελπίδα*», σσ. 53-57.
 - β) «*Χωρίς πορτοκαλιές*», σσ. 36-40.
 - γ) «*Θα σε περιμένω Χασάν*», σσ. 20-25
8. Έλλη Βενιζέλου, από το βιβλίο *Στη μυρωδιά του γασεμιού*, Λεμεσός 1995:
 - α) «*Στη γειτονιά μου την παλιά*», σσ. 13-20.
 - β) «*Η Φουρναρού*», σσ. 25-33
 - γ) «*Το προξενό της Χαβά*», σσ. 35-42
 - δ) «*Γιλσιέ, Γιλσιέ*», σσ. 51-54
9. Μαρία Πυλιώτου, από το βιβλίο *Χαρούμενοι χαρταετοί*, Λευκωσία 1976/1983:
 - α) «*Χαρούμενοι χαρταετοί*», σσ. 39-43.
 - β) «*Εκεί που πας ώρα καλή*», σσ. 20-22.
10. Μαρία Πυλιώτου, «*Ο Ναζίμ και το ψηλό κυπαρίσσι*», από το βιβλίο *Καλημέρα Μαργαρίτα*, Λευκωσία 1978, σσ. 23-28.

Γ. Ποίηση:

1. Αγγελική Μιχαήλ Αγιομαμίτη, «*Τούρκα αν είμαι μάνα για Ρομιά*», *Περιοδικό Ηαδε*, Ιανουάριος 1998.

2. Κύπρος Τόκας, «Οι ψαράδες» από το βιβλίο «Ποιητικά Άπαντα του Κύπρου Τόκα». Περιλαμβάνεται επίσης στο «Κυπριακό Ανθολόγιο για τα Παιδιά του Δημοτικού», Μέρος Β', έκδοση ΥΠΠ, 1984.
3. Κώστας Κλεάνθους, «αδελφέ μου Οσμάν», «Κυπριακό Ανθολόγιο για τα Παιδιά του Δημοτικού», Μέρος Β', έκδοση ΥΠΠ, 1984.

ΜΟΥΣΙΚΗ

CD, Αδάμος Κατσαντώνης και Viltan Tasçi, «Δεν μπορείτε να εμποδίσετε την ειρήνη στην Κύπρο/ Kıbrıs' ta barışı engelleyemezsiniz»

ΤΕΧΝΗ

Μιχάλη Χατζηπερή, Νεσίε Γιασιήν, Γιώργος Κεπόλας και Νιαζί Κιζιλγιουρέκ, «Λευκωσία», Λευκωσία 1995.

ΜΕΣΗ ΓΕΝΙΚΗ ΚΑΙ ΜΕΣΗ ΤΕΧΝΙΚΗ ΕΚΠΑΙΔΕΥΣΗ

A. Ποίηση

Neriman Cahit, «πολύ – πολύ αργήσαμε, Κλεοπάτρα», (μετάφραση)

Gurgenc Korkmazel, «Διαδικότητα», (μετάφραση)

Ilkay Adali, «Δέντρο πλάι στη θάλασσα», (μετάφραση)

Λεύκιου Ζαφειρίου, «Στον αρκάντας»

Mehmet Yasin, «Βγαίνοντας από το καταφύγιο»

Nese Yasin, «Ποιο μισό», (μετάφραση)

Κώστα Κλεάνθους, «Αδελφέ μου Οσμάν», (απόσπασμα)

Mehmet Yasin, «Οι συμπατριώτες μου», (μετάφραση)

Παύλου Λιασιόδη, «Μοιάζουμεν»

Neriman Kahir, «Έφτασε η ώρα για ειρήνη».

B. Πεζογραφία

Hizber Hikmetagalar, «Αναμνήσεις μιας άλλης εποχής (διακοπές στην Κακοπετριά)».

Emine Adali Τουρκοκυπριακή λογοτεχνία. Συνοπτική ιστορική αναδρομή.

Bener Hakeri, «Καππάρι ξυδάτο».

Nilgun Guney, «Σύνορα».

Κώστα Λυμπουρή, «Η Εμινέ» (Προσωρινά κλειστό, Αθήνα 2006).

Κώστα Λυμπουρή, «Το σπίτι» (Προσωρινά κλειστό, Αθήνα 2006).

9 Δεκεμβρίου 2008



ΚΥΠΡΙΑΚΗ ΔΗΜΟΚΡΑΤΙΑ
ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΠΟΛΙΤΙΣΜΟΥ

Αρ. Φακ.: 7.1.05.21

27 Αυγούστου 2008

Διευθυντές/ ντριες
Σχολείων Τεχνικής, Μέσης και Δημοτικής Εκπαίδευσης

Θέμα: Στόχοι σχολικής χρονιάς 2008 – 2009

Σας αποστέλλουμε τους στόχους της σχολικής χρονιάς 2008-2009 και εισηγήσεις για τρόπους προώθησής τους.

1ος Στόχος: Καλλιέργεια κουλτούρας ειρηνικής συμβίωσης, αμοιβαίου σεβασμού και συνεργασίας Ελληνοκυπρίων και Τουρκοκυπρίων με στόχο την απαλλαγή από την κατοχή και την επανένωση της πατρίδας και του λαού μας

Η παιδεία του τόπου δεν μπορεί και ούτε πρέπει να αγνοεί τις ιδιαίτερες συνθήκες μέσα στις οποίες λειτουργεί. Από την εποχή της διαμόρφωσης της παιδείας στην Κύπρο ως κοινωνικού αγαθού μπορούμε να ξεχωρίσουμε δυο βασικά κατευθύνσεις. Εκείνη την παιδεία που απευθύνεται στους Ελληνοκύπριους και την παιδεία που απευθύνεται στους Τουρκοκύπριους. Αυτό το γεγονός οφείλεται στη σύνθεση του κυπριακού λαού, ο οποίος αποτελείται βασικά από δυο εθνικές κοινότητες που έχουν τις καταβολές τους, την ιστορία τους, τα ιδιαίτερα πολιτιστικά χαρακτηριστικά τους και τον ιδιαίτερο χαρακτήρα τους.

Η ιδιαιτερότητα αυτή στην παιδεία της Κύπρου θα συνεχίσει να υπάρχει ακόμα και όταν κατορθώσουμε να επανενώσουμε την Κύπρο υπό τη στέγη ενός κοινά αποδεχτού, ανεξάρτητου και κυρίαρχου ομοσπονδιακού κράτους. Η ελληνοκυπριακή παιδεία θα εξακολουθήσει να είναι ελληνική παιδεία γιατί θα καλλιεργεί την ελληνική γλώσσα, τις παραδόσεις και τα ιδιαίτερα πολιτιστικά γνωρίσματα που μας χαρακτηρίζουν ως Ελληνοκύπριους. Αναμένεται ότι ανάλογη θα εξακολουθήσει να είναι και η τουρκοκυπριακή παιδεία. Ταυτόχρονα, όμως, η παιδεία στην Κύπρο πρέπει να καλλιεργεί και τα στοιχεία εκείνα που μας ενώνουν και που μας χαρακτηρίζουν ως ένα λαό.

Οι σχέσεις Ελληνοκυπρίων και Τουρκοκυπρίων διαδραμάτισαν σημαντικό ρόλο στη διαμόρφωση της σύγχρονης ιστορίας της Κύπρου, ενώ συνεχίζουν να επηρεάζουν

σε μεγάλο βαθμό τις παρούσες και μελλοντικές πολιτικές εξελίξεις του τόπου μας. Κύριο και συχνά καθοριστικό ρόλο στην πρόσφατη ιστορία του νησιού μας είχαν ασφαλώς οι ξένες επεμβάσεις, με αποκορύφωμα την παράνομη και βάρβαρη τουρκική εισβολή και τη συνεχιζόμενη μέχρι σήμερα κατοχή του 37% του εδάφους της Κυπριακής Δημοκρατίας.

Στο σημερινό στάδιο του αγώνα μας για απαλλαγή από την κατοχή και τα τετελεσμένα της και για επανένωση της πατρίδας και του λαού μας, η καλλιέργεια κουλτούρας ειρηνικής συμβίωσης Ελληνοκυπρίων και Τουρκοκυπρίων αποτελεί κρίσιμη παράμετρο, που βοηθά την επίτευξη των επιδιώξεών μας. Είναι, επίσης, και βασική προϋπόθεση, για να λειτουργήσει στην πράξη η λύση που ενδεχομένως θα προκύψει από την πολιτική διαδικασία που βρίσκεται σε εξέλιξη.

Ο ρόλος της παιδείας σ' αυτή την κατεύθυνση είναι ιδιαίτερα σημαντικός. Η σημερινή νέα γενιά δεν έχει μνήμες ειρηνικής συμβίωσης και κοινών δραστηριοτήτων, εκδηλώσεων, πολιτικών και κοινωνικών αγώνων που έχουν οι παλιότερες γενιές που φεύγουν. Αυτές οι πραγματικότητες, εναποθέτουν στην παιδεία μας το βαρύ φορτίο και το καθήκον της προετοιμασίας των παιδιών και των νέων μας για την ειρηνική συμβίωση και τη συνεργασία Ελληνοκυπρίων και Τουρκοκυπρίων. Κάθε κοινώς αποδεκτή λύση έχει ως προϋπόθεση για την επιτυχία της τον αλληλοσεβασμό και την εποικοδομητική συνεργασία.

Αυτό φυσικά δεν μπορεί να επιτευχθεί με την παραγραφή όσων κατά καιρούς έχουν προκαλέσει εντάσεις, συγκρούσεις και αιματοχυσία ανάμεσα στο λαό μας. Στην πραγματικότητα όλες οι μνήμες πρέπει να διατηρούνται, για να αποφευχθούν στο μέλλον τα λάθη του παρελθόντος. Τόσο η μία όσο και η άλλη κοινότητα στην Κύπρο πρέπει να αναγνωρίσουν τα λάθη τους, αν επιθυμούμε να επικρατήσει η ειρήνη μόνιμα στην πατρίδα μας.

Επίσης, όμως, πρέπει να αναδειχθούν και τα κοινά στοιχεία Ελληνοκυπρίων και Τουρκοκυπρίων, όλα όσα ένωσαν και ενώνουν τη μοίρα τους ως παιδιών της κυπριακής γης. Θα πρέπει, επίσης, να αποφεύγονται από όλες τις κοινότητες της Κύπρου οι αφορισμοί και η καλλιέργεια αρνητικών στερεοτύπων για τους άλλους.

Κατά συνέπεια, το σχολείο, ως χώρος ανάπτυξης του διαπολιτισμικού διαλόγου και αποδοχής της διαφορετικότητας, καλείται να αναπτύξει στους νέους μας τις αξίες της συνεργασίας, της αλληλεγγύης, της κατανόησης και του αλληλοσεβασμού. Η ενίσχυση της διδασκαλίας θεμάτων που αφορούν τη λαϊκή παράδοση, τα ήθη, τα έθιμα και την ιστορία της Κύπρου θα συμβάλει αποφασιστικά προς αυτή την κατεύθυνση.

Οι εκπαιδευτικοί μας καλούνται πρώτοι να πλησιάσουν και να γνωρίσουν την πολιτισμική έκφραση των δύο κοινοτήτων, έτσι ώστε να μπορέσουν να τη μεταδώσουν στους μαθητές. Αρχές, που μπορούν να βοηθήσουν το πιο πάνω έργο και οι οποίες εκπορεύονται από τις σύγχρονες διαπολιτισμικές προσεγγίσεις, είναι η καλλιέργεια της δυνατότητας να τοποθετούμε τον εαυτό μας στη θέση των άλλων για να δούμε τον κόσμο μέσα από την προοπτική τους, της αλληλεγγύης, του διαπολιτισμικού σεβασμού, των αξιωμαίων της ισότητας των πολιτισμών και της παροχής ίσων ευκαιριών. Τα σχολικά προγράμματά μας επιβάλλεται να διαποτιστούν με αυτές τις αρχές. Επιβάλλεται, επίσης, να παραμείνουν προσηλωμένα στις διαχρονικές αξίες της ισότητας, της ελευθερίας, της δημοκρατίας, της ειρήνης, της αξιοπρέπειας και της δικαιοσύνης.

Οι πιο πάνω αξίες θα πρέπει να διαχέονται σ' ολόκληρο το Αναλυτικό Πρόγραμμα και τη σχολική ζωή, τόσο μέσα από την καθημερινή διδακτική πράξη όσο και μέσα από τις ενδοσχολικές και άλλες εκδηλώσεις που διοργανώνονται στη διάρκεια της σχολικής χρονιάς. Μαθήματα όπως είναι η Ιστορία, η Πολιτική Αγωγή, τα Νέα Ελληνικά, τα Θρησκευτικά και οι Ξένες Γλώσσες, παρέχουν ευκαιρίες για την καλύτερη γνωριμία της ιστορίας, της παράδοσης και του πολιτισμού της Κύπρου, όπου όλες οι κοινότητες (Ελληνοκύπριοι, Τουρκοκύπριοι, Μαρωνίτες, Αρμένιοι και Λατίνοι) είχαν και έχουν τη δική τους συμμετοχή και συμβολή (κοινά αγώνες και θυσίες, κοινά γλωσσικά στοιχεία, έθιμα, παραδόσεις, επιτεύγματα στην τέχνη, τη λογοτεχνία, τη μουσική, το θέατρο, κτλ.).

Προτεινόμενες ενέργειες και δραστηριότητες:

1. Ενδοσχολικές Δραστηριότητες:

- Ανάληψη εργασιών στα πλαίσια των μαθημάτων που να αναφέρονται σε θέματα όπως: κοινή συμβίωση, επιτεύγματα, κοινός αγώνας, επαγγέλματα, αρχιτεκτονική – κατοικία, διατροφικές συνήθειες, μουσική, χορός, ελεύθερος χρόνος, παιχνίδια, τρόποι διασκέδασης κ.ά., που να αγγίζουν και τις δύο κοινότητες.
- Ανάληψη εργασιών που να έχουν σχέση με το μέλλον, όπως πιθανές δυσκολίες συμβίωσης και πώς θα αντιμετωπιστούν.
- Ανάληψη εξειδικευμένων εργασιών από μαθητές των Λυκείων που διδάσκονται την τουρκική γλώσσα σχετικά με τη σύγκριση των δύο γλωσσών, την αλληλεπίδρασή τους, κτλ.
- Δημιουργία Ομίλου Δραστηριοτήτων, που θα προωθεί την ειρηνική συνύπαρξη, τον αμοιβαίο σεβασμό και τη συνεργασία Ελληνοκυπρίων και Τουρκοκυπρίων.
- Διοργάνωση καλλιτεχνικών εκδηλώσεων ή εκθέσεων δικοινοτικού περιεχομένου όπου κάθε ομάδα ή κοινότητα μπορεί να προβάλει τη δική της κουλτούρα, καθώς και στοιχεία από την κοινή μας πολιτιστική κληρονομιά (χορός, μουσική, θέατρο, ζωγραφική, τραγούδι).
- Διοργάνωση διαγωνισμών (π.χ. εκθέσεις ιδεών, τέχνης, φωτογραφίας) σχετικά με τις επαφές των δύο κοινοτήτων.

2. Διδακτική Πράξη:

- Διδασκαλία τουρκοκυπριακών λογοτεχνικών και άλλων κειμένων, που προάγουν την καλλιέργεια κουλτούρας ειρηνικής συνύπαρξης των δύο κοινοτήτων στα πλαίσια των δράσεων των ομίλων, της βιβλιοθήκης, κτλ.
- Ένταξη έργων Τουρκοκύπριων λογοτεχνών ως παράλληλα κείμενα.

3. Εξωσχολικές δραστηριότητες με εμπλοκή εκπαιδευτικών και μαθητών:

- Διοργάνωση μαθητικών συνεδρίων με περιεχόμενο που θα προωθεί το πνεύμα της ειρηνικής συνύπαρξης, αμοιβαίου σεβασμού και συνεργασίας Ελληνοκυπρίων και Τουρκοκυπρίων (είτε σε σχολεία, είτε σε διάφορα σημεία επαφής, όπως το Λήδρα Πάλας και η Πύλα)
- Διοργάνωση κοινών προγραμμάτων επιμόρφωσης Ελληνοκύπριων και Τουρκοκύπριων εκπαιδευτικών και γενικότερα επαφών, που να συνεισφέρουν

στη δημιουργία κοινών εμπειριών και προσεγγίσεων (είτε σε σχολεία, είτε σε διάφορα σημεία επαφής όπως το Λήδρα Πάλας και η Πύλα).

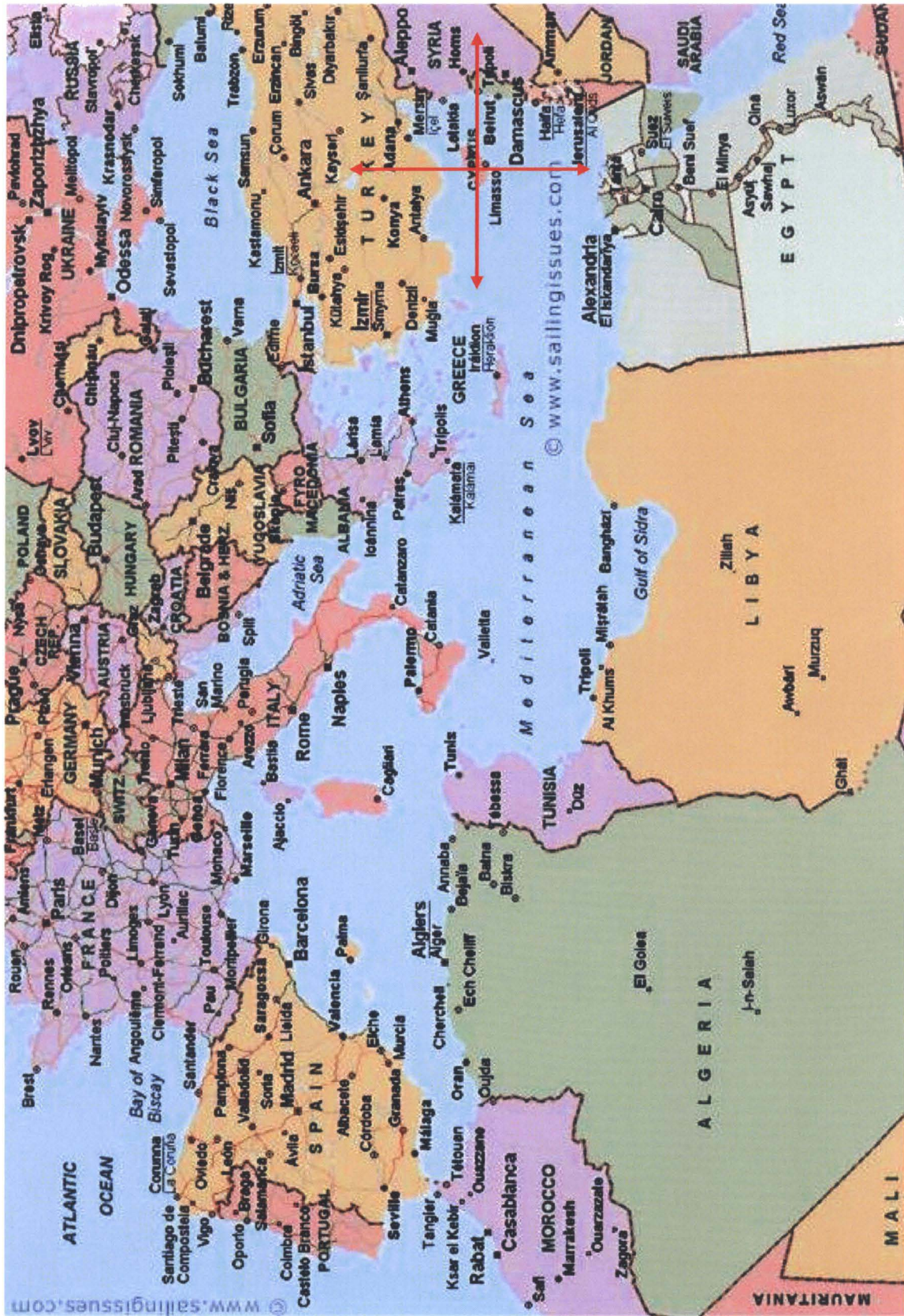
- Συναντήσεις γνωριμίας εκπαιδευτικών και μαθητών (αθλητικές ημερίδες, συμμετοχή σε κοινά συνέδρια και σεμινάρια στην Κύπρο και το εξωτερικό, συμμετοχή σε σχολικές εκδηλώσεις, κτλ.)
- Συμμετοχή εκπροσώπων των δύο κοινοτήτων σε ευρωπαϊκές δράσεις και προγράμματα.
- Δημοσιεύσεις σε μαθητικά έντυπα.

4. Αξιοποίηση των ΤΠΕ και παραγωγή εκπαιδευτικού υλικού:

- Επιλογή και πολλαπλασιασμός ψηφιακών δίσκων με τραγούδια Κυπρίων δημιουργών, που αναφέρονται στις σχέσεις των δύο κοινοτήτων.
- Επιλογή και εκτύπωση μεταφρασμένων ποιημάτων Τουρκοκύπριων λογοτεχνών.
- Επιλογή και εκτύπωση ποιημάτων Ελληνοκύπριων ποιητών.

Παράλληλα, θα συνεχιστούν οι εκδηλώσεις και δραστηριότητες των σχολείων για την προώθηση του Διαπολιτισμικού Διαλόγου, που ήταν βασικός στόχος της περσινής σχολικής χρονιάς, μέσα στα πλαίσια της ανακήρυξης του 2008 ως ευρωπαϊκού έτους Διαπολιτισμικού Διαλόγου.

Material No. 7 - Map of Cyprus and around



Univerzita Karlova v Praze, Pedagogická fakulta
M.D. Rettigové 4, 116 39 Praha 1

Prohlášení žadatele o nahlédnutí do listinné podoby závěrečné práce
Evidenční list

Jsem si vědom/a, že závěrečná práce je autorským dílem a že informace získané nahlédnutím do zveřejněné závěrečné práce nemohou být použity k výdělečným účelům, ani nemohou být vydávány za studijní, vědeckou nebo jinou tvůrčí činnost jiné osoby než autora.

Byl/a jsem seznámen/a se skutečností, že si mohu pořizovat výpisy, opisy nebo rozmnoženiny závěrečné práce, jsem však povinen/povinna s nimi nakládat jako s autorským dílem a zachovávat pravidla uvedená v předchozím odstavci tohoto prohlášení.

Poř. č.	Datum	Jméno a příjmení	Adresa trvalého bydliště	Podpis
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				