

## Research Article

# Ethnomusical approach to the accordion: Analysis from the perspective of the Balkans, the Caucasus and Turkey

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### Abstract

In this study, the use of the musical instrument accordion in the Balkans, Caucasus and Turkey was investigated. The study takes the form of a review of the relevant literature. First, the historical development and types of the accordion are highlighted. The aim to give information about the types of accordion used in the mentioned regions. During the research, it was found that there are scientific studies on the use of accordion in the Caucasus region, but there are no scientific studies on the use of the accordion in Turkey and the Balkans. Turkey has hosted many civilizations and cultures in history due to its strategic location. In the cultural interaction, the influence of the musical instrument accordion on the musical culture is inevitable. It has been shown that the accordion is used extensively by immigrants in Turkey, mainly as a result of the migration from the Caucasus and the Balkans. In the regions studied, information was given about the musical culture of the region, the musical instruments used and the place of the accordion in the musical culture.

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### Introduction

Musical instruments, which can be defined as cultural identity, reflect the identity of the society in which they are used and ensure that this society is culturally distinct from other societies. Instruments that influence the musical production and affect performance of the work are considered symbols of cultural identity. The concept of "ethnic music" such as Latin American music, Balkan music, Bosnian music, and Caucasian music, which has emerged as a result of the globalization and the expansion of music markets, also indicates that the musical work belongs to a cultural identity. In this context, music is an important factor that enables the creation and maintenance of cultural identity by conveying social values (Kurtişoğlu, Beşiroğlu & Kovanlıkaya, 2008:38).

The creation and preservation of cultural identity through the use of music as a tool has two aspects. Some immigrant communities use music internally, that is, only when they are with their own people, as a means of maintaining their cultural identity. However in many cases, perhaps especially in the U.S., music is also used to appeal to the broader community and to reinforce group identity in the eyes (ears) of others. In this case, it can be defined from outside (Baily & Collyer, 2006:175). Immigrants, who had to leave their countries for various reasons, brought

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their own traditions, musical cultures, and instruments to the regions they went to. The accordion is one of these musical instruments and came to Anatolia with immigrants from Balkans and Caucasus. In this research, the literature on the use of the accordion as a musical instrument in the Balkans, the Caucasus and Turkey was examined.

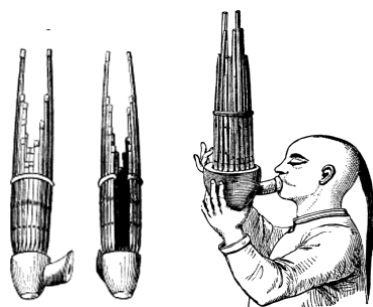
### **Accordion; Definition, Historical Development and Types**

It is possible to categorize musical instruments by sound source, sound production method or structural features. Instruments that produce their sound by the vibration of an elastic tongue are divided into three subgroups according to the type of the tongue vibration. Those vibrated by blowing (sheng), those with bellows-keyboard (accordion, harmonium), and those vibrated by pulling (khomus, mbira, zanza) (Kerimov, 2018:87).

Among them, the accordion, which belongs the group of musical instruments with bellows keyboard; (French: Accord Harmony); We can define chords (e.g. major or minor chords) as a chromatic instrument played by touching a key (up to 140 keys) on the bass part or the accompaniment part on the left side (Cvetkovski, 2012:120).

Instruments with free tongues were first invented in the BC. III. They are known to have originated in China in the millennium BC and spread to Southeast Asia. The sheng (Figure 1), known as the harmonica, dates from before the BC. It is believed to have been invented between 3000 and 1100 (Kuivinen, 2017:67).

In 1776, the French Jesuit missionary Jean Joseph Marie Amiot brought several shengs from China to Paris. Another hypothesis states that Sheng reached Europe from China via Russia) (Kerimov, 2018:87).



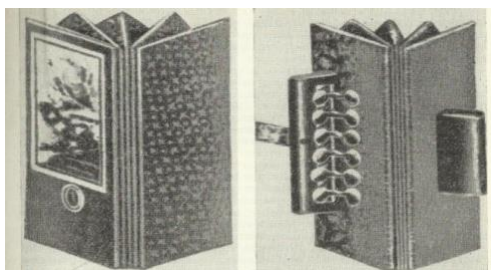
**Figure 1.** Sheng drawings (Kerimov, 2018)

Long before the Sheng came from China; They can be considered the first variants of today's accordions, which used the principles of free resonance language in England in the 12<sup>th</sup> and 13<sup>th</sup> centuries in England. It can be mentioned that it is a portable instrument with a small keyboard, bellows and reeds, attached to the musician's body with a strap. The principle of sound production was similar to today's accordions, and consisted of a small box containing flute tubes. At the front of the box there was a keyboard and at the back there were two bellows. Later, this instrument was called a Bible shelf because of its structure, which resembled a large book and could be folded after being stolen (Ajanović, 1974:177). The instrument differs from today's accordions and other open-tongued instruments in that it has reeds similar to today's oboe. It was used in church music between the 15th and 18th centuries, mostly to accompany madrigals (Cvetkovski, 2012:121)

Towards the end of the 18<sup>th</sup> century, European instrument makers used the principle of vibrating reeds in portable organ models, and the piano organ L. Sauer, keyboard instruments by G.J. Bellows such as the expressif by Grenie, and the aeolodicon by J. Buschmann emerged (Kuivinen, 2017: 66-67).

The first forms of the mouth and hand harmonica can be seen almost the same period. The inventor of the harmonica is considered to be the Thuringian instrument maker Christian Friedrich Ludwig Buschmann (1805-1864) who invented. An instrument he invented called the mouth-aeolodicon in 1821. It was the forerunner of the later harmonicas, which were also used to tune the piano, spinet, or organ. The disadvantages of this instrument is that only short-lived notes can be played on it. This was not good when tuning the instrument. A year later, Buschmann came out with this instrument; leather bellows, single tone keys with blowing air and valve, etc. were added, and he provided it with two tone strips. He enlarged the bellows and improved the valves with knobs. On placed both sides of the bellows he put nails. Thus, he increased the tonal range and improved the instrument. Buschmann invented a new

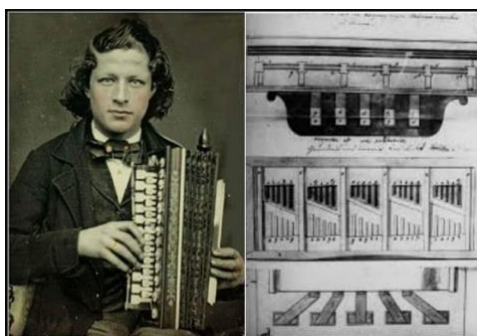
instrument in 1882, which he called teh Handaeoline, with the improvements he had made to the Mundaolini and the bellows he added (Richter, 1990: 20-21).



**Figure 2.** Handaeoline drawings (Kerimov, 2018)

A few years later, in 1829, the Viennese piano and organ maker Cyrillus H. Demian (1772-1847) applied for the first patent for a bellows instrument and named it accordion. To date, it is unclear whether Demian was inspired by Buschmann's Handaeolin or developed the instrument himself (Cvetkovski, 2012:122). Demian's reason for using the word "accordion" for the instrument: he wanted to get a patent for the ability to sing a full chord with a single key, which he taught the instrument to do. The first accordions, which can produce ten sounds with five buttons, seem suitable for playing simple melodies in one tonality (Kerimov, 2018: 91).

Demian's instrument called accordion, was a monophonic, diatonic and polyphonic instrument. There were two to four basses that could produce chords within an octave. This means that on the right hand side of the instrument (in his book), with seven, ten, or fifteen keys, only the tones of a certain key could be played, versatile, dominant tones when opening the bellows and tonic tones when closing it (Richter, 1990, 22).



**Figure 3.** Demian's accordion (Kerimov, 2018)

After the harmonica of Ch. F. Buschmann and the accordion prototypes of C. Demian which offered only limited possibilities, new models of harmonicas were developed. The invention of the mouth harmonica and the accordion instrument in music history, German Ch. Buschmann, is named after Friedrich Buschmann (1805-1864). In 1834, Carl Friedrich Uhlig invented the German concertina, and in 1835, Heinrich Band, invented the bandoneon instrument which recalls his surname (Kerimov, 2018: 89).

*It can be said that today's accordion and similar instruments have evolved over the years from configurations of harmonicas. Accordion and similar instruments also differ from the earlier types of harmonicas the air blowing system. Since the fanned air in harmonium and portable organ models is transferred to the reeds through the distribution chambers, a balanced and static air pressure produces a dynamic softness in the sound. In the accordion, on the other hand, it is possible to influence the power and expression of the sound directly by moving the bellows. Since the airflow can flow in two directions with the bellows opening and closing, it is possible to place rivets on both sides of the frame. From the organological point of view, accordions can be classified according to their sound shapes as follows:*

- 7 voices (diatonic) or 12 voices (chromatic) in one octave
- With one key (piano accordion) or with one button (button accordion).
- The keyboard is parallel to the direction of movement of the bellows (concertina, bandoneon)

- The keyboard is perpendicular to the direction of movement the bellows (accordion, female)
- Unison accordion, that produces the same tone from a single button, regardless of the direction of bellows movement.
- Two different tones from the same key (Bisonoric accordion) depending on the direction of the bellows movements (Kerimov, 2018:100).

We have briefly explained the types of types of the accordion described above.

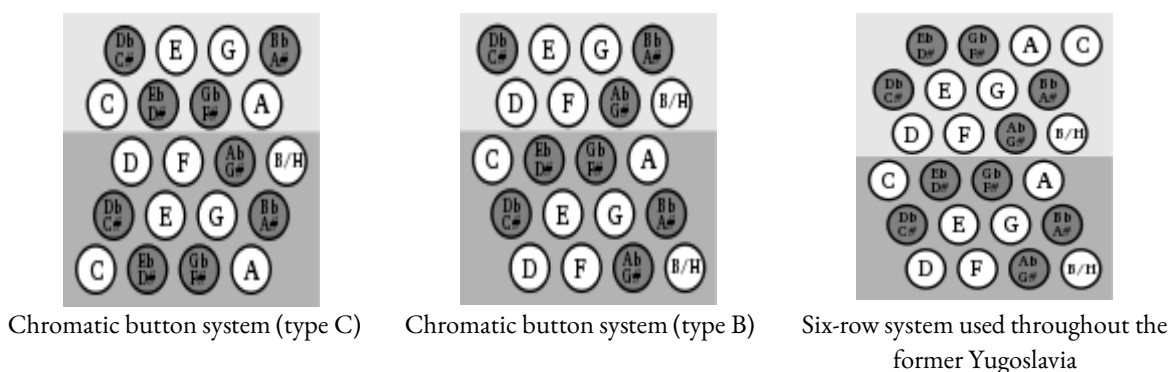
## Seven Notes (Diatonic) or Twelve Notes (Chromatic) in an Octave Range

### Diatonic Accordion

Diatonic accordions; are button accordions with more than one row of buttons, often used in folk and ethnic music. The main difference between chromatic and diatonic accordion is that the reeds are bisonoric for diatonic accordions. This means that the curtain sounds differently when you pull out or push the bellows. Since these accordions have a diatonic style, they can only play certain keys (Lee, 2010).

### Chromatic Accordion

Chromatic accordion; It originated from the development of the traditional accordion. There are three types of chromatic accordions: ten-hole, twelve-hole, and sixteen-hole. The chromatic twelve-hole accordion is versatile, and has three octave groups and full semitones. It is arranged according to the order of the scales, dividing them into an octave group for each of the four spans. In recent years, the chromatic accordion has quickly become popular because its range can reach 4 octaves and it is easier to change the melody. For this reason, it is often used in harmonica and polyphonic ensembles. The chromatic accordion is suitable for classical and melodic music as well as pop music (Lee, 2010).



**Figure 4.** The chromatic button accordion (Web 1)

### Piano Accordion or Button Accordion

Piano accordions, as the name suggests, have a piano-style keyboard. The right treble keyboard has the same arrangement and design as on a regular piano. A full-size accordion has 41 treble keys and about 3+ octave notes. The left side consists of a keyboard for bass accompaniment. A regular piano accordion has 120 keys, but there are also some variants with 140 keys. The great thing about the piano accordion is that it is very flexible and can be adapted to play any musical style. It is widely used in the United States, Brazil, Italy, Germany and the Balkans. (Lee; 2010)



**Figure 5.** The piano accordion (Web 2)

### Chromatic Button Accordion (Dugmetara)

Compared to the layout of the piano accordion, the chromatic button accordion appears to be advantageous due to its wider pitch and better fingering options. On the other hand, some fingering positions require bending of the wrist, and the direction of the alternate fingering patterns can make the performer uncomfortable as it is difficult to decipher. Across the former Yugoslavia, a 6-row chromatic button layout based on the B system and called Dugmetara. Chromatic accordions are most commonly used in classical music, Balkan and Russian folk music with free bass or converter accompaniment. It is very popular in Europe. Some variants of the Chromatic accordion include the Russian Garmon and the Finnish C-system. Both of these variants have a slightly different keyboard style and layout (17 Different types of accordions; 2021)



Figure 6. Chromatic button accordion (Web 3)

### Diatonic Button Accordion

The diatonic button accordion is a member of the free reed aerophone family of musical instruments. It is a type of button accordion in which the keyboard on the melody side contains one or more rows of buttons, each row producing the notes of a single diatonic scale. The buttons on the bass keyboard are usually arranged in pairs, with one button of a pair producing the root note of a chord and the other producing the corresponding major triad (or sometimes a minor triad). Diatonic button accordions are popular in many countries. It is mainly used to play light music, traditional folk music and modern sub-branches of these genres (17 Different Types of Accordions, 2021).



Figure 7. Diatonic button accordion (Web 4)

### The Keyboard is Parallel to the Direction of Movement of the Bellows (Concertina, Bandoneon) Concertina (diatonic)

In 1829, British physicist Charles Wheatstone patented a hexagonal instrument called the concertina. Wheatstone developed his concertina from a harmonica to which he added a bellows. Such an instrument originally had four strings on each side and a range of four octaves. It was possible to play a chromatic scale with both hands. (Cvetkovski, 2012:126)

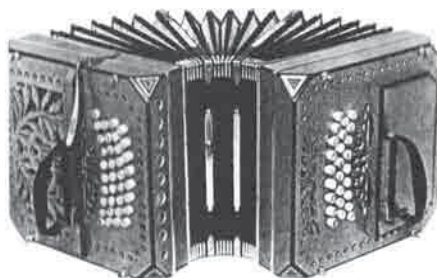


Figure 8. British concertina "Povijesni Razvoj Harmonike", patented by Wheatstone in 1829 (Cvetkovski, 2012)



**Bandoneon (diatonic and chromatic)**

An important discovery in the development of the accordion; It happened in Germany in 1846 when Heinrich Band (1821-1860) invented an instrument, that was probably based on the German concertina. He called his newly invented instrument the bandoneon. During its development, several versions of this instrument appeared with a different number of buttons (Cvetkovski, 2012:127). There are two versions of the name for this instrument:

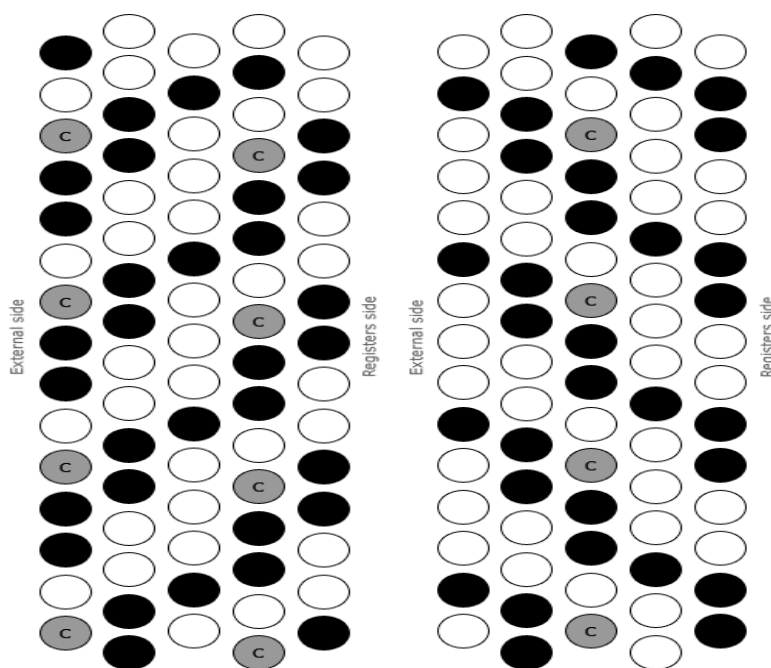


**Figure 9.** Typical square bandoneon (Cvetkovski, 2012)

Bandoneon and bandonion are the most widespread Spanish version, which originated under the influence of the Argentine tango. Bandonion is the German version of the name. Bandoneon gained its current extraordinary popularity mainly thanks to the popularity of the tango (Cvetkovski, 2012:127).

**The Keyboard is Arranged Transversely to the Direction of Movement the Bellows (Accordion, Bayan) Button Accordion and Bayan**

In button accordions, there are two types of chromatic keyboard (griff) called C and B system. C griff is a Western European system in which the note "do" is placed in the first column. B griff, with the note "Do" in the third column, is a Russian version of the button accordion called Bayan. The first chromatic accordion in Russia was invented in 1907 by V.S. Sterlingov and named "Lady". It is known that this name was inspired by the legendary Russian singer and storyteller Boyan. There are some structural differences between the buttoned accordion and the Lady, which are similar in appearance. Bayan's right keyboard is arranged in four symmetrical vertical columns, with three buttons in each octave. When it is necessary to play a high or low semitone, it is enough to start with the next button next to the width. In this case, the fingering pattern does not change. This instrument, very widespread in Russia, has not prevailed in any other environment (Kerimov, 2018:92).



C griff chromatic accordion

B griff choromatic bayan

**Figure 10.** Button Accordion and Bayan (Kerimov, 2018)

### **Garmon (Melodeon)**

The garmon, which is mostly a folk music instrument, has an important place in the musical culture of many communities. It is one of the most common types of hand harmonicas. It is suitable for playing melodies of certain tonality. Russia played a key role in its formation. In many regions of Russia there are different types and models. The first garmons came to Russia from Europe XVIII. It was brought by merchants, sailors and artists at the beginning of the century. With the modernization of Viennese diatonic garmons by Russian instrument makers, "Russian" and "German" system two-row garmons emerged (Kerimov, 2018:95).



**Figure 11.** Garmon (Web 5)

### **Making the Same Sound at the Click of a Button, Regardless of the Movement Direction of the Bellows (Unisonoric Accordion)**

#### **Unisonoric Accordion**

These are also called monophonic accordions. The main difference between accordions is their unisonoric or bisonoric construction. These terms refer to how bellows produce notes and pitches by moving air between the reeds. In a monophonic accordion, a key or knob produces the same pitch or note regardless of the direction of movement of the bellows. The pitch of the accordion also depends on the size of the instrument. It uses a monophonic system that has a tuned pitch or note in both pulling and pushing the bellows. In these models, instrument size has an effect on the pitch (17 Different Types of Accordions, 2021).

### **Making Two Different Sounds from the Same Key According to the Movement Direction of the Bellows (Bisonoric Accordion)**

#### **Bisonoric Accordion**

Unlike monophonic accordions, the bisonoric accordion produces two different notes or pitches depending on the direction of the bellows when a button is pressed. The bellows make a different sound when pulled in and a different sound when pushed in. It is a type of accordion that is very popular in the northeastern region of Brazil. It is used across a variety of genres, from pop to rock to religious music. These accordions can produce two different notes or pitch per button, with the sound changing depending on the opening and closing of the bellows (League, 2019).

### **Use of Accordion in the Balkans, the Caucasus and Turkey**

Music, which contains the basic behaviors and values of a society, can be used as a tool for understanding the culture of the society. At the same time, music is symbolic in various aspects and reflects the society in which it lives. This is because it is closely related to other cultural elements such as religion, language, dance, social organization, economy, political structure, and intersects with all other areas of culture (Erol & Helvacı, 2011:283).

Music is represented not only by sound and words, but also by instruments, and some of these instruments have been preserved for a long time and transferred from generation to generation (Erol & Helvacı, 2011:285). Musical instruments, which can be defined as a cultural identity, reflect the identity of the society in which they are used, and enable that society to differentiate from other societies culturally.

Apart from this, instruments that affect musical production and have an effect on the performance of the work are seen as symbols of cultural identity. Formed as a result of the expansion of music markets with the effect of globalization; The concept of "ethnic music" such as Latin Music, Balkan Music, Bosnian Music indicates that it belongs to a cultural identity beyond being the music of a certain region. The naming of ethnic music means separating regions and attributing a cultural identity. Music; It is one of the factors that enable the creation and maintenance of

cultural identity and belonging by carrying and transferring social values (Kurtiřođlu, Beřirođlu, Kovanlıkaya, 2008:37).

Since the second half of the 19<sup>th</sup> century, studies focused on folk music were under the strong influence of nationalist movements in search of an ethnic and cultural identity. Research conducted in the period following the First World War sought to reveal not only the compilation and recording of folk music, but also the theoretical and methodological problems of field research. However, international cooperation was extremely limited and national perspective was paramount. The research were mostly carried out for the reconstruction of "national" folk music and the "authenticity" of the traditions revealed as a result of the researches were emphasized (Elschek, 1991 cited by Kurtiřođlu, Beřirođlu, Kovanlıkaya, 2008:39). Today, the ongoing research only concerned with traditional music, but also investigates and emphasizes the importance of musical instruments, which are important building blocks in the transmission of this musical culture.

The music of the countries where people were born, and raised or have never seen, but where some members of their family come from, gives people confidence and they feel comfortable in the society where the music is played (Lomax, 1956:48-50) because it reminds them of the place. Sometimes the music they know belongs to that country is perceived as part of the society and that is enough for them to be happy (Kurtiřođlu, Beřirođlu, Kovanlıkaya, 2008:39).

### Problem of the Research

Research on the use of the accordion musical instrument in the Balkans, the Caucasus and Turkey is scarce. Musical instruments, that reflect the identity of the society in which they are used, are considered cultural identity symbols that make that society culturally different from other societies. The research is very important in terms of determining the cultural interaction in field of ethnomusicology. In this research, it is aimed to make a literature review on the use of accordion in the Balkans, the Caucasus and Turkey. The problem of the research;

- What is the use of the accordion in the Balkans, the Caucasus and Turkey?

### Method

The research was conducted according to the model of document analysis, one of the qualitative research methods (Miles and Huberman, 1994). In the research; The Balkans, Caucasus and Turkey regions were selected. The sources (books, articles and dissertations) about the use of accordion in these regions were searched using the keywords accordion, garmon, Circassian harmonica.

### Results

#### Use of the Accordion in the Balkans

The Balkans has a very diverse and changing culture, where people of many different religions, languages and races live together. This colorful structure of the Balkans naturally affected its music. Musically, Balkan music, which is one of the strongest regions in the world, is influenced by Turkish music as well as many other ethnic musics and is very harmonious.



Figure 12. Geographic map of the Balkans region (Web 6)



What makes Balkan music different is its history. It took its current form with the addition of elements from the pre-Christian period, Slavic, Byzantine and Ottoman. From the 6<sup>th</sup> century onwards, in Greece, Albania, Bulgaria and wherever Slavs lived, the tradition of a closed society and village music dominated. The Balkans have their own maqam features and instruments. His music, on the other hand, came mostly from the Romans. In the beginning, trumpet and accordion were the decisive instruments in Balkan music. These were followed by clarinet, guitar and percussion, and they took their current form with the instruments added later. In this region, the accordion is called the harmonica.

In the Balkan geography, where migrations from east to west and from west to east have been experienced for thousands of years, various peoples lived together and thus various musical landscapes were formed. We can hear the melodies of Balkan music, which carries the influence of Turkish music as well as many other ethnic music, from Central Europe to Central Anatolia and even to the Western Black Sea Region. The melodies that appeal to the ear are very similar in almost all countries of the Balkans, they are very rich in harmony. It is a type of music that has strong distinctive features with the influence of the musical instruments used, especially the harmonica. The music of the Balkan and Eastern European countries, as well as the Gypsies in Turkey, is the same as the Balkan music.

At the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, it was aimed to create a music policy for the formation of national identity in the Balkans and Russia. In the 1960s, newly composed folk music emerged in the Federal Republic of Yugoslavia, which was purified from regional, cultural and ethnic identity differences and became the music of the whole country. These musics, which were adopted by the people, were also used by those who migrated to Turkey after those times, and it was seen that its name was referred to as "Yugoslav" music. "Newly composed folk music works" include works reminiscent of newly written folk music with different instruments and different styles (pop, rock, etc.). Music repertoire; It consists of pieces called "newly composed folk music" and the accordion reinterpretations of love songs, originally played with saz, called Sevgilinka (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008: 41-42).



**Figure 13.** Use of the accordion in Bosnia and Herzegovina (Web 7)

Although Balkan music is far from maqam music, it is a polyphonic regional music composed of melodies from the tampere system, as well as the existence of traditional melodies using microtonal intervals. "Balkan music includes the musical traditions of nations such as Bosnian, Macedonian, Albanian, Croatian, Serbian, Greek, Bulgarian and Turkish, located in the region starting from Istanbul and extending to Slovenia and the Adriatic Sea in the west (Ortaylı, 2001: 189). Although borders can be drawn on lands in the Balkans, this is impossible in music and dance. It is possible to see the influence of Turkish music in Balkan music. Now, the double intervals are mostly used, the effects of maqams such as hicaz, nihavent, rast are immediately felt, triole and vibrato are frequently used as performance techniques; It is possible to see Turkish music rhythms (2/4, 4/4, 5/8, 7/8, 9/8) with its rich rhythmic structure, expressing enthusiasm with its lively melodies such as köçekçe, which requires agility and sadness with love songs (Sümbüllü, 2016:71).

Urban music tradition in the Balkans carries Western and Ottoman influences. While the old Serbian city songs called Starogradski have a European scent, the city songs of Bosnian Muslims, Sevdalinkas, were heavily influenced by Ottoman music. Macedonian instrumental music, which emerged in the cities of Skopje and Ohrid in the middle of

the 19<sup>th</sup> century, carries the influence of Ottoman Rumelian music. Klezmer music, the wedding music of Eastern European and Balkan Jews, also has many features in common with Balkan music. It is said that the oldest instrument in the Balkans is the bagpipe. The accordion violin, clarinet and double bass have been indispensable instruments of contemporary Balkan folk music since the beginning of the 20<sup>th</sup> century. Tambura orchestras have been seen in Croatia, Bosnia and Serbia and among the Slavic minority in Hungary since the beginning of the 20<sup>th</sup> century (Sümbüllü, 2016: 71). The accordion is at the forefront of the performance of all these music.

Thematic diversity in the lyrics of Balkan music draws attention. One of the oldest themes is the heroic theme. The main themes of the doina genre of Romanian folk music are nature and death. Love, wine, separation, etc. can be added. Although there is no information about the date of their emergence, which is an anonymous species, Sevdalinka; XVI. It is accepted that it has started to be seen in Bosnian folk culture since the 19<sup>th</sup> century (Sümbüllü, 2016:71).

At the end of the 1800s, the Austro-Hungarian administration and Bosnia and its surroundings met the accordion (harmonica), a free-reed aerophone that Yugoslavs called "our traditional instrument". The accordion has also become a symbol that reflects the cultural identities of Bosnians who settled in Turkey (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:41).

In various parts of the world, there are enough different types of accordion to form an accordion family. Buttoned ones are called dugmeta in the Balkans. It is considered more valuable among Bosnians because it allows agitation. Later piano key accordions are also called harmonica. In the Balkans; The adoption of the accordion as a traditional instrument shows the change in the hierarchical ordering of the elements that make up the cultural identity depending on time and space (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:39).

With the departure of the Ottoman Empire from the region and the arrival of Austria-Hungary in Bosnia-Herzegovina, Western European-style Bosnian music began to develop. In the years immediately after the First World War, the most important event was the establishment of the Regional Music School in Sarajevo in 1920, another important event was the establishment of the Sarajevo Philharmonic in 1923. These events not only aimed to create an accordion orchestra and organize symphony, chamber and solo concerts, but also to support the entire musical and cultural life in Bosnia and Herzegovina (Salihović, :127).

### Use of the Accordion in the Caucasus

Traditional polyphonic vocal music has an important place in the folk culture of the North Caucasus. The basis of this music is the traditional, regional, historical, ethnographic, socio-cultural and folkloric common auditory products of the Abazin, Abkhaz, Adyge Balkar-Karachay, Ossetian, Avar, Kumuk, Ingush and Chechen peoples. This situation; explains the structure of vocal polyphony in the North Caucasus, where there are rich and diverse traditions (Vishnevskaya, 2015; Quoted by Koçkar, 2018:1-17).



Figure 14. Geographic Map of the Caucasus Region (Web 8)

It has been determined that one of the oldest polyphonic music structures in the world is located in the Northwest Caucasus. Traditional music, which is one of the most important elements of the North Caucasus folk culture, shows features close to western music forms and is polyphonic. (Jordania, 2015; Transferred by Koçkar, 2018:1-17).

Caucasian peoples; Since the past, they have widely used instruments called accordion, garmon, amirzakan, fan, and Circassian harmonica, which they see as a cultural transmission tool that makes Circassian music polyphonic. These instruments, which the Caucasian peoples call with different names, are defined as pşine in the Circassian language (Karataş, 2021: 88).

In Circassian society, men and women perform cultural activities such as music and dance together. Circassian families are divided into two as dancers and instrument performers, and families who perform instruments transfer their musical culture to future generations by using the accordion named Circassian harmonica, which enables Circassian music to be performed polyphonically (Erdal, 2019:215). In Circassian society; This bellows instrument called Circassian harmonica, amirzakan, fandır and pşine is mostly played by women (Karataş, 2021: 91-92). This instrument, which the Circassians call and use, is called by different names in different countries and cultures. These bellows instruments, which are used with different names, generally have a common working and playing principle (Karataş, 2021: 88).



**Figure 15.** The use of Accordion in the North Caucasus Region (Web 9)

Instead of the Circassian harmonica (diatonic accordion), which was the indispensable instrument of Circassian weddings until the 1950s, accordions brought from Europe and known as the Circassian version in Europe began to be used. After 1980, accordions began to replace the Circassian harmonica. This situation caused the Circassian harmonica, which was used in weddings in the past, to be used very little (Koçkar & Koçkar, 2019, 456-457). While harmonica and diatonic garmon were used in Circassian culture before, after the migrations from the Balkans to Anatolia, the use of accordion began with the introduction of the diatonic accordion (Karataş, 2021:91-92).

Circassians always have a pşinavo (harmonica player) at weddings and entertainment. The harmonica or accordion is used as the basic musical instrument in Pşinavo Circassian entertainments. It is responsible for entertaining and dancing an individual who plays the accordion, called Pşinavo, in wedding and entertainment environments. There is no obligation to be a woman or a man (Kantemur, 2018, 98).

Guçeva stated that there were no male musicians in the 19th century and only women played the harmonica, that after the accordion began to be used, the number of female accordion players increased in Caucasian peoples and it turned into a profession (Tok, 2018:23, cited in Guçeva, 2005, 192-193). Harsiyev stated that men started to use this instrument at the beginning of the 20th century. Circassian people used to have their daughters play the harmonica (accordion/garmon/pşine) in order to integrate their daughters into the society (Cited by Tok, 2018:23).

As in other Caucasian peoples, Chechen and Ingush musical polyphony and choral structure are performed in the accompaniment of traditional Circassian folk dances harmonica or accordion. While harmonica was used mostly

in the past, accordion is used today (Sevinç, 2019: 76). The accordion, which was developed from the beginning and took its final form, was initially used as diatonic and later produced as chromatic. Today, mostly chromatic accordions are used by Circassians.

The fact that they play this instrument, which keeps the Circassian culture alive and mostly used by women, in every environment, and that they use the accordion in their daily lives and in every aspect of their musical culture, shows that they attach great importance to this instrument. Even today, the fact that it is used as much as in the past proves that the accordion has an important place in Circassian culture (Karataş, 2021:92).

In the North Caucasus/Dagestan Region, the folk instrument orchestra mostly consists of six instruments. Although these instruments have different names according to the languages of the peoples of the region, they can be generally defined as follows; Pandur (Tamura), Tar, Komuz, Zurna, Kromatik Garmon ve Baraban. Accompanying these instruments; Argan (avar., darg., kum., lak., gorskoyevr. - argan), kerero (avar. - kerero), ters homuz (kum. - ters homuz), çağan (lezg. - çagan), kobız (nog. - kobız), kamança (tab. - kamança), komonça (gorskoyevr. - komonça) named as such. Garmon is a bellows, keyed instrument played with the accordion principle. It is fabricated in Viladikavkaz, Ossetia, and handmade in workshops in Batumi, Georgia. It was brought to the Dagestan Region by the Russians in the second half of the 19th century. While it was played only by women for religious reasons until the USSR period, it is an instrument with wide melody possibilities that male musicians have also played in recent years. While diatonic garmons were used until the middle of the 20th century, chromatic garmons developed in the 1940s are used more today (Yakubov, 2003: 174; cited by Koçkar, 2018:1-17).

In the 1850s, the music culture in the Caucasus was performed with string and wind instruments. By the 1860s, the first "diatonic garmons" brought from Russia had begun to be used. (Koçkar, & Koçkar, 2019:452).

### Use of the Accordion in Turkey

From the decline period of the Ottoman Empire; Migrations from the Balkans, the Caucasus and other geographies towards Anatolia started. These migrations continued in the Republican period as well. The contributions of migrations and exchanges to the formation of the new Turkish Republic and the new Turkish society are important. A significant part of Turkey's population is the grandchildren of those who migrated from these regions (Efe, 2018:17).



Figure 16. Turkey Geographical Map (Web 10)

The peoples who migrated from the aforementioned regions settled both in the places indicated by the administration in the relevant period and in the regions they preferred over the years. This situation is only in the neighborhoods, villages, etc., where the migrating people live together. If we give an example from the Circassians, in Anatolia; 71 villages in Sakarya, 69 in Bolu, Kocaeli 14, Istanbul 6, Bursa 32, Bilecik 14, Balıkesir 82, Çanakkale 15, Ankara 6, Eskişehir 39, Kütahya 7, Konya 21, Manisa 4, İzmir 6, Aydın 10, Denizli 2, Afyon 4, Antalya 2, Sinop 25, Samsun 120, Çorum 34, Amasya 16, Tokat 66, Yozgat 22, Sivas 34, Kayseri 66, Kahraman Maraş 24, Adana 17, 3 villages in Hatay are Circassian villages. The places where they mostly live are between Samsun-Sinop line. The reason for this is partly due to the Ottoman settlement policy and partly to the arrival of many immigrants by sea (Özyürek,



2012:22).

In the Black Sea Region, especially Artvin has a similar demographic structure; Laz, Georgian, Meskhetian Turks etc. neighborhood structures are seen. Accordion is a song that is accepted where it was played by Kar in Artvin. Especially to folk dances (Pehlivan, 2017:9-21). Artvin, in terms of folk dances, is shown in two separate sections, the coastal part and being in it. These differences are possible in terms of culturally specific, traditional customs and appearance. While the people are playing with the 7/8 size overalls and cura zurna in the coastal areas, drum-zurna and accordion are played in 2/4, 4/4, 5/8 and 7/8, 7/16, 9/8 and 9/16 sizes in the inner parts, and is played with a jumpsuit. The general characteristic of the site is that the games are played in the form of Horon and Bar. Horon is a game for education that shows the effects of climate on people and their souls. In them, the Black Sea coasts appear with their irritable, meticulous, agile, and tough character. Horons are played in the form of a ring and they are together (Pehlivan, 2017:24).

Circassians use the accordion called Circassian harmonica in their music in the regions where they settled in Anatolia (Özyürek, 2012:45).

These peoples, who came to Anatolia through migration, brought their own cultures to the regions where they settled. Their efforts to protect their identities and hold on to life in the diaspora are tried to be continued through language learning, music culture and dance practices in the associations they have established.



**Figure 17.** Caucasian Solidarity Night in Bozhöyük (Web 11)

It is seen that Bosnians living in Turkey mostly use music as "inward-oriented". Henna night, circumcision wedding, marriage, etc. In ceremonies and meetings, the musician usually plays the accordion and keyboard. It is seen that more crowded groups performing music at public concerts or at night of associations are also "inward-oriented" (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:39).

The Thrace Region (especially Tekirdağ, Kırklareli, Edirne provinces and districts) has a demographic structure, mostly consisting of Balkan immigrants, and most of the Bosnians living in this region immigrated in the early 1900s. The first generation immigrant population is gradually decreasing. Bosnian neighborhoods in Istanbul, on the other hand, cover all of the intense migration periods mentioned above. The presence of every generation immigrant population ensures that language, music and folklore traditions are constantly kept alive. Especially in Istanbul, it tries to keep their culture alive and transfer it to the new generation through diaspora associations.

The tradition here; Traditional instruments for those living in Bosnia, their performances, etc. They are cultural symbols that predominate in the period they came from and continue to this day. Therefore, the place where Bosnian cultural identity symbols in Turkey can be seen can be considered as the settlements of Bosnians living in Istanbul. They are still in communication with Bosnia. The differentiation seen in the traditions and musical repertoire in the two regions does not appear in instruments either (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:41).

Accordion, a free-reed aerophone that was introduced to Bosnia and its surroundings by the Austro-Hungarian administration at the end of the 1800s, settled in Turkey and became a symbol reflecting the cultural identities of Bosnians (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:42).

It can be said that the elements that will ensure belonging to a cultural identity when settling in Turkey are now



Yugoslavia, Slavic language, immigration and Westernism. Symbolizing these elements is the accordion, the games that the accordion can perform and the musical repertoire. Immigration element with accordion took its place in the cultural identity order by first immigrating from Austria-Hungary to the lands where Bosnians lived and then coming to Turkey with the immigration of Bosnians. "Segregation", one of the results of migration, manifests itself with the accordion (Kurtiřođlu, Beřirođlu, Kovanlıkaya, 2008:42). Because, basically, Anatolia met through accordion migrations, Balkan and Caucasian peoples. In the places where these peoples settled in Anatolia, weddings and so on. It is seen that, unlike other Anatolian peoples, they use accordion in activities, and the accordion forms the basis of their music culture.

Caucasian and Balkan music interacted in Turkish society and was accepted and appreciated by the Turkish society with its features such as melody and rhythm.

Balkan folk songs or Rumeli folk songs have a very important place in Turkish music repertoire. These folk songs have become very common in Anatolia. With its melodic richness and rhythmic texture, this musical understanding is immediately noticeable (Sümbüllü, 2016:71).

### **Conclusion**

Music, which contains the basic behaviors and values of the society, can be used as a tool to understand the culture of the society. Religion, language, dance etc. Since it is closely related to other cultural elements, it reflects the society in which it is located. Music reflects the identity of the society in which it is used, not only with sound and words, but also with musical instruments that can be defined as a cultural identity, and it ensures that that society is culturally separated from other societies. If we express the music produced with the use of musical instruments specific to the society to which it belongs, as ethnic music, it also indicates that it belongs to a cultural identity beyond being the music of a certain region. In this sense, music is one of the factors that enable the creation and maintenance of cultural identity and belonging by carrying and transferring social values. The music of the places where they were born, grew up and where only some members of their family come, or even never seen, gives people confidence and makes them happy because it evokes that place.

The Balkan and Caucasian peoples, who came to Anatolia through migration, brought their own cultures to the regions where they settled. Caucasian and Balkan music interacted with the Turkish society and was accepted and appreciated by the Turkish society with its features such as melody and rhythm. In this respect, the accordion is important in intercultural interaction from an ethnomusical point of view.

In this research, it is aimed that the Balkan, Caucasian and Turkish communities interact with each other throughout history, the accordion is the most important part of their music culture in their countries, they brought their musical instruments and music cultures, especially the accordion, to Anatolia, where they migrated, and the development of the accordion types they used in their countries in parallel with the history of the accordion. It has been seen that their music, which is different in rhythm and rich in harmony and melody, is very popular and adopted in Anatolia, the accordion is mostly used by Balkan and Caucasian immigrants in Anatolia, and there are a lot of Balkan folk songs or Rumelian folk songs in the Turkish music repertoire.

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