

Second Symposium of ICTM  
Study Group for Music and Dance in Southeastern Europa

**Ege University**  
State Turkish Music Conservatory

7-11 April 2010 İzmir TURKEY



**Ege Üniversitesi**  
Devlet Türk Müziği Konservatuvarı

**ICTM** Güneydoğu Avrupa Müzik ve Dans Çalışma Grubu İkinci Sempozyumu

7-11 Nisan 2010 İzmir TURKEY





ICTM  
Study Group for Music and Dance  
in Southeastern Europe

Second Symposium of ICTM Study Group for Music and Dance in Southeastern Europe

7-11 April 2010 İzmir TURKEY

**Program and Abstracts**



Supported by Ege University State Turkish Music Conservatory

# Second Symposium of ICTM Study Group for Music and Dance in Southeastern Europe

7-11 April 2010 İzmir TURKEY

## **Organizer**

Ege University State Turkish Music Conservatory

## **Symposium Co-chair**

Mehmet Öcal ÖZBİLGİN

Velika STOYKOVA SERAFIMOVSKA

## **Program Committee**

Velika STOYKOVA SERAFIMOVSKA (Macedonia)

Arzu ÖZTÜRKMEN (Turkey)

Dieter CHRISTENSEN (USA/Germany)

Iva NIEMCIC (Croatia)

Lozanka PEYCHEVA (Bulgaria)

Mehmet Öcal ÖZBİLGİN (Turkey)

Selena RAKOCHEVICH (Serbia)

## **Local Organization Committee**

Arzu ÖZTÜRKMEN

Mehmet Öcal ÖZBİLGİN

İlhan ERSOY

Emir Cenk AYDIN

Ömer Barbaros ÜNLÜ

Ferruh ÖZDİNÇER

## **Edited by**

Emir Cenk AYDIN

## **Technical Organization**

Ege University State Turkish Music Conservatory

## **Supported by**

Ege University State Turkish Music Conservatory İzmir Turkey

The Federation of Cultural Associations of Bosnia & Herzegovina in Turkey

Honorary Consulate of Bosnia & Herzegovina İzmir Turkey

## About ICTM

The AIMS of the ICTM are to further the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance, of all countries. To these ends, the Council organizes meetings, world conferences, study groups and colloquia. In addition the Council maintains a membership directory and supervises the preparation and publication of journals and bulletins.

The ICTM was founded on 22 September, 1947, in London, England, by scholars and musicians as The International Folk Music Council. Ralph Vaughan Williams became its first president, followed by Jaap Kunst, Zoltan Kodaly, Willard Rhodes, Klaus P. Wachsmann, Poul Rovsing Olsen, Erich Stockmann, Anthony Seeger, Krister Malm, and currently, Adrienne L. Kaeppler. In 1949, the Council was one of the Founding Members of the International Music Council - UNESCO, and is currently an NGO in formal consultative relations with UNESCO. Through its wide international representation the Council acts as a bond among peoples of different cultures and thus serves the peace of humankind.

## About ICTM Study Group for Music and Dance in Southeastern Europe

The intention for establishing a study group first appeared at the international symposium *Urban Music in the Balkans: Drop-out Ethnic Identities or a Historical Case of Tolerance and Global Thinking*, held in Dures, Albania, 28 September – 1 October 2006. Soon after the conference in Albania, an organized panel session "History and Perspectives of National Ethnomusicologies and Ethnochoreologies in the Balkans" took place at ICTM's 39<sup>th</sup> conference, in Vienna. During the conference, the subject of music and dance research in the region of southeastern Europe appeared in several sessions. Besides the individual papers, yet another well-received panel session named "Post-Yugoslavian Ethnomusicologies in Dialogue: Three Case Studies" took place. Shortly after the ICTM world conference, scientific conference *The Balkan Peninsula as a Musical Crossroad* was held in Struga, Republic of Macedonia, 19-24 September 2007. The themes of the meeting were: "Iconography of Balkan music and dance", "Historical sources of music and dance in the Balkans"; and "The role of minorities in transferring, preserving and creating music and dance tradition in the Balkans". At the end of the conference a meeting was held to make the proposal for its formal establishment. Chaired by Svanibor Pettan, himself a member of the ICTM's Executive Board, and attended by the participants of the conference, most of them ICTM members, an agreement was reached about the working definition and the mission statement of the proposed study group.

### ICTM STUDY GROUP ON MUSIC AND DANCE IN SOUTHEASTERN EUROPE DEFINITION

Southeastern Europe is a region that is also known as the Balkans. For the purpose of the Study Group the region is defined in the broadest sense.

**MISSION STATEMENT** The Study Group advocates scholarly research of music and dance in and about the given region. It serves as a forum for continuous cooperation through scholarly meetings, projects, publications and correspondence.

In concordance with the ICTM rules, the gathered scholars proposed and elected the initial Study Group committee: Chair - Velika Stojkova Serafimovska (Macedonia), Vice Chairs - Mehmet Ocal Ozbilgin (Turkey) and Sokol Shupo (Albania), Secretary - Elsie Ivancich Dunin (USA/Croatia), Music Liaison-Lozanka Peycheva (Bulgaria), Dance Liaison - Selena Rakočević (Serbia).

The establishment the Study Group on Music and Dance in Southeastern Europe was officially approved at the ICTM Executive Board meeting in Canberra, Australia, 16 – 17 February 2008.

Southeastern Europe, also known as the Balkan Peninsula, has been and still is, going through social, cultural and political transitions, which are reflected in music and dance traditions. Especially over the last two decades, intensified transitions in the region are attracting research not only into the preserved traditional music and dance forms, but also research into the changes provoked by contemporary situations. Transitions are reflected by several processes such as ethnic identification, ethnic diversity, and attitudes of local governments toward tradition. Media (such as newsprint, television/radio, recordings, public programs, and so on), is a conduit through which one can follow the changes and the impact of the processes and transitions, sometimes different, but sometimes identical in each country of southeastern Europe.

The second symposium of the Study Group features two major themes:

1. How do public presentations affect perceptions and practices of music and dance? Regional and national experiences.
2. Educational systems of music and dance (learning and teaching processes)

## PROGRAMME

# Wednesday, 7 April 2010

## 9:00 - 10:00 Opening ceremony

Welcoming addresses by:

**Prof. Dr. Candeğer Yılmaz**, Rector of Ege University

**Prof. Dr. Gürbüz Aktaş**, Director of S.T.M. Conservatory

**Prof. Dr. Svanibor Pettan**, Vice president of ICTM

**Prof. Dr. Arzu Öztürkmen**, Liaison officer of ICTM in Turkey

Announcement of the guest of honor **Dr. Anca Giurchescu**

An overview of **Dr. Anca Giurchescu** scholarly legacy with emphasis on her contribution to ethnochoreology in Southeastern Europe (by **Mehmet Öcal Özbilgin**)

## 10:00 - 11:30 Session 1

**Topic:** How do public presentations affect perceptions and practices of music and dance?

Regional and national experiences

**Chair: Svanibor Pettan**

**1. Ardian Ahmedaja**, Austria

"About the impact of researchers and individual artists on public presentations of music and dance in Albania"

**2. Victor A. Friedman**, USA

"Public presentations, perceptions, and practices of chalgija music in the Republic of Macedonia today"

**3. Jane Sugarman**, USA

"Life and art: commercial folklore videos and musical practices among Prespa Albanian immigrants"

## 11:30 - 12:00 Coffee Break

## 12:00 - 13:30 Session 2

**Topic:** How do public presentations affect perceptions and practices of music and dance?

Regional and national experiences

**Chair: Selena Rakočević**

**1. Ivanka Vlaeva**, Bulgaria

"Strategies of the international folk festivals in Bulgaria in the last two decades"

**2. F. Merve Eken Küçükaksoy**, Turkey

"Transition of a cultural performance: a focus on musical gatherings in Kemaliye"

**3. Liz Mellish and Nick Green**, UK

"Public presentations, regional perceptions and dance learning processes in 21st century Romanian Banat"

**13:30 - 14:30 Lunch**

**14:30 - 16:30 Session 3**

**Topic:** Educational systems of music and dance (learning and teaching processes)

**Chair:** Timothy Rice

**1. Lozanka Peycheva, Bulgaria**

"Different educational systems for transmission of folk music in Bulgaria"

**2. Gueorgui Harizanov, Bulgaria**

"Learning, mastering and teaching traditional music"

**3. Gergana Panova-Tekath, Bulgaria/Germany**

"Teaching of Bulgarian folk dances to amateur and professional dancers from Bulgaria and Germany"

**4. Ventsislav Dimov, Bulgaria**

"Images of Balkan musical traditions in textbooks on music from Bulgaria"

**16:30 - 17:00 Coffee Break**

**17:00 - 18:30 Session 4**

**Topic:** Educational systems of music and dance (learning and teaching processes)

**Chair:** Arzu Öztürkmen

**1. Belma Kurtişoğlu, Turkey**

"Teferic-s: educational system of musical and dance experiences"

**2. Özlem Doğuş Varlı, Turkey**

"The process of education and learning the art of music and dance from the rural area to the city: while going from Trabzon to North Cyprus, from Afyon to İstanbul"

**3. Mehmet Öcal Özbilgin, Turkey**

"Davul Çaldırma tradition in Akçaalan Village, Gediz County, Kütahya – An example for the teaching and learning process of traditional dances in the rural area"

**19:00 Cocktail**

**20:30 Performance**

State Turkish Music Conservatory, Turkish Folk Dances Department

"Ekin" Folk Dance Ensemble

**Place:** Ege University Campus Cultural Center - Mötbe Hall

# Thursday, 8 April 2010

## 9:00 - 10:30 Session 1

**Topic:** Educational systems of music and dance (learning and teaching processes)

**Chair:** Carol Siverman

**1. Amra Toska, Amila Čengić, Mirza Kovač and Edib Krzić**

Bosnia and Herzegovina

"Challenges of new forms of ethnomusicology research and fieldwork in transition countries: examples from Bosnia and Herzegovina"

**2. Angela Rodel, USA**

"Far from black and white: the role of the piano in Bulgarian folk singing pedagogy"

**3. Hande Sağlam, Turkey/Austria**

"New educational borders through bi- or multimusical students at the University of Music and Performing Arts Vienna"

## 10:30 - 11:00 Coffee Break

## 11:00 - 12:30 Session 2

**Topic:** Educational systems of music and dance (learning and teaching processes)

**Chair:** Eirini Loutzaki

**1. Ferruh Özdingör, Turkey**

"Folk dance training (education) methods in Turkey"

**2. Muzaffer Sümbül, Turkey**

"A general view to staging process of Turkish folk dance of Adana provinces from Folkhouse (Halkevleri) to nowadays"

**3. Atilla Coşkun Toksoy, Turkey**

"An elementary look at the folk dance education in primary schools"

## 12:30 - 14:00 Lunch

## 14:00 - 16:00 Session 3

**Topic:** How do public presentations affect perceptions and practices of music and dance?

Regional and national experiences

**Chair:** Ardian Ahmedaja

**1. Ahmet Tohumcu, Turkey**

"A metamorphosis story: Sema"

**2. Rodna Velichkovska, Macedonia**

"Public presentation of the traditional harvesting customs and singing in Macedonia"

**3. Alma Bejtullahu, Austria**

"Three wars and two regimes later: public presentations of the National Ensemble of Songs and Dances 'Shota' "

**4. Zdravko Ranisavljevic, Serbia**

"The stage performance and the process of 'nationalizing' dance patterns. The case of the kolo in three patterns in the repertoire of the Serbian National Ensemble 'Kolo' "

**16:00 - 16:30 Coffee Break**

**16:30 - 18:30 Session 4**

**Topic:** How do public presentations affect perceptions and practices of music and dance?

Regional and national experiences

**Chair:** Dieter Christensen

**1. Iva Niemčić and Joško Čaleta, Croatia**

"Public practice versus personal narratives – the example of music and dance traditions of Boka Kotorska"

**2. Jakša Primorac, Croatia**

"Dalmatian Klapa singing in northern Adriatic and Dinaric regions of Croatia"

**3. Velika Stoykova Serafimovska, Macedonia**

"Keeping tradition up to date"

**4. Ian MacMillen, USA**

"Tamburaši of the Balkanized Peninsula: public concerts as international and interethnic connections in Croatia and its intimates"

**20:30**

**Concert**

State Turkish Music Conservatory, Turkish Art Music Ensemble

**Place:** Ege University Campus Cultural Center - Mötbe Hall

# Friday, 9 April 2010

## 9:30 - 11:00 Session 1

**Topic:** Educational systems of music and dance (learning and teaching processes)

**Chair:** Feza Tansuğ

1. **Gordana Blagojević**, Serbia

"From media on the street and vice versa: hip-hop dance in Belgrade today"

2. **Sonja Zdravkova Dzeparovska**, Macedonia

"Methods of dance education"

3. **Franc Križnar**, Slovenia

"Trombonist, composer and conductor Vinko Globokar (born 1934):  
the artist and /or charlatan?"

---

11:30

## EXCURSION

Selçuk Museum & Ephesus Ancient City

## 13:00 - 15:00 Session 2

**Topic:** Music and dance in southeastern Europe

**Chair:** Gürbüz Aktaş

1. **F. Reyhan Altınay**, Turkey

"Functionality of traditional music and dance, revival of cultural identity: in the context of immigrants, religious and traditional communities in İzmir"

2. **Gözde Çolakoğlu**, Turkey

"The symbolic trigon of the Island of Crete: lyra, lute and dance"

3. **Hüseyin Yaltınk**, Turkey

"An investigation on two folk dances telling the seasonal transition in the context of imitation among the Yörüks living in western Anatolia"

4. **Melis Süloş**, Turkey

"Restaging the revolution"

15:00 - 15.30 Coffee Break

**15:30 - 17:30 Session 3**

**Topic:** Music and dance in southeastern Europe

**Chair:** Mehmet Öcal Özbilgin

**1. Gani Pekşen,** Turkey

“The oral tradition of life academy: Mekteb-i İrfan”

**2. Banu Açıkdenez,** Turkey

“Nationalizing folk dance in Turkey and Greece: a historical review of Zeybek and Zeibekiko”

**3. Nesibe Özgül Turgay,** Turkey

“The similarities and differences between the immigrant songs from both sides of the Aegean”

**4. Ayhan Erol,** Turkey

“From the experience of authenticity to the authenticity of experience in the Alevi musical practices”

**20:00 - 23:00 Dinner**

**Place:** Nomads Tent Restaurant

**20:30**

**Concert**

Sempe Quartet, Classical Music Ensemble (*Optional*)

**Place:** Ege University Campus Cultural Center - Mötbe Hall

# Saturday, 10 April 2010

## 9:00 - 10:30 Session 1

**Topic:** Educational systems of music and dance (learning and teaching processes)

**Chair:** Lozanka Peycheva

1. **Jasmina Talam and Tamara Karača-Beljak**, Bosnia and Herzegovina  
"New Bosnian ethnomusicology: perspectives and challenges"
2. **Mirjana Zakić and Selen Rakočević**, Serbia  
"Institutionalizing traditional music and dance. A case study of post-Yugoslav Serbia"
3. **Panikos Giorgoudes**, Cyprus  
"Cyprus music: the case of uttm.org"

## 10:30 - 11:00 Coffee Break

## 11:00 - 13:00 Business meeting of ICTM Study Group on Music and Dance in Southeastern Europe with introductory key lecture

**Dieter Christensen:** "The ICTM and 'the Europeans': Globalism in Theory, Nationalism in Research Practice, and the role of our Study Group"

## 13:00 - 15:00 Lunch

## 15:00 - 16:00 Session 3

**Topic:** How do public presentations affect perceptions and practices of music and dance?  
Regional and national experiences

**Chair:** Elsie Ivancich Dunin

1. **Ivona Opetcheska Tatarcevska**, Macedonia  
"The idea behind 'our' folk dances": public narratives about the folk dances in Macedonia"
2. **Urša Šivic**, Slovenia  
"The double performing standards of musicians: the case of Slovene ensemble's performance of vocal and instrumental traditional music"
3. **Elka Tschernokoshewa**, Germany  
"How does Balkan music form life in Germany"

## 16:00 - 16:30 Coffee Break

## 16:30 - 18:00 Session 4

**Timothy Rice**, USA

Film screening and discussion

"May you have courage in your life": a Bulgarian and American musical story

## 20:30

### Concert

State Turkish Music Conservatory, Traditional Folk Music Ensemble

**Place:** Ege University Campus Cultural Center - Mötbe Hall

# Sunday, 11 April 2010

## 9:30 - 11:00 Session 1

**Topic:** How do public presentations affect perceptions and practices of music and dance?  
Regional and national experiences

**Chair:** Anca Giurchescu

1. **Elsie Ivancich Dunin**, USA/Croatia

"Romani dance and music programming on Macedonian national television"

2. **Emir Cenk Aydın and Jaynie Aydın**, Turkey/USA

"The folk essence of modern Turkish belly dance: a DVD presentation"

3. **Z. Gonca Girgin Tohumcu**, Turkey

"From a cultural performance to an art production: Rom/Gypsy dancing bodies"

## 11:00 - 11:30 Coffee Break

## 11:30 - 13:00 Session 2

**Topic:** How do public presentations affect perceptions and practices of music and dance? Regional and national experiences

**Chair:** Jane Sugarman

1. **Carol Silverman**, USA

"Representation, sexuality, and multiculturalism: Esma Redžepova as mediator and collaborator"

2. **Speranța Rădulescu and Anca Giurchescu**, Romania/Denmark

"Music and dance of pan-Balkan (and Mediterranean) fusion. The case of the Romanian 'manea' "

## 13:00 - 14:00 Closing Ceremony

## 14:00 - 15:30 Lunch

## 15:30 - 17:00 Excursion

**Place:** Ege University Anatolian-Balkan Traditional Costumes Museum

## 20:00 Closing Dinner

Sponsored by

The Federation of Cultural Associations of Bosnia & Herzegovina in Turkey

Honorary Consulate of Bosnia & Herzegovina İzmir Turkey



## ABSTRACTS

# Ardian AHMEDAJA, Institute for Folk Music and Ethnomusicology Vienna - AUSTRIA

ahmedaja@mdw.ac.at

## **About the impact of researchers and individual artists on public presentations of music and dance in Albania**

The most important forms of public presentation of music and dance in Albania since the second half of the 20th century have been concerts, folklore festivals and broadcasted programs. They are prepared under the guidance of musicians, dancers and choreographers, mostly educated in “western art music and dance”, in cooperation with researchers. The participants are musicians from local communities as well as members of cultural centers (qendra kulturore) which replaced the former houses of culture (shtëpi të kulturës) after the political changes of the 1990s.

Although political monitoring has pretty much disappeared since the 1990s, the representative task of music and dance in public presentations remains very strong. Many features of the preparation work are the same, including the “scientific” monitoring to “guarantee the authentic character”. From this viewpoint, public presentations are still used to show “what traditional music in Albania should be like”. The particular status of this “parallel world” affects above all the performance practice of the participants being active in both “worlds”.

New and very important in this context is the huge market for recordings which was established in Albania for the first time ever since the 1990s, despite the technical quality of the products and the absence of necessary information. Research is not really taking note of them, yet considers the major part to be “trashy”.

Consequently, the impact of the researchers and individual artists on public presentations of music and dance in Albania should be examined from two perspectives. On the one hand, they are increasingly sensitizing the broader public about the significance of local traditions. On the other hand, they perceive folk musicians not as partners, but rather as followers of their knowledge and ideas in the presentation processes. Changes in this practice would facilitate the establishment of satisfactory forms of public presentation related to local communities’ customs.

# Victor A. FRIEDMAN, University of Chicago - USA

vfriedm@uchicago.edu

## **Public Presentations, Perceptions, and Practices of Chalgija Music in the Republic of Macedonia Today**

Balkan Chalgija music in general and Macedonian Chalgija music in particular can be seen as a quintessentially Ottoman urban phenomenon whose life and practice has survived into the present, albeit with a mixture of significant changes added to the continuities. Seeman (1990) has documented vividly how Ottoman, especially Romani Ottoman, instrumental practice in Macedonia was adapted and coopted in connection with Modern Macedonian national identity, especially during the crucial period that led up to Macedonian independence, when changing geopolitical and socioeconomic circumstances and relationships were encoded into musical indexicalities of national belonging. In this paper, I will look at post-independence Chalgija in

Macedonia and how its performance articulates various forms of identity. Although Chalgija can function as a purely instrumental genre (e.g. Ali Baba and Sefaedin of Veles), I will be focusing here on the songs that accompany most Chalgija performances. Much as Sugarman (1997) argues for the way women's singing constructs gender at Prespa Albanian weddings—a very different aspect of the musicology of the Republic of Macedonia—I will argue here that Chalgija continues to function in urban environments in the construction of identity in Macedonia, but with multiple valences as indexed by language, codeswitching, and thematics. In my paper I will focus on Macedonian, Turkish, and Romani in this regard. An understanding of the complex and multilingual nature of Macedonian Chalgija is consistent with the preservation and promotion of Macedonia's rich cultural heritages.

Seeman, Sonia. 1990. Continuity and transformation in the Macedonian genre of Chalgija. MA Thesis, Ethnomusicology, University of Washington, Seattle.

Sugarman, Jane, 1997. Engendering Song: Singing & Subjectivity at Prespa Albanian Weddings. University of Chicago Press.

Jane SUGARMAN, City University of New York Graduate Center - USA

jsugarman@gc.cuny.edu

### **“Life and Art: Commercial Folklore Videos and Musical Practices among Prespa Albanian Immigrants”**

During the 1980s videocassette players and camcorders became widely available in North America, enabling immigrant families both to acquire videos of folkloric performances from homeland areas and to film their own community events. This paper examines the influence of folkloric videos from Yugoslavia and Albania on the musical practices and home videos of Albanian immigrants in North America from the Prespa region of Macedonia. In the years that I conducted research on their weddings (1985-88), Prespa families watched a wide array of imported commercial videos: historical dramas and folkloric presentations from Albania; and Yugoslav television programs of Serbian, Macedonian, and Albanian folk music and dance. They also became enthusiastic videographers of their family events, whether in North America or during visits to their home villages. On the one hand, community members and professional wedding musicians learned new repertoire from commercial videos: primarily songs in a south Albanian style similar to their local repertoire; but also north Albanian songs from Kosova and Macedonia. On the other hand, in their home videos they began to imitate the style of presentation that they saw in the commercial videos, and even to "stage" certain moments of their celebrations as if they were being filmed for television. Today such practices continue with videos that Presparë post on Youtube of their music and villages. This pattern suggests a "dialectical" relationship between community practices and commercial media forms, in which community members internalize particular notions of individual comportment and group identity with the aid of media forms.

Ivanka VLAEVA, Bulgarian Academy of Science - Bulgaria

ivanka\_vlaeva@yahoo.com

### **Strategies of the International Folk Festivals in Bulgaria in the last two decades**

Festivals are part of the process of modernization in every folk tradition. They show one of the ways in which public presentations of music and dance influence the living local folk heritage. There are a few stages in formal organization of the festival activities in Bulgaria – both local/national and international. The state institutions – ministries, municipalities, cultural centres and other organizations support these kind of events in different ways. The International Folk Festival in Burgas is the first of this kind and has had the long live experience from the beginning of the 1970s, but in the last two decades new international festivals have been established and they have own way of development. Among them is the International Folk Festival in Plovdiv, which editions are the basis for the current research. This festival provides a wealth of material for observation, analysis, interpretation and comparative study.

The present research is based on various sources of information – literature, audio and video recordings, interviews, Internet sources. Questions arise: How the festival stage performances have influence on the presentation of folk tradition? Are there some peculiarities in the international festival format and participants programmes? What the performers stress on? So the observation over the correlations dance – music, local – national, national – international, traditional – popular leads to conclusions about the tendencies of type of folk presentations, priorities, purposes as well as professional and institutional strategies.

F. Merve EKEN KÜÇÜKAKSOY, İstanbul Technical University  
Turkish Music State Conservatory - Turkey

eken\_merve@yahoo.com

### **Transition of a Cultural Performance: A Focus on Musical Gatherings in Kemaliye**

This qualitative research has some discussions on musical gatherings which arranged by only men participants based on a fieldwork I have executed between August of 2008 and July of 2009 non-periodically in Kemaliye where a small town located in South Anatolia.

This discourse is emerged from a view of cultural performances transformed into art production. The musical gatherings, which are named “tandırbaşı” or “kısır düşünü” in Kemaliye, were performed especially in the long winter nights where the people living in the town as there was only a few habitants due to the immigrations from the town had a lot of free time when there were no other entertainment instruments of today. However, these cultural forms reshaped and occurred with new cultural forms with the immigrated people had come back to the town especially in the summer months and the change of the city life. In Kemaliye, musical gatherings are performed as the different shapes of cultural performances and consumption of an art production with the staging idea.

Why and how has the form of cultural performance changed and taken a different shape? Why and how has a cultural performance transformed into an art production? Besides the answers of these questions, I will also mention about these discussions from the points of cultural identity and immigration.

Liz MELLISH, Phd Student University College London School of Slavonic and East European Studies - UK

Nick GREEN, MA Student De Montfort University - UK

eliznik@eliznik.org.uk

### **Public presentations, regional perceptions and dance learning processes in 21st century Romanian Banat**

In this paper the authors will look at the ways in which the visibility of contemporary public presentations of music and dance in Romanian Banat provide a mechanism to reinforce local identity. In this region local music, dance and song are regularly included in the programmes of local events. Some of these events are specifically organised folklore events but on occasions such as saints days (Ruga), wine festivals and family celebrations, folklore presentations form part of the overall programme. These local events are covered in local media, on local and national television and radio, both as part of news reports and in especially dedicated programmes. The public can consume these events either 'live', through being among the audience or by watching television or videos on websites including one of the YouTube channels dedicated specifically to Banat folk music and dance.

The authors would argue that, in order to sustain an interest in local folklore, public presentations have to be in a form that is both modern and nostalgic. They also consider that, the visibility of these presentations in Banat accounts for an increased enthusiasm for locals to participate. Social dancing takes place at celebrations and festivals, and many parents take their children to learn to dance, sing or play a folk instrument, and even attend dance classes themselves to learn local dances.

The authors would conclude that, in twenty-first century Romanian Banat region local concepts of music and dance are focussed on public presentations that are visible during local events and in the media. The key players in the organisation of these presentations have been involved with the Banat folk scene since the communist period, but have allowed their personal visions for staged folklore to encompass the use of modern technology and media in order to maintain a positive image among the locals who enjoy its consumption both as audience and as performers.

Lozanka PEYCHEVA, Bulgarian Academy of Science - Bulgaria

loz\_vey@yahoo.co.uk, lozanka.peychева@gmail.com

### **Different educational systems for transmission of folk music in Bulgaria**

The text focuses on some aspects of the learning and teaching in the process of transmission of Bulgarian folk music as a performance practice in cultural systems that differ historically and in their stage of development. In general terms, the text presents psychological characteristics of the pre-modern and modernized learning/teaching of folk music in Bulgaria. The pre-modern (old, rural, oral) learning of folk music is spontaneous, affective, direct and coming naturally, and is based primarily on the strength of inside individual motivations, desires and choices of growing-up singers and musicians. In the modern (new, urban, written) era, the trans-generational learning of folk music has been organized, formalized and institutionalized. Within the formal educational institutions learning of folk music happens under the pressure of various compulsions: theorizing, systematizing, rationalizing and standardizing of the musical-pedagogical process; the effects of

formal hierarchical power relations between teacher and student; the occurrence of resistance, conflicts and frustrations in the transmission process.

**Gueorgui HARIZANOV**, Bulgarian Academy of Science - Bulgaria

gueorguih@netscape.net

### **Learning, Mastering and Teaching Traditional Music**

In order not to break the continuity from generation to generation in a folk-music tradition a transmission through learning, mastering and teaching is required. Bruno Nettl explains the concept learning music with studying music samples, performance techniques and fundamental principles of an abstract system. In his turn, Timothy Rice defines it as a social, cognitive and psychomotor process, in other words, the traditional playing is captured in an auditory-visual-tactile way, while singing as a process of imitation.

Using Nettl's and Rice's definitions in her book *Between the Village and the Universe: Old Folk Music from Bulgaria* in New Times Lozanka Peycheva accurately determines that the process of transmission of pre-modern folk music plays an important role in the formation of folk musicians of a new type, able to do both - learning and teaching it. In post-modern circumstances, learning and teaching, as both sides of a process have many and varied forms, with specific characteristics dictated by the needs of the musical life. Over time learning and teaching are transformed into formal, systematically organized and institutionally shaped practices, involved in the preservation of a music folklore in post-folkloristic times. Thus, these practices displace the old techniques of transmission and replace them with new, adjusting the traditional music to the contemporary cultural requirements, outlining the dividing line between the old pre-modern and the new modern training.

This paper deals with such questions (brought up by Peycheva in her afore mentioned book) as: to what extent all the theoretical and practical materials used in the new post-modern formal learning systems are suitable for transmission of pre-modern folk music; and whether post-traditional training allows a sufficiently deep insight into the meaning and the structure of a studied music tradition.

**Gergana PANOVA-TEKATH**, Bulgarian Academy of Science - Bulgaria, Germany

gpanova@yahoo.com

### **Teaching of Bulgarian Folk Dances to amateur and professional dancers from Bulgaria and Germany.**

The Report will dwell on the systemic approaches to teaching of Bulgarian Folk Dances at the National School for Dance Art in Sofia and the curriculum for the preparation of "folk dance" choreographers and producers for the needs of Institutions of Higher Learning (Universities) in Bulgaria. On the basis of several "case studies" we will track the evolution of the graduates of the National School as performers, choreographers and dance teachers.

On the other hand the Report will compare the repertoire and the methods of teaching of Bulgarian Folk Dances at the Folkwang Hochschule, and in the course of seminars for amateur dancers in Germany. General

conclusions will be made of the interest of German nationals in Bulgarian Folk dancing and culture and suppositions offered for the influence of “foreign” interest on the evolution of dance folklore. Thus, very briefly, the relatively new Bulgarian phenomenon “Horo Club” will also be touched upon.

Finally the Report will deal with the concept of authenticity and its modern interpretation.

## Ventsislav DIMOV, Bulgarian Academy of Science - Bulgaria

### **Images of Balkan musical traditions in textbooks on music from Bulgaria**

After the political changes in 1989 in Bulgaria, the education paradigm also changed – from ideologically socialistic and ethnocentric to a pluralistic and interethnic.

How these processes affected the presentation of the Balkan neighbor? Is there traditional music of the Balkan peoples in the Bulgarian music textbooks for general education, published during the last 20 years? What is the image of the traditional music of the Balkans – pieces of different local traditions (and of which?) or a common-Balkan idiom? What is the traditional music – regional, national or transnational, rural or urban; pre-modern, modern or postmodern, local, global or glocal; of the majorities or of the minorities? To what extent that image is “inwardly” musically constructed, and to what – connected with the global discourses of the media and the music industry?

The text will try to answer these questions, with the belief that ideas and knowledge in science and their application in education are necessary tools for overcoming negations and stereotypes.

## Belma KURTIŞOĞLU, Istanbul Technical University Turkish Music State Conservatory - Turkey

kurtisoglu1@itu.edu.tr, kurtisoglu2@itu.edu.tr

### **Teferic-s: Educational System of Musical and Dance Experiences**

Teferic-s are the picnics which are the social gatherings welcoming hundreds of Bosniak people on a semi-treated clearing. They are annually organized by Bosniak associations in different districts of Turkey where Bosniak residents live intensively. They are called according to the name of the settlement where teferic takes place. Sometimes they are called pita days as well, when the associations organize Bosniak women or the pita shops to bring various pita types. The usage of the words, teferic or pita, is enough to call the Bosniak environment.

These social gathering, first of all, are aimed to unite and introduce the Bosniak people from the related area as well from different regions of Turkey. It is also an opportunity for the young girls and boys to know each other for a possible future marriage. This is important because to marry a person who is a relative for seven generation is not allowed.

The essentials of the teferic-s are the music generally performed by the accordion and the keyboard, the dances, eating and drinking. In other words, the second aim is to provide an educational environment for the youngsters, so that to transmit the cultural identity and for the elderly people to refresh the memories

and to keep the cultural identity. The curriculum of this informal education covers these essentials; i.e. music repertoire, dance and the culinary traditions.

In this paper, music repertoire, dance repertoire and their learning and teaching processes will be discussed. The subject will be exemplified with the video shows recorded in various teferic venues, especially in Çakmaklı village of İzmir.

## Özlem DOĞUŞ VARLI, Black Sea Technical University State Conservatory- Turkey

ozlemdogus@hotmail.com

### **The Process of Educating and Learning the Art of Music and Dance from the Rural Area to the City: While Going from Trabzon to North Cyprus, from Afyon to İstanbul**

This proposal will focus on the process of transposing and education of traditional music and dances in rural areas. The act of learning in the rural areas generally occurs by observations. On the other hand, the process of teaching traditional music and dances are based on real time events like henna nights (bride henna, circumcision feast), festivals, conversation time, etc... But it is important to point out that our work besides the real life factors of rural areas; in and out migration, the status of music and dance in tradition and the transferring of the cultural identity will also be dealt with in our study. These factors change the process and intensity of education and learning. Another issue is the traditional music elements of the learning process of the region, individuals who have left the region with the knowledge of their own traditional music in which do not have the element of another traditional music and dance of a different region. In this sense, the course which is opened is in a superficial learning environment.

Especially in rural areas of learning and teaching (transfer) format, we are witnessing examples like Black Sea Region (Trabzon / çalköy), Northern Cyprus Turkish Republic (Girne / Alevkayası Festival of the Black Sea), Aegean Region (Afyon / Sinanpaşa, balmahmut village) and İstanbul (Kartal district) these are areas in which we are working on.

Our field study in Trabzon is taken from the examples of a village known as Çalköy of women talking. Although there was not accompaniment music to dance, musical entertainment purpose called "horon" a local dance with rhythmic figures shown by women of ages 40 years in children who are shown to individuals. Related information of the Horon Dance will be given in the presentation. Our other area is the Turkish Republic of Northern Cyprus. The most important feature of the area is the agricultural labor force migration after 1975 with the purpose of the various provinces of the Black Sea region. Especially Trabzon is one of these provinces. We also found the opportunity to review the villages from Trabzon based Cypriots in which we encountered the "Alevkayası festival". Individuals of all ages try to display the traditional dance of "horon" in a good way. At this point, we will focus on learning and transfer methods. We will witness the differences in interpretation of the "traditional song of henna" based on age and growth in the Aegean region, Afyon and in parallel with İstanbul. Another survey conducted in Afyon province is the study of the way and transferring of the games in the traditional henna entertainment.

The so called information will be provided with video and audio files.

### **'Davul Çaldırma' Tradition in Akçaalan Village, Gediz County, Kütahya an Example for the Teaching and Learning Process of Traditional Dances in the Rural Area**

Traditional entertainment forms involving dance are deeply rooted in Anatolia. Many activities such as seasonal celebrations, religious rituals, weddings include dance or dance accompanied performances. Many social facts like the identification of the social status, presenting oneself as an individual in society, communication between individuals, the level of attachment in family relations and friendships provide the society with knowledge through the education and performing process of the traditional dances.

It is considered that the folk dances are formed from the meaningful movements performed during the religious rituals. The learning process of these dances transfer lots of messages within the traditional structure of their society although their semantic aspect based on body motion is lost today. Social events starting before birth and ending after death, the importance of the transitions in the life cycle of the individual are emphasized through the traditional dances that are acquired.

In Anatolia the young men who will do their military service are taught the traditional dances performed in the celebrations within the farewell ceremonies held before they leave.

In Kütahya, Akçaalan as a part of the 'Davul Çaldırma' tradition, which is a form of entertainment in the farewell ceremony, the traditional dances are taught to the young men in a certain system and procedure before they leave for the military service. The social function of the dances which are learned can be examined under two titles in terms of the individual and the society. Individuals' acquisitions can be classified as social status, desire to be liked, feeling of belonging, etc. In terms of society it can be regarded as an important factor in communication within the society, an educational service for cultural transfer, an opportunity to identify the social status, an ideal indicator for the declaration of social order and an important instrument in forming social consciousness.

In this work the education process of local dances in a traditional way during the farewell ceremonies held for the youngsters leaving for military service in Kütahya, Akçaalan will be discussed. The similarities and differences in the individual and social perception of traditional dances depending on the educational setting will be examined. Dance elements carrying social messages will be tried to be identified by anthropological, historical and comparative methods.

# Amra TOSKA, Amila ČENGIC, Mirza KOVAC, Edib KRZIC, Academy of Music, Sarajevo, Bosnia and Herzegovina

ematalam@yahoo.com

## **Challenges of new forms of ethnomusicology research and fieldwork in transition countries: Examples from Bosnia and Herzegovina**

Department of Musicology and Ethnomusicology at the Academy of Music in Sarajevo has a 54 years old tradition. During that time, students of Ethnomusicology department have had a series of field work researches and collected probably one of the largest collection of examples of traditional folk music in Bosnia and Herzegovina, which is now kept as a part of the Institute of Musicology archive at the Academy of Music in Sarajevo. As the Reform of high education and Bologna process came into effect, curriculum was partly changed and students of Ethnomusicology department now have different subjects through which they can gain new knowledges and apply them in a practical way. Students are obliged to practise twice a year (once per semester) fieldwork research as a part of Ethnomusicological Research and Fieldwork subject.

Latest fieldwork research was organised and took place at the settlement Ilovača, located near Goražde and Foča in eastern Bosnia. On this occasion, students discovered and recorded some valuable fragments of local musical practise, and eventually decided to present part of the collected material to wider scientific community.

We strongly believe that it is highly useful and important to show with written and media work our country's traditional creation as a part of local cultural context. Furthermore, this is significant contribution to current happenings in the area of Ethnomusicology and its future development on a global level, within the meaning of knowing and understanding culture and tradition of Bosnia and Herzegovina.

Our wish and goal is to show that these kind of presentations, although created in very modest conditions, are extremely valuable in terms of public perception of local traditional practice. They unveil the mere essence and nature of one's musical heritage, and introduce its being with open-minded objectivity and within its indigenous surroundings.

Hence our ambition to demonstrate the project results in the form of 20 minutes media presentation (audio-video work), the abstract and summary of our research which has transcended initiative framework of a school task and took us to exciting new worlds.

## Angela RODEL, Ph.D Student in Ethnomusicology at University of California - Los Angeles/USA

angelarodel@yahoo.com

## **Far from Black and White: The Role of the Piano in Bulgarian Folk Singing Pedagogy**

Scholars have analyzed how early arrangements of Bulgarian folk music for newly created folk choirs and orchestras in the 1950s and 1960s which combined certain aspects of Western classical music with folk traditions were seen as improvements or "purifications" of folk music, in line with the communist ideal of

evolution and progress (Buchanan 1995, 2006; Rice 1994). However, very little research has examined in detail the formal educational system constructed to train singers and musicians for these ensembles or how such institutions implemented the integration of “folk” and “classical” traditions in their pedagogical programs. During the 1970s, Bulgarian authorities founded a folk music department at the conservatory-level Academy for Music and Dance Arts in Plovdiv (AMTI-Plovdiv), as well as a network of folk music schools (Peycheva 2008). These newly created “folk schools” borrowed heavily from the classical conservatory model in both their teaching style and pedagogical materials, which has had a profound impact on the performance practice – an impact which has nevertheless been “hidden” from the stage to a large extent.

In this paper, which is based on extensive fieldwork at AMTI-Plovdiv and various folk music schools, I will specifically examine the role of the piano in the formal pedagogical system for Bulgarian folk singing, since it captures many aspects of the paradoxical use of Western classical techniques to teach a folk tradition. Piano is constantly used during vocal lessons at all educational levels, yet is rarely seen in public folk singing performances outside the academy setting, as it raises awkward questions of “authenticity” – the folk music schools are designed to produce professional performers who simultaneously preserve the tradition at the highest level, while also participating in the process of “improving” folk music within professional ensembles. How do we reconcile the fact that until the year 2000 the accordion was forbidden on stage at Koprivshtitsa, Bulgaria’s largest amateur folk festival, yet since the 1970s all professional singers are trained with piano? Can the institutionalized system of folk music pedagogy actually “preserve” the tradition while borrowing heavily from a non-indigenous pedagogical model? How much have Western pedagogical techniques contributed to the divergence between professional and amateur performance practices in Bulgarian folk music?

Hande SAĞLAM, Institute for Folk Music Research and Ethnomusicology  
University of Music and Performing Arts - Vienna/Austria, Turkey

saglam@mdw.ac.at

### **New educational borders through bi- or multimusical Students at the University of Music and performing Arts Vienna**

Since 2009 March in our institute, Institute of Folk Music Research and Ethnomusicology, is working on a project called “Bimusicality and Intercultural Dialog”. In this project we are analyzing the bi or multimusicality of the Students at the University of Music and Performing Arts Vienna. More than 45% of the students of our university are foreigners and most of them are bi or multimusical. In this context we understand under bi- or multimusical, the musicians who can make music and express themselves both in Western European classical music as well as their in “own” music language which they have learned in their homeland.

As an example I will show one composition student: Adrian Gaspar. Mr. Gaspar is originally from Romania lives since his childhood in Vienna. He is a young pianist and composer who has introduced the new generation of Balkan Jazz music to Austria.

In this paper, by this example, I will present how the international music students in our university deal with their “bi- or multimusical” identifications and how our university can use this potential as a resource for the education system. This paper will be based on my field researches that I made in Vienna in 2009.

(The paper includes audio and video examples, which means I need a CD and video -Player available)

Ferruh ÖZDİNÇER, Ege University State Turkish Music Conservatory - Turkey  
ferruh.ozdincer@ege.edu.tr

### **Folk Dance Training (Education) Methods in Turkey**

“Method: All the rules, principles and phases organized in a logical way to provide a conclusion.”

“In its broadest sense, method is the path that leads us to reality and it is a mental process.”

“Method: The selection and organization of necessary techniques for reaching to the specified goals.”

The forms and stages of ‘folk dance education’ show a lot of differences especially in forms and stages of training. The conclusion of our analyses shows that folk dance teaching and training methodology and techniques used in that process have big differences in rural and urban. The differences have a lot of causes such as the transfer and teaching environment, associations, organizations and institutional principles or individuals involved. These methods can be classified in three main titles:

Traditional Methods

Classic Methods

Scientific Methods

Muzaffer SÜMBÜL, Çukurova University Fine Arts Faculty - Turkey  
sumbul.muzaffer@gmail.com

### **A General View to Staging Process of Turkish Folk Dance of Adana Provinces from Folkhouse (Halkevleri) to Nowadays**

In this paper, I analyze Turkish folk dances of Adana provinces, which are performed as an art form on stage today.

We see Turkish folk dances stage period in four periods.

1. The period of Folkhouse: Institute and widespread,
2. The period of Autonomy, Associations and State Folk Dances Ensemble,
3. The period of Schools, Conservatories, and
4. Nowadays, Becoming the first step of Performing arts.

We'll have analyzed to Adana Folk dances process in light of these periods via some institutions and organizations such as Folkhouse, Folk Education Centers, Tourism and Folklore Associations, State Folk Dance Ensemble, Department of Turkish Folk Dances of the State Conservatory, Sultans of Dance and Fire of Anatolian.

Turkish folk dances were performed on stage individually started in 1917 by Selim Sirri TARCAN and institutionally by Folkhouses (Halkevleri). The Turkish Folk Dance performing on stage was turning point for Folkhouse which were very important in cultural reform of Turkish Republic. In this period, we know, the folkdances were performed on stage by local folk dancers who knew well individually but not technically however transferred them to next generations successfully retaining the tradition.

Youth people ,who were immigrated family's children from rural area to city, counter to folk dances to join city social life and then to put forward in tourism and folks associations. Also, we see that, the folk dances were spreaded with those associations and schools. The mass spreading and trainings leded to institutional identity of folk dances.

The Folk dances were started academic education at Turkish Music State Conservatory of the Turkish Folk Dances Departments.

Folk Dances in Turkey are known as an amateur recreation till 2000, but it has been changed by Sultan of Dance (Fire of the Anatolia) that transmissed to be paid for their performance on stage.

The region of the Adana folk dances was one of the putted on scene at Halkevleri period as well. Adana folk dances teams had been taken part in various festival and contents from that time until now.

We have seen that folk dances progress is still run on via all school, institution and organizations. Adana folk dance has a same identical characteristic of staged process. So, all of them has influence on local folk dance performances in Adana.

Both official and pravite practices are influence that process. Some artists heve been affected on folk dance performing in Turkey and in Adana as well. Especially State Folk Dance Ensemble and Concervatory aside officially affect and fire of Anatolia is pravite side.

Finally, we examine this paper under this circumstance.

**Atilla Coşkun TOKSOY**, İstanbul Technical University Turkish Music State Conservatory - Turkey

atason@itu.edu.tr

### **An Elementary Look at the Folk Dance Education in Primary Schools**

Until today, there has been a strong emphasis in education to the development of children's verbal communication skills. However, contemporary approaches emphasize a more holistic approach taking the pysical, mental and emotional aspects of education also into account. These approaches focus on the fact that, in order for the children to express themselves, just like in the rest of their social life, it is important to focus on other communication methods than verbal.

Dance is a good outlet with which a child can use his or her her space freely without having to go through boring exercises. With dance, children can acquire a sense of rhythm, while interacting with their peers in a social environment. Dance, in addition to inflict a desire to move on their own, aims to educate children physically, mentally and emotionally. With dance children can feel that they are needed, they are important, and experience a sense of happiness.

Traditional folk dances have a distinct, universal historical and cultural role. People dance at birth, death, in victory, worship, to get rid of bad spirits, to get blessings of gods. Dance, while keeping the community together, teaches the young members the postures and gestures of their ethnic identity. In this sense, dance is the body language of the culture. It is a kinesthetic DNA that gets transmitted from generation to generation. Even when people emigrate to other countries, it is one of the unique tools of expression that will be protected and repeated by future generations.

Folk dances deserve to be in regular curriculum not just because of their cultural importance, but also because of the advantages they carry in transmitting musical elements, and their ability to promote interdisciplinary education.

In this presentation, I will be trying to provide some answers to the questions of how folk dance education is perceived in Turkish primary schools; and what kind of a strategy would be best to use in folk dance education that would reflect the intersection of dance, music and language which elementary music and movement education prescribes.

## Ahmet TOHUMCU, İstanbul Technical University Turkish Music State Conservatory - Turkey

atohumcu2000@gmail.com

### **A Methamorphosis Story: Sema**

After the Turk's Islamic acceptance in 10th century, many religious sects and paths came out in time. The mevlevi sect is one of the Islamic sects which defined as each of the ways that provides arrival to god. Just as each sect has rituals, mevlevi sect has a ceremonial ritual. Sema, the main component of Mevlevi ceremonial, is a movemental ritual that appeared by the Mevlana Celaleddin Rumi's combination of "body, poet and music" under the Mevlevi belief.

The sema ritual reflects completely Mevlevi's thought and should be performed by Mevlevi dervishes in some special lodges which have been used by them named as "Mevlevihane" or "Semahane" as a tradition. While the whirling dervishes performing this ritual, they proceed into a symbolical dimension. The shape of places where sema has been performed, whirling dervish's movements, clothes and each part of the mevlevi ceremonial form have different contents and meanings.

However, by the effect of globalization and popularization in the 20th century, sema has begun to be performed in everywhere and by everyone. Sema lose its symbolical dimension and meanings. Thus, there has been a significant reduction of its musical structure. The musical form of Mevlevi ceremonial replaced with shorter forms such as hymns of green-pop repertory. In that case sema transformed into an art production while it was a religious ritual and it became to be re-structured in its staging process. So, in this paper I will focus on the remodeling of Sema, its staging processes and its conversion from ritual to art production via the examples.

Rodna VELICHOVSKA, Institute of Folklore "Marko Cepenkov" -  
Skopje/Macedonia  
rodnavel@yahoo.com

### **Public Presentation of the Traditional Harvesting Customs and Singing in Macedonia**

The harvesting, as a traditional and a complex activity, is consisted of numerous rite practices, accompanied by singing. Its extinction process is already started, but it is still alive among the living performers of this tradition and they practice it with a particular fervor and nostalgia, as if obsessed with it.

Today, when the traditional harvesting is impossible to perform, its artificial form exists on the stages, through the public presentations on various festivals of traditional music or the TV shows on the national public TV service. What is very significant while presenting this tradition is the dimension of the regional representation and the authentic interpretation of this harvesting process, with all its stylistic expressional characteristics and forms.

This paper addresses the Sveti Nikole Cultural – Artistic Society Janko Gligorov's performances of the harvesting customs, featuring a region positioned in the northeastern part of Republic of Macedonia.

The presentation will present a pattern of competitive performances by various folklore groups, concurrently being an impetus to the other folklore groups to present in the best manner the characteristics of the harvesting customs of their own region. Such presentation will also start an avalanche of similar presentations of local traditions and their specificity, which will create a complete picture of the array of national characteristics of this kind of traditional multimedia folklore presentation.

Alma BEJTULLAHU, Institute for Spiritual and Cultural Heritage of  
Albanians - Skopje/Macedonia, Austria  
almabejtullahu@yahoo.com

### **Three Wars and Two Regimes Later: Public Presentations of the National Ensemble of Songs and Dances "Shota"**

This study explores the ways Kosovar state sponsored ensemble represents Kosovo music and dance on the stage. It analyses how the ensemble has put on stage Kosovar music and dances, transforming them from representation of local identities to a more elaborated representation of pan-Albanian music and dances. Also, it analyses the transformation became obvious in the post-war period, while the ensemble has adopted stylised dance choreography, accompanied by a rigid folk orchestra. As the selection of the video clips will demonstrate, the ensemble performs in a carefully chosen line-up of dances and songs, which encompass the various provinces inhabited by ethnic Albanians. At the same time – as this study argues – most of the dances and songs representing the essence of Albanian local cultures from south Italy to northern Greece are not particularly authentic. Further, the paper rises the question how the representation of the "albanianess" in ensemble's concerts and public appearances is positioned between the individual artist's creation and representation of the statehood, discussing if motions and sounds are (re)calibrated to serve a political, aesthetic or cultural purpose.

### **The stage performance and the process of “nationalizing” dance patterns. The case of the kolo in three patterns in the repertoire of the Serbian National Ensemble “Kolo”**

In Serbian ethnochoreology the term kolo in three (kolo u tri) means the following pattern of steps: one measure to the right side, three measures in the spot – one step to the left side, three measures in the spot. The structural model of kolo in three belongs to the rural dance repertoire that had been formed in the area of the restored Serbian country, i.e. in the north-Serbian areas, at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries. During the 20<sup>th</sup> century this dance pattern was performed with the accompaniment of various melodies (mostly in 2/4 rhythm). Its performance was characterized by significant varying of the basic steps, while the combination of the moving through the space and dancing in the spot within the basic eight measure pattern stayed fixed during the dancing and therefore functioned as an identification mark of this dance. In the contemporary dance practice in Serbia kolo in three is considered as a specific national symbol.

Thanks to the simplicity of the ethnochoreological structure and formal correspondence with the accompanied music (which is also based on the eight measure melodic patterns), this structural model has stayed dominant in the rural dance practice of the Serbs ever since. With certain important migrations of the rural people to towns that became massive in the second half of the 20<sup>th</sup> century, kolo in three got into the dance repertoire of the urban festivities. During the last few decades it became constantly present both in the rural and the urban dance practice, with the consequence of being commonly popular.

The acquired national connotation of this model is certainly the question of wider social, cultural and political context. Because of that, there is a question about the role of the institutionalized practice of the stage performances of traditional dancing on the process of forming the mentioned connotation. The stage performance of traditional dancing, as one way of public presentation, had been institutionalized in Serbia with the foundation of the professional ensemble Serbian National Ensemble “Kolo”. As a state ensemble, “Kolo” influenced the shaping of the repertoire of hundreds amateur Cultural-Artistic Societies (Kulturno-umetnička društva) in Serbia. Through their common activity, traditional dance practice has been “conserved” in a way.

With its activity, “Kolo” creates the taste in the sphere of the stage performances of traditional dancing in Serbia even today. Within the analysis of the repertoire of this ensemble (133 choreographies in total) I will consider diachronically the place and the role of the structural model of the kolo in three in the program of this ensemble (from its beginning until the present days). This way of the analytical observation should explain the influence of the institutionalized practice of the stage performances of traditional dancing on the process of forming the national connotations of the kolo in three, as one of the most popular patterns of traditional dance practice in contemporary Serbian society.

Iva NIEMCIC, Joško ČALET, Institute of Ethnology and  
Folklore Research - Zagreb/Croatia

iva@ief.hr, josko@ief.hr

### **Public Practice vs. Personal Narratives – the Example of Music and Dance Traditions of Boka Kotorska**

The foundations for our presentation are the results of the joined fieldwork research in the Boka Kotorska (Monte Negro) in the May of 2009. The approach for this particular research was uncommon for our research practice. Our ordinary research methods are commonly starting with the observation of the public practice models of traditional dance and music. For this occasion, fieldwork started as a research of the personal narratives of local music and dance traditions in several location of the Boka Kotorska bay.

Results of research are possible to interpret on several ways. Firstly, it is possible to interpret their local public practice and to observe the changes in the local practice. In the same time, their statements as a part of their collective memories imply to the different repertoires abandoned through various times. On the other hand, the results of the research are valuable patterns that facilitates researcher to intervene in the processes of the restoring and forming the traditional dance and music performances models. The example of the research in Boka Kotorska will be compared to the similar examples from the Croatian public performing practices where our researchers have an important role in the processes of emergence and formation of the new (old) examples of the traditional music and dance public practices.

Jakša PRIMORAC, Institute of Ethnology and Folklore Research, Zagreb/Croatia

jakoprimerac@net.hr

### **Dalmatian Klapa Singing in North Adriatic and Dinaric Regions of Croatia**

Dalmatian klapa singing has spread strongly in Istria and Kvarner coastal region in the most recent times. This neo-traditional vocal musical expression, performed on stage and in media, constantly attracts new singers in the entire Croatia. Parallel to that trend is the trend of the decreasing interest of younger singers in older traditional vocal styles and genres, which are dominantly performed by folklore groups in villages. That process is particularly characteristic for vocal styles of narrow ("non-tempered") intervals of North Adriatic and Dinaric Regions of Croatia. Amateur klapa formation stimulates development of stylistic diversities among klapas. In doing so, it is preferable that klapas create their own styles by refreshing common klapa style with local vocal traditions. Therefore, certain questions can be raised: in what ways are older singing styles and klapa interacting today, what are the possibilities of preserving them and how can they become more accessible to the klapa singers?

# Velika STOJKOVA SERAFIMOVSKA, Macedonian Composer's Association - Skopje/Macedonia

lika73@yahoo.com

## **Keeping Tradition up to Date**

Macedonia is a Balkan country in which ethnic, religious, social and lingual diversity has strong reflection in the variety of still vital and vivid musical traditions. Complex senses of regional and other deeply internalized identities are expressed in both rural and urban musical practices. Yet, in contemporary social events and transitional processes, most of this music forms are disappearing or changing.

Recent ethnomusicological research in Macedonia shows particular sensitivity to the ongoing processes of change and documents the changes at various levels. My paper points to several documented performances, which in the recent past still showed strong consciousness about the deep symbolic meanings. These examples are compared to those in which the emphasis on the entertaining function became particularly prominent, yet the functional and aesthetic values are still present. Once transmitted from the unknown folk singer to radio and Television, the song was changed to certain individual level by the performer. Now the process is reversed and the same recorded, but changed, performance influences the "native" performers. Modernization and staging of the music folklore increasingly becomes a precondition for their survival and contributes to their easier transfer to the younger generations. To what extent these changes are allowed, and why this changes appears in the last 20 years? How much can we change in order to keep tradition up to date?

## Ian MacMillen, Ph.D Student in Anthropology of Music University of Pennsylvania - USA

ianmac@sas.upenn.edu

## **Tamburaši of the Balkanized Peninsula: Public Concerts as International and Interethnic Connections in Croatia and its Intimatese**

Of all the terms that have emerged from studies of Southeastern Europe over the past century, balkanization is still the most widely accepted and publicly recognized. Its connotations of rupture and fragmentation reflect the focus of much recent political discourse, journalism, and indeed (music) scholarship on the creation of separate, often mutually hostile nation-states out of republics such as the former Yugoslavia. Just as notable though are instances where the independence of a nation-state has been cause for intensification of communal ties and cultural intimacy across the very borders it has erected. In this paper I argue that musical traditions are a particularly vital and publicly audible component of the intensification and strengthening of international ethnic ties. Based on ongoing field research on tamburica music conducted primarily in Croatia but also in connected communities in neighboring countries, I consider the role of public music festivals within and outside Croatia's borders in creating musical networks and a larger, international tamburica scene. Croatian tamburica bands and societies frequently travel across borders to perform for events celebrating shared ethnic heritage. Less public, juried competitions also draw bands from different countries but tend to include an ethnically more diverse assortment of ensembles. I compare these two types of events in order to examine audiences' and musicians' expectations for musical performance and exchange of musical traditions in more and less public venues. I conclude by addressing my own role in establishing contact and planning public concerts between a tambura society in Osijek, Croatia and ensembles from parts of a broader, balkanized, yet interconnected region of tamburica performance.

Gordana BLAGOJEVIC, Institute of Ethnography Slovenian  
Academy of Sciences and Arts - Serbia  
gblagojevic@hotmail.com

### **From media on the street and vice versa: hip-hop dance in Belgrade today**

Hip-hop culture originated from the United States is now spread worldwide. In this research I focused on the representation of its dance aspect in Serbia, on the example of Belgrade. The paper is based on my own field research that I conducted in Belgrade during 2008 and 2009. Hip-hop dancers, dance instructors and dance judges were included in interviews. Hip-hop dance in Belgrade appeared in the early 1980's through the media, especially film and music videos. Then, the first b-boy crews were created on the streets. Different social and political changes in Serbia during the 1990's affected this type of dance: its disappearance and relapse. Today in Belgrade hip-hop dance is taught in dance schools and on the street. In addition to stage performances it exists as a way of life on the street. The paper observes how the media affect the formation of hip-hop dance styles in Belgrade and which styles exist. By analyzing their stories I tried to find motives which influenced these young people to begin to deal with the brake dance, what they express by that and what is the reaction of social environment to this dance.

Sonja ZDRAVKOVA DZEPAROVSKA, State Music and  
Ballet Educational Centre - Skopje/Macedonia  
zdravkova\_dzeparoski@yahoo.com

### **Methods of dance education**

The Academic dance education has more levels of learning. The research, but also the practical work with pupils at age from 9 - 22 years speaks about possibility for using different methods, depending on the age. The groups are divided according to the criterion of age and education level. So, in the research we are working with the following training stage groups : low 9 - 14 years, medium 14 - 18 years and high 18 - 22 years . This is rising the need from different approach and way of working. The programme for each group is asking for serious approach, which can contribute to best results. Because of that, three teaching methods are detected and used in the field dance. They are demonstration or perceptive, tactile and descriptive method. The exposition is review of possibilities which are offered by each of them, the accent and the sphere on which works, as well as the achievements in the period which has been researched. It's conditioned or initiated from the results which have been achieved by usage of each method. Each method in the letter will be described in detail, explained and connected with certain age groups at which initiates achievement of highest results. We'll analyse the benefit and the possible weaknesses, as well as the possibility for combining methods. At the end we'll compare the usage of these methods in the other dance types and other directions and recommendations for their usage will be explained.

**Franc KRIŽNAR**, Institute for Music Information Science Centre for Interdisciplinary and Multidisciplinary Researches and Studies at University of Maribor - Slovenia

franc.kriznar@guest.arnes.si

### **Trombonist, composer and conductor Vinko Globokar (b 1934): the artist and/or charlatan?**

After elementary biographical and bibliographical particulars the author is constructing the thesis about an artist and/or charlatan Vinko Globokar by the selection of his works after scores and recordings:

Airs de voyages vers l'intérieur / The Cantos of Journeys in the Inwardness for eight (4 female and 4 male) voices, clarinet, trombone and electronics (1972), Res/as/ex/ins-pirer / The Breath/The Inspiration/The Breath-ing for trumpeter (the trombonist; 1973) and Hallo, Do You Hear Me for orchestra (1984). The final synthesis of author's statement is at the end not concluded, because the Globokar's music is from the beginning and to today remains as an original and it is provoking the reactions, the improvisations and psychological interactions. By the one side it spreads the performance possibilities of all instruments to unimagined limits, by the second side it spreads the systematic continues, but if it is not separated, the classical funds and forms of creativeness and performerness.

**F. Reyhan ALTINAY**, Ege University State Turkish Music Conservatory - Turkey

freyhanaltinay@yahoo.com.tr

### **Functionality of Traditional Music and Dance, Revival of Cultural Identity: in the Context of Immigrants, Religious and Traditional Communities in İzmir**

The concept of cultural identity is examined since the beginning of 20th Century mainly in two basic forms as "psychodynamic and sociological tradition". In particular, it is assumed that identity is shaped in sociological studies of experienced in the socialization process. The traditional transition ceremonies and rituals, defined as "Oral culture product" rather than a written text, in the context of cultural heritage transferred from one generation to another played an active role in the formation of cultural identity. Cultural products are plural rather than single oral production, being cultural bond between generations and individuals to provide continuity to strengthen the sense of belonging in terms of a vital importance.

As a way of urban traditional life, religious and immigrant communities that contain a very difficult experience although today - in the context of İzmir city - cultural identity of the witness is re-building. In this process, as observed, some communities who immigrated from Balkan geography to İzmir, and the Alevi, Bektashi, Tahtacı etc. traditional - religious communities benefit greatly from the traditional music and dance practice. Birth, wedding, death, mainly in stages for various calendar-related rituals, festivals, etc. environments, they already live in the cultural context of music and dance effort to keep alive their applications can be seen. Performing carrier and client direction in this culture with the "instructive" identity recognized and experienced elderly people have played an active role. Revival of cultural identity in the process of the young people involved in traditional music and dance through practice, on the one hand from the past to the cultural identity they claim the other hand, they also live in İzmir, is understood they adapt to. In İzmir Balkan immigrants, Alevi - Bektashi and Tahtacı such as various traditional and religious communities, between

fields of research studies, cultural identity revival traditional music and dance to the practical function of the significant visual - of sensory detection have been carried out in this declaration audio-visual recordings will be presented with.

**Gözde ÇOLAKOĞLU**, İstanbul Technical University Turkish Music  
State Conservatory - Turkey

gozde.colakoglu@gmail.com

### **The Symbolic Trigon of the Island of Crete: Lyra, Lute and Dance**

The island of Crete, located where Aegean and Mediterranean seas meet, has been “both close enough to encounter the influences and far enough to prevent the invasions” of the neighboring countries throughout the history. The elements, which have become traditional and later national symbols of the island being in interaction with and home to so many civilizations since the ancient times, have not changed for centuries.

The elements bearing a semiological feature and representing the Cretan culture, Cretan music and even the island itself since 11th century are the trigon of the lyra, the lute (lagouto-laouto) and the dance accompanying them. The symbolic characteristic of the lyra which migrated to Crete from the medieval Europe and Byzantium, augmented its importance in Crete further and just like rebec representing the palace, David and religious music in the medieval period, the instrument, along with the lute, has become a semiological element emphasizing the traditional spirit of Crete among the natives and in the tourism sector. The use of lyra, lute and dance motives, especially in the market for the tourism and touristic goods, has revealed the concept of semiosis, which is defined by Charles Price, one of the pioneers of semiology theory, as “an element representing a certain thing within a certain context”. Because the dance, along with the lyra and the lute, has expressed the fundamental idea of Cretan society since the antiquity and has been the most authentic evidence of the continuation of the tradition. The islanders can dance for hours on social occasions, weddings and festivals and these dances are subdivided into several genres. In this context, just like in Stokes’ discourse arguing that music and dance in certain societies are the only ways to enable the community consider itself as a community, the trigon in question appears to be a crucial element for centuries, creating the national and social identity of the society and generating the cultural unity.

In this paper, the lyra, lute and dance trigon being the national identity of Crete and having the semiological feature will be discussed with their historical features within the context of the identity and semiology theories. The findings will be exhibited by the audio-visual material acquired from the fieldwork carried out in that area.

# Huseyin YALTIRIK, Turkish Radio and Television, Turkish Folk Music Artist - İzmir/Turkey

hsyltrk@yahoo.com.tr

## **An Investigation on Two Folk Dances Telling the Seasonal Transition in the Context of Imitation Among the Yörüks Living in Western Anatolia**

Western Anatolia is the geography having different history of cultural layers in the process being collated. This geography is dated more than 6000 years in the light of new researches. In years Hurrian, Hittite, Troy, Urartian, Phrygian, Ionian, Lydian, Persia, Hellenistic, Roman, Byzantine and finally the Turks (Seljuk, Ottoman and citizens of the Turkish Republic) lived in date order and formed layers of culture in Anatolia, Layers within this culture in Western Anatolia the communities used music and dance in daily life and religious-belief systems. Nomads living in communities in the western Anatolia, the cultural layers, while living on the remains of the former have adopted the new value they create as well as on the floor and have their cultural life. In this context, folk dances from generation to generation were carried by the people transferring from old times to the present.

Two folk dances we've found and recorded completely tell the death of nature and re-revival again. In other words, the seasonal transition is described in imitation. As it is known, imitation and contact are the most important theories of folklore living in many traditions. Imitation elements are seen in folk dances rather than contact. We have examined the nature of these folk dances and clearly realized that they illustrate "death and resurrection" as an artistic means of expression, imitation. We have recorded them in different two nomad villages in Manisa and Balıkesir during wedding traditions in the context of the natural environment.

This work wants to tell a theoretical approach to this type of folk dances and this approach looks for the expansion of the cultural heritage of the Anatolian people, includes examples of visual-sensory.

# Melis SÜLOŞ, Boğaziçi University Department of History - Turkey

melissulos@gmail.com

## **Restaging the Revolution**

The stage as a mirror reflecting the politics of its time, is also used as a means to mobilize the masses. As each revolution does, the Turkish Revolution of 1908 blamed on the ancient regime and represented this 'dark' period as the responsible of the all bad things that happened hitherto the revolution. The days following the declaration of the constitution for the second time, is marked with the boom of 'national' activities, mobilization of the masses by the 'national' feelings for the 'national aims' by the 'nationalists', in the public spaces. Most of the publicly staged plays questioned the 'non-questionable's of the ancient regime, such as the right of acting for the Muslim women, represented the Sultan's tyranny and glorification of the Revolutionists: Committee of Union and Progress. Theatre, leaving its artistic qualities aside, concerned with the politics of the period and the mobilization of the masses, aiming moral and political teaching.

With the Revolution of 1908, the banned scripts are performed in public squares. Moreover, they are used both to mobilize the masses, and to judge the ancient regime. Therefore, they did not only stage the Turkish Revolution but also acted as public courts judging the symbolic figures of the ancient regime. Theatrical

performances are also used in public manifestations of the revolutionists, hence served to legitimize the new regime.

This paper aims to focus on the manipulation of drama by the revolutionists via observing the movement of the drama performances from the Palace's theaters into the public squares under the patronage of the CUP members. These publicly performed plays did not only aimed to propagate the rule of CUP but also recreated the oppressive period, the previous Sultan and the Revolution of 1908 in the collective memories.

**Gani PEKŞEN**, Ege University State Turkish Music Conservatory - Turkey

peksengani@hotmail.com

### **The Oral Tradition of life Academy: Mekteb-i İrfan**

Anatolia, the cradle of many civilizations and cultures, becomes a breath of humans' lives with the many set of beliefs and ways of thinking.

The Alevi-Bektasi believe and mental wise could be prospered in Anatolia, in between time also influences from other populations and cultures, could come till present day. When this believe in Anatolien lived, it lived secretly and exactly this is about which it has been preserved even today. The service was taken part with man and woman together in the meetings what they called Cem. Cem is a school of doctrine, where the persons realize the brotherhood, that's also means they comprehend in this school of Education the social solidarity. Here is music, stringed instrument and dance an important therapy method for the education and orientation of the people.

As well as in various Anatolia's broad areas are to be observed that animates the folk songs differently, applied, played, is sung, is danced and dressed, one sees the same differences also in the Alevi traditions. However, there the Alevi Cems ceremony was kept secret, the products resulted here has remained of many groups unknown or misunderstood.

Today, still living Alevi customs are realised in the associations, endowments or in Cem houses. The secret kept Cem implementation where they lived earlier, unequivocal divergences of the Cem's point in the town. Because the tradition of Cem contains lack by the realisation of the brotherhood, today the ceremony is looked like as only a performance activity. Today is this performance activity or rather the culture self, with her music, dance, instrument and clothes on the deserving place.

**Banu AÇIKDENİZ**, Bilgi University Institute of Social Sciences - Turkey

acikdeni2000@yahoo.com

### **Masculine Silhouettes: Representations of Masculinity within Dance Forms of Zeybek and Zeibekikos**

This study will be concerned with body, dance and gender. I will focus on the social construction of gender not within everyday contexts as have usual studies of gender, but rather within a nonordinary context of two dance-music genres, zeybek and zeibekikos. And this study will especially focus on identities of gender, these dance forms are producing or attached to.

I will try to find answers to questions such as: What was the original meaning of these concepts “efelik” and “zeybeklik”, in what ways these concepts changed in time? Especially after the catastrophe in 1922, the dance forms (zeybek and zeibekikos) turned into two different forms, in what ways they are shaped into two different/separate forms and representations and what kind of masculinities and femininities are performed through these?

Firstly, I will focus on the literature on this topic and the resources that can be related. I need to look at etymologic roots of the concepts of “efelik” and “zeybeklik” at first hand. There are some sources written in Turkish on the etymology of “efelik”. For example M.R. Gazimihal argues that the origin of the word “efe” is “apa” or “aba” which means brother in Turkish. But this sounds as an attempt to find a Turkish root for the word. There is another thesis which points the greek word “ephebos” as the origin of the “efe”. The history of “ephebos” goes to the 400 B.C., Athens. These were young boys who were being trained in order to be prepared for the military service. Related to this thesis it is argued that those boys known as “efes” in Aegean region in Asia Minor are also called by the Rum inhabitants of the region as “efeb”, and the word may change in time into “efe”.

The “zeybek”, on the other hand, is known to be an ethnic group living around the Aegean region. This argument takes place predominantly in resources written in English and the ones produced by Greek scholars. In Turkish sources these people are referred as members of the ethnic group Türkmens. But I haven't made a detailed search in Turkish literature yet. In order to understand the “greek” side of the story we should have a look at the history of Asia Minor rums. After the Great Catastrophe in 1922 a huge population movement from Asia Minor to Greece and Greek islands took place. So the contemporary ethnic structure of the Aegean region is more or less shaped in those days. At the beginning of the 20<sup>th</sup> century minority policies of the Ottoman Government became more exclusionist. So in 1910's the population movement began with the ones who fled to Greece and Greek islands. But after the Great Catastrophe, with Lausanne treaty, the first forced migration took place with the approval of United Nations. After this population exchange the Rum refugees are settled on the coastal region between Athens and Piraeus. The towns Constantinople and Smyrna, where those Rum refugees came from, had a sophisticated musical tradition in which Turkish, Greek, Jewish, Armenian and Gypsy musicians played together and exchange repertoires. So these refugee slums formed in coastal region gave birth to the music genre of Rebetika. As zeibekiko is one of the four dance forms in rebetika dance-music genre the history of rebetika in Greece –from 1922 to today- will take an important part while following the paths of zeibekiko dance form in Greece.

Some of the Rum refugees are settled in the coastal region between Athens and Piraeus, and they formed some shanty-towns. Most of the refugees coming from Asia Minor had left without their possessions and were economically destitute.

The Greek government made some official attempts to resettle the refugees, but most were left in an environment that was often hostile to them. They were forced to accept the inferior status although they were better educated and more skilled. These circumstances prepared an environment for the rebetika music culture with songs that deal with themes of poverty, nostalgia and hashish smoking and low life. And in this music culture gave birth to an underground lifestyle. So, the journey of rebetika and dance-music form of zeibekikos in Greece got started... Analysis of the following period in Greece is crucial for understanding the zeibekikos dance form today and its connotations regarding gender identities in Greece. On the other hand focussing on the early period of Rebetika music tradition in Greece, will be useful in understanding the continuity –if there is- between the two forms of zeybek and zeibekikos.

## **The Similarities and Differences between the Immigrant Songs from Both Sides of the Aegean**

Most of the Turkish and Greek songs which were moved to Greece from Anatolia and vice versa have been inherited to the following generations without being defeated by time and formed the foundation for a collective memory. However, a sufficient number of research has not been conducted on the culture of the exchanged throughout the eighty six years that followed. Therefore, the songs and the poems that the exchanged sang in their native languages have not been compiled and recorded. However, the music of the exchanged has a major significance as part of their culture in the places they were forced to migrate and lead their lives. This music repertory is composed of songs named as Istanbul Folk Songs, which are different from the Folk Songs - generally being Anatolian Folk Songs- within our country, in that they have a song-like structure.

When the songs sung in Turkish and Greek on both sides of the Aegean Sea, it is observed that the melodic structure of the songs is generally the same.

However, structures which differ in two measures or additional measures might seldom be observed in the lines that form the melody of certain songs. As for the maqamic structure of the songs, they could be easily expressed with the maqam system present in the Turkish Maqam Music and Folk Music theories.

When the rhythmic structures of the songs in question are analyzed, it is observed that the styles are generally the same while the seldom differences are seen in certain beats, therefore the accents within the style.

When common lyrics are compared, the subjects are generally different while the common themes are noticed to be love and longing at first glance.

When the passing tunes which are often used in the intros of songs and at the intervals of the lyrics are analyzed, the fact that the passing tunes of most songs are not similar is determined to be the most evident difference between the songs.

In the presentation to be delivered, the results of the analysis which is considered to be contributory to bringing out the common repertory of the immigrant songs on both sides of the Aegean will be supported by audio samples.

### **From the Experience of Authenticity to the Authenticity of Experience in the Alevi Musical Practices**

Having been marginalised socially, politically, and geographically since the 16th century, Anatolian Alevis formed their own rules, and thus drew apart from the direction of the central authorities. In this process, the religious and social authority within the community was held by 'holy men', dedes, belonging to a hereditary priestly caste. It is the cem ritual officiated by the dede that appears as the most significant phenomenon in this process. The cem rituals could be conceived of as the secret gatherings of the Alevi communities. Until the early 1990s, Alevis actively avoided explaining their beliefs to outsiders and were against permitting non-Alevis entering their rituals. By the mid-1990s they began to hold their rituals in the Cemevis in the cities in Turkey and publicly in their culture centres in the diaspora.

The songs (deyiş, lit. "saying" or nefes, lit. "breath") and dances (semah, sema, lit. "audition") are of central significance in the cem rituals. The songs and dances are perceived in the rituals as an expression of faith. Embedded in the cem, traditionally, the songs have been ontologically separated from the ceremonies together with the development of the recording industry and the state-run mass media (TRT) in the 1950s. However, the emergence of Alevi music as a representative means of Alevi cultural identity occurred with the beginning of commercial mass media and the development of music industry in the 1990s. In other words, this religiously specific and contextually embedded musical tradition became an omnipresent product through the production and dissemination of its recordings. Well-known Alevi repertory including semah melodies, deyiş and nefes tunes were promoted by an elite of professional Alevi musicians associated with the Turkish Radio and Television Corporation (TRT). In spite of such precedents, Alevi music occupied rather a marginal place in commercial recordings until the Alevi musical revival in the late 1980s. and the early 1990s, a period in which Alevis became an integral part of consumer society and they began to rediscover their religious and cultural heritage.

Expressive cultural practices such as music and dance provide an analytical tool for the relations between communities and their cultural identity. Because music and dance practices of many communities are considered as a means of constructing identity. In this paper I discuss how a closer look at "Alevi music" provides an analytical tool for understanding the complexities of contemporary Alevi identities and the authenticity of Alevi music. Close readings of some commercially recordings illustrate how songs may imagine and embody multi-dimensional Alevi identities. The presentation will be accompanied by supporting audio examples.

Jasmina TALAM, Tamara KARACA, Academy of Music -  
Sarajevo/Bosnia and Herzegovina

ematalam@yahoo.com

### **New Bosnian Ethnomusicology: Perspectives and Challenges**

Implementation of Bologna process at the Academy of Music in Sarajevo brought new ways of studying which allow students to manifest their acquired knowledges and creative abilities. At the Department for Musicology and Ethnomusicology, ethnomusicology students meet with different kinds of activities:

ethnomusicological research and fieldwork,  
digitization of Cvjetko Rihtman legacy, recordings made in the period from 1953-1984.,  
comparative studies,  
international projects,  
organizing students discussions and lectures (one per semester),  
presentations of individual research works,  
applied ethnomusicology - activities and performances of academic vocal-instrumental ensemble Etnoakademik.

New ways of studying presented a great challenge for teachers staff also. We tried to provide our students with everything this system implied. When the first generation of students within Bologna process graduated, we made a detailed analyses along with survey for students, through which they expressed their satisfaction with gained knowledge and experiences at the Academy.

With this presentation we would like to demonstrate our own experiences, to point out all the challenges before us and the perspectives of studying Ethnomusicology within the implementation of Bologna process.

**Mirjana ZAKIC, Selena RAKOCEVIC,** Faculty of Music,  
Belgrade/Serbia

logistic@eunet.yu, rselena@ptt.rs, selena@rakocevic.rs

### **Institutionalizing traditional music and dance. A case study of post-Yugoslav Serbia**

The discursive practise of preserving traditional, that is former village music and dance through the different ways of their public presentations was one of the major issues of the socialists cultural policies of the former Yugoslavia. This basic concept of never-ending (re)defining national dance/music culture has been copied and even more exposed in the scholarly settings of the post-Yugoslav Serbia. One of the major institutions, which has been continuously influencing the other state and local organisations in a great measure, was the Centre for Researching Folk Dances founded at the Faculty of Music in 1991 in Belgrade.

The basic activities of the Centre from its founding until now has been focused on the realization of numerous field research projects of the former village dance/music practices of certain geographical regions of Serbia, especially those which have not been explored previously. In preserving village music and dance forms, the equally important issue of the Centre policy was directed towards public promotions of the collected field research data. All of them were gathered together within its leading and comprehensive activity – organizing the „Seminars for learning traditional dances.“ Beside the dance and music workshops led mostly by the field researchers themselves, the „folklore“ promotion activities within the Seminars included publishing of ethnochoreographical monographies with sounds and, occasionally video recordings; lectures on the specificities of local customs or clothing as well as performances of „real“ village dancers and musicians every time it was possible to be organized. Participants of more than 30 Seminars which have been realized until now almost exclusively were the leaders of the so-called KUDs (Cultural Artistic Societies). They transferred the gained knowledge from the Seminars – dance and music patterns, specificities of the certain rituals, customs and national costumes – between their pupils, but also through numerous authorized staged choreographies.

This paper focuses on an analysis of the activities of the Centre for Researching Folk Dances and its role in shaping heuristic traits of the concepts of what traditional music and dance are and should be in contemporary Serbia. In which ways and to what effect have institutions and researchers intervened in the processes of redefining national dance/music identities?

Panikos GIORGOUEDES, Social and Political Science Department  
University of Cyprus - Cyprus

pangio@ucy.ac.cy

### **Cyprus Music: The case of uttm.org**

This article concerns the research into the traditional music on the island of Cyprus and the evolution and transformation from the conventional standard form of Music Archiving to the Online Archiving.

Is it a necessity or maybe a natural evolution that music research has to follow? Does this new trend have any substantive scientific advantages? Will it, in long term, make a contribution to the music research? Will online archiving, eventually, make a contribution to the contemporary society of the European or worldwide citizen or not?

This article describes an ongoing research, which suggests, systematic ethnomusicological fieldwork, lab analysis of the audiovisual material Finally and the design and uploading of the online version of the material. In accordance to the technological developments and to the needs of the contemporary researcher suggests solutions to a number of problems of the conventional standard type of musical archiving and of the traditional way of approaching the transcriptions.

Eventually, this work to be presented is viewed as a contribution, to some extent, to the formation of the contemporary civil society of Cyprus and Europe, as Cyprus and its area can be a model for implementation and testing of the suggestions and hypotheses of the present. That's why the case of uttm.org will be very much interesting for the academic community in Turkey Greece, Cyprus and our area in general.

Ivona OPETCHESKA TATARCEVSKA, Ministry of Culture  
Cultural Heritage Protection Office - Macedonia

itatarcevska@ymail.com

### **“The Idea behind Our Folk Dances”: Public narratives about the folk dances in Macedonia**

The political establishment in Macedonia, in the later 20<sup>th</sup> century perceived the Macedonian folk dance scene as one of the constituents of Macedonian statehood. The Macedonian public comprehends it as the keeper of national history, tradition, and the knowledge of the roots. Never fully accepted as an art form, yet extensively used in cultural events marking important historical occasions, through practice, the folk dance scene has been structured in a complex system resembling a pyramid in shape.

The official narratives showed ambivalent attitude toward the problematic concept of folk dance tradition. Party administrators generally criticized it, the connection between this concept to the retrograde social forces, which are not able to participate in the modernization and development of the country. On the other hand, they perceived the traditional life, culture, etc, as an amusement, but just a way of people's entertainment, with customs, traditional music, traditional dance, deeply rooted in mentality and every day life.

The policy makers insisted on “modernization” of peasant culture by importation of “high culture” elements into a cultural life and entertainment in villages.

In the domestic dominant discourses it was asserted that the “new” folk music and dance culture should be represented in a “cultured” way as confirmation of the society’s overall development. In that period arise The Idea behind Our Folk Dances (Idejnata sodržina na našite narodni igi), the title of a relatively short text by Manoil Hristov Čučkov (1901 – 1967), the founder of the State Ensemble and its first manager, published in the *Kulturen život* (Cultural Life) magazine No. 8, dated 23rd April 1951. This might be the crucial article explaining the idea behind the Macedonian folk dances in period of socialism.

**Urša ŠIVIC**, The Institute of Ethnomusicology, Ljubljana/Slovenia

ursa@zrc-sazu.si

### **The Double Performing Standards of Musicians: the Case of Slovene Ensemble’s Performance of Vocal and Instrumental Traditional Music**

This study addresses the impact of the institutions on stage manifestations of folk music in Slovenia, focusing on one particular case that I run across during the fieldwork. The aim of this research is to emphasise that, while analysing the process how institutions exercise their influence by controlling (to some extent) the chain of financial support to performers of folk music, it is crucial to record how the performers adapt institutional requirements. The case of the fore mentioned band is unique but very significant, because they perform by using a binary musical identity: as performers of new and as performers of an old tradition. This ensemble demonstrates how on one hand they perform conform of institutional politics to the length of even performing vocal or instrumental music separately as it was use in elder traditional practises. On other hand in everyday life it represents the living folk music creativeness by performing the combination of vocal and instrumental music led by their own, more liberate aesthetic and content standards. Not just the context but also the musical text is the ground where the difference between the place of created folklore and continuity of tradition can be observed. The study case argues how institutional politics sometimes may transform the intention of the performer, leading to its adaptation and creating a cultural place in which different identities are exchanged.

**Elka TSCHERNOKOSHEWA**, Department of Empirical Cultural Studies and Anthropologie Sorbian Institut - Germany

tscherno@serbski-institut.de

### **How does Balkan music form life in Germany**

Spring- summer 2009. Two province places in the Eastern part of Germany, two different events:

- a scientific conference in Bautzen
- a wedding ceremony in Horka

Based on the example of these two “little” occasions, where Balkan music and dance are applied as active forming elements, the question of the shaping power of Balkan music is to be discussed. What are the effects of Balkan music resp. Balkan dance in a “foreign” context? On which level can we speak about foreignness?

Why is especially this art of music applied? What exactly happens on such occasions?

Lightness, closeness, physicalness, understanding, spirituality, openness, freedom - these subjects always appear in the arranged empirical discussions. How can these topics be codified from a cultural scientific point of view? What kind of suggestions can be formulated therefor for the cultural policy?

The article relies on concrete empirical observation, expert talks and interviews of the region. At the same time a connection to the cardinal theoretical discourse of hybridity, intercultural communication and intercourse of deviation is searched, especially on the field of cultural exchange between the German-speaking part and Eastern Europe.

**Timothy RICE**, Department of Ethnomusicology University of California - Los Angeles/USA

trice@arts.ucla.edu

### **Film screening and discussion**

#### **“May you have courage in your life”: a Bulgarian and American musical story”**

I propose to show a 50-minute documentary film about two outstanding Bulgarian traditional musicians who immigrated to the United States in 2001: Ivan Varimezov, a player of the bagpipe (gaida), and his wife Tzvetanka, a singer, player of the plucked lute (tambura), and director of women's choirs. Before they emigrated, they were well-known and respected professional performers with numerous recordings to their credit. Today they are beloved by international fans of Bulgarian music and singing. Like most lives, theirs have alternated periods of stability and success with setbacks and the struggle for better days. In their case, the struggle for a better life has been motivated by a desire for artistic growth and satisfaction (more than success per se) and for a promising future for their two daughters: 27-year-old Radka and 18-year-old Tanya. For this family of four the film will document their trajectory of success and struggle, joy and pain, nostalgia and hope. In terms of the themes of the conference, a significant narrative thread in the film documents an ongoing trajectory of music education, teaching, and learning: first, at the village level forty years ago; second, in national schools of folk music; and third, within the environment of the family, where teaching and learning is currently being conducted.

From a southeastern European point of view the main theme of this film is emigration. Since Bulgaria emerged from a 45-year period (1944-1989) of Communist-Party rule, it has experienced a huge brain drain as its best and brightest, including outstanding musicians such as the Varimezovs, have sought their fortunes abroad. Those who remain are variously curious, envious, jealous, proud, and scornful of those who have left. Since the Varimezovs are bearers of a musical tradition with strong bonds to their national identity, their leaving is particularly problematic for the nation.

From an American point of view, the main theme of this film is immigration. Immigration is such a ubiquitous part of the American experience that it suggests a set of universal questions with particular answers. Why do people leave their home country? How do they adapt to their new one? Is there an emotional tension or conflict between love of home and hearth and the people they leave behind, on one hand, and the desire or necessity to make a new life in a new country, on the other? How is this tension, which seems inevitable, dealt with practically? Can it ever be resolved or does it even need to be? Can the tension be productive? What is the role of music in mediating these tensions?

I would propose to allot an additional half hour after the screening of the film to discuss the film, so that a re-edit could benefit from feedback from professionals in the field. If accepted, this would be the first public showing of the film.

**Elsie IVANCICH DUNIN**, Professor Emeritus University of California - Los Angeles/USA; Institute of Ethnology and Folklore Research - Zagreb/Croatia

lcdunin@aol.com, icdunin@gmail.com

### **Romani Dance and Music Programming on Macedonian National Television**

This paper discusses the integration of dance and music into a national Romani television news program (years 1997-2007) in the Republic of Macedonia. A decade's collection of programs are studied with a focus of what Romani dance/dancing is recorded and shown for national viewing. By the mid-1970s Romani singers and bands had been recorded and exposed widely to a listening audience, but in contrast during the same time period, organized Romani dance performance groups were watched only during live performances. Romani produced television programming in the 1990s provides an alternative venue for dance to be available to public viewing by Roms and non-Roms. This television venue also provides a means in which to study trends in Romani dance performance repertoire during a significant period of social and political changes in Macedonia.

After Macedonia's split from Yugoslavia in 1991, Romani language-based radio stations and two television stations were founded. In addition a regularly scheduled program in the Romani language was produced on a national Macedonian television station. The Romani TV-BTR (1992) ran as a 24-hour station; the national Macedonian station MTV2 supported two half-hour programs a week (1992) in the Romani language; and TV-Šutel (1994) scheduled daytime hours to midnight.

In contrast to Slavic Macedonian language news stations, and international news programs that use sports and weather as flexible end-of-program time fillers, the national Macedonian television Romani program often uses pre-recorded Macedonian-based Romani singers, musicians or dance groups as their end-of-program fillers. Also news worthy coverage of festivals and holidays are almost always shown with local musicians, singers and dancers, and in addition, the MTV programmers produce their own dance and music specials for holiday periods. The decade-long study of Romani television identifies trends of performed Romani dancing with its music accompaniment and contributes to a discussion of dance performance from a live to a televised venue.

Emir Cenk AYDIN, Ege University State Turkish Music Conservatory - Turkey

Jaynie AYDIN, Yasar University - Turkey & University of California - Los Angeles/USA

cenk.aydin@ege.edu.tr, jaynierabb@yahoo.com

### **The Folk Essence of Modern Turkish Belly Dance: A DVD Presentation**

Belly dance performance has become a worldwide phenomenon with performers and supporting vendors located in all corners of the world. A variety of styles exist within the scope of what is referred to as "Belly Dance" especially in the global context. However many scholars agree that some of the origins of modern belly dance are rooted within the social celebratory performance traditions of the Rom peoples living throughout the Arabic, Levantine, and Mediterranean regions. At present a majority of the audio-video materials that feature belly dance performance highlight theatrical and "made for the stage" performances that are geared for a consumer audience. Too frequently this genre of popular belly dance ignores the larger social context in which community participants generate folk performance. This DVD will focus on Modern Turkish formal and informal dance events and highlight the role of that Rom people play in perpetuating and innovating belly dance traditions in contemporary time. Interviews with dancers, musicians, and community members in addition to the filmmaker's narration shed light on screened footage and the significance of dance within the unique Rom culture.

Z. Gonca GİRGİN TOHUMCU, İstanbul Technical University  
Turkish Music State Conservatory - Turkey

budarom@gmail.com

### **From a Cultural Performance to an Art Production: Rom/Gypsy Dancing Bodies**

This qualitative research has some arguments about the Rom/Gypsy dancing bodies, based on the fieldwork recordings I have executed in Thrace region of Turkey in the summer months of 2008-2009 non-periodically, and the other recordings that I accessed via the new media productions. The discourses of the work are emerged from two different, but related views.

First one of these views is lined with how a cultural performance in regional practices becomes to be an art production on the stage. What are the new qualities of the movement in the alteration, re-writing and re-constituting process of an art work? How the ignored dance genre of the past becomes to be an ultimated genre of the present? These questions are replied by means of dance in terms of the emphasis on form and the emphasis on function morphologically.

The second view-as based on the first one- is the process of embodiment and embeddedness of the cultural bodies. How the dance embodied in its non-art context and in its art context. If the driving force of movement is the energy developed by a process of combustion within the organs of the body (as Laban thought), will the energy and its intensity be related to its cultural domains? In the progression of these questions, how the bodily replies are differentiated to the same musical and rhythmical sensations in terms of embeddedness.

So, the paper includes the analysis results of four recording examples which were done by asking these questions above. Furthermore, the metamorphosis story of Turkish Rom/Gypsy dances on the different bodies and context is underlined, while the process of modulation a cultural form to an art production and the attitudes of embodied/embedded bodies on the stage are illustrating.

**Carol SILVERMAN**, Department of Anthropology University of Oregon - USA  
csilverm@uoregon.edu

### **Representation, Sexuality, and Multiculturalism: Esma Redžepova as Mediator and Collaborator**

This paper explores the life history of Macedonian Romani vocalist Esma Redžepova in relation to issues of gender, representation, and politics. In the 1960s Esma was a pioneer in bridging the musical worlds of Roma and non-Roma. Her music also helped to historically reconfigure Yugoslav multiculturalist heritage to include Roma; yet Roma continued to occupy an ambivalent place in relation to the Yugoslav state. This paper, based on over twenty years of ethnographic research, discusses how Esma strategically tackled the issue of Romani representation; I also discuss how Esma resisted gender norms regarding the stigmatization of female performance in professional settings. The marginal position of Roma, their lack of control of image-making, and their role as professional musicians all contribute to the marketing of their arts by non-Roma. Females have a significant role, as their talents, images, and bodies are saleable commodities. Images of Romani women are rarely designed by women themselves, but rather rely on patron fantasies that may be mimetically sold back. In all of these processes, female performers are not passive. Although they are rarely in charge of the institutions that shape their performances, Romani performers such as Esma have managed to exert control over certain realms of musical artistry and to carve out new domains of performance. One such domain features musical collaborations with Roma and non-Roma who offer broader networks. As Esma's case shows, female singers tailor their talents and sexuality for new audiences. Romani women like Esma strategize to maximize both their commercial success and their reputation. Perhaps more than any other Romani musician, Esma embodies the strategic intersection of layered ethnic, regional, national and transnational identities. In her 50-year career she has become perhaps the most famous Romani singer in the world by mediating cultural policy and marketing.

Speranța RADULESCU, Romanian Peasant's Museum - Bucharest/Romania  
Anca GIURCHESCU, Guest of Honor; Master Ethnologue and  
Researcher - Denmark, Romania

rsperanta@gmail.com, agiurchescu@yahoo.dk

### **Music and Dance of Pan-Balkan (and Mediterranean) fusion. The case of the Romanian “manea”**

The joint papers (presented by Speranta Radulescu and Anca Giurchescu) deal with the new “fusion music” and with the dances performed to this music which, in the last two decades have substituted the pre-existent music played by the Gypsy-lăutari (musicians) and the round and solo dances performed by the Gypsies. The presence of the “fusion music” throughout the South-European area demonstrates that each country/nation or ethnic group - glossing over inter-ethnic tensions - expresses the availability to integrate the others' music- and dance movement patterns.

The two joint papers will further discuss in more details the historical, socio-political and economic contexts that determined the rapid development and wide dissemination of manea in Romania. This phenomenon brought along the revolt of intellectuals who considered the manele a symbol of Romania's cultural decline. In fact - at a deeper level of meaning – the great success of manele is a symbolic expression of both increased social democracy and moral decadence.

Presently manea has two parallel existences:

The mediated one, connected with the audio-video market and the TV exposure of the musicians;  
The “live” one, connected with folk celebrations, especially weddings.

There are two manea genders:

- The „common” manea that is a direct continuation of the older manea lăutărească and is characterized by its fusion with elements of popular Euro-American music;
- The “top” manea that is rather a fusion with music elements of the Balkan and Mediterranean areas.

Following the music, the dance has a very loose structure. It is made up by improvised composition of movement-patterns that - according to context and performers - use a heteroclit “oriental” movement vocabulary (Turkish, Bulgarian, Egyptian and West-European). In spite of its great popularity and spreading the manea dance style is an identity marker for the Gypsy communities.

Throughout our presentations manea is considered a “multi media” practice that besides music and dance includes other means of expression with artistic and/or social significance.

Across all influences and fusions, the performance of manele in their complexity carries out pertinent traits that may demonstrate their Gypsy roots and general Romanian character.