

PANEL ABSTRACTS

Panel 1: The impact of Ottoman experiences in traditional, family and social, ceremonies of Kosovo

Panel abstract

Kosovo, at the centre of Southeast Europe, is the youngest country in Europe (which declared independence in 2008), but its geographical position has historically been a crossroad for multicultural contacts. The long imperial dominances in this region have influenced norms of the dominant powers to leave deep traces in the cultural heritage of this country. Inhabited by a majority of ethnic Albanians, along with other ethnic minorities, Kosovo's cultural heritage consists of a rich, hybrid and complex cultural diversity, but the ethnic cultural features of them continue to preserve their identity.

Birth, marriage and death are three crucial cyclical moments that have dominated life, not only that of Kosovo Albanians. As such, these life moments are characterized by collective manifestations accompanied by rites and rituals, music, songs and dances, in which cultural, traditional, folkloric, musical and ethnographic features are identified, together with the impact of the dominant imperial culture on them.

We have chosen to present four rites, respectively special features, from the festive meetings that are organized in the families of Albanians in Kosovo, which are characterized by specifics in singing, dancing, in the way of organization and by dominant cultural influences. Men's *aheng* and women's traditional ceremony (*Dhjetësahatësh*), as well as the features of the semicircular dance and the moment of separation from the family of the new bride, are four traditional cultural manifestations of Albanians in which we have identified influences from the Ottoman culture that coexisted in harmony with the ethnocultural features. What was the character of the Gjakova Mens's *Aheng* and what was the diatonic aspect as well as the interval extension of these songs and dances? What have been the musical and choreographic features of the *Dhjetësahatëshi* ceremony and how has this tradition been modified in today's practice? What are the characteristics of (semi)circle dances at *Aheng* and what are the similarities and differences of movement and rhythm between Albanian (semi)circle dances and Ottoman traditions? How is today's traditional practice of *Hallallaku* influenced by Ottoman traditions?

We will address these issues in particular at our panel entitled: "The impact of Ottoman experiences in traditional, family and social, ceremonies of Kosovo" with the 4 panellists:

Arbnora Dushi

Traces of Ottoman heritage in a traditional women's ceremony in Kosovo: "Dhjetësahatëshi"

The influence of the Ottoman heritage is still present in many traditional ceremonies of Albanians in Kosovo, especially in those that are related to family rites. Among these, there has been a ceremony known as "Dhjetësahatëshi" (Ten hours) which used to be organized by wealthy families in the cities, a few days after the traditional wedding day. The ceremony would be attended only by a considerable number of women, mostly of kinship relationships, who would dance solo or in couples. During the ceremony they would eat, talk, laugh, sing, and stay at the event for ten hours. The costumes, dance style,

food menu, music, and rhythm were mostly identified with the Oriental style. For this ceremony Roma-women would be hired to play the tambourine (*def*), whereas the lyrics were of the verse type. These meetings were organized on certain days of the week, known as women's days and the men of the family had more consideration for women's time on these days. Spending ten hours in such ceremonies has been considered a form of freedom for women, knowing the fact that they usually stayed most of the time at their houses.

Which social circumstances produced the "Ten Hours" party? Is this ceremony a part of other traditions in other cities of Balkan? Which elements of the Ottoman culture, and of the local traditional culture can be evidenced in this tradition? What are the musical and choreographic features of "Dhjetësahatëshi"? Is this ceremony still being practiced, or how has it been modified in today's practice?

Issues like these will help us testify the Imperial heritage of dance and music in Southeast Europe, respectively in Kosovo, brought through the example of the women's ceremony "Dhjetësahatëshi".

Krenar Doli

The tradition of Aheng in the city of Gjakova

This paper presents the tradition of *Aheng* for men in the city of Gjakova (Southwest Kosovo), which represents the gathering of many people for celebration, and includes a musical repertoire of civic folk songs and dances. This repertoire, in its organizational structure displays the types of modal-diatonic and modal-chromatic music, based on Oriental culture and tradition. These types/layers of Oriental culture were spread to the people of the Balkans and were part of folklore as well, as a result of the Ottoman presence for many centuries in these regions.

The Ottoman influence is documented especially between the XVIII-XIX centuries where the *Aheng* from the Ottoman culture has significantly overlaid many musical terms from the Oriental tradition, which includes names of musical scales as well as of musical instruments. From the establishment onwards, the *Aheng* focused mainly on the preservation and recording of the repertoire of Gjakova civic folk music, which has traditionally been accompanied by stringed musical instruments such as *tambura/sharkia* and *bugaria*.

In this sense I raise the following questions: Who were the first pioneers of the Gjakova's *Aheng*? What was the character of the songs and dances of the Gjakova's *Aheng*? What was the diatonic aspect as well as the interval extension of these songs and dances? Questions like these will help us find the commonalities of such a tradition and the imperial heritage of Southeast Europe.

The paper will emphasize the connection and influence of the Ottoman tradition and culture in Gjakova's *Aheng*, whose repertoire has played a primary role for the preliminary reference of the concept of originality, as well as its gradual music and accompaniment with instruments, to later become a reformed part of the Gjakova's *Aheng* in the new century.

Bubulinë Syla

(Semi) circle dance and its oriental connections among Albanians in Kosovo: The case of wedding ceremony

The Ottoman Empire ruled Albanians from the 15th until the beginning of the 20th century, therefore its traces can still be perceived today among many rituals, traditional music, dances and in the vocabulary used during these. Specifically, (semi)circle dances are part of almost all ceremonies (*Aheng*) not only in the Albanian tradition, but also in other countries occupied by the Ottoman Empire.

The (semi)circle dances are accompanied by instruments, most often by drums or *lodër/tupan*, *tarabuka*, *surle*, *def*, etc. and could also be accompanied by various folk songs. A group of people who hold each other's hands in the *Aheng* initially form a semicircle which constantly expands. The movements and steps are mostly guided by the first dancer leading the whole group, holding a cloth in the right hand while keeping the left hand gripped with the one of the next dancer. While clapping their hands, dancers and other participants from the *Aheng* use exclamations such as: "Jasha, jasha", "Aman, aman", deriving from the Turkish language. The (semi)circle dances have no particular names and are marked as free dances, but these types of dances are practiced at an early age, in every family and social *Aheng*, especially in weddings including participants of all genders. The steps in these dances are determined by the music.

The purpose of this paper is to analyse the rhythm and movements of (semi)circle dances among Albanian weddings in Kosovo, and show or identify the shared cultural Ottoman traditions by asking the following research questions: How do Albanians in Kosovo perform (semi)circle dances at *Aheng*? What are the characteristics of such dances? What are the similarities and differences of movement and rhythm between Albanian (semi)circle dances and Ottoman traditions?

Visar Munishi

Seeking the bride-to-be blessings seeking

The last days of the bride-to-be at her parents' house until the actual day of marriage, are considered amongst the most sensitive parts of the Albanian traditional marital rituals. In this context, the bride's family organizes the Henna Night (*Kanagjeq* in Albanian) for her, which is characterized with constant singing by groups of girls and women, mostly in unison accompanied by tambourines.

The act of separation from her mother (as considered to be the dearest person), and other family members as well, can be very difficult to be emotionally handled for the bride-to-be. In Albanian tradition, this very act of bidding farewell to her close family members is known as "*hallallaku*", during which she greets and seeks the '*hallallaku*' (blessings) from each member of her family and friends, urged by constant evocative songs. This farewell act is a type of communication, where the singers sing, while the bride-to-be usually expresses her emotions by speaking to or hugging tightly the farewell party attendees.

Knowing that such traditions have similarities and are linked with Ottoman traditions, this paper focuses on the farewell ritual of the bride-to-be, practiced by her and her family members, which is constantly emotionally triggered by the songs of girls. Taking its designation into consideration, I raise the following questions: how is this

farewell ritual practiced? What are the typical distinctive characteristics of this ritual? How is the Balkan/Ottoman or religious influence portrayed in this ritual?

To answer the above questions raised, I will try to review the literature and other materials at my disposal, as well as to analyse and present a few examples from my observations and interviews undertaken during past fieldwork.

Panel 2: Romanian men's group dances: Men's societies, national icons and gendered roles in history and current society

Panel abstract

The Romanian men's societies, known as *juni* and *ceata* are central to the teams (past and present) that perform "men's group dances" in customs and local events. This panel looks to examine the role of gender in these events, and the narratives in the "collective memory" of Romanians and academic writings connected to "men's group dances".

Many previous publications on Romanian men's dances have the foci of a search for the earliest documentation, the ethnic uniqueness, or links to national ideologies and identity – which give rise to aspects of "collective memory". Contemporary research has focused on the archaic healing rituals of the southern Romanian *căluș* almost to the neglect of the dancing material or has been focused on detailed choreological documentations.

In this panel we combine three complementary papers to introduce the subject of Romanian "men's dances" with a focus on the community, the roles of women, and the custom complexes. We examine the societies where these traditions take place both in the past and present, through archival research, historical references, and past and contemporary fieldwork.

We look at gender in traditional life, cultural ways and associated gender roles, organisation in the form of the *ceată* and *juni* men's clubs; socialising as men in the company of men and women spending time with other women, the role of women in the traditional custom complex and their contemporary role in the performed traditions.

We will ask whether the historic gender roles within these customs evolved in the last 30 years since the fall of communism and globalisation? In the cases where many of these customs have been continued by newer formations such as dance groups (performative and recreational) are there adaptations to the inclusion of girls?

The first paper in the panel will introduce and analyse the traditional forms of Romanian men's dancing, focusing on the "corps" type group dances which are closely linked to many customs, traditions (and rituals).

The second paper will present an ethnographic study of men's Transylvania group dances drawing on historical sources and contemporary fieldwork, illustrated by filmed footage.

The third paper will address issues of "collective memory", resistance against domination of empires, and gender roles in men's group dances, with reference to Transylvanian winter *călușeri* and southern Romanian *căluș* customs

The three presenters in this panel will present complementary perspectives on men's group dances based on contemporary research in the communities drawing from

their ongoing research projects that focus on what is happening “now” with contextualisation from past research.

Nick Green

Romanian men's dances: customs, choreography and connections

This presentation will give an outline of the traditional forms of Romanian men's dancing, focusing on the “corps” type group dances which are closely linked to many customs, traditions (and rituals) with the aim to introduce and analyse the dance content and context prior to the following presentations. It will not cover in detail men's chain dances, or derived solo dances as these have less connection to rituals. It will focus on the dancing as situated in local communities, past and present from the perspectives of inclusion in custom complexes, generic choreographic themes, and geographic distributions.

The elements (dancing, music, and other activities) within a particular custom and dance are very often a collection of ideas and themes from the past, and not so distant past, that are combined to form a custom complex. Deconstructing the custom complex and the choreography into separate constituent themes enables a clearer analysis.

This presentation will consider the generic choreographic themes that are common, or distinguish between, the customs and traditions that make up the men's corps dances. There are many choreographic publications that focus on detailed motifs and inner structure of the performance of a particular dance, but this presentation will attempt an analytical assessment of generic features with the aim of revealing connections and trends. The data analysed comes from a survey of currently available videos, documents from the late 19th century onwards, and published articles and books.

This work is part of an ongoing project to provide referenced information and geographic distribution maps for the dance traditions within Romania via the website eliznik.org.uk.

This presentation also aims to include an extension on this work by situating these Romanian men's dances within the wider European/Balkan perspective referencing the collective works of the ethno-choreologists from Romania, Hungary and elsewhere in Europe.

Paul-Alexandru Remes

***Ceata* in Romania: Different forms of organisation regarding society, customs and gendered dances**

Similar to other forms of human organisation, village communities from Carpathian areas used to have different perspectives about who, and when, young men can participate in social life and considered themselves as a “*june*”. The multiple custom complexes that these social groups participate in are: *colindat* (carolling) during the winter holiday, *jocul duminical* at the weekly Sunday dancing, and in some mountain areas during *șezătoare* group work/meetings for fun, wedding ceremonies, and other village events.

Combining different methods of research, this study will be focused on archival research, direct field research and also published works from 20th and 19th centuries. The main biography studied belongs to ethnochoreological researchers, linguists and other writings.

In many Romania communities this kind of gender separation still exists regarding socialising and performing dances. Starting from the north area of Transylvania from Oaş and Maramureş where dances like *Roata feciorilor* or *Bărbătescul* are found and continuing on the Carpathian line different forms of social affirmation thorough dances performed only by boys, men, or alternately girls and woman can be found, some of them distinguished from couple dances or in some relation of interconnectivity.

The current context will be presented using video material containing different approaches to this subject which shows how the separation between sexes is defined, and in some cases bonds created, from this different perspective in traditional village settings.

Liz Mellish

Collective memory, past empires, and (evolving) gender roles: Dances in Romanian men's *căluşeri* and *căluşari* customs

This contribution to our panel on Romanian men's group dances will address issues of "collective memory" regarding resistance against domination of empires with reference to Transylvanian winter *căluşeri* and southern Romanian *căluş* customs, and associations with gender roles.

The Transylvania *căluşeri* dances hold a place in Romanian collective memory because of their use as a demonstration of 'Romanianess' in resistance to the domination of the Austro-Hungarian Empire. However, it is less evident that there are two separate and overlapping manifestations of these dances, firstly the dances are part of the house-to-house winter customs by organised groups of young men known as *Ceatăr Junii*, that include carolling, and *căluşeri* dances, and are followed by a village ball; and secondly the performance of the *căluşeri* dances in public events from the mid-19th century as an emblem of 'Romanianess'.

Nowadays, the southern Romanian *căluş* dances are considered as the most representative dance of the Romania nation, following a view promulgated during the communist period by, what Verdery terms as 'intellectuals', that links this ritual back to Romanians' Latin/Dacian roots.

Within "collective memory" these two customs and their associated dances are both regarded as specifically male. This ignores the roles that women have played historically by providing hospitality, food and drink, during the house-to-house visits that form part of both Transylvania and southern Romanian *căluş*, making costumes, and participating in the evening ball that is funded by money collected during the house-to-house visits. The evolving role of women's participation also means that nowadays females can be seen dancing alongside the men although this mostly takes place in the dances and not in the other elements of the customs.

This paper will draw on archival research and fieldwork by the author, and theory on collective memory and gender roles in Romania.

INDIVIDUAL PRESENTATIONS

Abstracts in alphabetical order of presenter

Gökçe Asena Altınbay

Gender inequality in the organization of Turkish folk dances

The main axis of this paper is to examine the gender inequality in Turkish folk dance organizations by reviewing the gender inequality over the female gender in the world. The materials have been put at the center of the barriers to accessing rights and freedoms, using the idea of an external model in social equality.

The correctness of the perception that gender inequality began to be seen with the existence of humanity was questioned, and the journey of this perception with the changing social lifestyles was examined. Following the rise of the feminist voice in Western societies with the rise of industrialization, the changes in social life with the Early Republican period were reflected in Turkish folk dance organizations in certain ways. It has been discussed how the practices (such as positive discrimination) aimed to be developed against gender discrimination with a liberal feminist perspective find a place in professional or semi-professional folk dance education institutions. In addition, an integrated table with institution and event data is presented, emphasizing the differences in appearance and application. From this point of view, this paper can be considered as a dialectical suggestion, a method of reasoning that tries to examine the reality and contradictions of gender injustice in the organization of folk dances in Turkey and to seek ways to overcome these contradictions.

Vesna Bajić Stojiljković

Legacies of Empires on stage folk dance and music performances in Serbia and Bosnia and Herzegovina

Until the beginning of the twentieth century, different parts of the territory of Serbia and Bosnia and Herzegovina were under a great impact from the Byzantium, Ottoman and Austrian-Hungarian Empires. The impact of different imperial experiences is obvious on various forms of dance and music traditions, as well as other parts of tangible and intangible cultural heritage. In the mirror of contemporary stage folk dance and music art, whose roots can be traced back to the mid-nineteenth century, reflection of different Empires can be perceived also through different choreographic forms. One of them, predominantly presented in the “revival” movement after the Second World War in both regions, is a Folk Dance Choreography, as a completed stage choreographic form which was shaped through basic three form-models, i.e. genres, those are medley, dramatization and variation. Choreographers, Serbian and Bosnian well-known researchers, very consciously underlined the reflection of different Empires with certain dance-music parameters, as well as choreographical principles and procedures. In this paper I will present which parameters and choreographic techniques choreographers used to underline the impact of different imperial experiences, both in historical and contemporary perspectives, according to the structural and formal analysis of different Folk Dance

Choreographies based on Serbian and Bosnian traditional dance and music. The focus will also be put on considering similarities and differences between the Serbian and Bosnian approach to choreographing; which influences they consciously emphasize and why are they important today for presenting traditional Serbian or Bosnian dance on the stage, considering the fact that they shared the same imperial experience.

Sevi Bayraktar

Gender and folk dancing in the remaking of revolutionary spaces in Turkey, 1960s–2010s

Following the passing of the first right-to-strike law of the Turkish Republic in 1964, a series of mass strikes dominated the national press. The 1960s' labour-oriented newspapers show that folk dance was an important part of workers' activism. Sometimes workers were depicted dancing *horons* from the northeastern Black Sea region and sometimes professional folk dance groups (such as the Turkish Folk Dance Association) joined the workers' cause by dancing for and with protesters. Photographs from that period often documented men dancing in front of factories or in public squares during political gatherings. However, a recent literature show that women workers actively and massively participated in the strikes. For example, nearly 800 women workers out of a total of 1100 workers took part in Istanbul's iconic Bereç battery factory strike in 1964. The events of the 1960s were pivotal in shaping the dissenting practices and traditions of the leftist activism in the 1970s and up to today.

Why was the dancing body in public political assembly so often represented as male despite the prominence of women in labour activism? And how has this representation shaped the collective spaces and practices of protest in Turkey? This paper explores answers to these historical questions based on ethnographic and oral history accounts of activist women from the 1960s to the present. It looks at the role of folk dance in the construction and deconstruction of gender stereotypes and gendered practices of dissent in urban public spaces. I argue that gender codes of the revolutionary body and the folk dancing individual are connected, and this connection has a key role in shaping activist women's political experiences and interventions.

Alma Bejtullahu

The appropriation of the traditional concept of the Sworn Virgin in present-time Kosovo music

The paper examines the appropriation of the concept of a gender-bending tradition in popular music styles in Kosovo. The starting point of the paper is the traditional social concept of *sworn virgins* - an old custom that regulates the transformation of the gender/sexuality when women assume the social role of men, a custom that can be observed among several ethnicities in the Balkans. Here I will briefly outline the concept and its origin, as well as mentioned some historical women figures that can be categorised within this archetype. Following this, the focus of the paper will shift to transformation of women's sexuality, narrated as a traditional value of a "woman, behaving socially like a man", in the popular culture of Albanians in Kosovo. In the paper I will analyse how the transmission from historic context to popular culture and music took place in several turns of Kosovo's recent history. I will also examine how these turning points coincide with

appearance of various public discourses in Kosovo society, such as ethnic tensions, war, political affiliations, but also freedom of choice and gender equality. Further, this paper will also unfold circumstances of the appropriation of this concept among women musicians in Kosovo during the last 20-30 years, including not only the singers of (commercialised) folk style, but also popular music and contemporary singer-songwriters. Besides that, I will examine the fluidity of the concept of *sworn virgins* during the various appropriation processes as well as its representations in the society at large. To prove the point, I will use several musical examples, starting from 1990 to 1999 and 2002, as well as present time music, performed by well-established Kosovar singers.

Dilek Cantekin Elyagutu, Kerem Cenk Yilmaz

Rethinking transactional distance theory in dance education in the post-digital age

Transactional distance is one of the basic theories of distance education. Developed by Michael Graham Moore, this theory was based on the concept of transaction used first by John Dewey. In this theory, comprised of two basic dimensions distance (structure and dialog) and autonomy, the factor affecting learning is stated to be a communicative distance apart from a physical gap. So, what does the communicative distance mean in the post-digital era and does it hinder learning?

As the Covid-19 pandemic started to spread across the world, conservative music and dance education had also to transition to remote education as in every area of education. Effective inclusion of digital media tools in teaching and learning along with the transition to remote education is an ordinary process, which means an extraordinary communication between teacher and learner emerges. Especially, this new situation, was experienced as a negative situation in traditional dance education, that was caused by a shortage of materials over time.

Students who are our target group are individuals born after the 1990s who are already called “digital natives” who were born into digital life. The teachers are generations named as digital immigrants who were born before the 1990s. This situation leads to a paradox in the post-digital era. Can learning behaviors of the generation called digital natives in the post-digital era be explained by transactional distance theory? For whom does communicative distance cause problems? Does the content of the digital environment we create make sense within this theory, or should we rethink the theory?

In the current study, we aim to criticize the functionality of the theory during these days when we go beyond the digital era as we try to explain our experience that we have gained as a result of distance education that we have been maintaining for approximately one and a half year via the transactional distance concept. In south eastern Europe, Turkey is a region that still preserves its traditional environment and methods in the transfer of traditional dance practices. Being in one-to-one communication, touching, sharing in the performance environment are important factors for the teaching of Turkish Folk Dances. In this context, another aim of this study is to discuss the effect of distance education on traditional dance culture in Turkey.

The conceptual framework of the study is comprised of the concepts of distance education, transactional distance theory, digitalism/post-digitalism, digital native and digital immigrant. The document survey will be applied to as the method.

Okan Ceylan

The Reflections of Socio-economic Conditions in the end of the 19. Century on Western Anatolian Music and Dance: The Example of Kerimoğlu Zeibek

The traces of social resistance can be seen in the story of some folk music and dance in the late 19th century. This social unrest is closely related to both the foreign and the economic politics of the Ottoman Empire after the Baltalimanı Commerce Treaty of 1838. Once the treaty opened the Ottoman economics into the world capitalist system, the integration into world capitalist system continued with the foreign indebtedness of the empire to England and France in the Crimean War of 1854. However, after the collapse of the Vienna Stock Market in 1873, the financial system of the Ottoman Empire went bankrupt in 1875. Even worse, the Ottoman Russian War of 1877-78 caused dramatic tragedies in the social and economic lives of people. In this context, a substantial part of the Balkans was lost. Since the Ottoman Empire had difficulty in collecting taxes and paying its external debts, foreign creditors established the Ottoman Public Debt Administration (1881-1923) in İstanbul in 1881.

As the foundation process of this institution was the result of political and economic developments in the previous half-century, its socio-economic and socio-cultural results caused resistance or some riots in rural areas. This study aims to explain the influence of the Tobacco Regie Company of the Ottoman Public Debt Administration in the story of Kerimoğlu Zeibeks. Kerimoğlu Zeibek is both a folk song and folk dance. In other words, the story of Kerimoğlu Zeibek is closely related to the political and economic policy of the Ottoman Empire. This historical process can be dealt with in the individual resistance of Kerimoğlu Eyüp who is the hero of the story. This study mainly focuses on the daily social life of oppressed peasants. In this context, the clash of interest between the monopoly tobacco policy of the regie and the tobacco smuggling of peasants as a sign of uprising against this system of exploitation. Using the example of Hüseyin (who is a brother of Eyüp) the role of local administrators as a mediator in the implementation of the policy of the regie, and the social perception of the stance of Kerimoğlu will be analyzed. The political and bureaucratic suppression, the social resistance, death, praise, and heroism are the most prominent characteristics of Kerimoğlu Zeibek. Besides, it is a resistance to the violation of the dynamics of socio-economic life in rural areas from bottom to top. The connection between the story of Kerimoğlu Zeibek and Southeast Europe comes from the tobacco trafficking between Greeks who lived in the Dodecanes Islands. As is mentioned above, from a socio-economic perspective, western Anatolia is a part of Europe

Thus, thanks to this study, the reflections of international developments on the social memory, folk songs, and folk dances can be seen. Thus, the social experience of ordinary people regarding the political events can be evaluated. This study also indicates that tobacco is the main actor in the making of cultural history in the story of Kerimoğlu Zeibek due to its agricultural and biological characteristics and its economic value. Therefore, this study will observe the story of Kerimoğlu Zeibeks from multi-disciplinary perspectives such as agriculture, society, musicology, economics, and politics.

Joško Čaleta

Klapa singing concept of a ‘new normal’ and technological strategies during pandemic times

Like many other musical forms in which the group (social) factor is of great importance, *klapa* singing underwent major changes during the pandemic time. The music genre that in the previous period experienced a "transition" from recreational amateur music activity from the socialist period to market-capitalist professional music work activity in post-socialist Croatia in this period shares the world destiny of freelance artists who have effectively lost their already meagre income.

In addition to different (virtual) communications by which they maintained their insecure status, the singers themselves turned to exploring their backgrounds. In creating new repertoires, they were served with more accessible information from digital databases, emphasizing new technologies as an important, almost unavoidable element in learning and creating new repertoires.

The most complete publicly available database of total (domestic and licensed) Croatian record productions is being created within the project "Record Industry in Croatia from 1927 to the End of the 1950s", and is available within the Digital Repository of the Institute of Ethnology and Folklore Research. Relying on archival material, periodicals at the time and sales catalogues, funds of gramophone records on 78 rpm in institutions (archives, libraries and museums) and in private collectors, reissues of recordings, online available contemporary material, listed database and / or other sources, today's *klapa* singers can more easily get an impression of musical tastes, repertoires and prominent singers whose musical activity preceded the movement of organized *klapa* singing.

Bengi Çakmak

Becoming and vibrating: From becoming-woman to the nomadic subjects in musical creativity

This presentation aims to elaborate on the potential of sounds and vibrations within the context of Deleuzian-Guattarian understanding of becoming and Braidotti's nomadic subject. This philosophical position and conceptual route emphasize the non-hegemonic, dynamic, fluid, transgressing, and transformative potential of creativity. The Deleuzian-Guattarian perspective of "the privilege of the ear" will be further argued, extending the discussion to the process of creativity and the process of becoming a vibrant nomadic subject throughout the former. In other words, I propose that sound, and thus music, has a very special and crucial place in terms of the capacity of an artistic creation that is transformative and encompassing. Finally, I argue that the awareness of such a capacity would open grounds of not getting lost in the era of crises, flourishing the ways for co-existing. This presentation aims to contribute to the theme 'gender' from the posthumanist and new materialist viewpoints, especially by tackling the concept of "becoming-woman" and "the nomad".

Marija Dumnić Vilotijević

Interpretation and Invention of Urban Folk Songs from Vranje: Past of (National) Intangible Cultural Heritage

The policy of UNESCO intangible cultural heritage safeguarding is oriented toward sustainability of particular element in future, but this presentation will examine what is the role of one music element's past in this process. On the example of Serbia's national ICH element vranjska gradska pesma (urban songs from Vranje, no. 26), here will be discussed two aspects which modelled its history and which contributed to its today's representativity — oral tradition and sound recording. As the case study will serve ethnomusicological recordings of Vranje folk music from 1970s, held by the Institute of Musicology SASA. The origin of these lyrical urban songs from south-eastern Serbia can be traced from the second half of the 19th century, and they have specific melodies, ornamentation and singing articulation. Their main distinction is poetical dedication to particular persons, places and events which were interesting to singer-songwriters. Special attention will be devoted to Ottoman traces in these songs. With the analysis of prominent interpreters' documentary recordings, here will be questioned how this particular genre was constructed before ICH platform and how these recordings may be used in ICH safeguarding. The aim of this paper is to raise a discussion about the importance of audio-visual historical heritage (including its digitization and publication), in the process of ICH safeguarding, and to contribute to contemporary urgent ethnomusicology.

László Felföldi

Moving cultural kaleidoscope: impact of different empires on dance and music traditions of Banat in historical perspectives.

This presentation offers an overview on the multi-faceted dance and music panorama of Banat (Voivodina, Serbia) a Northern region of Southeastern Europe in the middle of the 20th century. This region can be characterised by a rich, hybrid and complex cultural diversity (of Hungarian, Serbian, Romanian, German, Gypsy, Slovakian, Ukrainian, Croatian inhabitants) This multicultural image (differences and similarities) came into being historically due to the socio-cultural changes brought about by the rules of the various empires, and countries. Each of the empires (Austro-Hungarian, Byzantium, Ottoman, Russian) and countries (Serbia, Romania, Hungary) exercising authority over this region, had strong impacts on the cultural memory of the region through their cultural policies during their hegemony insuring and nation building processes. That is why this region represents a very instructive and promising research field from the point of view of the theory and methodology of the European dance ethnography. From the ethnochoreologists and ethnomusicologists concerned mostly in the research of the local heritage, Serbians, Romanians and Hungarians accumulated most of the information, available for international research. The theoretical background and methodological framework for the analysis, classification and multi-faceted historical interpretation of the material collected so far was created by Jankovic sisters, Ivan Ivancan, Anca Giurchescu, Pesovár Ernő and Martin György.

My own research in Banat, that our presentation is based on, was started in the 1980s in the villages along the Maros river among Serbians, Romanians, Hungarians and

Gypsies. Later I widened the scope of the research to the Slovaks, Croatians and the above listed ethnic communities in other sub-regions of Banat. My work was based mainly on field work, but a review of the archival documents and the literary sources was also of great benefit. Results of the long-term research project will be presented in the short presentation.

Lisa Gilman

“We are all people”: Music, identity, and cultural survival in the lives of displaced peoples

The proposed presentation, “We are all People”: Music, Identity, and Cultural Survival in the Lives of Displaced Peoples” contributes to the theme of Legacies of Empires on Dance and Music in South Eastern Europe. In as much as Southeastern Europe is a palimpsest of multiculturalism” produced through layers of empirical rule in the past, contemporary power structures continue to forcibly control people and cultures, thus impacting not only sound but also the social nature of musical experience across the region. Contemporary conflicts—rooted in the historical layers of empires of the past combined with the same human desire to control and dominate peoples, land, and resources—are forcing thousands of people from their homes into precarious journeys and unknown futures. As displaced peoples move through time and space, music (along with other cultural forms) becomes a critical means of survival. This working paper is part of a larger global project examining music and entrepreneurial initiatives by migrants. The goal of the project is to provide a positive narrative that counters the stereotype of refugees as vulnerable victims or dangerous pariahs that drain resources in the communities to which they flee in addition to contributing to scholarship on music and identity, trauma, and cultural conservation. By researching musical initiatives of displaced peoples in Turkey, Malawi, France, Pakistan, and the United States, the project offers an opportunity to highlight the humanness of displacement and the important role that music plays in maintaining a sense of self, sustaining cultural identity, forging bridges with people in new locations, and finding mechanism for financial well-being. While the project is global, this presentation will focus on preliminary research with Syrian musicians in Turkey.

Gonca Girgin, Elif Özen

Authority, crisis, reconciliation: Erotic (Toraman) Karagöz tells about...

The existing dialogue in the inner structure of Karagöz and Hacivat, which is one of the shadow theatre traditions of the Ottoman Empire and the Republican period, can be described as a form of communication between the characters, the player and the audience. The aim of this paper is to move the dialogue at the basis of the performance to the research process and to position it in the social history narrative constructed through the elements related to the subject. The case mentioned here is Toraman Karagöz, which is the focus of the research, with the erotic content of the play Karagöz Hacivat. Sources and historical narratives mention Toraman Karagöz, but frame this performance as a subgenre that is either impractical or, however, on limited ground.

Toraman Karagöz or *Toramanlı Karagöz* is the jargon for the unobtrusive historical genre of the Karagöz play with sexual references. *Toramanlı* or *zekerli* refers to

the phallus and probably constituted a typical repertoire for the Karagöz played in coffee-houses. Apart from considering the genre as a basic form of pornography, it is more functional to point it out as an intermediary form that owned some functions of sexual education for society. Taking for granted that the society had limitations and restrictions about that crucial topic, as a comedy genre in social entertainment spaces such as coffee-houses, Karagöz could constitute a free area for the topic. Taking the advantage of being a comedy genre, Karagöz might own the role of a breaking point with integrating sexuality and obscene plays. So, in between the crises of public restrictions and necessity of relaxation or demand about the sexuality, how can we describe the role of Karagöz plays in social history?

Pressure on sexual issues in public domain is stretched by the framework of sexuality education, creating an area for consensus on this dilemma. However, Toraman Karagözü continues to be registered as an alternative content without being included in the main structure; although reconciliation has updated the erotic content on a legitimate basis, it is not enough to bring it to the centre. In this direction, this study will try to describe the relationship established with authority through the content of the Toraman Karagöz sub-title.

Bahar Gjuka

Performing trauma in privileged spaces: Empowering Turkish women's voices of the past

Most Turkish folk pieces portray femininity through storytelling conventions of beauty, heroism, and motherhood. However, there are other lesser-known folk pieces about sensitive matters, such as women's hardships, and child marriage, which are now receiving more attention. This paper will examine the twentieth-century Turkish folk song "Ağ Elime Mor Kınalar Yaktılar" [They put red hennas on my hand] that explores the subject of child marriage. As a contemporary Turkish female composer working in the privileged spaces of academia, I give voice to underprivileged composers of the past, who are also survivors of childhood trauma.

My paper will analyze a project that took place in 2019 with a group of North American musicians at University of Calgary. The process of music making involved cross-cultural exploration, communication, rehearsals and performances of "Ağ Elime Mor Kınalar Yaktılar." In my paper, I will examine the historical context of the piece and the creative process that enabled the ensemble to engage with the music, and the difficult content that it conveys. To enable research methodologies within my creative work, I used Stévanice and Lacasse's "research-creation" approach. I will share my position as a research-creator/composer, within this framework and present recorded video and sound data of the rehearsals as source material. I will also examine the reception of this song in the multi-cultural contexts of the university and the outside community in Calgary (Alberta, Canada), based on the public's reactions to live concerts and to published music videos of our ensemble.

Daniela Ivanova-Nyberg

What Did We Learn? Why Does it Matter? Observations on Outcomes of Teaching and Learning Bulgarian Dance via Zoom in the Period 2020-2022

This research addresses various aspects of teaching and learning Bulgarian dance via Zoom under pandemic restrictions. Outcomes of surveys conducted with Bulgarians and non-Bulgarians, teachers and dancers living in Bulgaria and the United States will be analysed. Bulgarian respondents are folk dance groups leaders and dancers living in Bulgaria and in the United States. Within the non-Bulgarians, there are members of the international folk-dance community and students who had no previous knowledge of Bulgaria, its culture and dance (Movement and Culture class, Western Washington University).

Questions arise: what did instructors learn about their profession (or passionate hobby) through their efforts to teach adults and children via zoom? What did dancers learn? What were aspects of Bulgarian dance and dancing that became prominent for

- Bulgarian teachers and dancers in Bulgaria
- members of Bulgarian folk dance communities in the United States
- International folk dancers
- WWU students?

What is common? What is different, considering the different circumstances/contexts? What, after all, “we” – teachers, dancers, and researchers learned from our zoom experiences and also from each other? The bottom line of this research was given by Ingold’s “we study *with* people, rather than making studies *of* them” [Ingold 2018:11]. Under the Pandemic, Ingold’s reminder provoked reflections not only on the nature of Bulgarian dance and its “many faces” but also on the ways of practicing participant observation today. This study proposes that reaching out for a multitude of voices is needed for revealing “hidden,” new, or taken for granted, aspects of 1) Bulgarian dance, 2) teaching and learning, and, 3) the nature of our new experiences as human beings.

Gül Kaplan Ekemen

Folk Dances from Tradition to Digital: “Stay-at-Home” Virtual Stage Performances

During the Covid 19 pandemic, people have been exposed to conditions that radically changed their daily lives while trying to protect themselves and their environment. Especially during the curfews that brought full closure during the intense periods of the pandemic, virtual environments were used to meet both physiological needs and to continue their work and education life as a necessity of daily life. In this period, within the necessity of physical isolation, social and cultural productions that went beyond the walls of the pandemic were made. A digital exhibition environment was created by combining the images of many music and dance performances using various editing and mixing programs and sharing them in virtual environments.

With virtual performances and social networks, new expression and transmission possibilities have developed for music and dance performances. Every place has been turned into a performance space. The musicians and dancers who performed in different

environments consisting of different houses, different cities and even different continents became part of the same show with such events that brought the distant closer together. Similarly, many audiences have become consumers of new media spaces transformed by traditional performance environments, by accessing these performances from virtual environments without leaving their homes.

An example of cultural productions carried out around the world during the pandemic process was realized with the "evdekal" campaign throughout Turkey, and many music and dance images were fictionalized and turned into virtual concerts and shows. In this paper, selected examples of folk dance performances shared with the hashtag "evdekal" in Turkey will be evaluated in terms of production and sharing. The process of transforming folk dances - which are performed side by side in tradition- into virtual shows by combining and editing the images of individual videos will be analyzed sociologically and technically.

Athena Katsanevaki

The Vallades: The Greek speaking Muslims of Western Macedonia (Greece- Asia Minor Turkey). Connotations in their vocal repertory.

This presentation is involved with the Greek speaking Muslims of the area of Western Macedonia in Greece who moved into Asia Minor in 1922, after the expulsion of the Christian populations of Asia Minor and the exchange of the Christian and Muslim populations. The data presented are based on personal fieldwork of the ethnomusicologist among three different areas of Greek speakers in Western Macedonia: in Northern Pindus (Grevena, Voion-Anaselitsa) in Southern Pindus (mountainous villages of the area of Agrafa) and in Eastern Macedonia (among the Sarakatsani who moved there from Bulgaria). Certain ritual melodic types located in the overall vocal repertoires documented by the researcher, were compared with the data provided by the family archive of a local Valaades family (Greek –speaking Muslims from Western Macedonia in Greece) which today, resides in Asia Minor, which is the area where their ancestors moved from Greece during the exchange of the populations in 1922.

There are certain results provided by this comparison which compared with the overall scene of the area and the claims of the local ethnic groups about their origins and historical movements fill the picture of the area and provide certain information about the origin and movements of certain groups of the Valaades in the Greek mainland and their early Islamization during the Ottoman Era.

Bernard Kleikamp

The life of ethnomusicologist Wouter Swets (1930–2016)

The Dutch ethnomusicologist Wouter Swets (1930–2016) started doing fieldwork in the Balkans and Turkey in the 1950s. He assumed that the traditional musics of these areas had suffered from Westernization and had been passed on in corrupted versions. Swets aimed to restore the "original" music with "ethnomusicologically sound" arrangements, based on what Swets considered clear and hard musicological evidence.

He subsequently used the results of his fieldwork in his ensemble Calgija, that existed from 1969 till 1995. Wouter Swets was an iconoclast and had no patience with the post-Ottoman revisionism. He simply told people what the music told him.

As proprietor of Pan Records, I started to work with Swets in the early 1990s, although we had already met much earlier in the late 1970s at Calgija concerts. Eventually Pan Records produced 3 CDs with Swets' ensembles, the last one posthumously in 2020. Moreover, Pan Records acquired the rights to Calgija's LP from 1978 on the Stoof label, after the bankruptcy of Stoof's parent company Munich Records.

In my presentation I will describe Swets' life and work, and show one or two Calgija videos. I will also play an audio piece and indicate the arrangement that Swets made.

Swets was a formidable, influential, and controversial figure, who put his mark on both ethnomusicology and world music. His musical legacy is continued in the ensemble Calgija 2 that consists of musicians with whom Swets worked for decades.

Natalia Koutsougera

“The street is my name”: Lgbtqi+ and women in rap and urban dance scenes of Greece

This presentation explores lgbtqi+ and women's performativities in hip hop, street and urban dance scenes of Greece. Specifically, it revolves around the constructions of gender and sexuality among male-dominated, female-dominated and queer-dominated zones in rap and urban dances which are connected with afrodiasporic and lantinodiasporic global flows. It delves into a multiplicity of issues related to women and gender queer positionalities in these particular dance and music scenes: street and hip hop femininities, masculinities and gendered neutralities, gendered resistance and conventionality, the visibility of women and lgbtqi+ individualities and collectivities in public and virtual space, negotiations of sexism and misogyny, gendered activism, female emancipation, women's solidarity and queering, gendered de-authentication of (sub)cultural axioms and norms. It also explores the ways indigenous gendered categories intersect with national gendered stereotypes, gendered politics and wider contemporary lay and academic feminist claims. The current pandemic condition will be taken into account and the presentation will reflect on its repercussions on the performances, gatherings and agencies of the female and queer rappers and dancers. In the last section of the presentation gendered issues will be approached relating to the audiovisual fieldwork itself and the ethical position of the cisgender ethnographer which criss-cross with the above problematics and bring to the fore ethical concerns regarding her role in the political mobilization of the subjects under research. Which are the ways hegemonic femininity, female masculinity and latent internalized patriarchy may traumatize subcutaneously and systematically the feminist researcher? And in which terms can audiovisual dance and music research turn to an activist machine against sexist socialization and elaboration?

Mojca Kovačič, Ana Hofman

“Classy Trubači”: Economies of othering, corporate listening and Balkan brass bands in Slovenia

As part of the process of nation-building in the last century, Slovenia has negotiated between different imperial and cultural discourses within which it has tried to build its political national consciousness. Thus, it defended Slavic legacy against Germanic legacy during the Austro-Hungarian monarchy or Alpine and European legacy against Balkan (and Oriental) legacy in the post-independence period of Slovenia. The processes of negotiating these overlapping legacies have taken place intensively in the realm of sound and music. This paper focuses on the so-called Slovenian Balkan brass bands (Slovenski trubači), which flourished on the music scene after 2000. In musical style, repertoire and performance, they mainly refer to Roma brass ensembles from Serbia, but in the last 20 years they have developed into a distinct scene with unique performance practices. In our examination, we address the particular modalities of performing of and listening to the brass music in the corporate setting. We concentrate on the bands that offer regular gigs for the companies and attract potential clients through their ability to tailor repertoire, performance tactics, and interaction with audience to the client’s demands. While our analysis concerns the values, affects, behaviours, and aspirations associated with Balkan brass music, we focus on the assumed “wildness” of the Balkans (van der Port 1999; MacMillan 2019) as an important marketing niche to attract potential clients. This allows us to discuss how the racialization of the Balkan Other cannot be thought without an engagement with the issues of political economy and broader socio-political conditions. In this way, we aim to complement the existent discussions of the processes of commodification and appropriation of Balkan brass music by the Global North yet to shift a view from the conceptual framework of ethno-racial difference toward the shared experience of global capitalism.

Marko Kölbl

Critiquing heteronormativity in ethnographic research on music and dance in Southeastern Europe

This paper presents a heteronormativity-critical approach to the study of gender and sexuality within music and dance expressions in South Eastern European musical cultures, illustrated by examples from Croatia and Bosnia and Herzegovina. Common patterns in ethnomusicological and ethnochoreological discourses on music and dance in the Balkans depart from a binary understanding of gender as well as expectations towards a heteronormative sexual behaviour, ideally performed within the restraints of marriage. These expectations’ symbolic representation in music and dance practices often stays unquestioned – supporting and deploying hegemonic norms of gender and sexuality. Accordingly, stereotypical presumptions in ethnographic research often mirror the persistent weight of shared understandings of gender and sexuality within traditional musical cultures.

Making references to both – my own field research experiences and published ethnographic work relating to Croatia as well as Bosnia and Herzegovina – I show, how a queer-theoretical perspective that radically critiques heteronormative presumptions allows for a more nuanced analysis of gender and sexuality in music and dance. Drawing on theoretical impulses from the intersection of queer theory and ethnography, I suggest that

scrutinizing heteronormativity enables us to dismantle cultural constructions of a gender binary and compulsive heterosexuality and the way they music or dance expressions establish and maintain them.

This paper suggests theoretical and methodological impulses for the broader field of research on music and dance in South Eastern Europe. It is based on own fieldwork and selected examples of other ethnographic work and links theoretical discussions from the fields of gender studies and queer theory to ethnomusicological practice.

Dilyana Kurdova

Dancing women: Bulgarian folklore traditions today

In Bulgaria women have gradually earned their right to take part in traditionally male folklore rituals. Today there are more and more females disguised as Mummers in different festivities connected to the New Year celebrations all around the country e.g. *Surva* (Shopluk area) and *Starchevata* (Razlog area). At the same time men do not participate in female rituals such as *Lazarki* or *Enyova bulya* but proudly dance the all-male newly-invented tradition of the “wet horo” on 6th January in the ice-cold waters of the river Tundzha near the town of Kalofer.

Durkheim claims society is more real when celebrating. To him public festivities and rituals are a way of maintaining society’s consensus by a means of disciplining the mind via an idealized reality. This said, my proposed research has a two-fold task – to give a brief comment on society’s reaction to the inclusion of women in traditionally male rituals and to elaborate on the role of women within the larger frame of the so-called “dance revival” in Bulgaria for the past 20 years. Can we trace this “radicalizing of tradition” back to Communism? Do traditional festivities today still bridge generations while transmitting ancient knowledge or are they just another form of entertainment for the masses? Did the dance revival influence people’s perception of what constitutes traditional?

My interest in the particular matter was sparked by the possibility of revealing the trend behind the presented cases through the information I have gathered both as an observer and a participant in *Starchevata* and *Surva* for several years. I will approach the topic with a brief overview of different publications concerning traditional festivities today and use data from fieldwork I conducted while working on my doctoral thesis about the transformations of traditional Bulgarian dances.

İdris Ersan Küçük

Analysing being a male dancer in a patriarchal society by ethnochoreohistory: example of the eastern Black Sea region

The Eastern Black Sea region of Turkey is a place where the cultural identities are very dominant in the social life. Cultural identities are considered as positive or negative according to the individual or group perspective. Especially in the lyrics of folk songs and the body language of dances it is clearly seen that masculinity is a dominant feature. There are some unwritten rules for dance and it is hard to observe these from outside. Patriarchal manners are applied by the society to most of the cultural properties of Black Sea region. So, in the context of patriarchy being a dancer is a worthy subject for

scrutinizing further gender differences and so should be considered as the focus in this research. In this study, the experiences of male dancers who were encultured in the eastern Black Sea region and chose dancing as a profession are included. This research will take into account the last 30-year period from the 1990s to the present in the terms of ethnochoreohistory. While the question of ‘what kind of situations do they face?’ shapes the research, the question of ‘then what will happen?’ tries to explain the male dancers of Eastern Black Sea region. All these analyses carried on using ethnochoreohistory which is a brand new suggestion for term for the history of dance. By the analysing male dancers of the Eastern Black Sea this study ensures a modest enlightenment on the dance history of region.

Archontia Makri Doulgeri

Dancing New Meanings Through Old Fires” – the Anastenaria Ritual of Ayia Eleni, Greece today

In the wake of the rise of national consciousness in the Balkan Peninsula, and the fall of Ottoman Empire, the members of many Greek communities were forced to resettle in the newly formed Greek state. Gradually, these populations and their cultural traditions, found their place within the Greek cultural environment. Today songs, dances and customs that belong in such cultural legacies stand as powerful symbols of the ethnic identity of the displaced communities and their descendants.

However, there are traditions that are not performed as mere re-enactments of the cultural past of a community, but manage to find their place in modern day life and are valued for their own sake. Such is the Anastenaria, a religious ritual taking place twice a year in Ayia Eleni, Serres, Greece. The roots of the ritual are found in the heritage of the Kostilides, the Greek Orthodox community of Kosti, a village in Strandzha mountain at the western banks of Black Sea. The religious practice incorporates a variety of activities and culminates in dancing and firewalking accompanied by music. In this paper, I discuss the place of dance within the ritual practice, and its role in the perpetuation of this tradition.

Even though the Anastenaria does carry on the legacy of the Kostilides, the practice configures another type of identity, that of the ritualist – the Anastenaris. Upon consummation of each event, the outcome is evaluated by the Anastenarides community based on their collective felt experience.

I argue that this felt experience lies within the heart of the practice, that is the individual, devotional dancing followed by the firewalking. These bodily activities offer a highly sensorial arena in which collective self-reflection is fostered and new meanings are forged by and for the community. Consequently, the Anastenaria maintains a dynamic function and remains a valuable living tradition.

Rumiana Margaritova

Ottoman music heritage in socialist clothes: The institutionalization of Turkish music at the Bulgarian National Radio in the second half of the 20th Century

Being for nearly five centuries a peripheral part of the Ottoman Empire, Bulgaria gained independence in 1878. Within its newly formed borders the remaining population,

whose predecessors had been Turks, settled in these lands during the Ottoman period (or before) for political, economic, or religious reasons. The changes made its social status, as well as the maintenance of its culture, dependent to a great extent on the state politics. The “socialist” period of Bulgaria (1944 - 1989) gives proverbial examples of changing attitudes towards the Ottoman heritage, including the traditional music of the Bulgarian Turks: its existence and visibility were inconsistently encouraged or questioned. This is clearly observable in the music production at the Bulgarian National Radio’s Turkish section. Founded at the end of the 1940s, its aims were to inform, educate, and cultivate the Turkish audience – activities which were uniformly intermingled with the socialist propaganda of the time. Accordingly, the Turkish music it produced on the basis of old traditional songs and instrumental pieces, served to satisfy the aesthetic needs of the audience, but also to perform the ideological tasks of the governing socialist Party.

This paper will review the process and the results of that covering of Ottoman heritage in socialist clothes, by trying to trace the changes in its sounding, poems’ topics, and meaning for the 35 years of its institutionalization in the Radio.

The basis of the research are archival documents, the catalogue of almost 2000 records of the Turkish section, sound examples, as well as interviews with key figures in the process.

Amal Msakni

The role of music and dance in the transmission of religious beliefs in Anatolia: the example of the Alevi-bektashi

The expansion of the Ottoman Empire extended to several regions: covering the Mediterranean regions of Asia and Africa as well as Balkan Europe, Danube, and the shores of the Black Sea to the Crimea. Certain religious beliefs were transmitted from Anatolia to the Balkan countries through poetic and vocal oral tradition.

It is therefore appropriate to cite the example of *Haci Bektash Veli*, eponymous founder of the Alevi-Bektashi tradition, whose mission was to propagate the doctrines and dogmas of Islam in the Anatolian region. Thanks to hymns and gestures, the master has succeeded in attracting many followers to him, hence the birth of a rite called *Semah*.

Music has always been an element or even a tool allowing researchers (musicologists, anthropologists, sociologists, theologians) to study the culture of a people, a society, or an ethnic group, just like religion, which represents a large part of the cultural heritage.

Music nevertheless reflects the religious beliefs of a society and even facilitates communication between masters and their followers or the transmission of religious thought.

Since music was largely present in religious practice during religious festivals, funeral rites, hymns and spiritual songs, canticles, and incarnations, it therefore played an essential role either in relation to the divine or in relation to believers. But beyond political or cultural borders, these rituals were well developed over time and dissimilar from one religion to another.

In this context, we will evoke the example of Alevi-Bektachi community which is known by a rich musical corpus and choreographic heritage.

Moreover, the oral tradition and the ritualization of certain artistic and sacred practices have contributed to the richness of the cultural heritage of the Anatolian region. Thus, our communication will rather focus on the music of the Alevi-Bektâchî in Turkey, which also belongs to the Sufi tradition.

I will address the following issues:

- The theological and sociological foundations of the Alevi-Bektasî Sufi order and their relationship with musical and choreographic practice.
- Music and dance, elements of a ceremonial ritual: The Cem ceremony, initial rite in the Alevi-Bektashi belief.
- When the philosophy of this religious belief is translated through symbolic gestures and sounds: Sufi theosophy or the science of letters
- Evocation of the involvement and role of music and dance in the unfolding of rituals as well as in the transmission of Sufi thought.

Our ambition for this symposium is also to offer a space for collective reflection on the sacred/art relationship, and to enrich our knowledge in the field of artistic ethnopractice.

Iva Niemčić, Joško Čaleta

Croatian traditional music and customs - survival in new conditions

The epidemiological madness that has lasted for almost two years, accompanied with various introductions and relaxations of measures, has largely changed our lives by directing every segment of social life to digital socializing. Physical distance, as one of the fundamental requirements in the time of the coronavirus pandemic, has brought significant changes in the presentation, production and reception of all artistic and cultural formats, including traditional practices. According to Naila Ceribašić, in the traditional music making "distance practice and experience" is mostly introduced, which fundamentally changes the performance relations between presenters and receptors - the interaction of performers and audiences.

This presentation will try to illustrate the new "everyday" life with two examples. In the light of the new normality, we were monitoring the continuity in development of traditional customs in the local community through the example of the Lastovo Carnival (*Lastovski poklad*). The custom, in which more than 150 active performers have participated for the last twenty years, with several hundred observers - locals, journalists, researchers and courageous wintertime tourists, had to adapt the form of public rite to current epidemiological measures. On this occasion, the "closed" island community showed all the ingenuity, astuteness and folk wisdom as qualities that have helped for centuries to maintain the custom to this day. The bearers of the tradition in an appropriate way found the right solutions that enabled the continuous unfolding of events while consulting both government services and expert advice of researchers.

Traditional vocal music making has similar experiences. In this period the traditional singers also have shared the fate of a closed public performance space. Moreover, on several occasions in the media they were called responsible for spreading the epidemic. Shared virtual space was their only opportunity for any socializing and musical communication. The examples of new virtual vocal practice have had their effect and ensured apparent continuity in the new (impossible) conditions. The examples of

good and different practice will present diverse approaches to activities, transmitting and learning vocal music in the new circumstances.

Belma Oğul

Entangled Cultural Memories in Southeastern Europe

Throughout history, the mobility of the population and the change of the political borders result in entangled cultures of the people which are based on the cultural memories reconstructed by the present based on the past. The affects and emotions are as significant as the material and verbal objects for this construction. Therefore, what is recalled would differ according to the present emotions which are complicated since they are changeable in consonance with the recent situation and public opinion. Unrelated events, objects, places and the dates may be considered as relational with each other.

By employing Karen Barad's theory of agential realism arguing that the universe comprises phenomena, which are the ontological inseparability of intra-acting agencies and when we translate Barad into our field, dances do not precede their interaction, rather, dances emerge through particular intra-actions. Thus, we can define dance as movements of the entangled agencies in an intra-active becoming. This paper deals with the *kolo* called *Čačak* performed by the Bosniak people living in Turkey who immigrated from the former Yugoslavia. The emotionally manipulated memories of Bosniak people after their immigration brought about the *Čačak* as one of their indicative dances which derives from the entangled dance culture of the former Yugoslavia.

Ivona Opetcheska Tatarchevska

The “TraditionNew”- ethnosummit as a new cultural pattern (Pro-and-Contra analysis)

At the height of the global awakening from the Covid-19 pandemic, the issue of the sustainability of art in the time of the pandemic and other crises was raised in the field of culture, which did not exclude folk music and dance. This paper will discuss about the sustainability of the professional folk dance scene in Serbia, Macedonia and Croatia through the example of the regional initiative TraditionNew/TradicijaNova, as a five years old interdisciplinary, new cultural pattern/model of cooperation established on the initiative of the State Ensemble of Folk Songs and Dances of Serbia “Kolo”.

The folk dance scene in each of the three countries in the last 7 decades has shown that it is one of the main threads of cultural development not only of the socialist society in which these three countries were developed as federal units, but also one of the special factors for personal and professional development of the many talented individuals involved. The case study that has been the subject of observation in which I am involved as a conference participant, but also as a program co-chair for the last three years, showed that it is an original platform in Southeastern Europe which has freedom to open a lot of frozen questions connected to the scene, to provoke creatively, to try to offer solutions and finally to anticipate the transition of the professional dance scene with all of its specifics (physical contact, number of performers on stage, vocal music included, intense range of certain musical instruments used in choreography, etc.) into the next "new normal".

Therefore, the challenge was to make an ethical distance for auto reflexive analysis of the "TraditionNew" with all its advantages and disadvantages. The pandemic has a devastating effect on the folklore scene and after the first shock, the three state ensembles each in its own way deal with KOVID health measures in their countries, trying to continue working in a new virtual or combine form. Was it the right way or only a temporary solution in which the modern digital technology is called for help, it remains to be seen through this analytical paper.

Mehmet Öcal Özbilgin

Cultural policies of the traditional dance heritage of Southeastern Europe after the Ottoman Empire period

In the process of forming national identities after the Ottoman Empire in Southeastern Europe, the newly established states tried to nationalize common cultural elements. In addition, federal states such as Yugoslavia and the USSR developed strategies aimed at creating a common supra-identity to connect their societies culturally due to their multinational structure. As in the example of the Moiseyev Dance Company, they created supranational aesthetic forms that transcend national borders, especially in the field of dance. In today's local dance practices, traces of such cultural policies, which evoke a common cultural memory, are very common. On the other hand, increasing nationalist views due to the ongoing political structures and migrations are employed in an effort to marginalize the neighbours by separating the common dance heritage.

This study focuses on the effect of the power of the Ottoman period on the communization and separation of the traditional dance heritage of today's nation-states. Population groups that migrated to Anatolia and the Balkans during and after the Ottoman Empire continued to have socio-cultural and socio-political interactions with local societies. In the traditional dance repertoire of Southeast European societies, the (inter)cultural effects of the 20th century's administrative/diplomatic strategies are of great importance. According to Foucault, power is productive, especially it produces knowledge. This study will refer to the concept of hegemony discussed by Ernesto Laclau - Chantal Mouffe and discuss the manifestation of the political views of the post-Ottoman governments on traditional dance under the social pluralist, eclectic, syncretic and avant-garde contexts following post-structuralist views.

It will draw from data collected during fieldwork in the Balkans, among Exchange Associations, oral history studies with immigrant societies, and ethnographic studies on traditional dance within the projects of Ege University State Turkish Music Conservatory and Ethnography Museum. Today, despite the globalization of international relations, the current results of hegemonic interactions emerging in traditional dance culture will be evaluated through the dance repertoire of the Izmir Balkan immigrants in the context of discourse and action.

Arzu Öztürkmen

Deconstructing "Ottoman cultural heritage": The Legacy of dance practices

This study approaches the Ottoman cultural heritage from the perspectives of global history and history of emotions. Focusing on both folk and courtly dances, it pursues two

lines of inquiry: (1) Transnational impact: Examining how the circulation and influences between different regional contexts bring cultural affinities as well as distinctions; (2) Emotional impact: Exploring the emotional impact of imperial hegemony, both as response and reaction. The Ottoman Empire expanded over three continents, yet failed in its pace of modernization. Looking from the perspective of global history, each territorial loss was connected to other imperial projects which differed in their modernization processes. Dance cultures had a central place in the modernization experience in both courtly and folk practices. The nation-building processes adopted these dance practices in various modern cultural forms. The study will try to elaborate the challenges of how to approach these dance experiences as both a historical-cultural memory and as contemporary academic research. The sources of the research include miniature paintings of surnames as well as paintings and illustrations from European travellers. The research also benefits from Armenian, Georgian and Egyptian sources, which have long been neglected in Ottoman dance studies. The study also aims to explore the discursivity in discussing the cultural heritage of the Balkan dances, which has long been explored through national discourses. Exploring the anxieties of academic expressivity and adopting the new perspectives offered by global history and the history of emotions, the study hopes to develop a new approach to the deconstruction of the “Ottoman cultural heritage” through the legacy of dance practices.

Dóra Pál-Kovács

Transgression movements in dance and outfit

In my presentation, I attempt to pinpoint feminine and masculine gender roles in certain gestures and touching movements of a twentieth-century couple folk dance from Magyarózd, a Hungarian village in Transylvania. I also examine which of the touching movements can be regarded as transgressing and what factors influence their perception. In fact, one of the central questions of my research is whether dance only carries gender roles existing in society, or some of its movements may be interpreted as transgressing. An integral feature of couple dances of the Alpine-Carpathian region, where the dancing partners contact each other, is that they are only allowed to touch each other above the line of the hip or any part of the whole arm in order to hold each other. One of the basic hypotheses of my presentation is that the boundaries of dance conceived as a part of society and culture were mastered unconsciously by the members of the community through the processes of learning and instilling. Transgression breast touching belongs to a segment of twentieth-century dance culture that repeatedly occurs, although not constantly but only on occasions, during couple dances. While inspecting dance and intimacy, outfit cannot be disregarded either, especially because the female perception of touching movements depends largely on what woman is wearing. In articles of clothing that belonged to tradition peasant culture, women felt if their breast were touched during dance differently from how they experience it in the outfits of the urban culture of recent decades. The examples illustrating this prove that there is no commonly accepted opinion or view in the village. By examining the behaviour of men and women while dancing, it aims to help gain a better understanding of the society and traditional dance culture of the village community.

Christos Papakostas

‘Under one roof’. Music and dance communities in Youtube

It is a commonly held assumption that the new technologies in particular have changed dramatically human society, culture and communication. New phenomena appear and the new reality is a challenge on many levels. The mass expansion of the Internet, since the early 1990s, has brought new circumstances at the economic, social and cultural level, as well as new forms of behaviour and expression. YouTube was founded in 2005 by three young employees working on the commercial webpage of the PayPal company. Its innovation lies in the fact that a user, through a relatively simple procedure, can upload a short-length video and share it with other users. A first conclusion that emerges from the above is that YouTube users are an assemblage of people with peculiar traits. In the opinion of Rheingold (1993), the absence of physical presence does not cancel YouTube’s function as a field of constituting virtual (or potential, according to others) communities. This interactive and dynamic process between its community of users gives YouTube a sense of participatoriness and collectiveness. A very large number of videos whose subject is music, but also dance, circulate, are produced and are reproduced on YouTube. It is not fortuitous that these videos are the most popular and the most widely diffused. Thus, through music and dance we have the opportunity of investigating issues concerning the relations between individuals and social groups, as well as the creative practices developed in the framework of YouTube. The primary aim of the present research is to contribute to the study of the central subject of the present volume, namely the relation between folk cultures in Greece and Turkey. For this reason, we examine the new phenomenon that appears through the transmission, broadcasting, commentary and production on YouTube of amateur videos whose basic subject is folk performing arts (music and dance). And furthermore, through the complex procedures identified in the framework of YouTube:

- a. what are the new dimensions taken on by Greek and Turkish music and dance?
- b. and, in a more general framework, what are the representations that are projected for the Greek and the Turkish folk culture, and what are the relations between them?

Jakša Primorac

***Latinokratia* in traditional chant: examples of Istria and Syros**

The main purpose of this presentation is to draw attention to the importance of the centuries-long influence of Italy, and sporadically France, on music of the East Adriatic, Ionian and Aegean regions. To illustrate this phenomenon, I will discuss two examples of traditional liturgical singing.

The first example regards the traditional chant of Istrian Croats. During the Middle Ages and Early Modern Period, Croats and Italians in Istria practiced different traditions of Catholic liturgical singing. Croatian *glagolitic* chant was performed in Church Slavonic and Croatian, while Italian *patriarchino* chant was performed in Latin. In the 18th and 19th centuries *glagolitic* tradition disappeared, and Croats started singing in Latin, similarly to Italians. This practice was going on until the 1960s, but it remained almost unknown to researchers who have focused mostly on Istrian *glagolitic* tradition. The rich heritage of the Latin singing of Istrian Croats was not recorded (in notes or sound), and due to a number of reasons it died out.

The second example refers to the chant of Orthodox Greeks on the island of Syros, as well as on some other neighbouring Cyclades islands in the Aegean Sea, which is identical to the Orthodox chant on the Ionian Islands. A strong influence of the centuries-long Italian (and partially French) music culture is present in both archipelagos. Orthodox chant is homophonic. Its melodic structure is based on (north) Italian traditional music of the 18th and 19th centuries. In the Orthodox cathedral in Ermoupoli, the singing is accompanied by electric organ, which is according to Orthodox canons considered a sacrilege. A large community of Catholics of Greek ethnicity have lived in the near-by town of Ano Syros for centuries. In many aspects, their church singing resembles the singing of their Orthodox neighbours. This is a rather unique example of religious tolerance in Greece.

Selena Rakočević, Anastasija Živković

Robot kolo as one of the forms of contemporary *čoček* in dance practice of southeastern Serbia

The centuries-old presence of the Ottomans in the Balkans influenced continuous transformation of autochthonous cultural practices intensely contributing to their immanent hybridity, which is the process that continues despite reshaping of ethnically and nationally specific cultural traditions and the redrawing of state borders after the end of Ottoman Empire in this peninsula in 1912. Among various cultural elements in which Ottoman legacy can be recognized is a traditional dance genre *čoček*, which was brought to the Balkans by the Turkish professional dancers and musicians, who from the nineteenth century were primarily Roma (Vasić 1997: 437; Silverman 2006: 40). In its various forms, *čoček* is still performed in many areas of the Balkans. Among them, one of dances that has been a part of participatory dance practice of southern and southeastern Serbia for the last thirty-five years is “robot kolo”, composed by Roma musician Saša Mutić in the mid-1980s, signified by dancers and musicians, both Serbians and Roma, as *čoček*.

Based on the analysis of video clips of various performances of “robot kolo” available on YouTube and those made by the authors in different dance contexts during the last several years, but also numerous interviews with the performers, we will analyse and discuss structural-formal and performing features of kinetics and music of this round chain dance in 4/4 rhythm in contemporary dance practice of Serbians and Roma in southeastern Serbia. Ethnographic insight on dance events when this dance is performed will be also included. Although *čoček* is primarily a solo dance, considering the fact that in contemporary dance practice it can be performed in different formations and rhythms (Dunin 1973: 194; Silverman 2006: 47), we want to argue that *čoček* should be conceptualized as a comprehensive dance genre which continues to reshape cultural practice of Serbia and the Balkans.

Zdravko Ranisavljević

Reflections of the Ottoman Influence on the Dance Heritage in Serbia: The Case of the Dance Tradition in Novi Pazar

To this day the influence of the Ottoman Empire in Serbia is most evident in southwestern Serbia, in the Raška region (so-called Sandžak). The City of Novi Pazar is the

region's administrative seat, with a recognizable urban culture. Today the city's population is predominantly Muslim. In addition to the Muslim influence, the specific hybrid cultural idiom in Novi Pazar was shaped by the settlement of Serbian people from Montenegro, Herzegovina and central Serbia during the first half of the 20th century and the considerable presence of the Jewish population until World War II.

The largest volume of musical material from Novi Pazar and its environs was recorded and published in the 1953 book *Narodne melodije iz Sandžaka* (Folk Melodies from Sandžak) by ethnomusicologist Miodrag Vasiljević, and comprises 400 traditional numbers (mostly songs). Sporadic research into the dance and music traditions was carried out in this region by ethnochoreologist Olivera Vasić and ethnomusicologist Dimitrije Golemović in the early 1980s, but it was never published. The ethnochoreological professional association Centar za istraživanje i očuvanje tradicionalnih igara Srbije (Centre for Research on and Preservation of Traditional Dances of Serbia) conducted field research in Novi Pazar and its environs in the mid-1990s and again in the period between 2011 and 2014. The Centre's research focused on reconstructing the dance repertoire based on recollections of members of the older generation, and aimed to compile a body of knowledge about the genesis of the dance repertoire on this territory. The dance repertoire of Novi Pazar, considered autochthonous among the city's population, was shaped in the second half of the 20th century through the activities of renowned dancers from amateur cultural-artistic societies and to this day remains dominant in the presentational context.

In the form of a dance ethnography, the paper presents the results of the field research conducted in Novi Pazar, with special emphasis on aspects of interculturality in the segment of heritage that can today be considered ideal-typical in the presentations of traditional dances of this city and its environs.

Sanja Ranković, Mirjana Zakić

Cultural leadership and musical activism of Serbian women in Kosovo and Metohija

In the last decades, the position of women as performers has been strongly affirmed through the prism of feminism, gender studies and corresponding identity positions. However, an insufficiently explored field is the perception of women's leadership in the musical, and especially social arenas. This theme was updated through the project „Female Leadership in Music: a Cross-Genre research of Women's Roles, Agency and Collaborative Music-Making Practices in Serbia“, implemented by the team of Department of Ethnomusicology, Faculty of Music in Belgrade. Within the given project, we especially focused on the role of women in the processes of preserving traditional music, and particularly on organizing the social and cultural life of the Serbian community in Kosovo and Metohija.

In this paper, we will show how the role of Serbian women in Kosovo and Metohija has changed from limited positions in social action and expected participation in the musical life of the community to taking leading positions in the local environment, achieved in the context of the unstable political situation in this territory. In that sense, we refer to the successful activity and dedicated work of Jadranka Vasić, the director of the primary school “Desanka Maksimović” in Kosovska Kamenica, and of Snežana Jovanović, the director of the professional ensemble “Venac” from Gračanica, whose contributions are visible in the field of the educational and cultural system of Kosovo and

Metohija. Although without music education and without education in the field of traditional music and culture, Jadranka Vasić is establishing workshops for making folk costumes and nurturing traditional singing within the school, encouraging employees to engage more, while Snežana Jovanović organizes the ensemble's concert activity, participates in the creation of its artistic policy, advocating ethnomusicological research and workshops of traditional singing and playing. By taking leading positions, both women are aware of the complexity of the political situation, so they have expanded their activities and taken over not only the administrative management of the institutions they head, but they have become involved in musical activism and creation of Serbian cultural identity and education, thus influencing the survival of the Serbian community in Kosovo and Metohija.

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Carol Silverman

Politics, activism, and Romani music: Interpreting trends in Serbia, North Macedonia and Bulgaria

Several digital music projects have recently emerged that address political issues facing Balkan Roma such as prejudice, unemployment, police brutality, evictions, and gender discrimination. I explore digital activism-- what forms these projects have taken, who produces them, why and how, and what affect they have. In short, what are the challenges in merging activism and Romani music?

Although Roma are revered for their musical talent, they are often deemed outsiders to the nation/state. While music might seem like an inclusive sphere, it too is riddled with exclusions. Activism thus merits a deeper analysis than merely "protest songs." Activism may emerge in texts and images as well as declaring identity in non-stereotypical ways, managing your own career, or changing unequal structures of music production.

One trend is NGOs sponsoring music projects. For example, the European Roma Institute for Arts and Culture produced videos with the same text in Serbia, North Macedonia and Bulgaria as part of its Proud Roma project. Featuring local musicians, these clips feature protests against violence plus pride in education. They were designed to encourage Roma to declare their ethnicity in the upcoming census.

A second trend is the emergence of new genres such as rap. The Serbian/British NGO GRUBB (Gypsy Roma Urban Balkan Beats) has sponsored rap workshops for several years, and in 2020 female group Pretty Loud won public attention. With their striking clips depicting oppression of Romani women by both Romani men and non-Romani society, Pretty Loud strive for female empowerment through education and independence. This points to a third trend toward exposing gender inequality in the family, community, and music-making. I compare these NGO top-down projects to grassroots projects that originate with musicians, using examples from Azis and Neno Iliev in Bulgaria and Sutka Roma Rap in North Macedonia.

Velika Stojkova Serafimovska

Female gender and sexuality in predominantly all-male traditional music ensembles

Both "gender" and "sexuality" in music are part of the contemporary popular societal topics which mark the bodies and the lived experiences of groups and individuals in ways that provide unequal access to cultural, physical, and psychic resources, including

but not limited to behavioural norms, education, careers, finances, and political power. The proposed paper will elaborate the position of a female musician in all-male music ensembles facing different challenges and stereotypes in following her life wish – to play music.

Through the story of Bajsa Arifovska, a female Macedonian Roma musician, and her path from her rural origin of troubled family to a Macedonian well-recognized musician of traditional folk instruments, the paper will reveal a different context and position which a female Roma musician faces and overcomes. During this process and struggle, the issue of gender and sexuality was often challenged not by the male musicians, but more by Bajsa herself. Her journey as a Roma women musician follows different stereotypes, prejudice, conflicts and discriminations that she is still overcoming, while music was and still is her only savoury and escape.

The paper will elaborate Bajsa's path and sacrifice, but also her story that has become a model for many other female and Roma folk musicians on the Macedonian folk scene. Her role as a teacher of traditional instruments, as well as her role in encouraging young Roma musicians (female and male) in overcoming the traditional stereotypes of a female Zurla or Tapan player has been marked in the Macedonian society, but only as a Roma musician. The issue of gender and sexuality is still a taboo. Today Bajsa is a member of the Macedonian National Ensemble of Folk Dances and Songs, Tanec, a composer and an activist for female Roma rights.

Muzaffer Sümbül

The projection of the digitalization of folk dances during the Covid-19 pandemic: An autoethnographic analysis of the digital communication transformation of local dances from tradition to stage, visor to screen

In this paper, the presence of folk dance studies in digital cultural environments during the Covid-19 epidemic and its analysis in regards to digital communication will be discussed.

Focusing on the examination of the digital local dance culture formed within network societies, the study deals with the identities constructing the digital dance culture and their representation. To this end, the aim of the study is to investigate the digitalized local dance culture and analyze them conceptually, theoretically and methodologically.

Affecting daily life in many ways around the world, the Covid-19 pandemic has turned digital technology into an active part of everyday life. Through digital platforms, art, as an ordinary activity, has become a part of communication between individuals, communities and cultures.

Digital culture is formed within environments called network society. Within these environments, communication has transformed into a different form by being digitalized and digital culture takes place through face-to-face and online communication.

Conjoining with screen, the stage has become the realization of digital communication through art or dance. The body, as a tool, becomes digitalized by taking a new form in conveying its message directly to the audience.

The work or the impression is faced with a contextual confrontation in the concepts of monitoring because dance education and demonstration are not face to face or side by side any more, turning into a new style which is seen or monitored.

As a result, dance has ceased to be the inner restlessness of the human body and has turned into another process through technological devices. On the other hand, dance turns into a pool of emotions, in which the structure is deteriorated by pulling the bricks, which are inherent in their structural features, one by one.

Therefore, dance performances have turned into a different form from their usual state. While dance was a direct means of communication through body, the epidemic has prevented the contact of the bodies. All these changes and transformations force us to think deeply about the stage and screen dilemma.

What form of communication do I want?

Whether dance is a local or stage performance, what kind of performance will it be without providing a physical contact that is its own existence in this digitalization process?

How will the visor provide spiritual contact in the relationship between the performer and the viewer?

Through these questions digitalization forces us into a confrontation. Our traditional learning, teaching and delivery environments have stalled during the pandemic. We can't meet, play or make presentations. In this process, the mirrors were orphaned, the stages were dusty, and the audience was deprived.

The usual teaching and demonstrations have become impossible. Network society and the transformation into digital culture, as in the daily practices of social life, also affected local dances.

With this study, the projection of these changes and transformations, my personal experiences in the teaching and viewing process of folk dances during the epidemic, various performances on digital culture platforms and their theoretical evaluation will be made.

Vivien Szőnyi

To be woman as dance-forming factor in the Moldavian dance culture

The social structure of the Moldavian settlements and the social systems formed in places where dancing happens strongly define the possibilities of participation in, and the forms and stylistic features of, dancing even today. Segmentation of the communities based on gender, and the relations and connections between statuses manifest in dance forms, practices related to proxemics, individual construction of dancing, and behaviour during dancing. Through dance research a social structure comes to the surface in Moldavia that is held together by social norms and regulations deriving from differences between genders; and we can observe the interactive functioning of a social structure in the settlements that fits into the micro context, and depending on how strict the social control is in this system, fulfils a function that controls the body. Accordingly, dancing is a socially determined collective activity in Moldavia, and instead of a unidirectional mode of action, dancing implies an interrelation in which dance culture also exerts significant effect on the social structure of the communities. This presentation examines the dance learning opportunities of girls and women, their participation rates in each dance event, and the etiquette of their behaviour in the present dance culture of a Moldavian community. Through the case study of a single North-Eastern Romanian village, Magyarfalú (Arini) populated by a Roman Catholic, Hungarian ethnic group, it seeks

answers to the question of how dance as a sociocultural practice constructs (and strengthens) women's gender roles in the life of the local community and how their innovative efforts to create dance can be linked to the transformation of the local economy and society.

Urša Šivic

France Marolt and his tendencies of cultural decolonization

Slovenian ethnomusicology was institutionalized in 1934, when France Marolt (1891–1951), founded the Institute of Ethnomusicology in Ljubljana, Slovenia (at that time part of the Kingdom of Serbs, Croats and Slovenians). Marolt became the inventor of research methods and discourses motivated by an idea of cultural decolonialism which was the reaction to the long-lasting legacy of the Austrian(-Hungarian) Empire and national(istic) tendencies beginning in the 19th Century. In his research on traditional music (also dance, language, clothing, customs), Marolt pursued the idea of refining Austrian (the so-called German) and other national influences, thus laying foundations for new national / regional borders that largely mark even contemporary ethnomusicological discourses and limit the capacity for transcultural / transnational understanding of cultural phenomena. The presentation will analyse Marolt's nomenclature and his key ideological premises and critically evaluate them through perspectives of then broader political and cultural space.

Serkan Şener

Play them all!: networking, institutionalization, and competition among Turkish string ensembles

This paper focuses on the performer profile of Turkish string ensembles, which were dominated by Romani musician families, and their experiences in the music industry. Ethnographic research and narratives from the field are the primary source for my investigation, as well as publications of other researchers on this topic.

Historically, the first string ensemble was formed in late 1960s with the birth of an alternative popular music genre, which was pejoratively called *arabesk* music. A strings section became the trademark of its sound, especially in the 1980s. Performers of string ensembles expanded their stylistic boundaries in order to adapt to the changing musical scene in the recording studio during the 1990s. They also started to give service to neighbouring music industries after 2000's, especially in the Arab world. Economic consequences of developments in the recording and listening formats impacted their social organization and triggered an institutionalization process, which led to breakups from the original group. On the other hand, young generation musicians established new ensembles to compete with their elders in the network of Romani families. Kempa, Gündem, and İstanbul Strings are reputable string ensembles in the marketplace; but other ones in various sizes and formations, also have a substantial share and role in the business. Today, the string ensemble plays a vital role in the Turkish music scene by serving in almost every musical genre and shaping audience taste. In order to maintain their presence in a constantly changing social environment, string ensemble performers have been capable of developing new strategies, which I will elaborate in my presentation.

Ayano Tamaki

Sexuality of the *chalga* singer Azis: Focusing on the change of sexual expressions in his performances

In Bulgaria, “*chalga*”, a mixture of elements of traditional Balkan (and Turkish in part) folk music and Western-derived popular music, has gained tremendous popularity from the late 1980s when the communist government started to topple. Since Bulgarian sought liberty from the oppression by the government (e.g., exclusion of “not authentic Bulgarian”, such as Roma or Muslim and radical pursuit of “pure” and “sophisticated” Bulgarian culture) at that time, *chalga* singers have used sexually explicit performance and lyrics and revealing costumes in their music, as a way to resist the regime and to take out pent-up frustration, representing the citizens. In this study, I focus on Azis, one of the most popular male *chalga* singers, as the most noteworthy example. Due to the fact that he is bisexual, we can find both femininity and masculinity simultaneously in homoerotic setting (of his performance) (Kourtova 2013). From around 2012, however, those characteristic sexual expressions in his performance have diminished, whilst an ordinary heterosexual direction has increased gradually. Here, I attempt to examine the following two points: how his sexual expression has changed concretely and what the factors are. In order to make them clear, I will analyse his performances which were uploaded in YouTube from the aspects of performers’ appearance (e.g., makeup, costumes), their physical movements and lyrics. By examining the background that Azis has altered the type and degree of his sexual expression from social, political, commercial viewpoints and his individual reasons, I would like to show an example of transitional displays of sexuality in popular music in relation to theme 1.

Gamze Tanrıvermiş, Abdullah Akat

Ritual and gender: Exploring the gendered performative and musical practices of the rituals, Berikaoba and Kalandar

This paper seeks to evaluate the rituals of Berikaoba and Kalandar with regard to the gendered representations involved. These two persisting rituals taking place in two neighbouring countries, Turkey and Georgia, and having similar musical and performative aspects also have something in common, which is their attitude towards gender. In the performances of Berikaoba and Kalandar, only men take part and some of them disguise themselves as women. Such performances include plays, songs, dances and music playing. Although it is not exactly known when these rituals started to be practiced, most of the researchers agree on the fact that they date back to the ancient times and to the Dionysian rites in which women played the main role. Considering the fact that the main performers and worshippers of the Dionysian rites were women, the representations of gender in the plays, songs and dances of the aforementioned rituals deserve a closer look. In this study, first the above rituals will be introduced together with their shared connection with the cult of Dionysus, accordingly the themes of rebirth and fertility. Then, the representation thereof in their performative and musical practices will be evaluated from the perspective of gender. In conclusion, it is intended to reveal that the present practices of both rituals are gendered, so their genuine link with the Cult of Dionysus has been affected. It is believed that this paper will pave the way for further

investigations about this subject matter. The paper will be presented individually in company with audio-visual materials.

Ivanka Vlaeva

Crypto Music in a world of virtual communication: peculiarities and challenges

Virtuality is not new for the people in the 21st century, but the technical tools and media provide new opportunities for communication. Among the older forms of virtuality are the word, writing, and printing as well as sound and movement. They work with the help of symbols and imaginary creations, which currently are largely technically supported by various means and media. From 2020 the world pandemic situation was suitable for continuing some tendencies in art through virtual communication on the Internet. It opens new horizons for music as a performance experience, creation and educational process, but also as a commodity. The new environments give birth to crypto music – digital art treated as physical art that has authenticity and ownership. Its unique ID is verified using NFT (non-fungible token) which has to make crypto music “one-of-a-kind”. This newly coined term is part of the crypto world and a new way of distant music communication and music commodification. The aim of my study is to analyze what crypto music is and how it works via virtual communication. I show the context in which it is created and systematizes its peculiarities. I also trace the new logic of music sales in my research and observe the challenges of crypto music for the musicians, audiences and creative industries. The focus will be on Crypto music and some southeastern European musicians. Thus, crypto music will be presented to some extent as a product of a distant online communication and a sign of the changing times. It also reveals new opportunities for dissemination and purchase of music from southeastern Europe as well as blockchain challenges for decentralized media there, peer-to-peer distribution and contacts with fans.

Baia Zhuzhunadze

Bayar Shahin’s Archive of Traditional Music of Georgians living in Turkey

Traditional music of Georgians living in Turkey is an interesting subject of research from the point of intercultural interactions. This singing tradition reflects the cultural memory of the Georgian Diaspora in Turkey.

One of richest and unique archives representing this singing tradition is the Bayar Shahin’s archive. Shahin (born in 1965) is a well-known singer, songwriter and collector of Georgian traditional music in Turkey. His archive includes up to 450 audio and 300 video samples of musical and oral folklore of the 1970s-2020s. Most of the material was recorded by Shahin during his intensive fieldwork between 2000 and 2018s. Also records from the 1970s and 1990s have been collected by him from various personal archives.

The geography of the records covers the following districts inhabited by Georgians: Artvin, Ordu, Rize, Sinop, Sakaria, Kocaeli, Inegol, and Istanbul. These recordings are an important and unique source for the study of the issue of polyphonic singing tradition among Georgians living in Turkey.

Unfortunately, most of the performers from these recordings are no longer alive. The cultural memory of these singers has preserved polyphonic musical thinking and