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**Ethnomusicologies and Ethnochoreologies in Türkiye and Austria:
Perspectives on Research Traditions, Sonic and Embodied Empire(s)**

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Book of Abstracts



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Arzu Öztürkmen**The Landscape of Dance in post-Ottoman Times and Lands: Sites, Genres and Performers**

Researching dance as an important and symbolic cultural form of the early 20th century in post-Ottoman geography requires a new understanding than the national – and often nationalist – paradigm. Dance cultures had a central place in the modernization experience in both urban and folk practices; and nation-building processes adopted these dance practices, assigning them new meanings. This study tries to elaborate the challenges of how to approach these dance experiences as both a historical-cultural memory and as contemporary academic research.

Dance in the Ottoman world has long been discussed as part of the courtly practices, particularly during the imperial festivals. There has also been some interest in European performances in Ottoman cities during the 19th century. Dance as a modern form of art came into the agenda of Ottoman intellectuals mainly during the Young Turk era. Rıza Tevfik and Selim Sırrı Tarcan, both skilled in gymnastics, had a common interest in folk dance. They both approached the notion of body and physical training as an expression of ‘health’ and ‘strength’ in the building of a ‘healthy nation’. While Young Turks were developing interest in dance and movement, other similar activities were taking place in the newly emerging nation states. As national dance institutions were being built during the first half of the 20th century, national dance histories were also being written as separate traditions. In Greece and Egypt, dance histories were linked to their ancient civilizations. In others folk dances were gentrified, while ballet was often subsidized by nation-states.

With the establishment of the Olympic Games at the turn of the 20th century dance became a cultural form recontextualized within the rising interest in physical education and bodylore in many post-Ottoman countries. As the leading genres of the dance concerts at the turn of the 20th century, ballet and modern dance had developed different styles in Europe and America, and had been influential among the emerging nation states in the Balkans and the Middle East as a symbolic cultural form. Meanwhile gentrified traditional dances have also offered a vibrant cultural repertoire to represent new nation-states. These genres have long been analysed on their own in relation to modernity but have not yet been situated in the same landscape of dance in the societies where they simultaneously prevailed. One can also state that negotiations between traditional-local content and universal forms produced similar approaches to dance and physical education in the neighbouring countries like Greece, Bulgaria, Serbia, Egypt and Iran. While studies primarily focussed on the genres of ballet, modern and folk dance, one should also remember that the landscape of “movement systems” had been much broader than dance practices both in the Balkans and the Middle East at the turn of the 20th century.

Although the memory of the Ottoman period is often approached as the ‘Turkish yoke’, the common legacy reveals shared cultural forms including food, music, body language or humour. Dance has long been in the service of national agendas, it is perhaps now time to revise our scholarship with an eye on these transnational connections.

SESSION I

D. Linda Pearse

Sound, Memory, and Prayer in the Thirteen Years' War (1593–1606) between the Austrian Habsburgs and the Ottomans.

During the Thirteen Years' War between the Austrian Habsburg and Ottoman empires, sound and memory were used to negotiate identity and leverage support for holy war. Drawing on sound studies, I consider the centrality of bells, calls to prayers, rituals, and prayers to their war efforts. Both empires believed that God would determine the outcome of war.

In 1592, Holy Roman Emperor Rudolph II issued a mandate in Vienna ordering bell ringing, prayers, and processions. He reminded his auditors of biblical texts about God's punishment of Christians for sinful behaviour and mandated that a prayer on the 1590 Neulmbach Earthquake and the Ottomans be read aloud in church. By linking a natural disaster with the threat of Ottoman incursions, Rudolph leveraged memory to promote Catholic agency in averting both through sound, prayer, piety, and ritualistic actions.

Facing 700,000 Habsburg troops in 1596 at the Siege of Eger, Sultan Mehmed III prayed from the Quran: "Our Lord! Shower us with perseverance, make our steps firm, and give us victory over the non-believers." Ottomans too believed in God's power to intervene in battles and the power of prayer to turn the fortunes of war. Later wars were justified by referring to early warrior-sultans who engaged in prayer to obtain divine providence against the infidels. Like the Catholics, Ottomans drew on embedded memories and cultural understandings to justify military actions in their present.

Sound, memory, and ritual served to assert power and negotiate identity in tempore belli for both Ottomans and Austrian Habsburgs.



Marko Kölbl**A Critical History of the Department of Folk Music Research and Ethnomusicology in Vienna**

The Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna ranks among the biggest ethnomusicological institutions in Austria. With about 30 staff members (permanent staff and lecturers) it is the only higher education institution that offers a study program in ethnomusicology. The department not only is active in ethnomusicological research and teaching, it is also a place for artistic performance and music/dance transmission.

The department was founded in 1965, however the discipline of folk music research and the practice of folk music was part of the university's teaching offer much earlier. This paper is a first attempt to trace back the predecessors of today's department. It particularly highlights the role of folk music (transmission) during the national-socialist regime, addressing the link between alpine folk music and dance and nationalist, fascist supremacy. Drawing on archival historical data, I present central figures, their artistic approaches and the various ways of politically instrumentalizing traditional alpine folk music and dance from Austria.

The paper will finally contrast the fascist instrumentalization with a re-discovery of alpine folk music (research) post-war Austria, the department's turn towards an international ethnomusicology in the 1980ies up to the its present orientation in research and teaching that is not only committed to musical diversity and plurality, but also to a decolonizing approach that de-centralizes Europe in ethnomusicological research and art practice.

The paper is based on research with the central archive of mdw – University of Music and Performing Arts Vienna as well as the department's archive and presents findings from explorative interviews with former and present staff members.



Nicole Petrinarakis

Rebetiko Music: An overview of its development in Greek Diaspora and socio-political impact by Greek and Turkish communities in Austria.

Rebetiko music is an urban popular song of Greece from the 20th century. It had already started in the musical cafes during Ottoman period and it was reshaped with the population exchange between Greece and Turkey in 1923, when many refugees of different nationalities migrated to Greece to cities such as Athens and Piraeus. When these refugees arrived in Greece, they brought their instruments with and this multicultural environment played a major role in the transformation of rebetiko into Greece's urban music. At the same time, it became a cultural movement where musicians can express themselves in this migration environment and bring the people closer to each other. Later, with the increasing popularity of Rebetiko music, it began to be played and sung in other countries around the world. Moreover, a lot of Rebetiko Greek or non-Greek ensembles were consisted and it continued to be performed as a social genre that brought these communities closer together. One of the most common scenes of Rebetiko music in 1980 was at "El Greco" which was very popular Greek tavern of this time in Graz and pioneers who made great music there were my father Pandelis and his friend Kostas Spiridonos. These musicians created such a beautiful atmosphere for Greeks and Turks in Graz and Rebetiko became also a genre, which brings them together, although there are a lot of cases in their socio-political history. In this presentation, i would like to show- through photos and recordings from that period- how Rebetiko became a social function for these two communities in their daily life.



Jeanette Kilicci

“Sarı Gelin”, a folk song in the centre of conflict and its role in cultural memory and trauma.

Music can be employed as a potential instrument for the advancement of community cohesion, particularly in circumstances of crisis and conflict. It can serve as a vital resource in the process of fortifying and supporting individuals, not only during periods of war or conflict, but also in the context of trauma. Furthermore, it can be employed as a means of maintaining cultural memory.

This research examines the role of the contentious folk song “Sarı Gelin” in preserving cultural memory and expressing trauma within the Armenian minority in the diaspora. The study compares the Turkish and Armenian versions of the song among individuals from both backgrounds living in Vienna, by means of an interdisciplinary approach that includes oral history, surveys, and physiological reactions.

The song was assessed via a 51-participant survey, based on the emotions evoked and the listening preferences of the participants. Furthermore, the emotional states of 22 participants were monitored in real-time using an online valence arousal model, while recording physiological responses. Furthermore, interviews with musicians, experts, and individuals provided insight into their personal memories, while an examination of YouTube comments of this song explored cultural memory and conflict online.

The findings will contribute to an understanding of the role of music in memory and trauma. They will demonstrate the potential of music to foster resilience, preserve cultural identity, and address shared trauma, including the elicitation of physical reactions during listening.



Bernd Brabec**What About Decolonisation? The Odyssey of a Recorded Corpus of Vocal Music from Peru**

In music archives, as in many related institutions like ethnographic museums, restitution or repatriation of recordings constitute a pressing topic in the context of decolonisation. In this talk, I will present the challenges faced during the years while trying to make a corpus of recordings accessible for the original authors. The collection of mainly vocal music was recorded between 2001 and 2006 in the Peruvian lowlands and comprises around 350 hours of audio-visual documents. These documents were subsequently archived at the Phonogrammarchiv of the Austrian Academy of Sciences in Vienna. One of the original promises made to the singers and authors, though, was to make the collection accessible in Peru. Despite many intents to transfer the corpus through private and institutional initiatives, this process is still ongoing, and the original authors can still not access their songs in their home country. In the talk it will surface that the obstacles of decolonisation are neither locals nor foreign anthropologists and ethnomusicologists (although often accused for by do-gooders, the public, or the press) but institutions, bureaucratic entities, and uninterested decision-makers. I will end with some recommendations and best-practice examples for collaborative archiving.

Marija Dumnić Vilotijević**Abdullah Akat****Mehmet Özal Özbilgin****Mehtap Demir Güven****Ivana Medić****Belma Oğul****Zdravko Ranisavljević****Katarina Nikolić**

Exploring the Tracks of Balkan Culture: Serbian–Turkish Connections in Music and Dance from Ottoman Period until Today (TRackeRS)

The project of bilateral scientific cooperation “Exploring the Tracks of Balkan Culture: Serbian–Turkish Connections in Music and Dance from Ottoman Period until Today (TRackeRS)” was initiated with an idea to analyse mutual influences and contemporary connections, as well as to contribute to the regional history of music and dance. During the realization, the project focused dominantly on joint ethnographical researches in both countries and highlighted available musical and dance practices, of minority communities such as Bosniaks and Romani. In this roundtable will be presented and discussed perspectives of both teams about this research, as well as the results. Because the main idea of this bilateral collaboration was to introduce and compare methodologies of both “national schools” of ethnomusicology, ethnochoreology and musicology, within this roundtable will be presented histories and institutional structures of our disciplines which influenced this research, with special attention devoted to complementary interpretations of project findings.



M.Emin Soydaş

The Multifaceted Tradition of Ottoman 'Court Music'

Although the term 'court music' is appropriate when referring to the Ottoman court, it should not be used to describe a specific genre. Identifying the Ottoman court with Turkish art music is a common misconception based on inadequate knowledge or misguided assumptions, which seems to be still held by many Turkish and Western academics. This is partly due to the perception that the court was a place more or less disconnected from the city and the customs of the public. A comprehensive counter-argument is quite hardly reflected in existing literature, although there are findings pointing out the complex nature of court music. The Ottoman court had its own traditions, but there is no evidence suggesting that it was selective or somewhat isolated in the musical sense. A variety of sources, including narratives, visual depictions, and archives provide evidence of the performance of several genres of Turkish music in different contexts and settings at the court. These historical accounts indicate that rather than predominantly embracing a specific type or genre, courtly preferences largely reflected urban musical practices, which also were not confined to art music.

In this paper, I will attempt to illustrate a true outlook of Ottoman court music tradition through its performance settings, musical genres, instruments, and repertoire, based on primary sources from different centuries, including relevant visual material. By emphasizing the multifaceted music practices at the court, this paper will focus on challenging the aforementioned misconception.

Evrım Hikmet Öğüt**Rauf Yekta's Notes on the 1932 Congress of Arab Music: Being a Mediator in a Dual Musical Universe**

The participation of Turkish musicologist Rauf Yekta (1871–1935) in the Cairo Congress of Arab Music in 1932 and his rejection of the proposed 24-tone equal-tempered scale are well-known facts in musicological literature. However, due to the dearth of primary sources, Yekta's influential role in the discussions remains largely unknown.

Recently discovered notes, published in the periodical *Mukhādana/Muhadenet* following the Congress, provide new insights into Yekta's musicological approach in general and his position relative to other participants at the Congress. Based on these notes, this paper provides a comprehensive analysis of Yekta's opinions on the congress. While Yekta's stance cannot be fully understood without considering Turkey's position between the "Arab" and the "Western" world at the time, it is essential to note that, as a scholar defending the Turkish makam tradition from the musical revolution of the Republic, his views did not align with the official views of Turkish state representatives. Instead, Yekta depicted a dual musical universe and considered himself capable of reconciling these two worlds' respective qualities, positioning himself as a mediator between them.

Manami Suzuki

Islamic Chant in the Ottoman Empire: Changing of Performance, Significance and Place from the Imperial Period to the Modern Era

This presentation examines religious song in the Ottoman Empire, which was based on Islam, in terms of the changing musical content and place of performance from the imperial period to the modern era of the Republic.

During the Ottoman Empire, *sufis* (mystic) in urban *tekke* (shrine) have composed poems with Islamic religious connotations and sang them as *ilahi* with a melody. The poetry tradition spread to the Balkans under Ottoman rule as the activities of *tarikats* (sufi orders) expanded, and was translated from Ottoman Turkish and Persian into the local languages and popularized by the local people. In rural areas, sometimes influenced by sufi poems, minstrels sang religious songs for the people, called *deyiş/nefes*, as epic poems containing episodes from prophets and saints. The religious songs, which contained stories of saints and religious philosophy, were not only for the Muslim intelligentsia, but were also entertainment for the people and an important tool for learning without the need to understand the written word.

Îlahi, a legacy of the Ottoman Empire, was banned from practice after the founding of the Republic, along with the activities of sufi orders, but has been revived and sung again as Islamic songs in modern times. However, its musical content and place have changed significantly to suit the contemporary context. By focusing on the transition of *ilahi*, this presentation will observe the social environment of Türkiye's transition from an Islamic state to a secular state.



Zehra Yılmaz

Continuities and Discontinuities in Women Singing in Turkey from the Late Ottoman to the Early Republican Period

The first performances of public female singers in Ottoman/Turkish music appear in the late 19th century. In the 1850s, female actors singing in musical plays in Armenian theaters, and examples of women performing on the kanto stage and in coffeehouses can be considered as the precursors of public female singing in the Ottoman Empire. The arrival of the phonograph and later the gramophone in the empire towards the end of the century expanded the scope of women's performances in public spaces. However, it was still a strong taboo for women to sing in public. Muslim women were largely excluded from this field until the 1920s. With the establishment of the Republic in 1923, women's singing shifted from non-Muslims to Muslim/Turkish women. In the new era, Muslim/Turkish singers, like other professional female identities, were supported and became one of the representatives of the ideal female citizen of the nation/state model. In this article, I seek to answer the question of what kind of continuities and discontinuities occurred in female singing from the late Ottoman period to the early Republic. I argue that the issue is a result of urbanization, changes in modes of production, wars, the development of educational opportunities, feminist discourse, technological developments such as sound recordings and their derivatives, and nation-state ideology.

Priyakshi Agarwal**Sonic Encounters Of Bharatanatyam: An Auto-Referential Study Of Music In Traditional Bharatanatyam From A Dancer's Perspective**

Bharatanatyam, a classical Indian dance form with roots dating back to ancient times, is renowned for its intricate movements, expressive gestures, and rhythmic precision. This study delves into the pivotal role of musicians, specifically utilizing traditional instruments such as Mridangam, Ghatam, Violin, and Flute, in shaping the essence of Bharatanatyam performances. The research focuses on the dynamic interplay between dancer and music, exploring the nuanced relationship between musicians and dancers and emphasizing the impact of live versus recorded music on the overall dance experience. The first dimension of this investigation examines the influence of live music in Bharatanatyam, highlighting the unique energy and spontaneity that live musicians bring to the performance space. Live musical accompaniment, characterized by its responsiveness to the dancer's movements, contributes to a dynamic and interactive artistic synergy. The study underscores how the live element elevates the emotive and aesthetic dimensions of Bharatanatyam, creating an immersive experience for both performers and spectators.

Analyzing the intricate interdependence between rhythmic patterns, melodic nuances, and choreographic elements, the study illuminates how musicians act as co-creators, shaping the narrative and emotional content of the dance. The findings contribute to a deeper understanding of the collaborative nature of Bharatanatyam, emphasizing the importance of the musician-dancer partnership in creating a rich and immersive artistic experience.

Şebnem Sözer Özdemir

Embodying Seishin in Nihonbuyō Training

Seishin, which basically refers to 'inner strength' or 'spiritual strength', is a uniquely Japanese concept that occupies a prominent place within Japanese arts including the dance tradition of nihonbuyō. It can briefly be described as a human quality that has a lot to do with possessing individualistic traits such as endurance, strong will, intention, fortitude, hard work, and mental power and that a master artist should develop through long years of disciplinary training. The aim of this study is to disclose the details of acquiring seishin in the context of nihonbuyō training, which requires a critical process of mind/body adjustment and transformation. The discussion in the study is mainly based on the data collected during the researcher's fieldwork on the transmission of nihonbuyō, which was conducted in Kyoto (Japan) between May 2022 and March 2023. The training of nihonbuyō is highly embodied and it depends on the repetition of already set patterns of movement (kata), which are learned through faithful imitation of the master. In this context, the dimensions of will and intention in the concept of seishin do not denote a faculty of mind that makes one able to choose or decide freely how they act, but instead it implies the suspension or overcoming of the individual will for entering a 'state of receptivity', in which the artist do not create but becomes able to receive or invite the strength per se to induce movement. Thus, the dancer no longer dances the dance, but the dance dances the dancer

Dilek Cantekin Elyağtu**Identification, Transcription, and Analysis of Turkish Folk Dances as a Cultural Heritage**

This work contains the introduction of an ethnokoreological project that was awarded funding Scientific and Technological Research Projects Support Program 1001 by the Scientific and Technological Research Council of Turkey (TÜBİTAK). The aim of this project is to extract the ethnographic pattern of cultural transmission of Turkish folk dances applied in the geography of Turkey, to conduct statistical and geographical analyses, and to document them through the Kinetography Laban for archiving.

In this project there will be used a mixed method approach. Statistical and geographical analysis methods, which are not commonly used in the study of traditional folk dances, will be used together in this project. Through these analyses, comprehensive and inclusive classifications in the field of Turkish folk dances, time series of dance types, and changes in dance performances will be studied for the first time in this project. The research team includes researchers from the fields of Turkish folk dances, ethnomusicology, history, computer engineering, statistics, and geography.

The website and database that will be created during the project will have a user-friendly interface and users who log in with a membership account will be able to add new studies to the site and database. In this way, the sustainability goal will also be achieved and the website will be transformed into an archive that provides resources for researchers in this field.



Ursula Hemetek**Ethnomusicology and Folk Music Research in Austria: Two Sides of One Coin? Historical and Contemporary Aspects**

A discipline is defined by its methodology and theories, as well as by its objects of research. For answering the question in the title, it is necessary to look into the history of the discipline itself and to analyse how methodologies and theories have corresponded to the objects of research. This is what I want to do, using the Viennese case as a rather representative example for both research traditions, and because I have been an eye witness of the contemporary developments during the last 40 years.

The historical and political context is of course very influential on these research traditions. Austria is the result or remainder of the Austro-Hungarian empire (1867-1918), which was a multinational country with many languages and cultures, including the Czech, Slovakian, Ukrainian, Croatian, Polish, Hungarian, Slovenian and Jewish as well as Roma cultures. I will consider this socio-political background by using the example of research on minority musics in Austria.

Florian Wimmer**Magdalena Maria Wolf****Bernadette Planner**

“Reviving” via Archiving: folk music and dance preservation in Austria

This panel offers an interdisciplinary insight into different approaches and methods for archiving and revitalizing Austrian cultural practices. Using case studies on Styrian folk dance, Carinthian brass music and Styrian folk songs, the development from analogue collection and archiving to digitalization will be explained. Both the preservation and the dissemination of the respective material, including scores, movement notations and lyrics, are a main part of these investigations. Furthermore, the shift in value over time is discussed, which is evident in the selection of archived and non-archived material. The focus is on the work with archival material, in analogue and digital form, as well as the different corresponding outcomes. These perspectives show how tradition and modernity intertwine, while illustrating strategies that are used to contribute to the promotion of cultural exchange.

Florian Wimmer - Reviving” the archive: The work of the Styrian Folk Song Association

For over 100 years the non-profit oriented Styrian Folk Song Association (Steirisches Volksliedwerk) collects, archives, and disseminates Styrian folk music and folk songs. Within the last 50 years the goal of the association has evolved from merely collecting and disseminating „good, real“ Styrian folk songs, with a certain moral educational agenda, into a more open approach focusing on the fun and joy of singing and making music. In doing so, the association, which closely collaborates with the Styrian Folk Song Archive, has employed different strategies to “dust off” and “revive” the archive material to be sung and played in its “natural habitat” outside the archive. This also includes adapting a non-judgemental approach to folk music, encompassing music which was once deemed as “not authentic” or “not worthy”. The presentation briefly sums up the evolution of this approach and highlights some of the actual strategies including a broad workshop-programme in sometimes very unusual settings, the popular “Folk-song-Service-hotline” and “Office for Christmas Carols” as well as the initiative “Music at the Tavern”.

Magdalena Maria Wolf - Archiving Styrian Folk Dance: An examination of analog and digital implementation in Styria

The archiving of Styrian folk dance has been redefined in the digital age. In addition to traditional media such as books, documents, and notations, this practice is increasingly shifting to online platforms such as dancilla (Wikipedia dance platform), YouTube or the iTaunz app. This talk will shed light on the significance of these new forms of archiving for the preservation and dissemination of Styrian folk dance. Over the course of completing my master's thesis, I focused in particular on Styrian folk dance notations, which, in addition to their function as teaching media, also serve to archive dance material. Additionally, the iTaunz app will be discussed in particular as a digital representation of this. It will be shown how this app not only serves as an innovative platform for the collection and presentation of folk dance content, but also contributes to the promotion of cultural heritage and the integration of a diverse community of dance enthusiasts. By integrating modern technologies, Styrian folk dance is preserved and rendered tangible for future generations in a contemporary way, while previous methods are by no means discarded but adapted to the situation.

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Bernadette Planner - From Paper to Pixels : The Role of Digitization in Austrian Wind Music Archives

Archiving is an important part of the activities of most Austrian wind music bands. This includes instrument and sheet music archives, in which materials for a wide variety of uses can be found on paper as well as in digital form. This move towards digitization and modernization varies from club to club, although it plays an important role in the continuity of brass bands in general. In this presentation, I will use a case study to illustrate how the digitization of sheet music archives in Austrian wind music bands is taking place and what value they have for the future. Specifically, I will focus on the Carinthian Military Music Archive, which has one of the largest military music archives in Austria. It lends itself as a research collaborator as it is currently undergoing a major digitization process, as a Museum of Carinthia has outsourced decades-old sheet music materials to them for the purpose of archiving and digitization.

In my research, I will examine the current state of the archive as well as question how today's archivists go about their work. In addition, there will be a quantitative survey of young adults between the ages of 18-25, which should provide information about which of these transferred sheet music materials they consider valuable and why, and which they would therefore preserve for the future and which not.



Birgit Rindler

Exploring the Phenomenon of K-Pop in Austria: Impact and Trends

K-Pop has grown rapidly from Seoul, where it emerged as a relatively new genre in the 1990s, into national and international music markets. The success of the K-Pop industry is largely driven by the uniqueness of K-Pop fan culture, where audiences are also active content creators. This research demonstrates the presence and influence of K-pop in Austria, known for its rich cultural heritage. By examining the trends, impact, and cultural exchange facilitated by K-pop within Austrian society, this study sheds light on the intricate dynamics between a distinctly Korean art form and Austrian audiences. This research builds on and benefits from comparative data from my bachelor thesis regarding the Austrian K-Pop fanbase, which was carried out between December 2021 and January 2022. Furthermore, my presentation will also incorporate elements from my master's thesis on the Eventization of K-Pop. The paper I want to present, explores the mechanisms of cultural exchange facilitated by K-pop events, concerts, and online communities, highlighting how Austrian fans actively participate in the global K-pop fandom, which is furthermore important for the sustainability of K-Pop. Lastly, I want to share some of my findings, which show a diverse fanbase that spans various age groups and backgrounds, driven by a shared appreciation for the genre's aesthetic and performative elements. By understanding the reception and integration of K-pop within the Austrian cultural landscape, this study contributes to a broader discourse on the globalization of popular culture and its implications for local identities and cultural dynamics.

Jeremy Woodruff

"Nekropsi and Replikas: Local Art-Rock Crossover in Istanbul from the 90s to the Present"

In the presentation interview material from the key members of formative Istanbul art rock bands Nekropsi (Cevdet Erek) and Replikas (Selçuk Artut) inform the histories of these groups from their founding in the 90s through their zenith in the early 2000s when the art and avant-garde rock scene in Istanbul took on even more definitive shape and identity. Both bands were known for their authenticity, which contrasted with a prevailing Anglo-Saxon cultural impact of the 1980s and 1990s. Replikas preserved its musical authenticity by combining traditional Turkish melodies with Western rock elements, influenced by the Anadolu Pop movement of the 1960s and 1970s. Replikas' eclectic soundscapes and experimental ethos reflected a deep engagement with their Anatolian heritage, challenging prevailing norms of authenticity. They navigated the complexities of cultural identity, reimagining and reclaiming the essence of Anadolu Pop for contemporary audiences. Sounds of resistance which were in the air in the late 1990s, such as found on Açık Radyo (Yıldız 2018) found a different sort of outlet here in a reimagined alternative sound that took art-inspired transformations of identity, not only standardized notions of "authenticity" as a central focus for the music.

Nekropsi invented an own sound, also partially using Turkish instruments while drawing on prog-rock roots but with added sound art dimensions. Their metal-reminiscent techniques are mixed uniquely with an acoustic aesthetic. The band became synonymous with a new art rock scene which added to the self-determination of a generation of young artists and their sense of possibility. From the discussions with Erek and Artut the interaction of their respective scenes emerges and shows how they deeply influenced the cultural cross-currents of not only the music but also the art scene of the time and have continued to do so into the present day. They also discuss how the resonance of the bands accomplishments still reflect in the two artists own personal sound art works which have made a big impact on the art world in museums and galleries. The dialogue of these two dynamic Turkish artists in conjunction with my own experience of having previously taught sound art at ITU informs a lesser known facet of transcultural music, pop and art history as it underwent a unique evolution thanks to the Turkish contemporary scene from the 90s through the early 2000s.

Ferhat Arslan

The recent boom in the production of Ottoman Empire-themed series (dizi) in Turkish television and the related rise in “neo-Ottomanism”

The recent boom in the production of Ottoman Empire-themed series (dizi) in Turkish television and the related rise in “neo-Ottomanism” can be read from various perspectives. These shows often promote specific narratives such as nationalism, heroism, and Islamic religious values under the guise of a leader cult. An initial analysis has demonstrated that the content of these series is in line with the government's political agenda, which depicts Türkiye as the successor to the grandeur of the Ottoman Empire. The state-run TRT channel's broadcasting strategies prioritize these themes and narratives, further reinforcing the connection between these shows and the government's ideological stance. The scores composed for the Ottoman Empire-themed series also appear to resonate with the narratives these series seek to convey. By combining contemporary orchestration techniques with a variety of traditional Turkish-Ottoman musical instruments like dombra, ney, ud, or zurna, the musical arrangements of these series strategically enhance the visual effect of an idealized grandeur of the Ottoman Empire and its actors. Moreover, composers often employ Turkish folk tunes as well as elements from classical Ottoman music, and Sufi chants to create an immersive Ottoman atmosphere. This study explores how music provides a platform for such an idealized historical narrative.

Javier Silvestrini**Isabel Frey****Marko Kölbl****Hande Sağlam**

Decolonizing Ethnomusicology: Institutional and Societal Challenges and Approaches within and outside the Academy

This roundtable examines decolonial approaches in ethnomusicology based on research and teaching experience at the mdw—University of Music and Performing Arts Vienna and the challenges faced in institutionalizing so-political responsible and sustainable structures, policies, and practices, both within and outside the academy. Our roundtable explores discursive dimensions of the institutionalization of music research with minorities and marginalized groups during the history of the Department of Folk Music Research and Ethnomusicology and the challenges of institutional decolonization and responds to recent attempts to delegitimize postcolonial approaches in the German-speaking public sphere and beyond. On the one hand, contributors will explore the historical developments of the department and the emergence of the focus on minority research and trace how this developed into a master's program in ethnomusicology which contests the hegemony of Western art music at the wider university, with a particular focus on how decolonizing approaches have helped redefine the notion of music and dance based on vernacular epistemologies and their inclusion through movement as the “meeting of knowledges”, which has led to the inclusion of practitioners of traditional knowledges in higher education institutions throughout the globe. On the other hand, contributors will discuss possible responses to the institutional and societal backlash against the institutionalization of post- and decolonial approaches in ethnomusicology. Particular attention will be paid to the delegitimization of postcolonial and other anti-discrimination approaches as a whole and the increasing instrumentalization of false accusations of antisemitism against postcolonial studies, particularly since the Hamas massacre of October 7th and the following war on Gaza. We aim to discuss how these experiences, developments, and approaches may further open possibilities of decolonizing ethnomusicology through dialogues between researchers in the Austrian and Turkish ICTMD-National communities.

Anna Rezaei**Narratives of Homeland: Exploring Naqqāli, Nationalism, and Cultural Identity in Iran Šāhnāme**

Šāhnāme, literally meaning the Book of Kings, is not only a masterpiece of Persian poetry but also one of the primary sources for the establishment of Iranian identity after the takeover of Iran by Arab Muslims in 633-654 CE. The book aimed to restore and preserve the Iranian historical memory throughout its stories, a goal that was successfully achieved. These stories lived in the heart of the Iranian nation and passed down from generation to generation, mostly through the age-old storytelling genre of naqqāli. Naqqāli—traditionally a one-man show, using heightened speech, gestures, and body movements to portray stories from Šāhnāme—has a crucial role in carrying on the values related to patriotic feelings and pride about the past in Iran. In my presentation I will delve into the intricate relationship between naqqāli, nationalism and cultural identity by focusing on its performative dimension as a lens for exploration. I will examine how performers deal with complexities of cultural expression and identity negotiation. I will focus on the concept of homeland (Iran) in Šāhnāme as a mental, collective concept more than a real place with its geographical boundaries. And finally, I will investigate how naqqāli can be seen as a platform for challenging conventional notions of belonging within the socio-political landscape of today's Iran.

Francisco López Delgado

The Bagpipe: Symbol of Asturias Identity

Spanish heritage encompasses various vibrant cultural manifestations. Asturias, a region located in northern Spain, has bagpipe as a symbol of its cultural identity since 80s. Popular celebrations in the countryside show the bagpipe as central point as well as a medium for the integration of different musical moments in traditional folk events. Nowadays, the bagpipe also embodies the representation of Asturias identity in main cities of Asturias. Therefore, the historical significance of the bagpipe and its integration into Asturian musical tradition have achieved its status as a cultural and social symbol of Asturias.

Its presence in diverse rural celebrations serves as a focal point and facilitates the integration of different musical moments. Furthermore, the bagpipe may be seen at city events, where it is used as a representation of Asturian identification.

In addition, Asturias has actively participated in the global World Music scene since the 1970s, particularly inside the Celtic music realm. This engagement has allowed to showcase the unique Asturias identity while characteristics from the broader musical and cultural context, notably those belonged to the Celtism, have been assimilated.

The main objective of this study is to analyze the characteristics of the process through which the bagpipe has come to be considered a symbol of Asturian identity. Beside this, the study will elucidate the multifaceted roles of the bagpipe by examining the soundscape of Asturias. Finally, the findings will be juxtaposed with the Scottish bagpipe tradition in order to delineate similarities and differences between cultural expressions along the Atlantic Arc.



Rodrigo Chocano

Jazz in Malambo: Afro-Peruvian musicality and racialization in Lima in the wake of a global Black modernity (1917-1931)

In this paper, I inquire about how the global popularity of African-American jazz-related genres informed local ideas about Afro-Peruvian musicality in Peru in the 1920s. The popularity of jazz, charleston, and fox-trot in Lima captured the attention of the specialized local media, who compared those genres with Afro-Peruvian music, which they understood as an appendix of musical practice of Spanish descent. Along with those genres, international articles—primarily European—also arrived in Peru, exposing local audiences to new ideas on the relationship between music and race. Thus, the comparisons between jazz-related genres and Afro-Peruvian music advanced by Peruvian media writers entailed an engagement with global ideas that impacted the representation of Afro-Peruvians in the public sphere. Heavily featuring racial stereotypes, those comparisons suggested the superiority of Afro-Peruvian music—ultimately “assimilated” to Spanish-descendant culture—over the so-called “savage” jazz, which they saw as the product of the marginalization of African-Americans from the White USA establishment.

The paper analyzes African-American and Afro-Peruvian music representations in Peruvian newspapers and illustrated between 1920 and 1931. Based on developments in critical race studies, I argue that the authors of those representations repeatedly used the comparative representation of both Afro-diasporic musical communities to advance a civilizational discourse on black musicality that legitimized the existing racial hierarchies in Peru.

Tomoe Hamazaki

A. A. Saygun and “Turkish Folk Music” in Domestic and Global Discourse

A.A. Saygun (1907-1991) is considered one of the most foremost composers of the Republic of Türkiye, not only for his contributions to Turkish national music but also for his significant roles as a music educator and musicologist. Since the Republic was established, the collection and analysis of folk music has been emphasized as a "fundamental work" to strengthen the framework of the nation-state of Türkiye. Among the many musicologists and composers who participated in these efforts, Saygun stands out as after having researched Turkish folk music with the Hungarian composer Béla Bartók in 1936, he went on to publish folk music-related essays in Turkish, English, and French, both domestically and abroad. It is against this background that Fumio Koizumi, a Japanese musicologist who pioneered ethnomusicology in Japan especially from the late 1950s to the 1980s, was able to refer to Saygun's methodology of collecting folk music.

Referring to his essays, Bartók and Koizumi's discussions, and other archival documents, this study clarifies what Saygun was or was not trying to explain about Turkish folk music in the international context as the tide turned from comparative musicology to ethnomusicology. The study also examines how Saygun was aware of Bartók and how “Turkish folk music” was shaped under his influence. This analysis seeks to situate Saygun within a broader set of global currents that help us understand how “Turkish folk music” was depicted and formed.

Elif Özen**Gonca İncedere**

The Ramifications of Karagöz Plays During the First Decades of Republican Türkiye

Karagöz is the name of a play belonging to the genre of traditional Turkish theatre, utilizing techniques from Shadow puppetry. My overall research introduce the scope of current research on the heritagization of contemporary Karagöz plays. Through the process of heritagization, the goal is to investigate the economic and sociological layers of the play by tracing its historical development from the Ottoman empire to the Turkish Republic. The literature review has been expanded to induce studies on the economic and cultural transmission from the Ottoman Empire to the Turkish Republic. In addition to historical resources that elucidate the functions and features of the play in the Ottoman Empire, the Transformation and current conditions are examined through interviews with contemporary Karagöz performers. This paper will focus on the Karagöz legacy inherited to the Republic era of Türkiye. Especially during the period of the first decades of the Republican area, how can we interpret the heritage of Karagöz plays? This presentation evaluates the debates surrounding Karagöz, the opportunities for its performance, and the potential methods for publishing Karagöz plays, through an examination of relevant literature. The intrinsic functions of Karagöz plays, notably their political satire, were represented in print media through publications such as the Karagöz journal. It was not until later decades that radio broadcasts began to incorporate Karagöz. Consequently, this presentation focuses on exploring how the legacy of Karagöz was both performed and preserved.

Ezgi Coşkunpınar

Cüneyd Orhon School in the Kemençe Meşk Series

Turkish music has a long and rich history of oral transmission, a tradition in which musical knowledge and skills are passed down from master to student through observation and imitation. This approach to learning, known as the "meşk" system, has had a profound impact on the development of Turkish music, giving rise to a diversity of styles and approaches. Cüneyd Orhon, a prominent figure in the lineage of kemençe players trained through the meşk system, was a student of Kemal Niyazi Seyhun. Despite initially facing resistance due to his age of 20, Orhon persevered and became an accomplished artist and trained students. Cüneyd Orhon's critical edition works, organological studies on the instrument, innovative bow technique, and methodological initiatives have revitalized the meşk tradition of kemençe. This study aims to present a comparative study of education techniques in kemençe, focusing on the meşk lineage of Kemal Niyazi Seyhun, his student Cüneyd Orhon, and his students.

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