

7th Symposium of the ICTM Study Group on  
Music and Dance in Southeastern Europe

# ABSTRACTS



23rd - 25th of April, 2021



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# Panel Abstracts

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## **Panel: Methodological approaches for the musical culture and sounding/moving nature**

Eco, the home, which hosts human, non-human and non-living subjects as well, is constructed by them, and is both the space and the place where music and dance performances take place. The landscape of the eco as a place becomes space through the soundscapes and choreoscapes.

This panel aims to discuss ecomusicological and a newly coined “echochoreological” approaches to study the music and/or sound as well as the dance and/or body in the framework of applied studies and also to survey the music mappings method as an opportunity to show the mutual diversity of music and sound structures in urban places. In considering the possibilities of researching them with the blurring borders of nature and culture, the panel will try to present the participants’ different perspectives that can be used in studies of musical culture by sharing both the theoretical background and the ethnographic experiences on how to analyse the interaction between them.

To make it clear, the first paper mentions the philosophical grounds of these methodological approaches, in other words the critical ecology. The second paper discusses the sonic ethnography by giving some examples from the Eastern Black Sea region that focus on the individual’s experiences of nature. The third paper attempts to discuss music mapping as a method to preserve and share the layered and relational structures of sounds and music in urban places. The last paper tries to transfer the ecomusicological ideas to “echochoreology” considering the bodies as home and within the home.

### **Bengi Çakmak**

#### **On critical ecology as a methodological approach**

Ecology covers all relations of the animal to its organic and inorganic environment, according to Ernst Haeckel who coined the term using such a definition. The basis appears to be the Greek word *oikos*, meaning home, the place that is lived in. Although the subject is the animal in the basic definition, the potential of ecology addressing both the organic and inorganic environment necessarily reaches the level of intersubjectivity. Any component or participant in an ecosystem, a home, necessarily becomes the subject of this web of interactions. Indeed, it is the shared existence of the parts that constitute the whole. The understanding of co-existence and intersubjectivity replaces the centrality of a single subject that is most prominently visible in the anthropocentric world-view. Likewise, ecological and eco-philosophical discourses have dealt with this problem of anthropocentrism and the consequences of this problematic view. As an important example, ecomusicology argues that nature and culture have assumed to be separate from each other within the prevalent anthropocentric thinking. When one is tackled as entwined with another, the ideas about the environment, home, cultures, and social groups immediately transform, and this has been debated with a sense of urgent need. Such approaches and efforts call for a transformation both in theory and practice, in academia and on the streets. From this point of view, ecology can be seen as

a methodological approach that can be used to review and grasp the ways of living in any kind of environment. Ecology with such a critical perspective is capable of changing the way that natural/cultural environments should be studied to gain new insights on the intersubjective worlds within different types of co-existence at individual and collective levels. This paper aims to emphasize this need and to investigate the methodological potential of critical ecology in the discussion.

## **Suna Başlantı**

### **A sonic ethnography on the soundscape of the eastern Black Sea**

The Eastern Black Sea has very rough nature and geographic conditions along with its natural richness and beauty that contain lots of accumulated sounds. Living in harmony, or sometimes struggling with the land and nature, everything about life finds a place within these sounds. Thus, through nature and life, these sounds penetrate into the bodies and minds of these people and even if they leave the land behind, they will continue to live with them wherever they go. Since sound can be considered as a polysemic phenomenon, its perception can even change for an individual on different occasions as well as their mental or emotional states. In line with this, creating, listening to or appreciating any kind of music cannot be separated from the essence of our identity, which consists of everything about our past, present and future: our memories. For that reason, to understand the function of the sounds in our childhood in terms of memory and music perception, the aim of this paper is to analyse how we encode those initial sounds in terms of examining their reflections into our music perception; to clarify the borders between music and sound if this exists; to emphasize the importance of sensual perception in memory revival. In order to understand and interpret the sensory and semiological relationship that we have established with the sounds we hear in nature or around us, I used sonic ethnography as a main methodology by focusing on the Eastern Black Sea soundscapes and the individuals' embodied experiences of the concrete reality of that nature through sound. As a result, this paper presents my experience about what we can say about culture by using sound as a main tool.

## **Aslı Kayhan**

### **The discussion of the potential of music mapping**

Scape is a multidimensional concept in social and music studies. Scape includes human and non-human living and non-living subjects in the universe. It includes both a framework containing all perceptible sounds in nature and an open perspective to all sounds produced by human societies. In this context, we can see scape as urban which is a place of human relations production. Human relations reproduce themselves and produce urban spaces, as well. It is also possible to investigate this mutual relational transformation through sounds and music. Some mapping techniques in soundscape studies can be used as examples for the investigation.

Critical mapping studies try to structure this in a changing and relational way against approaches that see space as stable. Cognitive mapping should also be taken into consideration in urban mapping because city maps are the memory of all peoples and non-human that lived there



throughout history. Point mapping techniques do not show how organic music is related to space. It cannot turn on the music's ability to produce and transform space, it only allows us to see a superficial network.

In this study, the possibilities of a critical urban sound and music mapping method will be discussed. It aims to discuss different ways of making visible the layered structure and mutual patchwork of music and space relations concurrently with the 'Kocaeli Music Map', which is an example of music mapping, that will also be shown for discussion.

## **Belma Oğul**

### **Dance as an ecosystem and within the ecosystem**

The body, as the home and within the home, is the main subject of the dance. It is impossible to consider the body without the emotions and the mind as well as without the co-existence of the other living and non-living subjects. The body locates and manipulates itself according to the places and other subjects, in other words it is affected by the ecosystem, and as well it may change its ecosystem. The anthropocentric rational thinking dismissed the body and emotions, while the critical ecology considers all of them. Therefore, dance, as a complex concept composed of mind, body and emotions, can be researched as an ecosystem itself and within the ecosystem.

Similar to ecomusicology, "ecochoreology" may contain three fields. One of them is ecological activism, in other words catching the attention of people for the environmental problems by using dance. Observing the 'dancing' nature, flowing river, shaking tress, swimming fish, flying birds and many other examples, is the second field. The third one is the humanly constructed dances imitating the living and non-living nature.

In this paper, the last field will be discussed by using some examples in terms of dance as an ecosystem itself, and within the ecosystem, to seek a methodological approach for dance studies.

# Individual Abstracts

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## Abdullah Akat

### Re-thinking Black Sea music: Micro and macro perspectives

Although there have been many ethnic and cultural intersections in the Black Sea basin and many communities have interacted with each other across different regions in the Black Sea hinterlands, there have been relatively few studies undertaken of the region as a whole in the field of music, and almost no publications on the subject until today. Existing studies have usually been limited to specific regions or to areas of interaction in their local environments. For this reason, I propose to invoke both micro and macro perspectives to enable future generalizations about this multicultural and multinational territory. In other words, I will engage with specific localities around the Black Sea, but I will also make some attempt to address musical dimensions of a wider circum mare culture.

The main aim of the study is to reveal similarities, differences and identities within the Black Sea cultural basin by way of historical sources on music, and by making these qualities meaningful at both micro and macro levels to propose what is effectively a new field of study.

I have carried out fieldwork in the Black Sea hinterlands since 2002, involving participant observation and interviews with native people, including, amateur and professional musicians and colleagues. I also examined music archives in the region and elsewhere in Europe in order to find documentation of the musical culture, and established the Karadeniz (Black Sea) Music Archive, which includes about 40.000 audio-visual materials from the entire Black Sea cultural basin, in Trabzon, Turkey.

In this paper, I will compare the data from historical musical sources, illustrate some of the findings of my ethnographic research in the region, and share audiovisual materials that support my belief in the value of working in the Black Sea culture basin from both micro and macro perspectives.

## Aleksandra Kuzman

### Performing *chalgia* - changing performance place and space vs changing performance context

The Macedonian *chalgia*, as a specific living traditional music form, is mostly connected with the development of the Macedonian old-urban music tradition in the 19<sup>th</sup> and 20<sup>th</sup> centuries and the Macedonian urban life from that period. It was performed at a specific cultural place and space for performance and had a specific role in the society marking and describing all important events in the everyday life of the urban people, giving the *chalgia* music and the *chalgia* groups a strong cultural and social function in creating the collective memory of the so-called revival period. Being still a living tradition, with its transmission in its contemporary performance it changed its performance place and space becoming a scenic interpretation with a different contextual function.

The proposed paper will compare the past and the present performance of the *chalgia* music in its different contexts connected with the changes of the performance place and space, as well as the changes of the role of the performers and their interpretation of the *chalgia* tradition in contemporary events. Using the comparative and applied methodology, the paper will analyze the role of the performance space in the relation of the *chalgia* actors with the performance context/repertoire/audience/function, as well as the different ways of constructing the performance of *chalgia* music for different performance places and contexts in different time periods and different societal events.

**Ana Petrović**

### **Field recording as a re/pre/constructed performance place; example of two female performances during fieldwork on Pešter, Serbia**

Being the field researcher, ethnomusicologists are constantly interacting with their informants through the recording media. Sometimes, especially in the rural environments, there is a kind of a “stage fright” or jitters when it comes to performing (singing, playing, dancing) for the recording (audio, visual or audiovisual).

My personal fieldwork experience showed that the women are the ones who need more time to relax and to indulge, to show what they know.

In this case the focus will be on the common construction of the performance place and space by both researcher and people in the field. Special attention will be directed to the individual female performances as the most intimate fieldwork experience. By giving examples from the field I will assign the roles of the performer/audience to the informant/researcher and observe the fieldwork interview and recording as a unique performance, as the pre-defined event with the specific context and function.

**Andreea Pascaru**

### **Performance and meaning of a female mountain repertoire: Songs and the creation of spatial and cultural identity among the Romeyka speakers of the Pontic Alps**

The mountains behind the southern shores of the Black Sea are home to some ethnolinguistic groups such as the Greek dialect speaking Muslims, the Laz and the Hemshin people who share a closely related musical repertoire along with a rich cultural environment and the human values that define them.

As a distinctive group, the so-called *romeyka* speakers (also known as Pontic Greek speakers), and especially the female ones who will be the subject of this paper, have not only developed a separate dialect of the Greek language but also preserved, through their life in the mountains, some of the regional characteristics within their musical repertoire and within their world views and thinking structures.

Besides the “culture-environment” relationship being reflected in their musical repertoires, the nostalgia for the beloved ones also seems to play a crucial role in the everyday life of women in the Pontic *yaylas* (alpine pastures) that they inhabit. This paper will explore the two interrelated themes of songs and space at a local level. The *moiroloi* along with other regional narratives, carry within them historical witness to their individual or collective memory and they often represent the result of a human reaction to some extreme experiences and sorrow, often repeating through the performance of the song or being hidden in the deepest corners of one's memory.

The *rum* cultural movement in the last two decades has sought to reclaim Pontic identity by revitalising the traditional culture, language and music but despite all of this, the musical repertoire of the *yayla* women that has never been accompanied by an instrument, is rapidly vanishing. This paper will bring together fieldwork material recorded between 2016-2019 and a theoretical framework with the aim of identifying musical patterns and mediating between the roots of these regional determinants and the meaning of this endangered musical tradition.

## **Ardian Ahmedaja**

### **Stage performances of traditional music and dance as a parallel reality to the local practice: Female ballads accompanied by *fyell* (local flute) in Albania**

Stage performances of traditional music and dance became a central issue in Albania after World War II, following models from other socialist countries in Eastern Europe. The intensity and the firm selection process caused standardisation in all components of contents and contexts of the performances. In spite of many changes since the early 1990s the long-term standardisation process remains very strong and has also caused the creation of new representative types of local music and dance. In this paper female ballads performed alone in everyday practice will be focused on.

In the National Folklore Festival of 1978 a female singer was accompanied by a male *fyell* player. *Fyell* improvisations are often based on song melodies from the respective areas. In this case the *fyell* introduction and interludes were based on the ballad's melody, while the singer performed each stanza alone. Therefore, almost nothing sounded new. The cast was nevertheless a surprise, because there was no instrumental accompaniment during the performance of these ballads in local practice. Additionally, the cast made of a woman and a man is unusual due to the social separation of men and women, particularly in the countryside where this kind of music originates. Also it should be a man, because in local practice women do not play this instrument. All the same such stage performances are still common and make the differences to the everyday practice more and more striking. In a ballad performance in the Festival of 1995 the *fyell* player was performing also during the singing and at the end both performers sang together. Such continuous transformations have made the *fyell* accompaniment of female ballads into one of the symbols for the differences between stage performances and everyday practice of local music and dance in Albania.

## Athena Katsanevaki

### *Chorlu Mare - Tranos Choros: Two linguistic-ethnic groups in one community dance.*

The *Chorlu Mare* (which means “the great communal dance”) is a ritual performance which is common in most of the communities of Western Greece and especially in the wider area of the Pindus Mountains. The Vlach-speakers of the area characteristically call it “Chorlu Mare” which means “The Great Dance”. The Greek-speakers call it “Tranos Choros” which means again “The Great Dance”. The two phenomena are accompanied by a slow cyclic ritual dance with similar *syrtos* steps but also with some differences that imply the local varieties of each ethnic group and their integration into one ritual in cases where part of the one ethnic linguistic group (the Vlach speakers) is settled in a community inhabited by the other ethnic linguistic group (the Greek-speakers). Though an integration of the two ritual dances might be considered difficult it seems that the identification of the two groups regarding their musical system and the common characteristics of the melodies create a common ritual where on the one hand there is much evidence about a contribution of the Vlach-speaking newcomers while on the other hand the local Greek speaking characteristics (apart from the exclusively Greek-speaking language of the ritual) are apparent. The preference of the Vlach speakers for the use of the Greek language during their ritual dance “The Chorlu Mare” is also another reason for the intensive integration of the newcomers by the local Greek-speaking inhabitants.

## Berna Kurt

### *Feminist dance dramaturgy as a tool of resistance in Dansöz performance*

The departure point of the *Dansöz* solo contemporary dance piece is its third generation immigrant performer/choreographer’s childhood memory of a female belly dancer image in Turkey. It “aimed to locate ‘oriental/belly dance’ as a serious dance genre in the Western European art landscape and develop a feminist resistance against its orientalist, eroticized and exoticized (image).”

Having closely cooperated with the artist for a long time as the dramaturge of the piece, I argue that our endeavour to create a space and a (body) language of self-empowerment in the research and rehearsal processes resulted in a “feminist” performance. In this paper, I will analyze the role of dance in choreographer’s individual “resistance” towards the patriarchal ideology regarding:

- 1) the working process as an empowering experience of two women.
- 2) the dance work as a product and its critical reception (considering both my subjective approach and the feedback from the audience, other dramaturges and artists)

In my analysis, I will try to discuss such aspects of the performance:

-Critique of essentialist, orientalist and self-orientalist approaches to, and definitions of, “belly dance,”

- Problematization of the multiple identities of the choreographer representing both integration into a Western European context and resistance to its ideological load: Euro-centrism, colonialism and patriarchy,
- Connection of the choreographer's personal memory in Turkey with her recent experiences in the European context.
- The "feminist" tools of resistance on stage: different strategies to break the audience expectations, the deconstructing of the male gaze and re-appropriation of "femininity" in dance,
- Development of an intersectional feminist approach, sensitive to the politics of difference - refraining from the 1970's Western feminist belly dancers' essentialist and spiritual "Goddess" ecofeminism,
- The use of the movement and speech as tools of developing a feminist discourse,
- Development of a hybrid personal movement style -mixing belly dance and contemporary dance techniques.

## Burcu Yıldız

### Sounds of a lost past: Early 78rpm records of Armenians in USA

In this paper, I will discuss 78rpm recordings (*taş plaklar*) recorded by Armenians living in America in the first half of 20th century. These records not only bear witness to the historical and socio-cultural background of the late Ottoman Empire and early Republican period of Turkey but also transmit the musicultural memory of Ottoman-American diaspora communities who immigrated to USA because of the war and massacres during the late 19th and early 20th century. Some of the records were published by major companions such as Columbia or Victor, and some by private companies established in the name of the performer. American Armenians performed a very interchangeable repertoire of Turkish, Armenian and Kurdish songs in various forms such as *gazel*, lullaby, *kanto*, *çiftetelli*, *halay* and *uzun hava*. The amateur migrant performers echoed local Anatolian sounds by performing homeland in the diaspora context, contributing to Turkish/Ottoman music historiography by bringing to light the importance of those voices and repertoires. Today, it is not possible to reach this kind of historical sound recordings in the official archives of Turkey. Therefore, the voice of those migrants in the 78rpm records can be appreciated as one of the primary sources of historical research on folk music. Another important aspect of them is that they represent a unique, new American-Armenian-Anatolian sound which has been formed under diasporic conditions. To sum up, I discuss how a musical performance can turn into a performance of homeland which is not necessarily linked to only one spatial setting. Musical performance may travel to the various locations and time-spans with the diasporic individual or community and interact within various spaces. Then, it is transformed within a new authenticity.

## Carol Silverman

### Cultural politics of Bulgarian wedding music: Reconsidering resistance through five decades

This presentation explores the politics of Bulgarian wedding music “*svatbarska muzika*” via the performative relationship among folk music, the market, and the state. In the 1970s a fusion of folk, rock, jazz and eastern elements catapulted to fame in Bulgaria. Labeled “kitsch” and “corrupt” by purists, wedding music was prohibited by the socialist government and was excluded from the category “folk” and from state-sponsored media, schools, and festivals. Fundamentally a grassroots youth movement, wedding music resisted censorship and became a mass underground countercultural phenomenon. The fact that Roma were prime innovators in the scene fueled the controversy. I analyze the socialist period in terms of how resistance was strategically employed, noting that resistance is always selective and paired with collaboration. In the early postsocialist period wedding music achieved success in the West via tours, but declined in popularity in Bulgaria as *chalga* (folk/pop) arose. Musicians faced many challenges vis-a-vis unbridled capitalism. As the state withdrew, wedding musicians failed to find a secure commercial vantage point with private profit-making companies. But they continued to perform in village contexts via weddings, *sabori* (Saints day gatherings) and small festivals. Wedding music began to be seen in contrast to, and resisting, *chalga*, and it has now been reconfigured as folk music. Recently, fatigue with *chalga* and the rise of nationalistic heritage ideologies are revitalizing wedding music. Mega-companies such as Payner invest in both *chalga* and wedding music. Wedding music thus interrogates the changing roles of the state and the market and the challenges of professional musicians during socialism and postsocialism. It also raises cultural and political questions, such what is Bulgarian folk music, what is authenticity, and what is Romani music, and what is resistance. Fieldwork took place 1979–2018 in Bulgaria and on several tours in North America.

## Daniela Ivanova-Nyberg

### What is there? Bulgarian dance and the internet

This paper’s focus is Bulgarian dance that is globally disseminated via web-platforms such as YouTube and Facebook. The main research question, “What is there?,” is to be investigated through combined ethnomusicological and ethnochoreological research approaches in analyzing web-sources, surveys and interviews with choreographers, musicians and dancers living in Bulgaria and in the United States.

The field study includes the following sub-topics: What kinds of Bulgarian dances may one observe on the Internet? Who posts Bulgarian dances online, in what forms and what sources? How are they perceived by the audience? In which ways does the 21st century folk dance club movement in Bulgaria play a role in the dissemination of Bulgarian dances on Internet today? What is the impact of the online available sources on the individual Bulgarian dancer and, also, on many Bulgarian group’s development?

In the analytical part, data is viewed in the contexts of 1) Bulgarian dance within Bulgaria, and 2) Bulgarian dance in the United States. What do these have in common? In congruence to other studies on related topics (Folklore and the Internet 2009, Trevor J. Blank ed.), the Internet is understood as a medium for generating, transmitting, documenting and preserving one's folklore. This field research suggests that the Internet (with its various Bulgarian dance forms and genres) is not only the platform with a major impact on the recreational repertoire across various dance communities but is also a major predicament for building the 21st century performance repertoire of the Bulgarian groups in Bulgaria and abroad. In this regard, the study of "What is there?" provides valuable data for understanding the present day processes of cultural transmission.

## **Dilek Cantekin Elyağutu**

### **Re-determination of Kafkas folk dances performed in Turkey by defining "old and new" dances: sample of Kars and Iğdir**

Folk dances present sophisticated material for researchers for examining the cultural content. They contain archaeological data on the society they are included in, both as a social, physical and artistic phenomenon. For this reason, the aim of a researcher of folk dances is to develop a sophisticated perspective suitable for dance analysis and to examine a dance in terms of all its aspects. Culture is a living phenomenon and it is inevitable that the cultural products change within time. The periods of change we have experienced especially after 20th century have made it necessary that the studies based on performance should be conducted in terms of the dynamism of folk. Turkish folk dance research should also be conducted by taking the changing and dynamic structures into account.

Changes have also been observed in the population of Caucasian Folk Dances and the dances performed in the locations where this culture has reached through migration. For these reasons, we consider that defining the processes such as cultural osmosis, diffusion, interaction and reformation with a new perspective in populations of Turkey, the Caucasus and Transcaucasia and determining the current performances in the area without decreasing their value by authentic conservatism will be important in terms of also protecting the present culture.

This study was conducted on the data found as a result of the research named "Caucasian Folk Dances: Determining and Defining the Facts - Research and Caucasian Folk Dances Performed in Turkey" presented at the 3rd International Music and Dance Congress. 27 findings have been defined as a result of the research. One of these findings is the terms of "Old and New Dances". It has been observed in the research that especially Azerbaijan-origin ancient dances that have reached the present day but their performance is very rare. It has been determined that "written dances" are performed more in these regions compared to the other regions. The use of the definition of old and new dances and the performance of these dances are quite common compared to the other regions.

This paper will include the dances performed in Kars, Iğdir provinces within the scope of Caucasian Folk Dances. The methodology of the study is based on field research, interviews, and observation methods. The old and new dances will be compared by Kinetography Laban.



## Dilyana Kurdova

### HORO-teque in Bulgaria

This research seeks to explore the new Bulgarian folklore phenomenon *horoteque* (or *horoteka*, in Bulgarian: *xopomeka/opomeka*) and in what way it influences Bulgarian traditional dances. What is *Horoteka*? How does it relate to *Kafana* and *Tánc ház*? Why do people go there? Is this the new village square? The paper was provoked by the larger question of how *horotekas* connect to traditional Bulgarian dance folklore and moreover - if and in what ways it influences and/ or transforms Bulgarian *horos*.

The Bulgarian folk dance revival started in the end of the 1990s and went through several phases which included different developments within recreational clubs (from dancing for fun to folk-fitness) and outside of them in the larger framework of folk dancing in the country. *Horotekas* emerged to become dance hybrids where folklore is performed and at the same time taught to the audience which in turn becomes an active participant. These folklore institutions have not yet been analyzed although important for the dissemination and transmission of Bulgarian dances. Why was the name *Horoteque* chosen? What meaning do people assign to this new stage for folklore and how does it influence them?

I will observe the topic drawing upon my own experience as a teacher and dancer in a *horoteka*. By combining humanistic urban theory with the ethnochoreological instruments for research I will try to explore the dimensions of *horoteka* in the wider framework of folklore in Bulgaria in hope of giving a new perspective on folk dance revival and its consequences for tradition.

## E. Şirin Özgün

### New echoes on the mountains: Yörük feasts

Yörüks are diverse groups living in different parts of Turkey, practicing transhumance and connecting themselves to each other through narratives of their original roots from Central Asia. I have been conducting fieldwork on Yörük sound worlds in Antalya for one year. Yörüks in most parts of Turkey are organized around tribal associations, through which traditions are negotiated, invented and interpreted. One example of this kind of invention is the “Şölen”- the feast organized by each tribal association during the summer, on one of the mountain tops in the region. These feasts gather multiple sensitivities and performances in terms of both sound and power structures. This paper focuses on the Feast of Akkeçili Yörüks, which took place on June 2018 in Isparta. The total event can be considered as a sonic intervention into nature, on the one hand reproducing Yörük cultural practices and on the other contradicting with the essential Yörük relation to nature that is based on integrity and respect. The event starts with the National Anthem from the loudspeakers echoing in the mountains, followed by one minute of silence for the martyrs. This structure is a common representation of unisonance in sound and silence, as one of the core sonic performances of masses in Turkey, shared by diverse groups and ideologies. The small stage with huge loudspeakers constructed on that specific place, which was once one of the stops in the seasonal trajectory of these people, alters the sound world that once consisted of the organic relationship between human

beings, animals and the environment. The content of the sounds, a selected repertoire of regional Yörük songs and their performance by well-known singers and instrumentalists on stage is accompanied by dances. Contrasting with the latent state ideology and control at the core of the whole event, these dances are the closest performances of a spontaneous collectivity. This paper is an attempt to analyze these sonic performances reshaping music, sounds, human-nature interaction, and places; as consequences of fast and drastic changes Yörük life is going through in the last decades. In that perspective, it aims to fit with the session “Performance Places and Spaces-How These are Constructed”.

## **Füsün Aşkar**

### **An aesthetic intervention into traditional dance: a case study of Trabzon women dances**

Technology, which has great power in reaching the masses in the information society, has increased the production-distribution-consumption channels and increased the production, watching rate and expectations of the art. It would not be wrong to say that the demand of social media followers have exceeded the capacity of the artistic product because of this diversity. Although it seems easy to make an artistic production visible, it is difficult to ensure its acceptance and survival in the constantly changing electronic environment. Folk dance which is traditional practice in agricultural society, is an important tool and indicator in the formation of cultural codes instinctively. In the information society, traditional dances are often presented in an aesthetized form. Until the 2000s, male dances were more dominant in local presentations of Trabzon dances in folk dance competitions, women participated in these dances as accompaniment only, but after that date, women's dances in the stylized category should be presented as much as men's dances. The main frame of this study consists of the discussion on the evaluation, acceptance or rejection of the aesthetic interventions of the Trabzon women's dances by the both societies. In this study, how the aesthetic interventions into a traditional formation affect the tendencies of the followers has been examined. As a result, the effects of my intervention in a women's dance in the *horon* repertoire will be analyzed comparatively by the communicative perspective.

## **Gergana Panova-Tekath**

### **“It was strange!” Dancing Bulgarian folk dances in the welcoming culture of Germany**

The paper will present three diverse ways of using Bulgarian folk dances for intercultural understanding:

1. By the new Bulgarian diaspora in the dance group “Dounav” in Duesseldorf
2. By German speaking people who have danced Bulgarian folk dances for many years and visited Bulgaria
3. By Near East refugees at the Communal Integrational Center in Oberhausen

The first way became in the last decade one of the most usual forms of identification of Bulgarians in foreign countries. This example will be briefly compared and classified in the framework of my Emigrant model of dancing the Bulgarian way.

The second phenomenon I analyzed in depth during my dissertation (finished in 2004). However, there are new cases of misunderstandings between Bulgarians and foreigners who pretend to be familiar with the Bulgarian culture.

My most unusual experience relates to integrative dance courses in Oberhausen which I founded in 2017. In this case, Balkan circle dances build a bridge between the Arabic way of social life and the welcoming host culture.

I suggest that all three cases thematize “cultural strangeness” and point out benefits and risks of meeting different people through Bulgarian folk dance. Many years ago, I developed a theory of nonverbal intercultural communication using an approach based on qualitative social research, Peirce’s semiotics, Laban’s movement analyses, Ungeheuer’s communicative science, the concepts of foreignness by Waldenfels and of cultural memory by the Assmanns. Using the three examples listed above I want to discuss what is successful and unsuccessful intercultural communication and what does it mean to be integrated today.

## **Gül Kaplan Ekemen & Cenker Ekemen**

### **The power of music as a resistance culture on social movements: a case study “praksis music band”**

At the beginning of June 2013, Turkey experienced its biggest civil social movement of this century. This mass movement, which was mentioned as “Gezi Park Resistance” was a widespread challenge against official ideology. It was a huge challenge for a large section of the society for those who felt under pressure without discriminating between class, race, language or belief. Music and dance had an important position in this challenging movement which consisted of a specific sense of humor and aesthetics. Open street performances and concerts improved the mass motivation as a tool of defiance; music was an action which has been a mark for the history of Gezi Park Resistance. “Praksis” is a music band which has undertaken this mission and expressed the disapproval of the society during the Gezi Park Resistance and after. Thus Praksis Music Band has been a contemporary bard for marginalized.

In this study, we would like to underline and explain how music holds people together as a modern resistance, challenge, and disobedience tool by being a cultural product and how means of communication and social media affects this duration. Our study will include the relation between music and social movements from past to present, a case study of the music band “Praksis” as a contemporary bard which produced works of resistance culture and a medium-length documentary film.

## Hamraz Lotfi

### The troubled tune of Iran: Mohsen Namjoo's music in between diaspora identity in a new performance place

Throughout the 1970's Islamic revolution in Iran, most of the active musicians had to leave the country due to the sociopolitical problems and the newly prescribed Permitted /Forbidden Music understanding (i.e.Halal / Haram Music). With the new shift rather than resisting the new culture, they had to embrace the new cultural values and tones and to reflect the homeland. M. Namjoo was one of the musicians who had to leave the country in the more recent years due to the constantly changing sociopolitical conditions.

This research will explore the work of Iranian musicians like M. Namjoo who had to leave their home country, but also the effect of the diaspora on their music style and performances in their new performance platform, as they come to neighboring countries like Turkey, to perform on the stage for Iranians as their performance is forbidden over in Iran. Through such conventions not only can they perform for the original fan base but also they come to earn a new one in the host country.

The Music of Namjoo is influenced by Blues and Rock Music from the Western side, as well as Iranian Folk Music, and Iranian Traditional Music and poetry from the Eastern side. Alongside composing most of his music, he is also the songwriter of his own songs. He tends to use Iranian classical poetry (Rumi, Hafiz), his own lyrics and also contemporary poems.

In this study, the data will be gathered through questionnaires among the fans who have shared media with respect to the artist's work and are the active listeners. The data will be processed through a horizon scanning model in order to assess the ethnomusicological roots which lead to the acceptance of M. Namjoo's contemporary style in a new performance place.

## İdris Ersan Küçük

### The relationship between *horon* and space in social integration after the Lausanne exchange

Different ethnic groups who had lived together in the Eastern Black Sea coast of Anatolia over the centuries, have undergone a process of separation which focused on religion during the foundation process of Turkish Republic. This separation necessitated the integration of people from the same religion but from different cultures into their new places. After the Lausanne Exchange, the Pontians of the Black Sea settled in various parts of Greece and carried the tradition of dancing *horon* with them. A similar example is seen in the Balkan Turks who carried their dance tradition to the Black Sea where they settled. As a result of obligatory or voluntary migrations, there are cultural phenomena that societies have acquired from their newly settled regions as well as those they transferred there. Assuming that traditional dance is a part of human beings, it is understood that the *horon* is performed in different contexts in the two countries. Therefore, methods of short-term participant observation and literature reviews made in Turkey and Greece will be explained by the

subtitle of ethnochoreology. In this research, the variables that influence the selection of the places where the *horon* is performed will be examined.

## **Ioannis Tsekouras**

### **Ethno-regionalism as “choreochartography”: The schematization of the Pontic Greek collective memory in the in Annual Pan-Greek Festivals of Pontic Dances**

Staged folklore has always been a useful tool of “strategic essentialism” (Spivak 1994). For displaced groups, folkloric performances can have a central role in the salvation and schematization (Wertsch 2002) of collective memory. They provide easily accessible and often normative audio-visual tokens of the past; representation of collective unity through images of cultural diversity. In this paper, I will demonstrate how a particular ethno-regional Greek group, the Pontians or Pontic Greeks, use the folkloric stage in order to negotiate their own collective memory. The Pontians are the descendants of the 1922 Greek Orthodox refugees from the region of Pontos, an area corresponding for the most part to contemporary Karadeniz region of Turkey. Pontians have cultivated a strong sense of identity based mainly on the memory of their past, pre-1922, ancestral homeland. Organized in privately administered folkloric associations, Pontians have used instrumentally the national Greek model of staged folklore in order to negotiate their collective memories of Pontos. They have done this in partial compliance with Greek nationalist discourse. Drawing upon prolonged fieldwork among Pontians in Greek Macedonia, I will demonstrate how Pontic Greeks engage in this negotiation process on the folkloric stage, as well as the related dilemmas, impasses, and debates. I will focus my analysis on an emblematic case: the Annual Pan-Greek Festivals of Pontic Folk Dances organized every fall by the National Union of Pontic Folkloric Associations.

## **Irene Loutzaki**

### **Theatrical stage vs. village square. Artistic creation vs. traditional dance**

The purpose of this study is to record and analyze the views of amateur artists in order to explore the technical paths through which they form their artistic identity, as well as their perceptions of the value and role of their cultural production. The research questions that were attempted to be answered are the following:

By what procedures does the amateur artist reach the subject of his art?

What value does the amateur artist give to the product of his creation?

What role (social, educational, aesthetic, political etc.) does an amateur artist consider that he or she generally performs in amateur artistic activity?

The research followed a qualitative approach and semi-structured interviews were used to collect the data. The sample consisted of several amateur dancers with different characteristics (artistic

object, years of employment, educational background, age, place, theatrical production), active in the city of Athens.

The findings of the research reveal the amateur artist's commitment to the subject of his art, to which he is emotionally connected, not so much for the result as for the social aspect of learning, which he perceives as a long learning process. His artistic path is based on relational, experiential and established learning, sometimes self-directed and sometimes symptomatic and silent. New technologies contribute to this artistic activity, while its presence contributes to the cultural empowerment of its place.

## **Irene Markoff**

### **“The fate of traditional Bulgarian performance practice in the Canadian multicultural diaspora: A self-reflexive, auto-ethnographic perspective.”**

This paper will address the current status of musical ensembles and artists in the Bulgarian community of Toronto with respect to the nature of performance spaces and repertoire within the community, and strategies for gaining access to the network systems that can facilitate the showcasing of Bulgarian musical culture to a broader Canadian audience. As a Bulgarian-Canadian ethnomusicologist, performer, and director of several Bulgarian and Bulgarian-oriented folk music collectives, my methodology will be self-reflexive in the sense of auto-ethnographic (Ellis and Bochner, 2000; Bartleet and Ellis, 2009) in order to reveal my positionality (Lichterman, 2015) regarding methods of musical transmission, the delicate nature of evaluating the aesthetic preferences of ensemble members with respect to the choice and presentation of repertoire for ever-expanding opportunities for performances geared towards the mainstream Canadian public as well as Bulgarian. I will begin with a case study of the all-Bulgarian female folk music choir, Ot Izvora, that I have directed for seven years. Ot Izvora came into being following Toronto Arts Council funding for a workshop devoted to traditional singing for Bulgarians in Toronto. In performing more and more for major Canadian festivals the choir has learned to rethink which repertoire is appropriate for these new contexts and how to introduce it. Anton Apostolov, the second case example, is a virtuoso guitarist and *tambura* (plucked lute) player whose Canada Council-funded album “Balkania After the Rain”, an intercultural collaboration, features original compositions drawing from Bulgarian musical elements and musicians of diverse ethnic heritage. The third case example features individual artists of high caliber who continue the tradition of Bulgarian wedding music bands geared towards dancing with solo female vocalists accompanied by accordion, keyboards, and sometimes *kaval* (wooden flute) and *gaida* (bagpipe). These music specialists perform mainly at the Bulgarian Orthodox cathedrals in Toronto and environs.

## Iva Niemčić, Joško Čaleta

### Slavuj piva... - Contemporary scenic interpretation of Croatian traditional music and dance

The staging of Croatian traditional music and dance in the form of short choreographic performances can be traced back to the first half of the 20th century since the establishment of the Peasant Union (*Seljačka Sloga*) and the first folklore festivals. The establishment of the Lado professional folk dance ensemble in 1949 and the professionalization of the profession introduced the rules /laws of the scene and the various approaches of presenting the dance tradition on the stage. This presentation will chronologically examine the development and changes in the approaches to the transmission and presentation of folk art on the Croatian scene.

The modern way of life that replaced the traditional way of life has had consequences for the development of traditional village culture. A break in the tradition of "direct" learning has led to the almost complete disappearance of particular styles and genres such as '*ojkanje*'. The original context of '*ojkanje*' – vocal communication in open living spaces – has today been replaced with the practice of public performances, most often at local or regional festivals and social gatherings of local communities. Having in mind the multiplicity of possible intersecting and overlapping layers of musics and spaces a couple of case studies will present the contemporary ways, places and spaces for performance; The first case study deals with the public presentation of '*ojkanje*' by an academic ensemble, and the second case study presents "capturing" of Glagolitic singing in the stage performance (ensembles Dialogos & Kantaduri).

What we have learned to date, what obstacles we have stumbled upon and what the future of the tradition is on the stage are questions that we will try to present/answer and stimulate discussion.

## Ivanka Vlaeva

### Festival places and spaces in Bulgaria – peculiarities and challenges

Traditional music in Bulgaria has changed since the mid-20<sup>th</sup> century. The traditions have transformed according to new social and economic circumstances. Stage interpretations begin to displace rural folklore in many cases. The festivals, concerts and organized festivity events gradually become the main places where music and dance traditions are performed. Bulgarian scholars have researched some of the changes in the traditional music during the second half of the 20<sup>th</sup> century, but recently new tendencies have appeared. These tendencies deserve special research because of the new context of their existence, new forms, new places and spaces of their inclusion. Traditional music together with dance performances is included in cultural and creative industries. They become a symbol of identity, document of the past, but also entertainment, a commodity, a show for leisure time, an impulse for creativity – these are among the main shifts in their contemporary functioning. My study is about some festivals in Bulgaria that present traditional music and dance. Currently, they serve for the transition and dissemination of the traditions. The results are systematized in some directions. I present long-established festival structures and forms, as well as the challenges in the festival organization, performance, role and functions of music and dance, construction of place and

space, innovations in cultural policies and strategies. Also, two tendencies are in focus in the study. I called them the urban tradition of festivals of presenting stage music and dance traditions (respectively in towns) and back to the countryside (in villages and rural areas / town outskirts). I make conclusions about the broader context of structuring place and space of the festivals in Bulgaria as well as the new structures, role and functions of traditional music and dance in contemporary cultural politics and strategies.

## **Ivona Opetcheska Tatarchevska**

### **How we went back in time: Music on the protests of “For Common Macedonia” movement**

The political and social changes accompanying the determination of the last three years destructuralization of the state Macedonia, led to radical changes in people’s everyday lives. A new and very specific environment emerged and conformation with, and living into it was not dependant on the democratic political beliefs of the individuals or ethnic communities who live in the Republic of Macedonia.

People acquired skills to cope with the new rules, or have started to ignore the practices of the state and its organs, at the same time adjusting and confronting their practices.

Because of ideological and political reasons, the protests never captured due academic attention in Macedonia, even when the necessity to describe them was professionally prescribed to scholars. Besides the extremely growing interest in everyday domestic political processes from western countries, the everyday life of ordinary Macedonian in the first half of 2017 was filled with afternoon’s protests everyday unified under the name “Za Zaednichka Makedonija” [For Common Macedonia]. With numbers from few hundred to many hundreds of thousands mainly Macedonians (with the exclusion of Albanians, other ethnic groups also participated), protests took place in 42 settlements in Macedonia and diasporas against the so-called “Tirana’s platform”. Very diverse choices of songs were sung there. The appearance of songs from the period of the Ilinden Uprising, through to the partisan songs, hipi movement songs, to the authored folk songs and today’s modern sport’s cheer songs, was surprising and provocative for the scholar at the protests. What was the choice of music at these protests? Which were the changing and which were the persistent songs that emerged, why did some of the songs remain or vanish, are the main questions which will be opened and scholarly elaborated in my presentation.

## **Kai Åberg**

### **Balkan gypsy dance – As a marker for global Gypsy identity**

Like in Bulgaria, Romani dance and costumes (flared skirts and shawls for women, wide shirts and boots for men) are also becoming more popular among the many Romani music ensembles. In my paper I compare and discuss “Gypsy dances” in various contexts, emphasizing their stylistic, social and power dimensions in relation to the marginality of Roma in the broader society and the ambivalent positions of women I seek to demonstrate the processes by which dance and



descriptions of dance originated in various time periods, here also utilizing various cultural contexts. I address a diverse range of questions relating to Gypsy dance and Roma musical practices in south-eastern Europe as: the ethnographic history of gypsy dance - early descriptions; influences of Romani exoticism on dance ethnography; Gypsy dance as described by the Roma themselves; regional differences in dance and the fluctuating significance of dance. With these questions I consider how early Gypsy dances and descriptions of dances differ from the dances and dance concepts presented by the Roma themselves. I examine the alienating nature of early Gypsy dance ethnography: how particular stereotypes and features of Romani culture became ethnically loaded in the literature and came to represent “Romaniness” in cultural encounters. I also discuss the use of satire in debunking stereotypes; in popular contexts of Gypsy dances many stereotypes are mocked in an effort to debunk them.

In this paper – based on my fieldwork among the Roma all over the Europe more than 25 years - I will demonstrate how musical identities and musical research are regarded as continuously changing and adapting phenomena. Thereby “Gypsy dance” research has always been constructed in relation to hegemonic powers such as nationalism, regionalism, patrons of the arts, socialist ideologies and European Union officials. Research traditions vary according to the opportunities of the situation and areas of culture concerned, and they are bound to the contexts within which they are constructed.

## **Liz Mellish & Nick Green**

### **Saints days, and village days – creating the space for community events in Romanian Banat**

From early spring until autumn draws in, community events with food, drink, music and dancing take place in an open space in the centre of villages in Romanian Banat. This formula for local events and the use of space is broadly similar to village events held throughout southeastern Europe. During these events everyday space, often a bleak location central to the village, is transformed into an event space that provides the opportunity for cosy socializing whilst listening to local music or joining in with dancing. These events are essentially local events for the local community and others with connection to the village that have returned to the village for the occasion. They are multi-generational participatory events where families and friends meet to share food, conversations and to dance together.

For this presentation we draw on our five year case study in Romanian Banat that covers around 80 Saint’s days (*Ruge*) or village days (*Zilele*). We supplement this with conversations with locals, contemporary local media reports and historic local monographs that cover these events.

We will present a comparative analysis of the ‘framing’ of the event space that covers both the functional preparation of the location, and the socially constructed space during the event. This includes an examination of the interrelationship between the physical design of the event space, the actions within the social space during these events, and the community’s knowledge or desires for participation with reference to the changing attitudes to festivals in this region. We will draw comparisons between different formats of these events, in particular those in small towns compared

to those in (more remote) villages, and time based comparisons between contemporary events nowadays and village saints days festivals in the Romanian Banat region the past.

## **Lozanka Peycheva**

### **Pirin folk stage – contemporary performance space for Bulgarian popfolk music**

This paper is based on a „scenic interpretation“ of popfolk music in Bulgaria in the Pirin folk festival that started in 1993. Each year the Pirin folk festival is held in Sandanski, Bulgaria. One of the goals of the festival as a complex cultural phenomenon is to raise the status of newly created folk songs and to transform them into dominant forms. The Pirin Folk Festival officially adopts the title "avtorski pesni na folklorna osnova, harakterni za Pirinskiya kraj (authored songs based on folklore of the Pirin region)". The paper is divided into three parts. The first part gives a short history of the Pirin folk festival scene and presents the main participants – personalities with a special contribution to the festival. The second part tries to show the main features of Pirin folk music – one characteristic regional genre associated with Macedonia. The final section focuses on some problems associated with the contemporary stage adaptation of neo-traditional music forms developed after 1989 in Bulgaria.

## **Maja Bjelica**

### **The plurality of roles of the music of the Turkish Alevi**

For the Turkish Alevis, the largest religious minority in Turkey, but not officially acknowledged by the Turkish government as such, music plays a central role in their religious practices: it constitutes the central element of their main ritual called *cem*. The paper will provide an insight into the various roles that music plays, their plurality and meanings for the Turkish Alevi communities. For them, music can represent an environment that provides safety, a medium of expression, an element of identification and also a means of preserving their culture and beliefs. Also, it is a space for the fluidity of identity and a diversion from nationality, the voice of a persecuted minority and the sound of the uprising of the oppressed. Moreover, Alevis' public performance of their ritual whirling practices, called *semah*, that are always accompanied by music, will be presented as a possible agent of integration, that allowed the Alevi communities a certain amount of public recognition.

The examination of the plurality of the roles of music in the Alevi communities will be based on the presentation of visual and audio material, gathered during ethnographic research executed at the Gaziosmanpaşa Hoca Ahmet Yesevi Cem Evi Inanç ve Kültür Derneği (the religious and cultural association of the Gaziosmanpaşa district, named Hoca Ahmet Yesevi Cem house) in Istanbul, Turkey. In the data provided by the method of participant observation and field work recording, specific usages of music and its various forms will be analyzed to compile an account on the importance of the Alevi music as the core part of the Alevi identity.

## Marija Dumnić Vilotijević

### Popular folk music live performances in Serbia: case of taverns

This paper deals with the tavern, a context familiar all over Serbia for popular folk music performances. Taverns were the first places for concert-like presentations of music performances, but they developed into places for chamber interactive, i.e. participatory music performances for entertainment of members of the audience, where the professional role of the musician (with his/her band) is crucial. In Belgrade today, taverns (*kafane*) are flourishing as popular folk music performance places and most of them rely on “authentic tavern” acoustic performances of popular folk music from the 20th century. Nevertheless, some of them become similar to night clubs (*klubovi*), so several types of tavern according to performed music can be singled out.

After previous considerations of the commodified role of a nostalgic musical genre (*starogradska muzika*) in the taverns important for Belgrade’s soundscape (the tourist quarter Skadarlija), as well as musical preferences of the audience in the taverns (especially from theoretical perspectives of communication and affect) and types of orchestra, this paper enlightens the construction of the tavern as a place and even institution for popular folk music performances in Serbia. Here will be highlighted the history of music performances in taverns in Serbia, the dynamics of music performance, but also types of very heterogeneous repertoires in contemporary Serbian taverns.

## Marko Kölbl

### Resounding Croatian-ness: Burgenland Croats and popular music from Croatia

For nearly 500 years, the ties between the Croatian minority in Burgenland/Austria and its former homeland Croatia have been relatively loose. Especially language and music point to Burgenland Croats’ rather autonomous cultural development, displaying strong transcultural influences from their Hungarian and German neighbours. Ethnomusicological research on this minority thus focused on distinctive local features of music and dance, indicating an independent musical history and a rich musical heritage strongly tied to notions of homeland, identity and place.

In everyday life, however, the music that Burgenland Croats hear, play, sing and dance to is mainly popular music from Croatia. From the 1960ies onwards, Croatian pop songs gained extreme popularity. The, then thriving, Tamburica groups of Burgenland included Croatian popular music into their repertoire; local bands introduced cover versions; composers created new songs copying characteristic features of Dalmatian Schlager songs. Nowadays, a wide repertoire of songs from mainly the 1970ies to the 1990ies forms an oral tradition shared by minority members – a sound that meets notions of modernity and at the same time satisfies ethnic self-perception and creates Croatian-ness.

This paper intends to shed light on the importance of Croatian popular music for both, the self-understanding and the outward presentation of the Burgenland Croatian minority. Given the legal oppression and individual discrimination that minority members faced half a century ago, this paper traces back to the initial dynamics of importing popular music from Croatia in a time, when this

music seemed to manage to replace social and ethnic difference with a pleasingly sounding, non-threatening “otherness”. The paper finally examines today’s situation, in which the import of new songs from Croatia follows the rules of online availability and global connectedness.

The paper is based on archival field material and original fieldwork as well as an analysis of Burgenland Croatian media outlets.

## **Mehmet Öcal Özbilgin**

### **The relationship between the individual and dance space in Western Anatolian traditional dance contexts**

The construction and the usage of performance places and spaces in traditional dance environments in Western Anatolian provides rich data for analysing dance components such as aesthetic motion systems and communicative functions. This study examines the conditions under which the interaction between the dancing body and the dance place occur. It deals with the effect of the dance ‘place’ on the dance and dancer both individually and socially, and interprets the ways that the dancer and the dance are affected by the dance place. It reflects on the diversity of the relationships established by the individual and society with the dance space and addresses issues of the importance and the role of the performance places and spaces such as: the role of the performance space in the relationship between dancer, performance context, audience and function; the construction of performance of a traditional dance form for different performance places and spaces; contemporary places and spaces for performance; the relation between the performance timing and/or duration with the construction of the performance place and space; the construction of space by the dance performance.

It will use ethnochoreological and comparative methods to focus on the formation of the concept of ‘dance place’ by applying this to case studies of traditional dance in western Anatolia. Individual interviews and field studies will be analyzed in order to explain the ‘dance-place’ interaction and the semiotic theories of Greimas, Propp and Saussure will be applied, in particular Greimas’ reduction of narrative functions to four basic concepts: contract, testing, relocation, and communication.

## **Muzaffer Sümbül**

### **Dance and music as resistance, integration and separation in Çukurova region Balkan emigrants**

In this study, dance and music cultures of Balkan immigrant communities settled in Çukurova region will be discussed in terms of concepts of adaptation, separation and resistance.

Çukurova region covers Mersin, Adana, Osmaniye and Hatay provinces geographically. These geographic boundaries have historically been an immense migration zone. Especially during the last period of the Ottoman Empire and the founding of the Republic of Turkey the migration from Balkan countries has influenced the formation of the cultural structure in the region. Settlement, both voluntary and forced migrations, shaped the ethnic and cultural structure of Çukurova region.

The social and cultural lives of these groups in Çukurova region, which they experience and reconstruct with migration, will be discussed in the context of dance and music culture.

This study draws on ethnographic research with Balkan immigrants living in the region. During the field research, the answers to these three questions will be explored within the context of immigrant music and dance culture.

1. What role do Balkan immigrants play in adaptation, resistance and segregation in the life of the Çukurova region?
2. How does music and dance feature in the social life of Balkan immigrants?
3. How is dance and music used as a sign of identity by the Chukrovan Balkans as a means of identifying themselves?

The answers to the three questions in this Çukurova regional survey will be analysed ethnochorologically. The results will be interpreted in the context of Resistance, Integration and Separation.

## Nevin Şahin

### Music publishing as tension: A Case study of early 20th century *fasıls*

The 20<sup>th</sup> century marks the clear segregation between art music and folk music in the context of traditional Turkish music on a theoretical and ideological basis. The emerging terminology especially under the influence of nationalism movements dominant in the 19<sup>th</sup> century and the founding ideologies of the Turkish Republic in the early 20<sup>th</sup> century treated art music and folk music as two separate spheres of music, the former despised and the latter revered in the founding musical principle of the republic. Orally transmitted for centuries, traditional Turkish music experienced wide-spread access to musical paleography parallel to the terminological segregation. While Byzantine and Armenian neumatic notations were actively used and new musical notation types emerged in the 18<sup>th</sup> and 19<sup>th</sup> centuries among the music communities mainly in Istanbul, Western Staff Notation became common and many pieces were published in the early 20<sup>th</sup> century with the efforts of music publishers like Şamlı İskender and Udi Arşak. Could the published music tell a different story than the dominant ideological discourse of the period? Among the 183 *fasıls* published from 1875 to 1976 identified by Gültekin Oransay, this study analyses 61 *fasıls* published in the first quarter of the 20<sup>th</sup> century, before the Alphabet Revolution in 1928, which are cataloged as part of the Corpus Musicae Ottomanicae project. The content analysis of the *fasıls* aims at understanding music publishing's role in the musical integrity against the backdrop of the ideological discourse. The genre distribution of the published *fasıls* could be interpreted as a challenge to the theoretical and ideological segregation of soundscapes. Despite its integrative power, music publishing also brought about terminological segregation on genre level, which is reflected in the genre names existent in the *fasıls* in issue with no correspondence in the current repertory.

## Panayiota Andrianopoulou

### Back to the traditional: traditional dance practices in Athens during the crisis period.

During the last decade Greece has been severely marked by the economic, political and moral crisis and the resulting austerity measures. Not by chance, Athens, where half of the population of Greece is concentrated, became an open-lab of political experimentation. The social movements that emerged through the 2009-2011 massive protests have invented various forms of alternative political expressions, recalling often the notions of “tradition” and “popular”, interpreted (or even mis-interpreted) mostly in terms of living culture and resistance heritage. Contemporary political ideals such as social solidarity, the circular and troc economy, mutual social aid, bottom-up participation in deciding and acting are perceived as springing from the traditional, pre-modern community and its social tissue.

Traditional dance is thought to crystalize all those values, as an alternative embodied protest and practice of resistance. Often one could listen to popular folk instruments and music during the crowded protests of the Occupy Square movements in 2011, whereas every time a public space (square, park, building) was threatened by privatisation traditional feasts were organized at the closing of inhabitants’ assemblies and discussions.

Apart from the regular and countable population of the institutionalized folk dance groups both at the national (Lyceum Club of Greek Women, Dora Stratou Dance Theater) and ethno-local scale functioning in Athens, since 2011 we witness an outburst of traditional dancing courses in unexpected places, such as workers’ associations, anti-authoritarian squats, and unofficial neighborhood cultural centers. An undefined but still important number of unexpected-to-do-so people frequent these latter courses, where dance became the pretext of meeting, socializing and even feasting assimilation. The persons in charge of these courses are not professional dance teachers, but mostly dancers of institutionalized folk groups willing to give their own interpretation of traditional dancing, and they prefer organizing open air, spontaneous *glentia* (feasts) in public spaces than performances in theaters or concert halls.

In this paper I intend to focus on the dancing courses run from 2011 until nowadays in two specific places in Athens: a suburban anti-authoritarian center, also discussing through political texts tradition and traditional dance, and an unofficial cultural center of a central neighborhood, aiming to investigate the perception of “tradition” through dancing, the transmission/teaching process, the different interpretation of the dancing practice in a crisis urban framework. Methodologically, I will use ethnographic interviewing with “in charge persons” (as they are self-defined - the teachers) and participants, the textual analysis of leaflets and posters, as well as Facebook events, and finally the participatory fieldwork I have carried out during the last ten years. All of this can be also discussed through visual material from public feasts of the abovementioned centers.

## **Pınar Kasapoğlu Akyol**

### **Dance and music in the museum**

Museums, known as memory spaces, have been focusing on the preservation of collections with an object and space-oriented perspective since the early days of the concept of museology. Nowadays, with the adoption of contemporary approaches to museology, museums have become places where not only the tangible heritage is preserved but also the intangible cultural heritage is safeguarded.

Museums and museology are important approaches of the Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) which was ratified by UNESCO, in 2003. Later on, in 2007, the International Council of Museums (ICOM) added the concept of intangible cultural heritage to the new definition of museum. With this movement, ICOM aims to preserve the tangible heritage and to safeguard the intangible cultural heritage in a unified and contextual context.

Literature has been accessed aiming to review for these types of new examples of ICH museum practices. Based on that knowledge, it looks like there was no consensus or clear way of application about how museums should exhibit and safeguard the intangible cultural heritage like performing arts which is one of the domains of the ICH Convention. For this reason, different forms of implementation lacking in the field of performing arts is one of the most deficient issues in ICH museums.

However, with the understanding of museology that has changed over time, unlike traditional places and spaces of performance, the museum has become a new stage for the practitioners to perform. Moreover, these new cultural perspectives in the contemporary processes of transition and dissemination of the traditional music and dance heritage allows practitioners, bearers, culture professionals, researchers and the visitors to interact with each other in its living context.

Considering the increasing number of ICH museums, this paper will discuss about their display forms and how folk dances should be exhibited in these newly established ICH museums such as Fandango's Living Museum (Brasil), three of the MIST Museums (Trondheim- Norway), ICH Museum (Ankara-Turkey) and Mardin Museum (Mardin- Turkey).

## **Rumiana Margaritova**

### **Sound Turkish, be Bulgarian: Supporting Turkish music production in Bulgaria as a means of integrating Bulgarian Turks**

The history of the Turks in Bulgaria is connected with the century-old Ottoman rule in the Balkans. After the re-establishment of the Bulgarian state in 1878 the fate of the Ottoman descendents in its land became strongly dependent on the politics of the alternating Bulgarian governments, varying according to the current inner and outer political situation and the subjective administrators' views. This inconsistency is apparent especially in the socialist period (1944-1989) when the controversial attitude towards the status of the Turks was articulated from support to rejection of their Turkish identity and expressive culture.

The development of Turkish music in socialist Bulgaria followed the curves of the official minority politics. At the first two decades it met with full state support at three institutions: the Bulgarian National Radio, the State Turkish theatres and at local amateur music and dance formations. The “typical” Turkish sound was especially encouraged, proclaiming the concept of social equality excluding any ethnic divisions. Thus music turned to one of the most recognizable tools for integrating Bulgarian Turks into the socialist nation. With the negative change of the state minority politics in the middle of the 70s, Turkish sounding music was gradually restricted and, finally in 1984, prohibited, in an attempt to erase all the signs of Turkish identity. The idea of integration degenerated into a huge effect of separation.

On the basis of interviews, chronicles and sound archives, this presentation will focus on the institutionalization of Turkish music in the first two decades of socialist Bulgaria; the people involved in the process; as well as the conflicts implemented in the idea of integration and its realization in Turkish music production, which led to the dramatic turn to separation at the end of the socialist period.

## **Selda Öztürk**

### **Woman voices of the war**

On December 17th 2010, in Tunisia, when Tarek el-Tayeb Mohamed Bouazizi burned himself, no one knew that this protest action would be the symbol of an irreversible period. Following this event, the people’s uprisings in Tunisia demanded fundamental human rights such as freedom, democracy and justice, and heralded the time for change for other peoples in the region. Perhaps the last ring of this process that was defined as the “Arab Spring”, has been taking place in Syria since 2011. These uprisings that demanded fundamental human rights turned into a regional and global war in Syria in a short time. As a consequence of this war millions of people had to leave their homes behind and witnessed the wildness of wartime. With the sudden interruption war has brought to the ordinary course of life, women have experienced a new way of living that was once unfamiliar to them. They realized the impossibility of escaping the savagery surrounding them. They witnessed the multiple facets of violence, such as murder, rape, forced abduction, trafficking, discrimination, poverty both in their home countries and their new settlements.

In this presentation I will discuss, the voices of women from Syria and Iraq with different identities, beliefs and socio-economic statuses. Alongside their own songs, women express their deepest emotions through traditional and patriotic songs. They use their own methods to articulate and explain the collective trauma and pain created, either by raising their voices or remaining silent. In doing so, women do not aim to heal or reduce their pain, on the contrary they rekindle those pains through opening them for others to witness. Their narratives and voices become a sort of document which marks that which is untold, unseen and unaccepted by the official history. Women use music both as a historical heritage that connects with the past and as a political function to build an identity, and as a means of struggle. Women also sing their traditional songs collectively in the choirs that are organized mostly by themselves. The arguments for singing in choirs are to integrate with the local people and emphasize that they are peaceful and they want to live together.



The theoretical background is based on several research works on music and war as well as the literature of sociology of emotions fed from fieldwork conducted in Diyarbakir, Istanbul, Adana and Gaziantep.

## Selena Rakocevic

### Traditional dances as expressive medium for both ethnic integration and separation. The case of dance practice of the Danube Gorge in Romania in post-socialist era

This paper will look at dance practice in Romanian and Serbian villages along the Danube Gorge as the border area between southern Banat in Romania and northeastern Serbia. The communal dancing in the Danube Gorge is still very important segment of social life and opportunities for dancing in all villages are frequent especially during summer time. Since two main ethnicities, Romanians and Serbians live in this region and that mixed marriages are common, the vernacular dance repertoire, which I already discussed elsewhere, reflects processes of both socialization and othering, of constructing and maintaining at the same time the sense of cohesiveness and difference. This time I would like to focus on the structural and performing qualities of particular dances (*brâul*, Serbian *kolo* and *vlaško kolo*) as expressive mediums for conveying both integration and separation in this border area of post-socialist Romania.

The following questions will be raised: Could structural and performing features of particular dances contribute to the construction of the idea of establishing post-socialist Romanian society as a part of the New Europe? At the same time, which structural and performing qualities recognized both by insiders (villagers) and outsiders (scholars and performers from the regions outside the Gorge) perpetuate the notion of ethnically specific dancing? Finally, how the concept of the ethnic dance (Romanian, Serbian and/or Vlach) corresponds to new social and political context of contemporary Romanian society?

## Serkan Şener

### A birthplace of Turkish Arabesk music: Abdullah Nail Bayşu's house

This paper aims to provide some knowledge and perspective on recent Turkish Music History particularly on Abdullah Nail Bayşu and his house. Bayşu is one of the founder figures in the arabesk and folk music scene and credited in the literature as a song writer, lyricist, composer, and producer and he was active during the 1960s and 1970s in the Turkish Music Industry. However, the details about his life, and contribution to the scene remains covert and illusive. During my fieldwork on the Turkish Music Industry, I was informed that Bayşu's house(s) was a center for musicians, music and film producers, and actors to gather. Based on narratives of significant figures of the industry, such as Orhan Gencebay, Vedat Yıldırım, Arif Sağ, and Mustafa Sayan; the house played a crucial role in the music and film business. The house provided an environment for resident musicians from different musical and cultural backgrounds to share their knowledge and vision with others and they

had a link to the market place. On the other hand, the house worked as a network for interrelated fields of music and film businesses. Lastly, the house was organizing auditions for singers, composers, and musicians, apart from this it was also a fun place to eat, drink, and gamble. It is surprising that Nail Bayşu, with no musical training, was able to direct and organize so many people and work simultaneously until his timeless death in 1983. Although some of the resident musicians experienced copyright suits with his heirs, many remember Bayşu as “the father”.

## Sevi Bayraktar

### “Five men in a boat: Gazimihal in search of *Horon* in the national hinterland”

A popular dance genre rooted in the eastern Black Sea, *horon*, was choreographed for the stage in the early 1970s to represent the region in Turkey’s national repertoire of folk dance and music. This paper looks at how *horon* was collected and codified, and hence conceived as a folk genre, for the first time by leading ethnomusicologist Mahmut Ragıp Gazimihal in the early twentieth century. By using Gazimihal’s field notes and notations produced during his trip to the Black Sea in the summer of 1929, I suggest the critical importance of this ethnographic research in the institutionalization of folk dance and music in Turkey.

In his field notes, Gazimihal claims that the Black Sea expedition was the first attempt of Turkish ethnomusicologists to collect folk dance as an object of knowledge. State agents and associations helped him gather materials from the cities, villages, and prisons, and invited locals to perform for the researcher. At the same time, in participating in Gazimihal’s research, the participants were also actively shaping what would be considered Turkish dance and music. The technologies of the time such as passenger ship lines and cameras facilitated the collection and recording, whereas, time limitations and accidents of fortune defined the scope of the material collected.

This paper asks: How was the research process organized? What were the political, social, and economic infrastructures that both enabled and constrained the researchers? What kinds of knowledge categories were produced to examine the folk dance genres? Through these questions, the paper aims to critically reconstruct this historical moment in the study of folk dance and music in Turkey and also demonstrate how this research trip created categories of authenticity and mobilized discourses of integration and separation regarding the Turkish national imperatives.

## Spiros Th. Delegos

### Musico-cultural trajectories within Southeastern Europe and Anatolia as factors in the formulation of Rebetiko:

The case of Ioannis Eitzirides or Yovan Tsaous from the Black Sea The current paper addresses the contribution of musico-cultural trajectories to the formulation of a particularly popular Greek musical genre called ‘Rebetiko’; the space and time coordinates are mainly within the powerful and cosmopolitan urban network of Southeastern Europe and Anatolia prior to and during the interwar period. Focusing on the case of Ioannis Eitzirides from a historical ethnomusicology perspective, I

trace those musico-cultural intersections and transformation processes dealing mostly with the deterritorialization of the Anatolian musical culture due to the Greek refugee movement after the Greco-Turkish War (1919-22). The study attempts to reveal historical and cultural affinities in Rebetiko between two areas: the Black Sea in the broader context of Anatolia and the Greek mainland.

During the interwar period, Rebetiko was a renowned musical genre of Greek urban popular music. The latter, as an umbrella term, embraces a plethora of instrumental tunes and songs of mixed origin and rich in style and morphology from the 19th century onwards. Nonetheless, it should be clarified that 'Rebetiko' is quite a broad and vague term; this is so, not just from an academic perspective, but from the several different views in everyday life regarding its content and the unclear time of its birth and demise, too.

Ioannis Eitzirides or Yovan Tsaous (1893-1942), born in Kastamonu near the Anatolian Black Sea coast, is a peculiar case of a musician with multiple cultural identities, whose style manages to introduce a 'musical heterotopia' within the Rebetiko context, in spite of his limited number of recordings in discography. He is considered to be an expert on makam compositions and especially on makam improvisations performing with a bouzouki-like instrument called 'tambouri', which resembles the Ottoman 'saz'.

An understanding of Eitzirides' trajectory in combination with an indicative repertoire analysis within the socio-cultural context of that period highlight considerable ethno-musicological aspects in terms of mobility, flows, intertextuality, cosmopolitanism, musical syncretism, etc., shedding light on the phenomenon in question.

## **Tanja Halužan**

### **"Are you here to listen?": On the importance of place and audience through the prism of the contemporary singer-songwriter scene in Zagreb**

Developing since the mid-2000s, a new singer-songwriter scene in Zagreb is characterised by a continually growing group of people who make, perform, and consume music in a specific way. Through an exploration of the social and musical practices involved, I have conducted research relying on the concept of scene established by Will Straw, which comprehends musical practices in a particular local context with the awareness of its articulations within the broader cultural and economic systems. By taking an ethnographic approach, this research has shown that the singer-songwriter scene in Zagreb is quite specific, and few essential conventions have arisen. One of them relates to performance places and spaces in which this (stylistically diverse) music, and then the scene itself, exists in its main form: a live performance. In this context, the focus is also directed towards the role of the audience and their listening behaviour which is directly influenced by the performance place. This is also a prerequisite for unmediated connecting with musicians in the sense of interaction and intimacy, while at the same time authenticity functions in a way as an criteria of evaluation and aesthetics. Within the scene-concept, whose theoretical imperative is recognition of a place as a component of the materiality of music, I discuss the significance that certain places may have in creating and performing specific types of music and vice versa, as well as the impact they

have on maintaining intense social interactions, thus opening a way to understanding the material and physical contexts for performing music.

## **Teja Turk**

### **The influence of mass media on the construction of traditional music in the 20th century in Slovenia**

The 20th century was marked by the development of mass media, which became established with the emergence of new technologies. The new media influenced the image of traditional music, which was conditioned by new aesthetics and a new function as it was broadcast to a wider audience. The public image of traditional music, which was disseminated and co-created by the mass media and which people identified as traditional, was accessible to all who could access it through new technologies, including those who had not had any direct contact with traditional music before.

In my research I highlight gramophone recordings and radio as media on which Slovenian traditional music and artistic performances of Slovenian traditional music can be heard. Traditional music played on gramophone or radio was the construction of the presentation of traditional music for a different space than traditional music was intended for before. This music is an example of the transmission and popularization of traditional music, and the media could promote the flourishing of a particular genre or band. Musicians whose music was played on the radio, or was recorded, have adapted their artistic interpretation of traditional music to the taste of the audience in order to ensure success. As a result, they incorporated changes into traditional music that have become popular with listeners. The recorded music covers both vocal and instrumental music, but there are also recordings of vocal-instrumental music, which was not typical of Slovenian traditional music at that time and developed as an independent popular music genre only later.

Using examples I will present changes in traditional music that have arisen as a result of the new aesthetic criteria in the function of played music. The construct of what is national or regional music that was developed through mass media can be still observed today.

## **Thede Kahl**

### **Dance practices and repertoire among Black Sea Greek speakers in Greece and Turkey**

Since ancient times, the Greek (*romeyka*) speaking population has made a huge contribution to the local culture in Trabzon and its mountainous backlands. For more than two thousand years the Greek culture developed differently from the culture of its regions of origin in Greece. For hundreds of years Black Sea Greek communities interacted with neighboring cultures like Laz, Georgian, Hemsinli, Armenian, Turkish, Kurdish and Russian, developing common elements in folklore. Due to the population exchange between Greece and Turkey in the early 1920ies (Lausanne convention), the Christian *romeyka* speakers were forced to migrate to Greece, the Muslim *romeyka* speakers had to stay in Turkey. As the exchange was based on confessional belonging and not on language, among the "Greeks" there were huge groups of Turkish speaking Christians and among the "Turks" there

were huge groups of Greek speaking Muslims. As they were hardly any contacts between the Black Sea Greek speakers of Greece and Turkey until recently, their music developed in a different way. Both groups continue to perform a similar popular music, using the same instruments like *kemence*, *gaval* and *tulum*, and having similar or identical dance repertoire like *serra* and *tik*, but they show huge differences concerning function and style of their music and identity issues. This comparative study reveals social and cultural affinities and presents an analysis of dance repertoire and practices of Black Sea Greek speaking communities, based on my own fieldwork in Turkey and Greece (2016-2019) and an analysis of recent publications. It gives an insight of how dance practices of the Greek speakers are treated in Greece and Turkey today, what are the functions of the dances in both countries and how they are politicized as ethnic markers.

**Urša Šivic**

### **Music of ethnic minority communities and individuals as an element of intertwining or differentiation**

In my paper, I will present the findings of fieldwork as a part of a research project on minority music in Slovenia, which, as a relatively open and accessible country, has become the site of many ethnic cultures and, consequently, the space of presentation of individual musical cultures and their fusions. Since I am dealing with the period after Slovenia gained independence in 1991, I will represent the period when new relationships between the majority and the minority as well as among the minorities themselves were created; these changes are also reflected in the musical and dance expression of individuals and groups.

A part of the aforementioned ethnomusicological research is based on discussions with musicians that are defined by their minority background and by orientations to different genre; these include performers of traditional music, classical music, jazz, or ethno. From these conversations, I will extract statements that respond to two topics: music as a separation and a place of differentiation from others, and music as a social element and an element of entering the identification of individuals in a new, shared minority identity. In addition to answers that confirm the thesis about music as a strong and integrative emotional element of ethnic identification, I am also interested in those individual musicians who reject ethnic belonging or even use this rejection in their music as an element of resistance, denial and transcultural action.

**Velika Stojkova Serafimovska**

### **The soundscapes of the Macedonian resistance (2015 – 2019)**

Following the separation from the SFR Yugoslavia in 1991 Macedonian society and its citizens went into a 28 years transitional period with different political, economic and historical processes that affected the people's lives and the future development of the country. For the last four years, since 2015 and still continuing, the aspiration of the Macedonian citizens for joining the European Union brought up radical political changes from one to another political party and ideologies, but also radical changes in the main pillars of one state, such as the Constitution, the history and, most

recently, the name of the country itself. These processes deeply affected the society which responded in two completely opposed major movements, each with its own political and historical background and different cultural markers, creating a division and separation of the society and of specific groups that were generally divided into pro Macedonian - "nationalists" and pro European - "democrats".

Responding to the first Symposium topic, "Music and Dance as a Resistance, Integration and Separation", the proposed paper will offer a diachronical and synchronical overview of the role of the traditional music in different events and contexts that took place in the recent history of Macedonian. Examples describing the soundscape of single movements and/or events will elaborate how a single folk song, bearer of an important cultural memory, can be a motive of integration and a separation at a same time, but also a tool for labeling an individual, a group, a community or a political party; the use and the abuse of the traditional music by politics; and the role and the perception of the music performers in different political and societal contexts. Using field recordings with applied and comparative methodology, the paper will elaborate that in a case of a political resistance, one folk song can be a powerful soundscape marker becoming a people's voice as a response to different societal changes and movements.

## Ventsislav Dimov

### **Etudes for conductor, media speaking tube and non-tuned orchestra**

After World War II, Bulgaria fell into the Stalinist-type state socialism zone. The political and ideological establishment of the new government leaves clear imprints on music and the media. They become part of what is called the "cultural front" - political governance, ideological foundations, and institutional regimes of cultural organization during communism (Fitzpatrick, 1992; Elenkov, 2008). The proposed text looks at the so-called *narodna* and *estradna* music (folk, popular) in Bulgaria during the years of socialism (1944-1989) as a field of power, as ideological, cultural, and aesthetic struggles. Radio and television and the music they broadcast prove to be more than just a music scene. They can be seen as a political spectacle with complex relationships between the figures in it, as processes of interaction in vertical and horizontal networks, such as the conductor and non-tuned orchestra. This study tries to put the power speech (up); the media speaking tube of this speech in the practices of intermediaries such as radio, creative unions and cultural organizations (in the middle); consensus and dissent, acceptance and resistance (down), in the everyday life of the common man of the people.