



Ninth symposium of the ICTMD Study Group on Music and Dance in Southeastern Europe

**Cluj-Napoca Romania
21 to 26 October 2024**

**Heritagization, Artistic Performances,
Contexts of Transmission**

Monday 21st October

Venue: The Transylvanian Museum of Ethnography, Memorandumului Street, no.21

Morning – registration 09:00

Opening session 10:00 – 11:00

CHAIR: Velika Stojkova Serafimovska

Symposium opening (ICTM-SEE Committee)

Carol Silverman Recovering Balkan Romani heritage: Challenges in decolonizing European archives and museums.

Marko Kölbl Minoritarian representation in heritagization

11:00 – 11:30 Coffee break

Session 1 11:30 – 13:00

Bulgarian panel Stage interpretations of folk traditions from Bulgaria

Ivanka Vlaeva (coordinator) Transmissions of music traditions on stage in Bulgaria.

Lozanka Peycheva Typology of stage interpretations of folk traditions from Bulgaria.

Ventsislav Dimov Images of traditional music from Bulgaria in new frames: towards the rhetoric of virtual media stages.

Rumiana Margaritova Mono- or multi- (ethnicity, culturality, nationality)? The Turkish “estrada” theaters in Bulgaria in 1950s-1960s.

13:30 – 14.30 Lunch

Session 2 15.00 – 16.30

CHAIR: Mehmet Öcal Özbilgin

Zoltan Gergely	Digital archives and their role in cultivating and promoting musical folklore.
Theodor Constantiniu	Ioan R. Nicola's folk music collection: evaluating the legacy of a prolific 20th century collector.
Bálint Szabó	From collection preservation to repository: Practices for safeguarding folk dance films at the HUN-REN Research Centre for the Humanities Institute for Musicology.
László Felföldi	"Ownership" relations in the circle of the cultural heritage agents of dance revival: Whose heritage?

16.30 – 17.00 Coffee break

Opening ceremony 17:00

Official welcome from the Babeş-Bolyai University, Folklore Archive of the Romanian Academy Institute in Cluj-Napoca, Music Academy, University folk ensemble "Mugurelul", Asociația Folclorică Transilvania.

Tuesday 22nd October

Session 3 09:30 – 10.30

CHAIR: Ivanka Vlaeva

Belma Oğul & Hilal Baktaş	The impact of Web 3 technologies on South Eastern European music and dance archives.
Aleksandra Kuzman	Digitization process of the magnetic tapes from the Archive of the Institute of folklore "Marko Cepenkov" - Skopje.
Dilyana Kurdova	Living' archives: the virtual and beyond.

10.30-11.00 Coffee break

Session 4

11.00 – 12.00

CHAIR: : Lozanka Peycheva

Velika Stojkova Serafimovska The role of archives and museums in safeguarding multipart singing as an ICH element.

Joško Čaleta & Iva Niemčić Heritagization of Lastovo poklad (carnival).

Teja Turk The role of instrumental music in the process of defining Slovenian folk music heritage.

12:30 – 13.30 Lunch

Session 5

13:45 – 14.30

CHAIR: : Liz Mellish

Naila Ceribašić Heritage of historical recordings in the Balkans: Bearers, communities, stakeholders, alliances.

Serkan Şener Early recordings of Anatolian kaval: Distribution, performers, performance practice, and repertory.

Village experience 15:00 depart to the village of Frata

Wednesday 23rd October

Session 6

09:30 – 10.30

CHAIR: : Lozanka Peycheva

Dilek Cantekin Elyagutu & Kerem Cenk Yılmaz Ethnochoreology in Turkey between researchers and collector.

Elif Özen, Gökçe İşler & Zeynep Gonc Heritagization of music, dance and religion; Mevlevi Ayin in İstanbul.

Ezginur Küçükdürüm Cultural heritage and music in Turkish Tatar community of Dobruja.

10:30 – 11:00 Coffee break

Session 7

11:00 – 12:00

CHAIR: : Carol Silverman

Inis Shkreli

Intangible Cultural Heritage in Albania between politics of identity and heritagisation process.

Ioannis Tsekouras

From intangible heritage to living tradition: Negotiating UNESCO heritization in Pontic Greek momo(y)eria.

Özlem Doğuş Varli

Soundscape of Cultural Environments and Archives.

Session 8

12:00 – 13:00

CHAIR: : Marko Kölbl

Mehmet Öcal Özbilgin

Integration of traditional dance into stage performances in Turkey: Ekin Dance Group's approach to staging the local dance tradition.

Paul-Alexandru Remeş

Traditional scenic dance and the advanced or non-advances approaches of Choreographer-Directors.

Vesna Bajić Stojiljković

New modes of transmission of music and dance traditions in Serbia, Slovenia and Bosnia and Herzegovina in 21st Century: three examples of different approaches in coaching the leaders of folklore groups and their influence on the development of stage folk dance.

13:15 – 14:15 Lunch

Session 9

14:30 – 16:00

Romanian panel Traditional music in Apuseni Mountains from field research to stage adaptation.

Alina-Lucia Stan

Traditional music in Apuseni Mountains from research to stage adaptation.

Andra Daniela Pătraș	Specific characteristics of the occasional and archives repertoire from the Apuseni Mountains.
Larisa –Vasilica Prună	Peculiarities of the non-occasional repertoire from the Apuseni Mountains.
Ciprian Mizgan–Danciu	Apuseni Mountains, Representative area for traditional Carol.
Ovidiu–Pavel Barteș	The instrumental music from the Apuseni Mountains.

Thursday 24th October

Session 10 9:30 – 10:30

CHAIR: Dilyana Kurdova

Nathan Sparhawk Bernacki	Vasil Stoin in translation: Entanglements of nationalism, primitivization, and musical features in “Bulgarian Folk Music: Metrics and Rhythmics” (1927).
Ahmet Mücahit Güven	Let’s call for “Amateur Spirit”.
Octavia Maria Oprea	Immaterial heritage research through funding from the Administration of the National Cultural Fund (AFCN) in Alba County, Romania.

10:30–11:00 Coffee break

Session 11 11:00 – 12:00

CHAIR: Nick Green

Dimitris Goulmaris, Eleni Filippidou, Apostolos Svanas	The cultural association as a means of transmission of folk tradition: The example of the Greek dance ritual “Rogatsia”.
Gonca Girgin	Ours or not? Çiftetelli debates in Turkey.
Kübra Üner	Navigating tradition and innovation: The role of Ömer Lütfi Turkish Culture Association in Preserving Turkish culture in Kardzhali, Bulgaria.

Session 12

12:00 – 13.00

VLACH panel; Generating knowledge: why digitizing endangered oral musical heritage matters. ?

Thede Kahl

Endangered echoes: Preserving Gagauz musical and linguistic traditions in Greece and Moldova.

Andreea Pascaru

The tongue that travelled: unveiling and safeguarding the lesser known repertoire of the Vallahades.

13:15 – 14.15 Lunch

Session 13

14:30 – 15.30

CHAIR: Naila Ceribašić

Angelika Hudler

Transmitting Serbian Roma violin music – understanding the concept behind the sound.

Tanya Karamanos

Sharing the link from past to present, near and far: Embodiment, preservation and representation in online learning of traditional Romanian violin music.

Vivien Apjok

Going back to the 'pure source'. Dance house tourism: an opportunity to learn or use what we already know?

15:30 – 16:.00 Coffee break

Study Group business meeting 16:00

The business meeting for all ICTMD members for Study Group board elections and discussion.

Friday 25th October

Session 14

09:30 – 10:30

CHAIR: Daniela Ivanova-Nyberg

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| Gül Kaplan Ekemen | Transforming traditional dances into three dimensional digital education materials: Case study “Sakarya Geyve Dances”. |
| Hamraz Lotfi Korul | |
| Dimitris Gkoulimaris | Moving a music tradition between amateurs and professionals in music camp setting: case of Arhavi Fethiye music camp held by Müzik Köyü, summer 2023. |
| | “Falling in love with sound”: Affect, pedagogy, and ideology within Aegean summer music workshops. |

Session 15

10:30 – 11:30

CHAIR: Joško Čaleta

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| Aleksandar Arabadjiev | Dance transmission within the Macedonian community in Vienna. |
| Katarina Petrović | Transmission across borders: Folklore seminars among the Serbian Diaspora in Vienna. |
| Nina Wasilewa-Zanechev | Bulgarian choir singing in Vienna. |

11:30 – 12:00 Coffee break

Session 16

12:00–13:00

CHAIR: Iva Niemčić

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| Daniela Ivanova-Nyberg | What is in the rehearsal of a Bulgarian dance group in the United States and Canada? An interdisciplinary approach. |
| Judith E. Olson | A community of experts: Dance and music and knowledge transmission within the Táncház Movement. |

Nick Green & Liz Mellish Positioning the role of dance seminars in recreational and performed Romanian dance.

Final discussion and closing 13:00

CHAIR: Mehmet Öcal Özbilgin

14:00 – 15:00 Lunch

Concert 17:00

Anniversary performance of the “Mugurelul” Student Folk Ensemble from Babeş-Bolyai University
Venue: Auditorium Maximum, Strada Mihail Kogălniceanu 5

Party

ICTMD-SEE symposium, “Mugurelul” Student Folk Ensemble and guests.
Venue: Amiral Events & Style, str. Câmpina no. 51-53

Saturday 26th October

Visit the Turda Salt Mine 10:00

Lunch at Vineyard ISSA 14:30
Near the salt mine

THEMES

(1) Heritagization of music and dance in Southeast Europe: Museums, collections, archives, and copyrights

Encouraged by UNESCO's ICH Convention, heritagization has been the topic of symposiums of this study group several times, with particular emphasis on the dynamics of today's heritage elements and communities, providing theoretical links to Critical Heritage Studies. This time, however, the emphasis is on written, tangible records and recordings related to heritage elements, especially on questions of how today's practices relate to the historical reservoir of records, how much they are based on them, and how much they deviate from them, how much they manifest themselves as a revival based on the records. This raises the questions: what is the historical change/dynamics of heritage elements and how analytically important is it for understanding today's practice?

The next round of questions concerns institutions, non-governmental organizations, and other groups and individuals who take care of historical records and collections – how they do it in organizational, personnel, and financial terms, who participates in it, how they communicate with the public, which public they address, what is their effect? All of the questions addressed are inviting an examination of heritagization as a socio-political act, heritagization's power-relational and nationalistic uses, its exclusionary dynamics, especially regarding the representation of marginalized communities.

This is followed by a third aspect that concerns the issue of intellectual property, from the question of ownership (copyrights vs. stewardship) over living heritage in relation to the concept of individual ownership inappropriate for classical and living heritage, through the issue of copyrights and choreography of traditional music and dance, to the matter of regulation of rights and use of historical materials stored in institutions and other owners of materials, including online/virtual groups dedicated to heritage.

(2) Integration of traditional dance and/or music from southeast Europe in artistic performances: Old and new approaches for adaptation of local tradition for the stage

The division into the so-called "authentic" and "choreographed" folklore has been highly prominent in Southeastern Europe since the mid-20th century and, in some instances, even earlier. The central question of this topic is: Can one speak of, for instance, national schools or schools developed by prominent choreographers, and what are their specific characteristics compared to other "schools" or any kind of staged or institutionalized use of music and dance traditions?

Following the concept of authenticity, folklore is considered a direct expression and an integral element of local culture. Ensembles dedicated to this concept focus on cultivating exclusively local repertoires and maintaining original forms

from the past without alterations. Consequently, a well-executed performance is one that closely mirrors the structural characteristics of past renditions. Beyond the intricate relationship between informal and institutionalized knowledge and skill transfer, the concept of authenticity adds complexity in terms of attitudes toward the desirable level of variability, individualism, and innovation among musicians and dancers. Essentially, the foundation is in the ambiguity of preserving values (templates and approaches) from the past that would simultaneously express and be an integral part of today's local culture.

Additionally, many local traditions have adopted specific stylistic approaches originating in well-known choreographies and artistic transformations of the same traditions' musical arrangements "inspired" by the practices that use the elements of traditional music and dance in performance art or contemporary (dance) stage productions. The issue of training and the general transfer of knowledge and skills is momentarily put aside, masking the underlying contradiction between the perspective of folklore as an integral aspect of culture adopted through the enculturation process and the regulatory mechanisms of public practice demanding a relatively systematic adoption of canons.

3) The modes and contexts of transmission of music and dance traditions in 21st Century: Rehearsals, seminars, summer camps, and festivals, both in person and virtual methods

Moving from a "rich tradition" to "artistic treatment" necessitates creative individualities and systematic training for outstanding performances includes teaching, disseminating, acquiring, and learning. The modification of original forms borrowed from the past is not due to necessity but is the product of the individualism and innovation of prominent figures, expert teachers: choreographers, ethnochoreologists, folklorists, musical arrangers and ethnomusicologists, conductors, and composers inspired by traditional music. Professionalism supersedes spontaneity, and thus, the space for variability is limited, although significant creative minds have left a powerful imprint on performance practices. Although a general shift to expert teachers is definitely a trend there are numerous existing examples of „amateur“ transmission beyond institutionalized music performance and transmission, which widened our perspective to the questions:

- How the transfer of knowledge has evolved in the 21st century compared to the past century?
- What role does an expert play in the present-day process of creating new programs?
- Who is considered an expert and a teacher, emphasizing the thought that not all experts are teachers, and not all teachers are experts!

These are some of the questions presupposed by this topic for papers that examine both expert and student viewpoints.

ABSTRACTS

Panel 1: Stage interpretations of folk traditions from Bulgaria

This panel presents old and new approaches to the interpretation of folk traditions from Bulgaria. The presentations share new research in this subject area, showing different layers, ways and outcomes for artistic reflections and performances. The theme of stage interpretations of folklore unites researchers of traditional music from Bulgaria, who are looking for explanations of both the "settled" (established) processes of modernization, as well as the currently ongoing dynamic processes of transformation of neo-, para-, or post- folk music and dance. The studied dynamics of the phenomena are in the context of a real stage and performance, but also of virtual media scenes and "remakes" of the former oral tradition. The proposed four papers outline and explore the transmissions of the music-dance tradition of Bulgarians and ethnic groups from Bulgaria. These groups have common and different characteristics depending on historical periods, political forms of government, development of media and technology, influences and interactions, changing perceptions and fashions. The obtained results show separate sides of a multi-layered and dynamic process and thus outline a multi-component research picture. The four presentations search answers to the questions posed, focusing on topics, objects and cases that reflect different perspectives and approaches to the researched topic. Among them are: the typology of stage forms for presenting traditional music and dance in Bulgaria; some types of performative scenes, including digital media platforms; the stages for presenting the musical and dance traditions not only of the Bulgarians, but also of other ethnic groups; the characteristics of the modern folklore show – between the music-dance theater and the media spectacle. The historical framework of the research is from the middle of the 20th century to the present days.

Ventsislav Dimov

Mono- or multi- (ethnicity, culturality, nationality)? The Turkish “estrada” theaters in Bulgaria in 1950s-1960s

The historical period of socialist Bulgaria (1944 – 1989) is an object of controversial interpretations, as achievements such as rapid industrialization and modernization of the country, good level of mass education and health care coexisted with ideological pressure. These contradictions affected the life of all the Bulgarian citizens, including the Turks, which constituted about 8 % of the total population of the country. Steps for raising their economic level were a permanent line in the state minority politics, but the initial means for stimulation of their educational and cultural development were later replaced by restriction of their religious, linguistic and ethnic peculiarities.

A reflection of these political and ideological curves is the history of the three

Turkish “estrada” theaters in Bulgaria. They were established at the beginning of the 1950s as representative cultural institutions of and for the Bulgarian Turks, performing educational, political and artistic functions.

At the beginning the theaters’ shows integrated music and dance performances, sketches, as well as dialogues or short plays. The repertoire followed the ideological demands of the changing minority state politics: music was chosen initially from the local repertoire, but was later mixed with Bulgarian, Russian and Soviet songs. The dance programs merged local Turkish traditional dances with Romani, Indian, Azeri, Uzbek, and Bulgarian ones. At the end of the 1950s the more sophisticated repertoires included operettas and separate music and dance shows. But in the middle of the 1960s the Turkish theaters ceased their existence as independent institutions. Their mostly Turkish staff was attached to Bulgarian state theaters.

This presentation will interpret the activity and the multifarious repertoire of the three Turkish “estrada” theaters as an intersection of political ideology, social and culture identity, and artistic performance.

Lozanka Psycheva

Images of traditional music from Bulgaria in new frames: towards the rhetoric of virtual media stages

The paper explores the relationship between traditional music, stage and media. The new scenes – real and virtual – turn out to be not only a form that accommodates contents, but also new contents.

Almost all festivals and assemblies for traditional music and dance in Bulgaria are stage forums of amateurs who present their "amateur creativity". Electronic and musical media in the twentieth century (radio, television, gramophone records) show some of the stage interpretations of musical folklore. Today, new media (digital platforms, media convergence, social networks) are becoming a stage where amateurs become new professionals. I offer a double lens to the integration of traditional dance and/or music in artistic performances: old and new approaches for adaptation of local tradition for the stage. On the one hand, digital contexts become a framework for traditional music; on the other, digital contexts and platforms become a framework for traditional media contents that have already changed the folklore included in them. New media stages give birth to new actors in the spectacles of production and consumption of media content – the paper will focus on the role of video-sharing sites (YouTube) and social media platforms (Instagram, TikTok), which after 2022 are the most used platforms by users round the world. The main "actors" in the new video spectacles of folk music from Bulgarian are investigated: authors (singers, musicians, journalists, amateurs, etc.), producers (cultural organizations – community centers, media)

and audiences (audiences, users, participants) in the digital "culture of participation" also interpreted as "difference in participation".

Rumiana Margaritova

Transmissions of music and dance traditions on stage in Bulgaria

Transmissions of music and dance traditions on stage allow sharing of cultural practices, such as music and dance, through stage performances or media channels. This can involve showcasing traditions in a theatrical setting in various types and forms which in large extent is a practice in the last decades. Thus, audiences have an opportunity to experience and appreciate the richness of different cultural heritages in a way familiar to now-a-days perception. It serves as a way to preserve and disseminate these traditions, but also promote cross-cultural understanding and cooperation.

The transmission of dance and music in the last decades has evolved significantly from traditional methods to new approaches. A key difference is the use of technology in the new transmission methods: online platforms, social media, and digital tools. These media enable a wider audience to be reached and a greater income to be obtained from cultural heritage as a commodity. There is also a greater emphasis on synthesis, hybridization and experimentation. The results often show a mixture of folklore and different styles and genres in contemporary dance and music, compared to a firm adherence to traditional forms and a search for authenticity in the past. The new transmissions are more dynamic, diverse, and comprehensive, reflecting the changing cultural landscape of the present-day world.

The central research question in the paper is about the stage presentation of folk traditions from Bulgaria. The study tries to find the changes in forms and ways of music and dance transmission in show spectacles, dance theatre and folk programs created for special events. The results outline a new type of products and functionality.

Ivanka Vlaeva – coordinator

Typology of stage interpretations of folk traditions from Bulgaria

The paper is focused on the stage as a trajectory of transformational processes related to traditional folk music from Bulgaria. The stage interpretations of folklore in Bulgaria are diverse in terms of form (concerts, assemblies of folk art, folk festivals, etc.) and content (they present music and dances in various stylistic-genre and performance variants of the modernized tradition). The paper will propose a typology of stage interpretations of folk music and dance according to various criteria: scale and scope (local, national, international); the content of

stage programs; the participants. In recent years, there has been a steady trend in the growth of the number of festivals and their implementation in Bulgaria. A new type of festivals, singing contests, competitions are organized in partnership by commercial companies, media and local government in cooperation. Behind the labels of festivals and major stage events (national, international) are dynamic processes of collaborations and appropriations, uses and values, cultural and symbolic capital.

Panel 2: Traditional music in Apuseni Mountains

The panel will contain data about the field research in the area and analysis of the vocal and instrumental repertoire collected in the Apuseni Mountains with emphasis on interpretative audio restoration.

Ovidiu-Pavel Barteș

The instrumental music from the Apuseni Mountains

The Apuseni Mountains are very rich in folklore and culture. Here you will find an archaic lifestyle, long gone from the rest of Europe. People continue to carry out centuries-old crafts and you may see them still walking in the local costume. Instrumental music in the Apuseni Mountains is characterized by a distinctive richness, that includes music comprising popular dances full of energy and specific melodies.

The Apuseni Mountains include the following folklore zones : Țara Moșilor, Țara Mocanilor, Plaiul Crăiesc, Scaunul Săsesc al Sebeșului, Subzona Târnavelor. The instrumental repertoire found in this geographical area includes the moșeasca, mocâneasca, bătuta, învârtită, tropotita, rupta, târnăveana, and țarina. The latter, țarina, is one of the most popular dances in this area. This refers to an instrumental music belonging to a dance in couples which the musical material, the shouts and the whistles follow each other in a syncretic development that is very difficult to reproduce.,

As for the *târnăveana*, it has two rhythmic profiles: the aksak profile and the symmetrical profile. Among the instruments which are played in this area we will mention: *cetera*, *doba*, accordion and *taragot* which is the most representative instrument for the Apuseni Mountains area. The traditional instrumental group of the area is made up of *taragot*, accordion and *doba*.

Specific characteristics of the occasional repertoire from the Apuseni Mountains

This presentation will follow the idea of authenticity in folklore, presenting aspects that were found on the ground after musical research in the field and the way of the restitution for the audience. My point of view will be focused on debating the occasional repertoire from one region, the Apuseni Mountains, Alba County, Romania, most of the songs being published in the volume *Vocal Traditional Music from Apuseni Mounties*, author Ioan Bocșa. I had the opportunity to accompany the team in their expeditions in the period 2010–2012 and to observe the characteristics of this repertoire. My presentation will bring details from my own experience.

The genres of Romanian musical folklore reflect aspects of everyday life of the traditional communities the same as a mirror, both the collective life and that of the individuals. They are a representation of people's cyclical or unique concerns, states and activities. The vast majority of repertoires fall into two categories: occasional (that is, related to the occasion: they are performed within certain customs) and non-occasional (that is, not related to the occasion: they can be performed at any time). I draw on the definition from the writings of the ethnomusicologist Emilia Comișel: "By custom we understand the set of folklore manifestations linked either to a date or to a certain event, which has a collective and permanent character, in a certain era and for a certain collectivity." The musical folklore of customs is built on the basis of an ancient aesthetic, although in some repertoires we encounter the phenomenon of alteration, along with the stages of evolution as new pieces appeared.

Larisa-Vasilica Prună

Peculiarities of the non-occasional repertoire from the Apuseni Mountains

The present research refers to an indeit repertoire that includes a number of 128 songs that belong to the neo-occasional lyric from the Apuseni Mountains. This repertoire can be found in the collection *Traditional vocal music from the Apuseni Mountains* made by Professor Ioan Bocșa. Along with other categories of songs (ranging from specific to occasional lyrics) these were collected, transcribed, classified and then archived. The songs belonging to this category have been grouped as follows: 80 old style songs, 17 modern style songs and 31 vocal dance songs.

Within the area researched, the songs of an old style, as well as their musical typological characteristics, are similar to those from other areas, thus do not have a local specificity. The songs are richly ornamented and follow the parlando

rubato rhythmic system.

Due to a strong choral tradition in the area, certain choral themes inspired by folklore permeated the modern-style songs.

The main characteristic of vocal dance songs is the measured rhythm, framed in the divisional rhythmic system or aksak. The melodies of these songs, through their intervallic leaps and large ambitus, demonstrate their provenance from instrumental dance music.

In addition to the particularities and beauty of this repertoire, this presentation will also emphasize the presence of melodic types common to other areas. At the same time, I emphasize that this repertoire is not just a simple study material for those who want to know this regional style, but includes a source that keeps alive the folklore experiences of simple people from the countryside.

Alina-Lucia Stan

Traditional music in Apuseni Mountains from field research to stage adaptation

Between February 2010 and November 2012, a team of teachers and students from The National Academy of Music "Gh. Dima" Cluj-Napoca, coordinated by Professor Ioan Bocşa, started an extensive musical research in 80 rural communities belonging to the Apuseni Mountains, Alba County, Arieş, Aiud, Geoagiu, and Galda Valleys. More than 550 songs were recorded, belonging to the following genres: going to the army songs, songs belonging to the wedding repertoire, songs belonging to the funeral repertoire, old-style, modern-style and dance songs, belonging to the non-occasional repertoire; and the most representative genre from Transylvania, the carol. Simultaneously with the direct research work in the field, a team of specialists carried out the archiving of the melodies, the musical and literary transcription, according to the current principles, the analysis and typological classification of the entire folklore material. In 2013, the volume Traditional Vocal Music from the Apuseni Mountains was published. From this time, the materials could be used for didactic and scientific purposes. An audio CD was edited with the most beautiful songs selected and performed by the Romanian Traditional Music Ensemble ICOANE, ensemble of our Academy. We propose the presentation of the ways of folk recoveries, adaptations, restitutions of some traditional songs from this area, through different forms of interpretation: group of girls, group of boys, mixed group, individual interpretation, with or without instrumental accompaniment. The aim of the research is the integration of this traditional musical material into the repertoire of the young students of the Academy, and above all, into the repertoire of the current generations in the area, who need real support in preserving and perpetuating their immaterial cultural heritage.

Apuseni Mountains, representative area for traditional carols

The Apuseni Mountains area is one of the richest ethnographic areas in terms of repertoire of traditional Romanian carols. Historically, the area is circumscribed to the zone where the Roman legion XIII was stationed thus there is a possible and probable takeover of the customs occasioned by the Roman Calenders and the other holidays marking the end of a year and the beginning of a new one. As for carols in this area, these are still sung in a traditional manner in some villages, by male groups, and antiphonal caroling is present. Most carols also contain a specific chorus, having predominantly a structure consisting of three melodic lines, one of which is the chorus. For the literary themes, the existing motifs are very varied, including both religious themes and especially secular themes, related to the life of peasants, their professions and their space sprinkled with mythical legends in which they lead their lives. Many of these carols were revived by taking them to the professional stage and, along with the ICOANE Ensemble, we found methods and elements that embody the carol without losing its authenticity. Audio examples from the field research will be presented and compared with stage performances and CD recordings.

In conclusion, I will present the most common types of carols and argue their stability over time, comparing and relating literary subjects with the structure of carols and their melodic typology and the importance of keeping the authenticity in the process of presenting the carol on the stage.

The presentation will be part of the panel that will be carried out together with colleagues from the "Gheorghe Dima" National Academy of Music, where I carry out my activity as a scientific researcher.

Panel 3: Generating knowledge: why digitizing endangered oralmusical heritage matters.

In this panel, we examine the challenge of preserving endangered musical genres associated with language endangerment or language stigmatization. We explore different approaches of documenting and preserving musical heritage and delve into the interrelationship between cultural heritage and language, emphasizing how they depend on each other when recalling, preserving, and transmitting these intangible forms of human expression. As most researchers concerned with languages and especially endangered language varieties experience, music practice induces not only heritage positivity, but it also offers new perspectives in how to maintain, increase or encourage the immaterial heritage and cultural attitudes of minorities. Fieldwork has also shown that music has the ability to act as a connective element in most encounters with heritage language varieties

across Southeastern Europe. Not only has music sparked inspiration and creativity, but it has also played a transformative role in enriching the fieldwork cycle in many ways. Its multifaceted significance brings us to researching the meaning and purpose of archiving:

- recordings of endangered/marginalized music belonging to lesser used and/or minority languages
- oral musical repertoire on the verge of extinction along with the heritage language
- artistic practices of less popular musical traditions.

Thede Kahl

Endangered echoes: Preserving Gagauz musical and linguistic traditions in Greece and Moldova

This presentation explores challenges and strategies involved in preserving the endangered musical and linguistic traditions of the Gagauz people, a Turkic-speaking ethnic group residing primarily in Gagauz Yeri (Republic of Moldova) and Thrace (Greece). The situation (state of the language and traditional music) is completely different in the two countries. In Greece, there are hardly any efforts to preserve the language, but the proximity of Turkey ensures the link with standard Turkish (not necessarily Gagauz). In the Republic of Moldova, on the other hand, the language is even taught. Gagauz music is comparatively alive in its traditional form in Greece. In Moldova, on the other hand, there are many musicians who sing in Gagauz but have long since abandoned traditional folk music. Despite facing threats of cultural assimilation and language loss, Gagauz communities have maintained rich musical traditions that serve as a vital link to their cultural heritage. Through a comparative analysis of preservation efforts in Greece and Moldova, this study examines the intersection of music and language revitalization, shedding light on the complex dynamics shaping the survival of Gagauz cultural practices. Drawing on ethnographic research, archival materials, and community engagement, the presentation highlights successful initiatives and ongoing challenges in safeguarding Gagauz musical heritage. By addressing issues of cultural sustainability and intergenerational transmission, this research contributes to broader discussions on the conservation of endangered musical traditions worldwide.

Andreea Pascaru

The tongue that travelled: unveiling and safeguarding the lesser-known repertoire of the Vallahades

The paper addresses the meaning of music and language preservation of the orally transmitted repertoire in the Vallahades variety (also known as Macedonian Greek) spoken in Aydin and Niğde provinces of Turkey. This presentation offers insights into the resilience of the Vallahades' musical tradition and the role of repertoire preservation as identity markers for this group of speakers. The field recordings (2016–2019) are archived at the Vanishing Languages and Cultural Heritage Commission in Vienna and in time they resulted in several online publications that include edited material on different topics: everyday language, oral history, songs, narrations and discussions around the population exchange. Along with several other collections of Greek varieties from all over Southeast Europe, Asia Minor and the Caucasus, this paper is shedding light on the importance of preserving this oral musical practice and the digitizing tools that ensure an optimal safeguarding and dissemination process for the scientific community and wider public alike.

Theme 1: Heritagization of music and dance in Southeast Europe: Museums, collections, archives, and copyrights

Nathan Sparhawk Bernacki

Vasil Stoin in translation: Entanglements of nationalism, primitivization, and musical features in “Bulgarian Folk Music: Metrics and Rhythmics” (1927)

The high standards for the quantity and categorization of folksong collecting in Bulgaria is attributed to folklorist Vasil Stoin (1880–1938). Stoin's own theoretical work was the first to draw upon his folksong collections, and was a foundational model for how folkloric collections could link heritage and identity to musical features. In the context of my English translation of his 1927 theoretical treatise *Bulgarian Folk Music: Metrics and Rhythmics*, this paper demonstrates how Stoin expresses themes of “primitivization,” linear development, and nationalism in this text through a music-theoretical discussion of his own collection material.

Firstly, I show how Stoin frames his discussion of the ‘extended beat’ in terms of ethnicity in the ‘Metrics’ chapter. In this section, a heritage-based explanation of this feature's origin references Bulgarians' dual identity of European and Asian, positioning this “foreign element” as the source of many revisions to theoretical conventions. Secondly in the ‘Rhythmics’ chapter, Stoin's categorization of collection material is explicitly predicated on the ability to delineate musical development from primitive to refined. I attribute this use of categorization to the romanticization of rural traditions by an intelligentsia class that deemed folk

music as “primitive” and “exotic.”

Such a historical analysis of the interplay between folkloric research, heritage, class, and musical aesthetics grounds an understanding of the trajectories these musical characteristics have taken since. To emphasize my own position in relation to this translation as a non-Bulgarian music researcher, I conclude by reviewing and addressing the subsequent international engagement with Stoin's work in the intersections of ethnomusicology and music theory. In particular, I address how themes of nationalism and “primitivization” follow the ‘extended beat’ as it moves beyond the context of early 20th century Bulgarian musicology. Through connecting this textual analysis of Stoin's treatise to more contemporary uses of his ideas, I specify how early 20th century folkloric work contributes to contemporary framings of this region's uneven meters.

Joško Čaleta and Iva Niemčić

Heritagization of Lastovo poklad (carnival)

This paper deals with the relationship of contemporary practice of the Lastovo carnival versus the descriptions archived in historical records, focusing on the interaction of researchers and the local community. Instead of tracing administrative documents and sporadic historical mentions of the custom, we follow the development and changes based on the archived ethnographic material from the end of the 19th century to the present day. Besides the manuscript collections from the middle of the 20th century (5) stored in the Documentation (now the Digital Repository) of the Institute for Ethnology and Folklore Research, valuable data is the first visual (film) recording of the carnival from 1924.

Relevant interactive research has been systematically conducted since the end of the 1990s, where in addition to monitoring the procession and highlighting previously insufficiently noticed elements, the researchers are actively participating in the process of including the Lastovo carnival on the List of Cultural Properties of the Republic of Croatia. On the other hand, the local community, stimulated by the concern of the researchers, in 2017 began the systematic documentation of relevant material about the carnival, including texts, songs, family photos, audio and video recordings with aim to prepare a proposal for inclusion in the UNESCO register.

Over the years, transcribed interviews were conducted with more than a quarter of the inhabitants of Lastovo and stored in the archives of the Institute, which resulted in the publication of a scientific monography. In this way, the results of the research are reciprocally poured back into the community and thus strengthen the tradition of the Lastovo carnival. This approach, in which the local community initiated the entire initiative through its activity, in which it

participated from the initial idea, research, and various other activities, is an exemplary example that can serve other local communities in documenting, valorizing and preserving its own traditions.

Dilek Cantekin Elyagutu and Kerem Cenk Yilmaz

Ethnochoreology in Turkey between researchers and collectors

Ethnochoreology is a scientific field that reveals the cultural significance of dance and music and conducts studies in this area. In Turkey, a significant portion of the studies in this field have been limited to collections made by volunteer collectors. The objects owned by these collectors contain important information about our country's rich cultural heritage. However, we must know that this alone is not sufficient for the preservation and transmission of this heritage to future generations. Therefore, it is important for not only collectors but also policymakers to take necessary steps for the preservation of cultural heritage and support collectors. While the collection and archiving of traditional dance culture in our country is of great importance, legal loopholes in this area have led to monopolization and the inability to document cultural elements that are at risk of disappearing.

In order to solve these problems, it is necessary to develop ethnochoreology policies within the Ministry of Culture and to open programs for education in this field at universities. This way, a more effective collaboration can be established for the documentation and preservation of our traditional dance culture. It is also important for collectors' objects to be gathered in national archives and for these objects to be accessible to wider audiences.

In the rich cultural heritage of Southeast Europe, music and dance hold great importance. The aim of this study is to examine Turkey's position in the region in terms of the heritage of music and dance, to compare the archiving processes with other countries, and to provide improvement suggestions in this field. Music and dance are important components of the region's historical, cultural and social fabric, and this study should be seen as a step towards preserving and passing down this valuable heritage to future generations. The analysis of topics such as museums, collections, archives, and copyrights will provide important clues on how the region's musical and dance heritage can be better preserved. The results of this study will be a valuable resource for the preservation and enrichment of cultural heritage in the region.

Heritage of historical recordings in the Balkans: Bearers, communities, stakeholders, alliances

This paper emerges from a recently finished project on the recording industry in Croatia and the former Yugoslavia, centered on three Zagreb-based record companies: Edison Bell Penkala, Elektroton and Jugoton. The heritage of these historical recordings – the preserved discs, the music on them, and their impact on subsequent music cultures – will be discussed from the perspective of the theory and practice of UNESCO-led programme of intangible cultural heritage, identifying its bearers, communities, stakeholders, curators, cross-sectoral and cross-national supporters, real or imagined, approaching the subject with a touch of ironic overtone. In particular, I will try to theorize the small but agile community of its curasearchers, as I have called them elsewhere, do-it-yourself curators and researchers, also in a way its bearers and stakeholders, placing them phenomenologically in a historical sequence from folk ethnographers to action-based research, digital humanities and postcolonial critique. The main goal is to probe whether an alliance can be formed between regional curasearchers and ethnomusicologists to help protect and safeguard this heritage, the heritage of historical commercial sound recordings in the Balkans – say, in the form of encouraging some sort of music revival in parallel with awareness-raising in the public, including political decision-makers, about its importance. The paper contributes to the first theme of the symposium, dealing with an officially non-authorized heritage (in between self-authorized and unauthorized heritage in the discourse of popular music scholars), and arguing for its authorization/heritagization.

Theodor Constantiniu

Ioan R. Nicola's folk music collection: evaluating the legacy of a prolific 20th century collector

Ioan R. Nicola was an ethnomusicologist active in Cluj-Napoca in the second half of the 20th century. Besides being a professor and a researcher, he was also a hardworking field collector, active in many Transylvanian regions. Today, the Folk Archive of the Romanian Academy in Cluj-Napoca hosts a significant part of his personal archive, including research papers, annotations, tape recordings and music transcriptions, most of which is still unpublished. This presentation aims to provide a description and an assessment of Nicola's folk music collection. It will also discuss the challenges emerging in the process of editing and publishing such a vast collection. A special emphasis will be placed upon Nicola's field collection practices and his musical transcriptions: what kind of music did he chose to record and how accurately did he manage to transcribe it. In dealing with these questions, we hope to contribute to a much larger topic that deals with the

use of archival folk music collections in the present-day ethnomusicological research. In the end, we intend to show what can Nicola's collection can tell us about Romanian folk music in the 20th century and how can it be used for 21st century research.

Özlem Doğuş Varlı

Soundscape of Cultural Environments and Archives

In the 200 year history of archiving, the content and scope of the 100 odd years of the formation of the sound and image archive is changing day by day. The change, which goes in parallel with the diversity of audio and video materials that need archiving, also brings certain questions to our agenda. When we look at the formation of individual and institutional archives, it is not difficult to create a long list of questions about what is worth archiving, such as individual ideologies, colonial or post colonial process influences. It is even possible to consider today's digital archives as new design panopticons for some of the reasons I have mentioned. Since 2010, I had begun to think that the way the sources were stored and presented in the archives I had been researching, as well as the audio and video recordings I had obtained, were suspect and insufficient for analysing a musical tradition in question.

Within the framework of these enquiries, I will try to explain the process of bringing together complementary projects in order to create an archive database on the sounds and images of women's artistic and intellectual productions and rituals, which I think are not widely available in archives, with the concept of soundscape, which I use both concretely and metaphorically. The projects in question are the identification of Turkish Music Sources in International Archives (2011-2012), Women Play / Sing the Earth (2017 --), Gastroethnomusicology Soundscapes (2020-)

In the final analysis, in my presentation, I will share my theoretical approach to the cultural meaning of collecting, recycling, reading and remembering sound and music, as well as the theoretical approach to the cultural meaning of collecting, recycling, reading and remembering sound and music, and I will share my inquiries such as whether archival materials can provide the feature of being a living, living archive by utilising archival materials which archival materials play a role in the process of remembering and cultural construction.

Zoltan Gergely

Digital archives and their role in cultivating and promoting musical folklore

Within the international conference on the heritageization of music and dance in Southeast Europe, I propose to present a series of unique projects from the Institute of Folklore Archive of the Romanian Academy (IAFAR), which play a crucial role in conserving and promoting Romanian musical folklore. Through its dedicated activities of collection, archiving, and digitization, IAFAR plays an essential role in preserving Romania's intangible cultural heritage.

The projects I will discuss are multimedia ethnomusicological collections, notable for their uniqueness in the current Romanian landscape. These publications not only include audio recordings and detailed transcriptions of field research but also offer an interactive interface that allows users to explore folk material based on various criteria such as musical genre, locality, year of recording, and keywords. This innovative approach facilitates access to folk resources and supports both researchers and practitioners, such as dance instructors and music teachers, in using these materials in their educational and research activities.

Another essential aspect of these publications is their availability in three languages - Romanian, Hungarian, and English - contributing to the international dissemination of Romanian musical folklore. Through this multimedia format, musical folklore becomes accessible to a global audience, facilitating cultural exchanges and strengthening connections between academic and cultural communities across different meridians.

The conclusion of my proposal emphasizes the crucial role of IAFAR in preserving and promoting traditional musical heritage and the importance of these multimedia publications in democratizing access to folk resources. In the context of the symposium, I will explore the socio-political implications of heritageization, highlighting how these projects contribute to representing and valorising cultural diversity in Southeast Europe.

László Felföldi

“Ownership” relations in the circle of the agents of dance revival : Whose heritage?

Heritage construction and its safeguarding, is becoming a more popular theme in dance and music research. This time, the organizers of the symposium have limited the topic to the geographic region of south-eastern Europe and highlight only three partial aspects of it. The emphasis is on written, tangible records and recordings related to heritage elements; institutions, non-governmental

organizations, and other groups or individuals who take care of historical records; and ownership relations of the agents to cultural heritage in the arena of heritagization.

The author of this paper focuses on the third aspect of the suggested topic: the ownership. It is examined in the context of a biannual regional competition in Szeged, where dancers must show the local dances in their free improvised form. He concentrates on the three main concepts: owner, ownership and property.

As it turned out, in this context ownership is a many-folded, complex system interwoven with the sense/consciousness of ownership based on the local value systems. Ownership involves the intention to control the use or misuse of the property in question and the negotiation of the agents in the case of conflicts.

In the case of this dance competition we may define at least four levels of maintaining ownership relations, taking into consideration how making decisions, exercising control, and taking responsibility for their decisions takes place. 1. The individual-local community level from where the cultural assets originate. 2. The scene of the local-regional competition hosting the cultural event. 3. The national level represented by the professional institutions providing the intellectual and legal background for the program in question. 4. The international – Southeastern European, European Union and global – level. See, for instance the European Union's Faro Framework Convention about the safeguarding of the common heritage of Europe (2005) or the UNESCO convention about the intangible cultural heritage of humanity (2003) etc.

The author wishes to contribute to the research of the topic by disclosing and identifying the different components of ownership relations in order to understand their role in safeguarding dance heritage.

Bernard Kleikamp

Shellac 78 rpm records with Southeast European dance music in the archive of Pan Records

Pan Records, based in Leiden, Netherlands, is a record company devoted to the production and distribution of ethnic-, folk-, and traditional music and is a non-governmental organisation. Since its inception in 1976 Pan Records (more-or-less accidentally) acquired a number of what could be called separate collections that Pan Records was to be the future custodian of. Two of those collections comprise shellac 78 rpm records from the 1930s, 1940s and early 1950s, each counting around 100 discs. The first one comes from the late Henk Arends (1922 – 1994), acquired in January 2021 from the Chime archive where the shellacs had been previously donated to, and comprised discs from the Arab and Muslim world, and Greece from the 1930s to the 1950s. The second one—acquired in

October 2014—comes from an unknown collector, acquired at a Leiden thrift store after a "house clearance", and comprises discs on the German Polydor label, dating from 1939 to 1943, and consists of Russian romance, Russian gypsy, balalaika, Ukrainian, Georgian, Cossack, Turkestan, Azerbaijanian, and other ex-USSR music. Most of these Polydor shellacs are completely unknown.

These two shellac collections contain quite some dance music, and in my presentation I will focus on that. I will give an inventarization and examples. In total these two collections comprise some 1200 minutes of music, of which dance music is maybe 20% Pan Records has the aim of digitizing these shellac collections and bringing them to the attention of interested scholars. In my presentation I'll give an overview of the efforts that have already taken place in bringing the collections to the attention of scholars and interested others and the planned future efforts for doing that. I will briefly mention copyright issues connected to the making public of old shellac discs. I will conclude by stressing the importance of digitizing shellacs.

Marko Kölbl

Minoritarian representation in heritagization processes

Intangible Cultural Heritage (ICH) is generally situated within a national framework. From common and shared understandings of what makes a nation's cultural heritage to UNESCO's national ICH lists and the nationally defined entries in the international representative list of ICH: Intangible Cultural Heritage seems to fail escaping its national attributions. Accordingly, ICH has often been instrumentalized for nationalism and cultural exclusivity. In this context, minorities definitely play a peripheral role. Their cultural expressions rarely are part of national narratives of cultural heritage.

This paper examines the status of minorities in Austrian discourses on ICH, focusing on strategies of minorities' self-representation in heritagization processes. Drawing from my own cultural work and field research with the Croatian minority in Burgenland and departing from my positionality as a community member, I discuss Burgenland Croats' ICH in relation to Austrian ICH discourses. I focus on two case studies, the inscription of the wedding customs of Stinjaki village in the national UNESCO ICH list and the realization of a virtual community archive that makes available audio-visual material. Based on these examples I ask how heritagization processes rely on various cultural and social resources and bear political effects. I particularly focus on community archiving as a participatory, non-hierarchical, self-determined strategy of heritagization.

Concludingly, I contrast the example of the autochthonous ethnic minority of the Burgenland Croats with other South-Slavic communities in Austria – namely post-migrant communities from the Balkans. Presenting current initiatives of

diversifying ICH in Austria, I address how the different status of national minorities and migrant communities affects their cultural agency in heritagization processes.

This paper makes use of a multi-perspective approach as an ethnomusicologist, a community insider and a member of the Advisory Committee on Intangible Cultural Heritage of the Austrian UNESCO Commission.

Ezginur Küçükdürüm

Cultural heritage and music in Turkish-Tatar community of Dobruja

Throughout history, Dobruja has been home to diverse communities, notably affected by the 1783 Russian annexation of Crimea, which triggered a significant migration of Crimean Tatars to the region, especially Constanta. This migration led to the formation of a substantial Crimean Tatar population in the region both geographically and culturally. Following the Treaty of Berlin 1878, gradual migration from the region has led to demographic and cultural changes in the Turkish-Tatar community. Today, the community faces challenges in preserving their cultural identity, as traditions have undergone changes due to the ethnic and cultural diversity in the region.

In order to preserve the heritage of Turkish-Tatar culture in Dobruja, institutions that have been working on documentation and collection since the 20th century are very important in terms of evaluating archives and historical sources and comparing current data. Especially, archives and collections such as the Folklore Archive of the Romanian Academy Institute, the Constantin Brailoiu Institute of Ethnography and Folklore and "MIRAS" (The Virtual Museum of Turks and Tatars of Romania) are becoming a place of cultural memory for the Turkish-Tatar community. This study aims to seek answers to questions regarding how much Crimean Tatar music has been preserved in the diaspora, what kind of differences and changes it has undergone today, and tries to determine the course of change and transformation through historical sources with my doctoral thesis which is currently in progress. With the fieldwork planned to be carried out in this direction, it will be tried to express the relationship of the current practices of the community with historical sources and the extent to which they are based on archive records. Thus, the initial findings regarding the historical process, changes, and dynamics of cultural heritage in the Turkish-Tatar community of Dobruja will be shared.

‘Living’ archives: the virtual and beyond

The research will delve into the topic of virtual museums as a means to rejoining the puzzle pieces of tangible and intangible cultural heritage while at the same time bringing them closer to the public. Bridging art and archives is beneficial not only to researchers, but also to the people whose heritage is collected and presented offline and/or online. What lies beyond “frozen” archives and museum displays? The idea of the paper was inspired by Amalia G. Sabiescu’s ‘living archives’ (2020) as practices and environments that connect organizations, curation, and transmission of memory with present-bound creative, performative, and participatory processes.

The analysis will take as an example the practical work of the Phoenix Perpeticum Foundation on creating a solely virtual museum with traditional Bulgarian costumes and connecting them to dance and music from the area they belong to. While the tangible cultural heritage (costumes) comes from private collections in Bulgaria and abroad, video materials were donated to the foundation by private individuals who did not obtain the explicit permission to videotape and/or show the people captured on the screen. The paper will further address the challenges of building and sustaining a virtual museum and archives while trying to navigate IP law in order to serve the common good of Bulgarian communities within and without borders.

Last but not least, archives – along with oral and ritual tradition – aid the transferring of information and thus sustain memory between generations (Jimerson 2001). What is the value of this archived social memory to ordinary people and researchers? Building upon the notion of bringing arts and archives into dialogue, the paper digs deeper into the function of the ‘living archives’ not only as transmitters of memory, but also as builders of community and identity.

Aleksandra Kuzman

Digitization process of the magnetic tapes from the Archive of the Institute of folklore “Marko Cepenkov” – Skopje

A noble and potentially never-ending quest is to thoroughly examine institutional or private archives that contain a wealth of intangible cultural heritage. The Institute of folklore “Marko Cepenkov” in Skopje is such an institution that offers a wealth of opportunities for discovering important data related to Macedonian folklore. Its archive fund contains a remarkably rich collection of audio and video material, folk musical instruments, Macedonian folk costumes and more. The audio and video materials (which contain numerous examples of Macedonian customs, crafts, skills, songs, stories, sayings, proverbs, and other cultural

wealth, collected from the field researches around Macedonia, where the majority of them were conducted by former employees of the aforementioned institution) are spread across a variety of mediums, including magnetic tapes, audio and video cassettes, CDs, etc. In order to increase the awareness for the possibility of losing data from these audio mediums, the main focus in this paper is to describe (mainly through the subjective perceptions derived from the personal experience with this matter) the process of digitizing the magnetic tapes, because, naturally, these mediums in their physical shape are vulnerable to deterioration, decay and damage. This is an inevitable process that causes the emergency for the adoption of protective measures to prevent the loss of much information about our cultural past. It is crucial that these data should be preserved in their proper digital format, which has the lowest percentage of risk of losing them. I hope that this paper will create the proper climate and will encourage additional action towards the complete digitization of all archival material owned by the Institute, as one of the mechanisms for preserving the intangible cultural heritage.

Belma Oğul and Hilal Baktaş

The impact of Web 3 Technologies on South Eastern European music and dance archives

The presentation aims to scrutinize the transformative effects of Web 3 technologies, particularly blockchain, on sound and audiovisual archives, specifically in the context of South Eastern European music and dance. Blockchain technology, with its innate capabilities, fosters a collaborative environment and encourages knowledge-sharing among institutions. The result is a secure, transparent, and decentralized database of archival collections, which offers unprecedented access to a wealth of historical and cultural information.

The potential benefits of blockchain extend beyond mere accessibility. Its robust approach to data authenticity and credibility holds significant implications for the preservation and study of South Eastern European music and dance traditions. With blockchain, we can ensure that these archival materials, often unique and irreplaceable, are not only preserved for future generations but also are reliably authentic and credible sources of information for researchers, enthusiasts, and the general public.

This study adopts a posthumanist approach. Posthumanism allows us to critically explore how these digital and decentralized technologies reconfigure the relationships between human and non-human agents in the archival process. Moreover, it allows to think about the co-existence and entanglement of the dance and music cultures of South Eastern Europe. It is not merely about using technology to preserve and access archives, but it is also about understanding how this technology and co-existence of cultures change our relationship with these archives, how we understand history and culture, and how we envision the

future of archiving in a digital and decentralized world.

Octavia Maria Oprea

Immaterial heritage research through funding from the Administration of the National Cultural Fund (AFCN) in Alba County, Romania

Researching Romanian cultural immaterial heritage and recording the traditional dances in is an urgent matter in order to safeguard this immaterial heritage. This task, requires knowledge, resources, and funds, which are available through the “Administrația Fondului Cultural Național” (AFCN) program but this funding is limited and requires very good project writing.

Alba County, through the cultural center “Augustin Bena” has developed several projects with the help of AFCN funding. One project has undertaken research on the specificity and the characteristics of the major traditional dances found in Alba county: “Haidău”, “Călușer” and “Purtata fetelor”, The results of this research has been recorded and published in three AFCN books together with accompanying CDs. The Centre has organised an annual festival “Cultură pentru Cultură” for the last seventeen years which aims to research, conserve, promote, and develop the tangible and intangible cultural heritage of Alba County, and have also arranged more than forty ethnographic exhibitions in every major village, which encourages the local communities to become involved in the preservation of their own heritage and keep the local authentic traditions alive.

Working on these three AFCN projects has been done in collaboration with music specialists, documentarists, and choreographers, where our team went to the villages that still have dancers and dance instructors or coordinators, who shared their knowledge of the dances, music and ethnography. For the villages that do not have living dancers, the research was done by analyzing the archives of the Cultural Center and the county’s previous records from the field, recorded in the period from 1970s to the 1990s. After the data was collected and analyzed, the process continued with the video editing, musical transcriptions of both instrumental and lyrics, and of course, the most important, the choreographic transcript. In the end, we organised large events with performances by the dancers from the villages during which our specialists provided more information about Alba county’s immaterial cultural heritage and promoted these valuable books for all those interested in studying the dances.

Heritagization of music, dance and religion; Mevlevi Ayin in İstanbul

Istanbul epitomizes a multicultural nexus, where an amalgamation of traditions converges amidst the tapestry of religions, languages, history and arts. Although not exclusive to Istanbul, the Mevlevi Ayin has garnered recognition as an intangible cultural heritage by UNESCO. Preservation and transmission of this heritage are crucial for the continuity of this culture. Hamparsum notation from 18th century plays a significant role in the preservations of Mevlevi rituals. Presently, the heritage undergoes continual evolution, shaped by the confluence of social, cultural and economical transformations. Thus, the heritage not only encompasses extant cultural manifestations but also encapsulates the historical and sociocultural processes underpinning its existence. In the backdrop of modernization, traditions encounter the challenges posed by emergent themes in contemporary discourse, spanning social innovations, gender politics and the repercussions of modernization on social fabric.

Rooted religious ritual, the Mevlevi Ayin, as a musical genre within Turkish music, emanates from the fusion of music and dance (termed as semâ). Within the Mevlevi sect of Islam, this musical and semâ tradition finds expression in Mevlevihanes, the lodges of dervishes. However, this traditional setting undergoes transformation through tourist-oriented performances, leading to variations in factors such as duration, venue, musical repertoire, and the number of semâzens participating in the ritual. Are there constraints within the expanding parameters that still delineate a performance as traditional? What facets are susceptible to change through contemporary reinterpretations of tradition? the impetus of modernization policies has engendered novel interpretations of traditional performances. Notably, gender issues have ascended to the forefront concerning Semâ rituals in Mevlevi Ayin context. Positioned at the nexus of religion, music, and dance, this study endeavors to dissect how the legacy of Mevlevi Ayin is recontextualized within the contemporary milieu of Istanbul.

Serkan Şener

Early recordings of Anatolian kaval: Distribution, performers, performance practice, and repertory

Kaval can be described as a generic term for various flutes blown in Anatolia. Turkish kaval-s vary in size, shape, performance techniques, and sound. Although the diversity in shape and distribution of its variants are presented in musicological publications, traditional kaval music stands as a neglected field in the literature. This paper will focus on a collection of kaval recordings of Turkey. Turkish state institutions conducted a folk song compilation project across

Inis Shkreli

Intangible Cultural Heritage in Albania between politics of identity and heritagisation process

In many regions, Intangible Cultural Heritage transcends nation-state borders making ICH elements representative of local and national identities. In international and regional discourse, when world has entered at a metamodern stage, Balkan states yet consider their local cultural policies, a fundamental part for power in political and cultural landscape. These constructive identity strategies, rooted in the 19th century, are endlessly articulated by cultural elites, by cultural policies, which from time to time emerge by a neighbouring country while are being opposed by the other country. In the Balkans, tradition as a product or as an instrument has served to the nation-states to communicate local identities in a multicultural world, for which this perspective was fruitful in both political epochs. For the period of communism at the hearth of the discourse was national-communism, while in post communism the perspective of heritagisation as a cultural power remains an open debate between states.

The paper analyses two ICH cases of Albania in UNESCO. The first case is “Iso-Polyphony”, accepted in UNESCO in 2008, practiced in south Albania but also in northern Greece. The second case is “Epos of the heroes” (Eposi i Kreshnikëve), sung in north Albania by elderly men accompanied by a one-stringed instrument, lahuta. This epic poetry with lahuta or gusle is practiced in many countries in South East Europe.

The paper investigates the role of the three countries, their reactions, pros and cons of Greece, Albania and Serbia concerning the application process of these two social practices in UNESCO. Over debated in media, these elements show to be indicators of national culture, while the way how the debates are perceived or constructed at present days underline the idea of ICH heritagisation as a national ideological and political structure than a cultural welfare.

Carol Silverman

Recovering Balkan Romani heritage: Challenges in decolonizing European archives and museums

This paper investigates the strategies for identifying and recovering Romani voices in archives and museum collections. Roma are Europe's largest minority (12 million) but have faced prejudice, discrimination, and marginalization since their arrival in the Balkans around 1000. In most museums and archives, Roma are “absent,” but not quite: the music, instruments, objects and cultural processes they have produced may be present, but not attributed to them. I will

illustrate with several examples such the archival history of Romanian monasteries omitting the Romani slave workers who ran their craft and music industries for 500 years; and the metal objects (such as for looms, cookery, and horses) in ethnographic museums that are displayed but never attributed to Roma. Emphasizing monoethnic nationalism, most historical/ethnographic museums and archives either ignore Roma or have scattered holdings; several exhibits, however, have centered Roma. Few Roma have taken part in formal archiving until the 2019 formation of RomArchive.eu a pan-European digital project that centers Romani knowledge. I detail how RomArchive has endeavored to recover and document the intangible and tangible cultural heritage of Roma, including music and dance, and the major problems that we faced, such as identifying Romani curators, selecting music/dance genres and life histories to feature, as well negotiating restrictive copyright laws and collaborating between Roma and non-Romani allies such as me. I was the Balkan music curator for RomArchive, and have also worked with the European Institute of Roma Arts and Culture on heritage projects.

Velika Stojkova Serafimovska

The role of archives and museums in safeguarding multipart singing as an ICH element

Following the UNESCO ICH Convention's (Paris, 2003) definition on "safeguarding" as "measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage" (Article 2 of the Text of the Convention), this paper will elaborate the roles of the archives and the museums in the process of safeguarding the traditional multipart singing as an ICH element. Being abundant in a variety of multipart singing, the Southeastern European countries has so far inscribed eight different types of multipart (polyphony) singing on the UNESCO ICH Lists (representative and in need of urgent safeguarding) which offers several good examples on the proposed topic. Additionally, comparative examples of measures on safeguarding multipart singing in other European countries, such as Italy, Latvia, Estonia and Georgia, will be included.

Using and comparing different examples the proposed presentation will focus on the role of the archives and the museums in implementing the measures of Promotion and Transmission in the process of safeguarding multipart singing as an ICH element. Different academic theses and national strategies emphasize the importance of the archives (formal and non-formal), as sources for information, and the museums as cultural spaces where this information is presented and interpreted. During these processes, one can find that the archive materials and the museum presentations are susceptible to different aspects of heritagization

whereby the historical data are interpreted and contextualized for different purposes and measures on safeguarding. Through the chosen examples from the European multipart singing as a living heritage, the discussion will elaborate that respecting the ethical principles in using the archive materials and their museum interpretation is crucial for proper transmission and promotion of the traditional music, as a living intangible cultural heritage.

Bálint Szabó

From collection preservation to repository: Practices for safeguarding folk dance films at the HUN-REN Research Centre for the Humanities Institute for Musicology

The Folk Music and Dance Archive of the HUN-REN RCH Institute for Musicology safeguards one of Europe's largest collections of folk dance, encompassing sporadic pre-World War II collections and post-war institutionalized dance research materials. The uniqueness of the 521,000 meters collection lies in the density of recordings capturing the dance heritage of the Carpathian Basin. Besides Hungarian dances, it encompasses dances of Hungarian minorities and neighbouring peoples, including significant records of Gypsy, Romanian, and Slovak dances, alongside notable data on South Slavic, Carpathian Polish (Gorals), and German (Swabian) dances. Additionally, smaller collections document dances from various European, Asian, and African ethnic groups.

The practice of preserving cultural heritage is regulated on multiple levels. In addition institutions face pressure to share their stored values publicly. In Hungary, during the birth of the Dance House Movement, close collaboration and organic knowledge sharing existed among dance researchers, choreographers, and dance groups. However, this dynamic has evolved over time, resulting in new challenges.

In the past decade, our focus has been on systematic development, establishing reliable practices for preservation, document management, digitization and dissemination. Drawing from accumulated experiences, we are working to develop an integrated archival approach considering archival processes to aid preservation, analysis, and dissemination. This approach covers all steps from collection protection tasks to online publication and repository, aiming to serve both researchers and heritage communities.

In my presentation, I will introduce this integrated approach, discussing past achievements in preserving the collection and forthcoming challenges. I will explore how technology can assist in processing, annotating, and distributing dance films, raising questions about communication channels for distributing recordings and analyzing our research institute's position in the digital content creation landscape, including challenges and opportunities in digitally disseminating safeguarded documents.

From intangible heritage to living tradition: Negotiating UNESCO heritization in Pontic Greek momo(y)eria

This paper examines the multifaceted relations between UNESCO-related heritization, cultural memory, community life, and local economy. In 2016, the carnivalesque Christmas tradition of the Pontic momo(y)eria, and more specifically the Livera version of the customs as it is performed in Western Greek Macedonia, entered the UNESCO International Cultural Heritage (hereafter ICH) registry. This development was praised as the vindication of a long struggle to keep alive and promote the momo(y)eria, against depopulation, urbanization, and the 1920s traumatic displacement of the Pontic Greeks from their homeland in contemporary Karadeniz. Similarly to other carnivalesque Christmas Balkan traditions, momo(y)eria involves masqueraded troupes, that under the sounds of traditional music, perform feverish dancing and satirical theatrical sketches from house to house as a kind of blessing.

In this paper, I examine the outcomes of the 2016 recognition, for the custom and for its communities. Premised on extensive fieldwork in the eight villages that claim the tradition, I offer an analysis of the momoyeria poetics and of its special music processes in relation to Kozani socio-economic realities and the Pontic politics of memory. Drawing from this analysis, I further investigate the impact of the UNESCO ICH registration seven years later. Specifically, I focus on three major aspects: (1) the effects of the registration and related heritization practices on local economy and community life; (2) the influence of the registration on efforts and visions of sustainability; and (3) the dialectics between the UNESCO concept of intangibility and the Pontic value of tradition. Ultimately, I demonstrate that while the 2016 recognition has contributed to awareness about momo(y)eria, it has also supported heritization phenomena that oppose Pontic sensitivities.

Teja Turk

The role of instrumental music in the process of defining Slovenian folk music heritage

In a large part of Europe, the romantic tendencies of the second half of the 19th century to search for a primitive, authentic national culture stimulated the research of traditional musical creativity. Above all, traditional music of the rural environment has become the carrier of the cultural identity of individual nations, including Slovenian. First by writing, and later by recording, the collectors documented music that they considered nationally important. Since some segments, especially those related to language, were easier to define as national, primarily the song material was included in the written and audio collections.

The material documented in the Slovenian area in the 20th century, which we have at our disposal today, is a selection of those musical practices that were interesting from the point of view of collectors and researchers for further collection and research, and consequently also for the formation of Slovenian traditional music heritage. The re-selection was done with popular collections and with published research, in which a selection of documented material relevant to them was analysed. The process of forming the musical heritage thus took place first by collecting, classifying and researching certain musical segments, and then by interpretation and presentation. Musical phenomena that were presented as national heritage from the point of view of experts were also accepted as such among the general public.

Some interesting Slovenian examples of heritagization from the field of instrumental music will be presented (e.g. panpipes, tamburitza choir). Instrumental traditional music was less highlighted as a bearer of national identity, but some of its elements were recognized as special and representative elements of the national musical heritage.

Theme 2: Integration of traditional dance and/or music from southeast Europe in artistic performances: Old and new approaches for adaptation of local tradition for the stage

Gonca Girgin

Ours or not? Çiftetelli debates in Turkey

Historically, Çiftetelli refers to the contents of Çengi and Köçek dances, comes from Ottoman times, and it represents an urban tradition of Ottoman-Balkan. The word comes from Çiftelli-means two strings- is single or couple dance common all over the Turkey. Although it is identified with Istanbul and Marmara region in a broad sense, it is common in many regions as a male and female performance practice. Çiftetelli dance – at least for a long time- is not included as a category in traditional literature of dance cultures in Turkey; in fact, it is considered undisciplined and without a characteristic form. However, it is a subject that is talked about and discussed.

Considered as an urban form, Çiftetelli is excluded from the repertoire in the early years of the Republic as a "remnant of the empire". In the 1940s, it is the subject of institutional restrictions, and in the 1950s it creates a debate in the representation of Istanbul in the folkdance competitions market. In the 1980s, it is added to the repertoire of the State Folk Dance Ensemble. Moreover, when we look at its construction as a social capital, although it contains meanings that change/renew with certain ruptures, it has always been present in daily life practices. This point is quite critical because Çiftetelli is not an example of modernity meant as a project, but of the transformation of modernization in daily

life practices in the post-1950 period on the axis of urbanization, secularization and capitalism.

Accordingly, in this study, while roughly looking at the history of 20th century urban dance, I will focus on Çiftetelli's processes of exclusion from and coexistence with the official/national. In addition, I will try to interpret the performative practices of the dance in these processes in relation to the design problems of secularization.

Mehmet Öcal Özbilgin

Integration of traditional dance into stage performances in Turkey: Ekin Dance Group's approach to staging the local dance tradition

The nationalization and industrialization movements that emerged all over the world in the 20th century were adopted as the most important socio-economic element in Turkey's official policies. The 'Modernization' style of thought, which has become established as a result of this trend, has deeply affected the structure of traditional dance forms in both urban and rural environments. Folk Dance staging in Turkey has experienced a great transformation, especially under the influence of staging movements that emerged in Eastern Europe in the 20th century. The 'Modern style of performing' dance has become established throughout Turkey under the auspices of official institutions that carry out widespread folk dance activities, such as public houses. Founded in 1975, the State Folk Dance Society became the most important institution affecting folk dance presentations in the last quarter of the 20th century.

In the 21st century, Turkish Folk Dance Presentations, which began to differentiate from other traditional dance movements with their own orientation, developed a unique system and took shape as the 'Turkish Folk Dance staging techniques movement'. Folk Dance Departments which opened in Conservatories under State Universities are art institutions that play a leading role in the change and transformation of Folk Dance Staging in Turkey. Staging techniques developed by choreographers who graduated from Turkish Folk Dance departments have standardized and institutionalized the presentations of music and dance traditions.

Ege University State Turkish Music Conservatory Turkish Folk Dance Department has been staging "choreographed" traditional dance projects in addition to its educational program based on the term "authentic" since its establishment in 1989. It presents local dance repertoire stagings with the statement that it focuses on preserving the original forms. On the other hand, it is argued that by using contemporary staging techniques and performing original stagings, traditional dances are conveyed to the audience at a level of art that reaches the level of high art.

In this study, the transformation of traditional dance presentations will be analyzed in terms of originality, music-dance relationship, attitudes towards individuality or innovation, based on the example of Ege University State Turkish Music Conservatory Turkish Folk Dance Department Ekin dance Community. The diversity of today's local dance presentations in Turkey, the objectives of the stage presentations and the impact they have on the contemporary audience will be analyzed comparatively using the context of psycho-social theories.

Paul-Alexandru Remeş

Traditional scenic dance and the advanced or non-advances approaches of Choreographer-Directors

The number of professional traditional dance ensembles in Romania has significantly increased, reflecting the instrumentalization of folklore for political purposes, a phenomenon exposed in their speech by some researchers. The traditional scenic dance presented in the media is often influenced by this context, raising questions about its authenticity and cultural value. The role of choreographers and those responsible for the scenic repertoire is crucial, as they set the standards for amateur and newly established ensembles. Currently, there is a proliferation of pseudo-ensembles of mediocre level, primarily oriented towards entertainment and profit, adapting their repertoire to meet these objectives. However, there are also model ensembles among the amateurs that maintain the authenticity and quality of traditional dance. This paper will focus on analyzing how these model ensembles operate and influence future generations, serving as worthy examples to follow.

Kübra Üner

Navigating tradition and innovation: The role of Ömer Lütfi Turkish Culture Association in preserving Turkish culture in Kardzhali, Bulgaria

This paper explores the integration of traditional dance and music from Southeast Europe into artistic performances, focusing on the efforts of the “Ömer Lütfi” Turkish Culture Association in Kardzhali, Bulgaria, to preserve Turkish culture through dance. However, an examination of these efforts reveals a significant challenge: the almost disappearing traditional dance culture in the region. The dance performances by the association often combine motifs learned from Turkey with various elements from Bulgarian dance culture, resulting in the creation of a new dance form rather than the preservation of existing traditions.

Despite the positive aspects of the Ömer Lütfi Turkish Culture Association's endeavors, this paper emphasizes the risk of neglecting local elements of traditional dance culture while striving to preserve it, potentially leading to the loss of the region's unique cultural heritage. Considering that the choreographer

of the association also serves as an instructor in various institutions within the region, this situation contributes to the neglect of local motifs of Turkish culture and the incorporation of foreign elements.

The paper questions the balance between preserving cultural heritage and engaging in performing arts, and it evaluates the consequences of both local and external influences on cultural adaptation and preservation efforts. The outcomes of the association's activities spark a crucial debate on how to strike a balance between preserving cultural heritage and fostering artistic development.

In conclusion, this paper offers a valuable perspective on understanding the relationship between preserving traditional culture and engaging in performing arts. The impact of these efforts on the future of cultural heritage is paramount, particularly in revitalizing and safeguarding the distinctive dance and music traditions of the Turkish culture in the region.

Theme 3: The modes and contexts of transmission of music and dance traditions in 21st Century: Rehearsals, seminars, summer camps, and festivals, both in person and virtual methods

Vivien Apjok

Going back to the 'pure source'. Dance house tourism: an opportunity to learn or use what we already know?

2017, a village wedding in rural Transylvania. A dance group from Hungary arrives to the wedding ceremony – dressed in folk costumes, dancing at the streets, then disappear for a while only to change clothes and come back to the wedding party. Palatca Band, a locally and Hungarian-wide well known traditional Roma band is one of the three music providers (and genres) of the wedding. The 'guests' from Hungary only dance when Palatca Band is playing, and after a while it is clear that they rule the dance space. This act generates tensions between the locals and the conflict is formed on the dance floor. It is clear that the Hungarian group has trained dancers with a professional background, has the knowledge and years of practice which makes them very technical and virtuosic dancers, although it seems they lack the lore of the local habits, unwritten laws of how to behave while dancing (e.g. when you can dance in front of the band, how not to bump into other dancers etc). This sequence of events has caught our attention 7 years ago and leads us to examine the phenomenon from different angles.

Traditional dances can be and are considered as exotic, especially if they take place in a traditional setting, like a wedding. Dance house tourism is actively cultivated for decades among the Hungarian folk dance ensembles. This means that folk dancers mostly in groups travel to places which – as a good tourist

destination – promise the encounter with the Authentic, the Real and the Traditional, in a 'pure' form (so untouched, original and without any external influence – Varga did write about this phenomenon in 2014, although the topic is not frequently researched). Seeking this ideal, imagined cultural landscape is very common among Hungarian dance school students, and/or their teachers. The question arises whether these folk tourists are guided by the desire to learn in addition to the search for the exotic during their trip. Or would they be satisfied with what they already knew? Do they use what they experienced during their travels in their stage dances?

The Hungarian dancers from the wedding recordings from 7 years ago have been identified. During my research work, with the help of feedback interviews, we reflect together with the dancers participating in the wedding on what happened at that time, examining how their stage dancing experiences influenced their participation and vice versa – whether their participation in the wedding influenced their dance learning practices.

Aleksandar Arabadjiev

Dance transmission within the Macedonian community in Vienna

In recent decades, ethnomusicological migration studies have gained significant relevance, offering various approaches to music and dance in human relocation processes. Specific attention is paid to the power of traditional music and dance in evoking memories and reinforcing historical lineage and ethnic identity. This paper explores the significance, characteristics and changes of dance transmission within the Macedonian Orthodox community in Vienna.

The rehearsing and performing of Macedonian music and dance in folklore groups in the diaspora features arranged and choreographed repertoire in the context of cultural societies (KUDs). The Orthodox church, St. Naum Ohridski, is the primary venue in Vienna, offering dance activities through its KUD Makedonka dance section. The “folklore” section primarily serves as a leisure activity for its members.

The central question of this paper evolves around changes in dance transmission methods. I pay special attention to the marginal role of professional choreographers – from memorizations of traditional village dances without the input of professional choreographers to amateur dancers leading the group, up to recent inclusion of professional dance instructors. I discuss recent field research observations regarding the growing significance of current online platforms like YouTube, which provide ample dance inspiration, asking how copyright issues with choreographies have led to a new phenomenon: a fusion of dances, resulting in distinct Viennese creations.

This paper draws on direct participant observation, explorative field interviews, virtual fieldwork, and reflections on my role as a dance instructor in Vienna since 2012. Based on theoretical approaches from ethnomusicological minority studies, it investigates, compares, and analyses various transmission methods and repertoires.

Vesna Bajić Stojiljković

New modes of transmission of music and dance traditions in Serbia, Slovenia and Bosnia and Herzegovina in 21st Century: three examples of different approaches in coaching the leaders of folklore groups and their influence on the development of stage folk dance

Transmission of music and dance traditions through seminars and summer camps existed in the second half of the 20th century in all the republics of the former Yugoslavia. Dedicated to dancers of folklore ensembles who aspired to become leaders, seminars and summer camps made it possible to get acquainted with traditional folklore and musical material from different regions. The shift happened a few years ago with a completely new content in newly organised seminars which focused on “artistic treatment” of folk dance with practical and theoretical lectures about folk dance choreography on one hand and methodology of learning folk dances on the other.

In this paper I will examine three examples of different approaches in coaching the leaders of folklore groups in which I participated as a lecturer, and some of them I even conceptualized and started organizing in 2019. The first one is a set of workshops I organized specifically on the topic of folk dance choreography at Belgrade Dance Institute. Another example is a set of seminars I organised in Slovenia and Bosnia and Herzegovina in 2022, under the auspices of the Fund for refugees of the AP Vojvodina. In the third case, the annual seminar for dancers and leaders organised by the association UTIKUS “Bašlija” from Sarajevo, I have been involved since 2018 as a lecturer and a member of the team of expert teachers.

My position and the position of other expert teachers in all these types of education raises the question about the role that an expert plays in the present-day process of creating new programs for leaders of folklore groups in which we should see the shortcomings, find an adequate solution in the form of clearly defined practical and theoretical lectures, organise and implement them in order to develop this kind of stage art.

“Falling in love with sound”: Affect, pedagogy, and ideology within Aegean Summer Music Workshops

The last decade has seen a proliferation of summer music workshops in Greece and Türkiye, and the short but intensive workshop model has come to complement more traditional avenues for musical training such as the conservatory system or private instruction. The present study examines the role of affect within music workshops, drawing from participant-observation and ethnographic interviews conducted at the Musical Yards (Ikaria, Greece), Labyrinth Music Workshop (Choudetsi, Greece), Müzik Köyü (Fethiye, Türkiye), VOLAX (Volakas, Greece), and Mousiko Chorio (Agios Lavrentios, Greece). I employ affect theory to expand upon existing accounts of the workshop experience that focus on notions of *communitas* and *flow* (Bolderman 2020; Theodosiou & Kallimopoulou 2020). Building on two strands of affect theory, the *Massumian* (Massumi 2002) and the *Spinozist* (McGraw 2020), I explore the pedagogical affordances of the workshop as an affectively dense event, described by some interviewees as entailing “multiple instances of falling in love with sound.” I consider how these multiple affective impulses are rendered emotionally and cognitively by participants, according to individual predispositions and socially contingent notions surrounding “folk music” and “eastern music.” Ultimately, I argue that the workshop model carries great music-pedagogical efficacy for two reasons: its affective richness, which fosters a deep mode of learning and a strong connection to musicking; and, the autonomy of affect (Massumi 2002) in tandem with the prevalence of counter-hegemonic ideologies regarding “folk music” and “eastern music,” which render the workshop space especially productive for folk-revivalist scenes on either side of the Aegean Sea.

Dimitris Goulimaris, Eleni Filippidou and Apostolos Svanas

The cultural association as a means of transmission of folk tradition: The example of the Greek dance ritual "Rogatsia"

After the Second World War and industrial development, a change in social and economic conditions is recorded in Europe. This change also affected Greece, resulting in the shrinking of the rural population. This fact, combined with the elimination of illiteracy, resulted in many dance rituals ceasing to be held, as they lost their functionality. The research field of this paper is the "Rogatsia" dance ritual. "Rogatsia" is a dance ritual of the rural folk worship, which is celebrated throughout the region of Thessaly, in Greece. In the community of the Mitropolis of Thessaly, it stopped being held in the 1980s. However, since 2013 it has started to be revived by the community's cultural association. The aim of this research is to study the contribution of cultural associations to the preservation and

dissemination of folk tradition, through the example of the dance ritual "Rogatsia". The data collection was carried out with the ethnographic method, under the conditions of participatory observation and through semi-structured interviews, while the data analysis was based on Geertz's "thick description" method. From the analysis of the data it was found that the role of the cultural association of the Mitropolis community in "Rogatsia" dissemination and preservation is of great importance. Today, the dance ritual "Rogatsia" is also presented outside of space and time, in festivals and tourist areas with the contribution of the dance teacher of the cultural association, which is a motivation to participate in it for the young people of the community. Therefore, although this dance ritual is now mainly carried out for touristic and recreational reasons, including many elements of folklore, it survives thanks to the coordinating role of the cultural association and continues to be a tradition for the Mitropolis community.

Ahmet Mûcahit Güven

Let's call for "amateur spirit"

This study discusses the amateur relationship on the axis of "spirit" and "culture" based on the field research conducted in Istanbul and Bergen. "Amateur spirit" in Istanbul and "amateur culture" in Bergen are embedded expressions used in the conversations about music/dance. What makes these concepts valuable is that they are not top-down and not laboratory-produced. Since they are bottom-up and anonymous, they are the correct reference points for understanding the relationships.

By referring the different conceptualizations on the ground of amateurship, the transmission of music/dance is examined. However, "transmission" evokes an over-specification. By embracing education, performance, listening/watching, the evolution of the relations that established with music shapes the experience. In 21st century, transmission discussions, also, includes sustainability. Amateurship is supportive for self-sufficiency and self-organization as two bases of sustainability.

Istanbul has an amateur potential that includes both maqam music ensembles and youth symphony orchestras. These structures are simultaneously orchestras/choirs, conservatories and agents of socialization. For this reason, there is a transmission beyond music. In such a context, teacher, student, expert are insufficient to identify the members. The maqam music tradition, which includes diversification, improvisation and creativity due to the nature of meşk, is considered closer to amateurship. The phrase of "performing with an amateur spirit", which is used as a compliment for the respected persons of the field in the conversations of those who are interested in maqam music, is a remedy for the tension in between amateur and professional. "Amateur spirit" is a practical solution to definitional deadlocks.

During my field research, I was curious about whether there was any milestone,

leading person or event in the emergence of amateur culture in Bergen. However, there was no mention of a chronological order or a historical turning point. After the interviews, I have realised that this situation actually explained the concept of "amateur culture". Amateur activities are cultural, and part of the lifestyle in Bergen. For this reason, it is not possible to determine the milestone. For the centuries, it has evolved out of the life of the society. Then, it has gained institutional solid roots.

Nowadays, the boundary between being an amateur performer in private and being a public online instructor disappears. It shows that publicity and instructor authority cannot be monopolised by anyone. Not authoritative but collaborative processes prevail. Rather than who is the expert and who is the teacher, it is explored that everyone can learn from anyone and that the process of teaching is instructive for all.

As a result, amateurship is an objection to the dominant global understanding that comprehends all by marginalizing and discriminating. The illusive opposites presented such as conservatism and creativity, teacher and student, love and money converge in it. Discovering the potential of amateur will nourish the relations of human and music/dance.

Daniela Ivanova-Nyberg

What is in the rehearsal of a Bulgarian dance group in the United States and Canada? An interdisciplinary approach

Dance rehearsals of the Bulgarian diasporic dance communities play a crucial role in the life of the dance groups, the individuals involved, and the communities. But what do these rehearsals look like as a structure and process? What do people rehearse/repeat every week? What is going on after the rehearsal? In what ways are the diasporic Bulgarian rehearsals similar or different from 1) the folk dance ensembles/groups and 2) the folk dance clubs in Bulgaria? Who leads them, who attends, when, where, and how often? How do group' leaders' and members reflect on their experience after ten or more years of practice?

I suggest applying an interdisciplinary approach, which would present a broader framework for studying a multifaceted cultural phenomenon like a rehearsal. The research benefits from the studies presented during the 15th Symposium of the ICTM Study Group on Ethnochoreology (Copenhagen 1988) on "The Dance Event: A Complex Cultural Phenomenon. I follow Ronström's point that "event" is useful as a theoretical concept because of the processual and futural aspects it implies.

I outline insights from sociological studies (after Goffman 1967 and Wenger 1998). I observe Lotman's understanding that "each fragment of the semiotic structure

or individual text preserves the mechanisms for reconstructing the entire system” (Lotman 1992).

I also take a philosophical stand by commenting on the rehearsal experience as a transformative experience (after L.A Paul 2014). This topic has not been studied before. The outcomes of this research may provide a foundation for further studies.

Angelika Hudler

Transmitting Serbian Roma violin music – understanding the concept behind the sound

What happens if a musical style, that in the past was only transmitted within a closed (trans-) local community suddenly is taught to „outsiders“? How can details, that usually get absorbed through living with and being surrounded by a kind of music since childhood, be understood, learned, kept and transmitted in the context of organised lessons and workshops as well as within the relatively strict framework of a university?

This paper critically investigates the advantages, disadvantages and challenges in learning Serbian Roma violin music in the context of universities and organised workshops. Using transcriptions and music analysis, it shows how understanding and interpretation of details like ornamentation and „groove“ rely on interpersonal transmission rather than learning from recordings – especially if the learner is not socialized in the given music tradition.

Drawing from case studies of Workshops in Germany and Slovenia where Serbian Roma Music was taught, the paper examines the challenges of learning and teaching in the setting of an international group of students. Furthermore I examine how this music travels on, is passed to others and finally enters performance contexts, that are in many ways (line-up, arrangements, location,...) different from the ones, in which this music is usually played by community members.

Located in the field of ethnomusicological minority studies, this paper is based on original fieldwork in Piroman and Vienna and further draws from personal experiences as a student in lessons at the university as well as attended workshops.

Transforming traditional dances into three-dimensional digital education materials: Case study “Sakarya Geyve Dances”

The opportunities provided by the technological infrastructure of the 21st century allow new research and studies to be carried out in the field of dance every day. Many efforts are being made around the world to archive and preserve our traditional dances, and digital archives are being created using image recording technologies as well as many other methods. As academicians of Sakarya University State Conservatory Turkish Folk Dances Department, we, under the leadership of our colleague Umut Erdoğan, are developing a TÜBİTAK project on collecting Turkish Folk Dances as digital data with motion capture technology and transferring them to three-dimensional digital models and turning this data into educational materials.

In addition to face-to-face training, this project aims to enable students to experience traditional performances one-on-one through the avatars of resource persons in a classroom setting. A master's thesis was prepared as part of the preliminary preparatory work for the project, and the movement data of six traditional dance examples performed by Ahmet İşsever -who is a precious source person of folk dances of Sakarya Geyve region- were collected using motion capture technology. These data are used to animate the character designed with a three-dimensional modelling program and the data was transferred to the Unity game engine working in harmony with virtual reality glasses and processed.

This project aims to create a digital database of dance data obtained from the source persons and to immortalize the processed data. In addition, it is aimed to eliminate problems such as blind spots or missing movement details that occur in two-dimensional image recordings made during the compilation of traditional dances. It is thought that the educational material, which will be developed by using 21st century technologies and interdisciplinary collaborations, will radically change the processes of learning and teaching folk dances and make dance education more interesting with interactive applications.

Tanya Karamanos

Sharing the link from past to present, near and far: Embodiment, preservation and representation in online learning of traditional Romanian violin music

Since Covid-19, the virtual shift and the growing numbers of musical YouTubers have all contributed to an increase in online musical presence and consumption. Contrasting to previous times and through the YouTube platform, the online traditional Romanian musicians and their videos have contributed to a shift in

representation, instrumentation, essence and purpose. Moreover, through this type of virtual consumption, there has been a surge of new-found (younger) followers and a growing interest for traditional Romanian violin music worldwide.

This lecture will target the various aspects of musical cultural transmission in a global online musical space. How much of what we musically consume online is related to a given 'physical' culture? Can we consume that 'same' Romanian culture in an online space as in a physical one? How has the meaning of the music shifted once it has been consumed in a virtual space? How has embodiment, preservation and representation changed through the virtual learning of Romanian music? In this lecture, I will demonstrate how the concept of representation in link to education, embodiment and preservation of this musical culture has changed through online consumption.

The thematic of this lecture is aligned with the third theme of the symposium 'The modes and contexts of transmission of music and dance traditions in 21st Century: Rehearsals, seminars, summer camps, and festivals, both in person and virtual methods'

Hamraz Lotfi Korul

Moving a music tradition between amateurs and professionals in music camp setting: case of Arhavi and Fethiye music camp held by Müzik Köyü, summer 2023

Müzik köyü is a non governmental organization which holds a five day Anatolian and Mesopotamian folk music workshop camp that takes place annually in Fethiye, Turkey, starting in 2023 with a second camp taking place in Arhavi, Turkey. Professional musicians play and teach their music to amateurs for motivation other than financial remuneration. At the end of each day, musicians hold their individual or group concerts. As an ethnomusicologist participant who attended in both camps of 2023, I could manage to observe the socialization processes and transmitting information between generations, amateur and professional musicians from one to another. The process of learning and transmitting musical knowledge between amateurs and professionals (Usta-Çırak) who came along from different parts of the Turkey and also from other countries of the world with different language, beliefs and way of understanding in folk music with different ideologies is the main focus of this study. The word "Meshk" is the other focus of this study which has been detailed in the study by reviewing the field literature and interviewing professional musicians and participants in both camps. Finally, this paper aims to clear out the relation of the Meshk learning style between amateurs and professional musicians, its pros and cons and the effect it has on the participants afterwards with the limitation of learning in music camp workshops.

Positioning the role of dance seminars in recreational and performed Romanian dance

Seminars for Romanian traditional dance are organised by individuals and independent associations in many locations in Romania and have increased in numbers in recent years. The participants of the seminars are mostly choreographers, dance instructors and up and coming young dancers from the folklore ensemble dance scene. More recently, participants have included leaders of the growing number of “scoala de dans” recreational dance groups. In addition there is now an association organising seminars for members of these recreational dance groups.

In this paper I will discuss knowledge transfer, learning contexts, social dancing, and opportunities for networking provided by these events. The dance material presented has its source and authority in the published and personal collections of local dances, and the choreographic assembly of this material. The recreational scene in Romania, as in other recreational dance scenes, popularises dances that are adapted to give enjoyment within the cultural cohort. Without any overarching authority or knowledge base for traditional dance in Romania, the authority remains with a handful of local experts with long experience and detailed knowledge.

This paper will not discuss opinions on how ‘traditional’ dance should be in the current age, I accept that in a free world if there is regular participation, and an audience, then all such dancing scenes will continue. I will frame these seminars, and the dance scenes they support, in several dimensions, each being a scale rather than an opposition – performance from the local informal to artistic and professional, local identity to a national repertoire, infrequent to frequent dance participation, visibility for value and respect, heritage and tradition from customary local to artistic appropriation, and the longevity or life cycle of the dance practice.

Judith E. Olson

A community of experts: Dance and music knowledge transmission within the Táncház movement

Availability of ethnographic materials and accessibility to village dancers, often through dance camps in Transylvania, have resulted in individual dancers and musicians enthusiastically doing their own research on rural Hungarian dance and music. This study explores the uses these professionals and non-professionals make of the materials they find and community response to their efforts.

From the beginning, táncház has been a group journey of discovery, adapting a rural practice to urban enthusiasts. In 1972, ethnochoreologist György Martin suggested the first Budapest táncház. Choreographers who had done research in Szék in Transylvania, along with members of professional dance groups and invited musicians, tried to mimic the improvisation of rural practice. The popularity of táncház, boosted by a difficult political situation, sent many musicians and dancers into Transylvania to find village events.

As táncház spread throughout and beyond the boundaries of Hungary and Romania, many more people shared video tapes and recordings and experimented with the form. One generally-accepted rule developed: improvisation may only use movements observed from a village dancer, presumably developed within the social constrictions of the community.

Because of modernization and late-century political upheaval in Romania, new generations of villagers generally did not learn folk dance, thus innovation in rural dance has effectively ended with the generation that was young in the 1960's.

This study discusses available ethnographic materials and sound recording projects. It includes interviews with rural people and táncház participants of many ages, and the author's notes and videos starting in the 1980's and from 24 years of attending rural dance camps in Transylvania beginning in 2000, to help understand trends in the use of this material, including dance construction, figure/motive combination, and interaction with the band. Results suggest that a thorough understanding of intrinsic elements of style requires much in addition to fidelity to dance movements.

Katarina Petrović

Transmission across borders: Folklore seminars among the Serbian Diaspora in Vienna

Vienna is home to a Serbian population since the era of the Austro-Hungarian monarchy. This community experienced significant growth throughout the 20th century, particularly during the organized labor migration from former Yugoslavia in the late 1960s. Serbian folklore societies, commonly referred to as KUDs (cultural artistic societies), play a central role for members of the Serbian community both in Vienna and throughout Austria, with an estimated total of 30 societies. These KUDs primarily practice and present traditional dances through concerts, festivals, seminars, and competitions, commonly referred to as Smotra.

This paper is based on ethnographic fieldwork at rehearsals of KUDs and at the "15. seminar za umetničke rukovodioce i igrače folklornih grupa" (15th Seminar for Artistic Leaders and Dancers of Folklore Groups) in Vienna as central scenarios of

the rehearsal of tradition. Based on explorative interviews and participatory observation, this paper investigates the ways of knowledge transfer, the process of choreographing and the importance dancers attach to folklore education. The central question of this research is how folklore knowledge is transmitted from Serbia to the diaspora with the example of folklore seminars in Vienna. It focuses not only on systematic training by 'expert' instructors, who are invited from Serbia, but also on the folklore seminar as a diasporic social formation. The paper pays special attention to seminar participants' expectations and their conceptualizations of professionalism. Based on theoretical approaches to nationalism and cultural expressions, I further critically question ethno-nationalist implications of the seminar setting.

The paper is a result of documentary research and exploratory ethnographic fieldwork carried out in Vienna, which included observing rehearsals, attending a folklore seminar, interviewing dancers and choreographers, and analysis of diaspora newspaper articles.

Nina Wasilewa-Zanechev

Bulgarian Choir Singing in Vienna

Vienna is a historic culturally diverse city. Among the many cultural communities in the city are also Bulgarians whose institutionalized music practices I address in this paper.

I explore the informal cultural formations and non-profit organizations of the Bulgarian diaspora in Vienna, particularly the choirs and singing groups for Bulgarian folk songs. I discuss the repertoire, the performance technique and the changes in the arrangements of the songs made by conductors and singers themselves during rehearsals. I address the questions to what extent this kind of singing is representative for traditional Bulgarian polyphonic singing and composed arrangements respectively and how the complexity of the arrangements and vocal techniques relate to the singers' competences. I further ask how non-Bulgarian audiences perceive Bulgarian folk singing in the performances of the Bulgarian folk singing choir in Austria. I examine how notions of the Balkan are transmitted through the affective qualities of Bulgarian polyphonic song arrangements.

This paper has an autoethnographic character and takes into account my experience as a choir conductor for Bulgarian folk songs at the society "Bulgarian Rhythms" in Vienna and thus a direct observer of the performing process. The paper is further based on explorative interviews with old and new choir members as well as members of the audience. The paper aims to contribute to the ethnomusicological study of institutionalized folklore singing among the Bulgarian diaspora in Vienna.

