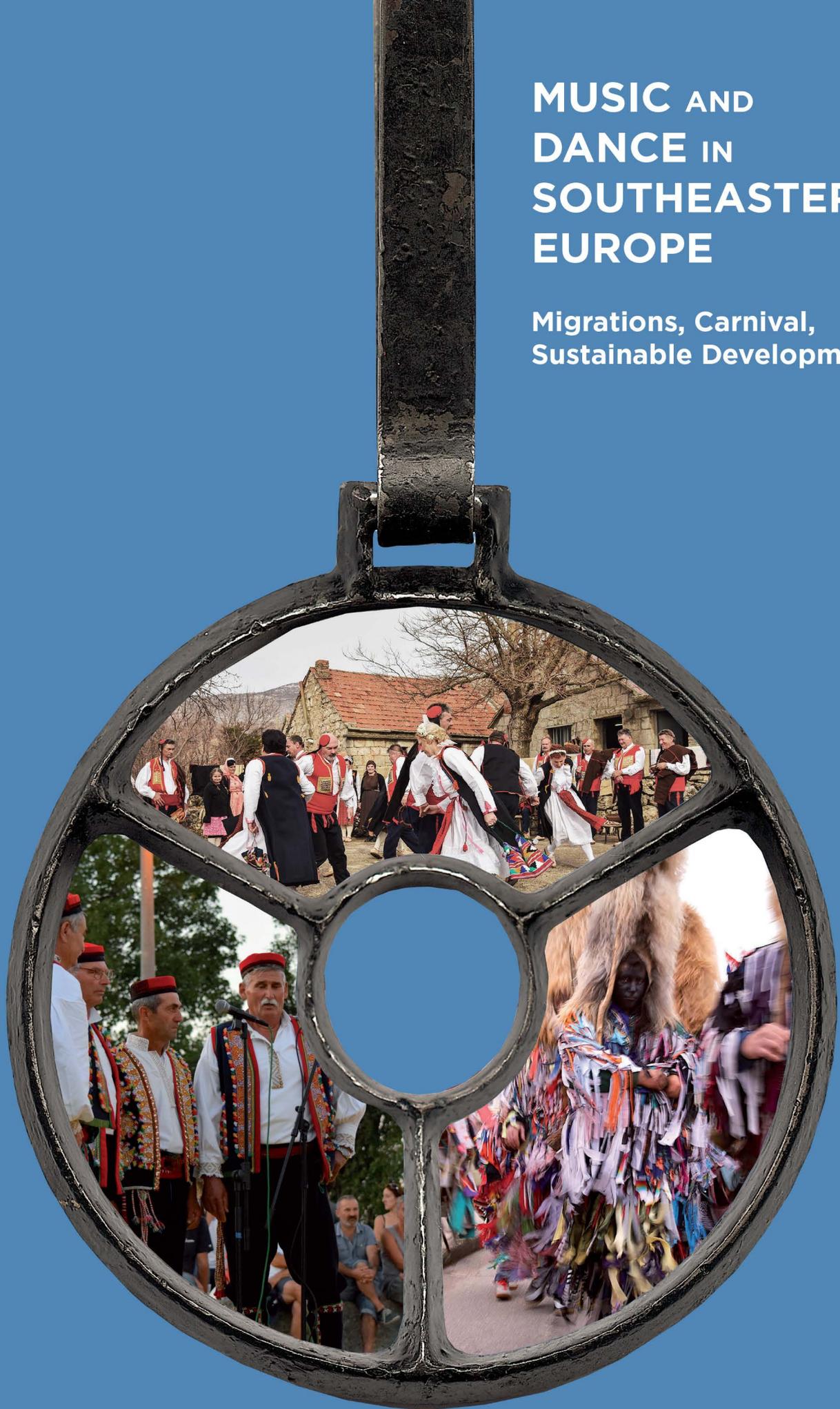


MUSIC AND DANCE IN SOUTHEASTERN EUROPE

Migrations, Carnival,
Sustainable Development



Symposium 15 April – 21 April 2018

International Council for Traditional Music (ICTM)

(Proceedings of the Sixth Symposium of the Study Group on Music and Dance in Southeastern Europe)

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**MUSIC and DANCE
in SOUTHEASTERN EUROPE**

**Migrations, Carnival,
Sustainable Development**

**Sixth Symposium of the ICTM Study Group on
Music and Dance in Southeastern Europe**

**Held in Sinj, Croatia
15 April – 21 April 2018**

Editors:
Liz Mellish, Nick Green and Tvrtko Zebec

International Council for Traditional Music
Study Group on Music and Dance in Southeastern Europe
Institute of Ethnology and Folklore Research, ICTM Croatia National Committee

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Introduction

The sixth biennial symposium of the ICTM Study Group on Music and Dance in Southeastern Europe took place in the town of Sinj in Croatia between the 15 and 21 April 2018. This opportunity was initiated by scholars from the Institute of Ethnology and Folklore Research in Zagreb, as the academic host, based on their knowledge about the rich and diverse cultural heritage of the entire region along the river Cetina in the Dalmatian hinterland known as Cetinska Krajina. Excellent local organisers included the Society of Alka Knights (*Viteško alkarsko društvo*), the town of Sinj and Sinj Tourist Board.

The programme focused on three themes:

1. Dance, songs, music and migrations in, out and within Southeastern Europe,
2. Carnivals and masquerades in Southeastern Europe,
3. Music, dance and sustainable development in Southeastern Europe.

In addition to the symposium programme, the local organisers arranged a concert of *klapa* singing, an excursion to Šibenik with the well-known Cathedral of St James and Fort of St Nikola, both inscribed on the UNESCO World Heritage List, and an excursion to the village of Gljev, on Kamešnica Mountain, to enjoy the Carnival traditions of the *Didi*, with bells, songs, dances, food and drinks. Participants saw *ojkanje* singing inscribed on the Urgent Safeguarding List and *klapa* singing and *nijemo kolo*, silent circle dance, on the Representative List of the UNESCO Intangible Cultural Heritage of the Humanity.

The Institute of Ethnology and Folklore Research celebrated its 70th anniversary in 2018. This central institution for ethnomusicology and ethnochoreology in Croatia is present in the international arena in various ways, including research projects and conference participation. This symposium demonstrates its activity within the umbrella of the International Council for Traditional Music and its study groups. This kind of networking with colleagues from all over the world has its roots in the 4th Conference of the organisation, then known as the International Folk Music Council, in Croatia's town of Opatija in 1951.

Scholars from fourteen countries presented their work at the symposium, which is remembered for important scientific results and a friendly and collegial atmosphere at both formal and informal gatherings. Paper sessions, panels, and film presentations were enriched by lively discussions and dance workshops. The guest of honour at this symposium was Carol Silverman from the United States of America.

This publication presents a full record of the Study Group's biennial symposium. All texts were edited using the *DdA reference format for dance* [see online: <https://www.ccdr.org/news-and-events>]. Twelve presenters did not submit their articles; their participation in the event is recognised by the inclusion of their original abstracts. Two panels are documented by three articles and one abstract, while the remaining abstracts are grouped at the end of this volume.

Special thanks go to Goran Ugrin, and other local organizers in Sinj, the Program Committee with Chair Svanibor Pettan, and the Study Group Secretary Liz Mellish and Chair Velika Stojkova Serafimovska.

Themes

Dance, songs, music and migrations in, out and within southeastern Europe

Through its history the Southeastern European region has been a crossroad between the east and the west and a route for different migrations, and thus a meeting point of different cultures and their influences. Migrants of different backgrounds have always been present in this territory, taking part in multifaceted social and cultural interactions with the indigenous population. The migration-related processes have produced broad cultural transformations and changes that can be observed from national and transnational, local and regional, public and private, collective and individual, professional and amateur, official and unofficial contexts. In these processes music and dance have played a significant and constructive role. We invited symposium participants to address some of the following questions arising from the migrations in, out and within Southeastern Europe: the migrations and the migrants' music and dance in the historical contexts; the influence of migrants on the local music and dance styles and expressions and *vice versa*, the influence of the local music and dance styles on the migrants and/or migrant communities, and their cultural and social integration in the society; the role of music and dance in different identity processes; the contemporary diaspora way of living and the role of music and dance in the ghettos; the migrations of music and dance repertoire; the migration of music and dance styles, songs and instruments; migration as part of contemporary globalization processes; cultural policy regarding migrations and minorities; virtual migrations; new research of other processes and contexts connected to migrations in, out and within Southeastern Europe.

Carnivals and masquerades in Southeastern Europe

Carnivals and masquerades have an important place in the mythology and rituals of traditional cultures that still continue in Southeastern Europe. Once originating from the ancient cults of animism and totemism, today they have a different social and cultural function that reflects the contemporary cultural and societal processes. Music and dance, as an integral part of the rituals, are excellent agents of change and continuity in the contemporary performances and perception of the carnivals and masquerades, at the same time providing a new context of the past and contemporary societal beliefs and mythology. Expected topics should address one or more of the following issues: the changes and continuity of the carnivals and masquerades seen from an ethnomusicological / ethnochoreological perspective; the festivalization of the carnivals and masquerades; carnivals and masquerades and the state cultural policy; carnivals and masquerades in regard to contemporary social and transitional processes; carnivals and masquerades as cultural spaces for different repertoires; traditional carnivals and masquerades in regard to intangible cultural heritage; local, national, regional and international carnivals and masquerades; new research approaches to the carnivals and masquerades.

Music, dance and sustainable development in Southeastern Europe

Theory and practice related to music and dance sustainability should take into account the interdependence of a wider "ecosystem" in which music and dance are situated (Titon 2009). This becomes more obvious thanks to the implementation of the UNESCO Convention (2003), which provides local communities with the essential role in the decision-making process regarding their heritage. Applied work positions ethnomusicologists and ethnochoreologists as qualified specialists on the continuum between the local communities on the one hand and administration and other agents

involved in the process on the other. Some of the issues expected to be addressed here are: how can heritage production in music and dance be or become sustainable; what did we learn from the experiences with the ICH projects within the region and what can we learn by applying the experiences from the other parts of the world (for instance, Schippers and Grant 2016).

