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The Ottoman Past in the Balkan Present: Music and Mediation

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ABSTRACTS BY AUTHOR

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'Polichronismoï' and Laudatory Canticles to the Sultan Abdülhamit II Set to Music by Ecclesiastical Composers

The composition of *Polichronismoï*, laudatory canticles, as well as of *Odes*, which refer to specific moments of the life of the Sultan (the ascent to the throne and the crowning, the official visits, the return from Europe etc), constitutes a truly interesting musical and historical phenomenon for the Ecclesiastical music production of the late 19th century. This trend reaches its peak during the rule of Sultan Abdülhamit II (1876-1909) to whom almost the entirety of these works are dedicated. The intensification of this historical phenomenon coincides historically with the active involvement of the Greek element of the Empire, in the most interventionist way, in the political, social and diplomatic affairs of the government, as well as with the appearance of the ideological model of "Greek-Ottomanism". The latter, among other things, suggested an alternative existence of the Ottoman Empire which included the substantial participation of the Ottoman- Greeks in the administrative, bureaucratic and economic fields.

Ecclesiastical composers from the Ottoman capital as well as from the periphery used the new "Parasemantic" notation system and composed *Polichronismoï* in Turkish, as well as chants that were rich in melodic and rhythmical content and referred morphologically to the Eastern urban modal system. These compositions, which are found in printed and hand written collections of the time, were recorded in the reformed notation system of Chrisanthos and as far as style and structure are concerned, they directly referred to aesthetic models that derived from the ideological model of the Ottoman Romanticism. The language used in the lyrics of this specific works is Turkish of the late Ottoman period and it is conveyed in writing through the use of the Greek script, according to the model of *Karamanlidika*. Moreover the character of the lyrics is laudatory, while along with the prayers for health and longevity offered to the Sultan himself, they emphasized his fair judgment as well as his God-willing power.

The Sound of Kaval: Reimagining the Soundscape of Serbia

Serbian music production scene witnessed the burgeoning of a new music genre in the 2000's – ethnic (Serbian) music. It is characterized by arrangements of folk tunes modelled after World music production, and the audiovisual presentation usually featuring images of 'traditional' art, costumes, etc. The new approach to Serbian folk music has gained broad appeal, and the performers range from well-known stars to grassroots amateurs which commonly acquire their audience through Internet-based social network services. One of the striking features of this new genre has been widespread introduction of *kaval*, a flute-like woodwind instrument originally associated with Balkan mountain shepherds' communities. *Kaval* is present in a wide range of musical products labelled as Serbian ethnic music, from the 2004 Eurovision song, to the tracks of the freelance performers who promote their music on MySpace. Importantly, *kaval* has also been introduced in the curriculum of one of most prominent Belgrade music schools. *Kaval* is known as a traditional instrument present in the folk music of Bulgaria, FYROM, and southern Serbia, and has perpetually been decried within the ethnomusicological discourse as Oriental, Ottoman, and thus non-Serbian.

In order to scrutinize the role of *kaval* in contemporary Serbian music, I will investigate different layers of ethno music production, from state-sponsored and nationally broadcasted to private initiatives and Internet-distributed, and I will conduct depth-interviews with the performers as well as the members of the audience. I wish to find out how is the contemporary Serbian nationalistic discourse mediated through the use of *kaval* and how is the reception of *kaval* sound situated between visions of Serbian, Balkan, and Oriental belongings. Finally, I want to pose a question: how does the genre of Serbian ethno music engage in constructing the image of Serbian national territory through performing a soundscape marked by the sound of *kaval*.

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Drama Lyra and Istanbul Lyra: Comparison of Histories and Performance Techniques within the Context of the Theory of Social Identity

Musical instruments are replaced within cultural, economic and political developments and, as a result of their permanent existence in a different culture, they can be demonstrative of that region, society and culture throughout time. Besides, because of their interaction with the cultural environment in which they exist, they can acquire a representative status of the social environment. Human beings have the inclination of classifying themselves and others according to various differences. The social groups of which the individual is a member either effect or imply his personal and social behaviours.

Social identity rather than personality appears with the individual's connection to the outer environment to which he has grown belonging in a positive or negative manner. In this phase, personal identity is what distinguishes the individual from his social identity and those in his environment, and signifies his own self. Drama *lyra*, evaluated and compared within the framework of these theories regarding social identity, has been our subject with its technical and structural similarities with the *lyra* family of instruments of the Turkish geography. In the context of social identity, Drama *lyra* has adopted its social identity from the society in which it exists; as a result of mutual interactions, numerous important changes from the structure of the instrument to its playing position and performance technique have occurred. That the Drama *lyra*, having local values, has not spread out of a certain geographical area, proves that it remains isolated as the instruments in other regions with preserved local values.

The study of the performance technique of Drama *lyra* and that of the media in which it is used reflects the social identity of the society that it exists in. Likewise, the Istanbul *lyra* is an expression of its socio-cultural environment. The structure and temporal structural changes of the aforementioned *lyra* arise from the identities ascribed by the social environment to which it belongs.

In this context, the historical and technical features of Drama and Istanbul *lyra* will be examined within the analysis of the cultures to which they have gained belonging. In this phase, notifying the qualities of their social environments, the structures and performance techniques of both *lyra* types will be demonstrated comparatively with performances.

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Turbo-Folk and Ethnicity in the Mirror of the Perception of the YouTube Users Nowadays

Popular music played in the second half of the 20th century on the territory of Former Yugoslavia became known as the newly composed music. During the 1990s wars, music genre known as turbo folk was especially popular in Serbia. Research has shown that this music contains Oriental, most of all, Ottoman influences. Even though it is very popular, this kind of music has been subjected to severe criticism. Critics think that it is kitsch, which favours immorality and nationalism and that it leads to the *“teheranisation”* of Serbia.

The focus of this research is on the perception of turbo folk by You Tube users. The material from this Internet page for video exchange is available in the whole world. Many users from the territory of Former Yugoslavia leave their often nationalistic and political comments about songs. This work deals with the way listeners view their own connection with Ottoman past. What they experience as *Turkish* and as *their own* in those songs and what the value system is like. Apart from this, social influence of Internet culture is viewed, in this case on You Tube example.

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The Estudiantina in the Late Ottoman Empire and the Creation of a Greek Sonority

This paper will explore the role of the Estudiantina in the creation and international reception of the plucked string soundscape that has been associated with Greek popular music throughout much of the past century. Estudiantina plucked string ensembles achieved immense popularity in the last two decades of the 19th century and were an important catalyst in the creation of the sonority of a variety of Mediterranean and Latin American popular musics. These ensembles first came into vogue as exotic entertainers in the 1880s after the enormous success of the serenading Spanish students (or Estudiantinas) in Paris during the Carnival celebrations of 1878. The popular repertory of these early ensembles consisted of arrangements of folk melodies and dances, as well as instrumental items and songs from the popular musical theatre of the zarzuela. In the 1890s and early 1900s the Estudiantinas gave way to guitar and mandolin ensembles, although at times they included plucked instruments from different local traditions and even hybrid plucked instruments of varied registers.

This paper considers the early evolution of the Estudiantina and its impact on Greek urban popular music and its performance contexts in the late Ottoman period. Initially some groups incorporated the repertory of the Estudiantinas, which included arrangements of folk songs, operetta arias, and popular song and dance styles. However, it will be argued that the multifaceted orientalised of this already “exotic” phenomenon was a mediating factor in the creation of elements of the *Smyrneiko* and later *Rebetiko* ensembles and their sonorities. Also examined will be the impact of the Estudiantina, and the international evolution of this phenomenon, in facilitating the transnational dissemination of the more localised repertories and sonorities associated with Greek musicians in the early 20th century.

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Sounds of the Bow in Both Sides of the Aegean

Instruments, which have been transferred from generation to generation, are fundamental pillars that keep the cultural existence of societies alive. They gain different identities in different cultural regions with symbolic characteristics of them. Therefore the identities of instruments take shape according to the society in which they exist; they have regional and local specialties in their constitutions.

In this context, the pear shaped fiddle, played by fingernail contact, has been played in both sides of the Aegean Sea with different identities and special features. The pear shaped fiddle has been played in very wide geographic regions from Greek islands in the Aegean Sea to Athens and Thessalonica, from Istanbul to Anatolia (İzmir, Fethiye, Antalya and Burdur). It has been named with respect to its region as *lyra*, *kemençe* or *Yörük Kemane*. Moreover it has been called under the name of *lijerica* in Croatia, under the name of *gadulka* in Bulgaria and under the name of *tırnak kemane* in North Western Anatolia. These instruments gain performing qualities and social identities according to their regions and types of music they perform. While some of them are played in classical music, others are played in traditional music, especially in folk music and dance accompaniment.

In this paper, the pear shaped instruments played in both sides of the Aegean Sea will be analyzed in the context of their historical developments, regions, functions and their common legacy. Performing styles of them will be studied by verbal and visual aids.

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The Balkan Wreath

The turbulent history of the Balkan crossroads, conceived as the point of intersection of Occidentalism and Orientalism (e.g. Ottoman legacy), is examined as inscribed and (re)constructed in the cultural and cinematic (sound)scape of the Balkans. Through an interdisciplinary approach -combining ethnomusicology, cultural studies, film studies, anthropology- the essay argues that Orientalism, Balkanism and Occidentalism could be expressed in film music: throughout formal structures, melodic and rhythmic patterns, instrumental colour/orchestration... in order to represent the (co)existence (and interactions) of the different identities in the common Balkan/European multicultural space. The concern of this paper is to analyze the representation of the historically hybridized Balkan/Serbian identity in the cinematic/music scape i.e. film music of Zoran Simjanovic in the works of Srdjan Karanovic: *A Scent of Wild Flowers* (*Miris poljskog cveca*, 1978), *Petria's Wreath* (*Petrijin Venac*, 1980), *Something in Between* (*Nesto izmedju*, 1983), *Virgin* (*Virdzina*, 1991) and *Loving Glances* (*Sjaj u ocima*, 2003.)

The cultural identity and cultural clash as paradigmatic themes of their oeuvre are most visible in their films of, foremost, 'ethnological interest.' These are based on myths and stories of the past, which include sufficient material to fuel the telling of a story focused on the identity transition, changes, mutual (re)defining and othering. Balkan identity is metonymically problematised in the narrative about the main character in the identity transition (from patriarchy to modernity, America to the Balkans, West to East...) and expressed in the pattern off the interaction of various cultural legacies (in iconography, music, mise-en-scene elements). In particular, the paper seeks to analyze the ways music underpins the identity and reality of the Balkans as of the intercultural space and clearly articulates the moment of *disenchanted reality*. (The disenchanted refers to the changes or loss of the original identity in the moment of the contact with cultural "other".)

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The Oriental, the Balkan and the Western Musical Identity of Greece. The Example of the Music for the Greek Shadow Theater

Is it possible for a country to have a three-part cultural identity? Is it possible for three different and often “opposing” cultural languages, such as Orientalism, Balkanism and Occidentalism, to coexist as identical components in the same geographical, social and cultural environment? What are the proportions of this triple cultural identity and under which conditions the components of this identity “converse” with each other and consist the musical mosaic of Greece in the 21st century?

Greece was under the Ottoman Occupation for a long period of time, while from the 19th century and henceforth – in the frame of the eagerly anticipated westernization and of the renunciation of its oriental identity- directs its intellectual and musical interests towards the West, without, however, excluding cultural forms influenced by the Balkan peninsula (where Greece as a country geographically belongs).

The musical elements, which in a first level testify the Ottoman past, the Balkan as well as the Occidental present of Greece will be examined through the famous “*Istanbul Turkulleri*” (anonymous Konstantinopolitan music) for the shadow theatre, as well as through some recent “art popular” music for *Karagioz*, composed by Greek musicians. Light is going to be thrown on different musical and dancing traditions, tonal and tropical systems, rhythms, orchestration and style, through which different origins (Ottoman, Balkan and finally Greek) with often common cultural cores, “loans” and “anti-loans” are expressed.

In a second level, it is also examined whether and how the different musical components of the Greek cultural identity functioned in the past, function in the present or can function in the future as criteria of nationalistic tendencies and as bearers of ideologies and different viewpoints in the light of the recent political expansion of the European Union in the Balkan area.

The Music Reform of the Turkish State in the 1930s as a 'Symbolic Violence'

The Kemalist reform of music was an important part of the state's cultural project of modernization and was a building block to be used in the reconstruction of Turkish society. Music during the reforms has been used not only to symbolize ideological differences, but also to help perpetuate them. The aim of the music reform was to build a national music culture. Having ignored traditional Turkish art music because of its Ottoman heritage, the political elite of the Republic of Turkey approved of folk music and European classical music to create a national musical culture, and strictly limited the institutions and the instruction of traditional art music.

Using a variation of Weber's famous formula, Bourdieu defines the state as an X, which successfully claims the monopoly of legitimate use of physical and symbolic violence over a definite territory and over the totality of the corresponding population. Symbolic violence is the violence which extorts submission, which is not perceived as such, based on "collective expectations" or socially inculcated beliefs. The musical values of the people and their popular experiences were simply ignored by the Kemalist reform of music, and this caused a great deal of unrest and discussion. Given the definition made by Bourdieu who extended Weber's definition of state, it might be argued that the reform of music is a paradigm example of "symbolic violence" operated by the state.

This paper provides a historical analysis of the Turkish state's music policies with the aim of examining their changing meanings within the general context of the history of modernization in Turkey. Special attention is given to the 1920s and 1930s, a period in which the underlying assumption was that once Turkish musical life was altered through the institution, the musical behavior of individuals could easily be moulded and made to fit the requirements of the newly-created circumstances.

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Turkish Elements in the Formation of Urban Professional Music in Moldova/Moldavia: the Evidence of Francois Rouschitzki's 'Musique Orientale: 42 chansons et danses moldaves, vallaques, grecs et turcs,' Iași, 1834

This extremely rare collection of Moldavian urban music (only two copies are known), notated in Iasi by a Ukrainian bandleader serving with the Russian army, was presented to General Kisseleff in 1834. It was published in Chisinau in part by Petr Stoianov in 1972, and in full by Boris Kotliarov in 1981. It is a primary source for the transition from the purely Greco-Turkish repertoire of the Ottoman Phanariot governing class to the more hybrid music of the first half of the nineteenth century. This paper will examine the musical contours of the fusion of Turkish makam, Western chordal thinking and Moldavian folklore found in this collection. Comparisons will also be made with the contemporaneous unpublished violin manuscript of the Jewish cantor Hirsch Weintraub, and to the legacy of early 19th century Moldavian urban music in the repertoire of Moldavian and Ukrainian *klezmer* musicians of the beginning of the 20th century.

A study of this material reveals the choices that local *lutar* musicians made in westernizing and “nationalizing” an originally transnational Near Eastern repertoire. Some of this material was recycled and reinterpreted by contemporary and somewhat later Jewish musicians in the same, or in neighbouring territories, while elements of the repertoire were reassembled in a different fashion by the *lutar* musicians in independent Moldavia later in the 19th century.

Hatzipetrou-Andronikou, Reguina Ecole des Hautes Etudes en Sciences Sociales, Paris

Gender, Ottoman Past, Turkish Present and Traditional Music in Greece Today. Female Traditional Instrumentalists

With the creation and development of the “*paradosiaka*” milieu, following Kallimopoulou¹'s term, namely, the Greek folk music revival, Ottoman past and Ottoman classical music came to the fore. This was witnessed both in terms of repertoire and concerning the instruments used in this style (kanonaki, lafta, kemençe, etc.), as well as the use of the Turkish *makam* system to study, understand and learn musical instruments and the musical idioms of the larger area which had once been part of the Ottoman Empire. This particular phenomenon, in Greece, carries differing ideological views on the “Greekness”² of this music, either by being complementary within a certain discourse on national identity or, in certain cases, by being opposed to this discourse and thus differentiating between the practice or interest in this musical style relating to the Greek national identity.

During my PhD research on female traditional instrumentalists in Greece today, I met female musicians who referred to Ottoman music as part of this musical style and who, as part of the milieu, went to Turkey, and more particularly, to Istanbul, to buy instruments, but mainly to learn from Turkish musicians. By following the same path taken by many male musicians before them, and still taken today, they were confronted with their own gendered dimension. Discovering the teachers and the way of life in this foreign country made them feel they were women before being musicians as they had, for example, to convince the teachers to accept them as pupils, because they were women.

Furthermore, some of these female instrumentalists use, as a past reference, the female musicians of the Sultan's harem during the time of the Ottoman Empire. This gives evidence of the existence and background of women playing the same instruments in the past. Through the case of female instrumentalists, we can see a particular aspect of the connection between Ottoman past, Ottoman classical music and the contemporary Greek music scene.

¹ Eleni Kallimopoulou, 2009, *Paradosiaka: Music, Meaning and Identity in Modern Greece*, SOAS Musicology Series, Farnham, Burlington: Ashgate.

² It is interesting to compare this case to what Pennanen has analysed concerning Ottoman popular music in Greece, Risto Pekka Pennanen, 2004, «The nationalisation of Ottoman popular music in Greece», *Ethnomusicology*, 48/1, pp. 1-25.

Hnaraki, Maria Drexel University, Philadelphia
& **Samprovalakis, Yannis** Independent participant (musicologist-orchestrator)

Freedom or Death: Orchestrating Captain Michael

Nikos Kazantzakis's *Captain Michael* (1953) inspired fellow Cretan, Manos Hadjidakis (1966) to compose a homonymous song cycle, the lyrics of which are based on original phrases of the Kazantzakis's novel that were also theatrically adapted. *Captain Michael* (–best known in English via its subtitle, *Freedom or Death*) focuses on the co-existence of Greeks and Turks during the 19th century Ottoman-occupied Crete. Its music instrumentation by musicologist Yiannis Sambrovalakis uses traditional instruments, in order to represent those two parallel worlds, similarly to the living conditions of the basic heroes, the Christians and the Muslims. The Cretan *lyra*, for instance, and the *santouri* (*dulcimer*) represent correspondingly the Greek and the Ottoman elements, colliding in fight or creatively co-existing. This way, both the folk-popular becomes artful and the western compositions “dress” with ethnic costumes, eulogizing their marriage to the East. For Kazantzakis, a synthesized vision of Greece and its cultural history, including, of course, its affinity ties to both the West and the East was an existential problem, a political vision and a continuous quest.

The idea of the general co-existence of a symphonic orchestra and traditional instruments that was fulfilled by the Orchestra of Colors and the Thessaloniki State Symphony Orchestra through concerts dedicated to the 2007 death anniversaries of Manos Hadjidakis and Nikos Kazantzakis in both Greece and Beijing was based on a rationale initiating from the ideological ground of the Kazantzakian work. Subsequently, the Hadjidakis music which had initially used the Cretan *lyra* also supported the evolution of such ideas. Kazantzakis believed that poetry can substantiate all pain and fight into dream and immortalize as much as of the ephemeral as possible by turning it into song. This was also crowned by the composer who perceived Crete as the mermaid of the Mediterranean with an important cultural but also “syn-cretic” role. Both creators, namely, spoke of “freedom” suggesting “world peace”. Therefore, their message is timely, diachronic and ecumenical.

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Ottoman Remnants in the Music/Dance Repertoire of the Indigenous (Native) Population of the Serres Prefecture of Eastern Macedonia

Evidence of the centuries-long Ottoman occupation reveals itself in many forms throughout Greece as well as the Balkans in general. The Serres Prefecture of eastern Macedonia is an extremely rich region of Greece in many ways, but especially as it concerns the variety of living traditional customs, music, and dances, several of which are remnants of the Ottoman era.

The unique custom of the *Kechekia* (τα Κετσέκια) of Pondismeno has many similarities with the *Köçekler*, men attired as women who danced for the Ottoman court. A good portion of the remaining dance titles are Turkish or hybridized names using both Turkish and Greek words, and at times combining them even further with Slavic. Melodies played for various celebrations or rituals—wrestling matches, athletics at *paniyiria*, wedding customs, etc.—retain Turkish names and are still played in Turkey and other Balkan countries.

In this paper I will examine both the similarities and the differences between these Ottoman remnants and their present forms in the Serres region as well as a few related examples in the neighbouring region of Pirin, Bulgaria.

Conceptions of Eastern Art Musical Heritage by post-Byzantine Music-Teachers

Post – Byzantine music manuscripts (15th to 19th c.) constitute an important heritage of the musical activity – popular and learned – of the peoples of Eastern Mediterranean. The study of this source material brings to the fore a mass of information concerning the relation among music cultures of the nations of the Balkan Peninsula and Eastern Mediterranean.

Of especial interest are the printed texts of post-Byzantine music teachers of the 19th c. before and after the revolution of 1821. They shed light on the mentality of cantor-companies, their common musical heritage, their ideological concepts and motivation in compiling the works of Persians, Turkish and Arab composes. This material constitutes a valuable tool for understanding the breadth and tendencies of the post – Byzantine world as opposed to the official musical tradition of the East. It indicates the collective mentality and conviction in similar musical cultures. It also helps to explain the role played by Greek musicians in the formation of a new aspect in the music of the Ottoman court during the 18th c., with all the relevant effects and influences of the Byzantine and post – Byzantine music and relatives' traditions of the Mediterranean.

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Genealogy, Anthropology and the Memory of the East in the Construction of the Rebetiko

This paper focuses on studying the process of the construction of a particular music genre, known as *rebetiko*, which flourished in the urban areas of modern Greece in the early 20th century. This novel and distinctive musical genre, which was initially formulated as an evolution of previous musical experiences, managed to produce distinctive sounds, new thematic areas and even new musical instruments for its performance and it is now considered as the foundation for the modern Greek popular music.

The purpose of this research is to study the genealogy and the procedures for maintaining the memory of the "Hellenic East" through the exploration of the anthropology of the protagonists of *rebetiko*. Our research adopts a historical approach and reveals the relationship between this new music and its origins from previous musical experiences of the people of Asia Minor. The protagonists of the establishment, particularly the Greek refugees from the Asia Minor Catastrophe in 1922, integrate their experiences and contribute decisively to the creation of a new type of music that will later be developed into a the dominant popular genre.

In this paper, we argue that despite the strong relationship with the Greek East, the memory of which it incorporates especially during its early phase, its final evolution in a new independent urban music genre has led to the production of a musical idiom modern and autonomous leading to the establishment of a new urban musical experience. While in its early phase *rebetiko* seems to incorporate the collective memory of the Hellenic East, its later autonomy as a popular music listening leads in breaking its strong ties with its origins in order to produce a novel Greek musical genre, where the memory of the East will be represented only through orientalist depictions.

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Alaturka, Alafranka and Café-Aman

The stylistic identification of urban popular music in Greece since the late 19th century to the 1930s, is determined several times between the musical cultures of East and West. These two geographical areas have served as symbols of cultural confrontation, prominent in a sequence of some dipoles: old-new, local-imported, authentic-mannered, uneducated-civilized, and eventually popular-secular.

These dipoles are the symptoms of a complex historical condition, characterized by intense identically issues: the liberated Greece attempts to extrapolate its glorious ancient and medieval (Byzantine) past, with a complete rejection of the Ottoman/Turkish culture, aiming to an urgent adaptation to European cultural standards. The culmination of these ideological confrontations coincides with the appearance of the café-aman musical repertoire, that is covered directly in the ethnocentric haze.

Musical genres cultivated in the eminently popular expression space, that is the café-aman, became very soon the principal subject of comments and recriminations that illustrates, in the most eloquent way, the regressions of the local intelligentsia of the time. Acclaimed and discredited by the public rhetoric, this repertoire is designated on the shape of alaturca-alafranga, each time in conviction that verges on empathy. A careful reading of these classifications, however, reveals that shape as a pretext: the real challenge remains the ideology of greekness, from which both sides claim their stylistic reliance. The «alagreca» however, even as the supposed fundamental core of this music, is not analyzed. Instead, the methodological issue of the alaturca-alafranga concept remains an axiomatic principle of classification, which eventually replace aesthetics and obscures the recruitment of the essential dimensions of an hybrid, and original at the same time musical genre.

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The Odyssey of a Stereotype: Music and Identity in Epic Melodramas of Old Greek Cinema

Cultural stereotypes as collective symbolic representations are considered among the basic components of both society and its culture. In the case of the Greek-Turkish relations, preconceived cultural connotations often form points of reference and juxtaposition within the contemporary cultures of both countries. Approaching cinema as a mass medium able to construct multiple realities and as a field of successive representations and interpretations, we will try to describe how cinema and its music contribute to the creation and promotion of national –Greek, Turkish, Ottoman– identity, taking as a case study the very popular Greek film entitled *The Odyssey of an Uprooted Man* (1969). This is an epic melodrama produced by Klak Films and directed by Apostolos Tegopoulos, starring the much-loved actor Nikos Xanthopoulos. The film reproduces the widespread Greek perception of cultural controversy between the East and the West, forming a stereotyped musical and filmic sketch of the neighbour Other –the Turkish/Ottoman– as exotic, fierce and strange, but at the same time as familiar, accepted and likeable. It presents an image of the Other which, on the one hand, embraces perspectives and aspects of the Self and, on the other, is built upon a conceptual generalisation and a simplistic representation of the past in the present through memory. Based on contemporary ethnomusicological and anthropological theories about nationalism, identity and otherness, we will analyze various aspects of the rhetoric of this film and its soundtrack. Furthermore, focusing on 20th-century Balkan history, we will discuss the impact of this specific process of constructing national identity, as well as the political and ideological antagonisms that define the relations between the two countries until nowadays.

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ChalgaTube: Bulgarian Chalga on the Internet

The paper discusses the change of Bulgarian chalga videos after the videos came available on the Internet some years ago. The content of the ChalgaTube streaming service will be analysed from various angles: aesthetic, ideological, and commercial. The copyright questions (Internet piracy) will be discussed as well. Furthermore, the issue will be scrutinized from the historical point of view, and recent ChalgaTube videos are compared to the videos of chalga music from the late 1990s, when the author made his first studies on the topic.

'Our' Ottoman Musical Legacy: A Systemic Approach...

A staple gateway to subjects worded in the particular fashion relies heavily, if not exclusively, on identity at large. It is commonplace that identity, as meant in such contexts, is an *imagined* concept. This raises a multitude of issues, from anthropology to epistemology. If “real” be the counterpart of “imagined” and if, outside the particular jargon, general language wants the antonym of “real” to be “unreal”, valid questions are raised, calling for a rational analytic approach. The concept of “imagined” is conceivably divisible into a “real imagined” and an “unreal imagined” part. What, then, is the systemic dialectics applicable to this epistemological dichotomy? Mainstream scientific thought would attempt to perform an analytical and abstractive interdisciplinary methodological approach to identity, analytically splitting into subcategories and clearing out multi-faceted definitions of terms like “real”, “imagined”, “unreal”, “Ottoman”, “legacy” “historicity”, “our”, hopefully relieved of their heavy ideological loads; then it would re-synthesize, freely yet rationally re-introducing selected subsets of both terminology and ideology, aiming at understanding i). what we do with the musical paradigm as culturally defined symbolic identity, ii). what we mean by the constituent and combined notions in the title. Our agenda tackles available historical, geopolitical, anthropo-cultural and biological resources.

Ironically, much unites the Balkans and Anatolia and Cyprus in a common palimpsest: “we” are all neolithic, Balkan, Anatolian, Macedonian, Roman, Byzantine *and* Ottoman; at the same time there are many splintering factors: European vs. Asian, Palaeo-European vs. Levantine, mainland vs. insular, sedentary vs. nomadic, matriarchal vs. patriarchal, Christian vs. Muslim, Indo-European-speaking vs. Altaic-speaking (some other languages in there), pentatonic vs. heptatonic. What do “we” do about ethics, controversial implications and “-isms” of “*fa*lse imagined” dogmas and propagandas? What does it take for “us” to build a “real imagined” idea of “our” legacies and identities? What *are* “our” musical systems and their interactions? What are the FACTS?

Marković, Aleksandra Music Center the Netherlands, Amsterdam

Construction of 'Balkanized' Musical Landscapes in the Music of Goran Bregović

The ways music embodies and expresses meaning have been the focus of much research, although mainly related to the so-called classical music. Bringing this issue to the less-researched "world music" genre, this presentation explores music of Goran Bregović (self-declared as a Balkan music composer) as it reaches Western European market, becoming commodified "Balkan music" in the process.

This presentation uses the discussion about "musical Orientalisms" (Scott 1998) and "musical exoticisms" (Bellman 1998, Locke 2009) and applies it to Bregović's music. This music presents an exceptionally interesting case-study, as many of Bregović's current hits were originally composed as rock tunes, later to be arranged and adjusted to the Balkan style. The analysis of this "Balkanizing" process (in contrast to the initial meaning of the word) shows which musical features are selected and promoted as Balkan aural markers. It will be claimed that these markers, accompanied by a range of extra-musical (visual, discursive) means, refer to preexisting musical exoticisms, transposed (as elaborated by Todorova 1997) to the Balkan region as a metonymic representation of the Orient.

In performance, Bregović actively negotiates his (and the region's) different images, especially with regard to his various audiences and his music's marketed and perceived Balkan features. Domestic (mainly ex-Yugoslav) audiences often assess his music as stemming from Ottoman influence (hence interpreted as inauthentic and non-European). In their view, promoting such Balkanized music places the region outside the European symbolical landscape. However, despite the criticisms, Bregović is among the most popular musicians in the region. It will be argued that the image of the Balkans mediated through his music gains a new, positive meaning, which enables his audiences to come to terms and embrace the region's Ottoman past without denying its European present.

Ottoman Past in Romantic Opera's Present: Balkanism Between Orientalism and Occidentalism

The opera had a significant role in the process of constructing national identity in the Balkan countries. Concepts of historicism and nationalism made an ideological basis for establishing so-called national opera, including mainly romanticised episodes from national past. In the case of the Romantic opera in Serbia and Croatia, the early operas – like *Nikola Šubić Zrinjski* (1876, Zagreb) by Ivan Zajc, *Balkanska carica* (The Balkan Queen, 1891, Cetinje) by Dionisio de Sarno San Giorgio, *Na uranku* (At dawn, 1904, Belgrade) by Stanislav Binički, and *Knez Ivo od Semberije* (Prince Ivo of Semberia, 1910, Novi Sad) by Isidor Bajić – were inspired by patriotic narratives related to the struggle against Ottomans. In that way, Orientalism was expressed through both libretti and music. Ottoman characters were presented as the negative Other, while musical means ranged from the Verdian patriotic stylistic signs to the means understood as the signifiers of Orientalism (first of all, the Balkan and Gipsy scales), forming the specific Balkan (musical) intersection. Balkanism therefore was interpreted on one hand as a part of the Oriental world or, on the other hand, as an embodiment of Occidentalism versus Orientalism.

Milanović, Biljana Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade

Orientalism and Occidentalism in the Context of Collective Identities: the Landscape of Serbian Music at the Turn of the Nineteenth to the Twentieth Century

Internalization of Western images in the Balkans, with their strategies of 'inclusion' and 'exclusion' in European value rankings, had a strong impact in the problem area of social and cultural positioning in Serbia, that is, in inventing, constructing, negotiating and representing identities through art and music itself. The issue is one of collective identification in a changeable geopolitical and symbolic context in the old framework of the Kingdom of Serbia, the Hapsburg and Ottoman empires, the two multi-ethnic, (super)national Yugoslav states and in contemporary Serbia after the break-up of Yugoslavia.

Concerning this complexity I will point out some local variants of Orientalism and Occidentalism and explore them in several musical genres of Serbian culture at the turn of the nineteenth to the twentieth century. Through the indication of stereotyped images and musical codes as well as their various collective perceptions I will try to investigate some antagonisms in the imagination of the Serbian and Balkan identities. The key of possible answers can be found in the tension existed in the local adoption of Western ideas of nation and progress. On the one hand, there were Ottoman layers appropriated in art music but, at the same time, deep-seated Turk-phobia fuelled the need to reject this. On the other hand, there were various and strong Serbian perceptions of European self-ness but almost all of them were usually burdened by the fear of losing national identity under the domination of Western and Central European culture. Serbian nationalistic discourses were in some ways derivative when reproducing an uncritical and essentialized epistemology of East-West distinctions that had its powerful terrain in the context of both the historical experience of the imperialized and the sense of the 'metaphorically colonized' collective self.

Palme, Johan Department of Music and Theatre, University of Stockholm

Strategies of Creolité in the Production of Manele Music

Heavily marginalised in both the Ottoman empire and in contemporary European culture, the Roma in Romania have long used creolization and bricolage as methods for cultural creation, picking from the periphery of several cultural centres at once. This essay explores how these strategies manifest themselves in contemporary *Manele* music as a creolité in relation to an Ottoman colonial past, a diasporic turn towards India and a trans-local connection to other marginal and creolizing communities, and explores the "turn to Asia" present in the past twenty years of Romanian popular music as interconnected with such strategies. Theories about creolité and its political and creative potential are drawn from theorists including Edouard Glissant, Stuart Hall, Paul Gilroy and Ulf Hannerz. A field study of the production and songwriting aspects of *Manele* records and a thorough musicological analysis of several recorded *Manele* are used to demonstrate ongoing creolizing practices and their symbolic potential in relation to the contemporary ideological landscape in the Balkans.

Pennanen, Risto Pekka *Helsinki Collegium for Advanced Studies, University of Helsinki*

Between Sultan and Emperor – Ottoman Music and Politics in Habsburg Bosnia-Herzegovina, 1878-1918

Immediately after the Berlin Conference of 1878, Austria-Hungary occupied the Ottoman provinces of Bosnia and Herzegovina in mid-August that year. The provinces, however, remained nominally under Ottoman suzerainty until the annexation on 5 October 1908. Preferring the Ottoman rule, a significant amount of the local Orthodox (Serbian) and especially Muslim population did not accept the occupation.

This situation led to the twofold political exploitation of Ottoman – mainly Westernised or mixed-style – music. The anti-Habsburg opposition could exploit the performances of such music for indicating their position vis-à-vis the occupation. On the other hand, for the colonisers, Ottoman and Orientalist music represented the Orient, the Ottoman past of Bosnia and the province's traditional urban culture. Consequently, the administration created invented traditions by implanting suitable musical elements to selected Islamic holidays and, from the early 1900s, allowed various Muslim societies and their celebrations, whilst increasing the presence of colonial officials and military bands in them. The colonial policy of making minor concessions to the anti-Habsburg Muslim opposition aimed at silencing critical voices and inducing the opposition to tolerate – if not accept – the occupation. The role of invented traditions decreased after 1910, but Ottoman music gained new roles during the Great War when the Ottoman Empire became an ally of Austria-Hungary.

The paper analyses the political role and contexts of Ottoman music and the Ottoman repertoire in Habsburg Bosnia-Herzegovina. The sources are contemporary Bosnian and Austrian press, contemporary commercial recordings and pieces of sheet music.

Radu, Mirela National University of Music, Bucharest

Pop-Folk Music in Post-Communist Romania: Manele

As a much disputed product of the current Romanian music industry, *manele*, in their contemporary form, could be defined as a musical hybrid containing oriental, Balkan and Gipsy rhythms, in addition to Romanian folk music and dance or hip-hop sounds. The Balkan and Middle-Eastern music styles that followed similar paths are: *Arabesk* in Turkey and the neighboring countries, *Skyladiko* in Greece, *Turbo folk* in Serbia, *Chalga* in Bulgaria, *Tallava* in Albania, and *Muzika Mizrakhit* in Israel.

Although the sociological statistics show that *manele* are appropriated to a great extent to Romanians, the association of *manele* with low culture became the subject of numerous debates, with many representatives of the Romanian upper-middle and intellectual class opposing its popularization. On the Internet, one could find websites which contain the word *antimanele*; some intellectuals even suggested that the public performance of *manele* should be forbidden by law. On the other hand, the *maneliști* (*manele* performers) found some private TV stations (such as Taraf TV) that promote them and treat them as music stars. The sound of *manele* can be heard everywhere: at weddings and parties, at family reunions, in public transportation buses or in fancy cars waiting at traffic lights.

In my paper, I present *manele* as a faithful reflection of the society in which ordinary Romanians live and I point to the connections between *manele* and the socio-economic context in which they are produced. I also analyze the accelerated stylistic transformation of the genre in the present day and its place in the musical landscape of Romania and the Balkans.

Rashkova, Natalia Institute of Folklore, Bulgarian Academy of Sciences, Sofia

Migration Together with Music: Anatolian and Thracian Bulgarians

The paper examines the importance of musical traditions for cultural self-preservation and for keeping local cultural identity among two groups of Bulgarian re-settlers and refugees from the Ottoman Empire and their today's descendants. The so-called Anatolian and Thracian Bulgarians represent two cases of living under Ottoman rule and running away from the inhabited territories during and after the Balkan War (1912-1913) towards the sovereign Bulgaria.

My fieldwork in the 80's of last century – music recordings and interviews with folk singers and musicians in villages, settled now by Bulgarian population from Asia Minor – showed the durability of their original musical folklore. People had carried over their music and traditions with them, while they migrated from the homeland to Asia Minor and back again. Although several generations lived in rather alien cultural and musical environment, their old local musical repertoire was not influenced.

The historical fate of the Bulgarians from Eastern Thrace was different. They had not left their native land till the beginning of the 20th century but remained in Turkish territory. When they took refuge within the Bulgarian state, they could bring with them only their cultural memory and knowledge about traditions. Researching the contemporary cultural expression of this migrant group in different examples of folk musical activities and events (amateur vocal groups and musicians, regional 'Thracian' folk festivals, concerts) I substantiate how the descendants esteem the inherited musical folklore and use it as one of the strategies for self-preservation of re-settlers as a community with common local origin.

Šehović-Paćuka, Lana Department of Musicology and Ethnomusicology, University of Sarajevo

& **Hadžić, Fatima** Institute of Musicology, Music Academy of Sarajevo

Nostalgia about Past times: Oriental Musical Tradition During the Period of Austro-Hungarian Rule in Bosnia and Herzegovina

After the centuries-long Ottoman rule, Bosnia and Herzegovina was annexed to Austro-Hungarian Empire in 1878. This vital political turn led to changes with far-reaching consequences in the socio-political, economic and cultural fields. A kind of cultural shock was expressed as reservation toward the "new" Western musical tradition, that is particularly true of Bosniaks, Bosnian Muslims. So, the performance of oriental music expresses as a form of nostalgia about past times. On the other hand, the Austro-Hungarian circles were used music as a powerful weapon in the realization of their own colonial goals. Military orchestras of Austro-Hungarian army regularly participated in concerts of the different national characteristics. Those orchestras were the only common thread in a split national cultural life in Bosnia and Herzegovina during that period.

The aim of our paper is to point to the existence of the heritage of oriental musical traditions in the activities of the Bosniak cultural societies in the Habsburg period, and what is particularly interesting, military bands of Austro-Hungarian army. The most important sources are newspaper writings concerning music, which offer a good insight into the concert activities of that time.

Silverman, Carol Department of Anthropology, University of Oregon

Negotiating the 'Oriental:' Roma and the Political Economy of Representation in Bulgarian Popfolk

Bulgarian popfolk, or *chalga*, a fusion of pan-Balkan folk styles with pop music, Romani and Turkish music, and wedding music, has become a huge phenomenon. This paper analyzes popfolk economically (who is profiting), politically (who is in power) and representationally (who and what is being represented both musically and visually), with an eye to the role of Roma. Critics of *chalga*, composed of the intelligentsia, nationalists, and some folk musicians, accuse *chalga* of being crass, low class, pornographic, banal, kitch, and of using bad and/or formulaic music and too many eastern elements. Defenders see *chalga* as a bridge between east and west, or as pan-Balkan entertainment, and emphasize musical unity with Balkan neighbours. Among scholars, *chalga*'s Ottoman legacy in the form of inclusiveness, "symbiosis," or "cosmopolitanism" has been discussed as a strength and possibly as a counteraction to ethnic nationalism (Rice 2002; Buchanan 2007; Dimov 2001). The situation on the ground is more complicated.

The various recent manifestations of pop/folk across the Balkans are actually quite different from each other stylistically. More important, each version of popfolk does specific ideological work in its own locality, some of it even nationalist in nature. Not surprisingly, debates have centered on what it means to be Balkan, often contrasted to what it means to be European. The Gypsy looms rather prominently in the imagery of the backward/oriental Balkans. Sugarman reminds us that not only are Roma the most marginalized group, but they are precisely the group from which pop/folk appropriated its style (2007:303). In the debates about *chalga* in Bulgaria, criticism about eastern elements is often phrased specifically against Roma. For some opponents, then *chalga* has become the enemy of the nation, and the Roma are to blame. On the other hand, *chalga* music exhibits many Romani stylistic and visual elements, and Roma are sometimes employed in the industry. This paper, based on 20 years of ethnographic fieldwork with Roma, analyzes these contradictions.

Sirakouli, Vasiliki Department of Music Studies, University of Athens

Community Festivals and Musics: Exploring Xanthi's City Frames

Festivals and celebrations consist of an ideal platform for studying music and community, since they have the ability to reflect, deconstruct and create frames and procedures, shaping an environment where, as Stoeltje stressed, principles of reversal, repetition, juxtaposition, condensation, and excess flourish. As cultural performances, they are closely connected to the concept of public culture, an arena of constant and intense dialogue between ethnic and national cultures, traditions, cultural foundations, local groups, politics and popular culture. This paper focuses in a specific urban space, the city of Xanthi, with a diverse population, looking at two festivals: Thracian Folklore Festival/Xanthi's Carnival and Old Town Festival. It explores through a series of public music events in different spaces and places - influenced by direct and indirect local, national and European cultural policies- how images and identities are constructed and represented (i.e. tradition, Balkan, European).

Silverman, Carol Department of Anthropology, University of Oregon

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Stephanov, Darin Department of History, University of Memphis

Solemn Songs for the Sultan. Cultural Integration through Music in the Late Ottoman Empire, 1840s-1860s

This paper traces the metamorphoses of an imported anthem ("God Save the King!") as a vehicle for fostering vertical and horizontal, macro- and micro-cultural identifications in the late Ottoman Empire. The analysis is based upon a close examination of significant textual and contextual shifts in the performance of this and similar hymns throughout the Balkans in the mid-nineteenth century. Drawing on a number of untapped sources, ranging from Ottoman archival reports and communications to Ottoman and Western memoirs and newspaper articles, this paper attempts to restore some of the terms of symbolic interaction between the imperial core and its Balkan domains through the medium of music. The changing lyrics in particular afford us a rare look at local grassroots interpretations and improvisations on the theme of the center and allow for a discussion of the contemporary processes of negotiation of central authority. The findings shed light on some key processes, such as the creation of modern shared public space through (now extinct) inclusive conceptions and practices of faith, and the consequent formation of modern abstract forms of belonging. Conveyed first through the national-monarchic mythologies of the Ottoman successor states in the early twentieth century and then through their socialist-republican reincarnations in the later twentieth century, these abstract forms of belonging still define the Balkans of today. Perhaps then, by looking at how heterogeneous cultural identifications successfully co-existed a century and a half ago, we can better address similar present-day cultural realities in a period of European supra-national integration spawning a new set of micro- and macro- identifications.

Sugarman, Jane C. Music Programs, The Graduate Center, City University of New York

'Achieving Europe': Popular Music, Social Activism, and the Performance of Westernness in Postwar Kosova

In 1999 citizens of Kosova (Serb. Kosovo) emerged from two years of warfare to find themselves placed under United Nations supervision and being groomed for eventual membership in the European Union and NATO. In the rhetoric of EU officials as well as western European politicians, "Europe" was presented to Kosovarë as a goal that they would have to "achieve" through properly "European" behavior, rather than as a geographic entity to which their territory already belonged. In response to such pressures, cultural officials made a concerted effort to marginalize forms of commercial Albanian music with clear connections to Ottoman-era practices, which were deemed to be too "Oriental" and stylistically too ethnically mixed. Instead they promoted music productions modeled on Western pop genres such as rock and hip-hop, broadcasting them regularly on radio and television and creating "youth" programming around them.

This paper highlights the ironies surrounding such a situation by examining a selection of music videos from the early 2000 that courted Western favor by speaking out against social problems such as drug use and violence. Whereas the musicians embraced Western musical styles because they allowed them to position themselves as outspoken agitators within their society, their very choice of Western-associated genres simultaneously signalled their compliance with the institutions overseeing them. And while Western officials wished to ascribe the social problems addressed in the videos to Kosova's insufficient "Europeanness," Kosovarë were more likely to ascribe them, at least in part, to the postwar intensification of phenomena they associated with the West, such as youth culture and consumer capitalism.

Varlı, Özlem Doğuş State Conservatory, Black Sea Technical University, Trabzon

Bosnian People Living in Istanbul: With the Concept of Mediation and Nationalism

This proposal will focus on effects and changes in lives of the Bosnian people, especially, after their migration to Turkey, while it will explore issues such as patriotism and folklore. Fieldwork has been made for that purpose in the Anatolian side of *Istanbul/TURKEY*/, *Pendik-Sapanbağları*/, *Yeşilbağlar* district. Especially, my fieldwork experience refers to traditional music and dance in ceremonies (*cumbus*, *henna* night). Fieldwork has been performed by me by using participant observation and oral history methods. The term “Boşnak” will be used for Bosnian people in Turkey throughout this presentation.

Traditions, use of language and music are lived in migrated areas. According to the Bosnian migrants they echo their character and identity. Especially, music is the mediator of their country. Bosnian families speak their own language mostly in their homes and traditional music is used during engagement ceremonies, “*cumbus-cūmbüş*”(a kind of marriage ceremony) and “henna night”, which is a special night related to Bosnian people. As a result, preserving their own language and music is an indication of their patriotic ideas as well as of the continuity of their tradition.

The National Element in Heptanesian Opera. The Case of Pavlos Carrer.

During the 19th century, exotism and folklorism, two aesthetic tendencies which originate in the common matrix of nationalism, enjoy pan-european appeal. Especially in the field of music, folklorism was connected to the romantic discovery of elements of "national spirit" in the folk tunes of the country, while exotism prepared the ground for the constitution of national schools of music in Europe.

The first national school of music in Greece was developed outside the borders of the modern Greek State, by the western-bred musicians of the Ionian Islands. Pavlos Carrer of Zakynthos, one of the mainstays of the Heptanesian school of music of the 19th c., is in essence the first Greek music composer to put forward a complete collection of vocal works with national subjects, Greek-language libretti and lyrics and melodies inspired by the folk, as well as the urban popular tradition of Greece.

This paper examines the double function of the national element in two Greek-inspired operas by Carrer, "*Markos Botsaris*" and "*Kyra-Frossyni*". In these two works, the composer, through his manipulation of language and music, exploits folklorism and exotism, in order to inaugurate his musical "system", to advertise his nationalistic expressive pursuits and to create a national imagery of sound and scenery.

Zoubouli, Maria Department of Popular and Traditional Music, Technological Educational Institute of Epirus

Balkan Folklore in the Work of Marina Abramovic

Marina Abramovic is considered as the great lady of performance. Strong and independent, incites her projects along with her literally encased audience to extremes, exploring the limits of one's self and the other, the erotic and the obscene, the living and the deadly. This article/paper investigates the unique way in which Abramovic uses Balkan folklore, creating strong scenes involving multiple meta-languages.

Having left the Balkans emotionally repressed when she was 20, Abramovic returned there as a middle-aged woman at the turn of the century, to review her birthplace on the occasion of the war in Yugoslavia. In the *Balkan Baroque* (1997) she performs a deep political gesture by investing a surrealist *tableau vivant* with traditional songs. In a completely different ambiance, *Balkan Erotic Epic* (2005) plays with the boundaries of pornography by extending the path of folklore to imply an ethnography course.

In both cases, traditional laments and prayers between Christianity and paganism are read as apotropaic against the cruelty of nature or human brutality. However, by using the energy of the performance, which consecutively accumulates and then emits physical violence (as symbol, as object of consciousness or as body art), the folkloric loans are staged as cultural acquisitions which are ideologically disguised in an archetypal-metaphysical body, in order to justify (or perhaps to submit?) another violence, latent and inherent.

So, in Abramovic's work the folklore becomes synonymous with the Balkan "physical vitality", taking the same place as a stereotypic denominator with anarchy, corruption and easy crime, that the Balkans recall associatively in Western consciousness. In so far as these works are linked with a certain diachronic conflict, Abramovic's comment touches eventually the very status of this denominator.