

# ICTM Study Group on Music and Dance in Southeastern Europe

## *Velika Stojkova Serafimovska*

Since its establishment in 2007, the ICTM Study Group on Music and Dance in Southeastern Europe has advocated for the scholarly research of music and dance in and about this region, and has served as a forum for continuous cooperation through symposia, projects, publications, and correspondence. This region, often referred to as the Balkan Peninsula, is particularly rich with music and dance traditions, which reflect the ongoing social, cultural, and political transitions. Its position, which has historically been a crossroads between Eastern and Western cultures, and the heterogeneous demographic structure of its population, provoke interest for ethnomusicological and ethnochoreological research by regional and international scholars. Especially over the past three decades, researchers focus not only on the traditional music and dance forms that have been preserved, but also on the changes provoked by contemporary dynamics. The most recent wars at the end of the twentieth century that disrupted communication among traditional music and dance scholars from Southeastern European countries, justified the importance of and the need for the establishment of an ICTM study group for this region as a network for sharing knowledge and research experience.

This chapter elaborates the background and the processes related to the establishment of the study group, its contribution on regional and international levels, and the challenges faced on its way to becoming one of the most influential and important scholarly networks for traditional music and dance in this part of the world.

### **Background**

The geographical region of Southeastern Europe is the Balkan Peninsula in its entirety, encompassing countries with heterogeneous populations of Orthodox Christian, Catholic, and Muslim religious backgrounds and different ethnic origins. It extends from Slovenia in the northwest to Turkey in the southeast, and between the Adriatic and Black Seas and the Aegean Sea. The vivid and dynamic history of the region influenced the culture

of the different communities, each with its own individual cultural expressions and with distinctive cultural identity. Communities of different ethnic and religious backgrounds have been fostering their traditional music and dance forms and expressions. Witnessing different social and economic processes, world and Balkan wars, and being on a path of many major historical events, the population has created a vivid and comprehensive collective memory and cultural heritage that is mostly still alive and in which music and dance play significant roles even today.

Being so rich in diverse music and dance forms and expressions in different contexts, the Southeastern European region offers a wide scholarly scope for folklorists, ethnomusicologists, ethnochoreologists, ethnologists, and anthropologists. Publications with music scores and dance descriptions from the end of nineteenth and beginning of the twentieth century by authors from the region and abroad, offer valuable archival material and a wide scope for research in many different contexts, since countries in this region have been part of different states formed during these turbulent times. During this period and until the second half of the twentieth century, the existence of an official scholarly network of traditional music and dance researchers did not exist on a regional level, only on a national level.

One of the great contributions to the entire region was the establishment of the Union of Associations of the Folklorists of Yugoslavia (Savez udruženja folklorista Jugoslavije – SUFJ) in 1951, which was an organization on the federal level. The Union organized fairly regular annual meetings and published a book of proceedings from every meeting, where scholars and researchers from academia, research institutes, and higher educational institutions presented their studies on common topics. The meetings were excellent opportunities to share knowledge and experience from different countries, communities, and contexts, not just from the former Yugoslav republics (Slovenia, Croatia, Bosnia and

Herzegovina, Serbia, Montenegro, and Macedonia),<sup>1</sup> but also from other countries in the region, such as Bulgaria and Romania. Due to the fact that researchers of that time used mainly German and Russian, international cooperation in the 1970s and 1980s also involved relations with scholars from Germany and the Soviet Union (Rakočević 2019). Considering the language similarities in most of the former Yugoslav countries,<sup>2</sup> it is understandable that the connections with other countries from the region, such as Albania, Greece, and Turkey, were limited and rare. Since the 1950s, there have been many valuable publications and books of proceedings from congresses, conferences, and symposia providing description and analysis of the rich ethnographic materials collected at that time and offering today the possibility for comparative research. Unfortunately, with the break-up of Yugoslavia in 1991, the Union ceased to exist, and relations established among scholars from several generations were politically interrupted. The economic and political transitions in the 1990s, as well as war disputes in the region, limited regional correspondence among institutions to occasional individual and personal communications between scholars and researchers.

Scholars from this region have been involved with the Council since its formation as the International Folk Music Council in 1947, when representatives from Yugoslavia, Turkey, and Greece become members of the Executive Board.<sup>3</sup> Even before that, Maud Karpeles corresponded with the Janković sisters, who continued their relationship with the IFMC (and later the ICTM) (Dunin 2014). In September 1951, the 4th IFMC conference was held in Opatija, Yugoslavia, organized by the Unions of Societies for Culture and Education of Yugoslavia (*BIFMC* 5, Nov 1951). Consequently, papers from Yugoslav scholars often appeared in subsequent Council publications. Representatives from countries of Southeastern Europe were members of the Executive Board continuously from 1947 to 1985.<sup>4</sup> However, with the generational changes of scholars and researchers in the region, and after the major political

and societal changes in the region during the 1990s, institutional cooperation was limited and, between 1990 and 2000, ICTM as a world organization become visible more on individual level. Since 1991, new generations of ethnomusicologists and ethnochoreologists showed wider intellectual openness largely caused by the commencement of communication with experts from Anglo-American scholarly traditions and achievements not only in the anthropology of music and dance, but also in broad fields of cultural and performance studies, post-structuralism, applied ethnomusicology, popular music theories, gender theories, affect theories, etc. While scholars from Slovenia, Croatia, Greece, Turkey, and Romania become active in ICTM even in early 1990s and immediately after the war, in Macedonia, Serbia, Bosnia and Herzegovina, Bulgaria, and Albania these activities became evident only in the early 2000s (Rakočević 2019; Rice 1999). These were the scholars who later initiated several meetings at which regional scholars and ICTM members took part, and where the idea of establishing an ICTM Study Group on Music and Dance in Southeastern Europe was produced.

The intention to establish a study group first appeared at the international symposium called “Urban music in the Balkans: Drop-out ethnic identities or a historical case of tolerance and global thinking,” held in Durrës, Albania, 28 September – 1 October 2006.<sup>5</sup> Sixty-six scholars from Albania, Austria, Bosnia and Herzegovina, Bulgaria, Germany, Greece, Italy, Kosovo,<sup>6</sup> Macedonia, Romania, Serbia, Slovenia, Switzerland, Turkey, UK, and USA were present. As a follow-up, the main organizer of the event, Sokol Shupo, edited and published the book *Urban Music in the Balkans*, which included all the papers presented at the conference (Shupo 2006).

Inspired by the constructive mutual discussions during the sessions, Svanibor Pettan initiated the possibility of establishing an ICTM study group for researching music and dance in the region and encouraged the idea that scholars from the region should organize a panel session at the 39th ICTM World Conference in Vienna in July 2007. Consequently, two panel sessions on the subject of music and dance research in Southeastern Europe took place. The panel titled “The history and perspective of national ethnomusicologies and ethnochoreologies in the Balkans,” organized by Selena Rakočević, opened broad discussions during which the possibility of establishing an ICTM study

1 Although the name of the country was formally changed to North Macedonia in 2019, the name “Macedonia” is used in this chapter because the events referred to predate this change, and this usage is in accordance with the preference of the author. *Eds.*

2 Bosnian, Bulgarian, Croatian, Macedonian, Montenegrin, Serbian, and Slovene belong to the South Slavic group of languages. Additionally, the language earlier known as Serbo-Croatian was the lingua franca in former Yugoslavia. Romania was part of the Eastern Bloc, and some Romanian scholars fluent in Russian, used this Slavic language in their presentations and symposium discussions, as well as in publications.

3 <http://ictmusic.org/general-information> (accessed 16 Apr 2020).

4 See <http://ictmusic.org/governance/history> (accessed 16 Apr 2020).

5 Under local organization by the Documentation and Communication Center for Regional Music and under the auspices of Josefina Topalli, president of the Parliament of the Republic of Albania, the symposium organizational team was led by Sokol Shupo. During the conference, forty-two papers were presented, and one photo exhibition, six new books, and four CDs with Balkan music were promoted.

6 Kosovo, then a disputed region, proclaimed independence in 2008, which is so far not confirmed by the UN. *Eds.*



**Figure 1.** Participants of the initial meeting for establishing the ICTM Study Group on Music and Dance in Southeastern Europe. Struga, 24 September 2007 (photo courtesy of Velika Stojkova Serafimovska).

group emerged again.<sup>7</sup> Following the world conference, a small, but very important publication of the papers from this two-session panel, was published by the Bulgarian Academy of Science in 2008. Important additions to this publication are the “Introduction” by Ursula Hemetek, and the “Afterword” by Timothy Rice (Peycheva and Rodel 2008). The second panel, organized by Naila Ceribašić, was named “Post-Yugoslavian ethnomusicologies in dialogue: Three case studies.”<sup>8</sup> Raising important issues in this research discipline after the tumultuous period in the Balkans, the panel presentations were published as a single paper (Ceribašić, Hofman, and Rasmussen 2008).

Shortly after the ICTM world conference in Vienna, a symposium named “The Balkan Peninsula as a musical crossroad” was held in Struga, Republic of Macedonia, 19–24 September 2007.<sup>9</sup> Together with Dieter Christensen as the special guest of honour, forty-five participants from Albania, Austria, Bulgaria, Croatia, Germany, Greece, Macedonia, Serbia, Slovenia, Sweden, Turkey, UK, and the USA took part, and once again the idea of establishing an ICTM study group concerning music and dance in Southeastern Europe was raised (see [figure 1](#)). At the end of the conference, on 24 September, a preliminary meeting was held to

make a formal proposal for the establishment of a study group. Chaired by Svanibor Pettan (a member of the ICTM Executive Board at that time), and strongly supported and encouraged by Dieter Christensen, Elsie Ivancich Dunin, and Olivera Vasić, the participants of the conference, most of them ICTM members, reached an agreement about working definitions of “Music and dance in Southeastern Europe,” with a mission statement for the proposed study group:

*Proposed definition*

Southeastern Europe is a region that is also known as the Balkans. For the purpose of the Study Group the region is defined in the broadest sense.

ICTM STUDY GROUP ON MUSIC AND DANCE  
IN SOUTHEASTERN EUROPE

The Study Group advocates scholarly research of music and dance in and about the given region. It serves as a forum for continuous cooperation through scholarly meetings, projects, publications, and correspondence.

At the meeting of the ICTM Executive Board on 16–17 February 2008 in Canberra, Australia, the proposal to establish a new ICTM Study Group on Music and Dance in Southeastern Europe was approved.

The study group has held six symposia since its establishment, as well as ten business meetings (including business meetings held during ICTM world conferences), and published five books of proceedings from the symposia. The symposia are organized by academic and research institutes, universities, or ICTM national committees in the different countries of the region. Chronologically the meetings have been held in Struga, Macedonia (2008); Izmir, Turkey (2010); Berovo, Macedonia (2012); Petnica, Serbia (2014); Blagoevgrad, Bulgaria (2016); and Sinj, Croatia (2018) (see [figure 2](#)).<sup>10</sup> Due to the COVID-19 pandemic, the

7 The panel participants were Olivera Vasić, Dimitrije Golemović, and Selena Rakočević (Serbia); Dragica Panić Kašanski (Bosnia and Hercegovina); Velika Stojkova Serafimovska and Ivona Opetčeska Tatarčevska (Macedonia); Lozanka Peycheva, Ivanka Vlaeva, and Ventsislav Dimov (Bulgaria); Athena Katsanevaki (Greece); and Sokol Shupo (Albania).

8 The panel participants were Ana Hofman, Naila Ceribašić, and Ljerka Vidić-Rasmussen.

9 The symposium was made possible under the auspices of the Ministry of Culture of Republic of Macedonia on the occasion of the 60th anniversary of the Association of the Composers of Macedonia and Balkan Music Information Network – National Office. The themes of the meeting were: Iconography of Balkan music and dance; Historical sources of music and dance in the Balkans; and The role of minorities in transferring, preserving and creating music and dance tradition in the Balkans (Stojkova Serafimovska 2008).

10 Announcements with details regarding the symposia were published in the *BICTM* 114 (Apr 2009); 122 (Apr 2013); 123 (Oct 2013); 125 (Apr 2014); 131 (Apr 2016); 135 (Oct 2017); 137 (Apr 2018). Reports from the symposia have been published in the *BICTM* 117 (Oct 2010); 121 (Oct 2012);



**Figure 2.** Participants of the sixth symposium of the ICTM Study Group on Music and Dance in Southeastern Europe. Sinj, 18 April 2018 (photo courtesy of Iva Niemčić).

seventh symposium scheduled for 12–19 April 2020 was postponed to April 2021 in Trabzon, Turkey.

## The study group's development and challenges

Considering the historical, social, and current political events in and among the countries within the region, as well as the background previously described, it was expected that the organization and the functioning of the study group would require critical understanding of “the Balkans” and of the related concept known as “Balkanism” (Todorova 1997) which transited from a geographical to a social meaning. The dichotomy between the Balkans and Balkanism as stereotypically negative social traits on one side, and “Balkan music,” usually associated with rich, colourful, diverse, and emotional music and dance expressions on the other, challenged the name of the study group. In order to avoid negative associations with the root “Balkan” in some countries within the region, the name Study Group on Music and Dance in Southeastern Europe was adopted as equally descriptive and neutral in terms of values.

The organizational structure of the executive committee of the study group is also slightly different from the other ICTM study groups. While small in area, the Southeast European region geographically covers twelve countries, which requires ensuring a balance among the members of the executive and programme committees. In order to have representatives from as many countries

as possible, the first study group executive committee had six members: a chair, two vice chairs, a secretary, and special positions for liaison officer for dance and liaison officer for music.<sup>11</sup> This structure is not common in other ICTM study groups, whose executive committees usually consist of between one and three members. Since 2008, the study group developed its own rules and principles that entirely corresponded to the ICTM Rules that existed at the time.

At the study group business meeting in Berovo (2012), the executive committee was reduced to five members, having one instead of two vice chairs. In order to be more transparent and include as many countries as possible, the programme committee for each symposium usually has five or six members from different countries, not only from Southeastern Europe, but also members from countries outside the region who are specialists in music or dance of this region. By inviting international scholars who have made extensive and insightful research and publications regarding the traditional music and dance of the region—such as, Dieter Christensen, Elsie Ivancich Dunin, Anca Giurchescu, Timothy Rice, Carol Silverman, Jane Sugarman, Susanne Ziegler, and others—as members of the programme committees, we attempted to preserve objectivity in maintaining the quality of programmes. In order to provide continuity, the chair of the programme committee and the chair of

127 (Jan 2015); 133 (Jan 2017); 138 (Oct 2018). All are available from <http://ictmusic.org/publications/bulletin-ictm/past-issues>.

11 Members of the first Executive Committee were Velika Stojkova Serafimovska (Macedonia) as chair; Sokol Shupo (Albania) and Jane Sugarman (USA) as vice chairs; Elsie Ivancich Dunin (USA/Croatia) as secretary; Selena Rakočević (Serbia) as liaison officer for dance; and Lozanka Peycheva (Bulgaria) as liaison officer for music. More on the study group symposia, programmes, and reports can be found at <http://ictmusic.org/group/music-and-dance-southeastern-europe> (accessed 16 Apr 2020).

the local arrangements committee of the previous symposia are usually members of the programme committee for the following symposia.

One of the advantages of being a regional study group is the possibility of organizing the symposia in different countries within a relatively close travelling distance, allowing for good attendance from study group members. As such, study group symposia are usually attended by 40–60 participants, so all important questions, such as decisions for time, place, organizer, and topics of the next symposium, as well as study group executive committee elections, are decided during the business meetings with transparent public proposals and anonymous voting. Currently, the study-group executive committee consists of representatives from Bulgaria, Croatia, Macedonia, Turkey, and UK/Romania.<sup>12</sup>

The ICTM Study Group on Music and Dance in Southeastern Europe is the second ICTM study group that has music and dance in its name.<sup>13</sup> In its mission statement, the study group advocates research that considers both music and dance expressions and forms in different contexts, and a wide range of topics and theoretical orientations. The balance between ethnomusicology and ethnochoreology is maintained among members of the executive committee and through the selection of topics for the symposia.<sup>14</sup> Most study group members are also members of other ICTM study groups with shared scholarly interests, such as the Study Groups on Music and Minorities, Multipart Music, Applied Ethnomusicology, Ethnochoreology, Historical Sources, Music and Dance of the Slavic World, Maqām, Music Archaeology, and others. Such a diverse membership of our study group allows for abundant and frequent communication between scholars with different affiliations who are also members of other regional and international scholarly networks beyond the ICTM.

Historically, this region has been under different global, regional, and national cultural and educational influences during the twentieth century. Former Yugoslav countries had more open communications, offering better possibilities for scholars to travel abroad and opportunities to consult not only regional, but also Western and Eastern literature, methodologies, and scholarly approaches. Bulgaria was influenced by the Russian school, literature, and methodology; Romania, Turkey, and Albania developed their own schools; while Greece was much closer to European academia. This is considered as another advantage of the study group

in that its members benefit from the opportunity to acquire knowledge of different methodologies and diverse literature. The study group symposium presentations on different topics offer a variety of emic and etic approaches and methods from folklore, ethnography, and structuralism, to anthropology and contemporary interdisciplinary, applied and contextual research on traditional music and dance.

The Study Group on Music and Dance in Southeastern Europe has grown into a stable and solid scholarly group that has developed not just as an academic network of members in different stages of their careers, but also a welcoming and open platform that enables younger members to feel free during their presentations and questions. We believe that the strength of this study group originates from maintaining the balance between generations. Selecting a guest of honour at each study group symposium acknowledges a selected senior researcher who is important to the development of ethnomusicology and ethnochoreology in the host country and/or region.<sup>15</sup> The generational balance is also visible in the composition of programme committees, which are a combination of members from several generations, thus providing a good opportunity for younger scholars to acquire experience.<sup>16</sup>

Observing the development of this study group from its beginning to the present time, one can notice that it has been carefully nourished, monitored, and supervised by senior representatives of the ICTM, including Dieter Christensen, Elsie Ivancich Dunin, Anca Giurchescu, and Speranța Rădulescu, who have given strong support and shared their rich experience with ICTM issues and various challenges, thus being strong pillars on which this study group can rest and develop. Since its conception, the study group has been privileged to have Dieter Christensen and Svanibor Pettan, who shared their valuable experience in guiding the study group through the ICTM rules and various challenges. Elsie Ivancich Dunin also gave a selfless and highly appreciated contribution to the development of the study group, as a creator of the study group's memorandum and bylaws, and especially in setting the standard form of study group publications and as the main editor of the second, third, and fourth books of proceedings. Through the years, they successfully transferred their knowledge

12 <http://ictmusic.org/group/music-and-dance-southeastern-europe> (accessed 16 Apr 2020).

13 The first was the ICTM Study Group on Music and Dance in Oceania, created in the late 1970s.

14 Currently, the committee chair is an ethnomusicologist, while the vice chair and the secretary are ethnochoreologists.

15 Guests of honour have been Dieter Christensen (2007), Elsie Ivancich Dunin (2008), Anca Giurchescu (2010), Victor Friedman (2012), Olivera Vasić (2014), and Carol Silverman (2018). During the fifth symposium in Blagoevgrad (2016), a special presentation was made for introducing the work of one of the pioneers of Bulgarian ethnomusicology, Raina Katzarova.

16 Chronologically, chairs of the programme committees to date have been: Velika Stojkova Serafimovska, Arzu Öztürkmen, Speranța Rădulescu, Naila Ceribašić, Selena Rakočević, Svanibor Pettan, and Belma Oğul.

and experience in sustaining and developing an ICTM study group to the next generation of scholars who now represent the core of the group.

## Study-group accomplishments and regional influence

The appearance of this ICTM study group as an internationally organized scholarly network among researchers of traditional music and dance in Southeastern Europe took place after a period of sixteen years (1991–2007), when regional connections had been interrupted and limited in the region. The group has made a visible impact on recent developments in ethnomusicology and ethnochoreology, and has become a well-developed network among music and dance scholars and researchers, and an excellent platform for mutual cooperation, joint research, publication exchange, and sharing knowledge and experience on the same or different topics and scholarly work of the region.

Up until now, the six study group symposia have presented topics from different aspects, covering a wide range of research from local to global interest, such as terminology, historical sources and iconography, education, policy, media, public presentations of music and dance, professionalism, improvisation, inter/post-disciplinarity, migrations, music and dance sustainability, and other topics of interest among study group members and the region concerned.<sup>17</sup> Since most study group members are affiliated with research or higher educational institutions in their countries, individual connections have developed in joint projects and institutional cooperation on a regional level. The dissemination of knowledge and the exchange of ideas and

information during study group symposia in different countries introduced ICTM standards and opportunities to many local students and young scholars who have had the opportunity to meet and consult with some of the most influential and well-known senior researchers of this region.

As a result of this networking and sharing of mutual interests, two sub-study groups have been created, one on military connections and another on *köçek*.<sup>18</sup> Beside the joint fieldwork research connected with the interest of these two sub-study groups, several other joint-research projects were conducted on a regional level, most of them resulting in excellent panel sessions with presentations from different countries.<sup>19</sup> Other regional panels are organized around different topics of interdisciplinary and theoretical approaches that provoke insightful and vivid discussions during the symposia.

The majority of the presentations are published in symposium publications that contribute to creating a shared bibliography that increases the production of scholarly papers on researching on similar topics and/or in different contexts in the region. The study group also created an excellent platform for sharing scholarly papers on different topics published in books and scientific journals on national and regional level, which further contributed in exchanging and sharing knowledge among individuals, but also between institutions such as institutes and universities. This interregional individual and institutional cooperation opened up the possibility for the members of the study group to publish their papers in peer-reviewed academic journals covering research on traditional music and dance in different countries.<sup>20</sup> This was especially productive

17 Themes covered during study group symposia and in subsequent publications were: “Governmental policies, patronage and censorship,” “Tradition – transition – revival,” “Media” (1st symposium 2008 in Struga; Stojkova Serafimovska 2009); “How do public presentations affect perceptions and practices of music and dance: Regional and national experiences,” “Educational systems of music and dance (learning and teaching processes)” (2nd symposium 2010 in Izmir; Dunin and Özbilgin 2011); “Terminology and theoretical approaches,” “Crossing national boundaries/intercultural communication” (3rd symposium 2012 in Berovo; Dunin, Mellish, and Opetcheska Tatarchevska 2014); “Improvisation in music and dance of Southeastern Europe,” “Professionalization of music and dance of Southeastern Europe,” “Inter/postdisciplinarity in ethnomusicology and ethnochoreology” (4th symposium 2014 in Petnica; Mellish, Green, and Zakić 2016); “Music and dance in Southeastern Europe in post-1989,” “Representations of music and dance in audiovisual ethnographies in Southeastern Europe,” “Myth, ritual and interpretations in/of music and dance of Southeastern Europe” (5th symposium 2016 in Blagoevgrad; Vlaeva et al. 2016); “Dance, songs, music and migrations in, out and within Southeastern Europe,” “Carnivals and masquerades in Southeastern Europe,” “Music, dance and sustainable development in Southeastern Europe” (6th symposium in Sinj; Mellish, Green, and Zebec 2020).

18 The first meeting of the Sub-study Group on Military Connections was held on the island of Korčula in 2011. The Sub-study Group on *Köçek* had its first meeting in Istanbul in 2012. The term *köçek* refers to genre of music and dance of the Ottoman Court performed by young male dancer. They performed before the harem, but also publicly with feminine costumes and dance style.

19 An excellent example of this kind of cooperation is the joint field research on winter processions and carnival in Macedonia, conducted by Macedonian and Croatian scholars, which resulted in a panel session from which presentations appeared in the publication following the symposium in Blagoevgrad. Another example is the joint fieldwork conducted in Serbia and Romania by a team of researchers from Serbia, Macedonia, Romania, and UK. More on this project can be found in Opetcheska Tatarchevska (2017) and in Mellish, Green, and Zebec (2020).

20 Examples of these journals are: *Muzikologija / Musicology* published by the Institute of Musicology of the Serbian Academy of Sciences and Arts; *Muzikološki zbornik / Musicological Annual* published by the Department of Musicology at the Faculty of Philosophy, University of Ljubljana; *Българско музикознание / Bulgarian Musicology* published by the Institute of Art Studies at the Bulgarian Academy of Science; *Musicologist: An International Journal of Music Studies*, published by Trabzon University; and others.

in the regional educational processes and curriculums which are enriched with regional bibliography on different topics in ethnomusicology and ethnochoreology. Students from different educational levels have opportunities to compare their methodologies, research, and theses on a wider regional level, and study group publications and meetings provide the perfect opportunity for intergenerational communication, offering a wide scope of diverse scholarly methodologies and approaches. Members of the study group cooperate and exchange experience in projects of other scholarly and educational networks and organizations, such as the UNESCO Intangible Cultural Heritage (ICH) network of experts and ICH Facilitators. Members of the study group are actively involved in safeguarding processes of music and dance in ICH elements in their countries, and some were directly involved in the preparation of the nomination files for music and dance ICH elements from this region that were successfully inscribed on the UNESCO ICH lists.<sup>21</sup>

One of the unique experiences and also a challenge for local organizers of study group symposia, is the extra-curricular programme. Inspired by the rich and colourful Balkan music and dance with individual features in each country, but at the same time close and recognizable to the entire region, concerts, workshops, and informal gatherings are organized every night during the symposia. Most of the participants, together with local traditional music and dance practitioners, spend the evenings singing songs, dancing dances, and playing instruments from every corner of the Balkan Peninsula. The obligatory one-day excursion always offers a visit to a local village or community where traditional food and drink is served, fascinating rituals are experienced, and again, songs and dances are shared. It has been noticed by senior members of this study group that this group has a special feature of functioning as a family, thus developing not just professional, but also personal relations and closeness between its members. We firmly believe that the reason for that impression is because of the extra-curricular programmes and the informal gatherings where participation in mutual singing and dancing creates a feeling of belonging, of a family.

The ICTM Study Group on Music and Dance in Southeastern Europe represents an excellent example for the ICTM of positive influence at a regional level. The functioning of the study group, following the agenda, mission, and spirit of the ICTM, developed a strong network among scholars and researchers of different affiliations who share interests in the study of music and dance of Southeastern Europe. Carefully nourished and guided by senior ICTM members in the study group

network, it has influenced young students and scholars, who embrace the welcoming spirit of the study group, the invaluable scholarly encounters, and constructive discussions.<sup>22</sup> In its eleven years of growth and development, this study group follows the true ICTM goals and spirit in sharing knowledge about traditional music and dance in its broader context, but also sharing music and dance experiences, thus creating strong connections between people from different communities, countries, and regions.

## References cited

- Ceribašić, Naila, Ana Hofman, and Ljerka Vidić Rasmussen. 2008. "Post-Yugoslavian Ethnomusicologies in Dialogue." *YTM* 40: 32–45.
- Dunin, Elsie Ivancich. 2014. "Emergence of Ethnochoreology Internationally: The Janković Sisters, Maud Karpeles, and Gertrude Kurath." *Muzikologija / Musicology* 17: 197–217.
- Dunin, Elsie Ivancich, and Mehmet Öcal Özbilgin. 2011. Eds. *Proceedings of the Second Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, Izmir, Turkey, 7–10 April, 2010*. Izmir: Ege University State Turkish Music Conservatory.
- Dunin, Elsie Ivancich, Liz Mellish, and Ivona Opetcheska Tatarchevska. 2014. Eds. *Third Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, Berovo, 17–23 April, 2012*. Skopje: ICTM National Committee for Macedonia.
- Mellish, Liz, Nick Green, and Mirjana Zakić. 2016. Eds. *Music and Dance in Southeastern Europe: New Scopes of Research and Action: Fourth Symposium of the ICTM Study Group for Music and Dance in Southeastern Europe, 24 September – 1 October, 2014*. Belgrade: Faculty of Music Art.
- Mellish, Liz, Nick Green, and Tvrtko Zebec. 2020. Eds. *Music and Dance in Southeastern Europe: Migrations, Carnival, Sustainable Development; Sixth Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, Sinj, Croatia 15–21 April, 2018*. Zagreb: Institute of Ethnology and Folklore Research.
- Opetcheska Tatarchevska, Ivona. 2017. "Joint Field Research Project with Study Group on Music and Dance of Southeastern Europe." *BICTM* 134 (Apr): 28–30.
- Pecheva, Lozanka, and Angela Rodel. 2008. Eds. *Vienna and the Balkans: Papers from the 39th World Conference of the ICTM, Vienna 2007*. Bulgarian Musicology Studies. Sofia: Institute of Art Studies, Bulgarian Academy of Sciences.
- Rakočević, Selena. 2019. "Practicing Ethnomusicology/Ethnochoreology within Post-Socialist Realities: The Case of Serbia with Some Comparative Experiences from Former Yugoslavia Countries." In *Ethnomusicology Matters: Influencing Political Realities*, edited by Ursula Hemetek, Marko Kölbl, and Hande Sağlam, 191–214. Music Traditions, 1. Vienna: Böhlau.
- Rice, Timothy. 1999. "The Revision of Bulgarian Folkloristics and Folk Music Research in the Post-Communist Period (1990–1996)." In *New Countries, Old Sounds: Cultural Identity and Social Change in Southeastern Europe*, edited by Bruno B. Reuer, Lujza Tari, and Krista Zach, 187–202. Beiträge des internationalen Symposiums in Berlin (22.–27. April 1997). München: Verlag Südostdeutsches Kulturwerk.

22 The latest symposium held in Sinj in 2018 was attended by 53 participants, including Ankica Petrović, and Elsie Ivancich Dunin. The pleasant surprise was that almost half of the participants were young newcomers, who have already initiated joint projects and panel presentations for future symposia.

21 <https://ich.unesco.org/> (accessed 3 Aug 2020).

- Shupo, Sokol. 2006. Ed. *Urban Music in the Balkans: Drop-out Ethnic Identities of a Historical Case of Tolerance and Global Thinking? Papers of the International Symposium, Tirana, September 28–October 01*. Tirana: Asmus.
- Stojkova Serafimovska, Velika. 2008. Ed. *The Balkan Peninsula as a Musical Crossroad: Papers of the International Conference, Struga, Republic of Macedonia, 20–23 September, 2007*. Skopje: SOCOM.
- . 2009. Ed. *First Symposium of the ICTM Study Group for Music and Dance in Southeastern Europe, 4–8 September, 2008, Struga, Republic of Macedonia*. Skopje: SOCOM.
- Todorova, Maria. 1997. *Imagining the Balkans*. New York: Oxford University Press.
- Vlaeva, Ivanka, Liz Mellish, Lozanka Peycheva, Nick Green, and Ventsislav Dimov. 2016. Eds. *Music and Dance in Southeastern Europe: Myth, Ritual, Post-1989, Audiovisual Ethnographies; Fifth Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, Blagoevgrad, Bulgaria*. Blagoevgrad: University Publishing House “Neofit Rilski.”