

Одељење ликовне и музичке уметности Српске академије наука и уметности
Музиколошки институт Српске академије наука и уметности
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Department of Fine Arts and Music of the Serbian Academy of Sciences and Arts
Institute of Musicology of the Serbian Academy of Sciences and Arts
BASEES Study Group for Russian and Eastern European Music (REEM)

**ПРЕВАЗИЛАЖЕЊЕ ПОДЕЛЕ
НА ИСТОК И ЗАПАД: НОВА ТУМАЧЕЊА МУЗИКЕ
БАЛКАНА**

Међународни научни скуп

Београд, 26–29. септембар 2013.

**BEYOND THE EAST–WEST DIVIDE:
RETHINKING BALKAN MUSIC'S
POLES OF ATTRACTION**

International Musicological Conference

Belgrade, 26–29 September 2013

ОРГАНИЗАЦИОНИ ОДБОР

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Srđan Atanasovski, M.A., Institute of Musicology SASA

SASA, Hall 2, first floor

SESSION A

Chair: Melita Milin

- 16.00 **Biljana Milanović**
Beyond the Imagology of the Balkans or Playing with the
Stereotypes in Researching Serbian Music
- 16.30 **Ana Stefanović**
Traditional Vocal Music as a Reference in Contemporary
Serbian Art Song
- 17.00 **Srdan Atanasovski**
The Dream of the East: The Sound of Kaval and Visions of
Serbian Homeland

SASA, Hall 3, first floor

SESSION B

Chair: Rastko Jakovljević

- 15.30 **Danka Lajić-Mihajlović**
Singing to the Accompaniment of Gusle in the Balkans:
Between Particularity and Universality in the Epic World
- 16.00 **Haris Sarris**
The Routes of the Folk Clarinet in the Balkans:
“East” or “West”?
- 16.30 **Jelena Jovanović** and **Sanja Ranković**
Reception of Serbian Traditional Rural Singing:
“Eastern” and “Western” Borders and Beyond
(The Experiences of Neo-traditional Ensembles
from Belgrade)

and South-Slavonic (Hilandar) sources of the same type: a collection of model chants – the so-called “*podobniki*”.

Yulia Artamonova is a musicologist from Moscow, Russia. Her research interests lie in the sphere of the Orthodox chant (both Old-Russian and South-Slavonic). She obtained her Ph.D. in 1998 with a thesis *The Model Chant in the Old-Russian Church Singing from the Eleventh to the Eighteenth Centuries*. She has participated at the 20th, 21st and 22nd International Congresses of Byzantine Studies. As a winner of the Fulbright Scholarship she has worked on the Hilandar collection at the RCMSS/HRL (2004, OSU, Columbus, OH). She is also a board member of ISOCM and a Senior Research Fellow at the Gnesins Russian Academy of Music.

Srdjan Atanasovski srdjanatanasovski@yahoo.co.uk

The Dream of the East: The Sound of Kaval and Visions of Serbian Homeland

During the 2000s Serbian music scene witnessed the flourishing of the so-called *ethno* music, a genre characterized by arrangements of folk tunes in the manner of World Music, with an audiovisual presentation usually featuring images of “traditional” art, costumes, etc. One of the striking features of this genre has been a widespread use of *kaval*, a wooden rim-blown flute originally associated with central and south Balkan mountain shepherds’ communities. Kaval is present in a wide range of musical products labelled as Serbian *ethno* music, including the song that represented Serbia at the 2004 Eurovision song contest. Following the 2004 Eurovision contest, studying kaval became a part of the curriculum of Music School *Mokranjac*, the oldest music school in Belgrade. Since the beginnings of kaval use in Serbia, music scholars and practitioners have related this instrument to the imagined ethos of “the East”, due to its similarity with Middle-Eastern instruments such as *ney*, but also because of the perceived similarity of the music played on kaval to the “Byzantine chant”, as well as to

the system of maqām. Moreover, the artists who played key roles in the (re)introduction of kaval in Serbia were part of the “Byzantine chant” revival movement themselves. However, since kaval purportedly formed part of the musical tradition of Serbian communities in southern Kosovo, in the context of *ethno* music kaval has been typically used in arrangements of folk tunes flagged as originating from Kosovo or Southern Serbia. This disputed land has been constructed as the core part of Serbian homeland by means of various cultural discourses, which became particularly pronounced after 1999, when the governance passed to the United Nations.

I will discuss the dual position of kaval as the emblem of the imaginary East on one hand and as the symbol of inviolability of Serbian homeland on the other. I will investigate different music practices, including grassroots Internet-distributed music production initiatives, as well as the practices of kaval teaching. I will pay special attention to the affective qualities of kaval music-making and music-listening. Examining the place of kaval in everyday life, I will elucidate how nationalism and the notion of “homeland” are being produced and spatially enforced through the intensity of discrete bodily experiences.

Srđan Atanasovski graduated from the Department of Musicology, Faculty of Music in Belgrade in 2009. He is currently a third-year doctoral student at the same department; his Ph.D. thesis is titled *Music Practices and Production of the National Territory*. In 2009 Atanasovski received the Vlastimir Peričić Prize, awarded by the Faculty of Music. He also received an annual award from the National Office of the President of the Republic both for his academic achievement and social engagement. During the academic year 2010/11 he was awarded a scholarship from the Austrian Agency for International Cooperation and a scholarship of Coimbra Group and the University of Graz. He has

participated in international conferences in Austria, Bosnia and Herzegovina, Croatia, Germany, Greece, Holland, Italy, Serbia, Slovenia, Turkey and United Kingdom. He has published papers in journals *Musicologica Austriaca*, *Musicology* and *Musicological Annual*. Since 2011 he has been a Research Assistant with the Institute of Musicology SASA.

Vesna Bajić Stojiljković vesnaetno@gmail.com

Moiseyev Dance Company and the Choreography of Folk Dance Production in Serbia

The well-reputed and famous Moiseyev Dance Company was founded in Moscow in 1937 by its artistic director and choreographer Igor Aleksandrovich Moiseyev. The impact of this company was barely felt in the early years. Following World War Two, however, the impact of the Moiseyev ensemble was immense in every republic of the USSR. After several successful tours throughout the entire Soviet Union and Eastern Europe, all of the states of the USSR formed companies that emulated the Moiseyev model. Moiseyev's company appeared widely throughout the Eastern bloc. Although Serbia was only under the strong influence of the Soviet Union (1843-48) for a short time, many new trends that were established in the years directly contributed to dance choreography in this region.

Since 1948 when Yugoslavia became politically independent from the Soviet Union, many cultural organizations have begun to promote folk dance and music by organizing festivals and other events. That same year the State Ensemble "Kolo" was founded in Serbia, and a year later "Lado" in Croatia and "Tanec" in Macedonia. Although Yugoslavia was no longer under strong Soviet influence, the model for the operation of state professional groups was taken from the aforementioned Russian state ensemble.

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Уреднице
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Editors
Ivana Medić
Biljana Milanović
Katarina Tomašević

Secretary
Srđan Atanasovski

Translator
Ivana Medić

Proofreaders
Katerina Levidou
Ivana Medić

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