

Seventh symposium of the ICTM Study Group on  
Music and Dance in Southeastern Europe  
Trabzon, Turkey 13 – 17 April 2020

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CALL FOR PAPERS: 20 July 2019

**DEADLINE FOR SUBMISSIONS: 10 September 2019**

We are pleased to announce the Seventh Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe and invite proposals to be submitted by 10 September 2019.

Please note that in accordance with our aims and objectives as an ICTM Study Group, this biennial event is not a general conference but a Study Group scholarly gathering dedicated to three selected themes, which will form the focus of our presentations and discussions.

PLACE AND TIME

Trabzon, Turkey

<https://www.homeoftrabzon.com/?d=en&q>

<http://online.fliphtml5.com/kyai/ovwz/#p=20>

Arrival date – 12 April 2020

Departure date – 18 April 2020

## THEMES

### 1. DANCE AND MUSIC AS RESISTANCE, INTEGRATION AND SEPARATION

Being a crossroad between the east and the west, the Southeastern European region has been, and still is, a place with important historical and social processes and events. These can be described in various music and dance expressions which are very often connected with the people's resistance, integration and separation in one country, between different countries, in one historical period or in a specific societal event or context. Songs and dances created as memory of these historical events mark important social and political changes in the society, but also describe the lives and the emotional response of the people during these changes. Witnessing the most recent historical, economical and political processes and movements in the region, scholars and researchers have documented different ways of expressing the people's resistance in which the music and the dance play a significant role in the integration and/or the separation of an individual, a group, a community, or an entire nation in the region, or in one country.

Participants are invited to address some of the following questions arising from the given topic: the role of music and dance as a resistance, an integration or a separation in a specific event; as a social process/revolution/movement; toward a concrete political person or ideology; as part of a past or a contemporary revolution (political, economical, social); the role of the musicians and the dancers who are part of the resistance; music and dance as a propaganda and/or a response tool in the contemporary media/internet space; connecting the past cultural memory with the contemporary societal resistance movements; the role of the music and the dance in integrating and/or separating an individual, a group or a community in sharing the same idea; music and dance as a resistance marker in a broad identity context; etc.

### 2. PERFORMANCE PLACES AND SPACES – HOW THESE ARE CONSTRUCTED

Since the second half of the 20th century the contemporary artistic interpretation of the traditional music and dance was named as "scenic", "scenic interpretation" or "art interpretation". The traditional places and spaces of performance changed and new cultural perspectives in the contemporary processes of transition and dissemination of the traditional music and dance heritage was created whereby the scenic infringement, reconstructions and interpretation of the folk song and dance become dominant forms. The stage, described as a place where something is performed in front of an audience, become a source not only to the appearance of some new perspectives and phenomena, but also gives completely new broader context of the construction and the usage of different performance places and spaces where the traditional music and dance gain new aesthetic and function. We are inviting presentations which would address the different aspects and issues of the importance and the role of the performance places and spaces and their construction such as: the role of the performance space in the relation of the actor with the performance context/repertoire/ audience/function; constructing performance of a traditional music and/or dance form for different performance places and spaces; using and constructing virtual and media performance places and spaces; the past *versus* contemporary places and spaces for performance; the relation between the performance timing and/or duration with the construction of the performance place and space; the construction of space by the music and/or dance performance; etc.

### 3. MUSIC AND DANCE IN THE CULTURAL BASIN OF THE BLACK SEA

The Black Sea, located on the shores of many countries in Southeastern Europe, is a vast cultural basin that unites the Balkan, Crimean, Azov, Caspian, Caucasian and Anatolian geographies. Throughout history, there have been an infinite number of intersections in this basin and many communities have interacted with each other in different areas of the Black Sea. Under this title, we would like to discuss together the studies in the field of music and dance on communities living in different geographies of the Black Sea cultural basin. We welcome all your suggestions for the current work areas such as ethnographic writings based on fieldwork, theoretical approaches to formation and transformation processes, research that reveals historical, social and cultural affinities, archival studies, comparative studies, personal determinations about daily music and dance practices, repertoire analysis, identity and gender among many more.

## LANGUAGES

English is the official language of the symposium, and only papers to be delivered in English will be considered. Proposals must be submitted in English.

## PROPOSAL FORMAT

Please send your proposal by email. The text should be pasted into the body of the email and also sent as a Word.doc or Rich Text Format (RTF) attachment to ensure access. The proposal should include:

- Submitter's name:
- Institutional affiliation:
- Mailing address:
- Phone number:
- Email address:
- Are you a current member of the ICTM? Only abstracts from members will be considered.
- Type of presentation (individual, media, panel, roundtable):
- Title:
- Technical equipment required (PC, slide projector, audio, other visual or spatial requirements, other technical requirements)

## ABSTRACT (250–300 words)

Please label all communications clearly with your full contact details. It is expected that all individual presentations and panels will present new insights. Proposals for presentations that were previously given or have appeared in print, or in other formats, will be rejected. The reviewing process of the proposals will be anonymous.

## PLEASE NOTE THAT PARTICIPANTS ARE LIMITED TO A SINGLE PRESENTATION.

The Program Committee reserves the right to accept those proposals that, in their opinion, fit best into the scheme of the symposium, and that can be accommodated within the time frame of the symposium.

## PROGRAM COMMITTEE

Belma Oğul (Turkey) – Program Chair  
Carol Silverman (USA)  
Svanibor Pettan (Slovenia)  
Iva Niemčić (Croatia)  
Ivona Opetcheska Tatarchevska (Macedonia)  
Lozanka Peycheva (Bulgaria)

## LOCAL ORGANIZER

Trabzon University State Conservatory – Trabzon, Turkey

Local Organizers - contact persons:

Abdullah Akat, a.akat@hotmail.com, +90 543 901 65 78  
F. Merve Eken Küçükaksoy, merveeken@gmail.com, +90 535 725 94 36

Local Organizing Committee:

Abdullah Akat, Trabzon University State Conservatory.  
Fikret Merve Eken Küçükaksoy, Trabzon University State Conservatory.  
Arzu Öztürkmen, Boğaziçi University, Department of History.  
Mehmet Öcal Özbilgin, Ege University State Conservatory of Turkish Music.

## PRELIMINARY ACCOMMODATION INFORMATION

Accommodation and Symposium venue at KTU Sahil Tesisleri, Trabzon, Turkey

	B/B	Half board	Full board	Notes
Single room	21,00 euro	28,00 euro	35,00 euro	
Double room	16,50 euro	23,50 euro	30,50 euro	per person
Triple room	14,00 euro	21,00 euro	28,00 euro	per person
Suite room	41,00 euro	55,00 euro	69,00 euro	for two persons

Registration fees: 50 Euro

## WHERE TO SEND THE PROPOSALS

Proposals should be sent by email to both:

Liz Mellish, secretary of the ICTM Study Group on Music and Dance in Southeastern Europe  
email: [eliznik@eliznik.org.uk](mailto:eliznik@eliznik.org.uk)

Belma Oğul, Program Chair  
email: [ogulb@itu.edu.tr](mailto:ogulb@itu.edu.tr)

The committee cannot consider proposals received after the deadline of **10 September 2019**.

Notification of acceptance or rejection will be announced by 10 October 2019. If you have a deadline for funding applications for travel or accommodation, please notify the Program Committee of your deadline date.

## MEMBERSHIP

Please note that the Program Committee will only consider proposals by current members of the ICTM in good standing for 2020. Please contact the Chair, Velika Stojkova Serafimovska ([lika73@yahoo.com](mailto:lika73@yahoo.com)) and/or the Secretary, Liz Mellish ([eliznik@eliznik.org.uk](mailto:eliznik@eliznik.org.uk)) for membership of the Study Group. Members may join and submit a proposal at the same time.

Membership application forms are available at the ICTM website. For membership questions, contact the ICTM Secretariat at [www.ictmusic.org/ICTM/info.php](http://www.ictmusic.org/ICTM/info.php)

## PRESENTATION FORMATS

You may present only once during the symposium. Please clearly indicate your preferred format.

If members have any questions about the program, or the suitability of a proposal, please contact the Program Chair or a member of the Program Committee and ask for assistance. Colleagues are advised to bring alternative modes of presentation delivery if using PowerPoint, DVD, or other format in case of unexpected technical difficulties on the day of presentation.

### Individual Presentations

The Program Committee will organize individual proposals that have been accepted into one and a half hour panel sessions. Each presentation will be allotted 20 minutes inclusive of all illustrations, audiovisual media or movement examples, plus 10 minutes for questions and discussion. There will be no deviation allowed from this time allotment. A 20-minute paper is normally around 5 pages of double spaced type. Please submit a one page abstract (about 300 words) outlining the content, argument and conclusion of your proposed paper, its relation to the symposium theme you have chosen to address, plus a brief bibliography and/or statement of sources, if appropriate, on a second page. Please include the type of illustrations to be used in the presentation, such as slides, DVD, video (including format), or other materials.

### Media Presentations

Media presentations should be no more than 20 minutes in duration. You will be allotted 10 minutes extra for questions. Your presentation should engage critically with the media (video, CD, DVD, and so on) and key material for viewing should be pre-selected. It is essential that your presentation addresses one of the three themes. Please submit a one page abstract (about 300 words) outlining content, argument and conclusion of you presentation, the relevance of the media presented to the selected theme, plus a brief bibliography and/or other sources.

We also encourage film presentation of movies and video materials connected with the topics proposed, or with other important research themes.

### Panels

We encourage presentations in the form of panel sessions. Panel sessions are a group of papers that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. Proposals may be submitted for panels consisting of three or four presenters and the structure is at the discretion of the coordinator. The proposal must explain the overall purpose, the role of the individual participants, and indicate the commitment of all participants to attend the symposium. Each panel proposal will be accepted or rejected as a whole. A short summary (one-page) of the panel overview should be submitted together with proposals for each of the individual papers in the panels described under individual papers above. All of the proposals for a panel should be sent together. Proposals should address one or more aspects of the established themes of this meeting. Total length of a panel will be one hour (with an additional 20 minutes for comments and responses).

### Roundtables

We also encourage presentations in the form of roundtables. These are sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The aim is to generate discussion between members of the roundtable who will present questions, issues, and/or material for about 5 minutes on the pre-selected unifying theme of the roundtable. At the convener's discretion, the following discussion may open into more general discussion with the audience. The total length of a roundtable will be one and a half hours inclusive of all discussion. Proposals may be submitted for a roundtable consisting of up to 10 presenters, and the structure is at the discretion of the convener who will chair the event. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to attend the symposium. Each roundtable proposal will be accepted or rejected as a whole.

## Poster presentations

We encourage poster presentation especially from presenters at the beginning of their academic life. The posters should be in A0 portrait size (841mm x 1189mm / 33.11 inches x 46.81 inches). They will be placed in the venue during the symposium and there will be opportunities for answer and question sessions.