

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

6th SYMPOSIUM OF
THE ICTM STUDY GROUP
ON MUSIC OF THE TURKIC-SPEAKING WORLD



photo by : Azila Alp Bilölkbeşi

15-16 OCTOBER
2018

Trabzon University State Conservatory
Trabzon, Turkey

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INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

**6th Symposium of
the ICTM Study Group
on Music of the Turkic-Speaking World**

**“DANCE PHENOMENON: INNOVATION AND
CREATIVITY IN STUDYING AND PERFORMING”**

15 - 16 October 2018

Trabzon University State Conservatory

Trabzon, Turkey

SYMPOSIUM PROGRAMME

14 OCTOBER 2018, Sunday

Arrival of Participants

SHORT RECEPTION – GREETINGS AND DANCES WORKSHOP

19.00

Black Sea Dance Horon* by Şerife YILMAZ
Trabzon, Turkey,
*accompanied by *davul-zurna*, *kaval*, and *kemenche*

Irish Dances by Catherine FOLEY
Limerick, Ireland

15 OCTOBER 2018, Monday

09.00

Registration

09.30

Greetings

FIRST KEYNOTE PRESENTATION

10.00

Prof. Dr. Ann R. DAVID
University of Roehampton, London, UK
Migrations of Gesture and Music: Dancing Bodies and their Stories

11.00

COFFEE BREAK

11.30	SESSION 1
	Chair Prof. Dr. Razia SULTANOVA
	<p>11.30 – 12.00 Prof. Dr. Alla SOKOLOVA Adyghe State University, Maikop, Russia <i>Dance as a Part of Spiritual Culture of Turkic-Speaking Peoples</i></p> <p>12.00 – 12.30 Prof. Dr. Mehmet Öcal ÖZBİLGİN Ege University, Izmir, Turkey <i>Hayri Dev: “Living Human Treasure as a Cultural Heritage Bearer”</i></p> <p>12.30 – 13.00 Dr. Zilia IMAMUTDINOVA State Institute for Art Studies, Moscow, Russia <i>Historical Practices of Body Movement as a Spiritual Self-Expression in the Culture of Russian Turkic People (Bashkirs)</i></p>

13.00	LUNCH
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14.00	SESSION 2
	Chair Assoc. Prof. Dr. Abdullah AKAT
	<p>14.00 – 14.30 Prof. Dr. Muzaffer SÜMBÜL Çukurova University, Adana, Turkey <i>Analysis of the Tradition of Adana-Osmaniye Region Folk Dances in the Context of Style, Cultural Signs, Gender and Symbolic Values</i></p> <p>14.30 – 15.00 Dr. Jamilya GURBANOVA Ministry of Culture of Turkmenistan, Ashkhabad, Turkmenistan <i>Turkmen Dance Kushtdepdi as a Symbol of Joy and Happiness</i></p>

15.00	POSTER PRESENTATIONS STAND: INTRODUCTION AND DISCUSSION
	Moderator: Assoc. Prof. Dr. Galina B. SYCHENKO
	<p>Dr. Rezeda KHURMATULLINA Kazan Federal University, Kazan, Russia <i>Tatar Dance as a National Artifact</i></p> <p>Assoc. Prof. Dr. Gulnara KUZBAKOVA Kazakh National University of Arts, Astana, Kazakhstan <i>To the Problem of the Kazakh Dance Semantics</i></p> <p>Lu MING Xinjiang Arts Institute, Urumchi, China <i>Ritual Music and Dance Performed during the Saban Festival of China Tatar Ethnic Group</i></p> <p>Dr. Adelya USMANOVA Astrakhan State Conservatory, Astrakhan, Russia <i>Instrumental and Choreographic Folklore as a Factor Uniting Ethnic Traditions of the Turkic Peoples of Lower Volga Region</i></p>

15.30	COFFEE BREAK
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16.00	SESSION 3
	Chair Prof. Dr. Catherine FOLEY
	<p>16.00 – 16.30 Prof. Dr. Saule UTEGALIEVA Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan <i>First Records of the Turkic Peoples' Music in the Turkestan Collection of Richard Karutz (1905)</i></p> <p>16.30 – 17.00 Assoc. Prof. Dr. Galina B. SYCHENKO Novosibirsk, Russia / Rome, Italy <i>A. V. Anokhin's Collection as a Source for Studying Music and Dance of the Turkic-Speaking Peoples of Siberia</i></p>

6th Symposium of the ICTM Study Group on Music of the Turkic-Speaking World
"Dance Phenomenon: Innovation and Creativity in Studying and Performing"

17.15	Business Meeting of Members of the ICTM Study Group "Music of the Turkic-Speaking World"
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19.00	Dinner at Akçaabat followed with Horon Dance Performance
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16 OCTOBER 2018, Tuesday

09.00	Video film about Song-Dance Ritual <i>Kushtdetpe</i> (Turkmenistan) Dr. Jamilya GURBANOVA
10.00	SECOND KEYNOTE PRESENTATION
	Prof. Dr. Catherine FOLEY University of Limerick, Limerick, Ireland <i>Pushing Boundaries and Extending Horizons: Conformity, Creativity, and Negotiation of Ideological and Aesthetic Fields in Irish Traditional Dance within Third Level Education</i>

11.00	COFFEE BREAK
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6th Symposium of the ICTM Study Group on Music of the Turkic-Speaking World
“Dance Phenomenon: Innovation and Creativity in Studying and Performing”

	SESSION 4
	Chair Prof. Dr. Alla SOKOLOVA
11.30	11.30 – 12.00 Assoc. Prof. Dr. Belma OĞUL KURTIŞOĞLU Istanbul Technical University, Istanbul, Turkey <i>To Be or not to Be a National Dance</i>
	12.00 – 12.30 Prof. Dr. Fattakh KHALIG-ZADE Azerbaijan National Conservatory, Baku, Azerbaijan <i>On the Old Azerbaijani Folk Dance Genres in Relation to Other Cultures</i>
	12.30 – 13.00 Kanykei MUKHTAROVA University of Alberta, Alberta, Kanada <i>National Identity in Post-Soviet Central Asia: Kara Jorgo – a Phenomenon of Re-Emerging Dance Tradition in Kyrgyzstan and Kazakhstan</i>
	13.00 – 13.30 Arailym DAULBAYEVA Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan <i>The Image of Dance in the Kazakh Culture and its Refraction in Piano Music of the 20th Century</i>

13.30	LUNCH
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	MASTER-CLASS
14.30	Sashar ZARIF York University, Toronto, Canada <i>Singing Mugham, Dancing Mugham: Creating Living Steps out of Ancient Echoes</i>

	TURKISH MUSIC CONCERT
15.30	Eylem DERÇİN, <i>tanbur-vocal</i> İlhan BARUTÇU, <i>ney</i> Murat Burçin DERÇİN, <i>qanun</i> Alper AKGÜL, <i>piano</i>

16.30	COFFEE BREAK
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	NEW BOOKS AND JOURNALS PRESENTATION
17.00	Razia SULTANOVA Abdullah AKAT Galina SYCHENKO Saule UTEGALIEVA Alla SOKOLOVA

18.30	COCKTAIL
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	HASAN TURAN HALL
	BLACK SEA TRADITIONAL MUSIC AND DANCE CONCERT
19.30	Closing the 6th Study Group Symposium and Opening Ceremony for the 3rd International Music and Dance Studies Symposium

The Programme Committee of the Symposium

Assoc. Prof. Dr. Abdullah Akat, Board member of the ICTM Study Group on the Music of the Turkic-Speaking World (Trabzon University)

Prof. Dr. Alla Sokolova, Board member of the ICTM Study Group on the Music of the Turkic-Speaking World (Adyghe State University)

Assoc. Prof. Dr. Galina B. Sychenko, Vice Chair of the ICTM Study Group on the Music of the Turkic-Speaking World (Novosibirsk, Russia / Rome, Italy)

The Local Organizing Committee

Prof. Dr. Hikmet Öksüz (Karadeniz Technical University)

Prof. Dr. Mehmet Öcal Özbilgin (Ege University)

Assoc. Prof. Dr. Abdullah Akat (Trabzon University)

Assoc. Prof. Dr. Belma Oğul Kurtişoğlu (Istanbul Technical University)

Asst. Prof. Dr. Merve Eken Küçükaksoy (Trabzon University)

Asst. Prof. Dr. Ali Keleş (Trabzon University)

Prof. Dr. Razia Sultanova, ICTM Vice President
Chair of the ICTM Study Group on Music of the Turkic-Speaking World (University of Cambridge)

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KEY-NOTE LECTURES

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ABSTRACTS

KEY-NOTE LECTURE



Ann R. DAVID

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MIGRATIONS OF GESTURE AND MUSIC: DANCING BODIES AND THEIR STORIES

This talk addresses the migrations of gesture¹ and music in dance practices, examining the significance of such migration on cultural heritages and cultural identities. I note that those cultures are always in the making, are performative, and that culture is agency. I take specific examples of the use of bodily gesture in a variety of settings from my own fieldwork, such as the classical dance style of *bharatanatyam*, the women’s folk dance of the Punjab called *giddha*, and Hindu priests’ use of gesture in ritual. In investigating how gestures/music migrates, I also examine new illustrations from popular culture, such as ‘Tutting’ moves from the hip hop/popping scene.

In the movement of peoples and cultures all over the globe, what new or alternative cultural meanings might be created when gestures and music migrate? What are the new configurations, the re-interpretations? How may we understand, and analyze the affective, or kinetic vitality communicated through gestural movements and sounds in dancing and that has impact on those watching and participating?

¹ See *Migrations of Gesture* (2008), eds. Carrie Noland & Sally Ann Ness

KEY-NOTE LECTURE



Catherine FOLEY
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**PUSHING BOUNDARIES AND EXTENDING HORIZONS:
CONFORMITY, CREATIVITY, AND NEGOTIATION OF IDEOLOGICAL
AND AESTHETIC FIELDS IN IRISH TRADITIONAL DANCE WITHIN
THIRD LEVEL EDUCATION**

This keynote address examines how the study and practice of Irish traditional dance within third level education in Ireland – in particular, the University of Limerick, can promote debate around issues of tradition / innovation and institutionalization / creativity. It explores how creativity, a much valued concept within the Irish indigenous performing arts, is encouraged within the university setting to “develop individual voices” through research, reflexivity and practice. The keynote examines this process and argues that dance does not exist in a vacuum but embodies cultural values and ideologies pertaining to particular historical, contextual and ethnoaesthetic framings.

ABSTRACTS

Arailym DAULBAYEVA
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THE IMAGE OF DANCE IN THE KAZAKH CULTURE AND ITS REFRACTION IN PIANO MUSIC OF THE 20th CENTURY

In the Kazakh traditional culture, the role of dance was less important than that of other Turkic peoples. Yet, despite the well-established opinion in the Soviet time about the absence of Kazakh folk dances, they took place in the traditional culture, as evidenced by modern research scientists. In the works of art, there is a number of convincing evidence that dance played an important social and artistic role in the nomadic Kazakh society. This is evidenced by the descriptions of Kazakh dances made in the 19th century by Russian travelers, historians, and ethnographers. So, in 1892 in the journal, "Government Bulletin" was published an article "Kyrgyz in the Central Asian steppe", which contained a description of the Kazakh folk dance. References to dances and salutations are present in folk epic tales and legends. There is a number of evidence of the existence of dance numbers in the repertoire of folk singers-Sal and sere.

In the twentieth century, in connection with the development of the European system of musical culture in the period of Soviet Union in Kazakhstan, there are obtaining active processes of development of genres of European tradition and dance related Turkic peoples. This is clearly reflected in the piano oeuvre of Kazakhstan, where European dances (waltz, ländler, etc.) and Eastern dances (Kazakh, Tajik, Oriental, etc.) are widely represented. The report will reveal the features of the refraction of dance genres in the creative practice of Kazakh composers on the example of specific piano samples.

Jamilya GURBANOVA
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TURKMEN DANCE *KUSHTDEPDI* AS A SYMBOL OF JOY AND HAPPINESS

A vivid example of the musical heritage of the Turkmen people is the incendiary dance of *Kushtdepdi* – a symbol of joy and happiness. The origins of the dance go back to the pagan rites of ancestors. The evolution of the genre is based on *zikr* – a sacral ritual that took place in most of the peoples of Asia and the Caucasus. Unlike Sufi's meditative practice, Turkmens used *zikr* for the purpose of spiritual purification. A genre is used in various life situations; it can be a blessing and good parting words when creating a young family, such as the birth of a child. Residents of the Caspian region, where the genre is most prevalent, perform *Kushtdepdi* when laying a new house, when they begin to weave a carpet or acquire a new boat. Dance includes several parts: *Gazal*, *Sedrat*, *Divana*, and *Zem-zem*. Each part has its own set of body movements and rhythmic formulas, which together form a single cycle.

Nowadays, the dance of *Kushtdepdi* has gained special popularity, spreading widely in all corners of Turkmenistan. None of the festivals in our country end without the execution of *Kushtdepdi*. Clear rhythms and simultaneously performed exclamations and movements in a joyful and funny way capture all the participants of the dance, regardless of their age and sex. The participation in the dance of representatives of all generations symbolizes the eternal continuation of the human race. Such a bright, collective action creates both the performers and the audience a sense of joy, purification and happiness. On the 7th of December, 2017 the *Kushtdepdi* rite of singing and dancing was included in the Representative list of Intangible Cultural Heritage of UNESCO.

Zilia IMAMUTDINOVA
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HISTORICAL PRACTICES OF BODY MOVEMENT AS A SPIRITUAL SELF-EXPRESSION IN THE CULTURE OF RUSSIAN TURKIC PEOPLE (BASHKIRS)

The paper is focused on forms of body movement self-expression, which is historically tied with Bashkirs – Russian Turks from the Ural-Volga region. The art of Bashkir dance, in a wider sense – the art of body movement – develops under the influence of various factors such as: religious cults (in paganism – the existence of totems), family celebrations (wedding rituals), marking agricultural events (blessing rich harvests). The Bashkir folk dance reflects its historical origin, its diverse emotional content, wealth and exclusivity of body movements, as well as its entertaining character.

The Soviet era marked a certain milestone in the development of the Bashkir folk dance, which brought its professional forms to the creation of the famous Bashkir folk dance ensemble (State academic ensemble of folk dance of Bashkortostan named after Faizi Gaskarov, 1939), and further use of folk dance elements in local ballet art.

Our attention is going to be focused on the forms of religious body movements among Muslim Bashkirs, which became unacceptable both due to the Soviet atheistic campaign and even earlier being forbidden by Ural-Volga *mullahs* (clergymen) before the arrival of the Soviet regime. Due to the quick spreading in the area of Ishanism (one of the forms of Sufism), the Sufi Zikr rituals were spread in the region bringing their participants into a special ecstatic state. This was proved in historical sources of 19th–20th centuries by Sh. Marjani, R. Fahreddin, and others. Loud Sufi Zikr *Jahri* practiced in different Sufi brotherhoods, is accompanied by characteristic rhythmic movements. One of the widely-known examples of such practice was carrying out a loud collective Zikr *Jahri* by famous Sufi Zaynulla Rasulev (1833–1917) and his *murids* (followers), which caused his persecution by the authorities.

Nowadays at the time of the religious resurrection in Russia the ideology of Sufism and Sufi Zikr is still promoted by some members of ethnic diasporas which proves that as a historical phenomenon it requires its separate research.

Fattakh KHALIG-ZADE
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ON THE OLD AZERBAIJANI FOLK DANCE GENRES IN RELATION TO OTHER CULTURES

Ancient Azerbaijani folk dances – *halay*, *yally*, *djengi*, *gaitaghi* – were known since the antediluvian period in national history and always related to the traditions of other cultures of the East.

This paper investigates the similarities and differences as well as the parallelism that exists in the traditions of Azerbaijani dances in relation to the traditions of some other Turkic-speaking people.

The term *halay* existing in the several Eastern countries (for instance Azerbaijan, Turkey, Iran, and Iraq) is applicable mainly to the folklore of the Turkic ethnicities (Turks, Azerbaijanis, Iraqi Turkmans, etc.)

Study of the traditions of the circle dance *Yally* (the ancient tradition for marking special occasions and encouraging togetherness in community by dancing in circles) that exists not only in Nakhchivan AR, but it is performed also in other parts of Azerbaijan including Zangilan, Gazakh, Sheki, as well as Urmiya province of Iran, allowing us to identify some new types of the genre.

A special term, *limping dance step* which is used by Azerbaijani folk dancers and Ashigs minstrels is worth recognizing. The purpose of this paper is to point out some of those qualities.

Rezeda KHURMATULLINA
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TATAR DANCE AS A NATIONAL ARTIFACT

Numerous factors of geographical and psychological order, social and labor structure, other features of the existence of the people, including influenced the formation of dance culture of Tatars.

It is a well-established opinion that the music and dance culture of Muslim nations, up to the 20th century, was primitive and monotonous. Islam allegedly shackled creativity of ethnic groups belonging to the Muslim civilization and did not allow any development of mental impulses projected through music and dance. However, this is a very unsound opinion. Music and dance traditions of Volga Tatars in late 19th–early 20th centuries could serve as a great example. It was a time of awakening of the ethnic consciousness of Tatar people, the period of formation of the bourgeois Tatar ethnic nation. It was the time of birth of the national symbols of the Tatar people -the anthem of the Tatars "Tugan tel" and the dance symbol of the Tatar folk art «APIPA»

Tatar dance art is "flying Tatar" Rudolf Nuriyev, masterpieces of modern ballet art – "Golden Horde", "the Legend of Yusuf" today. Dance folklore lives in national holidays "Sabantuy", "Tugarak yen", etc. How does the Tatar dance reflect the national identity of the people, its mentality and history? We will try to answer these questions in our report.

Belma OĞUL KURTIŞOĞLU
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TO BE OR NOT TO BE A NATIONAL DANCE

In the early period of the Republic of Turkey, the national identity was intended to be constructed by folkloric values which had to be civilized by the western artistic techniques. With this aim, a selected national dance repertoire was composed. Out of this repertoire, *zeybek* dance was preferred to be the ballroom dance, as a national identity marker of the “modern” Republic of Turkey. Despite many efforts to prevail this Aegean dance through the country in a newly choreographed form by Selim Sırrı Tarcan, the society didn’t embrace it as a national dance.

However, it can be argued that the society by itself has its own national dances, such as *çiftetelli* as single dance and *kasap, halay*, recently *damat halayı* as chain dance, since almost all citizens of the nation at least know one of these dances and even can perform them in various venues. In this paper, the choreographic and symbolic values of these dances are addressed to understand how and why some dances become national and some do not while discussing the concept of national identity based on the dance.

Gulnara KUZBAKOVA
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TO THE PROBLEM OF THE KAZAKH DANCE SEMANTICS

The purpose of this paper is to consider the semantics of the Kazakh contemporary dance. In this context, the author focuses on the problem of the semantics of the Kazakh dance choreography.

In the research, the author poses the tasks of considering the typology of the Kazakh dance; history of formation, as well as the semantics of the general drawing of dance and individual choreographic gesture.

The author applies historical, analytical and descriptive methods of research. The material of the study consists of the works on the Kazakh choreography of D. Abirov, O. Vsevolodskaya-Golushkevich, A. Kulbekova, A. Shankibayeva, T. Kameneva, and videos of the "Saltanat", "Altynai" dance ensembles on Youtube channel. The source of the semantic content of the national choreography was the symbolism of a circle and rotational movements, elements of the Kazakh ornament, folk dances and dombra *kyu's*. Typological aspect in the article contains the decoding of names, genesis and artistic content of the Kazakh dances. The sacred aspect implies a comparative analysis of the basic elements of the Kazakh ornament used in the Kazakhs traditional arts and crafts of and choreographic kinematics.

The result of the research was the presentation of the Kazakh dance as a representative of the Kazakh traditional and modern culture, its connection with cultural constants – traditional beliefs of pre-Islamic origin, symbols, shamanic ritual and family-ritual folklore, folk games, music and poetry, arts and crafts, and fine arts.

Lu MING
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RITUAL MUSIC AND DANCE PERFORMED DURING THE SABAN FESTIVAL OF CHINA TATAR ETHNIC GROUP

The Saban Festival of Tatar Ethnic Group, also known as the "Plowshare Festival" is a traditional festival celebrated by all Tatars. Since 2008, it has been recognized as an event of cultural significance and listed as an intangible item of national cultural heritage. By presenting the Tatar language and customs, music and dance, traditional costumes, traditional food, and even featuring a Tatar sports competition, this festival is a true celebration of various aspects of Tatar culture. It is regarded as one of the most important means of protection and propagation of Tatar cultural heritage. The timeless traditional Tatar music and dances, while fully demonstrating the originality of Tatar folk customs, play a key role among all forms of traditional Tatar arts and are foundational for the development and preservation of Tatar culture. Traditional folk dances performed at festivals and rituals such as "Sabantoyi", "Aipipa" and "Jierla" have been preserved and successfully passed down in history, aided by the wave of intangible cultural heritage protection. Presently, however, Tatar traditional ritual music and dances of the Saban Festival are facing the struggle to survive, due to the diversification of regional ethnic culture, modern multiculturalism, lack of promotion of cultural education and its music and dance aspects in particular, and unavailability of theoretical books suitable for use by professional groups. As a result, performances of traditional Tatar music and dances have become increasingly infrequent and weaker. Protection of various key ethnic cultural heritage items lays the foundation for the task of passing traditional arts down to generations and enable their development. This is true for all ethnic groups in China. It is also the key to ensuring the preservation of the uniqueness and rejuvenation of Chinese culture. This paper analyzes the ways in which ritual music and dances performed in the Saban Festival are passed down to generations and are preserved in their traditional form, drawing conclusions on the basis of fieldwork and a collection of texts and interview materials. It explores new ways of diversified, referential propagation of traditional art forms and their protection, involving making use of multimedia platforms in the Internet era, thus responding to the challenge of Tatar music and dance preservation.

Kanykei MUKHTAROVA
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**NATIONAL IDENTITY IN POST-SOVIET CENTRAL ASIA:
KARA JORGO – A PHENOMENON OF RE-EMERGING DANCE
TRADITION IN KYRGYZSTAN AND KAZAKHSTAN**

In 2009, a re-emerging traditional dance, *Kara Jorgo*, went viral in Kazakhstan; which appeared a few years later in Kyrgyzstan. The popular dance resulted in heated discussions between Kazakh and Kyrgyz peoples about the origins of this traditional dance. According to different sources, this dance was preserved by a Kyrgyz ethnic minority who fled to China after the Central Asian rebellion in 1916. Even though nomads of Central Asia were known for their vocal and instrumental traditions, including epic traditions transmitted orally from generation to generation, there is no evidence dance traditions existed. During the Soviet era, Soviet ideologists created a dance tradition to represent the national identity of the Kyrgyz Soviet Republic. After the breakup of the Soviet Union, Kyrgyzstan, as well as other Central Asian countries, began to rewrite their history by inventing new traditions, including dance traditions. When countries reconstruct their national identity, there is a surge in ‘inventing new traditions,’ as Hobsbawm points out (1992). The aim of this paper is to examine the history of Kyrgyz dance traditions during the Pre-Soviet, Soviet, and Post-Soviet eras as they relate to the national identity. I will focus on two versions of *Kara Jorgo*, which are represented by Kazakhstan and Kyrgyzstan, and analyze lyrics, music, and dance movements. To enhance my analysis, I will use interviews with Kyrgyz dancers and videos from the Kyrgyz Golden Archive. In this paper, I will explore the popularity of *Kara Jorgo* as an expression of Kyrgyz and Kazakh national identities. In spite of current ethnic tension, the return of this dance tradition has positive implications for both cultures. If *Kara Jorgo* has existed among the nomadic people, the dance may belong to both groups.

Mehmet Öcal ÖZBİLGİN
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**HAYRİ DEV:
"LIVING HUMAN TREASURE AS A CULTURAL HERITAGE BEARER"**

Hayri Dev, a local musician and dancer, was born in 1933 in Gökçekaya village of Çameli District, Denizli. When he was a shepherd, he started to play the instrument known as the three strings (*cura bağlama*) in the area. Jerome Cler, ethnomusicologist in Sorbonne University, discovered him in 1992. Cler documented Hayri Dev's life in a film called "Behind the Forest" (1992), announcing his artistic talent to the world. With his expertness, three-stringed (*üçtelli*), *çam sipsi* instruments and the "Masıt Kırığı" dances of his locality, he took his place as a "great master" in workshops both in Turkey and abroad. He was honored by UNESCO in 2008 as a "living human treasure of cultural heritage carrier" in Turkey. Aged 85 years, he passed away on 18.07.2018.

Hayri Dev was invited to give workshops at Ege University State Turkish Music Conservatory many times. As an informant, his dance and music knowledge was compiled and transmitted to the scene. In this paper, the folk dances made by Ege University State Turkish Music Conservatory, Turkish Folk Dance Department will be discussed based on the local dance information of Hayri Dev. Additionally, the contextual changes, descriptive and comparative methods that occur during the movement of traditional dance from stage to stage will be analyzed through the concepts of modernization, choreography and glocalization.

Alla SOKOLOVA
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DANCE AS PART OF THE SPIRITUAL CULTURE OF TURKIC-SPEAKING PEOPLES

The aim of this work is to present a panorama of the dancing culture of the Turkic-speaking peoples from Central Asia and Europe. The method of research is a generalization of the materials of Russian-language publications of the second half of the 20th and the beginning of the 21st centuries. It should be noted that the Turkic-Speaking peoples are a heterogeneous part of the world population. As applied to dances, we need to distinguish Turkic-speaking people from Central Asia and European Turkic-speaking people.

The first hypothesis of the study affirms that in traditional culture, dance is in some way dependent on the status of the song and instrumental culture. Often the high status of the instrumental performance or a chant is coupled with the marginal position of the dance. For a while it was believed that the Tuvas, and Kazakhs, who had the highest culture of instrumental performances, did not have their dances, neither developed a dance system. In the dances of European Turks, there are many points of intersection with their historical neighbors (not Turks). Thus, in the dances of the Gagauz the Bulgarian footprints are obvious, and the Turks performing Lezginka. Lezginka is also characteristic of the Crimean Tatars, Kumyks and Azerbaijanis. In the Bashkir, Tatar dances, there are also many common elements with Russian and Mordvinian dances. Chuvash people have many elements related to neighboring Finno-Ugrian peoples. An especially developed dance system is characteristic of the Turks from the Caucasus – Balkarians, and Karachais. This in many aspects correlates with the high status of the dance culture of neighboring Caucasian peoples – Adyghes, Ossetians, Chechens, Ingushes, etc.

The author intends also to expand an understanding of the term "dance". Under such an extended understanding, the movements of the shaman and performer-instrumentalist, the theatrical dance performances of people, masquerade characters and hand puppets fall.

In general, the scientific and popular literature of European Turkic-speaking people, dances are much richer in comparison to the literature on the dances of the Turks of Central Asia.

The paper will be accompanied by the display of numerous video examples.

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**ANALYSIS OF THE TRADITION OF ADANA-OSMANIYE REGION FOLK
DANCES IN THE CONTEXT OF STYLE, CULTURAL SIGNS, GENDER,
AND SYMBOLIC VALUES**

With this paper, Adana-Osmaniye local dance tradition will be analyzed in the context of some variables. Changes in local performance environments also have influenced the dance tradition. The reflections of these changes in dance culture will be analyzed in the context of style, cultural codes, gender, and symbolic values.

The data I obtained from my field researches in the Adana-Osmaniye region between 1990-2015 constitute the target population group of the study. The ethnochoreological characteristics of the traditional dance of Adana-Osmaniye region consist of motion, oscillation and local motion codes. These dances reflect the local culture. With other cultural patterns, it is possible to see the value judgments of the region in traditional dances. This pattern of local dance culture is shaped by the interaction of music, musician, dancer and environment.

The present situation of local dances will be analyzed within the scope of the dance we have selected. It will be revealed how these features are changing from the past to the future. Accordingly, the effects of social-cultural and economic dynamics on the change of traditional dances will also be discussed.

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**A. V. ANOKHIN'S COLLECTION AS AN EARLY SOURCE FOR
STUDYING MUSIC AND DANCE OF THE TURKIC-SPEAKING PEOPLES
OF SIBERIA**

The study of Turkic traditional dances is complicated mainly by the lack of a sufficient number of sources. The first sources were the ethnographers' and travelers' descriptions of everyday life, where dances were occasionally mentioned. The important era started at the beginning of the 20th century, when the first documentary evidence – audios, photos, movie documents – have appeared.

For the Siberian Turkic peoples, one of the earliest documentary sources that recorded their musical culture is a collection of audio recordings on wax cylinders made by Andrey Viktorovich Anokhin – a prominent Russian Siberian scholar and composer.

The recordings were recently digitized and the author is now engaged in the study of these priceless materials.

The paper is supposed to give a detailed analysis of this collection and describe the places of recording, ethnic groups and performers, genres, etc. Among them, there is, a representative collection of records of shaman singing, made in 1909–1913 from Altai-Kizhis, Teleuts, Kumandins, Tubalars, and Tuvas.

The Anokhin's collection includes a few pieces of circular dances-songs of the Turkic-speaking Yakut (*ohuokhay*) and Mongolian-speaking Buryats (*yokhor*). This proves that circular dances were distributed only in the Baikal area.

The author believes that the importance of such materials is difficult to overestimate because they were made when the traditional culture had not yet undergone too strong transformations.

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**INSTRUMENTAL AND CHOREOGRAPHIC FOLKLORE
AS A FACTOR OF UNITING ETHNIC TRADITIONS OF THE TURKIC
PEOPLES OF THE LOWER VOLGA REGION**

In the Astrakhan region, as a part of the Lower Volga region, a multiethnic symbiosis of cultures has developed, in which the Turkic-speaking groups (Tatars, Nogai-Karagashi, Kazakhs) are united by common ethnogenetic, historical roots and ethnic traditions. In this contact zone, an active-acting regional common Turkic layer of oral tradition music has formed due to the interaction between originally nomadic Turkic-speaking groups and the traditions of the folklore settled in agricultural cultures. At the same time, each ethnic group, possessing dialectal features in the layers of musical folklore (vocal and instrumental), feels and recognizes its involvement in its ethnic community or identifies itself as part of the main body of ethnos.

Instrumental music, represented by the tradition of performance (mainly on the Saratov harmonica) is a reflection of interethnic communication and unites Tatars and Nogai Karagashes, Turkmen and Kazakhs. It can be classified according to the principle of confinement and not confinement to different events.

One of the leading places is given to the instrumental and choreographic tradition, which comprises dance music and dancing folk tunes, tunes-accompaniment of the synthetic Tatar vocal-instrumental genre of *takmak*.

Confined instrumental music is fully manifested in the Yurt and Karagash wedding tradition and, thus, is the most localized. The names of the tunes reflect the parts of the wedding action: "Kiyavusyi Kiy", "Ak shatyr", "Zaly Kiy".

The similarity is manifested in the musical style, oriented to diatonicism. Preserving the basic intonational vocabulary in the tunes, the performers subject them to active variation, gradually expanding the range of tunes and saturating them with the dotted rhythm typical for the dance layer.

The modern folklore situation shows that the most viable are the tunes confined to weddings, which have similar names and have the same musical stylistic features.

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FIRST RECORDS OF THE TURKIC PEOPLES MUSIC IN THE TURKESTAN COLLECTION OF R. KARUTZ (1905)

In the autumn of 2016, the Berlin Phonogram Archive (now the Berlin Ethnological Museum) (Dr. R. Kopal, Department of the Media) kindly provided copies of 16 original records by R. Karutz (1867-1945), (who was a famous German scholar, ethnographer and anthropologist), to the management of a TV and Radio Company "MIR" (Director A.Alimzhanov). They were made on Wax Cylinders in Turkestan (1905). It is the first samples of the/a song, instrumental and narrative genres that functioned among different Turkic peoples: Kyrgyz (Kazakhs), Tatars, Uzbeks (Sarts).

Performers and scholars of Departments "Dombra", "Kobyz and Bayan", "Musicology and Composition" of Kurmangazy Kazakh National Conservatory and other specialists participated in the musical transcription. Among them there were Assoc. Prof. T. Togzhan; M. Medeubek, Doctoral student; A. Shnarov, Dombra player; Prof. S. Utegaliyeva (musical notation of records); S. Kireeva, G. Khairullin (restoration of poetic texts). The Russian translation of E. Hornbostel's article "Notes on Kyrgyz (Kazakh) musical instruments and melodies" by A. Samarkin was used in the work. There are separate samples from the sound collection of R. Karutz.

In the spring of 2018, for the first time in Almaty the Turkestan collection of songs and instrumental pieces compiled by R. Karutz (1905) was published. It included 13 notated samples recorded by an ethnographer in Kazalinsk and Tashkent cities: 5 Kazakh, 6 Tatar, 2 Uzbek songs and instrumental pieces. There are four instrumental pieces: 2 – recorded on Kazakh two-stringed *dombra*, 2 – on bow three-stringed *gidjak*. Among the Kazakh songs there are folk and author's, solo and accompanied by *dombra*. Tatar songs belonging to the genre of *takmak*, which are dance songs such as ditties. Instrumental pieces are less original.

The research work on the restoration of songs and instrumental pieces names, as well as their identification was carried out. It was attended by researchers and musicians from Kazakhstan, Tatarstan (Russia) and Uzbekistan.

MASTER-CLASS

Sashar ZARIF

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SINGING MUGHAM, DANCING MUGHAM: CREATING LIVING STEPS OUT OF ANCIENT ECHOES

“Dance of Mugham” is an ongoing reconstruction/re-imagination project under the direction of Sashar Zarif since 2004. The project focuses on an in-depth study of dance in relation to Turkic musical traditions, classical/oral poetry and calligraphy. The innovative approach to this project involves dance/music/storytelling that is rooted in Central and Western Asian performing arts practices. Dance of Mugham is the product of this fieldwork, experimentations, and collaborations with some of the prominent music masters of these regions over the past 14 years.

This master class will include:

- Exercises With Participants – The elements of the kinematics, Sufi and Shamanic aesthetic, symbolic values of grassroots dancing versus academic dance practices versus community dance ensembles.
- Artist Talk - The history of dance (folkloric / ritualistic / cultural body language) and its complex relationship with music (Classical / Folkloric / ritualistic), and poetry (content / rhythmical / structure / metaphors / metonymies / content / story) within Turkic cultures including evolution / innovations / colonial impact / nationalism / gender role and application.
- Video Excerpts – fieldworks and performances with 1. Azerbaijani *Mugham* (Alim Qasimov, 2004–2012); 2. *Komuz* Tradition of Kyrgyzstan (Nur-Ak Abdurahmanov, 2013; Ustod Shakirt Ensemble, 2014–2015); 3. Uzbek *Shashmaqom* (Munojot Yelciyeva and Nodira Primatova); 4. *Lazgi* Tradition of Khoarazm (Erkin Qodirov); 5. *Ashiq* Tradition of Azerbaijan (Ashiq Changiz: Tabriz-Iran).



6th SYMPOSIUM OF
THE ICTM STUDY GROUP
ON MUSIC OF THE TURKIC-SPEAKING WORLD

Trabzon University State Conservatory
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