

**MUSIC AND SOCIAL CHANGE IN THE BALKANS
ETHNOMUSICOLOGY SEMINAR – MUS 2621 (SPRING 2010)**

Instructor: Dr. Adriana Helbig, Assistant Professor of Music, University of Pittsburgh
Seminar 10:00-12:30pm, Music Building 302
Office Hours: Tues. 1-3pm (Please email me by 11am on Tuesdays to let me know when you are coming) and by appointment, Music Building 306

Contact: anh59@pitt.edu; (412) 624-4193

Course Description

This course takes the Balkans as a case study, and with a particular emphasis on former Yugoslavia and today's independent countries of Southeastern Europe, analyzes the complex relationships between music and politics. Specifically, this course is designed as a practicum to inspire thinking about cultural policy and to analyze different approaches to issues surrounding policy formation and implementation. The basic points of departure are that "policy" is a particular type of intervention and mediation, and that policy formation involves a particular type of cultural awareness, foresight, as well as range of activities and techniques – e.g. observation, assessment of a problem, formulation of ideas regarding possible outcomes and solutions, and implementations of proposed policies, whether through government, civic, cultural, educational institutions. Policy studies came to ethnomusicology by viewing music not only in terms of its sonic elements, but also in terms of its functions and uses, meaning in terms of concepts people have about music and the ways people express their views through music. Growing out of policy studies in the context of the Balkan wars in the 1990s are concepts of applied ethnomusicology that reposition ethnomusicological research and practice as a means through which musicians work to overcome ethnic and other tensions in society. In Eastern and Central Europe, applied ethnomusicology focuses on using music to mediate differences between ethnic groups, as a way to help victims of war deal with trauma, and as a process through which to "save" certain traditional music genres from the forces of Westernization, globalization, and local popular music. In relation to performers and researchers, actors participating in the mediation of musical expression include local governments, institutions, international organizations, UNESCO, and NATO. The readings and class discussions focus on in-depth theoretical and descriptive analyses regarding the relationship between governments and music production, the music industries and political regimes, and the complex relationships between music and identity in times of peace and war.

Course Objectives

In this class, students will gain a regional awareness of issues in the Balkans relating to cultural policy and the relationship between music and politics, broadly understood. Incorporating cultural policy discussions into ethnomusicological analysis, students will gain awareness of the complex ways that musical processes are mediated through political and social networks. A specific emphasis on the relationship between the media, social movements, and government structures will offer insights into the multiple layers within which musical systems function. A Marxist analysis of emerging markets will shed light on popular music production. Following this course, students will:

- Become familiar with models of ethnomusicological research that differ from those in the United States
- Recognize the role of government ideology in the formation of ethnographic disciplines
- Identify socialist-based cultural policy models in Southeastern, Central, and Eastern Europe

- Identify how political, economic, and cultural transitions influence the uses of musical traditions
- Understand the complex relationships between individual cultural actors and cultural institutions (national/transnational)
- Identify the ways in which their research contributes to cultural policy formation
- Analyze the interconnected roles between ethnographic research and musical museums, festivals, musical anthologies, music recording archives, and scholarly writings

Projects:

Students will design, carry out, and write up a cultural policy-centered ethnographic project, practicing each phase of the process in light of course readings and class discussions. The finished products will take the form of a standard conference paper (9-10 pages) and a policy paper with recommendations.

I. Conference-length paper – due March 30, 2010

Students will focus on their regional and theoretical area of research AS IT RELATES to cultural policy initiatives in Eastern and Central Europe. Historically, many socialist and communist regimes throughout the world have modeled their relationships to public aesthetics, artistic expression, and communal relationships to music based on Cold War cultural aesthetics promoted within the Soviet Union. Keeping in mind historically-relevant political, economic, and cultural relationships between Africa and the Soviet Union, the Soviet Union and China, the Soviet Union and Latin America, and the Soviet Union and the West, students will mold their research projects in ways that encourage think beyond nationally-bound political, cultural, and economic paradigms. Students may conduct Internet research or draw on previous ethnographic experience to analyze phenomena such as music festivals, musical education institutions, representations of particular cultures within American-based recording industries (e.g. Smithsonian Folkways), and UNESCO Intangible Heritage projects.

II. Policy paper – due April 23, 2010

A policy paper is a format through which a researcher may communicate information to aid actors in decision-making and problem solving. It calls a target audience to action and lays out a concrete plan of action. The policy paper is considerably different from a traditional academic paper, in that the findings of the research must be applied to the issue in question and used to argue for a specific set of recommendations to address the problem.

The length of a policy paper may vary but should be approximately 1,800-2,000 words.

A good policy paper should:

- Define and detail an urgent cultural policy issue within the scope of your ethnographic knowledge
- Outline the possible ways in which this issue can be addressed
- Provide an evaluation of the probable outcomes of these options based on an outlined framework of analysis within a context of evidence of how the problem is being/not being addressed at the present moment
- Offer a cultural policy recommendation and provide a strong argument to establish why your choice is the best possible policy option
- Draw on concrete data but not be inundated with superfluous details

III. One Reading Response – as assigned by instructor

Each student will write one 6-8 page response paper comparing/contrasting the arguments in the readings assigned for a particular day. Each student will be assigned one day of readings. This assignment is geared to helping the student in guiding class discussion. The student will email his/her paper 24 hrs before class so that all other students can read it and familiarize themselves with their colleague's arguments and talking points.

IV. Grading:

Conference paper – 25%

Policy paper – 25%

Reading response – 25%

In class participation and preparedness – 25%

V. Weekly Readings

January 12, Week 1: Aesthetics and Agency

Becker, Howard. 1982/2008 *Art Worlds*. University of California Press.

January 19, Week 2: Conceptualizing Authenticity

Bendix, Regina. 1997. *In Search of Authenticity: The Formation of Folklore Studies*. (Madison: University of Wisconsin Press).

January 26, Week 3: Music and the State

Buchanan, Donna A. 2002. "Soccer, Popular Music and National Consciousness in Post-State-Socialist Bulgaria, 1994-96". *British Journal of Ethnomusicology* 11/2:1-27.

Rice, Timothy. 2002. "Bulgaria or Chalgaria: The Attenuation of Bulgarian Nationalism in a Mass-Mediated Popular Music". *Yearbook for Traditional Music* 34:25-46.

Mijatovic, Brana. 2008. "Throwing Stones at the System': Rock Music in Serbia during the 1990s". *Music and Politics*, <http://www.music.ucsb.edu/projects/musicandpolitics/archive/2008-2/mijatovic.html>

Olson, Laura. 2006. "Soviet Approaches to Folk Music Performance: Revival or Appropriation?" NCEEER Title VIII Program (available on the Internet)

Further readings:

Buchanan, Donna. *Performing Democracy: Bulgarian Musicians in Transition*. Chicago: University of Chicago Press.

Mijatovic, Branislava. 2003. "Music and Politics in Serbia (1989-2000)." PhD Dissertation, UCLA.

Rice, Timothy. 1994. *May It Fill Your Soul: Experiencing Bulgarian Music*. Chicago: University of Chicago Press.

February 2, Week 4: Culture and Policy

Miller, Toby and George Yudice. 2002. *Cultural Policy*. New York: Sage Publications.

Helbig, Adriana. 2008. "Managing Musical Diversity within Frameworks of Western Development Aid: Views From Ukraine, Georgia, and Bosnia and Herzegovina." *Yearbook for Traditional Music* 40: 46-59.

Vuletic, Dean. 2007. "The Socialist Star: Yugoslavia, Cold War Politics and the Eurovision Song Contest" in *A Song For Europe: Popular Music and Politics in the Eurovision Song Contest*, edited by Ivan Raykoff and Robert Deam Tobin. Burlington, VT: Ashgate.

Further readings:

Forry, Mark. 1990. "The Mediation of 'Tradition' and 'Culture' in the *Tamburica* Music of Vojvodina (Yugoslavia)." PhD Dissertation at the UCLA.

Lewis, Justin and Toby Miller, eds. 2003. *Critical Cultural Policy Studies: A Reader*. Blackwell Publishers.

February 9, Week 5: Music and Identity

Laušević, Mirjana. 1996. "The *Ilahiya* as a Symbol of Bosnian Muslim National Identity." In *Retuning Culture: Musical Changes in Central and Eastern Europe*, ed. by Mark Slobin. Durham – London: Duke University Press, 117-131.

Petrović, Ankica. 1989. "Paradoxes of Muslim Music in Bosnia and Herzegovina". *Asian Music* 20/1:128-147.

Pettan, Svanibor. 1997. "The Croats and the Question of Their Mediterranean Musical Identity". *Ethnomusicology OnLine* 3, <http://www.umbc.edu/eol/3/pettan/index.html>

Vidić Rasmussen, Ljerka. 1995. "From Source to Commodity: Newly-Composed Folk Music of Yugoslavia". *Popular Music* 14/2:241-256.

Further reading:

Vidić Rasmussen, Ljerka. 2002. *Newly Composed Folk Music of Yugoslavia*. Routledge.

February 16, Week 6: Music, Festivals, and Museums

Ceribašić, Naila. 1998. "Folklore Festivals in Croatia: Contemporary Controversies." *The World of Music* 40/3:25-49.

Ceribašić, Naila. 2007. "Musical Faces of Croatian Multiculturalism." *Yearbook for Traditional Music* 39:1-26.

Piškor, Mojca. 2006. "Celebrate Cultural Diversity! Buy a Ticket! Reading the Discourses of World Music Festivals in Croatia". *Narodna umjetnost: Croatian Journal of Ethnology and Folklore Research* 43/1:179-201.

Further readings:

Cooley, Timothy. 2005. *Making Music in the Polish Tatras: Tourists, Ethnographers, and Mountain Musicians*. Bloomington: Indiana University Press.

Kirschenblatt-Gimblett, Barbara. 1998. *Destination Culture: Tourism, Museums, and Heritage*. Berkeley: University of California Press.

February 23, Week 7: Music and Minorities

Helbig, Adriana. 2009. "Representation and Intracultural Dynamics: Romani Musicians and Cultural Rights Discourse in Ukraine". In *Music and Cultural Rights*, edited by Andrew Weintraub and Bell Yung, pp.169-186, Urbana: University of Illinois Press.

Malvinni, David. 2004. *The Gypsy Caravan: From Real Roma to Imagined Gypsies in Western Music and Film*. Routledge, p.163-201.

Pettan, Svanibor. 2001. "Encounter with 'The Others from Within': The Case of Gypsy Musicians in Former Yugoslavia." *The World of Music* 43/2-3: 119-37.

Pettan, Svanibor. 1996. "Gypsies, Musics, and Politics in the Balkans: A Case Study from Kosovo". *The World of Music* 38/1:33-61.

Silverman, Carol. "Trafficking in the Exotic with "Gypsy" Music: Balkan Roma, Cosmopolitanism, and "World Music" Festivals. In *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*, edited by Donna Buchanan, pp. 335-364. Scarecrow Press.

van de Port, Mattijs. 1999. "The Articulation of Soul: Gypsy Musicians and the Serbian Other". *Popular Music* 18/3:291-308.

Further Readings:

Cowan, Jane, Marie-Benedicte Dembour and Richard Wilson, eds. *Cultural and Rights: Anthropological Perspectives*. Cambridge: Cambridge University Press.

Weintraub, Andrew and Bell Yung, eds. 2009. *Music and Cultural Rights*. Urbana: University of Illinois Press.

March 2, Week 8: Music and Gender

Kurkela, Vera. 2007. "Bulgarian Chalga on Video: Oriental Stereotypes, Mafia Exoticism, and Politics" In *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*, edited by Donna Buchanan, pp. 143-174. Scarecrow Press.

Pettan, Svanibor. 1996. "Female to Male – Male to Female: *Third Gender* in the Musical Life of Gypsies in Kosovo". *Narodna umjetnost: Croatian Journal of Ethnology and Folklore Research* 33/2:311-324.

Silverman, Carol. 2004. "Move Over Madonna": Gender, Representation, and the "Mystery" of Bulgarian Voices." In *Over the Wall/After the Fall: Post-Communist Cultures Through an East-West Gaze*, edited by Sibelan Forrester, Magdalena Zaborowska, and Elena Gapova. Bloomington: Indiana University Press.

Sugarman, Jane. 2007. "The Criminals of Albanian Music": Albanian Commercial Folk Music and Issues of Identity since 1990." In *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*, edited by Donna Buchanan, pp. 269-308. Scarecrow Press.

March 9, Week 9: Spring Break, no class**March 16, Week 10: Music, War, and Applied Ethnomusicology**

Ceribasic, Naila. 2000. "Defining Women and Men in the Context of War: Images in Croatian Popular Music in the 1990s" in *Music and Gender*, edited by Pirkko Moisala and Beverly Diamond. Urbana: University of Illinois Press.

Pettan, Svanibor, ed. 1998. *Music, Politics, and War: Views from Croatia*. Zagreb, Croatia: Institute of Ethnology and Folklore Research.

Pettan, Svanibor. 1996. "Making the Refugee Experience Different: 'Azra' and the Bosnians in Norway". In *War, Exile, Everyday Life: Cultural Perspectives*, ed. by Maja Povrzanović and Renata Jambrešić Kirin. Zagreb: Institute of Ethnology and Folklore Research, 245-255.

March 23, Week 11: Popular Music and Violence

Johnson, Bruce and Martin Cloonan, 2008. *Dark Side of the Tune: Popular Music and Violence*. Burlington, VT: Ashgate.

Pettan, Svanibor. 1996. "Selling Music: Rom Musicians and the Music Market in Kosovo". In *Echo der Vielfalt: Traditionelle Musik von Minderheiten-ethnischen Gruppen = Echoes of Diversity: Traditional Music of Ethnic Groups-Minorities*, ed. by Ursula Hemetek and Emil Lubej. Wien – Köln-Weimar: Böhlau Verlag, 233-245.

Vidic Rasmussen, Ljerka. "Bosnian and Serbian Popular Music in the 1990s: Divergent Paths, Conflicting, Meanings, and Shared Sentiments. In *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*, edited by Donna Buchanan, pp. 57-94. Scarecrow Press.

March 30, Week 12: Eastern European as World Music

Baker, Catherine. 2008. "When Seve Met Bregović: Folklore, Turbofolk and the Boundaries of Croatian Musical Identity". *Nationalities Papers* 36/4:741-776.

Ćaleta, Joško. 2003. "Klapa Singing and Ča-Val: The Mediterranean Dimension of Popular Music in Croatia." In *Mediterranean Mosaic: Popular Music and Global Sound*, ed. by. Goffredo Plastino. New York: Routledge, 241-267.

Lausevic, Mirjana. 2007. *Balkan Fascination: Creating an Alternative Music Culture in America*. Oxford: Oxford University Press.

April 6, Week 13: in-class presentations of conference-length papers

April 13, Week 14: in-class presentations of conference-length papers

April 20, Week 15: in-class presentations of conference-length papers