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## EDİTÖRDEN / EDITORIAL

Dear Readers,

We are delighted to present a special issue of the *Conservatorium* focusing on “Balkan Music and Dance”. This issue is dedicated to our dear and respected colleague, Prof. Dr. Selena Rakočević (1971–2022). It encompasses 12 valuable contributions from the fields of ethnochoreology, ethnomusicology, and musicology, all of which delve into themes significant to the music and dance of Southeast Europe. As many as 8 of the 12 contributions relate to a bilateral scientific cooperation project with which Selena Rakočević was also associated: *Exploring the Tracks of Balkan Culture: Serbian–Turkish Connections in Music and Dance from Ottoman Period until Today (TRackeRS)*. In editing this special issue of the journal, project leaders have attempted to highlight the connections and adaptations of music and dance forms originating from these two present-day countries as well as the legacies received by ethnic communities from related former countries such as the Ottoman Empire and the Federal Republic of Yugoslavia.

Liz Melish and Nick Green, long-term researchers of this region, attend to ethnochoreological studies of the Romanian-Danube Gorge in their article. These authors were accorded the privilege of conducting field research in this area with Selena Rakočević on several occasions. Their paper guides readers through her works dedicated to this area and represents a distinctive contribution to this special issue.

Selena Rakočević mentored Katarina Nikolić’s accomplishment of her work, which extends the corpus of scientific literature on the *kolo u tri* dance genre. Nikolić also overviews the musical variety specific to Bosnia and Herzegovina and populations of Bosnian-Herzegovinian origin in other regions. The recognition of *kolo* as a representative UNESCO intangible cultural heritage of Serbia is one of the greatest contributions to Serbian national culture by a team that included Selena Rakočević.

Mehmet Öcal Özbilgin’s long-term investigations of Bosnia-Sanjak immigrants in Turkey yielded a study that historically and socially contextualizes and ethnochoreologically classifies the dances of this community.

Zdravko Ranisavljević affords a different perspective on this theme in an article based on a smaller sample of Bosnia-Sanjak associations from Istanbul. His analysis of several dances from the choreographies tries to establish connections with similarly named dances in Serbia.

Marija Dumnić Vilotijević observes choral singing in the same sample of Bosnia-Sanjak associations from Istanbul, particularly referencing two urban folk musical practices, the *sevdalinka* and a newly composed folk song, as paradigmatic examples of a turning toward Ottoman and Yugoslav heritage.

Mehtap Demir Güven’s study is based on a small sample. It examines the musical traditions of Bosniaks from Novi Pazar in the context of the revitalization of Ottoman heritage.

Ivana Medić takes the music entrepreneurship model into account in presenting the Roma musical family from Western Serbia. The Cicvarić family was historically crucial to the development of urban folk music in Serbia.

Nathan Bernacki employs the interonset interval method to meticulously analyze hemiolic metrics, i.e., the commonly found ratio of 2:3 in metrorhythmic structures in the Balkans. He focuses on the Pirin-Macedonia region in Bulgaria using selected examples.

Belma Oğul systematizes Selena Rakočević’s publications. Oğul’s perspective as a researcher from the Balkans from another school of ethnomusicology is especially valuable. Her paper presents selected texts that we hope will encourage new researchers interested in the dance traditions of the Balkans to read Selena Rakočević’s rich oeuvre.

İdris Ersan Küçük’s report is shorter, but it showcases Selene Rakočević’s robust interest in field research in the Eastern Black Sea Region of Türkiye. However, her ideas about studies of dance similarities remain unfathomable.

Zdravko Ranisavljević and Dunja Njaradi, Selena Rakočević’s final two collaborators at the Faculty of Music of the University of Arts in Belgrade, Serbia, offer their memories of her biography and its importance to their careers, as well as to ethnochoreology in general.



We express deep gratitude for the thorough scrutiny of the reviewers of the papers published in this special issue and the editorial staff of the journal. We hope that the papers will inspire more historical and ethnographical research initiatives on one of Selena Rakočević's missions, exploring the music and dances of the Balkans.

Abdullah Akat and Marija Dumnić Vilotijević  
Co-Guest Editors