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Milanović, Biljana  
(Serbian Academy of Sciences  
and Arts, Institute  
of Musicology)

**Shaping the Cultural Industry  
through Cultural Diplomacy:  
The Case of Traditional Dance  
Ensembles from the Socialist  
Yugoslavia \***

[session IIA04]

Stage performances of traditional dance ensembles have been widespread and popular among the inhabitants of the former Socialist Federal Republic of Yugoslavia. Whether they were practiced by amateur cultural and artistic societies or nurtured by professional ensembles such as Kolo, Lado, or Tanec, they always reflected on the diversity of local and ethnic traditions, representing a rural-urban blend of dances that were choreographed to be presented on the stage. This paper relies on archival research. Results of ethnochoreological studies of staged folk dance, and musicological and historical studies of cultural diplomacy of Serbia and Yugoslavia are taken into account. The main idea is to conceptualize the aforementioned dance practice as a type of socialist cultural industry, which was a significant (and suitable for export) cultural product of Yugoslavia during the 1950s and 1960s. Numerous foreign tours of dance ensembles are discussed as a testing ground for this concept. The tours spanned almost all continents, from Western Europe and the United States, through South America, the Soviet Union, to some African and Asian countries. On the one hand, foreign tours were systematically organized by state institutions, and they played a political role in the turbulent years of Yugoslav foreign policy. On the other hand, the tours testified to the adoption of specific business models in the realization of planned propaganda tasks that created a broader economic and cultural reality of cross-border networking. I will pay special attention to the supply and demand of certain performances, the participation of various actors in the realization of tours (e.g., foreign managers, commercial companies, travel agencies, diaspora representatives), as well as other aspects that influenced the performances of traditional dance ensembles as a kind of cultural industry in the socialist Yugoslavia.

Mirzayeva, Gunel  
(Independent Researcher)

**West Meets East:  
Dialogues between Bach  
and Azerbaijani Mugham**  
[session VD06]

This paper-performance presentation addresses the cross-cultural project called Bach-Mugham where I am fusing elements of Azerbaijani mugham and music of J.S. Bach. Mugham, as we all know, is the foundation of Azerbaijani classical music traditions in the twentieth century which consists of improvised melodic patterns explored through repeated sections within a composition. In my research for the Bach-Mugham, I combined the cross-cultural continuum of the improvising traditions introduced by mugham studies and the improvisatory formulation of the Baroque, which C.P.E. Bach described in his book *Essay on the True Art of Playing Keyboard Instruments* (1753). Bach's original text provided a skeleton framework for mugham melodic ornamentation. I studied and tried numerous amounts of different, repeated, symmetrical and asymmetrical patterns of each unit and then contemplated it within a unified musical flow. The presentation will raise two main questions: are there any essential similarities between the improvisational ideas of the mugham and Bach's music? And how can a new understanding change the concept of interpretation for the panists/performers? In addition to this, Bach-Mugham is the first cross-cultural music project in the world where aspects of mugham have been merged with Bach's music within one continuous solo piano work. The fusion of both classical and ethnomusicological studies transferring intercultural ideas, relished the opportunity to

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