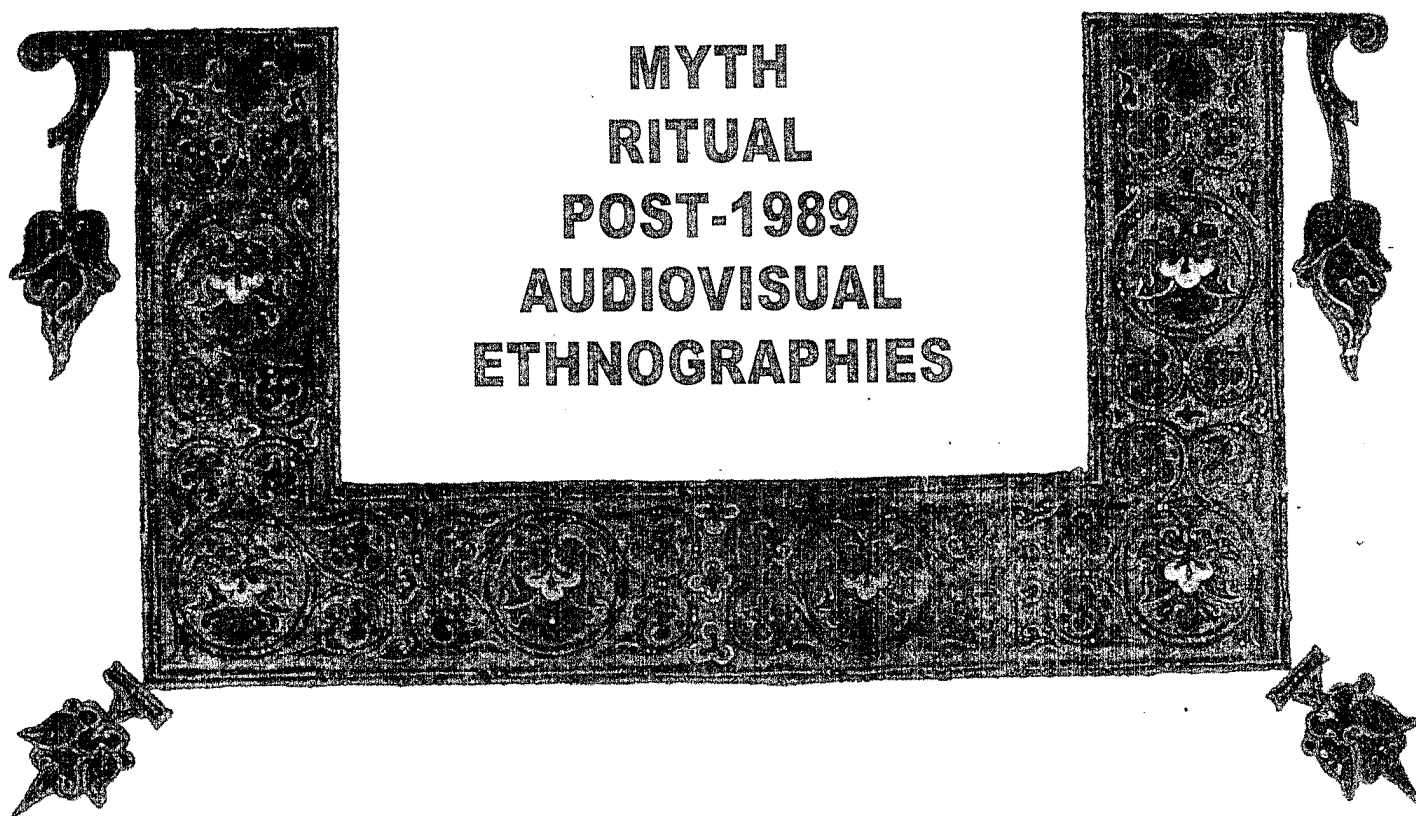


MUSIC AND DANCE IN SOUTHEASTERN EUROPE

**MYTH
RITUAL
POST-1989
AUDIOVISUAL
ETHNOGRAPHIES**



CONTENTS

Introduction	9
1. Myth, ritual and interpretations in / of music and dance of Southeastern Europe	13
Lozanka Peycheva (Bulgaria)	
Sound syntax of masquerade games in Bulgaria	15
Ventsislav Dimov (Bulgaria)	
Balkan music and media myths	25
Ivanka Vlaeva (Bulgaria)	
Rituals and their interpretations in some Bulgarian movies	34
Aida Islam and Stefanija Leshkova Zelenkovska (Macedonia)	
Musical tradition in wedding ceremony: the role of music in masking the bride	41
Ferruh Özdiğer (Turkey)	
Anatolia village theatres with ritual features	46
Irene Markoff (Canada)	
Veneration of Bektashi and Baba'i Saints in Bulgaria through <i>Nefesler</i> and local lore: demystifying the intersection of legends, history, and mystical poetry	50
Rumiana Margaritova (Bulgaria)	
From <i>Meydan Evi</i> to the stage: continuity and change in meaning and uses of ritual music of the Alevi/Bektashis in the Eastern Rhodope Mountains in Bulgaria	61
Ardian Ahmedaja (Austria/Albania)	
"Gegen jede Touristenkritik": insights into local musical practices in the "Albanesische Studien" (1854) by Johan Georg von Hahn	66
Dragica Panić Kašanski and Vesna Karin (Bosnia and Herzegovina/Serbia)	
Manifestation "Kozara-ethno" in Piskavica – audiovisual representations of music and dance	78
Ana Petrović (Serbia)	
Contemporary ritual behaviour of Serbs in the village of Boljare on the Pešter plateau (case study of the celebration of St. Peter's day)	84
Lampros Efthymiou (Greece)	
The song "The bridge of Arta" in the ritual dance of Easter: the case of Papadates community	92
Anna Mária Bólya (Hungary)	
Two ritual dances in the Macedonian folklore: <i>Djolomarsko oro</i> and <i>Epiphany oro</i> – connection to the layers of folk belief system	98
Panel	
Comparative studies of contemporary ritual practices in traditional music and dance: Macedonian and Croatian perspectives	107
Velika Stojkova Serafimovska (Macedonia)	
Rituals and context – changes and continuity in two winter rituals in the Republic of Macedonia	108
Joško Čaleta (Croatia)	
(Traditional) music in Carnival traditions – experience of repetitive symbols and open meaning procedures in contemporary <i>Bell ringer's</i> processions	116
Ivona Opetcheska-Tatarchevska (Macedonia)	
Dance rituals in contemporary urban and rural context: <i>Novljansko kolo</i> v.s. <i>Svetijovanovo oro</i> [St. John's dance]	124

Aida Islam and Stefanija Leshkova Zelenkovska
(Skopje, Macedonia)

MUSICAL TRADITION IN WEDDING CEREMONY: THE ROLE OF MUSIC IN MASKING OF THE BRIDE

Music has a very important place in the rituals of traditional culture of the Yörüks in the western parts of the Republic of Macedonia. Particularly, music in wedding ceremonies represents the most important secular collective manifestation. In terms of social, mythological, religious and cultural phenomenon, they include many rituals and ceremonial activities with a deeper significance and rich expression. All this was confirmed by field research of weddings conducted in Zupa, Debarsko in the summer of 2014. From the case studies, it can be concluded that traditional wedding music has an important role formally and functionally, and is an essential factor in the continuity of folklore in general. In this paper, we will present the music through different stages of weddings with emphasis on its importance in the ritual of painting and covering the face and body of the bride that is still present in various forms. This stems from the folk belief that “masking” the bride is a protection against negative impacts and spells and has an apotropaic nature. The first act of preparing the bride occurs during her Henna night when her hands and feet are colored with henna. The ceremony is accompanied by a rich repertoire of songs intended for this occasion with a symbolic character in the lyrics. Further stages of the wedding follows preparing the face with bleach by women to the extent that bride cannot be recognized. They performed vocal repertoire sometimes followed by a rhythmisation with tambourines. Instrumental music performed by *zurnas* and drums emphasizes the moment of the separation from home when the bride, completely disguised, climbs on a horse. Generally, the selection of the vocal and instrumental repertoire corresponds with the content of rituals and it has an important role in highlighting the elements of dramatic action.

Keywords: musical tradition; Yörüks; wedding; masking of the bride; Macedonia.

Introduction

Among rural settlements of the Turkish population in the Republic of Macedonia, there are specific communities characterized by ethnic and linguistic autochthony. In this group, the Yörüks [Matkovski 1986; Koneska 2004] settled in the high mountain areas in western Macedonia are included. The high degree of physical and cultural isolation led to pronounced community cohesion and also to a longer preservation of cultural heritage including music tradition. The contributing factors for this are the geographical location of the region, underdeveloped transportation infrastructure and a profound respect for the inherent cultural traditions.

The most important moments in the life of this rural community are birth, wedding and death. All these moments are filled with certain ceremonial activities that are performed according to strict regulations and rules. Ceremonial activities with a magical-religious character are rooted in the distant past and aim to protect or to mitigate the impact of evil forces that each person is frequently exposed to.

The Yörüks wedding in terms of social, mythological, religious and cultural phenomenon encompasses many rituals and ceremonial activities with a deep content and richly expressed form. It is performed in strict rules and therefore it is among the most complex rites of the Yörüks traditional culture in which religious and magical elements prevail. The overall dramatic action is further emphasized by the music which is an inseparable part of this most important worldly event in social milieu of the population. In

Islam, Aida; Leshkova Z. Stefaniya.

2013. *Muzichkata tradicija vo Kodzadzik – Kolepkata na semejstvoto na Ataturk* [The music tradition of Kodzadzik – The bulwark of Ataturk's family]. Skopje: RI-Grafika.

Koneska, Elizabeta.

2004. *Juruci* [Yoruks]. Skopje: Muzej na Makedonija.

Limanoski, Nijazi.

1996. "Maskiranjeto kaj islamiziranite Makedonci nekogash i denes" [Masking of Islamized Macedonians in past and today]. *Zbornik na trudovi od simpozium Obichai i maski*:111–115. Vevchani, Struga: [–.].

Matkovski, Aleksandar.

1986. "Jurucite vo Makedonija vo neкои turski dokumenti" [Yoruks in Macedonia in some Turkish documents]. *Etnogeneza na Jurucite i nivnoto naseluvanje na Balkanot*:39–47. Skopje: MANU.

Vakarelski, Hristo.

1935. "Zabulvaneto na nevestata (Iz svatbenite obichai u Bulgarite)" [Veiling of the bride (From wedding customs of the Bulgarians)]. *Izvestiya na Bulgarskoto geografsko druzhestvo* 3:27–113. Sofia: Bulgarsko geografsko druzhestvo.