

World Music, Creative Reinterpretation, and the East Moldavian Roma Tradition

Ph.D Thesis
Alejandro Toledo
Goldsmiths
University of London
2013

I declare the work presented in this thesis to be my own.

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Alejandro Toledo

Abstract:

This study explores creative engagement with the East Moldavian Roma music tradition as a reflexive process that expands and enriches personal performance practice. It examines how a hermeneutic approach to understanding and reinterpreting the EMR musical tradition may be fed into one's own performances, improvisations, and compositions, and how this engagement might be contextualized within an over-arching concept of World Music. Moreover, the study considers what transcription and analysis strategies might be employed in the service of this creative reinterpretation, and the strengths and weaknesses of such strategies. Ultimately, the research illustrates an insider's account of becoming part of the current World Music scene through a process of reinterpretation that leads to new ways of being in the world. This is a process that captures the notion of a 'changing self', a metamorphosis of the self and the music one performs.

Acknowledgements

I would like to thank Steve Cottrell for allowing me this experience, but above all, for the examples he has set before me, academic and non-academic.

I would also like to thank Daniel Ivancea and Fanfare Ciocărlia, as well as all those that have formed and taken part in the experience of this study.

Finally, I would like to thank my parents, Lidia Arri and Aldo Toledo.

World Music, Creative Reinterpretation, and the East Moldavian Roma Tradition

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Video 1: 'Turka' performed by Costel Pitigoi, Mihai Pantiru, Daniel Ivanea, and unknown keyboard player .

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Chapter I: Introduction

I.i: Introduction

In June 2006, I travelled to Zece Prăjini, Romania, where I stayed five weeks studying music with Roma brass band Fanfare Ciocărlia.¹ Located in Iasi, a province in the Eastern Romania region known as Moldavia, Zece Prăjini is a village of approximately three hundred Roma farmers and musicians. The purpose of my visit to this village was to learn to play saxophone in the East Moldavian Roma (EMR) style under the instruction of Fanfare Ciocărlia's saxophonists Daniel and Oprica Ivancea. Fanfare Ciocărlia's style of playing is characteristic of the performance style of Roma musicians across Moldavia, which at the same time has parallels with Roma performance styles in Serbia and Bulgaria as well as other Romanian regions.² It was through this experience that I developed a lasting interest in trying to understand how EMR music is structured, and the possibilities this offered me in my own work as a musician.³

Fanfare Ciocărlia is one of the most renowned Roma ensembles to come out of Romania in the last twenty years.⁴ As Oprica Ivancea explained during a conversation, the

¹ Following Beissinger (2001), throughout this thesis, I will use the terms Rom (noun, pl. Roma) or Romani (adjective) describe individuals or collectives. I will use the term Gypsy (without quotation marks) when I translate directly from the Romanian noun *tigan* or adjective *tiganesc*. My use of the term 'Gypsy' in quotation denotes a culturally constructed identity (adopted by both non-Roma and Roma) consisting of romanticized and idealized traits, as well as negative attributes.

² For more information on this topic see Beissinger (2001, 2007), Garfias (1984), Pettan (1992), and Rice (1994).

³ The North-Eastern Romanian region of Moldavia has a tradition of brass bands, and traditional Roma ensembles in the area usually perform with wind instruments. These ensembles feature clarinets and saxophones, trumpets, tenor and baritone horns, and a tuba or euphonium, as well as a bass drum with a little cymbal. In the recent era of Manea, Roma ensembles across Romania are being replaced by a new generation of smaller ensembles of two to five (usually young) musicians playing with synthesizers (often programmed with 'Middle-Eastern' timbres), drum machines, and a melody instruments (trumpet, violin, saxophone, etc.). These ensembles are smaller and cheaper to hire, and Romanians don't seem to be bothered by the change of sound and instrumentation (see Beissinger 1991, 2001, and 2007).

⁴ During a conversation with Oprica Ivancea, he described how the band name had been created: 'we called the band *Ciocărlia*. This came from the compliment one sometimes receives after giving a good performance – "you play like a *Ciocărlia*" - which translates from Romanian to English as *the skylark*.'

band was originally assembled by a ‘French lady’⁵ who worked as a band manager in France, and had travelled to Zece Prăjini in 1995 in search of Roma musicians for some performances in Western Europe. She chose twelve musicians from the village, including four members (father and three sons) of the Ivancea family, and agreed to organize a tour for them in Western Europe. Oprica explained that then, on a tip from an unknown source, their current German manager Henry Ernst travelled to Zece Prăjini around the same time and signed the group to work with him instead, and ‘when the French lady heard of this, she never returned to the village again’⁶. The band has been performing actively throughout the West ever since, releasing a documentary and seven albums that cover a range of traditional repertoire from the region of Moldavia, as well as original arrangement of foreign tunes and styles.⁷

This study arises from my engagement with this EMR tradition.⁸ It takes a personal approach to engaging with and reinterpreting this musical style, and asks how such processes can add new dimensions to one’s own performance practice. Specifically, the research asks 1) How might my observations and understandings of the EMR musical idiom be creatively reinterpreted and fed into my own performances, improvisations, and compositions? 2) What

⁵ The actual name of this lady was not revealed to me.

⁶ Personal interview with Oprica Ivancea (Zece Prăjini, 07/2006).

⁷ In 1998, Fanfare Ciocărlia recorded their first album ‘Radio Pascani’ (Piranah Records, CD 1254.). Their second record came in 1999 with ‘Baro Biao’ (Piranah Records, CD1364). Their third and final CD to release with *Piranah* came in 2001 with ‘Iag Bari’ (Piranah Records, CD 1577). In 2004, *Fuego Films* and *Asphalt Tango* produced the documentary ‘Brass on Fire: Gypsy Brass Legends’ (Asphalt Tango Records, DVD 0404) directed by Ralf Marshalleck. It was awarded ‘Best Long Documentary Award’ at the Roma Festival for TV and Radio Production Golden Wheel in Skopje, Republic of Macedonia. In 2005, the album ‘Gili Garibaldi’ was released under Asphalt Tango Records (Asphalt Tango Records, CD 0605). In 2007 they collaborated with various Roma singers and musicians in the album ‘Queens and Kings’ (Asphalt Tango Records, CD 1207). In 2009 they released a live album titled ‘Live!’ (Asphalt Tango Records, CD 2309) and in 2011 they collaborated with the Boban and Marco Marcovic Orkestar in the album ‘Balkan Brass Battle’ (Asphalt Tango Records, CD 2011).

⁸ In the context of this study, the term ‘tradition’ is used as a reference to local culture where music is conceived, performed, preserved, and developed. Under this definition, the term ‘tradition’ is a complicated one as, in recent years, interaction between the local and the global has blurred boundaries while transforming local and global cultures (see Goodwin and Gore 1990, Guibault 1993, Keil and Feld 1994, Post 2006, and Stokes 2004). Thus, this study does not observe the EMR tradition in a ‘traditional’ sense - in terms of how the EMR understand it, as it has been preserved for generations, and what it means in the context of present modernity. This is a complex subject that goes beyond the scope and aims this thesis. This study refers to the EMR tradition as a form of *text* for interpretation, removed from the local culture itself. Likewise, the observation made here on my engagement with the EMR tradition are based on the last 8 years, and serve to outline an ongoing process that will continue to develop beyond this study through my experience as a performer.

transcription and analysis strategies might be employed in the service of this creative reinterpretation and what are the strengths and weaknesses of such approaches? 3) How might this approach be contextualized within an over-arching concept of World Music, and how do the creative outputs that arise relate to, or illuminate, the performance practice of other non-Roma musicians working with Roma influences?⁹

Focusing on aspects of creativity in practical music-making, this study's disciplinary orientations derive from a combination of ethnomusicological and music performance studies from scholars such as Paul Berliner (1994), Bruno Nettl (1974c, 1995, 1998, 2005), Timothy Rice (1994), and Michael Tenzer (2006, 2011). Drawing on certain approaches and methodologies employed by these and other scholars, the thesis focuses on areas chosen on account of their applicability and relevance to the proposed research questions. These concern my experience with the EMR tradition, appropriation, World Music and Gypsiness, and creativity in transcription, analysis, composition, and improvisation.

After setting the overall context for the work in this introductory chapter, Chapter II examines reinterpretation as appropriation, making a distinction between a hermeneutic approach to reinterpreting the EMR tradition and the broader but less critically reflexive notion of Gypsiness. Chapter III considers through transcription and analysis how I have structured my understandings of the EMR tradition, focusing on performance practices observed during and since my time in Zece Prājini. Chapter IV then illustrates how my observations on the EMR tradition are creatively developed in my own compositions and improvisations, and what this potentially means in a performance context. Chapter V provides the overall conclusions to the research.¹⁰

Drawing on my performance-led investigation, engagement, and experience of the

⁹ Throughout this thesis I will use the term 'world music' to describe certain musics from around the globe often associated with traditional or indigenous groups, and 'World Music' as a reference to the term as it was often used by the record industries from the late 1980s.

¹⁰ I include a CD Rom with video and audio samples of certain discussed musical examples. These samples are labelled in the text as either 'Video' or 'Audio' with numbers (e.g. '1') referring to track list.

EMR tradition, the study is offered to all creative musicians, but especially those working with musical influences from other cultures or styles, as well as musicians ‘who need models for resisting pressure to identify themselves exclusively as one kind of musician or other’ (Tenzer, 2006:4). Moreover, the study is directed to those musicians facing the broad and rapidly evolving demands of 21st century audiences and markets, where having a wide and diverse set of performance skills is often a requirement. Moving beyond ethnomusicological models of bi-, tri-, or poly-musicality, the study offers a hermeneutic account of the process of working with a musical tradition from a different culture than one’s own. Nevertheless, the observations made here do not seek to explain music in its cultural context nor are they based on an extensive period of residence in Moldavia. Rather, this is a study in performance practice that identifies and acquires a musical vocabulary from the EMR tradition as I have experienced it, and which considers how I have drawn on and worked out that experience in my own creative practice. Similarly to Tim Rice’s experience with Bulgarian music, my observations on EMR music are thus based on ‘an understanding that is ultimately realized as self-understanding’ (1994:87), one that has been objectified and tested in performance; unlike Rice, however, I make no claims to having immersed myself in the EMR tradition, as he has done in Bulgaria

I.ii: Research Methods and Scholarly Contexts

My research methods have been informed by a number of different scholars, and I have drawn on different aspects of their research at different points. My methodology for reworking reinterpretation in composition and improvisation has predominantly been influenced by Paul Berliner’s work on jazz (1994). Drawing on the notion of approaching composed pieces or a given repertory as a ‘musical model’, Berliner argues that ‘composed pieces or tunes, consisting of a melody and an accompanying harmonic progression, have

provided the structure for improvisations throughout most of the history of jazz' (1994:63). Berliner provides detailed chronicles of how jazz musicians first learn the 'jazz vocabulary' from composed pieces and then move on to develop their own voice from this starting point. Though his book focuses exclusively on jazz, I find Berliner's approach serves as a practical methodology for my own purposes of identifying and incorporating aspects of the EMR tradition into my own performance practice.

As such, my observations on EMR performance practice serves as a way of acquiring a musical vocabulary (Berliner, 1994:95), as 'vehicles for improvisation' (63) and composition, and as a reference point from which to develop my own musical ideas (120). Transcribing and creating my own designs for interacting with EMR music is at the core of my relationship with this style. Such designs and creative engagements provide me with a structure to appreciate performances of EMR musicians. This in turn provides me with guidelines for reworking the music to my own purposes, while orientating my own performance practice. However, the methodology followed here differs from Berliner's methodology in that observations and conclusions derive from a process of appropriation rather than immersion (I discuss this point in more detail in Chapters II and V).

My methodology for reworking EMR influences into my own performance practice has also been influenced by phenomenological and hermeneutic approaches advocated by Gadamer (1986), Rice (1994), Ricoeur (1981), and Sudnow (2001). Sudnow, for instance, observes his own self-directed process of learning to play a musical style (jazz), without extensively consulting musicians from the tradition itself. Although there are significant differences between Sudnow's work and the approaches taken in this study, including my fieldwork and transcription and analysis, this study offers a paradigm for reinterpreting a musical tradition in a manner that is largely based on individual experience and self analysis; an encounter between one's own world and a foreign musical idiom.

Similarly, Gadamer makes a distinction between personal experience and ‘historical or cultural placement’, and he argues that personal experience does not need the latter to make a significant interpretation of a work (in Rice, 1994:263). From this perspective, and following Gadamer, Rice suggests that ‘since we understand our world in terms of pre-existing symbols (for example, language) before we attempt to explain it, our explanations are always conditioned by preconceptions and pre-understandings’ (Rice, 1994:3-4). During my encounter with EMR music, I used my Western classical musical training as a starting point and means for engaging with this foreign musical idiom.¹¹ My relationship with the EMR tradition developed out of this hermeneutic stance in an attempt to try to understand musical experience as a reflexive process that begins with the self’s encounter with musical symbols (Rice, 1994:4). Though it may be suggested that the motives behind such study concern narcissistic objectives or self-indulgence in the acquisition of professional and cultural capital (building a performing career, gaining access to World Music circuits, the completion of my degree, etc.), I argue that the observations presented here are driven by curiosity and an instinct to try to understand something one is absorbed by. The process of ‘trying to understand’ such unarticulated transformative experiences captures the notion of a metamorphosis, where the exploration of, reacting to, and shifting of inner conditioned prejudices lead to processes of ‘learning to change’ (Gadamer, 1986:273).

Rice describes his initial experiences with Bulgarian folk music as a ‘performative act of nonverbal appropriation and understanding of initially alien expressive forms’, which eventually led to new considerations of structural principles that expanded the horizons of his understanding (1994:7). This constitutes a type of hermeneutic appropriation, a reflexive understanding of a foreign idiom.¹² Here I use the term hermeneutic in singular to refer to one particular method of interpretation: one’s own. Similarly to Rice’s approach, this study

¹¹ By the term ‘classical’ I make reference to the Austro-German classical tradition or a canon of Western art music.

¹² This form of appropriation will be observed in more detail in Chapter II.

centres on the development of my own performance practice through my conclusions of an Eastern European tradition. As such, in terms of my transcription and analysis, here I focus on my reflexive understandings of the EMR musical idiom, which feed my reinterpretation of it.

However, although Rice also acknowledges a hermeneutic encounter with Bulgarian music, his experience and understandings are essentially different from mine. Whereas my encounter can be considered an act of appropriation, Rice's account derives from a more immersive experience with the Bulgarian musical idiom. Like Berliner, Rice has been working with the tradition for several decades, and his conclusions appear to be constantly supervised by expert musicians. Moreover, unlike Rice and Berliner, I have extracted myself from the EMR tradition, and my creation of new music is not intended to be considered or sit alongside the EMR canon. Also in contrast with Rice and Berliner, my creative outputs, which derive from an experience removed from the EMR locality, have not been supervised or validated by my EMR mentors.

Other authors who have observed performance practice in Eastern European traditions include Baumann (2000), Beissinger (2003 and 2007), Buchanan and Folse (2006), Garfias (1981, 1984), Kertesz-Wilkinson (2000), Bălașă (2002), Manuel (1989), Pettan (1992 and 2002), and Rădulescu (1994). Garfias (1984), for instance, observes the music of a group of urban *lautari*. Focusing on their dance repertoire, including Manea, Hora, and Sirba, he examines certain musical influences adopted by these Roma musicians, including Romanian folk elements, as well as Turkish makam and modal system. In another example, Pettan (1992) transcribes and analyses differences between Roma and non-Roma adaptations of certain tunes (including 'Lambada')¹³, examined through instrumentation, melody, rhythm, harmony, tempo, and lyrics. He concludes by acknowledging that while the ultimate goal of

¹³ Dance form from Pará, Brazil that gained international popularity during the 1980s.

non-Roma musicians in Kosovo is to recreate a version as similar as possible to the prototype, Roma musicians use the prototype as a starting point, where all its features are considered changeable (1992:129).

Beissinger (2003) examines the Manea and Hora dances as a type of quasi-counter culture during the communist years. She also observes how these dance styles have changed since the communist period in relation to issues of cultural, ethnic, and gender identity. Similarly, in her 2007 article, she examines the Manea as a Romanian cultural phenomenon identified as '*Musica Orientală*'. Beissinger's observations include a cultural-historical portrait of Romania, as well those Turkish musical influences adopted by Romanian Roma musicians that are interpreted locally as 'oriental'. Like Beissinger, Manuel (1989) also identifies Turkish influences in the music of Romanian Roma musicians. He observes certain connections, similarities, and differences between modal and harmonic systems in Romania as well as the Mediterranean area, which have usefully informed my understanding of some of the traits underpinning EMR music.

Buchanan and Folse's examination of the Bulgaria Horo (2006) has been particularly influential. Consulting two Bulgarian musicians (Stoyan and Georgi), Buchanan and Folse use Western notation and commentary to transcribe and analyse components of the Bulgarian Horo. These elements include modes, rhythmic and melodic motivic content, contour, formal structures, harmonic and melodic progressions, microtonal inflections, ornamentation, and articulation. The authors observe melodic patterns made up of three to four pitches and discuss repetition and variation, while suggesting compositional models for improvisation and briefly examining the practice of mixing creativity with learned techniques.¹⁴ Though I draw from some of the methodologies and conclusions presented by these and other scholars, a fundamental characteristic of this study derives from its reflexive engagement with the

¹⁴ This approach is observed in more detail in Chapter III through my transcription and analysis of EMR pieces.

EMR tradition and the manner in which I use this to underpin my contemporary creative practice; I make no claim to be expressing conclusions on behalf of EMR musicians themselves. Rather, the approach taken here is concerned with reworking and making sense of an experience of the music of the Other in accordance with one's own experiences and understandings. Consequently, this type of hermeneutic engagement allows a reinterpretation of a foreign musical culture through one's own structures and designs: an approach removed from the tradition's locality. The musical idiom is then filtered through a process of creative reinterpretation that feeds into one's own performance practice and guides composition and improvisation. The results of this engagement would be construed by many as 'World Music' (a concept I deal with at length in Chapter II). Consequently, the music that arises from this creative practice has allowed me to perform in World Music circuits throughout Western Europe.

Because my musical training is in classical saxophone performance, there is a considerable gap between the EMR music tradition and my own previous experience. As such it was initially very difficult for me to grasp or conceptualize this musical style. During my classical musical education at McGill University (Canada), my training consisted of learning a range of repertoire which included transcriptions and compositions of Western art music from the seventeenth to the twenty-first century. Additionally, I was trained in theory, history, and musicianship of Medieval, Baroque, Classical, Romantic, twentieth-century, and Contemporary Western art music.¹⁵ This education correlates to what Nettl describes as "my music" and "my" culture' (1995:9): it informs how I approach, conceptualize, and analyse music.

In the course of my final years of classical music education, I continuously tried to teach myself Eastern European Roma styles through recordings (that I bought over the

¹⁵ Drawing from his experiences of Heartland academia, Bruno Nettl claims that 'it makes sense to think of the music school [...] as a society ruled by deities with sacred texts, rituals ceremonial numbers, and a priesthood' (1995:5).

internet and at local music shops) with little success. The melodies in the recorded performances contained phrasing, embellishments, and motivic tropes performed at speeds and in ways that made it very difficult for me to follow.¹⁶ Looking into journals and books on this subject, the scholarly material I found on Eastern European Roma music did not provide a way to bridge my current musical skills with technicalities and performance practice in these Roma styles. Considering the available sources, I concluded that the only way to approach this musical style would be by studying it directly with the musicians that perform it. However, when I was finally granted the opportunity to take lessons with Fanfare Ciocărlia's saxophonists, I could not and did not know how to follow their performances. This led to designing a hermeneutic understanding of the tradition, which allowed me to conceptualize and reinterpret this musical idiom using my own strategies.

L.iii: Transcription and Analysis Strategies

Predominantly drawing on Buchanan and Folse (2006) and Caplin (1998), the processes of transcription and analysis presented in Chapters III and IV are articulated through terminology and understandings from my own musical background. These are portrayed through Western staff notation, which 'seems valid to the extent that it captures some essential distinctions and identities' which can provide a common, familiar transcription system for study and observation (Tenzer, 2011:12). Western staff notation is, at least in some ways, a tool worth considering for transcribing EMR music, since historically the EMR style shares connections with nineteenth-century Western art music.¹⁷ One of the advantages of using this approach for working with an oral tradition (such as the EMR

¹⁶ Here I define 'tropes' as musical units or patterns.

¹⁷ During the slavery period in Romania, which lasted until 1864, Roma were subject to sale, transfer, and abuse by boyars, monasteries and nobles. Eventually, the state also owned them. They provided music entertainment for state courts and the nobility. Roma musicians were required to have a thorough knowledge of Romanian folk music, as well as Turkish and Western art music because these were the requirements at the provincial courts of the time. See Cosma (1996) and Manuel (1989).

tradition) is that one can learn material quickly, ‘looking up forgotten passages and controlling the pace of learning’ (Nettl, 1983:191). However, while I have found it useful to use staff notation to capture sufficient details of the music to serve my purpose, I recognise that, overall, staff notation is limited and subjective, and fails to capture a wide range of musical subtleties including expressive, timbral, and microtonal inflections, amongst other features.¹⁸

Another weakness in my approach to transcription and analysis is that it cannot substitute the experience of the years of preparation in a musical tradition such as the EMR tradition. For my purposes, the transcription and analyses presented in this study constitute a method for describing how I have reinterpreted and engaged with the EMR tradition. As such, they are not expected to coincide with strategies used by Fanfare Ciocărlia or other analysts. As Tenzer explains:

Analyses are always interpretations that do not supplant, rather complement, other analyses. [...] Music analysis [...] is essentially creative, with only tangential claims to being scientific. Once observed, sound patterns can be mobilized for many purposes: to demonstrate or inspire compositional depth or ingenuity, to discover an archetypal sound-structure model on which a music or repertoire is based, to symbolize or reflect philosophy, social value or belief (of the analyst, the composer(s), performer(s), or their society), to reveal a historical process of change, to unearth unsuspected connections to music elsewhere, to embody a mathematical principle. (2006:6-7)

Tenzer observes that transcription and analysis – whether based on focused interior listening, working with a composer’s score, or by making one’s own transcription – is a worthy exercise because it helps us develop a more intensive relationship with the particularities of sound. ‘What arises next is the question of how we interpret and present our perceptions and decisions’ (2006:8).

Methods concerning transcription and analysis have long been central to ethnomusicologists’ engagement with different musical cultures. Aside from Tenzer (2006

¹⁸ For more on this topic see Ellingson (1992a and 1992b).

and 2011), other scholarly material relating to transcription and analysis in World Music include Kofi Agawu (2003), Tara Browner (2009), Ter Ellingson (1992a and 1992b), Bruno Nettl (1974C, 1998, 2005), and Charles Seeger (1958).¹⁹ Bruno Nettl, for instance, acknowledges that Western music notation can serve as a system of representation of a foreign style (2005:90). Additionally, Ellingson describes ‘notation’ as a ‘written graphic system of representing pitch, rhythm, and other features of music, usually for prescriptive purpose’ (1992b:153). Ellingson also describes ‘transcription’ as ‘the writing of musical sounds, [...] considered universally applicable and universally requisite to ethnomusicological methodology’ (1992a:110). Building on Ellingson’s conclusions, Tara Browner explains that ‘many ethnomusicologists subscribe to the tenet that to impose Western notation on non-Western music is a version of musical colonization’. Nevertheless, though the use of Western notation to describe the music of oral traditions presents various drawbacks and limitations, as Browner argues, ‘it remains the closest thing to a universal scheme for representing musical sounds’ (2009:xiv). These approaches towards transcription and analysis corresponds to this study’s second research question, concerning what specific transcription and analysis strategies might be employed in the service of my creative reinterpretation of the EMR tradition.

My relationship with the EMR tradition derives from time spent transcribing video footage and audio recordings, as well as the time spent in Romania. During my fieldwork in Romania and across the UK, I videotaped lessons, performances, and talks I had with my EMR instructors. Because of the limited contact I had with them, this footage became a prominent source for gathering observations on the musical tradition. I collected roughly ten hours of video footage, which I was able to review as many times as I needed to, at times

¹⁹ Other authors include Nazir Jairazbhoy (1977), J. Koetting (1970), George List (1974), and Richard Widdess (1994).

using software to slow down performances that were executed too fast for me to grasp.²⁰ The videos were shot from angles that allowed me to view closely what I perceived as essential aspects of EMR performance practice. I found this to be a helpful source in the initial stages engaging with this music as I had much difficulty keeping up with EMR performances in real time. This has been an essential part in the process of conceptualizing the musical style.

Anthropologist Laurent Aubert confirms the usefulness of using video footage to document fieldwork:

Video recording of a lesson [...] is, in this respect, distinctly preferable because it is a direct extension of oral teaching; reviewing in it allows for close listening and, in the long term, it constitutes a precious reservoir of information. (2007:73)

It is through my contact with EMR musicians and constant listening to this style (through video and audio recordings) that I formulate my own decisions and hierarchies about which features of the music I focus on. This is a personal evaluation based on my encounter with the sounds of the EMR tradition where transcription and analyses allow me to structure and illustrate a reflexive understanding of it.

The study's third research question considers how my reinterpretation of the EMR tradition may be contextualized within an over-arching concept of World Music. I will argue that this reinterpretation is not based on Gypsyism, a term used to describe the (mis)appropriation of Roma music through the projection of exotic stereotypes, but instead constitutes a transformation of the self and the music one performs in the process of working with musical influences from another culture. It is to these complex issues that I now turn.

²⁰ Software used consisted mainly of Ableton Live, Transcribe, and Adobe Premiere Pro.

Chapter II: Hermeneutic Appropriation as World Music

This chapter addresses the study's third research question concerning how my reinterpretation of the EMR tradition may be contextualized within an over-arching concept of World Music. The World Music discourse and its contradictory struggles with ideas such as authenticity, roots, hybridity, and the local (Stokes, 2004:59) can take on different meanings depending on how, when, and in what contexts these ideas are used. Although this topic presents complex issues that go beyond the scope of the study, it is necessary to provide some kind of definition of World Music in order to help contextualize my reinterpretation of the EMR tradition since the term itself has often been used to describe my performances. I argue that the approach taken here for reinterpreting the EMR tradition, what I define as 'hermeneutic appropriation', constitutes a self-reflexive understanding of a foreign musical idiom articulated in composition and improvisation. In this chapter I consider the distinction between this type of appropriation and what has been identified in certain World Music circles as Gypsyism: evoking exoticism through *Gypsy* stereotypes.

II.i: The World Music Debate

The term World Music first emerged as a marketing tool in 1987. At the time, this category 'incorporated various Asian, Latin, African, and Caribbean mass-mediated genres that had been previously well-known in New York, Chicago, Los Angeles, London, Paris, and Berlin – both within and outside the diasporic enclaves in which they originally circulated' (Stokes, 2004:52). In the search for 'local' culture, 'recording companies and festival organizations such as WOMAD promoted musicians like Youssou N'Dour, Fela Kuti, Manu Dibangu, Khaled, Aminah, Nusret Fatah Ali Khan, and many others as "world music artists," a definition many would come to understand and accept (if at all) rather

slowly' (Stokes, 2004:52).²¹ In 1982, Peter Gabriel, Thomas Brooman, Bob Hooton, Mark Kidel, Stephen Pritchard, Martin Elbourne and Jonathan Arthur founded WOMAD (World of Music, Arts and Dance Festival),²² which at the time was held in Somerset, in the UK. This led to the formation of the record label *Real World*, which released recordings by certain western rock stars such as Peter Gabriel, Pete Townshend, and David Byrne, who collaborated with musicians from India, Bali, and Jamaica (Feld, 1988). In 1986, American musician Paul Simon received a Grammy Award for his album *Graceland*, which featured various South African musicians and groups. By this time the commercial potential of World Musics had become evident, and many record companies sought to exploit it.

Record companies had considered other names to describe these musics – Worldbeat, World fusion, Ethnipop, even Tribal and New Age – but by the 1990s it was World Music that was used with most frequency.²³ However, not everyone was satisfied with this term and how it was being used, as Thomas Brooman pointed out to me during a conversation I had with him on June 21st, 2013 when he booked my ensemble for a World Music event at the Salisbury Arts Centre. On this occasion I asked Brooman about his thoughts on the term 'World Music'. He spoke of the term with some regret, as if it had caused more problems than solve them. 'I was at the meeting when we voted on the term in 1987', he explained. 'We were debating on different alternatives for marketing talent from around the world. We met with different labels and booking agencies. When the term "World Music" was proposed, I voted for it. I thought it was a good idea. But soon we started having complaints from the artists we brought over. "I play Algerian funk, not World Music!" they would protest. But back then things were different. The artists we brought over were already well known stars in their own countries. And rightly so. They had a wealth of talent, which had not been showcased in the West, so it was not difficult to promote them here. We knew people here

²¹ See also Slobin (1992) and Erlmann (2003).

²² See Bright (1999:180).

²³ See Taylor (1997).

wanted to see them. The term “World Music” allowed us to promote these artists, and help sell their records here’.

When World Music established itself as a marketing category, it was backed up by a great deal of promotional material presented in the form of music journalism (both in the mainstream music press and in specialist publications as *fRoots* and *Songlines*), customer guides (the *Virgin* and *Rough Guides to World Music*), liner notes, and later through the Internet. This promotional material ‘quickly solidified into an identifiable, if complex and unruly, body of discourse that became the object of critical attention’ (Stokes, 2004:58). Certain traits such as the ‘local’, ‘authentic’, and supposedly unspoiled indigeneity fitted well with initial definitions of World Music:

Locality was conferred in a language of place, roots, and opposition to the global, each emphasized by metaphors of musical exploration and of the consumer as traveler (as opposed to tourist) on a journey of personal discovery. (Stokes, 2004:59)

In the last twenty years or so, however, the idea of the ‘local’ has become problematic in relation to World Music.²⁴ Stokes explains that there has been a shift away from assumptions about the purity of local musics, where: ‘all music bears the mark of interactions and exchanges between as well as within groups, and to declare otherwise is absurd. Purity of musical expression is not possible’ (2004:60). Similarly, ethnomusicologist Jocelyne Guilbault uses the term ‘glocalization’ to describe the impact globalization has had on local cultures.²⁵ Although this subject goes beyond the scope of the study, my point here is to acknowledge that what may be said to be ‘local’ in relation to World Music is now much more difficult to assert, and that my work reinterpreting the EMR tradition is part of the processes that globalize local musics.

²⁴ Here I would like to share Guilbault’s terminology for ‘local music’: regional music by artists from developing countries or countries that do not hold a large share of power in world markets. See Guilbault (1993).

²⁵ See Guilbault (1993). See also Biddle and Knights (2007), and Kellner (2002).

Even though the term World Music was initially used as a means to promote all musics of dominated ethnic minorities within the Western world (Keil and Feld, 1994:265-266), in more recent years it has also been applied more generally to music performed by professional and amateur musicians, contemporary collaborations of traditional musics with Western mainstream styles, and to music that may be regional or widespread, sacred, commercial, or secular. It may combine with other musical styles, and it may form part of folk, popular, art or traditional music. Once characterized by indigenous traits, a closer look at the components of world musics today reveals a contemporary music scene that embodies ‘people and products, social and geographic landscapes, old and new technologies, all carefully interwoven’ (Post, 2006:1).

Jocelyne Guilbault describes World Music as a ‘label with such ambiguous references that a typology of the various kinds of music it groups together would be necessary in order to understand its multifaceted meanings’ (1993:139), and Philip Bohlman similarly observes that:

Knowing what music is and what it does, indeed, may have little to do with categories that seem entirely natural to us. As we encounter world music, therefore, it is important to recognize the need to reckon with different epistemologies and ontologies if we are also to understand what world music can mean in its virtually infinite varieties. (2002:6)

Acknowledging current complex debates surrounding the term ‘World Music’²⁶, as a performer, composer, and improviser, I feel drawn towards the potential that engaging with the music from another culture has in terms of stimulating creativity. This is the drive behind my reinterpretation of the EMR tradition, which has, amongst other things, broadened my scope as a performer, providing me with new ways for thinking about music. Such interests are also evident in many ensembles and musicians across the globe today. Technology has played a central role in the commodification for engaging with the music of the Other.

²⁶ For more on this topic see Featherstone (1990).

Music in the 21st century actively thrives and interacts through new technologies, traversing ethnic, cultural, and national boundaries in the process. This has gone beyond the functions of distribution companies and the musics they promote, allowing for new forms of music mediation. However, the fast pace at which world musics are currently shared and facilitated often help erase historical and cultural associations. This is further emphasized by the short-attention span of Internet audiences, who frequently consume music without any reference to where, when, why, how, or who created it. As a result, the boundaries between local, global, etic, emic, pure, and hybrid world musics have become hazy, creating new debates around ‘authenticity’ and World Music.²⁷ The technological culture that, among other things, dominates the global consumption of music, was originally identified by Andrew Ross (see Penley and Ross, 1991) as ‘technoculture’.

‘Technoculture’ describes social groups and behaviours ‘characterized by creative strategies of technological adaptation, avoidance, or resistance’. Ross argues that ‘it is important to understand technology not as a mechanical imposition on our lives but as a fully cultural process, soaked through with social meaning that only makes sense in the context of familiar kinds of behaviour’ (1991:3). Though coined in the early 1990s, this remains a term often employed for observing the unfolding impact that developing technologies have had on how people around the world now consume music today.²⁸ Technological networks are in constant development, creating more ways in which people share information and mediate music. Through such processes, local musics move away from being depicted as autonomously cut off from the rest of the world. Instead they become transformed as they are mediated and negotiated through various networks. Connecting people in ways that were never previously available, the Internet has been crucial in this process. The Internet, as a medium, has indeed redefined World Music in the twenty-first century.

²⁷ This topic is discussed in more detail later in this chapter. For a discussion on hybridity and World Music see Frith (2000), Erlmann (2003), Taylor (1997), and Stokes (2004).

²⁸ For instance, see Lysloff and Gay (2003), and Post (2006).

The fast handling of large amounts of data allows the 21st century listener to stumble across the global landscape of music in the same way he is zapping between television channels (Fabbri, 2007:57-58). As world musics become increasingly affected by technoculture, what is needed is a study of reconfigured cultures, to analyse and explain the cultural negotiations involved with global intersections of traditional music, technological possibilities, and popular desires (Lysloff and Gay, 2003:18).²⁹ This may form part of what Erlmann describes as part of contemporary World Music, which ‘does not emanate from locally circumscribed peasant community or artisan’s workshop... but the ubiquitous nowhere of the international financial markets and the Internet’ (1996:475). As such, the original implications of the term ‘World Music’ have become out-dated in the light of a technocultural world where cosmopolitan tastes, lifestyles, and individual experiences continuously redefine what we once understood as local musics from around the world.

After my departure from Zece Prajini, 21st technology played an essential role in my engagement with the EMR tradition. The gathered video and audio recordings during my fieldwork in Romania became primary mediums for drawing a musical vocabulary from this style. This was further enhanced by the Internet, where I was able to continuously access and examine performances of Fanfare Ciocărlia. Thus my creative reinterpretation of this tradition stems from a 21st century technocultural framework rather than from the EMR in its locality. Consequently, the Internet has served as a platform where I have been able to showcase compositions and improvisations deriving from the assimilated performance practice.

The performance practice that I have acquired through the study has allowed me entry into certain World Music circles. For instance, I have been reviewed by journalists specializing in World Music, including *fRoots* and *Songlines* magazine, as well as several

²⁹ See also Post (2006).

online sources and radio shows.³⁰ I have also performed at various World Music events and festivals, including MusicPort (2010) and WOMAD (Bristol Zoo and Charlton Park, 2011). The music I perform on the World Music stage, however, does not belong to any particular ethnic minority, locality, tradition, or traditional canon. Rather, as it will be explored in more depth in the following sections, it derives from a first-world musician's reinterpretation of the EMR tradition, a process referred here as 'hermeneutic appropriation', detached from historical or ethnic associations and commodified by technoculture. This framework may be considered evocative of a contemporary World Music scene which, as noted, has shifted away from local indigenous traits a moved towards a cross-pollination of 'people and products, social and geographic landscapes, old and new technologies' (Post, 2006:1).



Performing with my ensemble, ATMT, at WOMAD, Charlton Park (July 2011). Photo taken by Augustin Colette

³⁰ For references and reviews of my performances in World Music circles see World Music Network (<http://www.worldmusic.net/live-music/news/2012-01-18/alejandro-toledo-the-magic-tombolinos-uk-tour/>); Ranker (<http://www.ranker.com/list/world-music-bands-and-musicians/reference>); Nige Tassell (<http://www.womad.org/artists/alejandro-toledo-the-magic-tombolinos/>); and Glyn Phillips (http://www.worldmusic.co.uk/alejandro_and_the_magic_tombolinos_womad_30711)

II.ii: Reinterpretation as Hermeneutic Appropriation

The *Oxford Online Dictionary* provides two diverse definitions of the term ‘appropriation’. The first pertains to ‘the action of taking something for one's own use, typically without the owner's permission’. The second involves ‘the artistic practice or technique of reworking images from well-known paintings, photographs, etc., in one’s own work’.³¹ Rice claims that Ethnomusicologists ‘have usually been uncomfortable with these and other kinds of non-academic appropriation’ (1994:5). However, I see my reinterpretation of the EMR tradition as ‘hermeneutic appropriation’ on account of its self-reflexive and phenomenological nature.³² This approach to appropriation correlates with Ricoeur’s definition of ‘concrete reflection’:

By “appropriation”, I understand this: that the interpretation of a text culminates in the self-interpretation of a subject who thenceforth understands himself better, understands himself differently, or simply begins to understand himself. This culmination of the understanding of a text in self-understanding is characteristic of the kind of reflective philosophy which... I have called “concrete reflection.” (1981:158)

As such, the approach to appropriation taken here refers to a process of self-interpretation through the encounter with a foreign musical idiom, which ultimately leads to self-transformation by, amongst other things, adding new dimensions to one’s own performance practice and expanding one’s abilities as a performing musician. My reinterpretation of the EMR tradition thus concludes in a broader understanding of myself and the music I perform. As Ricoeur observes, ‘what must be interpreted in a text is a proposed world which I could inhabit and wherein I could project one of my own most possibilities’ (1981:142).³³

‘Appropriation’, in this sense, suggests ‘a new understanding’ (Rice, 1994:6), a ‘useful philosophical concept to describe how our socially and historically positioned selves

³¹ Retrieved 24/01/13.

³² For more detailed discussion on hermeneutics see Bontekoe (1996), Caputo (1987, 2000), Gadamer (1976, 1990a, 1991a, 1996, 2008), and Ricoeur (1974, 1981, 2004).

³³ See also Krajweski (1992:9), Hancock (1997), and Trumpener (1992).

understand other worlds' (Rice, 1994:320). Nevertheless, such 'new understandings' are rooted in our own reinterpretations, and as such do not address the appropriated worlds themselves. Hermeneutic appropriation thus suggests a reflexive understanding through engagement with a foreign tradition that is independent of the appropriated tradition itself. It is a type of appropriation that reflects 'our effort to exist and of our desire to be by means of works which testify to this effort and this desire' (Ricoeur, 1974:18).

As such, this approach to appropriation is not aimed at replicating or imitating the reinterpreted tradition, but rather generating new understandings based on a self-understanding through processes of engagement, which may ultimately lead to the development of performance practice and the creation of new musical works. This involves what Rice describes as a 'fusion of horizons':

I expanded my horizons until at least a partial fusion of horizons occurred; the distant tradition was brought closer and made demands of its own on me, the interpreter. The tradition could not be learned and played in just any way but in particular ways, and my explanatory devices grew, adapted, and adjusted to account for new understandings. (1994:87)

Nevertheless, as previously noted, the appropriation of world musics by Western musicians can present complex ethical debates. For instance, certain forms of appropriation have been identified as an exploitation of subaltern cultures, who have no control or say on how their musical cultures are (mis)represented or caricatured.³⁴ Brown (2005) argues that local communities rarely consent to foreign appropriation. He contends that appropriation is disrespectful and damages local communities by undermining 'the shared understandings essential to [their] social health' (in Young and Brunk, 2012:176). Quoting Lutz (1990), Young and Haley point out that it isn't difficult to 'identify works of art in which cultures have been harmfully or offensively misrepresented by outsiders. One need only think of old

³⁴ See Spivak (1988).

Hollywood Westerns which represent Indians as duplicitous and cruel' (2009:273).

Moreover, in cultures where songs serve as mnemonic devices for the rights of property, chiefdom, and responsibilities, as observed by Goody in the case of certain First Nations peoples (1998:73-94),³⁵ misrepresentation can have irreversible consequences on legal and historical discourses.³⁶

There is no denying that certain types of musical appropriation of marginalized and minority groups by Western scholars and musicians merits serious ethical consideration. Thus the following section considers what has been identified by certain scholars as Gypsiness: a form of misappropriation of Roma culture through the production of exotic stereotypes.

II.iii: Gypsiness and World Music

As Szeman observes, in the last decade or so 'a wide range of "Gypsy music" events have flourished across continents, from large international festivals featuring Roma bands from the Balkan [...] to "Gypsy nights" in clubs' (2009:99). These events, Szeman argues, are marketed and based on stereotypes that misrepresent Roma culture and music: 'where musicians, managers, and deejays mimic, appropriate, and erase the Roma through their demonstrations of Orientalism and Balkanism' (2009:100).³⁷ This recent trend of Roma and non-Roma ensembles and DJs incorporating characteristic 'Gypsy' sounds into their music has been identified by various scholars as 'Gypsiness'.³⁸ Dorian Lynskey (2006) describes 'Gypsiness' as 'the popularity of "Gypsy music" performances in the West in the last decade [that] has created not exactly a scene, but [...] something in the air, something that is hard to

³⁵ See also Koch (1997).

³⁶ Various scholars have observed appropriation of world musics critically. Meintjes for instance, examines certain negative connotations of appropriation by placing it in a series of powerful inflected terms: 'a process of appropriation, exploitation, and domination' (1990:47). See also Agawu (2003), Bohlman (1999), Feld (1988), Keil and Feld (1994, 1995), Kramer (2003), Kroir (2012), Murphy (2007), Silverman (2012), Stokes (2004), and Taylor (1997, 2007).

³⁷ See also Locke (1991) and Flemming (2000).

³⁸ See Hancock (1997), Malvinni (2004), Silverman (1996, 1998, 2007, 2012), Szeman (2009), Sell (2007), and Lynksey (2006).

label, let alone define that spreads from World Music performances with “authentic” Gypsy musicians to electronic and dance music’ (quoted in Szeman, 2009:99).

Through her experience assisting in the 1999 Gypsy Caravan Tour, Carol Silverman (2007) examined the marketing and consumption of ‘Gypsy’ music in the West, describing it as a commodity constructed by festival organizers and managers of Roma ensembles and defined by audiences.³⁹ She emphasizes how ‘Gypsiness’, as a discursive symbol, transmits an idea of ‘authenticity’ while selling a misleading concept of Roma culture. Consequently, Western audiences seem to have gained interest in ‘Gypsy’ music, but not the actual Roma, their history, or current social and political situation (2007:335). Silverman refers to such events as a ‘microcosm of colonialism’ where “the Romani darkies” wait at the margins of Europe (or in Western European ghettos) to be discovered by white promoters; they are then escorted to the West, briefly put on stage, and escorted home’ (2007:342). Silverman concludes by explaining that ‘whereas some promoters do not want politics to spoil the entertainment, others believe audiences need to know about persecution, claiming that historical and political information augments the multicultural agenda of world music festivals’ (2007:357).

The marketing of the ‘authentic Gypsy’ through stereotypes is identified by Maria Todorova as ‘Balkanism’ (2009). Deriving from Edward Said’s *Orientalism* (1978 [2001]), Todorova’s *Balkanism* stems from colonialist perspective adopted by Western mentality towards the Balkans.⁴⁰ Fictional depictions of the Roma by the West can be traced back to 15th century art, literature, and music. These include stereotypes of the *passionate* and *free* Gypsy with an unyielding spirit and an ambiguous character depicting (at times simultaneously) both romantic and criminal traits. Romani stereotypes are reflected in

³⁹ From the 2001 Gypsy Caravan tour which featured Taraf de Haidouks, Fanfare Ciocărlia, and Ezma Redzepova (among others).

⁴⁰ Also drawing from Said’s *Orientalism*, Ken Lee observes that ‘Whilst Orientalism is the discursive construction of the exotic Other *outside* Europe, Gypsyism is the construction of the exotic Other *within* Europe – Romanies are the Orientals within’ (2000:132).

classics such as Merimee's 'Carmen' (1845), Saavedra's 'La Gitanilla' (1613), and Hugo's 'The Hunchback of Notre-Dame' (1831), amongst others. However, this tendency to romanticize and idealize the Roma has contrasted with a historical legacy in which they have often been persecuted, marginalized, and discriminated against.⁴¹

Silverman (2012) explains that the canon of the West's portrayals of Gypsy stereotypes has been revived in recent years through a series of films that include Bosnian-born director Emir Kusturica's *Underground* (1995), and *Black Cat, White Cat* (1998)⁴², as well as French-Roma director Tony Gatlif's *Gadjo Dilo* (1997) and his fictional documentary *Latcho Drom* (1993).⁴³ Since the 1990s, these films have served as prominent references for marketing the Roma within World Music circles.⁴⁴ There seems to be a recurring narrative amongst these films involving oversimplified representations of Roma culture, making it difficult to avoid stereotyping.⁴⁵ Stereotypical traits of the Roma throughout Gatlif's and Kusturica's films include dress codes (e.g., jewellery, women's colourful skirts and scarves, etc.), dark skin, careless and carefree behaviour, and implying that they have an inherent talent for music and celebration. More negative stereotypes portray the Roma as illiterate, lazy, hustling, and dirty.⁴⁶ In general, these films have been well received by the Western audiences for whom they were intended. They have also helped to popularize a series of musical works connoting 'Gypsiness', while launching the careers of a few featured Roma

⁴¹ For a chronicle of Roma persecution see Ian Hancock (2002), Erjavec (2001), Godwin (2001), and Crowe (1991, 1995).

⁴² Other films directed by Emir Kusturica that evoke Roma themes include *Do you remember Dolly Bell?* (1981), *Time of the Gypsies (Dom za vešanje)* (1988) and *Arizona Dream* (1993).

⁴³ This is also confirmed by Szeman (2009:99). Other films directed by Tony Gatlif that evoke Roma themes include *Corre gitano* (1981), *Canta gitano* (1981), *Gaspard et Robinson* (1990), *Mondo* (1995), *Je suis né d'une cigogne* (1998), *Vengo* (2000), *Swing* (2001), *Transylvania* (2006), and *Korkoro* (2009).

⁴⁴ For instance, Szeman points out that, 'taking its cue from *Latcho Drom*, the July 2007 Barbican Festival in London, "The 1000 Year Journey: Gypsy Music from around the World," featured Roma and non-Roma bands [...]. Despite one well-attended lecture on Roma musicians in the Balkans, the marketing of "Gypsy music" at the festival and the framing of the performances encouraged broad Balkan vs. non-Balkan division' (2009:105).

⁴⁵ For more information on the stereotypes portrayed in these films see Goran Gocić's *Notes from the Underground: The Cinema of Emir Kusturica* (2001); also Silverman (2012), Dieckmann (1997), Gardner (1970), and Kaufman (1999).

⁴⁶ Ian Hancock affirms that dominant cultures in Eastern Europe often regard Roma communities with these stereotypes. For more information on Roma stereotypes and their origins see Hancock (1987).

ensembles, including Taraf de Haidouks and Boban and Marco Markovic, and, as will later be observed, Fanfare Ciocărlia.⁴⁷

Goran Bregović, a Bosnian rock musician and composer, arranged the music for Kusturica's films (*Underground*, as well as *Arizona Dream* [1993] and *Time of the Gypsies* [1988]). The melodies for some of these soundtracks were taken from Eastern European and Roma traditional music, which Bregović arranged and then claimed authorship over. This sparked continuing controversies between him and certain Roma musicians who have claimed authorship themselves over some of these works.⁴⁸ Controversies aside, these soundtracks (along with the stereotypes embedded in these films) have become a prominent source for portraying the Roma in the West. As Szeman observes:

Non-Romani works featuring Roma, such as Kusturica's *Time of the Gypsies* and *Black Cat*, *White Cat*, have created a whole field of signifiers that continue to be quoted, recycled, and perpetuated, to the extent that Roma use and quote them themselves. [...] In the case of the Roma, these films are one of the few sources of information about them available to the public at large. Many of the bands and festivals of "Gypsy music" in the West seem to have stepped out of these films. (2009:103)

Drawing on such stereotypical elements, Western managers, promoters, and festival producers emphasize *familiar exoticism*, which, as Taylor points out, is a common theme in World Music marketing (1997, 2007).⁴⁹ Seen through this lens, the Roma are pictured as

⁴⁷ Due to the study's margin restrictions, here I focus primarily on Fanfare Ciocărlia with some references to Taraf de Haidouks and Boban Markovic (on account of their prominence in World Music circuits). However, there are various other Roma ensembles that could also be considered here (such as Fanfare Zece Prājini, Kocani Orchestar, Mahala Rai Banda, and many others). For more information see Trumpener (1992), van de Port (1998), and Iordanova (2001).

⁴⁸ After *Underground*'s success, various Roma groups accused Bregović of appropriating folk and popular Roma melodies and referring to them as his own compositions. One of such Roma was Serbian singer Šaban Bajramović: 'I am hurt in show business. I got fame but no money... and Bregović, well, I admire him as a conductor but not as a composer.' The music Bregović puts his name to, Bajramović went on to say, 'was all stolen, from all over Europe. He even stole from me', he added, citing his song *Kailan* as a case in point. For more on this topic see interview by Milos Stojanovic: <http://www.tagg.org/rants/RomaBregovich.html>. The case of Bregović's approach to appropriation may be compared with other cases of world music collaborations/appropriations including *Graceland* (Meintjes, 1990) and *Deep Forest* (Feld, 2000).

⁴⁹ As observed by Tzvetan Todorov, exoticism implies a 'praise of ignorance' (1989:298); constructing the Other as a commodity for consumption and seduction.

‘located on the (Eastern) margins of Western civilization, furnishing a figure of fantasy, escape, and danger for the imagination’ (Silverman, 2012:244). ‘Gypsiness’ thus defines a form of misrepresentation of Roma culture through stereotypes and exotic symbols. Portraying the Roma in this way deprives them of their own cultural expression while having the potential to be harmful and offensive, perhaps not to the few Roma ensembles that perform internationally (such as Fanfare Ciocărlia, Boban and Marko Markovic Orkestar, Taraf de Haidouks, etc.), but to the many Roma that don’t.

Ioanna Szeman identifies Fanfare Ciocărlia as one of the prominent ensembles taking part in the ‘Gypsiness’ movement; they are marketed as an ‘authentic Gypsy band’, while performing (Western) stereotyped ‘Gypsy music’ expected of them (2009:114). She argues that:

This practice maintains Gypsy stereotypes and erases Romani musicians’ contribution [...]. As long as the ‘Gypsy’ stamp remains a way to exoticize any music from the Balkans, concerts and videos like those described here will continue to perpetuate the romantic Gypsy stereotypes, ultimately failing to bring either the Roma or the Balkans—in their diversity and complexity—closer. (2009:114)



Fanfare Ciocărlia performing at the Nobel Peace Prize Concert at Oslo Spektrum on December 11, 2012 in Oslo (Norway). Photo by Ragnar Singsass

Fanfare Ciocărlia in fact performs a repertoire for Western audiences that differs from the music they perform for local audiences. From my experience in Zece Prăjini, I found that their local repertoire consists of a mixture of local and other Romanian traditional tunes, along with wide and diverse range of appropriated foreign styles (including those from neighbouring countries, as well as Western and non-Western popular tunes). Fanfare Ciocărlia's repertoire for the World Music stage, however, consists of specific traditional and popular tunes chosen in conjunction with their German management, some of which derive from the films noted previously.⁵⁰

On one occasion I (sarcastically) asked Daniel Ivancea if he thought the music that Fanfare Ciocărlia performs constitutes pop music. He smiled and said 'no'. I continued, 'but Fanfare Ciocărlia doesn't play in the traditional style, you change the pieces'. He replied: 'Yes, it's a Balkan style'. I asked him why he thought Western people liked this Balkan style music; he answered: 'Bregović'. What Daniel refers to as 'Balkan style' really pertains to what has been identified here as 'Gypsiness', which forms part of the various musical styles adopted by these EMR musicians in their repertoire. Similarly, the Boban and Marko Markovic Orkestar⁵¹ also seem to perform a type of repertoire for Western audiences and a different repertoire for local audiences. This was confirmed by Fanfare Ciocărlia's saxophonist and bandleader Oprica Ivancea, who described Fanfare Ciocărlia's collaboration⁵² with the Boban and Marko Markovic Orkestar during a conversation I had with him backstage at one of their London shows on January 2013:

⁵⁰ Other pieces in Fanfare Ciocărlia's repertoire incorporate popular international melodies such as Born to be Wild, the James Bond theme, Moliendo Café, the Godfather theme, and others.

⁵¹ The Boban and Marko Markovic Orkestar is one of the most acclaimed Roma brass bands to come out of the Balkans. They first made a name for themselves by winning several awards including the Guča trumpet festival (Cartwright 2005), as well as recording various pieces for the soundtrack of the film *Underground*. Even though they have released ten albums since *Underground* was released, their performances for Western audiences is still predominantly based around *Underground*'s soundtrack.

⁵² 2011 collaboration between Fanfare Ciocărlia and Boban and Marko Markovic Orkestar organized by Asphalt Tango Records.

You should hear Boban play. Not for nothing he has won so many awards. You should really hear him play! On the stage [during the Balkan Brass Battle tour] you don't hear him. You hear mainly [his son] Marko. They play a show for the people. But when he played for us backstage, oh my God! What an amazing player! He is really amazing, but you don't hear this on the stage.

From conversations I've had with other established and non-established Roma musicians, most seem to welcome the opportunity to perform and tour the world with their musical skills. For instance, during another discussion with Oprica, he explained that he was mostly glad that Roma musicians were given a chance to tour outside of their local communities; he continued: 'I don't mind that people look at the music of Bregović as a reference for what we do. Doors have opened for Roma musicians in the Balkans to work; this is what is most important'.⁵³ Similarly, Boban Markovic stated in an interview that he wants to 'make popular music, not music just for ethnomusicologists' (Cartwright, 2005:74). One of the issues with this, as Ioana Szeman points out, is that while Roma bands like Taraf de Haidouks, Boban and Marko Markovic and Fanfare Ciocărlia have been marketed as 'authentic Gypsy bands bringing the sounds of rural [Balkans] to the West, fresh from their remote villages' (2009:103), what we have been getting instead is an exotic yet familiar romanticized idea of fictional Gypsy imagery.

Thus the concept of 'Gypsiness' derives from a Western idea of the 'authentic Gypsy' expressed through a range of exoticised stereotypes. 'Stereotypes' may be taken as a set of beliefs about the personal attributes of a social group (Ashmore and Del Boca, 1981:16), which become expressed through a set of symbols that culturally diverse audiences can recognize.⁵⁴ In recent years there has been a wide range of Roma-influenced events that have gained popularity in the West. These range from international and World Music festivals to venues and clubs. Whereas certain scholars are for the most part concerned with

⁵³ Interview with Oprica Ivancea on 07/2006.

⁵⁴ See also Hayward (1999).

how Roma culture is being promoted through ‘Gypsiness’ as well as how Roma musicians embody these stereotypes and the effects this has on their Roma communities (see Szeman 2009, and Silverman 1996, 1998, 2007, 2012), Western audiences have provided a welcoming reception. Here, spectators don’t seem to mind or question historical or cultural facts about the music or musicians involved.

To illustrate an example of what these scholars describe as a ‘Gypsy’ event, in May 2010 I attended a Boban and Marko Markovic Orkestar concert in Paris, part of a night called ‘Balkan Beats Paris’. Though the headliners of the event (Boban and Marko Markovic) were Roma, the music they played derived, for the most part, from Bregović’s arrangements. This worked well with the Parisian audience, who danced and sang along to the songs even though they were in Serbian and Roma dialects. After Boban and Marko Markovic’s performance, the organizer of the event, a French DJ named ‘Soko’ (whom I recognized since he had booked my band for a Balkan Beats night in London in 2008) came on stage to do his DJ set of sampled Balkan and Roma recordings mixed with club beats. Today, these ‘Gypsy’ events tend to mix acoustic, electronic, traditional and modern, Roma and non-Roma ensembles playing for Western audiences. In the past the musical themes were often derived from Kusturica’s films, but this has changed in the last four years or so. Now the musical content of these events has developed and branched out, fusing with other world and mainstream styles. As Buchanan points out, ‘this interchange [of Roma musical influences] has been greatly facilitated by Roma musicians now as in the past, but non-Roma are also currently contributing to this phenomenon in significant ways’ (2007: xxv).

There are a number of deejays involved in organizing and performing at these events, DJ Shantel being one of the first. DJ Shantel (Stefan Hantel, Germany) has been one of the pioneers in incorporating Roma musical elements into remixes and live DJ sets, receiving a BBC Radio 3 World Music Award in 2006. His initial album ‘Bucovina Club’ (2003)

consisted of remixing tracks for Fanfare Ciocărlia, Taraf de Haidouks, and Boban and Marko Markovic Orkestar (amongst others). In his consequent albums he has collaborated with Roma and non-Roma musicians on his own compositions and arrangements of traditional pieces.⁵⁵ Characteristic four-on-the-floor beats mixed with brass sections performed by Roma musicians are consistent elements throughout his pieces. Shantel describes his music as combining ‘Balkan brass and acoustic instruments like accordion, percussion and violin’ and ‘electronic playback, which I created’ (Shantel 2007). He often sings or has an invited guest on vocals. The atmosphere at his performances tend to be dynamic and engaging, where he either invites audience members to dance onstage, or he goes amongst the audience to perform. However, Szeman argues that:

While Shantel may be delivering for diasporic and migrant audiences a sense of Balkan cosmopolitanism, what is troubling is what “gypsification” has come to mean in this song specifically, and in the branding of “Gypsy music” more generally. Musically, it functions as another apology for mixing and sampling, and in fact works to erase the Roma. Shantel accesses the “authentic” music local people listen to and makes it available for Western consumption. (2009:114).

Another non-Roma band that has been identified as part of the recent ‘Gypsy’ movement is Balkan Beat Box (BBB).⁵⁶ Silverman explains that Balkan Beat Box overlaps with other bands such as Gogol Bordello in its expression of the immigrant experience but has more hip hop and electronic texture’ (2012:280). Ioana Szeman dismisses the music of Balkan Beat Box as one of the Western bands that ‘feature or sample music from South East Europe, in what has become a fashionable, “not so underground any longer,” scene’ (2009:99). When BBB’s saxophonist Ori Kaplan was asked if he thought their music competed or took away work from Roma musicians, he answered:

⁵⁵ *Buccovina Club 1* and 2 (Essay Recording 2004 and 2005), *Disko Partizani* and *Planet Paprika* (Crammed Disks 2007, 2009).

⁵⁶ See Szeman (2009) and Silverman (2012).

Not at all. We are not competing in any way – we are augmenting the scene. Audiences have grown. The whole scene is expanding. Would a Swedish hip hop band take work away from Eminem? Not at all! We in BBB are a completely different animal – we are Middle Eastern musicians. Would another band playing new Mediterranean music take work away from us? No, these bands would play an opening set for us – they help spread the word. We all spread the word, we tell audiences what albums to buy – Taraf, Ivo. I don't see the relevance of your question (quoted in Silverman, 2012:286)

In March 2013 I interviewed Ori Kaplan to find out more about Balkan Beat Box's approach to reworking musical influences into their music. He acknowledged the band's admiration for Roma music, explaining that they 'try to make something else with it, not try to do a revival of sort. Just incorporate it as one colour in our palate'. He explained that they think of their music as 'urban immigrant club music, modern folk music; our own story and soundtrack to life in NYC'. Concerning the ensemble's approach to music making, Kaplan explained that:

Tamir [drummer, producer] comes from a Romanian mother, mine is Polish Belarus, Tomer [lead vocals] is Yemeni. We grew up in a huge melting pot of music in Israel with different backgrounds from the home. The music around in the radio had Russian to Egyptian and Turkish influences. But we are modern musicians and aim to create fresh sounds that are unique to us. We use electronic music and sound system, dub, punk, hip-hop, jazz, etc. All these are also part of how we grew up. We simply sit in the room together and the music flows. It's all about the chemistry of the people involved.⁵⁷

⁵⁷ March 2013 online interview with Ori Kaplan.



Balkan Beat Box performing live in Tel Aviv, 2012. Photo by Victor Muper

It is evident then that for musicians like Ori Kaplan of Balkan Beat Box, the aim when working with Roma musical influences goes beyond trying to mimic, stereotype, or represent the music of other traditions. Without belonging to a particular locality or tradition, BBB's music appears to derive from a mixture of influences, reinterpreted in accordance with the band's own artistic and aesthetic aims, which is in tune with how I have reinterpreted the EMR tradition. However, as suggested by certain scholars, these implications do not coincide with certain notions of World Music that often transmit an idea of 'authenticity' based on roots and local attributes.⁵⁸ Notions of 'authenticity' have played a central role in the appropriation and marketing of World Musics. As such, the following section observes 'authenticity' in relation to my reinterpretation of the EMR tradition, arguing that the 'authenticity' that derives from the proposed hermeneutic appropriation of the EMR musical idiom pertains to sincerity with one's own artistic aims in relation to the music one performs.

⁵⁸ See Erlman (2003), Frith (2000), Silverman (2007), Stokes (2004) Taylor (1997), Tenzer (2006), and Szeman (2009).

II.iv: Hermeneutic Appropriation and ‘Authenticity’

Debates on ‘authenticity’ in World Musics have become an effective component in marketing that, in essence, draws public attention and increases sales while promising an escape from modernity. In a study on global pop, Timothy Taylor approaches the subject of ‘authenticity’ as follows:

I have already touched upon the authenticity with which most regular listeners to music are familiar: authenticity as historical accuracy (in ‘art’ music) or cultural/ethnographic authenticity in world musics. Increasingly, there is a confusion over these authenticities and an authenticity that refers to a person’s positionality as racialised, ethnicised, and premodern. (1997:21)

Taylor suggests that for listeners, world music is also often a symbol for the natural and unspoiled; and for musicians an untainted way of musicking and sounding (see Taylor, 1997). Also, as Rice reminds us, ‘when people make claims for truth and authenticity, they are not erring in the face of our refined histories; they are telling us that music is most deeply moving, most expressive, most fulfilling precisely when it is appropriated and understood as true’ (1994:305).

The subject of ‘authenticity’ as posed within World Music has often presented complications that have bearing with Richard Taruskin’s (1995) and Peter Kivy’s (1998) criticisms over ‘authenticity’ as it has been used by the Historically-Informed Performance Movement in Western classical music.⁵⁹ Kivy observes that this movement promotes a performance approach where performers aim to render music as it would have sounded in its era, referring to this as ‘sonic authenticity’, one of four types of ‘authenticity’ discussed in his book.⁶⁰ The use of period instruments, as well as stylistic and technical aspects of performance practice, are justified through the consultation of historical treatises, musical

⁵⁹ See also Lawson and Stowell (2012).

⁶⁰ Kivy’s other definitions of ‘authenticity’ refer to faithfulness to the performer’s own self - not derivative or an aping of someone else’s way of playing, faithfulness to the performance practice of the composer’s lifetime, and, less relevant here, faithfulness to the composer’s performance intentions (1998).

scores and other primary sources in order to provide what is taken to be an ‘authentic’ rendition of the music. This movement originated in the performance of Medieval, Renaissance, and Baroque music, but in more recent years has also become applied to music of the Classical and Romantic periods.

Richard Taruskin defines this type of performance practice research as ‘an attempt, on the basis of documentary or statistical evidence, to bridge the gap between what is written in the old music texts that survive and what was actually heard in typical contemporary performances’ (1995:18). This has resulted in certain performance practice being employed in order to provide what is construed as an ‘accurate’ rendition of a musical work from previous periods. Conceptual rules have also been outlined for audiences as to how this music *should* be appreciated.⁶¹ Thus, the performance movement has used the concept of ‘authenticity’ to validate its claims.

However, while we can consider recordings and documented studies of musical traditions as ‘fixed’, the ways in which they are interpreted is not. Taruskin praises the ‘authenticity’ of the Historical-Informed Performance movement by claiming it to be more ‘authentic’ than its practitioners may realize:

[The Historical Performance Movement’s] commercial success is well deserved. Conventional performers are properly in awe and in fear of them. Why? Because what we call historical performance is the sound of now, not then. It derives its authenticity not from its historical verisimilitude, but from its being for better or worse a true mirror of late-twentieth-century taste. (1995:166)

Taruskin emphasizes that we need values of our own and the courage to live up to them, whatever music we perform. In his view music needs to be (re)interpreted; otherwise it becomes an artless and mechanical discipline. The ‘authenticity’ that we attain in

⁶¹ The use of the term ‘authenticity’ within the performance movement may have derived from musicology where it refers to accrediting an author, but applied to historical performance ‘the term has caused endless acrimony’ (Kerman, 1985:192).

performance ultimately arises from reinterpreting in accordance with one's own understandings. Kivy sums up this idea well:

Works of art are either expressions of emotions or complex assertions of some kind, or both. To be personally authentic is to be sincere. Assertions and expressions are either sincere or insincere. Since performances are works of art, they are either expressions or assertions (or both). (1998:110)

In his essay 'Scholarship and the Sense of the Past' (1942), Lionel Trilling wrote that 'to suppose that we can think like men of another time is as much an illusion as to suppose that we can think in a wholly different way'. If we take Trilling's concept here out of its temporal domain and into a cultural context, we can also argue that it is also an illusion to suggest that we can think like men of other cultures. Trying to enforce a type of 'authenticity' based on faithfulness for a particular tradition's performance practice translates into trying to control, without concrete criteria, how certain musics *should* sound and be appreciated.

In terms of Roma music, for centuries, Roma musicians in Eastern Europe have adapted and engaged creatively with other cultural or territorial musics. In Hungary, for instance, Roma have been regarded as both corrupters (Bartok, 1947) and preservers (Vekerdi, 1976) of folk music traditions. Part of the conflict between these two opposing views lies in conflicting ideologies on 'authenticity' and how certain musics *should* sound. However, as Robert Christgau points out, 'Purity is always a misleading ideal. With the gypsies, or Roma ... it's an impossible chimera ... real Gypsy music is a myth' (in Silverman, 2012:286). Similarly, Silverman describes Roma communities as 'open-ended, transnational, and diasporic'; and suggests that rather than looking at their communities as 'authentic sites of original music', they should be understood as 'sites of negotiation between economic and artistic diasporic forces' (2012:291).

Another type of 'authenticity' that Kivy explores, which takes a contrasting stance from the one adopted by many musicians aspiring to historically-informed performance,

emphasises the expression of musical individuality through the musical work. In this scenario there is no aim to reproduce someone else's performance or conform to the composer's wishes about a given piece. 'Authenticity' here is measured according to the performer's ability to render music according to his/her artistic understandings and skills, as opposed to those of the composer or anyone else. 'Authenticity', then, is valued in terms of uniqueness; of belonging to the self, and on account of one's art and expression of the self (1998:6). Kivy describes the 'authenticity' of belonging to oneself as an autonomous, sincere, and self-originating expression of the performer as an artist. His insightful reflections on this type of 'authenticity' correlate with the aims of my hermeneutic approach to reinterpreting the EMR tradition. Thus, as I will demonstrate in the following chapters, my observations on the EMR tradition, as well as the music that derives from my reinterpretation of it, arises from a reflexive process that seeks 'originality', not 'slavish imitation' or the evocation of Roma musical characteristics through the construction of exotic stereotypes.

As previously noted, the term 'authentic', as it was initially used in World Music, evoked notions of unspoiled locality or traditional music. Although audiences, the media, and festival promoters have often categorized my reinterpretation of the EMR tradition as World Music, the music I perform on the World Music stage is not founded on these characteristics, and I make no claim for it being 'authentic' in these terms. Rather, it derives from a hermeneutic appropriation of the EMR tradition. As Ricoeur observes,

an interpretation is not authentic unless it culminates in some form of appropriation (*Aneignung*), if by that term we understand the process by which one makes one's own (*eigen*) what was initially other or alien (*fremd*) (Ricoeur, 1981:178).

'Authenticity', in this instance, is not measured on the basis of locality or the close following of a particular traditional canon, but on one's ability to perform music according to one's own understandings and beliefs. This relates to what Kivy defines as the 'authenticity' of

belonging to oneself, where artistic aims go beyond trying to ape or mimic the performances of other musicians:

We are now in a position to conclude that performances are works of art in virtue of being aesthetically important statements in themselves and not merely quotations of aesthetically important statements.
(Kivy, 1995:118)

II.v: Conclusions

This chapter seeks to explain the hermeneutic approach I have taken towards reinterpreting the EMR tradition. The performance practice that arises from this approach can be considered as part of a wide-ranging and rather hard to define genre which is usually identified as World Music. My work has been identified as such by certain key industry individuals, which has enabled me to showcase my compositions and improvisations at various World Music-type events across Western Europe. In my view, however, the type of World Music that emanates from my engagement with the EMR tradition does not coincide with its initial associations concerning ‘all musics of dominated ethnic minorities within the Western world’ (Keil and Feld, 1994:265-266). Rather, the performance practice outlined in this study derives from a self-interpretation in the course of encountering a musical tradition from another culture. It forms part of those cosmopolitan and technological developments of the 21st century which underpin the concept of World Music, without the musical product belonging to any particular locality or ethnic group.

This chapter has also examined the notion of ‘Gypsyess’, a term that I have argued pertains to the misrepresentation of Roma culture through the creation of exotic stereotypes. I have suggested that Gypsyess differs from my hermeneutic appropriation of the EMR tradition in at least two ways: first, I have undertaken a reflexive account of my encounter with foreign musical symbols. This has led to the creation of new music, which I have conceived as a form of hermeneutic appropriation; this goes beyond the evocation of Romani

stereotypes (Gypsiness), which I have argued represent a form of non-reflexive appropriation. Second, my approach to hermeneutic appropriation does not aim to represent or make claims on behalf of anyone except the interpreter. This constitutes an ‘authenticity of the self’, which, as Kivy observes, ‘meshes nicely with the venerable notion of the performer as an “artist,” a “performing artist.” For it is just this kind of authenticity – originality, not slavish imitation; sincerity and truth to one-self, not false consciousness – that we tend to think the artist should have’ (1998:6).

There are other non-Roma musicians who have incorporated Roma influences into their musics, such as Balkan Beat Box’s ‘Electro World’⁶². Like me, these musicians do not aim to mimic or represent Roma music, but rather develop their own sound and use their own engagement with the tradition as a stimulus for their own creative practice. This may form part of a post-modern movement in World Music, one which encompasses the approaches of other Western musicians such as Björk, Brian Eno, David Byrne, and the Kronos Quartet (among many others) in incorporating world music influences into their music. And as noted earlier, 20th- and 21st-century technology has greatly facilitated these forms of cultural cross-pollination, allowing more interaction between different social groups and cultures than ever before.

Such approaches may also be associated with ‘appropriation’ as practiced in the visual arts. This is a common avant-garde approach in which ‘artists adopt imagery, ideas or materials from pre-existing works of art or culture. Here the act of appropriation is usually an acknowledged component within the works, and it is typically deployed to call attention either to the source material or to the act of borrowing itself’⁶³. Similarly, scholar Beth Gersh-Nesic describes the act of appropriation in the visual arts as deliberately copying elements from other artists:

⁶² See <http://crammed.greedbag.com/balkan-beat-box/>

⁶³ Williams, Tom. Appropriation Art. Oxfordartonline.com. Retrieved 25/01/13.

They are not stealing or plagiarizing. They are not passing off these images as their very own. [...] Appropriation artists want the viewer to recognize the images they copy, and they hope that the viewer will bring all of his/her original associations with the image to the artist's new context, be it a painting, a sculpture, a collage, a combine or an entire installation.⁶⁴

Musicians will continue to be inspired by a mixture of curiosity and fascination, interchanges and encounters with different cultural, social, and ideological experiences from around the world, which will lead to new understandings and approaches towards performance, composition, and improvisation. This has been a key aspect of my own musical upbringing, and, I would argue, for musicians like Balkan Beat Box. Oversimplifying these experiences as ‘musical parody’, ‘mimicry’, or Gypsiness dismisses their self-transformative qualities and overlooks important aspects of the individual creative process.

It might be thought, however, that some of these forms of appropriation constitute exploitation of Roma musicians. For instance, Shantel’s copy-paste sampling approach has certain analogies with observations made by Feld (2000) and Chang (2009) on the misappropriations of indigenous musics by Western producers. Chang (2009) describes how the ensemble Enigma⁶⁵ sampled a recording of ‘Jubilant Drinking Song’ performed by Taiwanese Amis natives Kuo Ying-nan and Kuo Hsiu-chu. Similarly, Feld (2000) examines how the ensemble Deep Forest sampled a Baegu lullaby sung by a singer named Afanakwa. In both cases, the sampled tracks went on to become international hits, and in neither case was the sampled artist initially credited or compensated. There is a difference, however, in that Shantel has contractual agreements with the labels representing the Roma musicians and musics he works with.⁶⁶ Such agreements between labels, producers, and musicians are nevertheless varied and often complex. The lack of equal compensation or accreditation in

⁶⁴ See Gersh-Nesic: http://arthistory.about.com/od/glossary_a/a/a_appropriation.htm

⁶⁵ Electronic musical project founded in Germany (1990) by Michael Cretu, David Fairstein and Frank Peterson.

⁶⁶ This was confirmed by Oprica Ivancea during a conversation I had with him on this topic.

such collaborations may well constitute a form of exploitation, albeit one that Western musicians also often experience in their relationships with record companies.

In working with the music of the Other, Jonathan Day (2008) describes three approaches or creative paradigms that have been identified in this field: 'colonial', 'conversion', and 'tourist'. Here Day describes the 'colonial' musician as someone who acquires 'isolated aspects of a musical culture, for example characteristic modes, rhythms, or instruments, which are then "shoehorned" into a fully developed and uncompromising expression of the composer/player's "home" musical culture' (37-8). Observing the concept of 'conversion', Day explains that this constitutes 'the work of a musician from a particular musical culture who seriously engages with a different musical culture and achieves some degree of mastery of the structures, nuances, and history of that "Other" musical culture. The composer then creates/performs works which are intended for consideration alongside the canon of the "other" culture' (38). Lastly, Day describes the concept of the 'tourist' musician as a 'passing experience of the "other" music, an empathy with it and its creators and a subsequent incorporation of aspects of the music in "I came, I heard, I sampled" manner'. Day describes this approach as though 'claiming inclusivity and espousing and promoting a culturally/politically non-hierarchical position, cannot but falsely represent the "wonders" which they include in their compositions' (38-41).

However, I find that the approach taken in the study to working with the EMR tradition escapes these three concepts. It differs from the 'colonial' approach in that my engagement is not 'uncompromising', and 'learning to change' constitutes an essential part of my engagement with the EMR tradition. It also does not form part of the 'conversion' approach, as it is not intended to follow an EMR canon or recreate music within an EMR framework. Finally, although I do share a type of 'empathy' with this musical style and my EMR instructors, and my fieldwork in Romania may be deemed 'passing', I do not regard it

as being comfortably accommodated in the 'tourist' category. This is because my engagement with the EMR tradition remains an on-going experience that so far has been richer and more complex than the 'I came, I heard, I sampled' paradigm Day alludes to. Furthermore, I continue to reflect on the sophistications of the EMR tradition, developing and transforming my own performance practice and continuing to interact with EMR musicians, while not aiming to represent or make claims on their behalf.

As such, I argue that my hermeneutic appropriation of the EMR tradition escapes those creativity models within World Music that Day describes as 'multicultural' or 'cross-cultural' (2008:37). The adopted *foreign* influences incorporated into my performance practice do not derive from understanding or integrating another musical culture with my own. Rather, my music-making stems from trying to understand a reflexive process that ultimately leads to a broader or different understanding of oneself and the music one performs. For this reason, I do not argue that the constant process of engaging and reinterpreting the EMR tradition demonstrates any level of bi- or poly-musicality, as this would suggest an aspiration to develop equal understanding or fluency with a musical idiom beyond my own.

However, in respect of my own approach to working with Romani influences, it is reasonable to suggest that elements of subjectivity and self-interest may be identified. On the World Music stage, it is my own artistry that is often recognized, without specific acknowledgement of my EMR influences or the work of the musicians who have to some extent informed my understanding. Thus, following Coleman and Coombe (2008:189), it may be said that I use my engagement with the EMR tradition as a "means," that is, as objects for research, rather than as ends. [I] might be accused of being more focused on [my] own reputation than on the needs of the people [I've] studied'. Nevertheless, I believe that the respect and admiration I have for Roma music and its musicians is evident throughout this

study, notwithstanding that its primary aim is to demonstrate a continuous reflexive experience in engaging with the EMR tradition, and the developing impact this has had on my performance practice. This will now be examined in the following chapters.

Chapter III: Engaging with, Transcribing and Analysing EMR music

This chapter investigates the study's second research question concerning what transcription and analysis strategies might be employed in the service of my hermeneutic reinterpretation of the EMR tradition. Drawing on the work of certain scholars including Donna Buchanan and Stuart Folsie (2006), William Caplin (1998), Peter Manuel (1989), Michael Tenzer (2006, 2011), and Timothy Rice (1994), here I describe my understandings of the EMR tradition - how I have structured and made sense out of this foreign musical idiom - through transcription and analysis. The observations presented here derive from viewing and transcribing video footage of my five-week fieldwork trip in Zece Prăjini, as well as commercially released audio recordings and videos on the Internet. As such, they reflect how I have experienced and conceptualized the EMR tradition away from its locality, without consulting EMR musicians. The aim here is not to attain an objective or scientific description of the EMR tradition, regardless of those who may genuinely believe that this is the only intellectually respectable way of describing music (Kivy, 1989:8). Rather, using Western staff notation along with commentary, I describe how I have conceptualized performance practice from my engagement with the EMR tradition, structuring musical experience as a reflexive process that begins with the self's encounter with musical symbols (Rice, 1994:4). Drawing from Tenzer's analytical approaches to World Music (2006), I begin with some background and context of the EMR tradition, and my initial engagement with it, including my relationship with Fanfare Ciocărlia. I then move on to the detailed transcription and analysis of a single musical work from the Manea and Hora dance forms (Tenzer, 2006:6).⁶⁷

⁶⁷ Within the dance styles heard throughout Fanfare Ciocărlia's recordings, the Manea and the Hora are the two most prominent. As such, in terms of the EMR tradition, I focus primarily on these two dance styles on account of their contrasting characters and frequent use by EMR musicians.

III.i: Scene Setting: Encountering the EMR Tradition

The historical and cultural nexus of the Roma and their music is quite complex.⁶⁸ For more than 600 years, Roma musicians have worked professionally throughout Eastern Europe, performing in various types of diverse events and settings (including weddings, baptisms, circumcisions, etc.). As Manuel points out, the Roma were by far the most significant ethnic group in the transmission of musical practices, and by the eighteenth century in many cases dominated professional secular music performance throughout Eastern Europe (1989:77). With the decline of the Ottoman courts, Roma musicians dispersed throughout Romania synthesizing court musics with indigenous traditions as well as Turkish musical characteristics (Manuel, 1989:86). Today many Roma continue to work as paid ‘professional’ musicians, although it should be noted that the majority of Roma are not musicians. Despite there being a few exceptions (for instance, Ezam Redzepova), most Roma musicians are male, and there is an emphasis on instrumental music.⁶⁹

My engagement with the Roma tradition begun in June 2006, when I travelled to Graz (Austria) to see, for the first time, Fanfare Ciocărlia perform. I arrived early at the venue where the ensemble was to perform later that night. After the concert, Fanfare Ciocărlia came amongst the audience to play with their instruments, while one of the members passed his hat, collecting tips. I had my soprano saxophone with me at the time, so I quickly assembled it and joined their march. The band members seemed to be amused by this, especially the lead saxophonist and band leader, Oprica Ivancea, as well as his younger brother and saxophonist, Daniel Ivancea - who came to play at my side in encouragement. I really could not follow their music, but I played nonetheless. As the band proceeded backstage and I followed, a security guard rushed over and asked Oprica if I was ‘with him’. Oprica put his arm around

⁶⁸ For information on Roma and their history see Fraser (1995).

⁶⁹ For further scholarly literature on East European Roma and Romani music see Beissinger (1988, 1991, 2001, 2003), Djuric (1996), Elscheck (1996), Giurchescu (2000), Kertesz-Wilkinson (1992), Malvinni (2004), Pettan (1992, 1996b, 2001, 2002, 2007), Rădulescu (1994), and van de Port (1998).

my shoulders and replied ‘yes, he’s a musician, he’s a brother’. We went backstage where Oprica asked to buy my soprano saxophone. I told him that I could not sell it to him because it was dear to me, but that I was a big fan of their band, and that I would love to learn music with them. He replied saying that they were driving to play in Ljubljana the next day, and then they would drive home to Moldavia, and that I could join them if I wanted. I happily accepted the invitation.

It was roughly a thirty-six hour ride from Ljubljana to Iasi by car. The band rode on a minibus, while I followed on my jeep accompanied by Oprica at my side and Daniel on the back seat. They said they were happy to ride with me because, unlike the minibus, in my car they were allowed to smoke and listen to music. We drove continuously only stopping to eat and refuel. On our way to Zece Prăjini, I conversed mainly with band leader Oprica Ivancea, who spoke fluent English. I was also able to communicate, to a more limited extent, with his younger brother Daniel who spoke broken English and Italian.⁷⁰ Even though I did not know much about their culture except some aspects of their music, I felt socially at ease with them. I sensed that they also felt at ease with me.

To be able to study the EMR style with Fanfare Ciocărlia’s saxophonists felt like the opportunity of a lifetime. Roma people don’t tend to allow outsiders to their communities, and I felt honoured to be there learning with these renowned musicians. As such, I could not help to wonder why I had been welcomed to live and study with them so generously without them knowing anything about me. In the weeks that followed I concluded that there were three main reasons for this. The first was connected to a film that had been showing continuously on one of the public access TV channels in the area. This film, “Gadjo Dilo”,⁷¹ is about a young Frenchman (Stephane) who travels to Romania and (amongst other things)

⁷⁰ I was surprised to later realize that many people in Zece Prăjini speak a proficient level of Italian. In a conversation with Daniel’s wife, she said that this was due to the Italian soap operas that they continuously watch on TV, which are usually in their original language dubbed to Romanian.

⁷¹ 1997 drama written and directed by Tony Gatlif.

ends up befriending an old Roma musician. Daniel never said anything to me about this, but after seeing the film, I realized that there were many parallels in the ways the old musician handled himself around Stephane in the film, and the way Daniel behaved towards me. The second reason was (at least at first) that the relationship with my hosts seemed to be largely based on the dynamics of my curiosity to learn to play their style of music. In a similar anecdote, Bruno Nettl describes his own experience with a music instructor during fieldwork: ‘only when I indicated a desire to learn like his local students did I achieve some credibility’ (Nettl, 2005:157). Lastly, I observed that these musicians treated me with a particular respect due to the fact that I too was a musician, as if I belonged to some kind of universal *musician fraternity*.

I spent my first few days in Zece Prăjini driving Daniel and some Fanfare Ciocărlia members into the city. They had to get their passports and visas ready for a tour they had coming up in Russia, and this required going through a long and bureaucratic process. Daniel apologized, saying that he knew I had not come to Zece Prăjini to drive them around, but I did not mind. I was happy to spend time with him and the rest of the band, it was also an opportunity to socialize with them. Life here was different from the life I was accustomed to. For instance, the village’s source of water came from communal wells. As such, toilets mainly consisted of a hole in the ground, and shower sessions took place by using buckets of water. Also, many of the villagers grow their own crops and raise animals (mainly pigs, chickens, turkeys, and cattle) for local consumption. Zece Prăjini is well described by Ioan I Vancea in the 2004 documentary *Brass on Fire: Gypsy Brass Legends*⁷². Band leader, village patriarch, and father to three of Fanfare Ciocărlia’s members (including Daniel and Oprica),

⁷² For more information see: ‘Brass on Fire: Gypsy Brass Legends’ (2004) directed by Ralf Marshalleck. Produced by Fuego films and released by Asphalt Tango Productions.

Ioan Ivancea⁷³ had been diagnosed with terminal cancer a few months prior to my arrival in the village. Refusing to go into hospital, he died on October 20th 2006. Ioan speaks about his home village, Zece Prăjini:

There are three-hundred people here, forty families, all gypsies from the Usari tribe. Our village is in Moldova, right between the towns of Iasi and Roman. The village of Dagata, to which we belong officially, is two kilometres away. [...] I was born in 1940. When I was fourteen, my father started to take me along to weddings. Me, and my clarinet. My father had his own band. He always had an engagement in some village or other, at some wedding or other. That's where I learned to play. From wedding to wedding, baptism to baptism. All my experience came from those weddings.⁷⁴

Ioan goes on to describe how wind instruments were introduced into Romania during the Ottoman occupation of the Balkans. He explains that 'huge orchestras marched ahead of the army to shock and frighten the enemy with loud music. The make-up of the fanfares, however, even up until today, can be traced back to the German and Austrian minorities in our country'. He concludes by describing how his forefathers worked almost exclusively in agriculture, and there was almost no opportunity to be an active musician: 'how could you play a violin, a double bass, or an accordion with such hands. But wind instruments, they were different. For these you needed lungs. The size of your fingers and the scars on your hands no longer mattered. You needed wind and stamina, and of course, a feeling for music'.

During my stay in Zece Prăjini, Daniel dedicated himself to showing me the local repertory through music lessons, as well as by taking me to local performances to see other musicians perform. Having been a Fanfare Ciocărlia fan for several years prior to this trip, I was surprised to see that the music these musicians performed in their village was significantly different from that they perform at live shows or record in their albums. Aside

⁷³ In a 2006 article for the Guardian newspaper, journalist and author Garth Cartwright refers to Ioan Ivancea as 'the village patriarch'. For more information see:

<http://www.guardian.co.uk/news/2006/nov/14/guardianobituararies.artsobituararies>

⁷⁴ Quoted from DVD 'Brass on Fire: Gypsy Brass Legends' (2004).

from the music they perform for Western audiences, the EMR repertoire consists of contrasting styles influenced by Romanian and Western pop tunes, Romanian and Romanian Roma traditional music, jazz, Latin, and what they refer to as *Manea* (which, as I will show later, draws on Turkish musical elements). The musicians I encountered in Zece Prăjini also seem to borrow freely from random musical styles or pieces they listen to on the radio, TV, or through the Internet. For example, on one occasion while taking a lesson with Costel Pitgoi (local saxophonist), he began to play for me ‘Flight of the Bumble Bee’ and other tunes I recognized from the Broadway and Dixieland repertoire. Daniel also taught me the melodies to ‘Born to be Wild’ and ‘The James Bond Theme’, which he recorded with Fanfare Ciocărlia. Additionally, Prajinian musicians also have names for local styles that have musical influences deriving from specific countries, such as *Sirba* (reference to Serbian music), *Bulgareasca* (reference to Bulgarian music), *Rusasca* (reference to Russian music), *Rumba* (reference to Spanish flamenco), and others.

Thus the repertoire performed by these musicians appears to have numerous influences, and the music performed is chosen according to the nature of the performance setting. For instance, there tends to be a repertoire (in continuous development) for weddings, for funerals, for baptisms, and so on. There is also a repertoire for the Western stage, what scholars Silverman and Szeman have referred to as ‘Gypsy’, though for these Roma musician it appears to be yet another musical style that they use in order to work with their musical skills.⁷⁵ Thus the EMR’s repertoire is made up of various musical styles that include their local folk music, as well as various styles from other regions that they have appropriated.⁷⁶

On several occasions I asked my instructors about names of certain pieces they taught

⁷⁵ See Chapter II.

⁷⁶ This has been, of course, a characteristic of Roma music making for several centuries. This is a trait that Julie Brown also identifies in the Roma music of Hungary: ‘Gypsies appropriated, performed, and disseminated all sorts of music – popular, folk, and light art music... the term “Gypsy music” refers to a repertoire that is performed in a highly characteristic way by urban Gypsies but is composed by others, not usually Gypsies’ (Brown, 2000:123).

me. They would dismiss the question saying that the pieces in question were old, and that they didn't really have a name. Daniel explained that most traditional pieces, particularly in the Hora style, are often made up of pre-composed melodies, which are arranged and developed to performer's taste and ability.⁷⁷ During a conversation I asked Daniel how many pieces roughly comprised his repertoire, to what he replied, 'many, too many to count'. Then I asked how it was possible to play with accompanying musicians for many hours, as they do at weddings and other celebrations, without giving each other indications of the names of pieces that were to be performed. He said that all musicians are quite familiar with the traditional repertoire, and that all it takes is indicating the dance style (Hora, Manea, Sirba, Batuta, etc.), and the starting tonality.

III.ii: Music Lessons – Engaging with the Tradition

Professional EMR musicians have historically worked in an oral and hereditary tradition, passed along the male kinship line within families (Cosma, 1996:22-24), and this can inevitably lead to common performance practices. It is these performance practices that I have aimed to engage with here. During my stay in Zece Prăjini, I gathered roughly ten hours of video footage, mostly containing Costel's, Oprica's, and Daniel's performances, as well as performances from other local musicians and music lessons. These were filmed in one of the three bars in Zece Prăjini, a concert in Transylvania's 2006 Film Festival,⁷⁸ a private (ethnic Romanian) party, and Daniel Ivancea's backyard. This video footage served as a continuous source for my engagement with the EMR tradition after my departure from Zece Prăjini.

Music practice in Zece Prăjini is a daily routine, and during my time there I was

⁷⁷ Buchanan and Folse describe a similar approach to the Bulgarian Hora, where they observe that Bulgarian musician 'Stoyan alluded to a second type of horo composition, in which musicians use motives, contours, or intervals characteristic of a song to create new melodic material. Georgi underscored that this is an intuitive process. A musician doesn't consciously think about aspects of the melody he will use' (2006:69).

⁷⁸ During my stay with Fanfare Ciocărlia, I was invited to come along to the Transylvania International Film festival (TIFF) and video tape Fanfare Ciocărlia's performance.

constantly exposed to it. Walking around the village, one could hear the sounds of practising horns coming from inside houses from early morning, until the evening at the local bar where the best came to display their skills - and the young came to watch. During my lessons and conversations with my EMR instructors, I found it difficult to get them to speak about the characteristics that make up their musical style. Aside from the obvious language barriers, there seemed to be what Rice describes as an ‘absence of verbal markers and descriptors of melodic form, the cognitive structuring, acquisition, and memory of a repertoire of melodies, which Western notation captures so clearly and makes so easy for musicians to think about and remember’ (1994:70). Romanian scholar Anca Giurchescu describes, in a similar fashion, how folk dances in Romania are not only transmitted between regions but also from one generation to the next. She explains that:

this process is [...] a natural one, in many ways analogous to the cultural transmission of language. A local dancer usually perceives a dance only as an entity; he is very likely unaware of its implicit grammar. Hence he may be unable to analyse the dance for teaching purposes, and therefore it is necessary for the children to learn by imitation. (in Bloland and Giurchescu, 1995:68)

This resonates with the way music is taught in Zece Prăjini and the demeanour my instructors used during our music lessons. There were a lot of basics to be learned that were overwhelming for me. Viewing the video footage back in London allowed me to learn at my own pace, which in turn helped me identify various types of performance practice that I could not have otherwise discovered considering my limited time spent in this area. Consequently, structuring this foreign musical idiom outside of its locality led to a shift away from the tradition and towards my own approaches and understandings.

During this time in Zece Prăjini, Daniel Ivancea became my main music instructor. On occasions I also received lessons from a well-known and respected local saxophonist,

Costel Pitigoi.⁷⁹ They both seem keen to teach me and were attentive to most of my enquiries. Even though Oprica had originally promised to teach me, when we arrived in the village he never seemed to be available. Talking to Daniel about this, he told me that Oprica had never given lessons to anyone, including him, and that he (Daniel) learned from his brother only by watching him. This was also confirmed by Oprica himself, who at a later point told me that his father had asked that he teach the youngest of the Ivancea brothers, Marius, but that he just did not know how since he himself had learned alone. Still, I could not help but feel that Oprica did not want to teach me. Despite his original promise to do so, every time I'd ask him a question about how he rehearsed, or what he did in performance, he would change subject or dismiss the question saying 'we'll talk about this later'.

Although I had developed a close relationship with Daniel and some of the other local musicians, like Oprica, they did not seem to want to discuss certain aspects of their musical tradition. I often asked questions concerning the characteristics that make up local performance practice, or how they learn the repertoire, but my enquiries were often answered with indifference or were ignored. Initially I thought that they simply did not want to be interrogated about certain things, or share such information with an outsider as myself. However, later I concluded that most of these topics may simply not be discussed amongst the local musicians, and that each has their own particular approach towards learning the musical tradition. Although pieces are often shaped socially in Zece Prăjini, individual taste and approaches to the musical style have a strong imprint in how pieces are conceived and rendered. This was also confirmed by Marius Ivancea, the youngest of the Ivancea brothers (non-member of Fanfare Ciocărlia), who explained that each musician in the village has their own individual way of interpreting the musical style.⁸⁰ I felt that the best way to find out

⁷⁹ Music in Zece Prăjini seems to add some kind of status amongst the villagers: the best musicians are the more respected and talked about Prăjinians.

⁸⁰ As will be observed in Chapter V, this was also confirmed through my experience performing alongside two EMR musicians in London.

about such topics would be to deal with them as they came up during my lessons with Daniel, which later proved to be more effective.

My lessons with Daniel Ivancea took place mostly in his back yard. Daniel would play passages from pieces, and, as was a customary learning process in Zece Prăjini, I imitated. When I had difficulties following, he sometimes played short patterns or tropes from the passages, or sometimes played slower so that I could see his fingering technique and hear with more precision the details of execution. When these techniques failed, he would sing the melody to me, and ask me to play it back to him on my saxophone. After thoroughly going through a given piece, he'd play it again from start to finish at its normal tempo. We had lessons such as this one roughly every other day during my stay. Most of them were videotaped. My instructors would hardly offer any advice, guidelines or suggestions during our lessons. They would play, and my role as a student was basically to imitate.

Over the course of my first lessons with Daniel, my attention was mostly focused on his approach to the saxophone. This was due to my initial struggles in trying to learn from audio recordings, which gave no evidence of what I had to do physically in order to reproduce what I heard. These performance aspects included the way in which he held the instrument, his hand placement over the keys, the general posture of the body and embouchure when playing, as well as approaches to articulation and ornamentation. An initial performance practice noticed was Daniel's embouchure, which resembled the embouchure used by other saxophonists I met while in Zece Prăjini. Western saxophonists are commonly taught an embouchure that involves the lower lip resting on the lower teeth, stabilized by firm pressure from the upper teeth resting on the mouthpiece (see Figure 3.1). Daniel's embouchure, on the other hand, did not follow this approach. Rather, he placed the mouthpiece between his lower and upper lip without modification or readjustment (see Figure 3.2).

Another characteristic concerning Daniel's saxophone approach that I found unusual was the way he touched the saxophone keys, which was considerably different from what I had been taught back in University. He stretched his fingers over the keys of the saxophone in a way that the lower part of the fingers made light contact with the keys (see Figure 3.3). Moreover, he held the saxophone in a relaxed posture, with his back straight and his fingers arching close to the horn. When imitating this approach I realized that having one's fingers close to the horn as he had, with the lower parts of the fingers lightly placed on the keypads, created a distinctive feel with the instrument, particularly when performing fast passages as well as microtonal inflections. This approach allowed me to press down and lift up the saxophone keypads with more control, which allowed greater overall fluency.

Figure 3.1: Standard Western saxophone embouchure. Photo by Xi Yang.



Figure 3.2: General embouchure approach of my EMR instructors. Photo by Xi Yang.

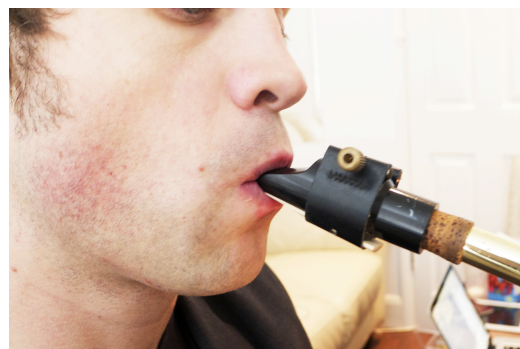


Figure 3.3: General hand-placement over the saxophone keypad of my EMR instructors. Photo by Xi Yang.



Also, his saxophone model had little space between the keypads and the holes, which seemed to help him perform more comfortably in this style. Less space between the pads and the holes also allowed for greater ease to perform microtones as well as embellishments and passages at fast tempos. During my stay there I found that even the most respected saxophonists in Zece Prăjini played with student model saxophones.⁸¹ This was also true about other instrumentalists in the village, who mainly possessed faulty or run-down old instruments. Daniel played an old student model Conn saxophone. Additionally, he used a Tone Master Otto Link metal mouthpiece with size 1 reeds, which projected a loud, thin bright sound through the horn.

The thin reeds, bright-sounding mouth-pieces, and embouchure often used by EMR saxophonists allows the instrument to sound similar to the tárogató.⁸² The increasing popularity of the saxophone in Romania during the second half of the twentieth century led to it replacing the (more traditional) tárogató in Romanian ensembles (Roma and non-Roma).⁸³

⁸¹ Student model saxophones are often made with lower-quality materials and can usually be detected by their retail price. Some of the student model saxophones I encountered while in Zece Prăjini included the Yamaha YAS 275, as well as Conn and Dixon saxophones.

⁸² A woodwind instrument of Hungarian origin often used in Romanian traditional music.

⁸³ For further reference on the tárogató see Gingras (1999).

Nevertheless, the *tárogató* seems to have remained a reference point for local Roma musicians with respect to saxophone sound production and phrasing; one can hear this when comparing Romanian saxophonists of traditional styles to Romanian *tárogató* players.

However, the combination of a poor-quality saxophone played with thin reeds usually makes it difficult to keep the instrument's pitch in tune. Additionally, the fact that Roma musicians generally play loud also makes their instruments go out of tune; though this often helps to add microtonal inflections (which is also common in *tárogató* music). While the instruments (and set-ups) that these Roma musicians use produce a thin sound, it is also relatively easy to get a loud sound out of them. I noticed this on several occasions when I was allowed to try their instruments. I also observed this when my instructors tried out my saxophone (model YAS 62 Yamaha with size 2 ½ *Vandoren* reeds and mouthpiece), making remarks on how much more difficult my horn was to play in comparison to theirs.

Volume is an important aspect of Moldavian performance practice. The Roma from this region have a common tendency to play loud - or as they describe it, 'with stamina'⁸⁴ - even during ballads or slow pieces. One afternoon while in Zece Prăjini, I was invited to rehearse with a local brass band made of young male musicians ranging from nine to eighteen years of age. The group was coached by Daniel Ivancea, who met with them roughly once a week to help them rehearse. The young musicians played in the style with ease, and with a surprising loudness, which I was not accustomed to or able to match. I was by far the softest-sounding instrumentalist in the ensemble. Later, on a different occasion, I asked Daniel about this. He confirmed that playing loud was a sign of vigour and strength - that this helped give a strong presence to musical performance. In broken English (mixed with Italian), he continued explaining that playing with a big sound often results in the instrument playing slightly out of tune. On this, he suggested that priority is given to playing with a big sound.

⁸⁴ See the interview with Ioan Ivancea earlier in this chapter.

The melodic passages that Daniel taught me during our lessons consisted of short tropes or motifs, organized into two, four, and eight-beat patterns which were then repeated. These melodic progressions were constructed by phrases repeating a motif three times followed by a cadence, or by alternating a motif with a half cadence and full cadence. Daniel would string together a series of repeated two- and four- measure melodies, some related and some contrasting. When teaching me these melodies, I would often ask Daniel to play them without any ornamentation. This seemed to be difficult for him, but he managed to do it nonetheless. The tropes that made up the melodic passages from the pieces he taught me were not very distinctive from other patterns I had previously encountered in Western tonal music. However, when performing them using Daniel's approach to ornamentation, articulation, and saxophone approach, these had sounds I had not previously encountered in my classical music training.

Daniel had a complex system of articulating and ornamenting tropes and melodic passages. The melodies themselves were not difficult to reproduce, but his particular approach towards performance and mixing articulation with ornamentation was something I hadn't encountered before. In terms of articulation, one of the virtuosic characteristics of the EMR tradition involves performing phrases at fast tempos with staccato.⁸⁵ For wind instruments, a way to play staccato at a fast tempo is with *double* and *triple* tonguing. Double-tonguing is employed to articulate groupings of two semiquavers: the first note is articulated with the tip of the tongue – the next is then pronounced with the back of the tongue. By bouncing between the front and back of the tongue very quickly, the player can tongue much faster than usual. In a similar way, triple-tonguing is used to articulate groupings of three semi-quavers: the first note is tongued with the tip of the tongue, the second note is then articulated with the back of the tongue, and finally the third note is again

⁸⁵ A type of musical articulation that describes an unconnected, short, and detached note.

articulated with the tip of the tongue.

During a lesson, Costel Pitigoi showed me two variations of double- and triple-tonguing. The first variation consisted of using the syllables 'ta-ca' while articulating double tonguing, and 'ta-ca-ta' to articulate triple tonguing. The first syllable, 'ta', is meant to enunciate the first part of the double (or triple) tonguing using the tip of the tongue against the reed. The second syllable, 'ca', is then pronounced with the back of the tongue, articulating the second part of the double- (or triple) tonguing. For triple tonguing, the syllable 'ta' is articulated once more, again using the tip of the tongue. The second variation that Costel taught me involved using the syllables 'di-gui' for double tonguing, and 'di-gui-di' for triple tonguing. The process of articulation is the same as the one used for the syllables 'ta-ca-ta', the difference lies in that the latter produces a more detached sound, making the syllables and articulation more pronounced but more difficult to articulate at faster tempos. On the other hand, using the syllables 'di-gui-di' is a more accommodating approach for double and triple tonguing during fast passages. An essential difference between these two techniques lies in that 'ta' gives a harder attack than 'di', moving up onto the hard palate on the roof of the mouth. The 'di-gui' approach allows a faster and more fluent alternation between syllables because it travels between the tip and back of the tongue without moving on to the hard palate as the 'ta-ca' approach does.

Having learned to play with double and triple tonguing made my ear much more perceptive when listening to melodic progressions. It made me more sensitive towards making distinctions between motifs and ornaments, which initially sounded like a mixture of imprecise playing to my untrained ear. This does not mean that imprecise playing is never heard amongst EMR musicians, but being able to distinguish articulation from ornamentation was one of my initial steps towards conceptualizing structures in this musical style. One evening, while listening to three young saxophonists and a synthesizer player at the local bar

in Zece Prăjini, Oprica came next to me and said ‘you see these kids, they are really trying to impress me with their playing tonight, but they cannot play clean. This is the thing about my playing; I always try to play clean’. From this point I began to listen to EMR music in a different way. What previously sounded like a cluttered mix of ornamentation, articulation, and fast passages, were now divided into more defined aspects of the music. My next task became to identify what these defined aspects were. Now that I had begun to structure articulation in the EMR tradition, I continued with ornaments.

On October 2010 Daniel Ivancea arrived in London to perform a series of concerts with my ensemble, ATMT.⁸⁶ In the process of working with him throughout this time, I realized that he conceptualized ornaments as something that could be added or taken away from the melodic line. This first became evident during our first band rehearsal. At times, when Daniel would try to teach the band a piece, I would ask him to play the melody ‘straight’, which he responded by playing it without ornaments. On another instance I asked Daniel to perform a ‘Gypsy’ version and a ‘non-Gypsy’ version of the same melody. The main difference between the two was that the ‘non-Gypsy’ version was stripped from all the ornaments that the ‘Gypsy’ version had. For this reason I have notated ornamentation in my transcriptions as *embellishments* that are added to the melodic line (as opposed to them being part of the melodic line). From the transcribed pieces I have identified the following ornaments: grace-notes, trills, and mordents. Though they are performed differently from their equivalents in the West, they do share the same basic components.

Ornaments in the EMR style are performed at great speed. This is mainly due to the fast tempos in which many of the pieces are often performed. Rather than being used strategically in relation to the harmonic progression, ornaments seem to be employed whenever there is space in the melodic line, mainly on quavers or notes with longer duration.

⁸⁶ This will be discussed in more detail in Chapter V.

Also, depending on the ornament being used, ornaments can help to create subtle accents within the melodic line, adding to the performer's phrasing and interpretation of a given passage. One of the ornaments that are often heard in EMR music is the grace note (♯). Here grace notes seem to act like a quick *appoggiatura* a diatonic tone or semitone apart from the original note. Another ornament commonly used is the trill (*tr*). Trills are performed by rapidly slurring between two neighbouring notes, also a diatonic tone or semitone apart, though interaction is always with top note which is emphasized as a grace-note (see Figure 3.4). The duration of the trill here seems equal to the value of the note it is placed on – adding a resolution note back to the original pitch when necessary. Lastly, mordents (♯) involve a rapid alternation with the diatonic note above, also emphasized as a grace-note (see Figure 3.5). The mordents and trills in this style are not identical to their counterparts in Western music. I have included a transcription next to the EMR examples in the transcriptions below to outline the differences in execution.

Figure 3.4: Transcription of a trill in the EMR style and in Western music

Figure 3.5: Transcription of a Mordent in the EMR style and in Western music

Prior to identifying these musical elements on the video footage of my lessons in Zece Prăjini, I had no way of conceptualizing how EMR musicians combine ornamentation and articulation together in the melodic line. Before exploring such notions, ornamentation and articulation sounded almost like unintentional aspects of EMR performances. Instead, these characteristics seem to constitute an essential aspect of the musical style, and are very carefully elaborated throughout the performer's musical development. Figure 3.6 illustrates, through transcription, how I have reinterpreted melody and ornaments (see line labelled 'Transcription of trills and mordents') in the piece 'Banatzeana'. The mode in this Hora-style piece moves between D-Hicaz and G-raised-fourth over a G-minor harmonic progression. I will explore modes and other characteristics of the Romanian Hora and Manea in the following sections.

Figure 3.6: ‘Banatzeana’ performed by Fanfare Ciocărlia. From the Album Iag Bar, 2001
(Audio 1)

Alto Sax
Transcription of trills and mordents

motif 8 motif 8 motif 8

r.f.1 r.f.1 r.f.1 r.f.1

c.i.

motif 8 motif 8 motif 8

4 motif 8 motif 5 motif 5 motif 8

7 motif 5 motif 5 motif 8 motif 4 motif 5

10 motif 4 motif 4 motif 4 motif 1 motif 1

13 motif 5 motif 5

17 tr tr tr tr tr

2

III.iii: The Manea and the Hora Dance Forms

Since the fall of communism in Romania, the Manea and Hora dance forms have become popular amongst Roma and ethnic Romanians. During the communist period, these (then) prohibited styles served as an underground counter culture. Today they have come to represent a symbol of liberation and exoticism, which also resonates with the stereotype of its Roma performers. Drawing on analytical approaches by Manuel (1989), Buchanan and Folsie (2006), and Rice (1994), this section illustrates observations on the Manea and the Hora dance forms. These two dance styles contain clear meters, tonal centres, harmonic, and melodic progressions that may be transcribed in standard Western notation.⁸⁷ Mainly for this reason, after my departure from Zece Prăjini, I reverted to staff notation towards transcribing and analysing the musical tradition. Transcription became also a practical tool for looking up forgotten passages and learning material quickly. The musical complexities in these dance styles lie mostly in the melodic line, while harmonizations tend to play a less prominent role than in Western common practice (particularly on the Manea). On account of this, and my

⁸⁷ It was also helpful that I did not need to take on the laborious task of having to transcribe the vast characteristics of vocal lines (such as variations in linguistics, tone color, etc.) since EMR music is primarily instrumental. Thus, standard Western notation proved to be a practical tool for transcribing my experience of the examined repertoire, at least at the initial stages.

focus on saxophone performance practice, the transcriptions presented in this chapter concentrate on melodic lines, rather than rhythmic or harmonic features.⁸⁸

Intervals larger than a 3rd are not common in either the Hora or Manea (unless to emphasize tonic-dominant movement), and the use of non-chord tones is minimal. Passing tones, neighbouring tones, and appoggiaturas are the most common non-chord tones, and they are usually used to add colour and intensity to the melodic progression. The modal structures used in the Hora and the Manea reflect a conjunction of various modal systems adopted in the Balkans over the centuries. As Michael Tenzer explains, these derive from:

the Byzantine and Eastern Orthodox church modes, those of Ottoman Turkish court and folk music, the Western European major minor system and the medieval church modes that were its predecessor, as well as a variety of local modal practices specific to the region's folk music traditions. (2006:68)

This is also confirmed by Peter Manuel (1989:75-6), who explains that, in varying degrees, the entire Mediterranean shares mutual influences between Greek Byzantine music and secular Ottoman music. I shall consider the Hora first.

Hora-style pieces can vary according to region and associated custom. Though this is a broad and complex topic, the aim here is to illustrate observations of a Hora-style piece based on a hermeneutic understanding. My observations, which also draw on approaches from Timothy Rice's observations on Bulgarian gaida music (1994), as well as Donna Buchanan and Stuart Folse's study of the Bulgarian *Horo* (2006), provide the context for the elements of Roma performance practice that I incorporate into my own musical vocabulary.

The Romanian Hora is often referred to as either Roma (associated with Roma repertoire, often using Turkish-type modes) or ethnic Romanian (pertaining to folk Romanian repertoire, mainly using major and minor modes). In both the Roma (also known as *Hora tiganeasca* or *Hora lautareasca*) and ethnic Romanian Hora, the duple meter of the

⁸⁸ For a more detailed discussion of modal harmonization in the Mediterranean region see Peter Manuel (1989).

accompanying pulse is always clear and fixed. Both of these Hora styles can be performed in either fast tempos or set to slower and more expressive renditions. Within my (limited) experience of the EMR tradition, they all seem to utilize similar principles of modal use and form.

In instances when EMR musicians perform for local celebrations, they tend to provide uninterrupted music for several hours. For instance, on one occasion during my fieldwork in Romania, Daniel invited me to attend an ethnic Romanian party where several musicians from Zece Prăjini performed continuously for approximately eleven hours. Here, Costel Pitigoi and Daniel Ivancea guided the eight-piece ensemble, playing mostly Horos. They alternated in assembling together four-beat and eight-beat melodic phrases one after the other, some of which I recognized from Fanfare Ciocărlia's repertoire. Something similar also seems to take place in the Bulgarian tradition when musicians play for weddings, and must provide uninterrupted dance music for lengthy periods. In such instances 'they commonly string several horos together in a medley' (Buchanan and Folsie, 2006:79). In Bulgarian gaida music, Rice notes that melodies often consist of 'short, one-measure motifs organized into four-measure phrases, which [are] then repeated [...] followed by a cadence or by alternating the motif with a half cadence and full cadence' (1994:75).⁸⁹ This is also true in my experience with the EMR repertoire, and resonates with music theorist William Caplin's description of the musical *period*.

Caplin describes the form of a musical work as 'a hierarchical arrangement of discrete, perceptually significant time spans, what has been termed the *grouping structure* of the work' (1998:9). If an initial phrase, ending with a weak cadence, is repeated and brought to a fuller cadential close, then, according to Caplin, the first phrase is an *antecedent* to the following *consequent*. Together, the antecedent and consequent combine to create a theme-

⁸⁹ For more information about Bulgarian music and customs see Buchanan and Folsie (2006), MacDermott (1998), and Rice (1994).

type termed musical *period* (1998:12). The antecedent introduces a *basic idea*, which is then followed by a *contrasting idea*. According to Caplin, the basic idea will usually be in tonic harmony. The contrasting idea may or may not have tonic harmony, but it usually ends with an open cadence, which allows the basic idea to be re-introduced again in the consequent. The consequent is structured similarly to the antecedent except that its contrasting idea ends with a strong cadence (stronger than the antecedent's), marking the end of the period.

Though Caplin applies these terms to the music of Mozart, Haydn, and Beethoven, nevertheless they translate well in explaining how I have conceptualized and structured EMR music. When applicable, these elements have been labelled in the transcribed EMR pieces. Although this type of musical analysis derives from structural linguistics, I have found it to be a useful and practical analytical tool in structuring and trying to understand my own musical experiences.⁹⁰ Drawing from these theories has also helped me conceptualize notions of repetition and variation, sequences, and general form structures within the EMR repertoire, as well as how such musical tropes can shape melodic lines.

How periods are placed and arranged within a piece can vary. As noted, in Romania (and most of Eastern Europe) it is common practice for Roma musicians to play for many consecutive hours without stopping. Thus, they may often assemble several musical periods into one long piece. This reflects Pettan's observation that Roma ensembles often 'play a number of tunes in sequence without a break. In such cases, tunes are often incomplete and their formal structure is changed' (1992:117).⁹¹ Although the length of the basic idea and contrasting idea, antecedent and consequent, and the musical periods themselves may vary, they are nevertheless often symmetrical. For instance, such is the case in my transcription of

⁹⁰ Descriptions of music in terms of language or language-based disciplines are commonplace in the musicological literature. In the seventeenth and eighteenth centuries, this rhetoric provided a useful tool for discourse, and theorists freely borrowed the language and terminology of rhetoricians. See: Buelow, George. 'Rhetoric and Music'. *Grove Music Online*. <http://www.grovemusic.com> (retrieved January 19, 2010).

⁹¹ Pettan makes another remark on this topic noting that 'the only non-Gypsy practice that is to a limited extent comparable to this is the Turkish art music's suit *fasil*, which includes a number of complete tunes performed in a sequence one after another' (1992:129).

‘Hora de la Poienari’, where the antecedent and consequent are made up of two-bar each, forming eight-bar periods (see Figure 4.1). This makes the form of the piece predictable, and thus a straightforward arrangement to follow even if modifying its tropes with other pre-composed material.⁹²

In another example of an instrumental Hora, my transcription of ‘The Return of the Magic Horse’ shows periods made up of 4 and 6 bars (see Figure 3.7). When the period is made up of 4 bars, its antecedent and consequent are approximately divided into two bars each, and when the period is made up of 6 bars, antecedent and consequent are divided into 3 bars each. A common trait throughout this piece is the antecedent closing on the third or fifth degree of the harmonic progression, and the consequent concluding on the tonic, making each period pronounced. The piece moves between major and minor modes, using A-major as home key. As in ‘Banatzeana’ (and, later observed, ‘Turka’) the melodic progression in ‘The Return of the Magic Horse’ often emphasizes the third, fifth, or tonic of the harmonic progression. A Western harmonic analysis of ‘The Return of the Magic Horse’ may be illustrated as follows:

I – V – vi – IV – I – ii – VII – IV – V – (Improvisation: v – i – IV – v) v – IV – V – III – I – III – I

The piece’s melodic progression begins with a two-bar antecedent outlining tonic, third, and fifth degrees of A-major harmony, concluding on the third degree of the harmonic progression. This is followed by a consequent of the same length, containing the same melodic material as the antecedent, but concluding on the tonic of A-major, outlining the piece’s first period. The following antecedent in bar 5 introduces new melodic material that begins by outlining E-major⁷ chord, then resolving to the third degree of A-major harmony (bar 6, beat 2). This is followed by a consequent (bar 7) containing the same material as the

⁹² Similarly, in the Bulgarian tradition, Buchanan and Folsie explain that: ‘The use of “square” phrasing reflects an important range in the history of *horo* composition. By the 1930’s, urban Bulgarian musicianship had fallen increasingly under the influence of Western European trends. As *horos* were harmonized and arranged, their phrase structure became increasingly predictable and symmetrical’ (2006:70).

antecedent, but concluding on the tonic of A-major harmony, thus closing the second period (bar 8, beat 2). As in the first period, the melodic phrase in the second period contains a series of tropes that I have identified as ‘motif 2’ (composed of four semiquavers: the first three descending stepwise, and the fourth ascending stepwise) and ‘motif 8’ (consisting of two consecutive pitches separated by a upper-neighbour grace note).

The harmonic progression on the third period (bar 9) changes to E-major. The melodic phrase here is made up of the same melodic content as the previous (second) period, but transposed to E-major; also with the antecedent concluding on the third degree of the harmony and consequent on the tonic. On bar 13 the harmonic progression moves to F-sharp minor. The melodic progression here begins with an antecedent emphasizing the tonic and fifth degree of the harmony (concluding on the fifth degree in bar 15, beat 4). This is followed by a consequent repeating the same melodic material as the antecedent, but concluding on F-sharp, outlining the fourth period. On bar 19 the harmonic progression changes to D-major, introducing the fifth period. The melodic progression here is made up of the same material heard in the first period, but transposed to D-major. Also like the first period, the fifth period’s antecedent concludes on the third degree of the harmony, while the consequent concludes on the tonic of the harmony (bar 22, beat 2).

The harmonic progression on bar 23 continues in D-major, introducing a new antecedent that emphasizes the fifth and third degree of the harmony. This phrase is repeated in the consequent on bar 25, concluding on the tonic of the harmony on bar 26 and closing the piece’s sixth period. Like most of the previous and subsequent periods, this period contains musical tropes that I have identified as ‘motif 2’ (see also Figure 4.10) and ‘motif 8’ (see also Figure 4.17). However, a new trope is introduced here, labelled ‘r.f.1’ (consisting of a rhythmic pattern made up of a quaver and two semiquavers; see also Figure 4.12 and

4.13).⁹³ The harmonic progression on bar 27 moves back to A-major, introducing a new antecedent that emphasizes the fifth and third degree of the harmony. This is followed by a consequent on bar 29 that concludes on the tonic of A-major (bar 30), completing the seventh period. The eighth period on bar 31 repeats the same melodic progression previously heard on the fourth period (bar 13) transposed to B-minor.

The harmonic progression changes to G-major on bar 37, introducing a new basic idea that emphasizes the fifth degree of the harmony, followed by a contrasting idea that concludes on the tonic (bar 38, beat 4). This is followed by a variation of the basic idea heard on bar 37 and the same contrasting idea heard on bar 38 (bars 39 and 40). This four-bar phrase would constitute a musical period if the contrasting idea on bar 38 had not concluded on the tonic of the harmony. The ninth period on bar 41 reintroduces the melodic material heard back on the sixth period on bar 23 but transposed to G-major. This melodic phrase is repeated once again on the tenth period on bar 45, but transposed to D-major (resembling the sixth period heard back on bar 23). The melodic progression on bar 49 moves to a two-bar ‘cue’ over E-major harmony that repeats four times. This phrase serves to guide the ensemble to an improvisation section.

The improvisation section (bar 53) moves between E-minor and A-minor harmony, where E-minor may be considered a temporary tonic. Using Western symbols, the harmonic progression in the improvisation section then could be transcribed as follows: i – iv – i – iv – i – VII – i. On bar 54 E-minor may still be regarded as temporary tonic harmony. Here the piece’s eleventh period is introduced, made up of an antecedent that emphasizes the third degree of E-minor, followed by a consequent that concludes on the tonic of the harmonic progression (bar 57). On bar 58 a twelfth period is introduced. The antecedent here is made up of a basic idea that alternates between C-major and E-minor harmony, followed by a

⁹³ Buchanan and Folse similarly identify motivic patterns consisting of 3 and 4 pitches throughout their analysis of the Bulgarian *horo* (2006:82, 86).

contrasting idea that concludes on the fifth degree of E-minor. This is followed by a consequent that closes on the tonic of E-minor harmony (bar 61, beat 2). On bar 62 the harmonic progression moves to D-major introducing the thirteenth period. D-major here serves as a pivot chord (VII in E-minor and IV in A-major harmony) that helps to redirect the piece back to A-major as the piece's tonic harmony. The harmony then moves to the dominant E-major on bar 66 reintroducing the 'cue' heard back on bar 49. This is followed by a two-bar break on bar 70 and a four-bar phrase consisting of three basic ideas in C-major and a contrasting idea that resolves to A-major (bar 75). This four-bar phrase incorporates what I have identified as 'motif 6', which consists of two semiquavers ascending by step and a quaver (with a mordent) descending back to the initial pitch (see also Figure 4.15).

On bar 76 the harmonic progression continues in A-major with an antecedent emphasizing the tonic and fifth degree of the harmony, followed by a consequent concluding on the tonic (bar 79, beat 4), closing the piece's fourteenth period. The harmonic progression on bar 80 changes to C-major where the melodic progression follows a variation of what was previously heard on bar 72. The difference here is that the contrasting idea on bar 81 is more pronounced, ending on the fifth degree of the harmonic progression thus making the phrase into an antecedent. This is then followed by a consequent on bar 82, thus concluding the piece's fifteenth period. The harmonic progression on bar 84 continues in A-major, introducing three new basic ideas and a contrasting idea that strongly emphasize the tonic harmony of the piece. This is followed by a repetition of the fifteenth period (bar 88) heard back on bar 80. The piece finally concludes on A-major with the same three basic ideas and contrasting idea heard back on bar 84.

Figure 3.7: 'The Return of the Magic Horse' performed by Taraf de Haidouks
(Audio 2)

The musical score is presented in nine staves, each with specific annotations and structural markings:

- Staff 1:** Labeled 'Period'. It contains an 'Antecedent' (measures 1-4) and a 'Cosequent' (measures 5-8). The Antecedent is divided into 'A' (measures 1-2), 'b.i.' (measures 3-4), and 'c.i.' (measures 5-8). The Cosequent is divided into 'b.i.' (measures 5-6) and 'c.i.' (measures 7-8). Motifs are labeled as 'motif 8' and 'motif 2'.
- Staff 2:** Labeled 'Period'. It contains an 'Antecedent' (measures 1-4) and a 'Cosequent' (measures 5-8). The Antecedent is divided into 'b.i.' (measures 1-2) and 'c.i.' (measures 3-4). The Cosequent is divided into 'b.i.' (measures 5-6) and 'c.i.' (measures 7-8). Motifs are labeled as 'motif 8' and 'motif 2'.
- Staff 3:** Labeled 'Period'. It contains an 'Antecedent' (measures 1-4) and a 'Cosequent' (measures 5-8). The Antecedent is divided into 'b.i.' (measures 1-2) and 'c.i.' (measures 3-4). The Cosequent is divided into 'b.i.' (measures 5-6) and 'c.i.' (measures 7-8). Motifs are labeled as 'motif 2' and 'motif 8'.
- Staff 4:** Labeled 'Period'. It contains an 'Antecedent' (measures 1-4) and a 'Cosequent' (measures 5-8). The Antecedent is divided into 'b.i.' (measures 1-2) and 'c.i.' (measures 3-4). The Cosequent is divided into 'b.i.' (measures 5-6) and 'c.i.' (measures 7-8). Motifs are labeled as 'motif 8' and 'motif 2'.
- Staff 5:** Labeled 'Period'. It contains an 'Antecedent' (measures 1-4) and a 'Cosequent' (measures 5-8). The Antecedent is divided into 'b.i.' (measures 1-2) and 'c.i.' (measures 3-4). The Cosequent is divided into 'b.i.' (measures 5-6) and 'c.i.' (measures 7-8). Motifs are labeled as 'motif 8' and 'motif 2'.
- Staff 6:** Labeled 'Period'. It contains an 'Antecedent' (measures 1-4) and a 'Cosequent' (measures 5-8). The Antecedent is divided into 'b.i.' (measures 1-2) and 'c.i.' (measures 3-4). The Cosequent is divided into 'b.i.' (measures 5-6) and 'c.i.' (measures 7-8). Motifs are labeled as 'motif 8' and 'motif 2'.
- Staff 7:** Labeled 'Period'. It contains an 'Antecedent' (measures 1-4) and a 'Cosequent' (measures 5-8). The Antecedent is divided into 'b.i.' (measures 1-2) and 'c.i.' (measures 3-4). The Cosequent is divided into 'b.i.' (measures 5-6) and 'c.i.' (measures 7-8). Motifs are labeled as 'motif 8' and 'motif 2'.
- Staff 8:** Labeled 'Period'. It contains an 'Antecedent' (measures 1-4) and a 'Cosequent' (measures 5-8). The Antecedent is divided into 'b.i.' (measures 1-2) and 'c.i.' (measures 3-4). The Cosequent is divided into 'b.i.' (measures 5-6) and 'c.i.' (measures 7-8). Motifs are labeled as 'motif 8' and 'motif 2'.
- Staff 9:** Labeled 'Period'. It contains an 'Antecedent' (measures 1-4) and a 'Cosequent' (measures 5-8). The Antecedent is divided into 'b.i.' (measures 1-2) and 'c.i.' (measures 3-4). The Cosequent is divided into 'b.i.' (measures 5-6) and 'c.i.' (measures 7-8). Motifs are labeled as 'motif 8' and 'motif 2'.

2

28

Period

Consequent

c.i. b.i. c.i.

motif 2 motif 8 motif 8 motif 8 motif 8 motif 2

31

Period

Antecedent c.i. b.i.

motif 8 motif 8 motif 2 motif 8 motif 8 motif 8 motif 8 motif 8 motif 8

Bm

35

Consequent b.i.

motif 2 motif 8 motif 8 motif 8

G

38

c.i. b.i. c.i.

41

Period

Antecedent Consequent

b.i. c.i. b.i.

r.f. 1 motif 8 motif 8 motif 8 motif 8 motif 2 motif 8 motif 8 motif 8 motif 8

44

Period

c.i. Antecedent c.i. Antecedent

motif 2 motif 8 motif 8 motif 8 motif 2 motif 8 motif 8 motif 8 motif 2

r.f. 1 r.f. 1 r.f. 1 r.f. 1

D

49

Cue

motif 2 motif 2 motif 2 motif 2 motif 2 motif 2

52

Improvisation Section

Em Am Em Em Am Em D Em

motif 2 motif 2

54

Period

Antecedent Consequent

b.i. c.i. b.i. c.i.

motif 8 motif 8

The musical score is divided into several systems, each with specific annotations:

- System 1 (Measures 58-62):** Labeled "Period". It contains an "Antecedent" (measures 58-60) and a "Consequent" (measures 61-62). Chords C, Em, and D are indicated. Motifs 8 and 8 are marked.
- System 2 (Measures 63-66):** Labeled "Period". It contains a "Consequent" (measures 63-66). Chords E and E are indicated. Motifs 8 and 2 are marked.
- System 3 (Measures 67-69):** Labeled "Cue: Cadential". It features six "motif 2" units.
- System 4 (Measures 70-73):** Labeled "Break". It features five "motif 6" units. Chords C and C are indicated.
- System 5 (Measures 74-77):** Labeled "Antecedent". It features four "motif 6" units. Chords A and A are indicated.
- System 6 (Measures 78-81):** Labeled "Period". It contains a "Consequent" (measures 78-80) and an "Antecedent" (measure 81). Chords C and C are indicated. Motifs 6 and 6 are marked.
- System 7 (Measures 82-85):** Labeled "Period". It contains a "Consequent" (measures 82-84) and an "Antecedent" (measure 85). Chords A and A are indicated. Motifs 6 and 6 are marked.
- System 8 (Measures 86-87):** Labeled "Period". It contains a "Consequent" (measures 86-87). Chords A and A are indicated. Motifs 6 and 6 are marked.
- System 9 (Measures 88-90):** Labeled "Period". It contains an "Antecedent" (measures 88-89) and a "Consequent" (measure 90). Chords C and C are indicated. Motifs 6 and 6 are marked.
- System 10 (Measures 91-94):** Labeled "Period". It contains a "Consequent" (measures 91-93) and an "Antecedent" (measure 94). Chords A and A are indicated. Motifs 6 and 6 are marked.

Like Romanian Hora, the Manea comprises complex historical and cultural associations that go beyond the scope of this study. Nevertheless, as previously observed with ‘The Return of the Magic Horse’ and the Hora dance form, the aim here is to illustrate how transcriptions and analysis strategies may be used for structuring a hermeneutic understanding of the Manea through the exploration of a single work. There are certain traits that both the Hora and the Manea share, which include the use of trills, mordents, grace notes, double and triple-tonguing and microtonal inflections (executed by moving the jaw slightly up and down during execution).⁹⁴ However, as it will now be observed, there are also substantial differences between these two dance styles.

The Manea is a Romanian, urban-based dance style that combines traditional Romanian music with ‘Turkish’,⁹⁵ ‘Bulgarian’,⁹⁶ and other foreign elements. These influences are mainly heard in rhythmic grooves and melodies. In Romania, the Manea is mainly performed by Roma musician, and its audience includes both Roma and non-Roma ethnic Romanians. Its name derives from the Turkish form, *mani*. In origin, the Turkish *mani* was a vendor's cry which can be mixed with words of praise for the potential buyers (Garfias, 1984:91).

This dance style first emerged in Romania during the communist period as *Muzica Orientală*.⁹⁷ It quickly began to be heard throughout Romania at weddings, as well as through (illegally) recorded, produced, and sold audiocassettes. Margaret Beissinger explains that the designation ‘oriental’ in the Manea’s former name was used to indicate not only Ottoman

⁹⁴ Throughout my lessons with Costel and Daniel I also noticed that microtonal inflections might be approached with fingering by pressing slightly on the saxophone’s keypads. The combination of this approach and a loose embouchure, together with a bright sounding mouthpiece and thin reeds, allow a variation of microtonal shades characteristic of the EMR approach to the saxophone. However, how, when, and why my EMR instructors employ these in performance is something that I have not been able to conceptualize or illustrate in the presented transcriptions.

⁹⁵ These terms are in quotation marks due to the context of their appropriation.

⁹⁶ Generally, EMR musicians tend to (musically) admire Bulgarian folk musicians. During a conversation with Oprica Ivancea, he explained that Bulgarians have a very complex style of playing which he has a lot of respect for. I found EMR musicians also have a similar admiration towards Turkish folk music, and that many melodies and stylistic traits that they use in their music are taken directly from Bulgarian and Turkish music.

⁹⁷ For more information see Beissinger (2007) and Bălașă (2002).

Turkish and Turkish art music influences, ‘but that by the late twentieth century it also references a fusion of diverse musical effects and influences that form a distinct Turkish (Middle Eastern) ethnopop style’ (2007:100). Beissinger further describes *Muzica Orientală* as:

Music [that] is at once championed by rural and “urban” working-class populations, while simultaneously reviled by many from among the urban elite – typically educated office and service employees, professionals, and intellectuals. For the public which revels in it, *Muzica Orientală* provides an exhilarating form of popular participatory entertainment that exemplifies post-communist cultural expression permitted without formal censure. By contrast, for its critics, the music implicitly juxtaposes kitsch with good taste, urban with rural or rurban lifestyles, Balkan with Romanian, East with West, “Gypsy” subculture with ethnic mainstream, tradition with modernity, and young with old. (2007:95)

By the early twenty-first century, the name ‘Manea’ replaced the name ‘Muzica Orientală’. Around this time, the musical style itself had become more popular than during the communist years since it had incorporated an additional series of foreign influences - including rock, blues, jazz, disco, rap, hip-hop, and salsa.⁹⁸ Though still sometimes referred by Roma musicians and ethnic Romanians as *Muzica Tiganească* and *Muzica Orientală*, the term more frequently used nowadays is Manea (Beissinger, 2007). Buchanan describes this dance as a:

hybridic style, which incorporates Bulgarian, Romani, Serbian, Turkish, and Romanian elements, is embraced by rural and “rurban” populations for its participatory and celebratory qualities, but dismissed as kitsch by well-educated urban elites, for whom this styling destabilizes Romania’s position vis-à-vis Europe. (2007:xxii)

Manea pieces usually begin with accompanying instruments announcing a syncopated Arab- or Turkish-related rhythms. A.L. Lloyd remarks that ‘one still finds [Roma] musicians who cling to the oriental notion that the rhythm instrument is more important than the

⁹⁸ The Manea has also many musical and musicological parallels with the *Cocek* (Macedonia) and *Calga* (Bulgaria) styles (See Garfias 1984:91-92 and Silverman 2000b:278).

instrument carrying the tune' (1963:16). Alexandru (1980b:273), for instance, has identified the *duyek* rhythmic pattern in the Manea forms that he analysed in the 1960s. Also, Garfias observes that:

The distinctive element and distinguishing characteristic of the manea – that which sets it apart from all other forms found in Romania – is the *chifitelli* rhythm, that pattern so frequently associated with the stereotypical image of the Middle-Eastern and Balkan belly dance. The appearance of this rhythm in Romania is unique to the urban Gypsies. (1984:91)

Other 'oriental' qualities in the Manea are also reflected in its Turkish-type modes.⁹⁹

Garfias makes note that Necdet Yasar, a highly respected Turkish classical musician, analysed fifty recorded examples of Romanian Roma music and concluded that it contains distinct and pronounced usage of Turkish *makams* (1981:100). Also A.L. Lloyd found scales related to the Turkish *makam* system in the Romanian Roma pieces that he encountered in the 1960s and 1970s (Lloyd, 1963:19). Peter Manuel also observes that 'among the various aspects of Turkish musical influence [in Romanian Roma music], the most relevant here is the use of *makam* (Turk. P. *makamlar*)' (1989:76). Modes used in the Turkish *makam* system are composed of a tetrachord and pentachord, or pentachord and tetrachord. Six of the most common pentachords and tetrachords used in Turkish makams include: *Cargah*, *Buselik*, *Kurdi*, *Ussak*, and *Hicaz*, and *Rast* (see Figure 3.8). However, it should be noted that the Turkish makam system is governed by a complex set of rules that do not necessarily apply to the way Romanian Roma musicians use these modes.¹⁰⁰

⁹⁹ Similarly, Timothy Rice notes that Bulgarian Roma music borrows from the Turkish tradition: "Oriental" qualities in Bulgarian Roma music include the augmented second, glissandi, melodic sequences, and timbral manipulation' (1994:109).

¹⁰⁰ On *makam* see Feldman (1996, 2002) and Touma (1971).

Figure 3.8: Turkish Tetrachords (*dortlusu*) and Pentachord (*Beslisi*) used in the makam system

Figure 3.8 displays six rows of musical notation, each representing a different makam. Each row consists of two staves: the left staff shows the tetrachord (*dortlusu*) and the right staff shows the pentachord (*Beslisi*). The notes are labeled with letters: T, B, K, S, A, and S. The rows are:

- Cargah Dortlusu** (T, T, B) and **Cargah Beslisi** (T, T, B, T)
- Buselik Dortlusu** (T, B, T) and **Buselik Beslisi** (T, B, T, T)
- Kurdi Dortlusu** (B, T, T) and **Kurdi Beslisi** (B, T, T, T)
- Ussak Dortlusu** (K, S, T) and **Ussak Beslisi** (K, S, T, T)
- Hicaz Dortlusu** (S, A, S) and **Hicaz Beslisi** (S, A, S, T)
- Rast Dortlusu** (T, K, S) and **Rast Beslisi** (T, K, S, T)

Peter Manuel observes that a recurrent feature throughout the Mediterranean area is ‘the use of modes employing an augmented second between the flat second degree and the natural third degree, a configuration which [...] is the trademark of the *Hicaz* mode’ (1989:77). Composed of a *Hicaz* tetrachord and a *Cargah* pentachord, Figure 3.9 illustrates the *Hicaz* mode, a mode frequently used in the Manea. When using this mode, the EMR often lower the sixth degree (third in the pentachord - F# in this case) by a semitone (thus changing the pentachord to *Buselik*). Also, EMR replace the microtone accidental on the second degree of the mode with a (tempered) flat accidental (see Figure 3.10). Note that the seventh degree

(G in this case) has a sharp in brackets. This is to indicate that EMR musicians at times sharpen this degree, mainly when used as a leading tone to the tonic of the mode.

Figure 3.9: Turkish Hicaz mode

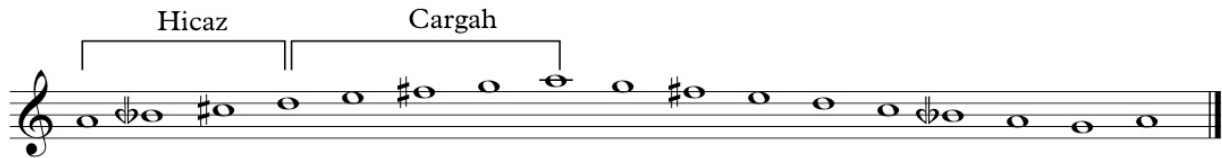
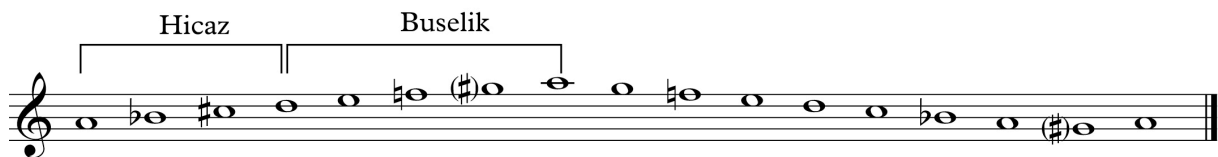


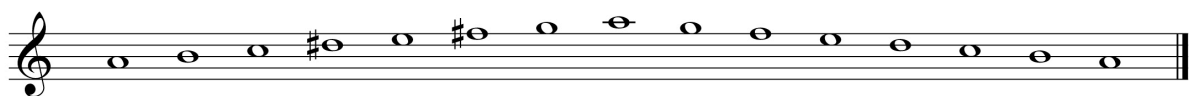
Figure 3.10: Hicaz mode as used by EMR



As noted earlier with ‘Banatzeana’, another mode often found in both Manea and Hora dance forms is the *raised-fourth* mode (See Figure 3.11).¹⁰¹ On this mode, Peter Manuel observes that:

The raised-fourth scale lends itself less well to harmonization than does the *Hicaz*-type scale (see, Sapoznik and Sokolow 1987:21). Hence melodies employing this scale often tend to be more strongly modal in character, and are frequently accompanied only by tonic drones. (78)

Figure 3.11: Raised-fourth Mode



One evening during my stay in Zece Prăjini, Daniel Ivancea took me to the local bar where several musicians were performing. I video-taped and later transcribed one of the

¹⁰¹ See also Silverman (2000b).

Manea pieces performed that night, which the musicians referred to as ‘Turka’. This piece is made up of two main parts (labelled ‘PART 1’ and ‘PART2’ in the transcription Figure 3.15), both employing a modal mixture that at times is evocative of E-Hicaz, and at other times of E-Phrygian (see Figures 3.12 and 3.13). The series of pitches that make up the melodic progression consist of: E D C B A G \flat G \sharp A F E (D \sharp E).¹⁰² However, ‘PART 1’ and ‘PART 2’ each employ a different harmonization of this modal mixture. While the harmonic progression in ‘PART 1’ (I – II – I) is reminiscent of Turkish musical practices, the sequential-type harmonic progression in ‘PART 2’ (i – iv – VII – III – VI – ii $^\circ$ – V – i) is more evocative of Western influences. ‘PART 1’ of the piece (bars 1 to 32) can be further divided into two sections: these have been labelled ‘Section A’ (see bars 1, 8, 18) and ‘Section B’ (see bars 6, 13, 16, and 23). Other Turkish influences that can be heard in this piece include the rhythmic pattern (drum machine) employed by the synthesizer player (see Figure 3.14) and microtonal inflections used by saxophonists.

Figure 3.12: E-Hicaz Mode

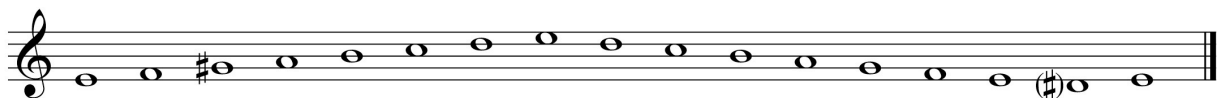


Figure 3.13: E-Phrygian Mode



Figure 3.14: Rhythmic figure used in ‘Turka’



¹⁰² During a conversation with Daniel about tonalities, I realized that EMR musicians refer to the tonalities of their transposing instruments in concert pitch. For example, to perform a piece in D-major (concert pitch), Daniel would use a B-major scale in his alto saxophone while referring to it as D-major.

Figure 3.15: ‘Turka’ performed by Costel Pitigoi, Mihai Pantiru, Daniel Ivancea, and unknown keyboard player (Video 1)

♩ = 70

[PART 1]

The musical score is written in treble clef, 4/4 time, with a tempo of 70 beats per minute. The key signature has two sharps (F# and C#). The score is divided into Section A and Section B. The notation includes various chords and motifs, with first and second endings (b.i. and c.i.) indicated above the staff. The motifs are labeled as 'motif 8' and 'm.8'.

1 (Section A) E b.i. F c.i. E b.i. F c.i. E
 (Section A) motif 8 motif 8

3 b.i. c.i. F E
 motif 8 motif 8 motif 8

4 b.i. c.i. A F E
 motif 8 motif 8 motif 8

5 b.i. c.i. b.i. c.i. A F E F B° E
 motif 8 motif 8 (Section B) motif 8 motif 8

7 b.i. c.i. b.i. c.i. F B° E E F E
 motif 8 motif 8 (Section A) motif 8

9 b.i. c.i. F E
 motif 8 motif 8 motif 8 motif 8

10 b.i. c.i. F E
 m.8 m.8 m.8 m.8 m.8

2

The musical score consists of seven staves of music, numbered 11 through 21. The key signature is three sharps (F#, C#, G#). The notation includes treble clef, a 12-string guitar texture with six strings per hand, and various rhythmic patterns. Chord diagrams are placed above the staff, and specific notes are marked with 'x' for muted strings. Annotations include 'b.i.' and 'c.i.' above brackets, 'motif 8' below brackets, and 'Improvisation' above a measure of rest. Section markers '(Section A)' and '(Section B)' are also present.

11 b.i. c.i.
A F E

12 b.i. c.i. b.i. c.i.
A F E F B° E
motif 8 motif 8 motif 8 motif 8 motif 8 (Section B) motif 8

14 b.i. c.i. Improvisation b.i. c.i.
F B° E F B° E
motif 8 (Section B)

17 b.i. c.i.
F B° E
motif 8 motif 8

18 b.i. c.i. b.i. c.i.
F E A F E
(Section A) motif 8

20 b.i. c.i.
A F E
motif 8 motif 8

21 b.i. c.i. b.i. c.i.
A F E A F E
motif 8 motif 8

Improvisation Section

23 *b.i.* *c.i.* *b.i.* *c.i.* E

(Section B) motif 8 Sequence 1A

26 A Dm E Am7 *b.i.* *c.i.*

[PART 2] motif 8 motif 8 (1st Cycle)

33 *b.i.!* *b.i.* *c.i.* *b.i.!*

Sequence 1B motif 8 motif 8 motif 8 motif 8 motif 8 motif 8 motif 8 motif 8

36 *b.i.* *c.i.* *b.i.!* End of 1st Cycle

Sequence 1C motif 8 motif 8 motif 8 motif 8 motif 8 motif 8 motif 8 motif 8

39 Am7 Dm E7 Am7 Dm7

(2nd Cycle) motif 8 motif 8 motif 8

42 *Sequence 2B* *Sequence 2C*

Sequence 2B motif 8 motif 8 motif 8 motif 8 motif 8 motif 8 motif 8 motif 8

End of 2nd Cycle

45 B° E^{maj7} motif 8 motif 8

47 A_{m7} Cadential Cue A_m E^{maj7}

‘Turka’ is performed by Costel Pitigoi and Mihai Pantiru (from local ensemble Fanfare Shukar Zece Prăjini) on soprano saxophones, as well as an unknown synthesizer player. Daniel joins in towards the end of the piece on alto saxophone. Although Costel outlines the first melodic line of the piece, suggesting he is already familiar with it, it is Mihai Pantiru who initiates the piece while Costel follows along, at times improvising diatonically with pre-composed tropes (see Video 1). Mihai begins the melodic progression with an opening basic and contrasting idea. The melodic phrase in this first bar introduces the piece’s modal mixture, which evokes both E-Hicaz and E-Phrygian: the first six pitches outline E-Hicaz, concluding on G^\sharp . The melodic phrase then ascends to B and descends to G^\natural , outlining the E-Phrygian mode. This melodic phrase concludes confirming E as tonic (emphasized by D^\sharp , which serves here as leading tone). ‘PART 1’ of the piece (bars 1 to 31) employs E-major as tonic harmony, though at times A-major also serves as an alternative tonic chord (for example, see bars 4, 5, 11, 12, 19, 20, 21, and 22), and F-major as dominant harmony.

A basic idea is introduced in bar 2 emphasizing E as a tonal centre (harmonized with E-major) and A (harmonized with F-major), with G^\sharp in the melodic progression evoking the

Hicaz mode. This is followed by a contrasting idea (on the third beat of the same bar) where the melodic line moves once again to G^{\flat} , concluding the phrase in Phrygian mode. The same four-beat phrase is repeated again on bars 3, 4, and 5, following the same harmonic progression (using F-major for dominant tension and E-major for tonic resolution).

Throughout this section Mihai adheres to the melody while Costel experiments with pre-composed material. ‘Section B’ begins on bar 6 with a basic idea emphasizing F (harmonized with F-major and B-diminished), and a contrasting idea resolving back to tonic E. As with the previous four-beat phrase, the basic and contrasting idea on bar 6 is repeated three more times, allowing Costel to follow along and experiment with pre-composed tropes. Although the pick-up to bar 6 contains a $G^{\#}$, briefly evoking the Hicaz mode, this changes on beat 3 (of bar 6), where a Phrygian-sounding ending (G F E) is emphasized.

‘Section A’ is reintroduced on bar 8, differing slightly from the initial ‘Section A’ on account of the variations of basic and contrasting ideas on bars 9, 10, 11, and 12. The melodic progression here moves to E-Phrygian on bar 10, beat 3, returning to Hicaz on bars 11 and 12. ‘Section B’ returns on bar 13, followed by a short improvisation in E-Hicaz over E-major harmony (bar 15). ‘Section B’ is reintroduced on bar 16, with a variation in basic idea on bar 17. The melodic progression continues on bar 18 with another ‘Section A’, followed by an additional ‘Section B’ on bar 23. An improvisation section is introduced on Bar 25, where Costel and Mihai alternate improvisations that guide the synthesizer player to modulate to a new harmonic progression with A-minor7 as root chord.

Bar 32 introduces ‘PART 2’ of the piece. The melodic progression here (also consisting of a mixture of E-Hicaz and E-Phrygian) is guided by a circle of 5ths-type harmonic sequence comprising A-minor7, D-minor7, G-major7, C-major7, F-major7, B-dim, E-major7, and concluding on A-minor7. I have divided ‘PART 2’ into two further sections: ‘1st Cycle’ and ‘2nd Cycle’. The ‘1st Cycle’ begins on bar 32 with a melodic phrase labelled

‘Sequence 1A’. This 6-beat phrase consists of a basic idea starting on the fifth degree of the harmonic progression (A-minor), followed by a contrasting idea also starting on the fifth degree of the harmonic progression, concluded with a sequential variation of the basic idea (b.i.) emphasizing the third degree of the harmonic progression (D-minor7) in Phrygian mode (see bar 33, beats 1 and 2). The subsequent melodic sequences in this 1st Cycle (‘Sequence 1B’ and ‘Sequence 1C’) follow the same basic structure.

Thus, the following phrase starting on bar 34 (labelled ‘Sequence 1B’) begins with a basic idea starting on the fifth degree of the harmonic progression (G-major7), followed by a contrasting idea also starting on the fifth degree of the harmonic progression. ‘Sequence 1B’ is concluded on bar 35 with a variation of the basic idea (b.i.) emphasizing the third degree of the harmonic progression (C-major7). The melodic progression in bar 36 introduces ‘Sequence 1C’, which, like the two previous phrases, consists of a basic idea starting on the fifth degree of the harmonic progression (F-major7), followed by a contrasting idea starting on the fifth degree of the harmony, and concluding with a variation of the basic idea (b.i.) emphasizing the 3rd degree of the harmonic progression (bar 37, beats 1 and 2). The melodic passage on bar 38 outlines the end of ‘1st Cycle’, concluding with an open ending on the 6th degree of E-Hicaz over A-minor harmony (bar 39).

The ‘2nd Cycle’ begins on bar 40 with the same harmonic progression as in the previous cycle: A-minor7, D-minor7, G-major7, C-major7, F-major7, B-dim, E-major7, and A-minor7. However, unlike the ‘1st Cycle’, here I have not been able to identify a basic or contrasting idea structure in the melodic progression. The first six-beat phrase in this cycle (labelled ‘Sequence 2A’) begins with a leap from middle E to high C (1st and 6th degrees of E-Phrygian) over A-minor harmony. The emphasis on the high C, the highest pitch in the melodic progression, suggests a climax. This trope is echoed in the following phrases in a sequential descending motion (bar 42: emphasis on high B; bar 44: emphasis on high A).

‘Sequence 2A’ concludes on bar 41, on the third degree of D-minor7 (second degree of E-Phrygian). The melodic phrase on bar 42 (labelled ‘Sequence 2B’) begins with a sequential repetition of what was heard on ‘Sequence 2A’ transposed to G-major7 harmony, but concludes on the fifth degree of C-major7 (third degree of E-Phrygian). The melodic phrase on bar 44 (labelled ‘Sequence 2C’) begins with a stepwise motion from G to A (third and fourth degrees of E-Phrygian), concluding on the fifth degree of B-diminished on bar 45. The melodic passage on bar 46 evokes once again the Hicaz mode while outlining the end of ‘2nd Cycle.’ The piece is then brought to a conclusion with a ‘Cadential Cue’ performed by Costel (starting at the 3rd beat of bar 47). All other musicians acknowledge the cue and conclude the piece with Costel.¹⁰³

Turka’s overall melodic range consists of D# in the lower register of the saxophone (always resolving to E) to C in the higher register (the piece’s climax, bar 40). However, except for the opening passage and the ‘Cadential Cue’ (bar 47-48), the melodic progression remains, for the most part, on the higher end of the saxophone’s register. Like ‘The Return of the Magic Horse’, ‘motif 8’ has been identified in the melodic progression. Also like ‘The Return of the Magic Horse’, Turka’s melodic progression moves mostly in intervals of a 2nd or 3rd, at times making leaps to emphasize tonal centres (e.g. bar 2, beat 1) or particular motivic content (e.g. sequences in ‘2nd Cycle’).

III.iv: Conclusions

Using musical examples from the Manea and the Hora dance forms, this chapter has drawn on a range of scholarly sources to contextualize the transcription and analysis strategies employed in the service of my hermeneutic reinterpretation of the EMR tradition. Like Buchanan and Folse (2006), I have provided a basic background and context of the

¹⁰³ I have heard Fanfare Ciocarlia members use this cadential cue at various occasions, including at local performances as well as on the Western stage.

EMR tradition and my relationship with it, leading to a close reading of a single musical work from each of the Manea and the Hora dance forms. However unlike Buchanan and Folse, or those approaches taken by Tenzer (2006, 2011), Rice (1994), and Manuel (1989), my observations on the EMR tradition are not intended to provide substantial historical or scientific evidence on how these musicians work with their music.¹⁰⁴ For instance, although, like Buchanan and Folse (in Tenzer, 2006) I have identified musical traits including tropes, ornamentation, articulation, and modes, my hermeneutic appropriation of the EMR tradition leads to an understanding which is to a significant degree independent of the tradition itself.

This process does not involve merging the EMR tradition with my own musical background, as this would suggest that I have gained some fluency in the EMR musical idiom, such as might lead to a form of bi-musicality, or allow me to act as an advocate for the tradition. Whether I have achieved that or not, it is not what the study sets out to explore. Rather, the reinterpretation presented in this chapter serves to describe how I have conceptualized the EMR musical idiom. As a method for structuring ideas, it has allowed me to analyse and deepen my engagement with the EMR tradition. As I will demonstrate in Chapter IV, these understandings feed into my own performance practice, allowing new approaches in composition and improvisation.

Inevitably, there are limitations in relation to my engagement with the tradition, and my subsequent approach to transcription and analysis. These range from failing to capture subtleties in phrasing, timbre, microtonal inflections, interactive dimensions, and other expressive characteristics, to not understanding in full the cognitive processes in the course of

¹⁰⁴ Buchanan and Folse, for example, consult with a Bulgarian folk musician (Stoya) about music theory or logic regarding Hora composition: how he conceived the form of such pieces, categorization, relationship to songs, and factors governing his choice of motives, rhythms, register, ornamentation, and mode (2006:61). The presented information is rendered as ethnographic evidence of these musicians' performance practice, which this chapter fails to provide on account that my observations, as well as analytical paradigms, derive from concepts removed from the EMR tradition.

performance: why and how EMR musicians make the choices they do during performance.

Berliner notes that this is also the case in jazz, and he observes that:

However useful they may be for accomplished musicians who can interpret them, all transcriptions are reductive or skeletal representations of performances and provide learners with little information about fundamental stylistic features of jazz (1994:98).

Similarly, Timothy Rice explains that ‘in many European and American styles and traditions [composers] use notation to prescribe melodies, but are content to leave out certain stylistic elements’ (1994:70). This has also been the case in my approach towards transcribing Hora and Manea pieces of the EMR repertoire. Although transcription has served as the basis for structuring musical ideas, it has not been able to capture information beyond certain melodic, formal, or harmonic characteristics. Thus the observations transcribed here serve to illustrate an on-going process rather than a complete representation of an engagement with the music of another tradition; the transcriptions serve only as the first stage in the process of understanding and assimilation.

Music inevitably embodies characteristics beyond description or design on an analytical score; hence some of the outcomes of this research project are only evident in performance. Tenzer also recognizes such limitations by pointing out that ‘music has many dimensions other than structure.’ However he asserts that ‘we need to hear structure to give our diverse personal interpretations a common orientation’ (2006:9). Thus, even with its limitations, the transcription and analysis presented in this chapter serves as a tool to illustrate how reflexive understandings of a foreign musical idiom may be structured, resulting in new creative possibilities. The following chapter builds on this, exploring such creative possibilities in performance, composition, and improvisation.

Chapter IV: Reinterpreting the EMR tradition in Performance, Improvisation, and Composition

This chapter investigates the study's first research question, and considers how my observations and understandings of the EMR musical idiom may be creatively reinterpreted and fed into my performances, compositions and improvisations.¹⁰⁵ Here I draw particularly on Paul Berliner (1994) and Bruno Nettl's (1974c, 2005) notion of the 'music model' for identifying performance practice from transcribed EMR pieces. This chapter also considers David Sudnow's (2001) phenomenological approach for incorporating this performance practice into one's own musical vocabulary, building and working with scale exercises that serve to gain fluency using such elements in performance. Finally, here I observe what these processes may mean in a performance setting.

IV.i: Creative Reinterpretation and 'Music Model'

Bruno Nettl argues that 'one may think of a repertory as consisting of a vocabulary of units, perhaps melodic or rhythmic motifs, [...] cadential formulas, chords or chord sequences' (2005:295).¹⁰⁶ He explains that:

a musical repertory, composed or improvised, may be viewed as the embodiment of a system, and one way of describing such a system is to divide it theoretically into its component units. These building blocks are tones selected from a tone system; melodic motifs; harmonic intervals and interval sequences. (1974c:13)

This correlates with his (and Paul Berliner's) notions of a 'music model', described through a range of identified musical elements including 'notes, cadential figures, [...], rhythmic lines or formulas, entire tunes, chord sequences, and modal concepts to which are attached a large group of traits – scales, motifs' (1974c:15). Similarly, Paul Berliner (1994) draws on the notion of a 'music model', arguing that fixed tunes or solo improvisations can serve as source

¹⁰⁵ For information on composition and improvisation in ethnomusicological studies see Nettl 1974c and 1998.

¹⁰⁶ See also Treitler (1975).

(or model) for a vocabulary of musical units. He explains that jazz veterans:

refer to the discrete patterns in their repertory storehouses as vocabulary, ideas, licks, tricks, patterns, crips, clichés, and in the most functional language, things you can do. As a basic musical utterance, a thing you can do commonly involves a one-measure to four-measure phrase. (1994:102)

Although the classical idiom that Nettl observes differs from Berliner's jazz, and both of these differ from the style observed here, I find their concept of a 'musical model' serves as a practical approach for using the transcription and analysis of EMR pieces as a source for identifying a lexicon of musical building blocks that I can then incorporate into my own performance practice. These building blocks include form, articulation, ornamentation, and certain musical tropes. However, unlike Nettl or Berliner, I have also observed instrumental (saxophone) approach used for performing these elements.

Throughout my encounter with the EMR tradition, 'basic musical utterances' or musical tropes in EMR music tend to last one or two beats, except when evoking particular melodic lines from selected recognizable tunes, which can constitute a one-bar to a four-bar phrase. Tropes are usually based on either intervals of a third - which more readily derive from chords - and intervals of a second - which derive from scales. As described in Chapter III, the melodic passages that Daniel taught me during our lessons consisted of such short motifs that formed part of two, four, and eight-beat passages that were then repeated. These melodic progressions, mainly deriving from the Hora and the Manea dance forms, often followed the structure of a musical period.¹⁰⁷ During our lessons or at local performances,

¹⁰⁷ As I will discuss in Chapter V, Daniel Ivancea visited me in London in 2010 for a tour where I was able to perform 'Hora de la Poienari' together with him (see Figure 4.1, Video 2). Unlike some of the other pieces from Fanfare Ciocărlia's repertoire that we performed together during this time, he did not have any problems following this arrangement of 'Hora de la Poienari'. This may be on account of the piece's symmetrical and pre-composed structure, made up of short tropes or patterns that form musical periods. Because I led the performance, or rather, because I adhered more to the transcribed arrangement while Daniel worked around my performance, my task working with these tropes was considerably easier than Daniel's. Daniel would change his rendition every time we performed this piece together, harmonizing at different points and varying or developing with diatonic pre-composed tropes. Similarly, Buchanan and Folse identify an instrumental 'horo type' where 'motives from the musician's personal vocabulary serve as grounds for improvisation. The development principles and general format of the piece, however, are much the same' (2006:79-80).

Daniel would often string together a series of periods or basic and contrasting ideas into a musical piece. The piece ‘Hora de la Poienari’ (Figure 4.1) illustrates this.

Figure 4.1: ‘Hora de la Poienari’ performed by Daniel Ivancea and ATMT (Video 2)

The musical score for 'Hora de la Poienari' is presented in a single system with a treble clef and a key signature of one sharp (F#). The score is annotated with various musical terms and motifs. The annotations include:

- Antecedent** and **Consequent** phrases, often grouped into **Period** structures.
- Motifs** labeled as motif 1 (inverted), motif 2, motif 4, motif 5, motif 7, motif 8, and motif 8.
- Rehearsal marks** (r.f.1) and **trills** (tr).
- Chord symbols** such as D, G, D7, and G.
- First and Second endings** (1. and 2.) at the end of the piece.

The score is divided into measures, with measure numbers 7, 14, 21, 27, 33, 39, 47, and 53 indicated. The piece concludes with a double bar line and repeat signs for the first and second endings.

As can be seen in this transcription, the melodic progression in ‘Hora de la Poienari’ is predominantly made up of musical periods, as well as basic and contrasting ideas, that often emphasize the root, third, and fifth degrees of the harmonic progression. These traits can also be identified in my transcriptions of ‘The Return of the Magic Horse’ (see Figure 3.7) and ‘Turka’ (see Figure 3.15). Moreover, the melodic progression here contains short tropes labelled ‘motif 4’, and its variant, ‘motif 5’. Motif 4 is composed of four semiquavers – three on the same pitch and the fourth a third interval down – with a grace-note between the first two pitches. Because it mixes ornament with double-tonguing, it has a very characteristic sound (see Figure 4.2). A variation of motif 4, motif 5, is composed of four semiquavers. The first three semiquavers are on the same pitch, with a grace-note between the first two, and then the fourth descends down a second (see Figure 4.3).

Figure 4.2: *Motif 4*



Figure 4.3: *Motif 5*



The saxophone technique I use to perform these tropes includes Costel’s second variation of double-tonguing, which involves articulating with the syllables ‘di-gui’ at a fast and more fluid pace. The grace note between the first two pitches of this trope functions similarly to a fast mordent, executed between double-tonguing articulation. Because the presence of this trope is prominent in this piece, it needs to be adequately mastered to ensure

a flowing and controlled rendition. Practicing these patterns I realized that the lighter the touch on the instrument's keys, the more loose my hands became. Using a light touch while arching my fingers close to the instrument and using the lower parts of my finger digits to press down on the keys (see Figure 3.3), as Daniel did during our lessons, sustained my body posture with overall minimum movement.

However, I also found that adopting this method made my playing less controlled and less accurate. On the other hand, playing with a more stiff touch and heavier pressure on the saxophone keys, while using Costel's 'ta-ca' approach to double-tonguing, allowed for a cleaner and tidier execution. Nevertheless, performing at a faster tempo, as this piece was taught to me, the light-touch approach seemed a more practical option. After a while performing these patterns, I realized that the imprecision that derived from the light-touch approach constituted an essential part of my own reinterpretation of this piece. Different from what is often regarded as unintentional mistake in performance, this type of 'structured imprecision' used *motif 4* and *motif 5* as a framework that made the inaccuracy sound like a variation or pre-composed rendition of these tropes. This deduction, however, was not initially evident, and developed out of extensive practice and performance.

Similarly, adopting a loose embouchure (See Figure 3.2) helped to add a distinctive sound to my musical phrasing; it also facilitated microtonal inflections and added characteristic tone embellishments. I found this to be one of the hardest transitions to make on the saxophone, as having a firm, controlled embouchure was an essential aspect of my previous musical education. I also found that performing with thinner reeds assisted the approach to articulation and ornamentation. Performing with thin reeds, like the ones my EMR instructors used (strength 1), makes articulation more manageable and less tiresome. This is evident particularly when performing continuously with double- and triple-tonguing constantly throughout a piece, throughout a performance, or, as with my EMR instructors,

throughout the night at a local event. With thinner reeds the tongue becomes less tired, allowing more control than with thicker reeds. However, one of the consequences of performing with thinner reeds is that the instrument produces fewer overtones, and a much thinner sound emerges.

These different performance practices, including the ornamentation and articulation techniques examined in Chapter III, underpinned the performance of tropes and melodic phrases in a range of pieces. For instance, like ‘Hora de la Poienari’, ‘Banatzeana’ also incorporates ‘motif 4’ and ‘motif 5’. Both of these pieces, as well as ‘The Return of the Magic Horse’ (see Figure 3.7), require a considerable amount of double-tonguing and ornamentation. Moreover, like in ‘Banatzeana’, in ‘The Return of the Magic Horse’ I have also identified the tropes ‘motif 8’ (consisting of two consecutive pitches separated by a grace-note; see also Figure 4.17) and ‘r.f.1’ (a rhythmic pattern consisting of a quaver and two semiquavers; see also Figure 4.12 and Figure 4.13), as well as ‘motif 2’ (see Figure 4.10).¹⁰⁸ ‘Motif 8’ has also been identified in ‘Turka’, a piece rendered at a slower tempo leaving more space in the melodic line to experiment with timbral embellishments and microtonal inflections that can be produced using a loose embouchure approach. Moreover, like the pieces mentioned previously, ‘Turka’ also employs the double tonguing, trills, and mordents described in Chapter III.

IV.ii: Phenomenological Engagement with EMR Performance Practice

One of the initial difficulties I noticed during my first attempts at performing the transcribed pieces was my lack of technical capability. During my time in Zece Prăjini, as well as later reviewing video footage in London, I was able to hear certain aspects in the music, but had no means to reproduce them. Thus, I designed technical exercises aimed at

¹⁰⁸ These tropes can also be identified in other transcriptions of EMR pieces that I have not included in the study because of space.

making the transition from my previous classical music training towards this new musical vocabulary. Video footage, my notes, constant listening, and transcriptions and analysis provided a starting point for designing and working with these technical exercises. These became fundamental tools for my reinterpretation of the EMR tradition in performance.

The concept of building scale exercises to help technical and musical fluency originated from my classical saxophone instruction at McGill University, where I was made to practice scale exercises on daily basis. These exercises helped my hands, embouchure, and overall approach to the saxophone, aiding my familiarity with the style's technical demands. Following a similar approach, David Sudnow describes the aims of his work as primarily:

descriptive, a phenomenological account of handwork as it's known to a performing musician, without consulting the expert opinions of other practitioners, analyst of practitioners, or other professional students of conduct. The goal is to describe [the learning experience] from a player's perspective, the player reflecting on his skills with "no one but himself to consult," to quote philosopher Maurice Merleau-Ponty. (2001:3)

As with Sudnow's example, phenomenology, as it's applied in my methodology towards incorporating performance practices gathered in the process of engaging with the EMR tradition into my own technique, refers to focusing on one's own reflexive processes, as opposed to those of the EMR, or anyone else. Thus this section describes an individual approach for incorporating observations of a foreign musical idiom into one's own technique.

I have constructed various scale exercises based on those building blocks I have identified. These exercises derive from transcribed pieces and provide a means to rehearse the lexicon of performance practices identified in the course of my engagement with the EMR tradition. These include articulation, ornamentation, timbre, microtonal inflections, embouchure, and saxophone approach. Through daily practice, in all keys, and working with varying tempos, these scale exercises have allowed me to incorporate my understandings of the EMR tradition into my own performance practice.

The exercises presented in this section are in the harmonic minor mode. This has been my most frequently used mode in practice because it can be used in three different ways: A-harmonic minor (see Figure 4.4), E-Hicaz mode (see Figure 4.5), and D-raised fourth mode (see Figure 4.6).¹⁰⁹ These scale exercises have also been rehearsed in the major mode, a frequently used mode in the Hora. Transposing these in all keys during solo practices allows a phenomenological relationship and development with the identified musical building blocks.

Figure 4.4: A-harmonic minor mode



Figure 4.5: E-Hicaz (EMR) mode



Figure 4.6: D-Raised Fourth mode



The first scale exercise shows a simple staccato articulation exercise going up and down the register of the saxophone (see Figure 4.7). This exercise aims to help coordinate double-tonguing with finger movement. Double-tonguing is not only one of the most frequently-used techniques in the EMR style, but also helps the performer play musical

¹⁰⁹ Manuel explains that Slobin (1980:314-17) has summarized some aspects of the distribution of the raised-fourth mode throughout Eastern Europe, noting that it is common in Romania (especially Moldavia), the Ukraine, and in traditional Yiddish folksong' (1989:78).

passages evenly in time. For instance, I have noticed that it is easier for me to play a relatively fast passage of semiquavers (for example, Figure 4.7) double-tongued than slurred. When playing such a passage slurred, it can be difficult to keep all semiquavers evenly in time and evenly emphasized. Playing the passage (or scale) double-tongued, on the other hand, allows even control of all the notes, while keeping each articulated pitch in its temporal space.

Figure 4.7: Scale Exercise 1



Scale exercise 2 (Figure 4.8) also uses double-tonguing to move up and down the saxophone register in intervals of a third, an interval that is a common component in tropes and general contour in the Hora and the Manea ('Motif 4' for example, see Figure 4.2). Scale Exercise 3 (Figure 4.9) and Scale Exercise 4 (Figure 4.10) are variations of Scale Exercise 2. Each four-semiquaver motive in Exercise 3 has been identified by my transcriptions as 'motif 1' (ascending) and 'motif 1 (Inverted)' (descending), while each four-semiquaver pattern in Exercise 4 has been identified as 'motif 2'. These exercises also use double-tonguing and, as the previous exercise, outline intervals of a third throughout the saxophone register.

Figure 4.8: Scale Exercise 2



Figure 4.9: Scale Exercise 3**Figure 4.10:** Scale Exercise 4

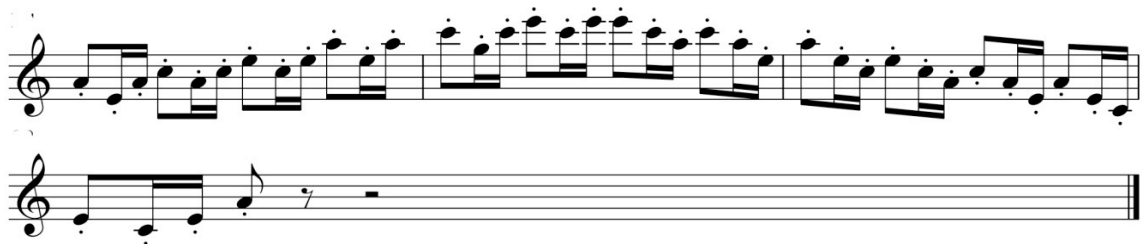
Just like double-tonguing, triple-tonguing articulation is also one of the prominent characteristics of the EMR style. Triple-tonguing is used to articulate groupings of three semi-quavers: the first note is tongued with the tip of the tongue, the second note is then articulated with the back of the tongue, and finally the third note is again articulated with the

tip of the tongue. Scale Exercise 5 (Figure 4.11) shows sextuplet groupings for practising triple-tonguing. Like Scale Exercises 2, 3, and 4, this exercise serves as an effective way for connecting musical ideas in improvisation.

Figure 4.11: Scale Exercise 5



Scale Exercise 6 (see Figure 4.12) is not based on a particular characteristic trope but rather on certain units that share rhythmic structure: a quaver followed by two semiquavers. Described as ‘rhythmic formula 1’ (r.f. 1) this rhythmic pattern (which may possess varying pitches) has recurred frequently throughout my transcriptions (see, for example, ‘Banatzeana’ (Figure 3.6): bar 2; ‘The Return of the Magic Horse’ (Figure 3.7): bars 23, 25, 41, 43, etc. Following the same rhythmic pattern, Scale Exercise 7 (see Figure 4.13) is also not based on a specific pattern but a sequence of arpeggio exercises that employ triple-tonguing. This exercise has proven helpful when making leaps around the instrument’s register.

Figure 4.12: Scale Exercise 6**Figure 4.13: Scale Exercise 7**

Scale Exercise 8 (see Figure 4.14) is based on what I have previously identified as ‘motif 5’ (see, for instance, ‘Banatzeana’ and ‘Hora de la Poienari’). The motivic pattern of this exercise is composed of four semiquavers – three on the same pitch and the fourth descending down to an interval of second – with a grace-note between the first two pitches. This exercise mixes ornamentation with double-tonguing. As previously noted, ornamentation is one of the most distinctive characteristics of the EMR style, as well as one of the aspects most difficult to grasp technically and audibly. Constant practice of exercises with ornamentation has been an essential step in incorporating my observations on EMR ornamentation into my own technique. This in turn has made my ear more perceptive of certain musical components in the EMR tradition, allowing me to separate melody from ornamentation while helping structure and analyse melodic progressions.

The motivic pattern in Scale Exercise 9 (see Figure 4.15) derives from what I have labelled as ‘motif 6’ (see ‘The Return of the Magic Horse’, bars 73, 74, 80, 82, etc.). This exercise mixes triple-tonguing and mordent ornamentation.¹¹⁰ Similarly, Scale exercise 10 (see Figure 4.16) uses triple-tonguing and trill.¹¹¹ As with Scale Exercise 6 (Figure 4.12), this exercise is not based on any specific musical pattern but rather a rhythmic trope previously identified as *rhythmic formula 1* (‘r.f. 1’).

Figure 4.14: Scale Exercise 8



Figure 4.15: Scale Exercise 9



¹¹⁰ For a description of mordent in the EMR style see Figure 3.5.

¹¹¹ For a description of trill in the EMR style see Figure 3.4.

Figure 4.16: Scale Exercise 10

Scale Exercise 11 (see Figure 4.17) is based on ‘motif 8’ (see ‘Banatzeana’, bars 1, 2, 3, etc.; ‘The Return of the Magic Horse’, bars 1, 2, 3, etc.; ‘Turka’, bars 1, 2, 3, etc.; and ‘Hora de la Poienari’, bars 27, 28, etc.). This exercise does not require either triple or double-tonguing. The trope that makes up this exercise is composed of two staccato notes (which can be either quavers or semiquavers) with a grace-note in between. I have also heard this pattern performed by EMR often during improvisations.

Figure 4.17: Scale Exercise 11

Constantly practising these exercises, as well as continuous analytical listening of EMR performances, has served as my primary tool for incorporating this performance practice into my own musical vocabulary. Berliner notes a similar approach in jazz, where:

There is no objection to a musician borrowing discrete patterns or phrase fragments from other improvisers [...] indeed, it is expected. Many students begin acquiring an expansive collection of improvisational building blocks by extracting those shapes they perceive as discrete components from the larger solos they have already mastered and practicing them as independent figures [...] For some musicians, this is the entire focus of their early learning. (1994:101)

One of the biggest initial challenges working with these exercises included rehearsing double- and triple-tonguing. Coordinating one's tongue with one's fingers is a complex task that required several months of intense practice. I began with Scale Exercise 1 (Figure 4.7), practising major, minor, Hicaz, and raised-fourth modes using Costel's first variation of double-tonguing, involving the syllables 'ta-ca' (see Chapter III). Practising this exercise at a relatively slow speed allowed me to produce each individual pitch in a clean and detached manner, leaving a clear gap between each note going up and down the saxophone register. As I began to practice this exercise at faster tempos, I realized that Costel's first double-tonguing variation became increasingly difficult to execute. Performing semiquaver groupings at tempos of 160 BPM and above, my tongue could not move fast enough articulating with the syllables 'ta-ca'. However, this was not the case when using the syllables 'di-gui'. As noted in Chapter III, this may be on account of tongue placement, which allowed a much more fluid movement with this second approach to double-tonguing. One of the drawbacks in making this transition, however, was that this approach to double-tonguing articulation was not as clearly pronounced as with the first approach. Nevertheless, it allowed for a more smooth execution of semiquaver groups at tempos over 200 BPM.

A similar process took place when practicing triple-tonguing through Scale Exercise 5

(Figure 4.11), which involved initial slow practice through Costel's first articulation variation (ta-ca-ta), and later faster, more fluid execution using Costel's second variation (di-gui-di). As noted in Chapter III, an essential difference between double- and triple-tonguing is that triple-tonguing is used to articulate groupings of three pitches performed as triplets. As with double-tonguing, the first pitch in triple-tonguing articulation is tongued with the tip of the tongue, and the second note is then articulated with the back of the tongue. The third pitch is then again articulated with the tip of the tongue. While rehearsing double-tonguing with syllables 'ta-ca' or 'di-gui' is a fairly manageable task, adding an extra syllable makes it considerably more difficult. This may be on account of the repeating first and last syllable ('ta' or 'di') of each sequence. Whereas in double-tonguing there is a constant alternation between contrasting syllables ('ta-ca' or 'di-gui'), in triple-tonguing the last syllable of each grouping is again repeated on the first syllable of the next grouping ('ta-ca-ta, ta-ca-ta, etc.' or 'di-gui-di, di-gui-di, etc.').

Practising Scale Exercise 5 using the described modes served useful in incorporating triple-tonguing into my performance practice.

Similarly, Scale Exercise 10 (Figure 4.16) served as a way to incorporate observations on the EMR trill into my own technique. This exercise involves performing a series of patterns that include a trill on the pattern's initial quaver, followed by two staccato semiquavers. This exercise requires triple-tonguing to perform the three-note grouping between last two semiquavers of each pattern together with the first quaver of each following pattern. The longer value of the initial pitch of each pattern allows space for the trill (see Figure 3.4). Rehearsing this exercise with a metronome helps to control and keep the duration of the trill within a designated temporal structure. The faster this exercise is rehearsed, the more difficult it becomes to keep the trill within its allocated space. As with the EMR trill, mordents in this style have also a particular approach. The EMR mordent involves a rapid

alternation with the diatonic note above, emphasized as a grace-note (see Figure 3.5). Scale Exercise 9 (Figure 4.15) allowed practice of this mordent throughout the saxophone register. Like Scale Exercise 10, this scale exercise also employs triple-tonguing. Also like Scale Exercise 10, the faster this exercise is practised using a metronome, the more difficult it becomes to keep the mordent in its assigned temporal space.

Lastly, scale exercises 8 and 11 (Figure 4.14 and Figure 4.17) incorporate ornamentation, not at the margins but within the musical tropes. Scale Exercise 8 includes a grace note between the first two pitches of a four-pitch double-tongued pattern, while Scale Exercise 11 adds a grace note between two staccato notes (which can be either quavers or semiquavers). Particularly when performing these tropes consecutively and at fast tempos, as arranged in 'Hora de la Poienari' (see Figure 4.1, Video 2), they have a performance *feel* and reflect a characteristic sound I have not encountered previously in Western traditions. Contributing to this, adding microtonal inflections with a 'loose embouchure' approach (see Figure 3.2) to these and the previously noted tropes incorporates a distinct sound and texture.

An essential aspect of working with these drills has also involved using the gathered video footage as a guide to organizing my finger movement. During my practice sessions I use a mirror to monitor the movements of my fingers and my overall posture in accordance to those of my EMR instructors. Working with these exercises has been predominantly a physical experience: after countless repetitions, fingers become fluent with the technique so that I no longer need to think of the details of execution. Moreover, my fingers gained a sensitivity and apparent intuition they did not previously possess. My hands went from stiff and slow to fast and fluid. I gained a technical ability to make quick musical decisions in performance, something that before was not within my technical or conceptual grasp. Another significant result of practising these scale exercises has been acquiring an ability to rearrange, mix, and develop musical tropes during improvisation. This has created endless

possibilities for reorganizing articulation and ornamentation. It is at such times that I find myself in a state of ‘flow’ with the musical idiom.¹¹²

IV.iii: Creativity in Composition

This section describes creative processes in composition using the performance practice that I have drawn from my engagement with the EMR tradition. I have composed nine pieces following these observations on my engagement with the EMR tradition, but due to space restrictions I have chosen to present only two here. I have selected these particular pieces because they illustrate particularly characteristic elements from the Hora and the Manea dance forms. As noted previously, these pieces are not aimed at recreating the EMR tradition; rather, they illustrate my reinterpretation of it, and demonstrate how I have utilized reflexive engagement in composition.

The first composition is titled ‘Bio Fix’ (see Figure 4.18). I have used observations made on the performance practice used in ‘Banatzeana’ (see Figure 3.6) as the main source for this piece. Like Banatzeana, Bio Fix’s structure is fixed.¹¹³ I have, however, included a section for solo improvisation (on bar 41). Also like Banatzeana, this piece is in the Hora style, mainly emphasized by the accompanying instruments.¹¹⁴ Finally, using Banatzeana as a reference, musical phrases are guided by basic and contrasting idea structure, as well as the musical period.

The piece begins with an eight-bar unaccompanied introduction section. The first four bars of this section are structured in the form of a period: as identified earlier, the period here is composed of a basic idea and a contrasting idea that form part of an antecedent and a concluding consequent. On the basic idea of this introductory section I have chosen intervals

¹¹² In his 1990 article, Mihaly Csikszentmihalyi describes ‘flow’ as an individual’s mental state aligned with the activity at hand. Improvising with the EMR musical idiom will be dealt with more detail later in this chapter.

¹¹³ As opposed to pre-composed. Such as the case with ‘Hora de la Poienari’ for example, where periods could be altered, varied, and developed.

¹¹⁴ See Chapter III for more information on the Hora dance form.

larger than a third, thus moving away from more conventional EMR contours and patterns. Double-tongued fifths and fourths create an effect I have yet to hear in other musical styles. A semi-chromatic run on bar 8 helps conclude this section while adding tension; this resolves to the fifth degree of the piece's key, G-minor (bar 9).

The full ensemble joins in at bar 9, where the piece begins. From bar 9 to bar 24, the piece continues with four periods: three in G-minor and one in A-minor, making references to Scale Exercise 6 (labelled as 'S.E.6'). 'Motif 8' and 'motif 4' are also used here (and throughout the whole piece), also making reference to Banatzeana. Bars 25 to 28 contain two sequences, the first deriving from 'motif 1' (see Figure 4.9), descending by a tone, and the second Scale Exercise 10 (Figure 4.16), ascending by a tone. These sequential musical tropes descending (or ascending) by a tone are a technique taken from the transcription of Banatzeana (e.g. bars 10 and 11; see Figure 3.6). The next four bars contain three consecutive basic ideas based on 'motif 8', ending with a contrasting idea. Bar 35 shows a sequence that is not common in the EMR tradition, and has no motivic or stylistic connection with the rest of the piece. I have added this sequence here to add tension which, performed double-forte in F-major-flat-7th, resolves to two 'motif 4' sequences on bars 37 and 39. On bar 43 there is a repetition of a previous period (heard in bar 21), followed by a sequence deriving from 'motif 1' and Scale Exercise 6 ('S.E.6'). Bar 51 presents once again the introduction (first heard at the beginning of the piece). Here the saxophone line is again unaccompanied, and leads the ensemble to an improvisation section on bar 59.

The improvisation section allows soloists to improvise, while the accompanying instruments continue performing the piece's rhythmic and harmonic groove (in G-minor). This section can go on as long as the soloist wishes, and can also modulate to other tonal centres.¹¹⁵ The piece resumes again with the unaccompanied saxophone line playing the

¹¹⁵ Tactics used during improvisation will be described in more detail later in this chapter.

introductory section (see bar 61). This eight-bar phrase is repeated twice, the first time unaccompanied, and the second time accompanied by the ensemble. This is followed by two periods, and a sequence deriving from 'motif 1' and Scale Exercise 6, leading to the closing of the piece in G-minor. Although 'Bio Fix' draws on characteristics from my engagement with the EMR tradition (including used of harmonic minor an raised-fourth modes, 2/4 time emphasis, articulation, ornamentation, and form), here I have rearranged and modified certain motivic and harmonic elements, which represents something of an innovation in relation to EMR musical conventions.

Figure 4.18: 'Bio Fix' by Alejandro Toledo

♩ = 180

The musical score for 'Bio Fix' by Alejandro Toledo is presented in a single staff with a tempo of 180 beats per minute. The score is divided into measures 1-7, 8-14, 15-22, 23-30, 31-37, 38-44, 45-52, 53-60, 61-67, 68-73, and 74-80. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Above the staff, there are numerous annotations indicating musical structures and motifs. These include 'Antecedent', 'Consequent', 'Period', 'Run', 'b.i.', 'c.i.', 'motif 8 sequence', 'motif 4B', 'S.E.6', 'motif 1 sequence', 'motif 4 Sequence', 'Improvisation Section', and 'Cosenquent'. Chord changes are indicated by letters such as g-, D+, Bb+, A+, F+, d-, C+, Bb+, e-, F+, e-, a-, F+b7, c-, a-, D+, B+, A+, and g-. The score also includes a first and second ending bracket at measures 31-32. The piece concludes with a final cadence at measure 80.

The second and final piece used here to describe my reinterpretation of the EMR tradition in composition is titled ‘Fanfarian Impro’ (see Figure 4.19).¹¹⁶ ‘Fanfarian Impro’ follows a more informal structure of composed and pre-composed sections than ‘Bio Fix’. Certain sections in the piece are fixed, but others contain guidelines of pre-composed material that may serve as a basis for improvisation. This structure is taken from ‘Asphalt Tango’¹¹⁷, a Fanfare Ciocărlia piece in the Manea style. The intended effect with ‘Fanfarian Impro’ is analogous to Malvinni’s description of Taraf de Haidouks’ music:

In trying to understand Taraf’s music, it is not correct to say that even their music is simply composed. Instead, we can use the idea of “improvisatoriness” to characterize at least their recorded music. This category is in between composition and improvisation. “Improvisatoriness” means that the performance imparts the *impression* that the music is improvised. [...] But the impression of improvised is also partly due to the nature of Taraf’s heterophony, where individual techniques and approaches blend and clash. (2004:57)

The piece begins with a seven-measure introduction of double and triple-tongued tropes (some making reference to ‘motif 8’ and Scale Exercise 6) that move between A-major, Bb-major, and B-major but have no fixed tonality. I took this as an opportunity to move away from conventional EMR harmonic structures by making the tonal centre of this section obscure. On the second bar of this introduction section I added a 5/8 meter (for that bar only): although mixing asymmetric and simple meters in a single piece is a trait that pertains more to Bulgarian Roma music rather than EMR music, the 5/8 bar was added here because it fits with the melodic line (which uses ‘motif 8’).

On bar 8 begins what I have labelled the ‘A Section’. Here the tonality of the piece is in A-major. Also, the groove of the accompanying instruments emphasizes the same rhythmic

¹¹⁶ Like ‘Bio Fix,’ I have included here only the melodic line for practical reasons; however, all pieces presented here have been worked out with my London ensemble.

¹¹⁷ From the album ‘Baro Biao: World Wide Wedding.’ Released February 15, 2000 through Piranha Germany.

formula as identified in ‘Turka’ (see Figure 3.14), a rhythmic figure frequently heard in the Manea. This section contains pre-composed melodic elements: the thematic material presented here (mostly emphasizing ‘motif 8’, Scale Exercise 10, and Scale Exercise 6) may be performed as written or used as reference for improvisation. On the third beat of bar 16 the piece modulates to A-minor, with the saxophone line emphasizing the minor-third interval of the new tonic while continuing to make reference to ‘motif 8’. On bar 23 I have included a *cadential phrase* (labelled) made up of a call (which ends on the fifth degree of the tonic) and a response (which ends on the tonic note) – this is a trait taken from ‘Asphalt Tango’. This repeats again on the third beat of bar 25, thus marking the end of the ‘A Section’.

The ‘B Section’ of the piece begins on bar 28 with a new meter in 2/4 (152 BPM) in Hora style (mainly emphasized by the accompanying instruments). Unlike the ‘A section’, this section is fixed, with the melodic line in E-Hicaz emphasizing ‘motif 5’, as well as ‘motif 2’, ‘motif 1’, ‘motif 2’, and ‘motif 5’, as well as Scale Exercise 2. The tonality here is in A-minor. From bar 77 to bar 84, I have included a variation of the *cadential phrases* used back in bar 23, here marking the end of the ‘B Section’. From bar 85 to bar 89 the time signature changes back to 4/4 meter. This section includes breaks, giving space for a percussion solo and providing a chance for the piece to modulate to F-minor. The ‘A’ Section’ begins at bar 89. Mainly deriving from Scale Exercise 9 and ‘motif 2’, this section shares the same groove and the same general feel as the ‘A Section’ (though its tempo slows down to 138 BPM mainly to give space for the piece to speed up towards the end, a trait used by Fanfare Ciocărlia). On bar 101 there is a saxophone break - mostly made up of ‘motif 8’, that moves around the piece’s predominant tonal centres: A-minor and F-minor. On bar 109, F-minor is established and the piece is concluded with a variation of the (previously-heard) *Cadential Call and Response* phrases. On bar 114 the same *Cadential Call and Response* is harmonized

by the accordion playing a diatonic third above, which is also a trait commonly used in the EMR style.

Figure 4.19: ‘Fanfarian Impro’ by Alejandro Toledo

♩ = 192

Introductory Section

Alto Saxophone

(A+)

motif 8

motif 8

motif 8

S.E. 6

S.E. 6

3

6

motif 8

motif 8

motif 8

motif 8

motif 8

motif 8

8

A Section

A+

motif 8

motif 8

motif 8

motif 8

motif 8

motif 8

motif 8

11

motif 8

motif 8

motif 8

motif 8

S.E. 10

S.E. 10

S.E. 10

tr

tr

tr

tr

14

S.E. 6

S.E. 6

S.E. 6

S.E. 10

S.E. 6

tr

a-

17

motif 8

motif 8

motif 8

motif 8

motif 8

motif 8

motif 8

motif 8

motif 8

motif 8

motif 8

20

motif 8

S.E. 6

S.E. 6

Cadential Phrase Call

Cadential Phrase Response

Cadential Phrase Call

23

motif 7

S.E. 9

tr

tr

Cadential Phrase Response

B Section

26

S.E. 9

tr

motif 2

motif 2

a-

31

♩ = 152

motif 2

motif 1

E+

motif 5

motif 5

motif 5

a-

38

motif 5

motif 5

motif 5

motif 5

motif 5

motif 5

motif 5

motif 5

2

44 motif 5 motif 5 motif 5 motif 5 motif 5 motif 5 motif 5 motif 5

50 motif 5 motif 5

57 motif 2 motif 5 motif 5 motif 5 motif 2 S.E. 2

63 S.E. 2 S.E. 2 S.E. 2 motif 1 motif 5

70 motif 1 motif 1 motif 1 motif 1 motif 5 motif 5 motif 5 motif 5

77 Cadential Phrase Call S.E. 10 S.E. 6 Cadential Phrase Response S.E. 10 S.E. 6 Cadential Phrase Call S.E. 10 S.E. 6 Cadential Phrase Response S.E. 10

84 S.E. 6 Drum Break A' Section

93 motif 2 S.E. 9 motif 2 S.E. 9 motif 2 S.E. 9 motif 2

97 S.E. 9 motif 2 S.E. 9 S.E. 9

101 Sax Break motif 8 motif 8 motif 8 motif 2 motif 8 motif 8 motif 8 motif 2

105 motif 8 motif 8 motif 8 motif 2 motif 8 motif 8 motif 8 motif 2

109 Cadential Phrase Call S.E. 6 Cadential Phrase Response S.E. 6 Cadential Phrase Call S.E. 6 Cadential Phrase Response

$\text{♩} = 138$

$\text{♩} = 197$ f-

E+ a- E+ a- E+ a- G+ c- c-7 f- =138

f- C+7 f- C+7 a- C+7 f-

C+

The image shows a musical score for two staves. The first staff, starting at measure 113, contains a sequence of musical phrases. Brackets above the staff label these as 'Cadential Phrase Call' and 'Cadential Phrase Response'. The second staff, starting at measure 118, continues with 'Cadential Phrase Response' patterns. Below the second staff, dynamics and chords are indicated: *f*, C+7, *f*, C+7, *f*.

Using my reinterpretation of EMR pieces and performance practice as ‘models’, here I have described an approach for reworking and incorporating a musical vocabulary into my own compositions. This has allowed the exploration of new creative possibilities and widened my scope as a composer and performing musician. The compositions presented here, however, do not aim to imitate EMR pieces; but rather innovate through a process of creative reinterpretation. Similarly, the following section observes an approach to creative reinterpretation of the EMR tradition in improvisation.

IV.iv: Creativity in Solo Improvisation

Guilford (1967) argues that creativity in improvisation may be synthesized through three basic components: *fluency* (the ability to work with material), *flexibility* (being able to apply knowledge under various circumstances), and *originality* (being able to produce the unconventional). In addition, as Burnard examines, *value* - ‘determined by the society that witnesses the thought, behaviour or product’ (2006:162) - may also be considered. As illustrated in section IV.ii, I have used scale exercises to assist in becoming fluent in those musical patterns which appear to me to be characteristic of the EMR tradition. I have approached the issue of flexibility in two different ways: what I call the *formal* method and the *random* method.

The formal method refers to the structuring of musical ideas using EMR pieces as reference points for constructing new musical phrases during improvisation. As already noted, melodic structures in EMR pieces are often square, made up of repeating two-, four-, and eight-measure phrases. These can be constructed with a basic and contrasting idea, and an antecedent and consequent, thus forming a musical period. These observations serve as structural guideline, and are particularly helpful when spontaneously organizing musical ideas. Improvised phrases may then be viewed as being symmetrical, where patterns coincide with harmonic and rhythmic blocks.

When performing live with my ensemble, solo improvisation usually takes place halfway into the piece.¹¹⁸ The harmonic progression during improvisation tends either to stay in one key, travel to a dominant chord and back to the tonic, or modulate and then return to the tonic. Sometimes the challenge with improvising on a single chord is making the melodic progression sound complex or intricate. A way to approach this is by mixing modes during improvisation: for instance, mixing the harmonic minor, its relative Hicaz mode, or its relative raised-fourth mode over a single minor chord. As observed in ‘Turka’, mixing modes in the melodic progression creates new possibilities for tension and release.

Drawing on the notion of the musical period, the ‘formal method’ for improvisation has certain similarities with storytelling: the process of unfolding musical ideas through a *beginning*, a *middle*, and an *end*. The beginning narrative involves starting the improvisation with simple and lyrical (*basic*) ideas. At this point certain motives may be introduced that will be later developed in contrasting ideas or consequent phrases. As intensity builds during the middle narrative, musical phrases become more complex, with compound rhythmic patterns, varying accentuation, articulation, and embellishments. One may also borrow rhythmic patterns used by the accompanying ensemble as a way to expand musical

¹¹⁸ That is, after the piece’s melodic themes have been introduced and repeated. This is a characteristic frequently used in EMR music, which they seem to have adopted from Turkish traditions.

vocabulary. Accentuation, articulation, embellishments, placement of rests, and notes are chosen according to whether tension or release is intended. For instance, the more the melodic progression uses embellishments, articulation, and moves away from its harmonic progression, the more tension it tends to create. Towards the end of the improvisation, musical ideas become again lyrical while emphasizing cadential elements (by emphasizing the tonic of the key), which help to cue the ensemble that the end of the solo improvisation is approaching.

Also like storytelling, the use of silences in the process of improvisation helps to separate musical ideas, as happens during speech. Using different inflections, like pronounced commas (emphasized with rests) or exclamation points (emphasized with accents or dynamics) creates a vast series of opportunities in adding colour and expression to the improvisation. One then becomes immersed in an internal dialogue, responding to one's own musical statements through repetition, variation, or sequential techniques. Similarly, Max Roach describes his internal dialogue while improvising:

After you initiate the solo, one phrase determines what the next is going to be. From the first note that you hear, you are responding to what you've just played: you just said this on your instrument, and now that's a constant. What follows from that? And then the next phrase is a constant. What follows from that? And so on and so forth. And finally, let's wrap it up so that everybody understands that that's what you're doing. It's like language: you're talking, you're speaking, you're responding to yourself. When I play, it's like having a conversation with myself. (in Berliner 1994:192)

Video 3: Alejandro Toledo band performing at Llangollen Festival, 06/2013 (see Video 3 in CD Rom) shows an example of one of my improvisations following the formal method. Using F-Hicaz mode over F-major harmony, the melodic phrases here are guided predominantly by a musical period structure. The solo begins with a sequence of statements made up of one-bar basic ideas and contrasting ideas. The improvised tropes place emphasis

on ornamentation and phrasing, which also include subtle microtonal inflections. As the improvisation progresses, intensity is built by adding more ornaments and double-tongued tropes into the melodic progression. The complexity of the phrases here does not derive from the melodic line, which follows a period structure made up of simple melodic patterns, but from the manipulation of ornamentation, articulation, and microtonal inflections during improvisation. As such, rather than original or innovative musical ideas, this solo illustrates technical ability gained through the scale exercise drills discussed earlier.

While the form functions outlined in Chapter III serve as guidelines for organizing musical ideas in the ‘formal approach’, the technical fluency gained from the scale exercises examined in Section IV.ii play an essential role in constructing musical phrases during improvisation. Rearranging, mixing, and developing musical tropes in improvisation using the performance practice acquired during my engagement with the EMR tradition creates endless possibilities where it becomes less about ‘what I’m going to play’ and more about ‘how I’m going to play it’; which in turn recreates the flexibility of the gathered performance practice. This also applies to the following approach to improvisation, which I have named the ‘random method’.

In contrast to the formal method, the construction of musical ideas during improvisation may also be built randomly. This is what I call the ‘random’ method for improvisation, which uses the performance practice identified in this study including articulation, ornamentation, microtonal inflections and sound production, but follows no particular structure for putting together musical ideas. This means constructing melodic lines without a sense of formal function, making the outcome more unpredictable. This approach is particularly fruitful when aiming to produce new and original musical phrases.

Following Gell-Mann’s definition, the word ‘random’, as it’s used in this section, refers to an irregular or ‘random process, that is, by a chance process such as a coin toss,

where each head gives 1 and each tail 0' (1994:44). As such, using the random method does not actually mean 'without method or conscious decision'¹¹⁹; rather, it evokes a lack of rhetoric or understanding towards a system used for organizing musical ideas. Through this approach, 'new' music is produced in terms of a new organization of stylistic elements. This means creating new (random) synthesis out of given material (the gathered musical vocabulary).

Another way to describe the random method in improvisation would be by saying that it aims to organize musical ideas in every way that the formal method does not. Using this concept to arrange and construct musical phrases based on the performance practices identified in this study creates novel results that have little or no bearing with the construction of musical phrases with other (Roma and non-Roma) performers. This gives improvisations a wide range of musical possibilities, while making them more original and sometimes more *creative*. As Cope explains, 'most research on creativity ignores the confusion that randomness poses to its recognition – especially in the arts, random output often competes with creativity, at least in terms of novelty and surprise' (2005:51). Video 4: Alejandro Toledo band performing at Riverside Festival, 08/2011 (see enclosed CD Rom) shows an example of one of my improvisations following the random method. Still showcasing technical fluency gained from scale exercises, the melodic progression here shifts away from a musical period structure, exploring more innovative paths for assembling musical phrases. The melodic line here also moves away from following a particular mode or tonal centre, while using unorthodox intervals for structuring musical phrases.

Irène Deliège suggests that we should view creativity as creative behaviours or acts rather than some hypothetical general disposition (in Deliège and Wiggins, 2006:3). My creative 'behaviour' or approach towards improvising with the gathered musical vocabulary,

¹¹⁹ Oxford Online Dictionary. Retrieved April 4, 2011.

as described above, involves using the formal and random method. Though there are different possibilities with each of these approaches, both still use the observations on EMR performance practice as core content; which helps solo improvisation remain within a stylistic context. Combining these two approaches in improvisation, one is able to balance such factors as predictability and surprise, repetition and variation, continuity and change; making choices while working methodically throughout. Working with these general principles can in turn lead to variations of the musical idiom during the process of improvisation, while generating original and novel musical expressions.

IV.v: Chapter Conclusions

This chapter has investigated the study's first research question concerning how my observations and understandings of the EMR tradition are creatively reinterpreted and fed into my own performance practice, including composition and improvisation. Here I have used transcription and analysis of EMR pieces and observations on performance practice as a source for drawing a vocabulary of musical units, which I have then incorporated into my own compositions and improvisations. Thus, drawing on David Sudnow's phenomenological approach (2001), as well as Bruno Nettl's (1974c, 2005) and Paul Berliner's (1994) notion of the music 'model', this chapter illustrates the reworking of an alien musical idiom, and its subsequent incorporation into one's own technique; acquiring a lexicon of musical building blocks that one can then include in one's own performance practice.

However, these appropriated performance practices cannot be considered part of or alongside the EMR tradition, since the observations presented here are rooted in my own reinterpretation, and as such do not address the appropriated worlds themselves. This is what I have described in Chapter II as 'hermeneutic appropriation', which generates new understandings based on a self-understanding through the encounter of a foreign musical idiom; a process that ultimately leads to self-transformation by, amongst other things, adding

new dimensions to one's own performance practice and expanding one's abilities as a performing musician. Thus, the music deriving from this process reflects one's own work and development as a performing artist and is it not intended to promote reductive exotic stereotypes, or 'Gypsiness'.

As such, I don't expect audiences to hear 'Gypsy' traits in the music I perform. However, what I believe the music deriving from this process represents may or may not align with what it suggests, expresses, or evokes for those who hear it. Although I have contested throughout this study that my reinterpretation of the EMR tradition does not constitute Gypsiness, I accept that this does not mean it may not suggest this to certain listeners. In my professional experience over the past five years, audiences have consisted of predominately white, both male and female listeners from varied age groups and nationalities (mainly Western European, although I've come across many Eastern European individuals as well). I concur with Silverman's observation of audiences at Romani concerts in Western Europe and North America that they 'tend to be middle- or upper-class, from eighteen to forty years of age, well educated, with liberal leanings' (Silverman, 2012:252). In performing for these audiences, I aim to convey my own musical ideas expressed through the musical vocabulary I have acquired: a process of self-interpretation as a performing artist and saxophonist. Although my target here is not to quote or recreate a musical equivalent of the EMR tradition, I accept that these subtleties may be lost on some audience members, who may read into my performances precisely the kind of musical stereotyping I am seeking to avoid. Nevertheless, although my performances may be perceived by some as Gypsy, Gypsy jazz, World Fusion, or even 'Balkan' music, it is difficult to obtain a reliable indication of the audiences' perceptions of the music without more extensive ethnographic investigation of the audiences themselves, which is not what I have attempted in this study. Moreover, notions of meaning or levels of cultural significance can differ considerably from listener to listener and

setting to setting, making it challenging to determine with certainty ‘what’ from the performance conveys meaning and why, and what a particular audience, or individuals within it, may be construing upon a given performance.¹²⁰

Thus, as a musician, it is likely that what is significant or meaningful to me in a performance may be understood differently by the audience. On stage I aim to convey my own musical ideas expressed through a performance practice I have acquired and developed. This is a transformative process that involves exploring creative paths through the engagement with the music of another culture. When on stage my objective as a performer is to express, communicate, and further explore such processes with the audience. The audience then becomes part of the transformative process, and, as a performer, I become part of theirs.

¹²⁰ As observed in Clarke, Dibben, and Pitts (2010), much current musicological and philosophical theory asserts that ‘musical meaning is a social construction’. As such, ‘the meanings that listeners derive from specific pieces have a more or less arbitrary relationship to their sonic characteristic, although these meanings may be stable within a particular cultural context’. (74)

Chapter V: Thesis Conclusion

V.i: Being in my EMR World

As previously stated, one of the issues with the approach taken here for engaging with the EMR tradition is that it is not based on an extended period with my EMR instructors or spent in Zece Prājini, which makes for a narrow account of the tradition and its performance practice. Also, the transcription and analysis conclusions presented throughout this study are independent from the cultural, political, or historical settings in which EMR music is normally heard. As discussed in Chapter II, such appropriations concerning the music of the Other present complex issues that are often ‘fraught with ethical questions due to the imbalance of political, economic, and racial power’ (Rice 1994:320). Is it, then, of any value to creatively engage with music on this basis? As a performer, composer, and improviser, the proposed response here is nevertheless that yes, it is of value to do so.

Reflecting on my own creative engagement with the EMR musical tradition has allowed me to reinterpret this style based on my own experiences and designs. Rather than claiming to speak on behalf of another musical culture or individual, working alongside a particular traditional canon, or aiming to replicate someone else’s musical performance, the study has used reflections on my relationship with the EMR musical idiom to formulate individual conclusions and methods for expressing and structuring one’s own musical ideas. Drawing on Gadamer, Rice argues in favour of the value of personal experience when interpreting someone else’s work:

Rather than worry about the historical or cultural placement of a work, Gadamer prefers to analyze that moment when past and present are united in experience. The interpreter’s claim to meaning and truth is then as great as the author’s: [...] “every age has to understand a transmitted text in its own way” and meaning “does not depend on the contingencies of the author and whom he originally wrote for.” (1994:306)

Thus, this study derives from reworking an experience of the music of the Other in composition and improvisation, as well as in rehearsal and performance. It provides an *insider's* account of becoming what some consider to be part of World Music in the 21st century. It describes methods and creative possibilities through the engagement with foreign musical symbols that ultimately lead to the development and expansion of one's own musical vocabulary. Exploring such creative possibilities becomes part of a transformative process, what Gadamer describes as a 'changing self', where the exploration of, reaction to, and shifting of inner conditioned prejudices lead to processes of 'learning to change' (Gadamer, 1986:273).

Furthermore, I have demonstrated my engagement with and understandings of the EMR tradition by utilising particular transcription and analysis strategies, and I have shown how Western staff notation and commentary can be used to examine musical traits such as modes, tropes, and harmonic and melodic progressions in selected pieces from the Hora and the Manea dance forms. Additionally, I have indicated generic formal structures for these pieces, and what I consider to be fundamental performance practice elements, including ornamentation, articulation, saxophone approach, sound production and embellishment. However, unlike examples given by Buchanan and Folse, the understandings presented here don't derive from a regional survey or extensive consultation with local professional musician, but from my own reflexive relationship with the EMR tradition.

Thus, the aim here has not been to shed light on processes of how local musicians work with their musical idiom, provide a framework of the structure and creative processes in this musical style, or describe 'how a good *horo* is spun' (Buchanan and Folse 2006:90). Rather, my observations demonstrate a hermeneutic engagement with this musical style and the understandings that derive from this process, and I have some sympathy with Tenzer's observation that 'music analysis [...] is essentially creative, with only tangential claims to

being scientific' (2006:6). Thus my role as transcriber and analyser is not concerned with informing local composition strategies or understanding how local musicians conceive and categorize factors governing their musical tradition (see Tenzer 2006:61). Rather, I see myself as a reinterpreter, a role concerned with one's own creative methods for structuring a foreign (and oral) musical tradition.

Drawing on Paul Berliner's (1994) and Bruno Nettl's (1974c, 2005) 'music model' approach, the study also identifies and examines a series of tropes and performance practices from my experience with the EMR tradition. As noted in Chapter IV, explaining the concept of a 'music model', Nettl argues that:

a musical repertory, composed or improvised, may be viewed as the embodiment of a system, and one way of describing such a system is to divide it theoretically into its component units. These building blocks are tones selected from a tone system; melodic motifs; harmonic intervals and interval sequences. (1974c:13)

Additionally, Nettl claims that 'one may think of a repertory as consisting of a vocabulary of units, perhaps melodic or rhythmic motifs, [...] cadential formulas, chords or chord sequences' (2005:295).

I found these approaches to be a practical method for identifying characteristic musical traits that I could then incorporate into my own performance practice. Thus, I have identified a lexicon of modes, melodic and harmonic functions, structures, and musical tropes that I have labelled in my transcriptions as '*motifs*'. Additionally, through music lessons with my EMR instructors, I have identified a series of performance practices including ornamentation, articulation, tone production, and saxophone approach. Then, following Sudnow's phenomenological approach (2001), I have built scale exercises using this lexicon of techniques, thus allowing me to incorporate my observations on the EMR tradition into my own technique and making them part of my own performance practice. This has enabled me to formulate and generate my own musical ideas in composition and improvisation.

As observed in Chapter II, certain scholars have identified the recent movement of Western musicians working with Roma musical influences as ‘Gypsiness’, a term that I use to indicate the misappropriation of Roma music through the production of exotic stereotypes. However, I have argued that whereas Gypsiness suggests a non-reflexive approach towards such appropriation, the methodology taken here encourages an understanding that goes beyond mimicry or musical parody, the transformative qualities of which do not aim to represent or make claims on behalf of anyone except the interpreter. As such, and drawing on Rice’s hermeneutic approach, here I have proposed a ‘hermeneutic appropriation’ of the EMR tradition. This involves a process of self-interpretation through the encounter of foreign musical symbols, which ultimately leads to a metamorphosis of the self. Recalling Kivy’s and Taruskin’s observations concerning authenticity of the self (outlined in Chapter II), the expression of this experience in performance can be:

characterized as autonomous, sincere, self-originating, original, [An] expression of the performer rather than of someone whom the performer is aping. [...] For it is just this kind of authenticity – originality, not slavish imitation; sincerity and truth to one-self, not false consciousness – that we tend to think the artist should have. (Kivy, 1998:6)

Nevertheless, the study does not seek to observe either the self or the Other as the object of enquiry. Rather, it examines the process of creative reinterpretation; a process that can allow a musician such as myself to draw conclusions and make sense of one’s own relationship with a musical tradition from another culture in accordance with one’s own experiences and designs. Moreover, performing the compositions and improvisations deriving from this approach throughout Western Europe has allowed my ensemble and myself a place within the current World Music circuit, making us part of the World Music scene in the twenty-first century. Nevertheless, the ‘World Music’ that arises from my engagement with the EMR tradition does not reflect the way the term was initially used,

which suggested ‘all musics of dominated ethnic minorities within the Western world’ (Keil and Feld 1994:265-266). Rather, the World Music suggested here derives from the cosmopolitan and technological environments of the 21st century, without obviously belonging to any particular traditional, historical, or ethnic canon. Moreover, as argued in Chapter II, it escapes certain creativity models within World Music that have been described as ‘multicultural’, ‘globalized’, or ‘cross-cultural’ (Day 2008:37). As such, the reinterpreted *foreign* influences incorporated into my performance practice do not derive from understanding or integrating another musical culture with my own. Rather, they stem from a reflexive process that ultimately leads to a broader understanding of oneself and the music one performs.

In May 2011, my ensemble and I were invited to perform on BBC Radio London. Prior to our performance, I met with *Songlines* magazine’s Jenni Dogget, who was there to promote and speak on behalf of *Songlines* during the one-hour show. I asked Jenni what were the magazine’s criteria for determining ‘World Music’, and therefore what gets reviewed in their magazine. She replied that their general aim with the magazine is ‘to explore the world through music’.¹²¹ From this perspective it is clear that the music derived from my creative reinterpretation of the EMR tradition forms part of World Music. The processes I have outlined here of encountering, engaging, and reinterpreting a foreign musical tradition move beyond mimicry or the evocation of stereotypes (i.e. Gypsiness), and instead illuminate an act of creative metamorphosis which explores new ways of being in my (EMR) world. If World Music concerns ‘exploring the world through music’, in this study I have presented a way of being in the world through music.

¹²¹ To hear the Radio show go to: <http://www.bbc.co.uk/programmes/p00fbyj2>

V.ii: Bringing Roma musicians into my EMR World

Since my visit to Zece Prăjini in 2006, I've had the opportunity to perform on stage alongside members of Fanfare Ciocărlia on two different occasions. The first took place in November 2010, when Daniel and Oprica Ivancea wrote to me saying that their ensemble had been having problems with their record label and that they were not getting much work through it any longer. As a result they had started a new independent project, 'Fanfare Ciuleandra', with the aim of generating more work for themselves. They sent me links to Fanfare Ciuleandra's new website, MySpace, and YouTube so I could hear what this new project sounded like. Oprica congratulated me on my ensemble, saying that it sounded 'very good', and asked if I could give him feedback on their new project. He said that he respected my 'musician opinion', and enquired whether I liked the new repertoire and renditions. I replied with detailed criticism of what I liked and did not like about the new recordings, which he accepted in a grateful manner.

Around this time I invited Daniel to come to London and play a series of concerts throughout the UK with my ensemble. Much had happened in my musical development since my visit to Zece Prăjini years prior; I realized this when I went to pick him up at Gatwick airport. Our conversations now took a different tone. The experience of working and performing at a professional level with my reinterpretation of the EMR tradition meant that I could now exchange aesthetic ideas, performance practice, and information with Daniel, as opposed to just receive information, as had been the case in Zece Prăjini.

The next day I prepared a Romanian-style breakfast for my guest and soon after we began to work on the pieces we'd perform together. The first piece we worked on was 'Hora de la Poienari' (see Figure 4.1). As noted in Chapter IV, this piece derives from pre-composed musical passages taught to me at different times during my stay in Zece Prăjini. Daniel had no issues following this arrangement, perhaps because of the piece's

improvisatory nature, which was based on pre-composed musical periods strung together in sequences. Daniel would play along in unison or ornament with tropes emphasizing the third or fifth degree of the harmonic progression, always alternating and never performing the piece in the same way. I, on the other hand, adhered to the agreed arrangement (see Video 2). The next piece we worked on was ‘Tsiganeasca’, a piece that his brother, Oprica, performs with Fanfare Ciocărlia. Regardless, I noticed that Daniel had trouble remembering the sequence of passages and melodic progression.

Then I proposed that we perform another piece (often performed by Fanfare Ciocărlia), ‘Manea Tiganilor’, but he refused, saying that his record label might find out that we’d be performing ‘too many Fanfare Ciocărlia pieces’ (even though this piece, as with most of the band’s repertoire, isn’t an original composition by Fanfare Ciocărlia). To replace it, I suggested another piece also in the Manea style, ‘Topal Oyun Havassi’, a traditional Roma Turkish piece. Stripped of embellishments, the melodic structure of this piece is very simple when compared to other pieces in the EMR repertoire. I taught him the piece the same way he taught me when I had visited Zece Prăjini: I’d play a short passage, and he would imitate. I’d play the passages very slowly and without ornaments. However, to my surprise, he could not replicate the melody. Every time he would play back a passage, he’d forget various aspects of the melodic progression: sometimes the form, sometimes the pitches, and sometimes its rhythmic formulas. In other instances he would alter the melody completely, changing its rhythmic patterns and adding ornaments – making it more complex but sounding nothing like the original.

After three laborious hours I gave up teaching him the piece. When I asked him about it, he said that it was difficult to learn a melody in such short time. His tone suggested that this was a common issue when first learning a melody, at least in Zece Prăjini. I asked him if he had learned a new melody recently. He said he had, and played one to me. Then I asked

him how he had learned it. He said he had heard it many times before attempting to play it, and had then put it together in performance with fellow musicians. He suggested that working on new pieces alone was not an effective approach and that it was best to do it together with fellow musicians. He then asserted that memory and listening skills were some of his strongest musical tools. The next day we met with the rest of my ensemble for rehearsal. My band mates were familiar with Fanfare Ciocărlia and their music. As such, they were excited at the opportunity of playing with Daniel. As for me, the plan was to step back and let Daniel manage the rehearsal; to let him instruct my band-mates as he had instructed me back in Zece Prăjini, which he did.

The first piece we worked on was Tsiganeasca. My band-mates and I had arranged this piece, changing the groove from a fast Hora to a mixture of Hora with dubstep rhythms. The melodic progression, nevertheless, remained the same as recorded by Fanfare Ciocărlia. Still, when performing the piece together, Daniel would change the melody with every rendition. He would mainly improvise on patterns that fitted with the harmonic progression, patterns he also uses for other pieces. Rather than following melodic progression or form, he followed the harmonic progression using similar tropes to those described in Chapter IV. He would structure them in the form of musical periods, though he would then forget how the piece continued or where it ended. He also constantly missed cues as to where he should come in or where he should stop playing, and sometimes would modulate to other keys, expecting the band to modulate with him. I began to feel that the rehearsal was spinning into chaos. Nevertheless, I remained neutral and allowed it to take its course. After all, we had Daniel, the person who taught me the EMR style, guiding the ensemble.

We continued working on the pieces Turka (see Figure 3.15) and Banatzeana (see Figure 3.6) – changing the arrangement from Fanfare Ciocărlia's recorded version. The issues that had taken place with Tsiganeasca also took place working with these other pieces. When

the rehearsal ended, I expressed my concern to Daniel about the concert performance, which was to take place the next day. I told him that we could not perform as we had rehearsed, forgetting the melodies and cues. 'It's ok', he replied, 'tomorrow at the gig it will be ok'.

The next day at the performance Daniel made all the mistakes he had made during the rehearsal. He kept forgetting the arrangements and sometimes soloed in a different key from the accompaniment. He may have expected the accompanying instruments to modulate with him, but the band performed only what had been worked out in rehearsal. His playing, however, was exquisite, and the audience seemed to enjoy the performance nevertheless. Daniel came up to me afterwards and said 'It was good! I made small mistakes but it was good'.

For this performance we also had a guest singer from Belgium, Gregor Engelen, perform a piece with us. Singer and bandleader of the Antwerp Gipsy Ska Orchestra, Gregor had had much experience collaborating with East European Roma musicians. Talking to him on this subject, he said: 'I feel your pain. Gypsy musicians cannot follow arrangements'. However, on the other hand, I had also observed that my ensemble was not very perceptive to Daniel's musical cues on stage. Daniel expected to be followed in whatever musical direction he decided to take, whereas my ensemble and myself only followed the musical structures discussed during rehearsals.

From then onwards I decided to take back control of the ensemble. I insisted on more rehearsals, despite Daniel asserting that it was not necessary. Explaining concepts of the Manea and the musical period as used in the Hora form helped members of my ensemble understand some of Daniel's musical tendencies in performance. Outlining the form structures described in Chapters III and IV guided the ensemble to anticipate when Daniel was likely to follow arrangements or when he was likely to improvise or modulate. In turn, Daniel also became aware that the band could follow him only if he performed what had

collectively been agreed upon. This ultimately reduced the number of mistakes during performance and made the communication between Daniel and the rest of us more organic. Moreover, I began to notice Daniel imitating my body language on stage – moving in ways I had never seen him do before. He also communicated more through eye contact, which made it easier to indicate to him when he should come in or when he should stop playing.

During the five performances that comprised this tour I became more perceptive of Daniel's playing, and he became more sensitive to mine as well. We began to compromise, musically, with him imitating my performance and me his. Technically, I felt comfortable performing alongside Daniel. However, our renditions of these pieces were quite different. Daniel had a way of manipulating accents, microtonal inflections, and ornaments for aesthetic effects that were often so subtle they were barely audible. Though we both followed the same melodic progression, my reinterpretation of the EMR music was substantially different from his recreation of a musical idiom which for him felt natural. This had also been the case during the rehearsals. Although we had rehearsed using the same learning process of playing and imitating that he used to teach me the EMR repertoire while in Zece Prājini, Daniel did not appear to conceptualize the music in the same way that I do. We worked on pieces that belong or that follow the same basic structures as those described in my reinterpretation of the EMR musical tradition, but he did not understand them the same way that I, or my band-mates did. This is perhaps unsurprising, given the very different historical and musical trajectories that had led us to sharing the same stage, notwithstanding that we were playing 'the same' music.



Performing with Daniel Ivancea (left) at Proud Galleries (London), November 2010. Photo by Julia Gequillana

On another, more recent occasion, Fanfare Ciocărlia's trumpet player Marian Bulgaru visited me in London for a performance at Hootananny Brixton. In early April 2013, Marian emailed me saying he had moved from Romania to Birmingham in search for a better life for himself and his family. He asked if we could collaborate on a show together, to which I happily consented. On April 5th (2013) he travelled to London where he performed as a special guest with my ensemble at Hootananny Brixton. The collaboration process this time was different. I had sent Marian recordings of the pieces we would do together which included Topal Oyun Havassi, Manea Tiganillor, and Banatzeana. Unlike the experience with Daniel, this time there were no formal band rehearsals. I simply met with Marian a couple of hours prior to the performance where we played through the pieces together.



Rehearsing with Marian Bulgaru (left) backstage prior to our show at Hootananny Brixton on April 5th, 2013.
Photo by Sally McNally.

Marian's performance approach was similar to Daniel's, in that he would often follow my melodic line with pre-composed tropes that changed slightly with every rendition. In other instances, when I sensed he was confident with the arrangement, also like Daniel, he would change the melodic progression but stay within the harmonic progression, often emphasizing the third or fifth of the chord or simply harmonizing my melodic line a diatonic third above or an octave below. Marian, however, had a different way of phrasing and embellishing lines than I had heard from Daniel. This was mostly heard in his manipulation of ornaments, phrasing, and microtonal inflections, which had a somewhat different flair. Although they both seem to have a similar approach towards musical performance, there was a noticeable difference in their renditions of these pieces. This may have been due to Marian performing on a trumpet and Daniel on a saxophone. However, while in Romania, Daniel, as well as his younger brother Marius, had acknowledged to me that each musician in Zece Prăjini aims to have an individual style within the tradition. On this occasion, nevertheless, Marian was well prepared and knew the pieces well. This may have been on account of being

able to learn them in his own time and at his own pace, which is not something Daniel had had the opportunity to do.

These experiences performing alongside two professional EMR musicians allowed a transformation of my engagement with the EMR tradition. My position changed from being a student, as I had been while in Zece Prājini, to being a co-performer, exchanging and comparing musical ideas in rehearsal and performance. Unlike the approaches and conclusions presented by Buchanan and Folse (2006), Paul Berliner (1994), or Rice (1994), the experience of performing alongside Daniel and Marian confirmed that my concepts and methodologies for reinterpretation of the EMR tradition are substantially different from those of my EMR informants.¹²² Significantly, however, on stage, audiences did not seem able to distinguish between my reinterpretation and the performances of my EMR guests. This illustrates and reinforces the contrast between musical content and approaches in World Musics today, even within *similar* styles and also within musicians from the same locality.

This study thus observes processes of reworking musical influences from other cultural worlds. This is a process that motivates creativity, stimulates and inspires performance, and explores methodologies for working with such influences in performance. Moreover, this is a process that inspires interaction with musical sound and adds new dimensions to one's own performance practice, resulting in new creative possibilities. It illustrates an insider's account of becoming part of the World Music scene today through a process of reinterpretation that leads to new ways of being in the world. Ultimately it is a process that captures the notion of a 'changing self',¹²³ a metamorphosis of the self and the music one performs. Throughout these processes my views have been modified, improved, and adjusted by criticism from EMR musicians and others, and by my own efforts to rethink the issues. Though it may not be to everyone's tastes, this has been a transformative

¹²² Which, for the reasons outlined in Chapter II, are not examined in the study.

¹²³ Rice (1994:320).

experience of discovery, satisfaction, dissatisfaction, and evolution, and one that I intend to continue as I investigate ways to structure and reinterpret the EMR tradition as a creative artist working on the world stage.

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