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Imprint:

Documentation booklet of „Everybody’s Song - Music as a tool for the promotion of diversity and intercultural understanding”, a project initiated, conceived and coordinated by the Cyprus Neuroscience and Technology Institute (CNTI, in the process of being renamed Future Worlds Center)
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Quotes: participants of the specific project-related activities (if not specified otherwise)

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Layout: Rosmarie Ladner and Thomas Kussin, buero8, Vienna
Printing: REMAprint, Vienna
1st edition, May 2008, 700 copies
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EVERYBODY'S SONG
Book as a tool for the promotion of diversity and intercultural understanding

Project synopsis

21 months on 3 pages

Name

Everybody's Song – Music as a tool for the promotion of diversity and intercultural understanding

Duration

01 December 2006 – 31 July 2008

Venues

Austria, Bulgaria, Cyprus, FYR Macedonia, Greece, Serbia

Coordinating organisation

The project was initiated, developed and coordinated by the Cyprus Neuroscience and Technology Institute (CNTI alias Future Worlds Center).

Partner organisations

- > Workshop for Civic Initiatives Foundation (WCIF), Bulgaria
- > Cyprus Youth Council (CYC), Cyprus
- > Youth Forum Eye (YFE), FYR Macedonia
- > Hellenic Youth Council (ESYN), Greece
- > Centre for Peace and Democracy Development (CPDD), Serbia

Funding and the European context

The two main financers of the project were the Youth Programme of the European Commission and the European Cultural Foundation. Significant financial contributions came from CNTI, CPDD, CYC, ESYN, WCIF, YFE and the K-Town Group (Serbia). Local activities were supported by the Municipalities of Nicosia, Kosjerić and Sofia, by Eurofootball (Bulgaria), the Goethe-Zentrum Nicosia and others.

The project was affiliated to the European Youth Campaign for Diversity, Human Rights and Participation "All Different All Equal" (2006–2007) and to the European Year for Intercultural Dialogue 2008.

Aims and objectives

The general aim was to reflect on the role of music in intercultural understanding and to identify ways to utilise it in youth work. Objectives were:

- to raise awareness of cultural diversity and the role of music in intercultural dialogue
- to train youth organisations and musicians in intercultural learning
- to foster partnerships between youth NGOs and musicians
- to attract new target groups for youth work and arts
- to develop creative and innovative approaches in intercultural learning
- to promote and increase the visibility of the EC Youth (in Action) Programme in SEE

Target groups

young people, youth leaders, civic organisations, musicians, artists

Number of participants

more than 500 from more than 20 countries (Albania, Austria, Belgium, Bulgaria, Croatia, Cyprus, Denmark, Finland, France, FYR Macedonia, Greece, Hungary, India, Italy, Montenegro, Romania, Russia, Slovenia, Serbia, Slovakia, South Korea, Spain, Turkey and the UK)

Audience at concerts and other public events

approx. 6,500

Main activities

- international seminars in Cyprus and FYR Macedonia
- community development activities and intercultural festival in Bulgaria



- bi-communal concert in Cyprus
- international youth exchanges in FYR Macedonia and Greece
- international youth art camp in Serbia
- film screenings and panel discussions in Cyprus, FYR Macedonia and Greece
- multimedia website in seven languages: Albanian, Bulgarian, English, Greek, (Slavic) Macedonian, Serbian and Turkish
- multimedia DVD
- documentation booklet

Methodology

We chose a participatory approach related to both the working and the evaluation methods. The three angles of the project were: education/training, arts/creativity and technology.



The training methodology was multidimensional, interactive and creative. It was based on a constructivist, learner-centred approach addressing not only cognitive but also emotional and social dimensions. Art, especially music, was the element which made this intercultural learning project specific compared to

others. Technology played a significant role for the facilitation of the communication between the partners and for the documentation of the project on the DVD and website.

Regional focus

The project involved organisations from the following five countries: Bulgaria, Cyprus, Greece, FYR Macedonia and Serbia. These countries were chosen in July 2006 because of the following reasons:

- We wanted to achieve an approximate balance of EU countries, pre-accession states and non-member states.
- The five countries share common history and identities which are reflected in many cultural similarities regarding religious practices, food, literature and especially music.
- While they are neighbouring countries, their mutual relationships are partly characterised by conflicts arising from their history and the status of ethnic and religious minorities.
- Cyprus, FYR Macedonia and Serbia have recently been affected by armed conflicts whereas conflictual relations between majority and minority population are also an issue in Bulgaria and Greece.

Why did we decide on this project?

We believe that music can be a powerful tool for intercultural understanding and peace. Music allows people to communicate and share emotions even when they don't speak the same language. It can unite people or divide them. All over the world there are songs spreading messages of peace, humanity and solidarity. But everywhere one will also find songs with nationalistic, militaristic, racist, sexist or other discriminatory contents. One aim of



the project was to work with the constructive power of music which is not self-evident; it needs to be reflected upon and elaborated.

Negotiating identities

Another important aspect of music is its role in shaping and reinforcing the identity of a group, society or nation. The music of a country reflects its history and mirrors the diversity of its people. However, in nationalistic environments, influences from other cultures tend to be neglected even if they are obvious. It is fascinating to explore how many similar tunes (in different languages and variations) can be traced all over South Eastern Europe and the Mediterranean area.

There is little awareness that the same traditional melodies are also sung by the neighbours who sometimes were or still are considered enemies. Some people tend to claim that certain tunes belong exclusively to their group or nation and that others have no right to adopt them. But we believe they are everybody's songs because music belongs to all of us.

Shared musical heritage

By exploring shared and diverse cultural heritage in the region, we wanted to scrutinise simplistic constructs of ethnic or national identity and culture. Our aim was to contrast nationalistic or exclusively folkloristic approaches with "ethnic" music.

Realising that those who used to be regarded or treated as "the others", "the foreigners" or even "the enemies" sing the same songs but in their language or



Are we not formed, as notes of music are, for one another, though dissimilar?

Percy Bysshe Shelley

listen to the same melodies but in a different style can be irritating. It can be either shocking or relieving because hidden aspects of one's own identity suddenly appear on the surface. People might react with anger or aggression as it was the case in the documentary "Whose is this song?", the award-winning film by Adela Peeva from Bulgaria which was one of the main inspirations for this project.

But such a reaction is not the only one possible. In advantageous conditions, it might also end with enjoying the common language of music and the shared heritage of tunes in a joyful atmosphere where for example one verse is sung in Greek and the second one in Turkish. Therefore another aim of our project was to explore ways in which such advantageous conditions for intercultural dialogue can be created in youth work with diverse groups.

Reinhard Eckert, CNTI/FWC

International seminars FYR Macedonia and Cyprus

The first months of our project focused on establishing the general framework for its success: A core group of 27 participants (4–7 people from each country involved) were selected and invited to the first international seminar in Ohrid, FYR Macedonia. About one third of these national project team members had a background in music or other arts, such

as theatre or visual. The others were youth activists and leaders, teachers, trainers and professional NGO workers. The core group members took an active part in the development and implementation of the country-specific project activities and experienced an intensive learning process throughout the project.

Facilitators

Both international seminars have been facilitated by the trainers Aniko Kaposvari from Hungary and Darko Marković from Serbia, in cooperation with the project coordinator Reinhard Eckert from Austria. Aniko's professional background is in sociology, mediation, psychodrama and Playback Theatre. Her training expertise is in human rights education, peace education, conflict resolution and intercultural communication. Darko studied psychology and psychodrama, works as a freelance trainer and Programme Manager at "Hajde da..." group in Belgrade and is a member of the Council of Europe DYS Trainers' pool and the SALTO TOY database.

Let's do it!
We are all full
of energy and
ideas.

Reinhard studied educational science and special pedagogy, with a focus on peace, intercultural and human rights education. He was involved in a range of educational and social projects in Albania, Austria, Croatia, Romania and Serbia before moving to Cyprus and





working with CNTI/FWC as a project developer and coordinator.

Ohrid seminar

In April 2007, the first international seminar brought together 27 participants, from seven different countries, representing one dozen youth organisations in South East Europe and the Mediterranean region. The seminar was hosted by the Macedonian partner organisation Youth Forum EYE.

The objectives of the meeting were:

- to consolidate the international project team
- to train youth organisations in intercultural learning and project development
- to facilitate the elaboration of project-related activities in all five countries involved

Methodology

The training methodology included interactive drama methods (Theatre of the Oppressed), video and PowerPoint presentations, discussions, energisers, individual reflections, brainstorming, mind mapping, group works, a panel discussion, an organisations' fair & intercultural evening, a jam session and performances. The programme managed to challenge the superficial understanding of concepts like culture and intercultural learning and guide participants' thinking in deeper way (not only talking about tolerance and being nice to each other, but also understanding the importance of dealing with power and inequality in intercultural relations).

In order to stage a public discussion about the topic of our project, a panel discussion was organised with key speakers from Albania, Bulgaria,

FYR Macedonia and Serbia, following the screening of the documentary "Whose is this song?" at the University of Ohrid. This event and an additional seminar session with film director Adela Peeva allowed a deeper reflection on the issues of shared and diverse cultural heritage in South East Europe.

Key speakers in Ohrid

Adela Peeva, film director and writer, Bulgaria, speaking on her experiences while and after making the film "Whose is this song"?

Maija Lehto, SALTO South East Europe Resource Centre, Finland/Slovenia, speaking on the new Youth in Action Programme and her experiences in the context of international youth work

Iva Nenić, ethnomusicologist, musician, radio and web journalist and postgraduate student of Theory of arts and media, Serbia, speaking on music as a vehicle of identity

Sašo Korunovski, University professor specialised in cultural heritage at the University of Ohrid, FYR Macedonia, speaking on similarities and mutual influences in "Christian" and "Islamic" architecture

Piro Misso, Albanian Academy of Sciences, Albania, speaking on shared cultural heritage in the region as expressed in music and music instruments

Facilitator: Klime Poposki, University of Ohrid

Nicosia seminar

The second international seminar took place in the capital of Cyprus from 20 to 25 March 2008. It was hosted by CNTI/Future Worlds Centre with organisational support by the Cyprus Youth Council.



The objectives of the final seminar were:

- to present, share and receive feedback on the project activities implemented by the partners
- to review and assess the results and impact of the project at different levels
- to ensure that the lessons learned and the activities developed during the project are disseminated to a wider public
- to explore new possibilities of cooperation between youth NGOs and musicians
- to deepen the understanding of music as a tool for intercultural learning
- to discuss possible follow-up activities

Once more, there was a film screening of "Whose is this song?" and a public round table discussion on the topic, this time with key speakers from Greece, Turkey and the two major communities of Cyprus.

Key speakers in Nicosia and their fields of expertise

Adela Peeva, film director, Bulgaria

Maria Hadjipavlou, University of Cyprus and Cyprus Peace Centre: conflict resolution and the Cyprus conflict, gender and politics, feminist theories, ethnic stereotypes, memory and reconciliation

Dilek Latif, Near East University Nicosia: peace education and peace studies, strategies toward establishing peace and reconciliation in divided societies

Yiannis Miralis, European University Cyprus: music education, multicultural education and music, world music pedagogy and qualitative research

Maria Nomikou, freelance trainer, youth and education coordinator at Fair Trade Hellas, Greece:

Greek-Turkish intercultural dialogue, performing arts and international youth work

Burcu Becermen, Turkey: former president of AEGEE Europe, awarded as Young European of the Year 2006 for her outstanding commitment and achievements in realising the Turkish-Greek Civic Dialogue Project

Facilitator: Natasha Apostolidou, President of the Cyprus Youth Council

CNTI/Future Worlds Center

The Future Worlds Center (FWC) is an independent non-governmental and non-profit organisation that works to build inter-linked socio-techno-cultural worlds through science and dialogue. It was founded in 1991 as the Cyprus Neuroscience and Technology Institute (CNTI).

Our mission is to explore and utilise the evolution of information and communication technologies to strengthen the process of peace-building and civic education, and to disseminate and promote the principles of Human Rights, Tolerance and Diversity.

We do this through research, advocacy and training, working with partners at every level from grassroots community action groups to governments. We believe in working with others to achieve common objectives. Our aim is to empower local partners with the skills to become more effective and sustainable, therefore engaging in the development of an active civil society in Cyprus and beyond.

Reinhard Eckert, CNTI/FWC



Living Heritage Bulgaria

The second half of the 20th century was marked with a new understanding of culture. Europe witnessed a pragmatic growth of interest in culture and its role in the society. Its civilising power, its significance for the economy and its contribution to social development and the achievement of various social goals are now widely recognised. At the same time the concept of heritage developed significantly. In 2003 UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage. This definition is much broader compared to the one from 1972, where heritage was defined to monuments, sites and works. These complex changes have made it possible for heritage to be seen as a resource for community development.

Community development

The term merits some explanation: "The purpose of community development is to help groups and networks of people to take joint action on matters that concern them for public good." (www.cdf.org.uk) Such action aims at improving local conditions, enabling people to participate and increasing their control over their own lives. This very much depends on the development of local bodies that enable people to work with and counterbalance existing state or private structures. Another vital element of the process is the strengthening of associational life based on key democratic values of social justice, participation, equality, learning and cooperation.

The Living Heritage Programme, developed by WCIF, is based on the idea that cultural projects can provide a strong focus for local cooperation including inter-ethnic and community action. Such initiatives are effective as they deal with things that locals usually care deeply about and are within

their control and capacity. The programme is built on a number of principles:

- celebrating local distinctiveness
- demonstrating local benefit
- validating local experience
- recognising local vision and leadership
- supporting voluntary commitment
- planning sustainable development
- nurturing good media relations

The programme adopted a broad definition of the concept "cultural-historical heritage". Local people were allowed to determine their valuable heritage and the shape to preserve and develop it.

Local project activities

Three local projects and a national festival became part of the project "Everybody's Song". All projects were using local musical heritage for social development and the improvement of communication and relationships between generations and different cultural and ethnic groups in the communities.

Financial resources were provided to three grassroots groups for activities in exploring, reviving and preserving the Bulgarian material and spiritual heritage. The groups came from Dupnitsa, Dobrich and Haskovo. Their projects were diverse in terms of methodology and the heritage they revived:

- Dupnitsa: youth musical festival and drum lessons for teenagers
- Dobrich: CD with authentic Christmas carols from Dobrudja region, together with a special book with explanations and musical notations of the carols
- Haskovo: music workshops and a local event presenting the traditional production of ritual breads for Christmas and Bayram (Orthodox and Muslim holidays).

Music is a great force. It helps people understand their neighbours regardless of ethnic origin or religious beliefs.

Mariana Nikolova, Dupnitsa project team member



Very often the activities organised turned out to be the most important social and cultural events in these communities.

National Festival

A Living Heritage Festival was organised on September 22nd, 2007 in Sofia. Apart from representatives of the above groups guests were invited from places where WCIF has previously worked. They also had the opportunity to present their dances, folklore rituals, etc. Sofia Municipality became WCIF's partner for the festival. The festival

was unique, as for the first time in the organisation of such an event in Sofia

the concept of learning-by-doing was introduced. The participants trained the visitors in bread making, knitting, the production of dolls, drum playing, etc. Visitors could also see authentic rituals and crafts in the improvised fair. At the end of the festival day, a film about the participants and the project activities was shown.

Output

The output of the programme in Bulgaria is manifold and varied, including festivals, publications, documentaries, CDs etc. The figures below give some indications of the extent of the work produced:

- more than 1,000 people directly involved
- more than 1,500 volunteers
- more than 300 people performing on stage, more than half of them young people
- more than 50 musicians involved
- more than 15,000 indirect beneficiaries
- more than 100 pieces of news and interviews
- more than 5 events organised locally and nationally
- more than 5,000 visitors of the national festival.

These figures represent only one part of the work undertaken. The programme supported both community development and personal development. It helped those involved to build their own capacity, experience and confidence. A range of important skills were acquired and improved:

- The project teams gained new competencies in project development and planning, professional cultural skills, organisational management, fundraising and financial management, monitoring, evaluation, reporting, teamwork, partnership





building, working with volunteers, media, marketing and PR, etc. They were the catalysts of change.

- The local community members improved their skills in specific areas or gained new ones, such as singing, drum playing, bread production and many other competencies. Their commitment was central to each of the three local projects.

The most obvious effects of the programme are: the participants' boosted self-esteem, satisfaction with the opportunity for expressing oneself and being creative, acquired knowledge and new skills, built intercultural tolerance, new contacts between people, strengthened ties between ethnic and religious groups and generations, improved community relations in ethnically or religiously diverse communities, stimulated interest in cultural heritage and improved appreciation of the local communities.

WCIF

Workshop for Civic Initiatives Foundation (WCIF) is a non-profit organisation which was registered in 2001. The idea of establishing this foundation was conceived after four years of work for the Charity Know How (UK) programme "Learning, Success, Change". The team implementing this programme in Bulgaria decided to establish a Bulgarian organisation in order to build on the achieved results and to develop new possibilities for working with civic groups and organisations in this country.

Since its establishment to date WCIF has funded over 450 projects to the total amount of 2,300,000 BGN (approx. 1,174,000 EUR) and has organised trainings for over 180 Bulgarian civic organisations. That makes WCIF one of the leading Bulgarian foundations. WCIF systematically combines financial support with capacity building.

It aims to provide support for the implementation of public projects and at the same time tries to enhance the professional level of civic organisations.

Mission and vision

We encourage different communities to take responsibility and work actively for social development efficiently using local resources. Our long-term vision is to be:

- a source of local and independent funding for civic initiatives related to social change, community development and advancement
- a source of high quality expertise in the sphere of advancement and sustainability of civic organisations, community development, and civic participation, as well as enhancement of local philanthropy

Objectives

- to promote the approach of community development
- to empower the local communities to take initiative and control to find solutions for local problems
- to create possibilities for development on the basis of local resources and local philanthropy
- to promote civic participation as a basic instrument for development
- to help improve the quality of the civic organisations' work through capacity building
- to help the process of creating networks and sharing experience among civic organisations at a regional and national level
- to build up effective working capacity within WCIF and provide financial stability

Iliyana Nikolova, WCIF



Concert in the buffer zone

Nicosia, Cyprus



Music
without a face,
Music without a race,
Music without colour,
Music without age,
Music with
one soul.



MUSIC WITH NO RACE

For the purpose of Everybody's Song project, the Cyprus Youth Council organised a concert with traditional Cypriot music performed by young people for young people on 24 March 2008. The message we wanted to get across is that music unites. It can bring together people of different backgrounds, with different interests, different lifestyles and different conceptions to play music and to listen to music. Music with different special features, but with one soul – just like people.

This concert gave a new dimension to traditional Cypriot music. Traditional songs were played in different versions, e.g. jazz, classic guitar, rock and ethnic. We believe that even traditional songs can be songs of the world.

Four bands with different styles were chosen to perform the traditional music of Cyprus, the Balkans and the Mediterranean region in their own way. The first band consisted only of guitarists, the second was a Turkish Cypriot music group that studies and plays Cypriot folklore music, the third deals with sounds of the Mediterranean and ethnic music in general and the fourth plays jazz. Greek Cypriot and Turkish Cypriot musicians played together. The concert ended with the song "Apo xeno topo/Üsküdar'a gider iken/Yasen Mesec" being sung in Greek, Turkish and Bulgarian by some musicians together with participants of the project.

In order to make it easier for people from both sides of Nicosia to come and watch, the concert took place at the buffer zone which is under UN control. It was unexpected and really amazing that so many people (between 200 and 250) gathered



together and attended the concert. After the concert traditional Cypriot food and drinks were offered in the yard of the theatre. The reception was supported by the Municipality of Nicosia.

United through music and common values

We really did not believe that the concert would be so successful. This event differed from others in its uniqueness: Never before had there been a concert of this kind in Cyprus, mixing such a large variety of sounds and music of the present with those of the past. It was the first bi-communal concert

organised by and referring to mainly young people. Moreover, it was one of the rare times that such an event took place within the buffer zone, showing that we are looking for a common ground of peace and understanding. For all these reasons both the participants and the audience enjoyed the concert and shared messages and values!

We believe strongly that our message got through to the audience: Music can unite people and can remind everyone that even if we are different, we all share common values in a world that belongs to all of us!

Media coverage

The whole concert was filmed by Sigma TV. Sigma is the leading television station in Cyprus and attracts a mainly young and urban audience. Furthermore three radio interviews were done for different programmes of CYBC, the public Cyprus Broadcasting Corporation.

Musicians

Musical Coordinator: Nicos Nicolaou

Bands: **Okto** (Classic Guitars)

It was created in 2005 by a group of guitarists and consists of professional and non-professional musicians. The band's musical director is Demetris Regginou, and members, apart from Regginou, include Marios Pourgourides, Panagiotis Papadopoulos, Soteris Kasparides, George Hadjimarkou, Beril Bozkurt, Maria Zisimou and Unal Dede. Everybody except Unal Dede performed in the concert.

Hasder Music Group (Traditional)

This group has been playing traditional Cypriot music for a long time. Musicians in this group are: Hasan Abohorlu (oud), Cagatay Darbaz (violin), Eran Raman (flute), Mehmet Yigiter (accordion), Ibrahim Azizoglu (darbouca), Tarik Guven Emiroglu (tef).

The Petsteppers (Jazz)

There are three musicians in this band: John Vafeas (drums),

Michael Meshios (bass), Charis Ioannou (saxophone).

Livas Ensemble (Ethnic)

This band represents the Mediterranean sounds. Hot wind coming from North Africa falls into the waters of the Mediterranean and becomes cooler till it rises again. Musicians include Andreas Christodouli (oud, vocals, violin), Alkis Agathocleous (ney), Savvas Savva (sazi), Evros Dikeos (percussions) and Marios Papares (didgeridoo).

Sound/Lighting: V&M Audio, Michael Lerides

Design/Production of the clip: Zenon Hadjipavlou

The gathering of
so many people and
at this specific place was
amazing. It conveyed
the message that we
all want to and can
live together.



Songs

The songs performed in the concert were traditional Cypriot songs, songs of the Balkans and other Mediterranean regions.

Video clip

The Cyprus Youth Council also produced a video which was shown on a big screen at the concert and on TV. The

video will be available

on www.everybodysong.net and on the

project's DVD. Its

message is: "Music

with no face; music

with no race; music

with no colour;

music with no

age; music

with one

soul." The

video consists

of five scenes

repeating the

same "ethno"

tune familiar

in Cyprus. The

first four scenes

show close-ups of

four different mu-

sical instruments

playing the

same tune (and

being played

by four diffe-

rent people).

At the end of each scene the music stops and the camera shot changes from close-up to figure shot displaying one specific part of the main message (e.g. "music with no race"). Finally, the fifth scene ("music with one soul") integrates the first four scenes into one, showing close-ups of all four instruments playing the tune together.

Cyprus Youth Council

Cyprus Youth Council (CYC) is a volunteer, non-governmental, non-profit organisation that aims to promote dialogue and cooperation between youths in Cyprus and to get them in touch with young people in Europe and around the world.

CYC is the umbrella organisation for youth organisations in Cyprus, representing them to the Cyprus Youth Forum and to other local, national and international forums. Currently 51 youth NGOs are members or associated members.

CYC's main objective is coordinating its members and promoting cooperation between them. Cyprus Youth Council is the first umbrella organisation for youth NGOs that treats political & non-political YNGOs equally. It represents all ethnic and religious youth organisations of Cyprus.

Cyprus Youth Council is a member of various international bodies such as "United for Intercultural Action" and "European Youth Forum (YFJ)". It organises both local and international (e.g. Euromed) seminars.

Nasia Dionysiou, CYC



Everybody is dancing Struga, FYR Macedonia

“I understand the world solely as a field for cultural competition among the nations” (Goce Delčev)

The vision of one of the most important figures in the Macedonian history, a young man that hoped to live in a world that will respect and remember the ones that will contribute to the upgrading of the heritage that every nation has, and that one day this heritage will be a common pride for a much wider community.

“I am a citizen of the world”

Charlie Chaplin and Albert Einstein quoting the ancient philosopher Diogenes (the Cynic), with whom they shared similar visions.

“I absolutely love my Serbian traditional dances! Yet here, in Macedonia, we made an ever more beautiful one, a combination of Slovenian, Serbian, Macedonian, Albanian and Bulgarian dance.” (Tanja Jezdimirović)

A statement by a Serbian participant of our youth exchange in Struga.

Shared cultural heritage as a link for cooperation

The exchange that Tanja mentions here is an event with 38 participants that took place in Struga, FYR Macedonia at the end of June 2007, in the framework of the large scale project “Everybody’s Song”. Along with friends from Albania, Bulgaria, Serbia and Slovenia we decided to organise this exchange under the name “Everybody is dancing”. Through this gathering we wanted to present to each other, as well as to the local community of Struga and the local communities of the groups that were present how cultural heritage can be a link for cooperation and understanding, “even” for people in the Balkans.

Each national group invited youngsters that have at least some basic knowledge of folk music, dances and singing to take part in the international group. This international group made a performance in the beach park of the hotel where they were accommodated, in front of roughly 70 spectators from Struga and tourists.

The event was filmed by a local TV station (TVM from Ohrid that covers Ohrid and Struga) as well as by Radio Struga. Both stations sent reporters and interviewed some of the participants.

United through dance

The performance that was rehearsed during the entire stay in FYR Macedonia included a combined dance with elements from all countries involved. This symbolically presented cooperation in harmony among the nations as well as overcoming cultural and ethnic differences through learning from each other as a part towards progress in the region and in general.

While preparing for the final performance, the group rehearsed a lot. All participants had the opportunity to learn dances from each of the other countries but also to teach the others one’s own national dances and traditions. Apart from the dances the participants had National Evenings where they presented traditional foods and drinks to each other and learned songs.

We used a lot of workshops where we engaged in and supported a process of intercultural learning, through which the youngsters from all five countries got to know one another. We literally made one compact group out of five groups at the beginning. The fact that the participants and their



group leaders were more than open-minded, flexible and willing to learn from each other made the process of cohesion among the participants far

more natural and thus the facilitation process far "smoother".

The participants had a free day in Ohrid and in St. Naum Monastery. In the morning they all went to Ohrid and visited important historical sites where they were introduced to fractions of the ancient Macedonian history. The day continued with a boat trip to the monastery on the other side of the Ohrid Lake. On this short cruise the youngsters had the possibility to see a good part of the beauties of the Ohrid region.

Overall this project was a great experience for all of the participants as well as for the organisers. The contribution of the final outcome to the project "Everybody's Song" was a practical presentation that cooperation among the nations in Balkans is possible, that we all do respect our cultures, habits, dances, traditions and history. We also have quite a lot of common points and this is more than a solid ground for common activities and initiating and implementing projects together.

Organisers and partners

Youth Forum EYE, Struga,

FYR Macedonia

Group Love and Dance, Albania

KUD (cultural-artistic association)

Goce Delčev, Bulgaria

KUD Biljana, FYR Macedonia

AKUD Sonja Marinković, Serbia

KUD Mali Vrh, Slovenia

Ministry of Education and Science,

FYR Macedonia





Youth Forum EYE (YFE)

YFE is a dynamic organisation of young people who are interested in improving the multiethnic and open society in FYR Macedonia. We support international youth exchange programmes, which we believe will improve the integration with European values.

We aim to inspire and help positive social and economic changes, and we are dedicated toward the efficient realisation of those ideas.

Youth Forum EYE realises its activities through several programmes:

- Civil society and democracy development
- Multiethnic society building
- Public administration and local government development (youth participation)
- Cross-border cooperation
- International Youth Exchanges

Thematic areas

The majority of the activities promoted by Youth Forum EYE refer to three main areas:

- non-formal education for young people through inter-cultural learning and international youth mobility activities
- youth exchanges and national, European and international voluntary youth service
- the development of consciousness of European citizenship and dimension through programmes and projects developed for the empowerment of young people

History

Youth Forum EYE was formed in June 2001 but has been working as a non-formal group since 1998. It was founded by a group of individuals, many of whom study business, law, computer engineering, etc.

It was so amazing to see how easy it was for our folklores to be merged and how nice they all fit together.

Tanja Jezdimirović

Since that time, Youth Forum EYE statutory goals have been followed with ever growing success. Although there is no maximum age limit to participate in Youth Forum EYE activities, we work mainly with young people 16 to 28 years of age. The majority of them are students.

We have organised the national strategy development meeting in FYR Macedonia for working with the Youth programme; together with the Macedonian Agency for Youth and Sports, supported by SALTO-Youth South East Europe resource centre in Ljubljana, Slovenia.

We participated in the development of the national strategy for youth in FYR Macedonia.

We are cooperating with the sector for European Integration in the development of programmes supporting young people and volunteerism in our country.

Since September 2005 we have been working as "Official contact point for the Youth programme of the European Commission" in FYR Macedonia.

Jovan Poposki, Youth Forum Eye



First SEE Mini Jamboree Thessaloniki, Greece

At the beginning, it was just an idea – a youth exchange with activities organised by young people for young people.

Then we (members of ESYN, the Hellenic Youth Council) were inspired to organise a summer camp for young scouts from the Balkan region with one aim: the youths of our region to meet, interact and explore the different yet so alike cultural elements of a heritage that unites us all.

Motivated by the mission of scouting to create a better world, we successfully passed our inspiration to friends from the Balkans who agreed to join us in our journey of celebrating diversity and promoting intercultural learning. The project was indeed ambitious and the challenges numerous. Having to cooperate with project team members and national coordinators and at the same time dealing with issues of programme structure and flow, transportation, accommodation and catering was definitely a full-time job. The pressure of hosting such an event became part of our everyday life and things did not always work out as planned. However, even when we felt lost in long meetings, endless conversations and hours of work in front of computer screens, we still had our common goal, our personal compass, to keep us going.

Communicating through music

From August 20th to 22nd 2007 the 1st South-Eastern Europe (SEE) Mini Jamboree became the realisation of our idea and hard work. Twenty-four scouts aged twelve to fifteen and seven national coordinators from Bulgaria, Greece, Montenegro and Romania started their own journey of fighting racism and discrimination. The city of Thessaloniki, the second largest in Greece, was the

participants' meeting place and music the communication tool in their intercultural dialogue.

Our event was hosted at a scout campsite located in the Municipality of Kalamaria (close to the city centre of Thessaloniki). Daily activities included a bit of everything – ice breaking games to get to know each other, interactive games using music as a presentation tool along with music games from each participating country and other activities aiming at intercultural learning. In taking active parts in this event participants had the opportunity to perform their countries' folk and national scout songs, cook traditional food and sweets and dance traditional dances, in some cases even wearing their national costumes.

Additionally, the four groups had the opportunity to visit the centre of Thessaloniki (the White Tower – Lefkos Pyrgos, the Church of Saint Demetres – the metropolis of Thessaloniki, the Great Walls of the city, an outdoor fair - panigiri) and went on a guided tour of the Folklore and Ethnological Museum of Macedonia and Thrace, which contains a collection of 15,000 traditional objects, including musical instruments, folk costumes and a sound library. Part of the activities was the screening of Adela Peeva's documentary "Whose is this song?" which gave the participants some food for thought, namely to elaborate on all common cultural elements of the Balkan nations that can bring us together and at the same time keep us apart.

Learn, explore, discover and celebrate

Participants played an active part throughout the event as they were invited to express their ideas, share their thoughts, take up roles and experiment



with their identities. Hence, the young people from Bulgaria, Greece, Montenegro and Romania had the opportunity to have an intercultural learning experience based on exploring cultural diversities, discovering similarities and celebrating differences. On our way back home we didn't forget to put souvenirs and gifts from the camp in our backpacks. But we also kept a special place for the joyful memories, life's lessons and new friends we made during this event.

Organisers and partners

- ESYN, Hellenic Youth Council
- Greek Scouting Body
- Scouts of Thessaloniki Prefecture
- Scout Organisation of Bulgaria – Organizatsia Na Bulgarskite Skauty
- Scout Organisation of Romania – Organizația Națională Cercetașii României
- Scout Organisation of Montenegro – Savez Izviđača Crne Gore

Diversity on air

The 1st SEE Mini Jamboree eventually came to an end but our journey in promoting the ideals of equality, tolerance and diversity has just begun.

We will keep our voices up via the Internet-based radio station of the Greek Scouting Body. Starting in September 2008, young people aged mainly sixteen to eighteen will

Everybody's Song was indeed a challenging experience. We came to understand that music not only fosters inter-cultural understanding but can also play a significant role in youth empowerment.

Mariana Fragkou

have the opportunity to send the message of world peace beyond borders from the fourth floor of the Central Scout Offices in Athens. Such initiative is intended to set the basis for the cooperation between the Greek Scouting Body and other Scout organisations based in Greece (e.g. Armenian and Egyptian) and to work as a tool of intercultural learning during the centenary celebrations of the Greek Scouting in 2010.

Stay tuned, feel the rhythm and join us in celebrating diversity!





Hellenic Youth Council (ESYN)

Organisation Profile

The Hellenic Youth Council (ESYN) was founded in 1998 in Athens, Greece. It is an independent, non-governmental and non-profit federation of more than 44 youth organisations that count 350,000 members. ESYN works as a platform of Hellenic Youth Organisations and is the official representative of the youth in issues of internal affairs as well as the official representative of Greek youth outside the national realms.

Our Principles

ESYN works under the principles of the Universal Declaration of Human Rights and the European Convention on Human Rights. It runs under its memorandum of association, always in accordance with the Greek Constitution and the laws of the Greek State.

The Hellenic Youth Council campaigns in favor of democratic principles, human rights and equality.

Our Motto – “Youth on Top”

Surpassing any political, ideological and social boundaries, the Hellenic Youth Council aims at introducing a new way to do politics; youth deciding on youth politics.

Our Ambitions

The main purpose of ESYN is to represent and promote the acts of its members and to support their mutual communication on cultural, political and social issues.

Our Member Organisations

The member organisations of the Hellenic Youth Council are social and political organisations, which equally participate in the activities of ESYN, sharing the same rights and obligations.

ESYN promotes the objectives of its member organisations and encourages the exchange of views and experiences between them in order to better campaign issues of national interest. Additionally, it supports the strengthening of the relationships between its member organisations and foreign NGOs.

Organisations which cannot take part in the Hellenic Youth Council are those organisations that promote racist or xenophobic ideas, or in general ideas of hatred or exclusion, or which take any course of action towards the spreading of such ideas.

Our External Relations

Inbound:

- Intergovernmental Youth Commission
- Organisational Committee
- National Committee of Volunteers

Outbound:

- European Youth Forum (YFJ)
- Balkan Youth Forum
- UN National Assembly
- UNESCO's Youth Council



Elpo Thomagianni, ESYN

Sixth International Art Camp Kosjerić, Serbia

The Sixth International Art Camp was held from August 2–17, 2007 in Kosjerić, a small town in Western Serbia. Since the community is ethnically homogeneous, the intention was to get as many nationalities as possible to meet the locals. The camp provided an opportunity for about 70 participants from Kosjerić and abroad to take part in a multimedia art colony with four workshops. Some 30 young artists from 13 countries (Belgium, Croatia, Denmark, Greece, France, FYR Macedonia, India, Italy, Russia, Serbia, Slovakia, Spain and the United Kingdom) volunteered in the camp. They stayed with 25 host families from Kosjerić.

The Music Workshop combined different methodologies in order to create a specific final event. Because all the participants were very good musicians they could work on a very high level, improvising and using a variety of music styles (jazz, ethno, classic, rock) in the orchestration of different songs ranging from Russian ethno songs to jazz standards. By using some theatre-based elements they added a completely new value to the final concert. The musicians made a whole show out of the concert using movement, dance, light and dark, poems and speeches in harmony with their music. During the concert they used ethno singing from different countries in combination with jazz standards.

The Theatre Workshop used different working methods of the Theatre of Movement and Nonverbal Theatre. The participants didn't use any language but tried to express themselves only through acting, movement and dance. The choreography was based on the participants' backgrounds

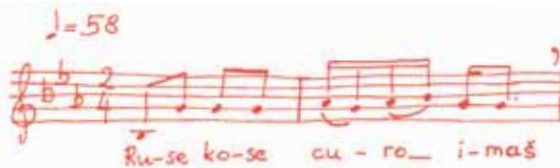
and individual experiences. On the very first day of work all the participants agreed to call their play a "Common Difference", so they combined their short individual and small group plays to one whole performance, paying attention to express their differences and common interests.

The Children's Workshop used music as an inspiration for the basic text of the play. During the first sessions, the children just listened to music with their eyes closed and imagined the stories. Then they expressed their thoughts and feelings, and, with the help of the workshop leaders, chose which material to put into the play. The result was a very complex story. The children were assigned different parts in the play and practised their text and choreography. They also designed and made their costumes themselves.

The Contemporary Art Workshop focused mainly on producing contemporary drawings and exploring abstract expressions in visual art using examples from the end of the 20th and beginning of the 21st century. Based on that, participants were presented with different methods in approaching and achieving contemporary works of art. Team work was a key element for reaching decisions. Everybody made suggestions and thus improved the others' work in progress. Moreover, the group spontaneously explored topics that came up accidentally and modelled them into a simplified shape which was then included in the story of today's art.

Works were showcased daily at public programmes, international evenings, street carnivals, musical evenings, etc. Each workshop created a rich and

The best
days of my life
(I'm not joking).



leitmotif of these programmes in several ways.

Two concerts and a jam session were organised. A jazz concert by the band Jet Clock from Belgrade was held for a young audience in one of the most popular cafes in Kosjerić. After two hours of great music this concert finished as a jam session when some of the camp participants brought their instruments and joined the band, playing jazz standards and improvising.

Then a concert by the band Obojeni Program was organised at the public square in Kosjerić, attracting an audience of around 700 young people from Kosjerić and the surrounding areas. With its strong antiwar messages this underground band had marked the previous decade in Serbia. During the camp a jam session was also organised in Breza, one of the most popular cafes. This was a good opportunity for local youth bands to perform together with their foreign guests.

A street carnival with masked participants gave children and parents from Kosjerić an opportunity to join a parade with live music, percussions, fire works, clowns, etc. And at an international evening each country presented itself to the citizens of Kosjerić with its food, music and dances.

Excursions to surrounding areas were organised in order to better acquaint the participants with the culture of Serbia – a tour of Guča (where the world's largest trumpet festival takes place), a trip to another art camp in Užice (also of international character), a visit of the Caves of Potpečka, and the village of Skakavci.

interesting final programme which was presented on two evenings in Kosjerić and Belgrade (attracting around 1,000 visitors).

Music as a leitmotif

The programme of the camp also included several social events which were of the utmost importance for the intercultural exchange between the participants and the local community. Music was a





Radio Kosjerić regularly presented the work in the camp in its daily programme. Apart from the local media, TV Metropolis, TV Studio B, TV B92, Radio Belgrade 1, Radio and TV Požega, Radio Užice, Radio 202, as well as the daily newspapers Blic, Politika and Danas reported on the Camp.

A new brand of the region

Over the past six years the International Art Camp in Kosjerić has become a characteristic brand of Kosjerić and Western Serbia. Many local young people heard of it and decided to take part in it. From some countries we also get a lot of participants every year. Several volunteers came for the second or third time. That's how they are able to build very strong friendships with local youths.

Organisers and partners

The camp was initiated, conceived and implemented by activists of K-Town Group, with the support of the Centre for Peace and Democracy Development (within the project Everybody's Song), the Municipal Assembly of Kosjerić, the Young Researchers of Serbia, the Tourist Organisation and the local media (Radio Kosjerić). The head coordinator was the Centre for Peace and Democracy Development and the local partner organisation in Kosjerić was the K-Town Group.

New arrangements for ethno songs

Another part of the Serbian activities in the "Everybody's Song" project was coordinated by Jet Clock (Jazz, EThno, CLasic, rOCK), a music band led by Dejan Resanović. The intention was to give a new sound to old ethno songs and perform them in a new way, using a variety of

music styles (jazz, classic, rock, Latin, etc.), different instruments (electric guitar, bass, drums, percussion, piano, horns, acoustic ethno instruments, etc.) and various musicians and singers. Nine songs have been produced by Jet Clock and additional musicians. All songs appear on the DVD of "Everybody's Song". This music has also been used for some videos on the project's DVD and the website.

The Centre for Peace and Democracy Development (CPDD) is a visionary non-governmental organisation that has received highest international recognition for its achievements and activities. It was established in July 1991 in Belgrade, as the Centre for Antiwar Action (CAA). At the time it was the first peace organisation to respond to the need of citizens to resist war and its escalation and to endorse peace-seeking ideas within areas where pacifism or constructive conflict resolution had not exerted any major influence. The vision of the Balkans as a region of peace and democracy, that has inspired its founders, is still guiding new generations of CPDD activists as their long-term goal.

Udruga građana



The K-Town Group, which gathered in 1996, consists mostly of younger Kosjerić citizens. Since its foundation the group has been active in various types of activities in the local community and the rest of the region. The K-Town Group's goal is the affirmation of arts and culture and the protection and improvement of human rights.



Jelena Mihailović, CPDD

The story of a song

It is a secret world hit with many names, a tune that can be traced all over South Eastern Europe and in some parts of the Mediterranean area, the Middle East, Caucasus, Central Asia, the Far East and North America. Nobody can prove exactly where it came from or when and by whom it was originally written. However, many people claim they know the definite truth. It has been said that the origins of the melody are either Albanian, Arabic, Armenian, Bosnian, Bulgarian, Chinese, Greek, Iranian, Scottish, Sephardic (Ladino), Serbian or Turkish or that the song was brought by the Crusaders.

The first traceable recording is from the year 1902, performed in Turkish language by Avedis, a twelve year old Armenian boy from Zencirli, a village in the Turkish district Aintâb (today Gaziantep, South Eastern Turkey) of the Ottoman vilâyet and sancak Haleb (today Aleppo, Northern Syria). (cf. Klebe 2004, 87–88)

The website <http://sevdalinke.com> (editor: Semir Vranić) suggests (based on findings of Šefćet Plana from 1979) that the tune is actually an adoption of a Scottish melody which might have been brought to Constantinople/Istanbul by a Scottish military band during the Crimean war (1853–1856) and subsequently became the melody of a Turkish folk song. Because of the lack of original sources these references can hardly be investigated. (cf. Klebe 2004, 94)

Mediterranean region

In Turkey, the most famous recordings are from Safiye Ayla (1907–1998) and Zeki Müren (1931–1996). Zeki Müren also starred in the film “Kâtip” (Üsküdarâ giderken) from 1968 (director: Sadık Şendil) in which the song plays an important role and which became very popular in Turkey and the Turkish diaspora.

In Greece the tune is known under several names: Apo tin Athina, Apo xeno topo or Eskoutari.

One of the most famous Greek performers of the song is Glykeria (Kotsoula) who is very popular in Israel as well.

The melody is frequently referred to as Sephardic, e.g. by the Spanish band “Mediterranea” and was recorded in Ladino (Judæo-Spanish) by Klez-Roy, Italy’s top klezmer group. Another klezmer interpretation was recently released by the German band Di Grine Kuzine.

An Arabic version of the song was recorded by Lebanese Mohammed El-Bakkar who died in the United States in 1959.





The use of
this melody
is both an example
for the overcoming of
ethnic barriers and
the manifestation of
nationalism (...)

Martha Hammerer

South Eastern Europe

In Albania, the tune is mostly performed by Roma musicians (cf. Klebe 2004, 85). In Bosnia and Hercegovina, it exists both as a traditional love song – “sevda” (the original meaning of the word in Arabic is ecstasy, desire or love) and as a religious “Jihad song”. A similar phenomenon can be observed in Bulgaria where the melody either appears as a love song or as an anthem of the resistance against the Ottoman Empire in the Strandzha Mountains.

The tune is also featured in the popular Yugoslavian film “Koštana” from the 1950s where it was sung by Danica Obrenić. Koštana was a legendary Romni who supposedly lived in Vranje region at the beginning of the 20th century and later inspired the Serbian author Bora Stanković to write a successful play about her.

One of the latest versions of the song was interpreted by Toše Proeski (1981–2007) from FYR Macedonia, the “Elvis Presley of the Balkans” (BBC) and a Regional UNICEF Ambassador who recently died at the age of 26 in a car accident in Croatia.

North America

The melody was imported to North America in the 1920s. The renowned klezmer clarinetist and self-proclaimed “King of Jewish music” Naftule Brandwein (1884–1963) recorded a purely instrumental version with the title “Der Terk in America” in 1924. Brandwein was originally born in Przemyślany/Peremyshliany (Polish Galicia, now Ukraine) and emigrated to the USA in 1909 where

he perceived a very successful career in the early 1920s. He was known for incorporating not only the influence of Jewish music, but also elements of Greek, Turkish, and Gypsy music.

The tune became even better known in North America after the US-American actress, singer and cabaret star Eartha Kitt produced a vocal/instrumental version with the title “Uska Dara – A Turkish Tale” in 1953. Eartha Kitt was born in 1927 and became an international star in the 1950s and 1960s. Orson Welles once called her „the most exciting woman in the world.” She is African-American and Native American on her mother’s side and of German or Dutch ancestry on her father’s.

Central and Northern Europe

According to ethnomusicologist Dorit Klebe, the song also reached regions in Central Europe. In Austria and Germany it took its way to school books for music lessons in the 1980s. The original Turkish lyrics were sometimes replaced by quite different song texts in German language. (cf. Klebe 2004, 105–107)

The first sequences of the tune have also been incorporated into the disco song „Rasputin”. This song was written by Frank Farian, performed by Boney M. and later covered by other bands such as the Croatian group Vatrogasci or the Finnish viking metal band Turisas.

The search for the history of the song has just begun and one can expect that its journey across the continents will continue in the 21st century.



Titles in various languages

Από ξένο τόπο (Greek) – Banat Iskandaria (Arabic) – Черни очи имаш либе (Bulgarian) – Der Terk in America (Klezmer/Instrumental) – En un lugar extrangero (Instrumental) – Eskoutari (Greek) – Fel Shara canet betet masha (Ladino/Judæo-Spanish/Sefardi) – Katibim (Turkish) – Oј ти Пацо Дреновчанке ((Slavic) Macedonian) – Oј Девојче, Девојче ((Slavic) Macedonian) – Pogledaj me Anadolko (Bosnian) – Ruse kose, curo, imaš (Serbian) – Sacred Shabbath (Instrumental) – Uska Dara: A Turkish Tale (Turkish and English) – Üsküdar'a gider iken (Turkish) – Ясен месец веч изгрява (Bulgarian) – Zašto suza u mom oku (Bosnian)

Some of the most prominent performers

Safiye Ayla (Turkey) – Naftule Brandwein (Poland & USA) – Mohammed El-Bakkar (Lebanon & USA) – Muaz Borogovac (Bosnia and Herzegovina) – Glykeria (Greece) – Eartha Kitt (USA) – KlezRoym (Italy) – Koštana (Serbia) – Di Grine Kuzine (Germany) – Yorgos Koros (Greece) – Tereza Kreshova (Albania) – Virginia Mangidou (Greece) – Mediterranea (Spain) – Loreena McKennitt (Canada) – Zeki Müren (Turkey) – Danica Obrenić (Serbia) – Toše Proeski & Synthesis (FYR Macedonia) – Rakija Band (Norway) – Esmira Redžepova (FYR Macedonia) – Lonnie Sattin (USA) – Jordi Savall (Spain) – Sabri Tulug Türpan (Turkey & Austria) – Gus Vali (Greece & USA) – Emina Zečaj (Bosnia and Herzegovina)

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 - <http://www.rembetiko.gr/forums/archive/index.php/t-16404.html>
 - <http://www.youtube.com>

The film “Whose is this song?”

“A comic – dramatic – and tragic account of the search for the truth about a song” (United Nations Association Film Festival 2003)

Adela Peeva follows the route of a song which she always thought to be Bulgarian until she is told one day in Istanbul that it is Greek (by a Greek), Serbian (by a Serb) or Turkish (by a Turk) respectively. She traces the tune in Greece, Turkey and all over the Balkans. Literally everywhere she finds people expressing their certainty that the melody

belongs to them, that it originated from their country, that it is authentic and inseparable from their identity and heritage and that it has been stolen by others.

„Whose is this song?“ was nominated by the European Film Academy for Best Documentary 2003. It participated at almost 60 film festivals all around the world and won 16 awards including: the Special Jury Prize at the Golden Rython and the Golden Chest Film Festivals 2003 in Bulgaria, the FIPRESCI Award and Silver Conch Prize at the Mumbai International Film Festival 2004, the Gibson Impact of Music prize at the Nashville Film Festival 2004 (USA), the Prix Bartok 2004 (France) and the Silver Knight Award 2005 (Russia).

Adela Peeva is a famous Bulgarian filmmaker. She graduated from the Academy for Theatre, Cinema, Radio and Television in Belgrade in 1970 with a degree in film directing. During the communist time some of her films were banned by the regime. Her films have screened at film festivals around the world.

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Reinhard Eckert, CNTI/FWC

DVD & website



The results of our project "Everybody's Song" will also be available on a special DVD and the website www.everybodys-song.net. Both will contain picture galleries and background information as well as audio and video material from local project activities in all five countries involved. We produced promotional videos of the project in general and the international art camp in Kosjerić specifically. The audio material on the DVD will include two interpretations of the song mentioned on the previous pages – produced exclusively for our project. One bonus video will be a special surprise and its content therefore remains top secret until you open it.

The final version of the website will be launched at the end of July 2008 in seven different languages: Albanian, Bulgarian, Greek, English, (Slavic) Macedonian, Serbian and Turkish.

See you there!

This publication has been funded with support from the European Commission. This booklet reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

References in relation to the music notes in this booklet:

All musical scores in this booklet are based on transcriptions made by Fanya Palikruschewa-de Stella (contact address on page 2) for her thesis „Ein Lied für alle. Varianten eines Liedes in sechs Balkanländern“ (see p. 27) in reference to the documentary film "Whose is this song?" by Adela Peeva, Sofia, 2003. For technical reasons (in order to fit the layout of the booklet) the transcriptions were adopted and revised by Reinhard Eckert and Veronika Schmid. The musical scores were partly combined with different lyrics, especially for the sake of diversity of alphabets (Cyrillic, Greek and Latin). Therefore not all lyrics correspond to the original transcriptions made by Fanya Palikruschewa-de Stella.

References:

- pp. 4–5: musical notes: © Di Grine Kuzine, recorded in Berlin 1999; lyrics: © KlezRoym, Italy 2005
- pp. 7–8: notes and lyrics: traditional from Bosnia, recorded by Adela Peeva in Sarajevo, 2002
- pp. 10–11: notes and lyrics: traditional from Bulgaria, recorded by Adela Peeva in Strandzha Mountains, Bulgaria, 2002
- p. 14: notes and lyrics: traditional from Mitilini/Lesbos, Greece and from Turkey; music recorded by Adela Peeva in Mitilini, 2002
- pp. 16–17: notes: Goga Zafirov; lyrics: traditional from FYR Macedonia; source: YU-TV (reproduced by Adela Peeva, 2003)
- pp. 19–20: notes and lyrics: traditional from Greece, performed by Solon, Mitilini/Lesbos, Greece, recorded by Adela Peeva, 2002
- pp. 22–23: notes and lyrics: traditional from Serbia, recorded by Adela Peeva in Vranje, Serbia, 2002
- pp. 26–27: notes and lyrics: traditional from Turkey, recorded by Adela Peeva in Istanbul, Turkey, 2002

