

## English Language Resources on Balkan and Turkish Romani Music and Dance

### Books/articles:

Ian Hancock: *We are the Romani People* (University of Hertfordshire Press 2002).

----- "On Romani Origins and Identity"

[http://radoc.net/radoc.php?doc=art\\_b\\_history\\_origins&lang=en&articles=](http://radoc.net/radoc.php?doc=art_b_history_origins&lang=en&articles=)

Sonia Seeman: *Sounding Roman: Representation and Performing Identity in Western Turkey* (Oxford, 2019)

----- 2012. Macedonian *Čalgija*: A Musical Refashioning of National Identity.

*Ethnomusicology Forum* 21(3): 295-326 (2012).

Carol Silverman: *Romani Routes: Cultural Politics and Balkan Music in Diaspora* (Oxford 2012).

----- Ivo Papazov's *Balkanology* (Global 33 1/3 Series) Bloomsbury Press, Fall 2021.

----- 2019. Negotiating Gender, Community, and Ethnicity: Balkan Romani Transnational Weddings. In *Music in the American Diasporic Wedding*, ed. Inna Naroditskaya. Indiana University Press.

----- 2019. From Reflexivity to Collaboration: Changing Roles of a non-Romani Scholar/activist/performer. *Critical Romani Studies* 1(2): 43-6.

----- 201. Community Beyond Locality: Circuits of Transnational Macedonian Romani Music. In *Routledge Companion to the Study of Local Musicking*, eds. Kate Brucher and Suzel Reily. Routledge Press.

----- 2015. Gypsy/Klezmer Dialectics: Jewish and Romani Traces and Erasures in Contemporary European World Music. *Ethnomusicology Forum* 24(2):159-180.

----- 2015. DJs and the Production of "Gypsy" Music: "Balkan Beats" as Contested Commodity. *Western Folklore* 74(1): 1-27.

----- Global Gypsy: Balkan Romani Music, Appropriation & Representation. 2016 American Folklife Center, Library of Congress Lecture:

[https://www.youtube.com/watch?v=qyN\\_nqxA4M0&t=3082s](https://www.youtube.com/watch?v=qyN_nqxA4M0&t=3082s)

Alexander Markovic. 2015. 'So That We Look More Gypsy': Strategic Performances and Ambivalent Discourses of Romani Brass for the World Music Scene."

*Ethnomusicology Forum* 24(2): 260-285.

----. 2013. "Beat That Drum! Exploring the Politics of Performance Among Roma Brass Musicians in Vranje, Serbia." *Forum Folkloristika* 1(2). Eastern European Folklife Center. <https://eefc.org/post-folklorista/beat-that-drum/>

Svanibor Pettan: 1996. Female to Male-- Male to Female: Third Gender in the Musical Life of the Gypsies in Kosovo. *Narodna Umjetnost* 33(2): 311-324.

----. 2001. Encounter with "The Others from Within:" The Case of Gypsy Musicians from the Former Yugoslavia. *The World of Music* 43(2-3): 119-137.

----. 2002. *Rom Musicians in Kosovo: Interaction and Creativity*. Budapest: Institute for Musicology of the Hungarian Academy of Sciences.

- . 2003. Male, Female and Beyond in the Culture and Music of Roma in Kosovo. In *Music and Gender: Perspectives from the Mediterranean*, ed. Tullia Magrini, 287-305. Chicago: University of Chicago Press.
- . 2015 *Kosovo through the Eyes of Local Romani (Gypsy) Musicians*, DVD and Study Guide. University of Ljubljana.

Elise Dunin 1971. Gypsy Wedding: Dance and Customs. *Makedonski Folklor* IV(7-8): 317-26.

- . 1973. Čoček as a Ritual Dance Among Gypsy Women. *Makedonski Folklor* VI(12):193-197.
- . 2006. Romani Dance Event in Skopje, Macedonia: Research Strategies, Cultural Identities, and Technologies. In *Dancing from Past to Present: Nation, Culture, Identities*, ed. Theresa Buckland. University of Wisconsin Press.
- . 2008. Čoček in Macedonia: A Forty Year Overview. In *The Balkan Peninsula as a Musical Crossroad: Struga, Macedonia, September 2007*, ed. Velika Serafimovska, 115-125. Skopje, Macedonia: Sokom.
- . 2009. The “Cloning” of Čoček in Macedonia: Media Affecting Globalization as well as Localization of Belly Dancing. In *Struga Musical Autumn: First Symposium of ICTM Study Group for Music and Dance in Southeastern Europe*, ed. Velika Serafimovska, 213-225. Skopje, Macedonia : Sokom.

Margaret Beissinger. 1991. *The Art of the Lautar: The Epic Tradition of Romania*. Garland.

- . 2001. Occupation and Ethnicity: Constructing Identity among Professional Romani (Gypsy) Musicians in Romania. *Slavic Review* 60(1): 24-49.
- . 2005. Romani (Gypsy) Music-Making at Weddings in Post-Communist Romania: Political Transitions and Cultural Adaptions. *Folklorica* X(1):39-51.
- 2018. Gender, ethnicity, and education in lăutar (Romani musician) families in Romania: Personal and professional strategies for twenty-first-century life choices. *Romani Studies* 28 (1): 5- 40.

Margaret Beissinger, S. Radulescu and A. Giurcheesu. 2016. *Manele in Romania: Cultural Expression and Social Meaning in Balkan Popular Music*. Rowman and Littlefield.

Blau, Dick, Charles and Angeliki Keil, and Steven Feld. 2002. *Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia*. Wesleyan University Press.

Hunt, Yvonne. 1995. Ta Kechekia—A Greek Gypsy Carnival Event. In *Dance and Ritual: Proceedings of the 18<sup>th</sup> Symposium of the ICTM Study Group on Ethnochoreology*, 97-103. Warsaw: Institute of Art.

- . 2009. Crossing the Border: The Case of Zurnaci-Tapan Ensembles of Bulgaria and the Daoulia of the Serres Prefecture of Greece. In *Struga Musical Autumn: First Symposium of ICTM Study Group for Music and Dance in Southeastern Europe*, ed. Velika Serafimovska, 153-158. Skopje, Macedonia : Sokom.

Papakostas, Christos 2008. Dance and Place: The Case of a Roma Community in Northern Greece. In: Anthony Shay (ed.) *Balkan Dance: Essays on Characteristics, Performance and Teaching*. McFarland Publishers.

Papakostas, Christos, D, Goulimari, s M Douma. 2018 *Dynamic Musicspaces Northern Greece: A Roma Case Study*.  
<http://www.folklore.ee/folklore/vol74/greece.pdf>

Theodosiou, Aspasia. 2003. "Be-longing" in a "Doubly Occupied Place:" The Parakalamos Gypsy Musicians. *Romani Studies* 14 (3); 25-58.

----- . 2007. Disorienting Rhythms: Gypsiness, "Authenticity" and Place on the Greek–Albanian Border. *History and Anthropology* 18 (2): 153–175.

----- . 2011. *Authenticity, Ambiguity, Location: Gypsy Musicians on the Greek Albanian Border*. Leipzig, VDM Verlag Dr Mueller.

----- . 2018. Popular Gypsy Musicians and the Political Economy of Affect in Contemporary Greece. In *Made in Greece: Studies in Popular Music*, ed. Dafni Tragaki, Routledge.

Kristin Raessi: Romani, Domari, and Lom People: What Belly Dancers who Want to do "Gypsy" Dance Need to Know. <http://www.shira.net/culture/romany-introduction.htm>

----- . Presenting Dances from Somebody Else's Culture.  
<http://www.shira.net/musings/misrepresenting-culture.htm>

*Websites:*

Rom Archive: <https://blog.romarchive.eu/>

Mundi Romani YouTube channel (features 42 part series on Romani lives/perspectives in several countries): <https://www.youtube.com/playlist?list=PLLoTPR8wANp1V0S2yF02gOJcJrfp-p-nH>

The Patrin Web Journal: Romani Culture and History: <http://www.oocities.org/~patrin/>  
 Rombase: <http://rombase.uni-graz.at/>

Romedia Foundation: <http://en.romediafoundation.org/>

Dom Research Center: <http://www.domresearchcenter.com/index.html>

European Roma Rights Centre: <http://www.errc.org/>

**US based teachers of various Domari/Romani dance styles:**

*Turkish Romani*

Jessaiah Zure, Seattle

Rabia Gultekin, West Virginia

Artemis Mourat, Washington D.C.

Elizabeth Strong, Bay area

Helene Eriksen (Seattle)

*Balkan Romani*

Šani Rifati, US workshops (based in Berlin)

Alexander Markovic, Chicago

Helene Eriksen, Seattle

Stephen Kotansky, NYC

Milo Destanovski, Detroit

Carol Silverman, Oregon

*Kawliya*

Mohanned Hawaz, US workshops (based in Sweden)

Sara Al Hadithi, California

*Ghawazee*

Aisha Ali, California

Eva Cernik, Colorado

Helene Eriksen (Seattle)

*Russian Romani*

Vadim and Marina Kolpakov, North Carolina