

**STUDENT NAME:**  
**CLASS YEAR:**  
**STUDENT ID:**

**TYPE OF 99:** selfdirectedstudy

**SUBJECT:** MUS

**TITLE OF 99:** Cultural Impact of Fire of Anatolia

**SPONSOR EMAIL:**

**GROUP PROJECT:** no

**STUDENTS IN GROUP:**

**DESCRIPTION:**

'Fire of Anatolia' is a professional theatrical dance show that premiered in Turkey in 2001. It combines Turkish folk dance figures with elements of modern dance and ballet. Often praised for

its energy and precision, FOA achieved immense domestic and international success.

I aim to define the artistic choices that made FOA new and original, and to identify how it reconstructs and deconstructs traditional folk music and dance. I want to explore the cultural

impact of FOA's innovations by observing their effects on the staging of amateur and semiprofessional

folk dance shows and the performance of dance music in Turkey.

**INTELLECTUAL CONTENT:**

In addition to interests raised above, I pose the following questions: What was the significance of having a narrative that frames folk dances in the FOA production, and did FOA's

narrative trigger a change in how folk dances function in Turkish society? In what ways have amateur dance groups started to convey narratives in their shows, and can one identify common

themes in these? How have the aesthetic expectations about dance music changed, and how does

this impact local musicians?

By investigating these questions, I hope to validate my theory that FOA influenced local folk dance groups to incorporate narrative, devise non-traditional choreographies, and replace live

dance music with high-fidelity recordings.

My personal drive is to unearth the cultural tensions that this trend of innovation and change has created, and to look into what is at stake for the future of an art form that is significant in my

life and in that of the Turkish society.

My leading intellectual challenge will be to identify 'changes' in dance; I will have to develop skills to be able to view folk dance shows critically since folk music and folk dance are inseparable

in this context.

**ANALYSIS:**

My primary source will be producers, choreographers, dancers and musicians who are involved in Turkish folk dances, at various levels of professionalism. I intend to conduct interviews

with these individuals, and I aim to formulate the questions I pose to them in light of ethnomusicological research principles.

My secondary source will be audio recordings of dance music, and video recordings of folk dance shows. I will utilize the Ministry of Culture and Ege University collections, and will compare

performances that were recorded before Fire of Anatolia premiered with those that were recorded

after in order to identify differences in aesthetics.

**READING LIST:**

Sources already consulted:

Bopp, Mary S. *Research in Dance: A Guide to Resources*. New York: Maxwell Macmillan, 1994.

Emigh, John. Appendix: A List of Basic Questions That Might Be Asked About Performances. In

*Masked Performance*. Philadelphia: UPenn Press, 1996, 293-300.

*Fire of Anatolia*. Dir. Mustafa Erdogan. DVD. D Yapim, 2008.

Otken, Nihal. "Murat Uygun'la Sultans of the Dance'in Olusma Sureci Uzerine Soylesi.

(Interview

with Murat Uygun on the Creation Process of Fire of Anatolia)" *Folklor/Edebiyat*, 45.1 (2006): 211-23.

Ozarslan, Metin. "Dansin Sultanlari'nin Dusundurdikleri (Fire of Anatolia and Thoughts)" *Folklor/*

*Edebiyat*, 30.2 (2002): 407-13.

Slonimsky, Juri, et al. *The Soviet Ballet*. New York: Da Capo, 1970.

Uludag University 1st Bursa Folk Culture Symposium Report. Bursa: Uludag UP, 2002.

Sources to be consulted:

Aksoy, Mukadder. *Halk Danslarimiz ve Sahne Düzenlemesi*(Folk Dances and Choreography).

Aydin, 1999.

Clarke, Eric, and Cook, Nicholas, eds. *Empirical Musicology: Aims, Methods, Prospects*. New York:

Oxford UP, 2004.

Hewitt, Andrew. *Social Choreography*. Durham: Duke UP, 2005.

Kahveci, Leyla. *Muzikli ve Aciklamali Halk Danslari*(Folk Dances with Instructions and Music).

Ankara, 1968.

Nettl, Bruno. *Theory and Method in Ethnomusicology*. London: Collier-Macmillan, 1964.

Ozturkmen, Arzu. *Turkiye'de Folklor ve Milliyetcilik*(Folklore and Nationalism in Turkey). Istanbul:

Iletisim, 1998.

Post, Jennifer C. *Ethnomusicology: A Guide to Research*. New York: Routledge, 2004.

**CONSULTATION:**

**PRIOR EXPERIENCE:**

I danced in local folk dance ensembles throughout elementary school and middle school.

This experience has proven very important in my developing an aesthetic sense for Turkish folk

dances and Turkish folk music. Furthermore, for two summers I have worked as a Dance Group

Guide for the International Golden Karagoz Folk Dance Festival in Bursa, Turkey, which allowed

me to get to know leading choreographers and local musicians in my hometown.

I'm currently enrolled in Prof. Sheppard's course *Musics of the Twentieth Century*. A significant portion of the course is devoted to musics of non-Western cultures. We have spent a lot

of time familiarizing ourselves with the field of ethnomusicology, through readings and in-class

discussions. An important evaluation in the course will be the ethnomusicology paper, for which we

will need to employ ethnomusicological methods and face some of the potential problems that might arise when doing fieldwork. I think the process of doing research for this course this fall will help me significantly in developing field research skills.

**OFF CAMPUS JUSTIFICATION:**

Although the Fire of Anatolia group often goes on world tours, I have contacted their Assistant Director, Alper Aksoy, and confirmed with him that the dance group is going to be in

Istanbul, Turkey in January. Interviewing the key people (General Director, Assistant Director,

Music Directors) who have created the artistic vision of the Fire of Anatolia project will be very

essential for my project.

Furthermore, I will not be able to study the varied cultural manifestations of Turkish folk dances without going to the different regions where it happens. I will need to meet with local choreographers and dance group leaders who put on smaller-scale shows in Bursa, Ankara and

Izmir. Lastly, I will need to interview local folk musicians and attend their performances/recording

sessions. These will only be possible if I have the flexibility to travel within Turkey.

**EVALUATION:** I want to produce a 12-15 page research paper to present the findings of my research. I will probably include other media (dance music recordings, dance show videos) if they

are likely to support my argument.

**STRUCTURE:**

Pre-WS (December 26-30)

-Reading

-Formulate Research Questions

-Layout submitted to Prof. Sheppard (Dec 30)

Week 1 (January 4 - 10)

Day I:

-Travel to Istanbul

- Interview with Mustafa Erdogan, FOA General Director

Day II:

- Interview with Alper Aksoy, Assistant Director

- Browse of Fire of Anatolia choreography sheets and Fire of Anatolia Video Archive

Day III:

- Interview with Taner Demiralp and Fuat Saka, Music Directors

- Browse Fire of Anatolia sheet music and preliminary recordings

Day IV:

- Interview with Fire of Anatolia Dancers and Interview with musicians who have played in the

original soundtrack

Day V:

- Travel to Izmir

- Interview with Abdurrahim Karademir, Faculty, Ege University, Department of Turkish Folk Dances

- Use the video collection of Ege University, Conservatory of Turkish Music

Day VI:

- Attend a practice session at Ege University

- Interview with musicians employed by Ege University, Conservatory of Turkish Music

Week 2 (January 11 - 17)

Day I:

- Travel to Ankara
- Visit the Turkish Ministry of Culture Video Archive
- Interview with Mustafa Turan, Director of State Folk Dances Ensemble

Day II:

- Visit the Turkish National Radio & Television Archives
- Visit the National Library for the books there.
- Travel to Bursa

Day III:

- Interview with Kenan Celik, Director of Bursa Culture and Arts Foundation Folk Dance Group

Day IV:

- Interview with Salih Gokdemir, folk dance group leader and dance teacher
- Interview with Taylan Tazegul, former dancer of FOA, local folk dance teacher

Day V:

- Interview with Yasar Kemal Alim, local saz player.

Week 3 (January 18 - 24)

Day I:

- Trip to Keles District Center
- Interview with Necati Eksi, local musician

Day II:

- Interview with Emin Acar, local clarinet player

Day III:

- (Tentative) Attend a dance music recording session and interview musicians.

Day IV:

- Trip to Keles Mountainous Villages to interview with village performance.

January 21 - January 28: Paper

**DOMESTIC OR INTERNATIONAL?:** international

**COUNTRY:** Turkey

**DATES AWAY:** December 22 -February 2

**ADDRESS:**

**RESOURCES:** I will only need to check out the printed resources that I've listed above from Sawyer Library.

**EXPENSES:** Book & Audio Purchases:

Books published by the Turkish Ministry of Culture and by independent publishers. (\$40)

Published audio albums of Folk Dance Musics (\$30)

Travel:

Bursa Istanbul: Bus, one way (\$15)

Istanbul Izmir: Plane, one way (\$70)

Izmir Bursa: Bus, one way (\$35)

Driving to Keles District Center and Keles Mountain Villages

2 days, ~100mi roundtrip: Gas(\$80)

Bursa Ankara Bursa: Bus, round trip (\$45)

Accommodation:

Istanbul, Anadolu University Guesthouse, 5 nights, \$150

Izmir, Ege University Guesthouse, 1 night, \$30

Equipment Purchases:

Digital Voice Recorder (\$49)

Estimate of total expenses: \$544

yes