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Gosposka 15, Ljubljana

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In New Disguise: Folk Music and Dance Revival Movements

V novi preobleki: Ljudskoglasbena in plesna preporodna gibanja

International Symposium

Ljubljana, Slovenia, August 22nd–24th 2024
City Museum of Ljubljana
Gosposka 15, Ljubljana



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Thursday, August 22, 2024 / Četrtek, 22. avgust 2024

9:30–10:00 REGISTRATION / REGISTRACIJA

10:00–10:30 OPENING REMARKS / UVODNI NAGOVORI

Session 1 / Sekcija 1

10:30–11:00 **Pál Richter**
A Survey of Aesthetics of Folk Music Concerning its Revival
in Urban Milieu / *Raziskava estetike ljudske glasbe v*
povezavi z njenim preporodom v urbanem okolju

11:00–11:30 **Eduards Grieknis**
The Sociocultural and Sociopolitical Impact of the Latvian
Folk Music Revival Movement in the Late 20th Century
and Now / *Družbenokulturni in družbenopolitični vpliv*
latvijskega ljudskoglasbenega preporodnega gibanja v
pozmem 20. stoletju in danes

11:30–12:00 COFFEE BREAK / ODMOR ZA KAVO

Session 2 / Sekcija 2

12:00–12:30 **Lesia Kosakovska and Andriy Nahachewsky**
Rise of a Reconstructionist Revival in Ukrainian Folk Dance
/ *Vzpon ukrajinskega rekonstrukcijskega ljudskoplesnega*
preporoda

12:30–13:00 **Anastasiia Mazurenko**
Current Folklore-Oriented Urban Gatherings of Youth in
Ukraine: The Growth of “Conscious Ukrainianness”
/ *Aktualna folklorno usmerjena urbana srečanja mladih v*
Ukrajini: rast »zavestne ukrajinskosti«

13:00–15:00 LUNCH / KOSILO

Session 3 / Sekcija 3

15:00–15:30 **Henrik Kovács**
Possibilities of Folk Dance Methodology Based on Structural Analysis / *Možnosti metodike ljudskega plesa na podlagi strukturne analize*

15:30–16:00 **Rebeka Kunej**
Dance House as Personal Choice / *Plesna hiša kot osebna izbira*

16:00–16:30 **Rubén Corchete Martínez and María del Mar Ocaña Guzmán**
Folk Music Revival Movements in the Spanish Contemporary Scene: The “Tanxugueiras Effect” and the “Resurrection” and “(R)evolution” of the “Roots Music” / *Ljudskoglasbena preporodna gibanja na španski sodobni sceni: »učinek Tanxugueiras« ter »vstajenje« in »(r)evolucija« »glasbe korenin«*

19:00 Dance House in Atrium ZRC / Plesna hiša v Atriju ZRC, Novi trg 2

Friday, August 23, 2024 / Petek, 23. avgust 2024

Session 4 / Sekcija 4

10:00–10:30 **Nóra Kovács**
Intangible Cultural Heritage as a Vehicle of Transnational Nation-Building: The Dance House (*Táncház*) Method in the South American Hungarian Diaspora / *Nesnovna kulturna dediščina kot sredstvo transnacionalne izgradnje naroda: metoda plesne hiše (táncház) v južnoameriški madžarski diaspori*

10:30–11:00 **Luka Kropivnik**
“An Association Must Have a Folklore Group and a Writer”: Roles of Folklore Groups at Slovenian Clubs in Victoria / *»Društvo mora imeti folklorno skupino in pisatelja«: vloge folklornih skupin v slovenskih klubih v Viktoriji*

11:00–11:30 **Daniela Ivanova-Nyberg**
Bulgarian Folk Dance Club Movement on and off from the Internet / *Bolgarsko ljudskoplesno klubsko gibanje na spletu in izven njega*

11:30–12:00 COFFEE BREAK / ODMOR ZA KAVO

Session 5 / Sekcija 5

12:00–12:30 **Rajko Muršič**
Writing of Traditional Music and Folk Music Revival in the Magazines of the Musical Youth of Slovenia / *Pisanje o tradicijski glasbi in ljudskoglasbenem preporodu v revijah Glasbene mladine Slovenije*

12:30–13:00 **Drago Kunej**
Trinajsto Prase Ensemble and Folk Music Revival Movement in Slovenia / *Glasbena skupina Trinajsto prase in ljudskoglasbeno preporodno gibanje v Sloveniji*

13:00–13:30 **Mojca Kovačič**
Perspectives on Folk Singing Interpretations from Past to Present / *Pogledi na pretekle in sedanje ljudskopevske interpretacije*

13:30–15:30 LUNCH / KOSILO

Session 6 / Sekcija 6

15:30–16:00 **József Brauer-Benke**
Moldavian Csángó Folk Musical Instruments and Ensembles: Changes through Temporal, Social, and Political Perspectives / *Moldavska čangovska ljudska glasbila in ansambli: spremembe skozi časovni, družbeni in politični vidik*

16:30–17:00 **Alena Leshkevich**
An Attempt of Periodization of Bagpipe Playing Revival in Belarus / *Poskus periodizacije preporoda igranja na dude v Belorusiji*

17:00–17:30 **Veronika Pásku**
The Change of the Performance Style of a Fiddler from Gyimes Depending on the Collecting Situations / *Spreminjanje izvajalskega sloga violinista iz Gyimesa glede na okoliščine zbiranja*

20:00 Opening concert of the festival Nights in Old Ljubljana / *Otvoritveni koncert festivala Noči v stari Ljubljani, Novi trg*

Saturday, August 24, 2024 / Sobota, 24. avgust 2024

Session 7 / Sekcija 7

10:00–10:30 **Maria Małanicz-Przybylska**
Musical Authenticity Struggle: Who Needs Slavic Sounds? / *Boj za glasbeno avtentičnost: kdo potrebuje slovanske zvoke?*

10:30–11:00 **Zhang Xiaoyu (Alma Zhang)**
Cultural Continuity and Transition: Adapting the Grand Song of the Dong Ethnic Group (侗族大歌) to Modern Socio-Cultural Contexts / *Kulturna kontinuiteta in tranzicija: prilagajanje Vélike pesmi etnične skupine Dong (侗族大歌) sodobnim družbenokulturnim kontekstom*

11:00–11:30 **Christian Poske**
The Hornbill Festival: Revitalization and Politicisation of Traditional Performing Arts in Nagaland / *Festival Hornbill: revitalizacija in politizacija tradicionalnih uprizoritvenih umetnosti v Nagalandu*

11:30–12:00 CLOSING REMARKS / ZAKLJUČNI POGOVOR

12:30 LUNCH / KOSILO

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Moldavian Csángó Folk Musical Instruments and Ensembles: Changes through Temporal, Social, and Political Perspectives **Moldavska čangovska ljudska glasbila in ansambli: spremembe skozi časovni, družbeni in politični vidik**

As a rule, survival traditions can be documented in such parts of a language area where traditional village communities are least exposed to modernisation. Since the Hungarians between the Eastern Carpathians and the Prut River, or Moldavian Csángós, were separated from Hungary and the rest of the Hungarian language area already during the Middle Ages and had lived among Romanians of a different language and culture as an isolated ethnic group, many archaic features survived in their folklore and material culture. Prior to the end of communist rule in Romania, research in Moldavia was difficult. It was only from the 1990s onwards that many Hungarian ethnographers started fieldwork in the Moldavian Csángó settlements, mainly focusing on religious life, music, and dances. In addition to scientific research, an ideological trend also emerged, concerned with preserving identity, language, and culture of Moldavia's Hungarians. Scholarly discourse designated this intervention coming from Hungary and Transylvania as the "Csángó rescue". One might expect authenticity to be the priority of such a rescue operation. However, the definition of authenticity in the actual practice tends to become a political and cultural-historical issue rather than a scientific one. As can be documented from the 1990s onwards, dance houses, dance camps, and guest performances initiated after the regime change in Romania have led to significant functional and formal-stylistic changes in Moldavian Csángó dances. Looking at the last two to three decades, we get the overall impression of a 'fashion folklorism' of Moldavian folk dance and folk music, which has been fostered by both local specialists and cultural organisers in

Hungary. In this context, one can observe changes in the composition of bands accompanying Moldavian dances that have largely determined the style and performance manner of dance music. In my presentation, I will review these changes concerning both the instruments and the ensembles. I will also survey the reflexive effects of Budapest dance houses on contemporary Moldavian dance music culture.

Preživele tradicije je praviloma mogoče dokumentirati v tistih delih nekega jezikovnega območja, kjer so tradicionalne vaške skupnosti najmanj izpostavljene modernizaciji. Ker so bili Madžari med Vzhodnimi Karpati in reko Prut oziroma moldavski Čangi (madž. Csángó) že v srednjem veku ločeni od Madžarske in preostalega madžarskega jezikovnega območja ter so kot izolirana etnična skupina živeli med Romuni, torej prebivalci z drugačnim jezikom in kulturo, se je v njihovi folklori in materialni kulturi ohranilo veliko arhaičnih značilnosti. Pred koncem komunistične vladavine v Romuniji so bile raziskave v Moldaviji težavne. V naseljih moldavskih Čangov so številni madžarski etnografi začeli izvajati terensko delo šele v devetdesetih letih 20. stoletja, pri čemer so se osredotočali predvsem na njihovo religiozno življenje, glasbo in ples. Poleg znanstvenega raziskovanja se je pojavila tudi ideološka težnja, ki si je prizadevala za ohranjanje identitete, jezika in kulture Madžarov v Moldaviji. Znanstveni diskurz je to posredovanje iz Madžarske in Transilvanije označil za »reševanje Čangov«. Pričakovali bi, da bo prednostna naloga takšne reševalne operacije avtentičnost, a opredelitev avtentičnosti v dejanski praksi namesto znanstvenega običajno postane politično in kulturnozgodovinsko vprašanje. Kot je mogoče dokumentirati od devetdesetih let 20. stoletja naprej, so plesne hiše, plesni tabori in gostujoči nastopi, ki so bili vpeljani po spremembi režima v Romuniji, v plesih moldavskih Čangov povzročili pomembne funkcionalne in formalno-stilistične spremembe. V zadnjih dveh do treh desetletjih se zdi, da gre pri moldavskih ljudskih plesih in ljudski glasbi za »modni folklorizem«, ki so ga spodbujali tako lokalni strokovnjaki kot kulturni organizatorji na Madžarskem. V tem kontekstu lahko opazujemo spremembe v sestavi glasbenih skupin, ki spremljajo moldavske plesne, spremembe, ki so v veliki meri določile slog in način izvajanja plesne glasbe. V svojem prispevku bom predstavil te spremembe, ki zadevajo tako glasbila kot ansamble, kakor tudi refleksivne učinke, ki jih imajo budimpeške plesne hiše na sodobno kulturo plesne glasbe v Moldaviji.

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Folk Music Revival Movements in the Spanish Contemporary Scene: The “Tanxugueiras Effect” and the “Resurrection” and “(R)evolution” of the “Roots Music”

Ljudskoglasbena preporodna gibanja na španski sodobni sceni: »učinek Tanxugueiras« ter »vstajenje« in »(r)evolucija« »glasbe korenin«

The tambourine (*pandereta*) has occupied a prominent place in the imaginaries of different social actors who have directed their gaze on rural areas within Spain. From dismissive 16th-century men of letters who considered the tambourine as an “instrument for mad women” (Mal Lara, in Pedrosa, 2024) to 20th-century ethnographers who inscribed the tunes (*tonadas*) of the tambourine players (*pandeireteiras* or *cantareiras*) from Galicia in their *Cancioneiro popular Galego* (Schubarth and Santamarina, 1984–1992), this instrument has played an important role in the construction of “identity” and in the quest for “authenticity”.

In this paper we will ethnographically approach the “resurrection” and “(r)evolution” of the so-called “roots music” in the Spanish context by focusing on the study of the Tanxugueiras, a contemporary trio of female musicians who identify themselves within the Galician tradition of *pandeireteiras*. The group rose to fame after their participation in the national contest Benidorm Fest 2022, whose winner would represent Spain in the Eurovision Song Contest

2022. Even though the group got a massive support in the popular voting, they did not make it to win the contest due to the vote of the jury of experts. This decision, though, provoked enormous popular discontent, simultaneously triggering diverse social reactions, discussions and tensions concerning the meaning of traditional music in the Spanish contemporary scene. At the same time, the controversy fuelled the commonly-named “Tanxugueiras effect”, which we will analyse in the light of musical revivalism, understood as a social movement mobilising notions of “modernity” and “tradition” (Livingston, 1999).

Tamburin (*pandereta*) je imel v predstavah različnih družbenih akterjev, ki jih je privabilo špansko podeželje, pomembno mesto. Od prezirljivih piscev 16. stoletja, ki so tamburin obravnavali kot »glasbilo za nore ženske« (Mal Lara v Pedrosa, 2024), do etnografov 20. stoletja, ki so viže (*tonadas*) igralk tamburina (*pandeireteiras* ali *cantareiras*) iz Galicije zapisali v delu *Cancioneiro popular Galego* (Schubarth in Santamarina, 1984–1992), je imelo to glasbilo pomembno vlogo pri oblikovanju »identitete« in iskanju »avtentičnosti«.

V tem prispevku se bova etnografsko lotila vprašanja »vstajenja« in »(r)evolucije« tako imenovane »glasbe korenin« v španskem kontekstu, pri čemer se bova osredotočila na obravnavo Tanxugueiras, sodobnega tria glasbenic, ki se identificirajo z galicijsko tradicijo *pandeireteiras*. Skupina je zaslovela po svoji udeležbi na državnem tekmovanju Benidorm fest 2022, na katerem se je izbiralo španskega predstavnika za tekmovanje pesem Evrovizije leta 2022. Četudi je bila skupina pri glasovanju občinstva deležne množične podpore, ji zaradi manj naklonjenih glasov strokovne žirije na tekmovanju ni uspelo zmagati. Ta odločitev je med ljudmi izzvala veliko nezadovoljstvo in hkrati sprožila različne družbene odzive, razprave in napetosti glede pomena tradicijske glasbe na sodobni španski sceni. Polemika je hkrati podžgala tudi tako imenovani »učinek Tanxugueiras«, ki ga bova analizirala v luči glasbenega preporodništva, razumljenega kot družbeno gibanje, ki mobilizira predstave o »sodobnosti« in »tradiciji« (Livingston, 1999).

The Sociocultural and Sociopolitical Impact of the Latvian Folk Music Revival Movement in the Late 20th Century and Now

Družbenokulturni in družbenopolitični vpliv latvijskega ljudskoglasbenega preporodnega gibanja v poznem 20. stoletju in danes

The late 20th century marked a significant shift in approaches to Latvian folk music. According to Boiko (2001), a new folk music revival movement emerged in the 1970s that opposed the Soviet state's amateur art. The Soviet regime controlled and financed amateur art, which was viewed as propaganda by the totalitarian regime. The new movement in Latvia, which was the first mass uprising against Soviet occupation, caught the regime off-guard. The Soviet regime faced significant opposition from the folk revival movement, which was determined to revive the authentic folk sources of Latvian folk music.

Academic music faced excessive censorship, and many folk song arrangements were censored. The regime's attempts to dissolve the movement were unsuccessful, however, and the new folk music revival movement became a formidable opponent. The revival movement initiated a return to authentic folk sources, which not only reaffirmed Latvian national identity but also led to greater experimentation and improvisation.

These transformations, as described by the scholars Martin Boiko and Britta Sweers, will be explored in this presentation with reference to the work of the often-cited folk musician Ilga Reizniece. We will also examine the works of celebrated Latvian contemporary folk music revivalists Tautumeitas and traditional Latvian folk instrument *kokle* player Laima Jansone. Through this exploration, we seek to understand the impact of the folk music revival movement on Latvian music and culture in the past and now.

Pozno 20. stoletje je v pristopih k latvijski ljudski glasbi prineslo pomemben premik. Po Boiku (2001) se je v sedemdesetih letih 20. stoletja pojavilo novo ljudskoglasbeno preporodno gibanje, ki je nasprotovalo ljubiteljski kulturni dejavnosti sovjetske države. Sovjetski totalitarni režim je ljubiteljsko kulturno dejavnost, ki jo je imel za svojo propagando, nadzoroval in financiral. Novo gibanje v Latviji, ki je predstavljalo prvi množični upor proti sovjetski okupaciji, je režim presenetilo. Soočil se je namreč s precejšnjim nasprotovanjem preporodnega gibanja, ki je bilo odločeno obuditi pristne ljudske vire latvijske ljudske glasbe.

Akademsko glasbo se je tedaj soočala s silno cenzuro, cenzurirane pa so bile tudi številne priredbe ljudskih pesmi. Poskusi sovjetskega režima, da bi ljudskoglasbeno preporodno gibanje razpustil, pa so bili kljub temu neuspešni in novo gibanje je postalo njegov močan nasprotnik. Sprožilo je vrnitev k pristnim ljudskim virom, kar ni le vnovič potrdilo latvijske narodne identitete, temveč je vodilo tudi k večjemu eksperimentiranju in improvizaciji.

V tej predstavitvi bom preučil preobrazbe, ki sta jih opisala raziskovalca Martin Boiko in Britta Sweers, s poudarkom na pogosto omenjeni ljudski glasbenici Ilgi Reizniece. Obravnaval bom tudi dela znamenite latvijske sodobne preporodne glasbene skupine Tautumeitas in glasbenice Laime Jansone, ki igra na tradicionalno latvijsko ljudsko glasbilo *kokle*. S tem preučevanjem želim spoznati, kakšen vpliv je imelo ljudskoglasbeno preporodno gibanje na latvijsko glasbo in kulturov preteklosti ter kakšen vpliv ima nanjo danes.

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Bulgarian Folk Dance Club Movement on and off from the Internet Bolgarsko ljudskoplesno klubsko gibanje na spletu in izven njega

At its core, the Bulgarian Folk Dance Club Movement differs from revival movements in other European countries. It was predominantly initiated by professional choreographers for economic reasons. Soon after clubs for recreational dancing appeared in larger cities at the beginning of the 21st century, a big festival competition was established in Sofia in 2007, the first of many to follow. A massive dance repertoire has been created since then that has been vastly published, shared, and re-shared via YouTube and other social media. This paper aims to look at these videos on the internet analytically. What kind of materials are published today? What kind of trends may be observed? What impact?

In addition to this internet research, the paper is concerned with topics arising from interviews with choreographers and other specialists. Such topics include the 'spoiling' of the very idea of recreational club dancing, the creation of synthetic dances to feed the needs of the dance business, and the appearance of the rising interrelation of this massive activity to nationalistic manifestations.

Videos by Bulgarian folk dance clubs distributed via the internet help spread these dances and excite and nourish the diasporic communities' dance repertoire and initiatives. However, this repertoire and the overall development of the movement in Bulgaria present various problematic issues related to the country's politics, economy, and professional choreographic education.

Bolgarsko ljudskoplesno klubsko gibanje se v svojem bistvu razlikuje od preporodnih gibanj v drugih evropskih državah. Iz ekonomskih razlogov so ga večinoma začeli poklicni koreografi. Že kmalu po tem, ko so se na začetku 21. stoletja v večjih mestih pojavili klubi za rekreativne plesne, je bilo leta 2007 v Sofiji ustanovljeno veliko festivalsko tekmovanje, prvo izmed mnogih, ki so sledila. Takrat je začel nastajati obsežen plesni repertoar, ki je množično objavljan in deljen prek YouTube in drugih družbenih medijev. Namen tega prispevka je analitična obravnava teh spletnih videoposnetkov. Kakšno gradivo se objavlja danes? Kakšne trende je mogoče opaziti? In kakšen je njihov vpliv?

Poleg raziskave spletnih vsebin se prispevek ukvarja tudi s temami, ki izhajajo iz intervjujev s koreografi in drugimi strokovnjaki. Te teme vključujejo „kvarjenje“ same ideje rekreativnega klubskega plesa, ustvarjanje koreografiranih plesov za zadovoljevanje poslovnih potreb in pojav vse večje povezanosti te množične dejavnosti z nacionalističnimi manifestacijami.

Spletno razširjanje videoposnetkov bolgarskih ljudskoplesnih klubov pripomore k širjenju teh plesov ter navdušuje in goji plesni repertoar in pobude skupnosti v diaspori. Vendar pa ta repertoar in splošen razvoj gibanja v Bolgariji predstavljata tudi različna problematična vprašanja, povezana z državno politiko, gospodarstvom in profesionalnim koreografskim izobraževanjem.

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Rise of a Reconstructionist Revival in Ukrainian Folk Dance Vzpon ukrajinskega rekonstrukcijskega ljudskoplesnega preporoda

Ukrainian dance is often imagined stereotypically as having one stable, spectacular, and monumental “folk staged” dance revival orientation since 1937; however, this view is overly simple. The goal of this paper is to describe an alternative, participatory reconstructionist folk dance revival movement gaining momentum in Ukraine. This is a more “rooted,” “authentic,” “traditional,” or “intimate” expression which positions itself counter to the previously-dominant spectacular folk staged dance scene. Revivalist movements with similar features arose in central Europe in the 1970s, while elsewhere they consolidated in the 1990s, and in Ukraine this process is taking place later. The rise of the Ukrainian reconstructionist movement is older than the Russian invasions of Ukraine in 2014 and 2022 but is influenced by them.

Our research methods include participation in this movement, comparisons with other countries, interviews, and internet research. Our approach to the presentation is to review the pre-existing context for the reconstructionist revival, to describe a few diverse groups within the movement, to report on how these groups’ activities contrast with the folk staged dance “establishment,” to assess challenging aspects of the concept of reconstruction, and finally, to explore some of the impacts of the Russian war.

Ukrajinski ples je pogosto stereotipno zamišljen kot ustaljena, spektakularna in monumentalna oblika “odrske folklore”, ki ima svoje korenine v plesnem preporodu iz leta 1937, vendar je ta pogled preveč poenostavljen. Cilj tega prispevka je opisati alternativno, participativno rekonstrukcijsko gibanje za revitalizacijo ljudskega plesa, ki pridobiva zagon v Ukrajini. Gre za bolj »zakoreninjeno«, »pristno«, »tradicionalno« ali »intimno« izražanje, ki se postavlja nasproti prej prevladujoči spektakularni folklorno-uprizoritveni plesni sceni. Preporodna gibanja s podobnimi značilnostmi so se v srednji Evropi pojavila v sedemdesetih letih 20. stoletja, drugje so se utrdila v devetdesetih letih, v Ukrajini pa je ta proces nastopil pozneje. Vzpon ukrajinskega rekonstrukcijskega gibanja je starejši od ruskih vdorov v Ukrajino v letih 2014 in 2022, a so ti vendarle vplivali nanj.

Najine raziskovalne metode vključujejo sodelovanje v tem gibanju, primerjave z drugimi državami, intervjuje in spletno raziskovanje. Predstavitve se bova lotila tako, da bova preučila predhoden kontekst rekonstrukcijskega preporoda, opisala nekaj raznolikih skupin znotraj gibanja, poročala o tem, kako se dejavnosti teh skupin razlikujejo od uveljavljenih praks folklornega plesnega uprizarjanja, ovrednotila zahtevne vidike koncepta rekonstrukcije in nazadnje obravnavala še nekatere vplive, ki jih ima ruska vojna na omenjene procese.

Perspectives on Folk Singing Interpretations from Past to Present

Pogledi na pretekle in sedanje ljudskopevske interpretacije

This paper explores the transformation and interpretation of folk songs, particularly in the context of folk revival movements. It traces the historical development of folk music interpretation from its adaptation in the context of national revival movements in the 19th century, which emphasised folk music's alignment with Western art music standards, to contemporary practices that seek a balance between tradition and modernity. The revival of stage performances of folk songs in the second half of the 20th century, characterised by institutionalisation and professional control, brought with it criteria ranging from visual presentation to interpretative dimensions. This period, which was permeated by the musical influences of choral, church and popular music, set the framework for the interpretation of folk songs.

The paper focuses on the significance of folk song interpretation throughout history and the importance attached to interpretation by contemporary singers of the folk revival movement. By examining how these interpretations reflect and respond to broader socio-cultural contexts over time, the paper contributes to an understanding of the dynamics within the revival of folk music and dance practices today.

Ta prispevek obravnava preoblikovanje in interpretacijo ljudskih pesmi, zlasti v kontekstu ljudskih preporodnih gibanj. Sledi zgodovinskemu razvoju interpretacije ljudske glasbe od njenega prilagajanja kontekstu narodnobuditeljskih gibanj v 19. stoletju, ki so poudarjala usklajenost ljudske glasbe s standardi zahodne umetnostne glasbe, do sodobnih praks, ki iščejo ravnovesje med tradicijo in sodobnostjo. Preporod odrskega izvajanja ljudskih pesmi v drugi polovici 20. stoletja, za katerega sta bila značilna institucionalizacija in strokovno usmerjanje, je s seboj prinesel merila, ki so segala vse od vizualne predstavitve do interpretativnih razsežnosti. To obdobje, prežeto z glasbenimi vplivi zborovske, cerkvene in popularne glasbe, je postavilo okvir za interpretacijo ljudskih pesmi.

Prispevek se osredotoča na pomembnost vprašanja interpretacije ljudskih pesmi skozi zgodovino in na pomen, ki ga interpretaciji pripisujejo sodobni pevci ljudskega preporodnega gibanja. S preučevanjem, kako te interpretacije skozi čas odražajo širše družbenokulturne kontekste in kako se nanje odzivajo, prispevek pomaga razumeti dinamiko znotraj sodobnega preporoda ljudske glasbe in plesnih praks.

Possibilities of Folk Dance Methodology Based on Structural Analysis

Možnosti metodike ljudskega plesa na podlagi strukturne analize

The topic of the paper is the educational possibilities of the »knocking« motif of Ferenc Progl's solo *ugrós* (jumping dance) from *Mezőkomárom*, filmed in 1942. The former detailed analysis of the dance shed light on the internal structure of the »knocking« motif. The revealed regularities and the experience gained during many years of teaching the *kopogó* dance are the basics of the educational methodology.

In the presentation, I briefly describe the main characteristics of the motif, and present the editing aspects used during teaching. I will describe the educational process in detail, in which the teaching environment different from the traditional form of tradition plays a major role and the explanation of its effect. Accordingly, I will discuss, among other things, the possibilities and dangers of large group teaching of solo dances, the description of a new type of digital evaluation method and how to teach the high-energetic dance in an appropriate time schedule. The application of the methodological principles of the above education contributes to the survival of the dance, promotes the traditional improvisational re-creation of the dance that displays individuality.

The detailed examination of the *Mezőkomárom* knocker and the description of the methodological process that takes into account the values of the dance will help teachers and choreographers to get to know the dance and thus to display it in folkdance movement in Hungary today.

Tema prispevka so možnosti poučevanja motiva »trkanja« v solo plesu *ugrós* (ples s skoki) Ferenc Progl iz filma *Mezőkomárom*, posnetega leta 1942. Pretekla podrobna analiza plesa je osvetlila notranjo strukturo motiva »trkanja«. Razkrite zakonitosti in izkušnje, pridobljene med dolgoletnim poučevanjem plesa *kopogó*, pa so osnova pedagoške metodologije.

V predstavitvi na kratko opišem glavne značilnosti motiva in predstavim vidike urejanja, ki so bili uporabljeni pri poučevanju. Podrobno opišem učni proces, v katerem ima pomembno vlogo učno okolje, drugačno od tradicionalnega, in razlago njegovega učinka. V povezavi s tem bom med drugim razpravljal o možnostih in nevarnostih poučevanja solističnih plesov v velikih skupinah, o novi vrsti digitalne metode vrednotenja in načinu poučevanja tega energičnega plesa v ustreznem časovnem okviru. Uporaba metodoloških načel omenjenega poučevanja prispeva k nadaljnemu življenju plesa in spodbuja tradicionalno improvizacijo v njegovem poustvarjanju, ki izkazuje individualnost.

Podrobna obravnava motiva »trkanja« iz filma *Mezőkomárom* in opis metodičnega procesa, ki upošteva vrednote plesa, bosta učiteljem in koreografom v pomoč pri spoznavanju plesa in s tem pri njegovem prikazovanju v ljudskem plesnem gibanju na Madžarskem danes.

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Intangible Cultural Heritage as a Vehicle of Transnational Nation-Building: The Dance House (Táncház) Method in the South American Hungarian Diaspora

Nesovna kulturna dediščina kot sredstvo transnacionalne izgradnje naroda: metoda plesne hiše (táncház) v južnoameriški madžarski diaspori

The presentation focuses on a social aspect of the Hungarian folk dance revival movement. It discusses the role of dance house (*táncház*) as cultural heritage in the process of the changing relationship between the Hungarian state and its overseas diaspora communities. In particular, it traces the changing role of Hungarian folk dancing in a Hungarian diaspora community in South America. It intends to assess how dance house as a method of education and knowledge transfer has become a fundamental tool of the Hungarian state administration to actively engage in diasporic networked nation-building. Using the example of a specific diaspora community in Latin America, the paper aims to show how Hungarian folk dancing has become an extensive, multi-generational and prominent cultural activity of the Hungarian world of Argentina and how it strengthens ties between Hungary and its 3rd and 4th generation diaspora community. The paper takes an anthropological approach and discusses data from an online fieldwork in light of changing diaspora policies and studies on dance anthropology of mobile populations.

Predstavitev se osredotoča na družbeni vidik madžarskega ljudskoplesnega preporodnega gibanja. Obravnava vlogo plesne hiše (*táncház*) kot kulturne dediščine v procesu spreminjanja odnosa med madžarsko državo in njenimi čezmorskimi diasporami. Posebej se posveti sledenju spreminjajoče se vloge madžarskega ljudskega plesa znotraj madžarske diaspore v Južni Ameriki. Namen je oceniti, kako je plesna hiša kot metoda izobraževanja in prenosa znanja postala temeljno orodje madžarske državne uprave za dejavno vključevanje v mrežno izgradnjo naroda v diaspori. Prispevek želi na primeru konkretne diaspore v Latinski Ameriki pokazati, kako je madžarski ljudski ples postal obsežna, večgeneracijska in pomembna kulturna dejavnost madžarske skupnosti v Argentini ter kako krepi vezi med Madžarsko in njeno diasporo tretje in četrte generacije. Temelji na antropološkem pristopu in obravnava podatke, pridobljene s terenskim delom na spletu, z ozirom na spreminjajoče se politike do diaspore in raziskave s področja plesne antropologije mobilnih prebivalstev.

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“An Association Must Have a Folklore Group and a Writer”: Roles of Folklore Groups at Slovenian Clubs in Victoria »Društvo mora imeti folklorno skupino in pisatelja«: vloge folklornih skupin v slovenskih klubih v Viktoriji

When the first Slovenian national associations were founded in Victoria, Australia in the 1950s, the first folklore groups also emerged after a delay of a few years. Analysing archival material from the Republic of Slovenia Archives, Slovenska izseljenska matica, Melbourne Slovenian Society Archives, HASA Sydney and Public Record Office Victoria, I present the origins of the first Slovenian folklore groups in Victoria, the reasons for their formation, the role they played in the clubs and the ways in which they participated in the diaspora and in the homeland. Within the clubs, folklore groups played at least a threefold role as representatives of Slovenian identity, which was also supported by the dominant politics from Slovenia and Yugoslavia. In this context, questions of authenticity and pragmatism often arise at the level of the recreation of music, dances and, above all, the costume design of folk groups. Folklore performers were an important player in national celebrations in the diaspora, groups often performed in other associations (especially Yugoslav ones) to represent 'Slovene' within 'Yugoslav', and folklore groups were also an important link in terms of Australia's multicultural policy, which was at its height in the 1970s, and many manifestations of national societies through folkloric activities were encouraged.

Potem ko so bila v petdesetih letih 20. stoletja v Viktoriji v Avstraliji ustanovljena prva slovenska narodna društva, so se z nekajletnim zamikom pojavile tudi prve folklorne skupine. Na podlagi analize arhivskega gradiva iz Arhiva Republike Slovenije, Slovenske izseljenske matice, Arhiva Slovenskega društva Melbourne, HASA Sydney in Public record office Victoria predstavljam nastanke prvih slovenskih folklornih skupin v Viktoriji, razloge za njihovo oblikovanje, vlogo, ki so jo imele v klubih, in načine njihovega sodelovanja v diaspori in v domovini. Folklorne skupine so imele kot predstavnice slovenske identitete v klubih vsaj trojno vlogo, ki jo je podpirala tudi prevladujoča politika iz Slovenije in Jugoslavije. V tem kontekstu se na ravni poustvarjanja glasbe, plesov in predvsem kostumografije folklornih skupin pogosto pojavljajo vprašanja avtentičnosti in pragmatičnosti. Folkloriki so bili pomembni akterji narodnih praznovanj v diaspori, skupine pa so pogosto nastopale tudi v okviru drugih društev (zlasti jugoslovanskih) in tako predstavljale »slovensko« znotraj »jugoslovanskega«. Folklorne skupine so bile pomemben člen tudi z vidika avstralske multikulture politike, ki je bila na vrhuncu v sedemdesetih letih 20. stoletja, prek folklornih dejavnosti pa so spodbudile tudi številne manifestacije nacionalnih društev.

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Trinajsto Prase Ensemble and Folk Music Revival Movement in Slovenia

Glasbena skupina Trinajsto prase in ljudskoglasbeno preporodno gibanje v Sloveniji

In Slovenia, the first folk music revival scene appeared in the late 1970s, while a significant increase in folk music revival performers was observed in the early 1990s. Most musicians based their respective repertoires largely on, or were inspired by, Slovenian folk music and folk musical practices. Many group members had previous experiences with playing in folk dance ensembles, and they often also collected or researched folk music traditions themselves and incorporated them into their repertoires. Many of them had also received formal musical education and had a wealth of experience in other musical genres. In their musical activities, they often followed the example of revival ensembles abroad, with Hungary and the *tánc ház* (dance house) movement occupying an important place.

The paper focuses on the period of the late 1980s and early 1990s and studies the circumstances under which the folk music revival in Slovenia developed and grew. As a case study, the paper presents the Trinajsto prase ensemble, which was one of the most popular folk music revival ensembles in Slovenia at the time. With its repertoire and the way it presented traditional music, the ensemble directly or indirectly influenced many performers of folk music revival and inspired many musicians. By analysing the approach of the presentation of folk music, the activities in the Slovenian revival movement and the influences from other countries (especially from the *tánc ház* movement in Hungary), the paper will shed light on the influence of the Trinajsto prase ensemble on later folk music revival ensembles in Slovenia.

V Sloveniji se je prva ljudskoglasbena preporodna scena pojavila konec sedemdesetih let 20. stoletja, v začetku devetdesetih let pa je bilo opaziti precejšen porast izvajalcev preporodne ljudske glasbe. Večina glasbenikov je svoje repertoarje v veliki meri osnovala na slovenski ljudski glasbi in glasbenih praksah ali pa se je pri njih navdihovala. Številni člani skupin so imeli predhodne izkušnje z igranjem v folklornih skupinah, pogosto pa so tudi sami zbirali ali raziskovali ljudske glasbene tradicije in jih vključevali v svoje repertoarje. Mnogi med njimi so bili deležni tudi formalnega glasbenega izobraževanja in so imeli bogate izkušnje z drugimi glasbenimi zvrstmi. Pri svojih glasbenih dejavnostih so se pogosto zgledovali po tujih glasbenih in plesnih preporodnih skupinah, pri čemer sta po vplivnosti izstopala Madžarska in gibanje *tánc ház* (plesna hiša).

Prispevek se osredotoča na obdobje poznih osemdesetih in zgodnjih devetdesetih let 20. stoletja ter preučuje okoliščine, v katerih se je razvijal in rasel ljudskoglasbeni preporod v Sloveniji. Kot študijo primera predstavlja glasbena skupina Trinajsto prase, ki je bila v tistem času ena najbolj priljubljenih skupin slovenskega ljudskoglasbenega preporoda. Skupina Trinajsto prase je s svojim repertoarjem in načinom predstavljanja ljudske glasbe neposredno ali posredno vplivala na številne izvajalce preporodne ljudske glasbe ter navdihnila mnoge glasbenike. Prispevek bo z analiziranjem pristopa k predstavljanju ljudske glasbe, dejavnosti v okviru slovenskega preporodnega gibanja in vplivov iz drugih držav (zlasti s strani gibanja *tánc ház* na Madžarskem) osvetlil vpliv skupine Trinajsto prase na poznejše skupine ljudskoglasbenega preporoda v Sloveniji.

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Dance House as Personal Choice Plesna hiša kot osebna izbira

Dance, beyond being a physical activity, often serves as a medium for self-expression and cultural identification. In contemporary society, individuals increasingly gravitate towards dance communities that echo their broader cosmopolitan views, worldviews, and personal beliefs, rather than solely local traditional affiliations. This paper delves into the motivations for participating in dance house communities, with a particular focus on the Resian dance house on the outskirts of Ljubljana. Located on the suburban edge of the capital, the club Orfej has been hosting events for over ten years that could be defined as a dance house, although the founder did not call it that. Despite its roots in the traditions of the depopulated Resian Valley in Italy, this dance house attracts participants from diverse backgrounds in Slovenia who gather to practise the unique and archaic Resian dance tradition. Through semi-structured interviews and ethnographic observation, the paper explores how participants' perceptions of identity, belonging, and cultural heritage intersect with their choice of engaging in Resian dance practices. Emphasising the role of the dance house as a platform for self-expression and cultural affirmation, the presentation highlights the nuanced ways in which participants negotiate their identities through dance. Special attention is given to the key protagonist, the founder and organizer of these monthly events, and sheds light on his motivations for sustaining and nurturing this vibrant dance community.

Ples je poleg telesne dejavnosti pogosto tudi medij za samoizražanje in kulturno identifikacijo. V sodobni družbi posamezniki čedalje bolj težijo k plesnim skupnostim, ki odražajo njihove širše kozmopolitske nazore, poglede na svet in osebna prepričanja, ne pa zgolj lokalne tradicionalne pripadnosti. Prispevek se pogloblja v motivacije za sodelovanje v plesnih hišah, s posebnim poudarkom na rezijanski plesni hiši na obrobju Ljubljane. Klub Orfej, ki se nahaja v predmestju prestolnice, že več kot deset let gosti dogodke, ki bi jih lahko opredelili kot plesno hišo, četudi jih ustanovitelj ni tako poimenoval. Ta plesna hiša sicer izhaja iz plesnega izročila redko naseljene doline Rezije v Italiji, vendar privablja udeležence iz različnih slovenskih okolij, ki se zbirajo, da bi plesali edinstvene in arhaične rezijanske plesne. S pomočjo polstrukturiranih intervjujev in etnografskega opazovanja prispevek preučuje, kako se dojemanje identitete, pripadnosti in kulturne dediščine pri udeležencih prepleta z njihovo odločitvijo za vključevanje v rezijanske plesne prakse. S poudarkom na vlogi plesne hiše kot platforme za samoizražanje in kulturno afirmacijo pričujoča predstavitev izpostavlja niansirane načine, na katere udeleženci prek plesa izpogajajo svoje identitete. Posebna pozornost je namenjena ključnemu protagonistu, pobudniku in organizatorju teh mesečnih dogodkov, pri čemer prispevek osvetljuje njegove motive za ohranjanje in gojenje te živahne plesne skupnosti.

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An Attempt of Periodization of Bagpipe Playing Revival in Belarus Poskus periodizacije preporoda igranja na dude v Belorusiji

In Belarus, the modern urban tradition of playing the bagpipe (“duda” in Belarusian) has only an indirect succession from village musicians. The tradition is restored on old audio recordings, and none of the modern musicians had the opportunity to play with traditional bagpipers. The revival of Belarusian bagpipes took place without connection with the living village culture, and as a purely urban phenomenon.

The presentation will consider the symbolic functions of the Belarusian bagpipe, which were actualized at various stages of its revival: 1970s: the bagpipe as an artefact; 1980s: the bagpipe as an art project; 1990s: actualization of the »bagpipe as a national symbol« trend; 2010s: the bagpipe as an object of study; 2020s: the bagpipe as a tool of political protest. The function of the bagpipe as an object of emotional attachment of musicians will also be considered.

In the 1970s, Belarusian bagpipe makers considered bagpipes primarily as material artefact, so they made them but did not actively play them in public spaces. We can talk about a more or less mass folk revival movement in Belarusian cities only since the 1980s. At that time, various artists (e.g. painters, bagpipe makers, musicians) started playing the bagpipes, but they perceived playing only as one of their projects, as one of the forms of their creativity. According to a researcher Yauhen Baryshnikau, the bagpipe as a symbol of Belarus was never forgotten, despite the fact that the musical instrument itself was not very popular for a while, giving way to button accordion and cymbals. In the 2010s, the study of the bagpipe intensified, engaging scientists, masters of making bagpipes and musicians. Bagpipers participated in the protests of 2020 in Belarus, for which some received prison sentences. Some left the country and lead an active social life in exile.

The instrument has great symbolic significance not only on a national level, but also on a personal one. Acquaintance with a bagpipe is often accidental and has the character of an introspection. Musicians say that playing the bagpipe helps them maintain emotional balance. Almost every bagpiper has an artistic

photo with a bagpipe against the background of a romantic landscape or sunset in his or her social networks.

V Belorusiji je sodobna urbana tradicija igranja na dude z vaškimi glasbeniki le posredno povezana. Obnovljena je na podlagi starih zvočnih posnetkov, nihče od sodobnih glasbenikov pa ni imel priložnosti igrati na tradicionalne dude. Preporod beloruskih dud je potekal brez povezave z živo vaško kulturo, kot povsem mestni pojav.

Predstavitev bo obravnavala simbolne funkcije beloruskih dud, konkretizirane v različnih fazah njihovega preporoda – v sedemdesetih letih 20. stoletja dude kot artefakt, v osemdesetih letih dude kot umetniški projekt, v devetdesetih letih udejanjanje trenda »dude kot nacionalni simbol«, v drugem desetletju 21. stoletja dude kot predmet preučevanja, od leta 2020 pa dude kot orodje političnega protesta. Ob tem bo obravnavana tudi funkcija dud kot predmeta čustvene navezanosti glasbenikov.

Beloruski izdelovalci dud so v sedemdesetih letih 20. stoletja na dude gledali predvsem kot na materialni artefakt in jih tako samo izdelovali, niso pa nanje tudi aktivno igrali v javnosti. O bolj ali manj množičnem ljudskem preporodnem gibanju lahko v beloruskih mestih govorimo šele od osemdesetih let naprej. Takrat so različni ustvarjalci (npr. slikarji, izdelovalci dud, glasbeniki) začeli igrati na dude, vendar so igranje nanje dojemali le kot enega izmed svojih projektov, kot eno od oblik svoje ustvarjalnosti. Po mnenju raziskovalca Yauhena Baryshnikaua niso bile dude kot simbol Belorusije nikoli pozabljene, pa četudi samo glasbilo kar nekaj časa ni bilo tako zelo priljubljeno, saj so ga nadomestile gumbna harmonika in cimbale. V drugem desetletju novega tisočletja se je preučevanje dud okrepilo, pri čemer so sodelovali razni znanstveniki, mojstrski izdelovalci dud in glasbeniki. Glasbeniki so sodelovali tudi na beloruskih protestih leta 2020, zaradi česar so bili nekateri obsojeni na zaporne kazni, nekateri drugi pa so zapustili državo in vodijo aktivno družbeno življenje v izgnanstvu.

Dude imajo velik simbolni pomen ne le na nacionalni, temveč tudi na osebni ravni. Seznanitev z njimi se pogosto izkaže za naključno in ima značaj introspekcije. Glasbeniki pravijo, da jim igranje na dude pomaga ohranjati čustveno ravnovesje. Skoraj vsak izvajalec na dude ima na svojih družbenih omrežjih umetniško fotografijo z dudami pred romantično pokrajino ali s sončnim zahodom v ozadju.

Musical Authenticity Struggle: Who Needs Slavic Sounds? Boj za glasbeno avtentičnost: kdo potrebuje slovanske zvoke?

The Polish film *Peasants*, which premiered in September 2023, is based on the Nobel Prize-winning novel by Władysław Reymont. The novel is a revealing study of peasant reality in the Polish countryside at the turn of the 19th century. We follow the fate of the Boryna family and the entire rural community over the course of a year – a crop, social and religious cycle. The filmmakers focused on the character of the young girl Jagna and created an alternative story about her. The movie was highly successful in Poland. But why should an ethnomusicologist care about this film?

In the community of musicians involved in Polish traditional music, the soundtrack has caused a huge controversy. It was created by L.U.C. – a Polish music producer, rapper, composer, and director of music videos. He invited leading musicians of the world and pop music to collaborate. The soundtrack is a mixture of various elements inspired by Slavic music in the broadest sense. There are, of course, references to Polish traditional music, but also to Balkan rhythms and Ukrainian songs. All this in the dominant role of percussion pulsates and encourages dancing. No wonder that today, when everyone has already seen the movie, it is the music of L.U.C. that triumphs. The artists are constantly on tour. Some of their tracks even rule Polish discos.

Meanwhile, artists involved in the revival of traditional village music are wringing their hands. Such music could not have been played at Boryna's village wedding in the 19th century! So, as a gesture of protest, they created their own album called »Boryna's Wedding« with more authentic music, in their opinion. The whole discussion and music actions make me think about what Slavicity is today, what it is for and who needs it. How important is folk music authenticity and how can it be defined? I will talk about all this in my speech.

Poljski film *Kmetje*, ki je bil premierno prikazan septembra 2023, temelji na romanu Władysława Reymonta, nagrajenem z Nobelovo nagrado. Roman je razkrivajoča študija kmečke stvarnosti na poljskem podeželju na prelomu iz 19. v 20. stoletje. V njem spremljamo usodo družine Boryna in celotne podeželske skupnosti v obdobju enega leta, in sicer skozi krog pridelovanja pridelkov ter skozi družbeni in verski cikel. Ustvarjalci filma so se osredotočili na lik mlade deklice Jagna in o njej ustvarili alternativno zgodbo. Film je bil na Poljskem zelo uspešen. Toda zakaj bi moral ta film zanimati etnomuzikologa?

V skupnosti glasbenikov, ki se ukvarjajo s poljsko tradicijsko glasbo, je zvočna podlaga filma povzročila veliko polemiko. Ustvaril jo je L.U.C. – poljski glasbeni producent, raper, skladatelj in režiser glasbenih videospotov. Pri tem je k sodelovanju povabil vodilne izvajalce glasb sveta in pop glasbe. Zvočna podlaga je mešanica različnih elementov, ki jih je navdahnila slovanska glasba v najširšem smislu. Seveda gre v prvi vrsti za navezovanje na poljsko tradicijsko glasbo, ob tem pa tudi na balkanske ritme in ukrajinske pesmi. Vse to ob prevladujoči vlogi tolkal pulzira in spodbuja k plesu. Nič čudnega, da danes, ko so si vsi že ogledali film, glasba L.U.C.-a slavi. Umetniki so nenehno na turneji. Nekaterne njihove skladbe kraljujejo celo v poljskih diskotekah.

Medtem so umetniki, ki se ukvarjajo z obujanjem tradicijske vaške glasbe, vidno v skrbeh. Namreč, na poroki v vasi družine Boryna v 19. stoletju ne bi mogli igrati takšne glasbe! Zato so v znak protesta ustvarili svoj album z naslovom »Borynova poroka«, na katerem je po njihovem mnenju bolj avtentična glasba. Celotna razprava in glasbeno ravnanje me spodbujata k razmišljanju o tem, kaj je danes slovanstvo, čemu je namenjeno in kdo ga potrebuje. Kako pomembna je avtentičnost ljudske glasbe in kako jo je mogoče opredeliti? O vsem tem bom govorila v okviru svoje predstavitve.

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Current Folklore-Oriented Urban Gatherings of Youth in Ukraine: The Growth of “Conscious Ukrainiennes”

Aktualna folklorno usmerjena urbana srečanja mladih v Ukrajini: rast »zavestne ukrajinskosti«

Folk revival movements in Ukraine started no later than the end of 1970s. “The Golden age of fieldwork-based revival” (Morgenstern, 2019) was characterised by staging as close as possible to rural singing, reconstructed by ensembles of ethnomusicologists and musicians with academic backgrounds. Since then, the wave of so-called “secondary performance” was continued by those ensembles. The venues have been mostly academic stages and folklore festivals.

The situation changed gradually after a series of political events in the country – Ukraine's independence (1991), the Orange Revolution (2004) and the Revolution of Dignity (2014), which became a catalyst for the formation of a national identity and the “revival of conscious Ukrainianness”. The Maidan protests in Kyiv, which were accompanied by musical performances until the violent turn of events, led to the emergence of national-minded youth bands. Since then, the practice of performing folklore repertoire in an urban context by young people, interest in the folklore movement and reference to the previous wave of folk revivals, the emergence of experimental formats and venues (“night of traditional dance”, “summer school of traditional singing”, folk rave gatherings, etc.) have been spreading in Ukrainian cities. They gained importance with the beginning of Russia's full-scale invasion of Ukraine as a struggle for cultural self-sufficiency and national consciousness. The sociocultural conditions for the emergence of contemporary folk revival processes, the principles of their spread and the esthetic and political motives of such urban music practices are examined in the presentation.

Ljudska preporodna gibanja so se v Ukrajini začela najpozneje ob koncu sedemdesetih let 20. stoletja. Za »zlato dobo na terenskem delu temeljčega preporoda« (Morgenstern, 2019) so bile značilne uprizoritve, ki so se skušale čim bolj približati podeželskemu petju, kot so ga rekonstruirale glasbene skupine etnomuzikologov in glasbenikov z akademsko izobrazbo. Odtlej so val tako imenovanega »sekundarnega nastopanja« nadaljevale tovrstne glasbene skupine. Prizorišča so bili večinoma akademski odri in folklorni festivali.

Po nizu političnih dogodkov v državi se je situacija postopoma spremenila; spremembe so nastopile – po osamosvojitvi Ukrajine (1991), oranžni revoluciji (2004) in revoluciji dostojanstva (2014), ki so postale katalizator oblikovanja nacionalne identitete in »preporoda zavestne ukrajinskosti«. Protesti na Majdanu v Kijevu, ki so jih vse do nasilnega preobrata spremljali glasbeni nastopi, so privedli do nastanka nacionalno naravnanih mladinskih skupin. Od takrat se v ukrajinskih mestih širijo praksa izvajanja folklornega repertoarja v urbanem kontekstu s strani mladih, zanimanje za folklorno gibanje in sklicevanje na prejšnji val ljudskih preporodov ter pojav eksperimentalnih formatov in prizorišč (»večer tradicijskega plesa«, »poletna šola tradicijskega petja«, ljudska rave srečanja itd.). Pomen teh pojavov se je povečal z začetkom obsežne ruske invazije na Ukrajino, saj so postali del boja za kulturno samozadostnost in nacionalno zavest. V predstavitvi so obravnavani družbenokulturni pogoji za nastanek sodobnih procesov ljudskega preporoda, načela njihovega širjenja ter estetski in politični motivi takšnih urbanih glasbenih praks.

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Writing of Traditional Music and Folk Music Revival in the Magazines of the Musical Youth of Slovenia

Pisanje o tradicijski glasbi in ljudskoglasbenem preporodu v revijah Glasbene mladine Slovenije

The author will present and analyse writings about various music genres in the magazine published by the Musical Youth of Slovenia (*Glasbena mladina*, *Revija GM*, *Muska* and *Glasna*), with specific tracing of articles on traditional music in Slovenia and the world, as well as about folk music revival.

Glasbena mladina was perhaps the most influential magazine in supporting the development of local responses in folk revival, beginning in the early 1970s with some songs performed by the group Salamander and its members Bogdana Herman and the singer-songwriter Tomaž Pengov, as well as with activities of Trio Terlep and Sedmina at the end of the decade.

The author will examine terminology and shifts in terminology about folk revival in Slovenia, especially in the years before and after the establishment of the Folk Slovenia association in 1996. By examining terminology, he will critically assess ideas, goals, and ideologies behind the movement, e.g., romantic, nationalist, isolationist, international, roots, authentic, etc.

Avtor bo predstavil in analiziral zapise o različnih glasbenih zvrsteh v revijah Glasbene mladine Slovenije (*Glasbena mladina*, *Revija GM*, *Muska* in *Glasna*) s posebnim poudarkom na člankih o tradicijski glasbi na Slovenskem in v svetu ter o ljudskoglasbenem preporodu.

Glasbena mladina je bila morda najvplivnejša revija pri podpiranju razvoja lokalnih odzivov na ljudski preporod, ki se je začel v zgodnjih sedemdesetih letih 20. stoletja z nekaterimi skladbami skupine Salamander ter z dejavnostjo dveh njenih članov, Bogdane Herman in kantavtorja Tomaža Pengova, pa tudi Tria Terlep in skupine Sedmina ob koncu desetletja.

Avtor bo preučil terminologijo in terminološke premike v pisanju o ljudskem preporodu na Slovenskem, zlasti v letih pred ustanovitvijo društva Folk Slovenija leta 1996 in po njej. S preučevanjem terminologije bo kritično ovrednotil ideje, cilje in ideologije, ki so bile v ozadju preporodnega gibanja, npr. romantične, nacionalistične, izolacionistične, mednarodne, »koreninske«, avtentične in druge.

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The Change of the Performance Style of a Fiddler from Gyimes Depending on the Collecting Situations

Spreminjanje izvajalskega sloga violinista iz Gyimesa glede na okoliščine zbiranja

János Zerkula (1927–2008) was an unavoidable figure in the folk music of the Gyimes region and the Hungarian Dance House Movement. His virtuosic violin skills, expressive performance, and enormous and diverse repertoire contributed to his fame. Since the 1960s, numerous folk music researchers, and enthusiastic folk music lovers have recorded him. From this period onwards, these recordings increased significantly, but their ethnographic authenticity became questionable in many cases, as they were recorded in various locations and significantly removed from tradition.

In my research, I try to review and evaluate the available sources, since the interviews and textual materials provide an opportunity for a deeper examination of the collection methodology. My research is also interdisciplinary, as I draw on the discipline of environmental psychology. Although in a narrow sense, the presentation is concerned with the performance style of a violinist, in a broader sense it points to the importance of critical evaluation of the collections as a source, which can open up new perspectives in folk music research and ethnomusicology.

János Zerkula (1927–2008) je bil nepogrešljiva osebnost za ljudsko glasbo regije Gyimes in madžarsko gibanje plesnih hiš. K njegovi slavi so pripomogle virtuozne violinske spretnosti, ekspresivno nastopanje ter izredno obsežen in raznolik repertoar. Od šestdesetih let 20. stoletja naprej so ga posneli številni raziskovalci ljudske glasbe in njeni navdušeni ljubitelji. Po tem obdobju se je število teh posnetkov znatno povečalo, a je njihova etnografska pristnost v mnogih primerih vprašljiva, saj so bili posneti na različnih lokacijah, poleg tega pa so bili še precej oddaljeni od tradicije.

V svoji raziskavi poskušam pregledati dostopne vire in jih ovrednotiti, saj so razpoložljivi intervjuji in besedilna gradiva priložnost za poglobljeno obravnavo metodologije zbiranja. Moja raziskava je tudi interdisciplinarna, saj se opiram na področje okoljske psihologije. Čeprav se predstavitev v ožjem smislu ukvarja z izvajalskim slogom violinista, v širšem smislu opozarja na pomen kritičnega vrednotenja zbirk kot vira, ki raziskovanju ljudske glasbe in etnomuzikologiji lahko odpre nove perspektive.

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The Hornbill Festival: Revitalization and Politicisation of Traditional Performing Arts in Nagaland

Festival Hornbill: revitalizacija in politizacija tradicijskih uprizoritvenih umetnosti v Nagalandu

Since 2000, the State Government of Nagaland has organised the Hornbill Festival to promote the performing arts of Naga communities in Kisama Heritage Village, which showcases traditional Naga architecture and ways of life in a state whose population identifies to 97% as Christian today, resulting from 150 years of proselytizing since British colonial times. Moreover, the state was affected by a six-decade conflict between Indian armed forces and Naga separatists after Indian independence.

At the week-long festival, traditional Naga songs and dances, games, and mock rituals are performed during the day, while rock music is presented at night (Joshi, 2012: 4–5). The festival revitalises Naga indigenous performing arts by motivating communities to practise and present traditional songs and dances for Indian and foreign visitors, promoting cultural tourism and sharing sentiments of belonging (Wettstein and Stockhausen, 2012: xiv). At the same time, the festival is a political platform where Naga musicians have presented the Indian national anthem on electric guitar (2022) or terminated performances to protest civilian casualties caused by Indian army violence (2023). Similarly, politicians have used the festival to promote their agendas and woo voters, including Narendra Modi, leader of the Hindu nationalist Bharatiya Janata Party (BJP) and current Prime Minister of India, who inaugurated the event in 2014, wearing Naga headgear as he promised infrastructural development for northeast India. By discussing these developments at the hand of musical examples, my paper throws light on the political dimensions of the heritagization of indigenous performing arts in modern India.

Vlada zvezne države Nagaland za promocijo uprizoritvenih umetnosti skupnosti Naga v vasi Kisama Heritageod leta 2000 naprej organizira festival Hornbill; ta prikazuje tradicionalno nagaško arhitekturo in načine življenja v zvezni državi, kjer se danes 97 % prebivalstva opredeljuje za kristjane, kar je posledica 150-letnega pokristjanjevanja – od britanskih kolonialnih časov dalje. Poleg tega je državo po indijski neodvisnosti prizadel šest desetletij trajajoč konflikt med indijskimi oboroženimi silami in separatisti iz ljudstva Naga.

Na teden dni trajajočem festivalu se čez dan izvajajo tradicionalne nagaške pesmi in plesi, igre in zaigrani obredi, ponoči pa je predstavljena rokvska glasba (Joshi, 2012: 4–5). Festival obuja staroselske uprizoritvene umetnosti ljudstva Naga s spodbujanjem skupnosti, da vadijo in predstavljajo svoje tradicionalne pesmi in plese indijskim in tujim obiskovalcem, s čimer promovirajo kulturni turizem in med seboj delijo občutke pripadnosti (Wettstein in Stockhausen, 2012: xiv). Hkrati je festival tudi politična platforma, na kateri so denimo nagaški glasbeniki izvedli indijsko himno na električni kitari (2022) ali prekinili nastope v znak protesta proti civilnim žrtvam, ki jih je povzročilo nasilje indijske vojske (2023). Podobno so festival za promocijo svojih programov in pridobivanje volivcev izkoristili tudi politiki, med njimi Narendra Modi, vodja hindujske nacionalistične stranke Bharatiya Janata Party (BJP), in sedanji indijski premier, ki je leta 2014 odprl prireditev ter ob tem nosil nagaško pokrivalo in severovzhodu Indije obljubil infrastrukturni razvoj. Moj prispevek z obravnavo teh dogajanj prek glasbenih primerov osvetljuje politične razsežnosti dediščinjenja staroselskih uprizoritvenih umetnosti v sodobni Indiji.

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A Survey of Aesthetics of Folk Music Concerning its Revival in Urban Milieu

Raziskava estetike ljudske glasbe v povezavi z njenim preporodom v urbanem okolju

Exploring the aesthetic qualities and values represented by folk music requires examining three basic factors: (1) the musical content, including musical characteristics, styles, etc.; (2) the performance style; (3) the nature of the existence of folk music, its interconnectedness, community character, role and essential relationships. We can also presume without a doubt that former comments and judgements on these three factors by musicians and composers who conducted folk music research, and later by ethnographers and sociologists served as a kind of intellectual background for the dance house movement in urban milieu. In the beginning of the *táncház* movement, young attendants sought to present the very same aesthetic values of folk music to the society as Béla Bartók and Zoltán Kodály did in their own art through the restoration and re-learning of rural folklore. A thorough comparative survey of autochthon, traditional rural folk music and its reflection in urban revivalism on aesthetical factors concerning content, performing style and existence enables us to answer the key issue of the research: whether cultures regulated in oral and communal use can survive in the long run in a foreign environment and conditions by losing, partly or entirely, the essentially illiterate means of their transmission and the community control, formerly so active during numerous generations. If so, to what extent are the various elements changed, shaped or deformed? The process of change points out the differences and distortions, which already endanger or invalidate the aesthetics and artistic value of folk music and folk dance as traditional cultural expressions.

Raziskovanje estetskih lastnosti in vrednot, ki jih predstavlja ljudska glasba, zahteva preučitev treh osnovnih dejavnikov: 1. glasbene vsebine, vključno z glasbenimi značilnostmi, slogi itn.; 2. sloga izvedbe; 3. narave obstoja ljudske glasbe, njene medsebojne povezanosti, skupnostnega značaja, vloge in bistvenih odnosov. Nedvomno lahko tudi domnevamo, da so nekdanji komentarji in sodbe o teh treh dejavnikih s strani glasbenikov in skladateljev, ki so raziskovali ljudsko glasbo, ter pozneje etnografov in sociologov služili kot nekakšno intelektualno ozadje gibanja plesnih hiš v urbanem okolju. Na začetku gibanja *táncház* so si mladi udeleženci prizadevali predstaviti družbi enake estetske vrednote ljudske glasbe, kot sta jih z obnavljanjem in vnovičnim učenjem podeželske folklore Béla Bartók in Zoltán Kodály udeleževala v svoji umetnosti. Temeljita primerjalna raziskava avtohtone, tradicijske podeželske ljudske glasbe in njenega odmeva v urbanem preporodu nam glede estetskih dejavnikov, ki zadevajo vsebino, izvajalski slog in obstoj, pomaga odgovoriti na ključno vprašanje: ali lahko kulture, usmerjene z ustno in skupnostno rabo, dolgoročno preživijo v tujem okolju in tujih razmerah, če delno ali v celoti izgubijo zanje bistvene nepisne načine svojega prenosa in skupnostni nadzor, ki sta bila prej tako pomembna za številne generacije? Če je tako, v kolikšni meri se raznoliki elementi spremenijo, izoblikujejo ali deformirajo? Proces spreminjanja opozarja na razlike in izkrivljanja, ki že ogrožajo ali razveljavljajo estetiko in umetniško vrednost ljudske glasbe in ljudskega plesa kot tradicionalnih kulturnih izrazov.

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Cultural Continuity and Transition: Adapting the Grand Song of the Dong Ethnic Group (侗族大歌) to Modern Sociocultural Contexts

Kulturna kontinuiteta in tranzicija: prilagajanje Vélike pesmi etnične skupine Dong (侗族大歌) sodobnim družbenokulturnim kontekstom

This paper investigates the dynamics of cultural continuity and transformation surrounding the Grand Song of the Dong Ethnic Group (侗族大歌) as it adapts to contemporary socio-cultural environments. Drawing upon the framework of »Music Sustainable Development« proposed by Chinese scholars, the paper examines the impact of urbanisation, modernization, and commercialization on the transmission of this traditional music form. Case studies include inheritors of the Grand Song of the Dong Ethnic Group residing in Beijing and the integration of the Grand Song into professional university education. Additionally, the paper explores the waning interest among younger generations in the Grand Song due to societal and lifestyle changes. Various transmission methods, including oral tradition, written documentation, and university education, are analysed to elucidate the strategies employed by inheritors to address cultural disruptions. Furthermore, the research discusses the adaptation of the Grand Song to modern social and cultural environments, emphasising adjustments in transmission methods and the integration of diverse cultural elements. Although no exact equivalent term for »folk music revival movement« exists in the Chinese context, stakeholders such as governments, the public, and relevant artists actively respond to these changes, contributing to the sustainable development of folk music. Given the uncertainties of the »post-

information age,« the preservation and inheritance of traditional music emerge as global concerns. Ethnomusicologists are tasked with balancing traditional values with modern demands and effectively preserving and inheriting ethnic music heritage in the digital age.

Ta prispevek raziskuje dinamiko kulturne kontinuitete in preobrazbe, ki obdajata Véliko pesem etnične skupine Dong (侗族大歌), ko se ta prilagaja sodobnim družbenokulturnim okoljem. Opirajoč se na sistem »Trajnostni razvoj glasbe«, ki so ga predlagali kitajski strokovnjaki, prispevek preučuje vpliv urbanizacije, modernizacije in komercializacije na prenašanje te tradicionalne glasbene oblike. Študije primerov se ukvarjajo z dediči Vélike pesmi etnične skupine Dong, ki prebivajo v Pekingu, in z integracijo Vélike pesmi v strokovno univerzitetno izobraževanje. Poleg tega prispevek raziskuje upadanje zanimanja za Véliko pesem med mlajšimi generacijami zavoljo družbenih sprememb in sprememb življenjskega sloga. Analizirane so različne metode prenosa, vključno z ustnim izročilom, pisno dokumentacijo in univerzitetnim izobraževanjem, da bi pojasnili strategije, ki jih dediči uporabljajo za naslavljanje kulturnih motenj. Raziskava pa obravnava tudi prilagajanje Vélike pesmi sodobnim družbenim in kulturnim okoljem, pri čemer poudarja prilagoditve v metodah prenosa in integracijo raznolikih kulturnih elementov. Čeprav povsem enakovreden izraz za »ljudskoglasbeno preporodno gibanje« na Kitajskem ne obstaja, se zainteresirane strani, kot so vlade, javnost in relevantni umetniki, dejavno odzivajo na te spremembe, s čimer prispevajo k trajnostnemu razvoju ljudske glasbe. Glede na negotovosti »postinformacijske dobe« postajata ohranjanje in dedovanje tradicijske glasbe globalna skrb. Naloga etnomuzikologov je uravnovežiti tradicionalne vrednote s sodobnimi zahtevami ter učinkovito ohranjati in posredovati etnično glasbeno dediščino v digitalni dobi.

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