



Noči v stari Ljubljani IMAGO SLOVENIÆ

Mednarodni večdisciplinarni simpozij

Glasba–religija–duhovnost

Music–Religion–Spirituality

International Multidisciplinary Symposium

26.–28. avgust 2021

26–28 August 2021



Mestna občina
Ljubljana



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CIP - Kataložni zapis o publikaciji

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Uvodne misli

Verske in duhovne doktrine in njihove interpretacije pomembno vplivajo na razumevanje meja med glasbenimi in neglasbenimi pojavi ter med sprejemljivimi in nesprejemljivimi glasbenimi (zvočnimi) in plesnimi (gibalnimi) praksami v različnih prostorskih in časovnih okvirih. Religija in duhovnost vplivata na tradicijsko, umetnostno in popularno glasbo in ples ter se hkrati odražata v le-teh. Povezavam glasbe, religije in duhovnosti lahko sledimo v predkolonialnih, kolonialnih in pokolonialnih okoliščinah ter v okoljih, ki so do katerihkoli verskih nazorov ali pa samo do drugačnih ali manjšinskih, ponekod sovražna. To na kontinuumu med vojno in mirom včasih povzroči migracijske, begunske in nenazadnje tudi priseljske izkušnje. Omenjene povezave so prisotne pri obrednih praksah, ki so bistvene za ohranjanje identitete, kot tudi za oblikovanje novih ekumenskih sinkretizmov.

Marca 2020 je skupina znanstvenikov z različnih koncev sveta izvršnemu odboru Mednarodnega združenja za tradicijsko glasbo (ICTM) podala predlog za ustanovitev študijske skupine, ki naj bi se sistematično osredotočala na raziskovanje povezav glasbe, religije in duhovnosti. Odbor je predlog potrdil in z ljubljanskim simpozijem se bo predvidoma začela še ena uspešna zgodba o tematskih raziskavah v mednarodnem akademskem prostoru. Raziskovanje omenjenih povezav je izjemnega pomena in ni izrecno prisotno v dejavnostih nobene od obstoječih študijskih skupin ICTM. Nova skupina bo zagovarjala odprt, vključujoč in nepristranski odnos do izbrane tematike. Izbrani članki, napisani na podlagi simpozijevskih referatov, bodo objavljeni v tematski številki recenzirane revije Muzikološki zbornik.

Svanibor Pettan

Music–Religion–Spirituality

Introductory Thoughts

Religious and spiritual doctrines and their interpretations have a significant impact on understandings of boundaries between musical and non-musical phenomena, and between acceptable and unacceptable music (sound) and dance (movement) practices in various spatial and temporal contexts. Religion and spirituality affect and reflect traditional, art, and popular music and dance domains. They are expressed under precolonial, colonial, and postcolonial circumstances, and in environments hostile to any or to at least different (minority) religious worldviews. Their role on a war-peace continuum sometimes results in migrations, refugee, and immigrant experiences. They are key components of ritualistic practices essential for identity maintenance, but also for new ecumenic syncretisms.

In March 2020, the Executive Board of the International Council for Traditional Music (ICTM) endorsed the proposal of an international group of scholars for the establishment of a new Study Group with a focus on music, religion, and spirituality. The symposium in Ljubljana is the major required step in this direction. Recognized as an important focus, not explicitly present in the activities of any of the existing ICTM Study Groups, it is expected to be approached in an open, inclusive, and non-biased manner. Selected articles, based on the symposium presentations, will be published in the thematic issue of the peer-reviewed journal Musicological Annual.

Svanibor Pettan



Program
Programme

ČETRTEK / THURSDAY, 26. 8. 2021

16.45–17.00	REGISTRACIJA / REGISTRATION
17.00–17.15	Svanibor Pettan: Glasba—religija—duhovnost: uvod / <i>Music—Religion—Spirituality: An Introduction</i>
17.15–18.15	<p>SEKCIJA 1 / SESSION 1: Raznoliki vidiki / Diverse Aspects Predsedujoča / chair: Jean Ngoya Kidula</p> <p>Brita Heimarck: Glasba kot duhovno orodje in spremljava verskega obreda / <i>Music as a Spiritual Tool and Religious Ritual Accompaniment</i></p> <p>Jeffrey A. Summit: Ponovno premišljanje duhovnih izkušenj in glasbe: perspektive judovskega čaščenja v ZDA / <i>Reimagining Spiritual Experience and Music: Perspectives from Jewish Worship in the United States</i></p> <p>Antti-Ville Kärjä: Glasba, dediščinjenje in sistemi verovanja / <i>Music, Heritagisation, and Belief Systems</i></p> <p>Diskusija / Discussion</p>
18.15–18.30	ODMOR / BREAK
18.30–19.15	<p>SEKCIJA 2 / SESSION 2: Glasba, religija in duhovnost danes / Music, Religion, and Spirituality Today Predsedujoči / chair: Daniel Kodzo Avorgbedor</p> <p>Mojca Kovačič: Urbane verske zvočne krajine in identitetne politike: primer Ljubljane / <i>Urban Religious Soundscapes and Identity Politics: The Case of Ljubljana</i></p> <p>Fulvia Caruso: Medijski nadomestki obredov, ki jih je začasno ustavila pandemija: zapiski iz virtualne etnografije / <i>Media Replacements for Rites Suspended by the Pandemic: Notes from a Virtual Ethnography</i></p> <p>Diskusija / Discussion</p>

19.15–19.30	ODMOR / BREAK
19.30–20.15	<p>SEKCIJA 3 / SESSION 3: Glagoljaško petje / Glagolitic Singing Predsedujoča / chair: Marcia Ostashevski</p> <p>Jakša Primorac: Polemika o glagoljaškem petju / <i>A Controversy of Glagolitic Singing</i></p> <p>Joško Čaleta: Modeli javnega glasbenega izvajanja kot označevalci vzdrževanja identitete glagoljaškega (tradicijskega cerkvenega) petja na Hrvaškem / <i>Public Performance Models as Identity Maintenance Markers of Glagolitic (Traditional Church) Singing of Croatia</i></p> <p>Diskusija / Discussion</p>

PETEK / FRIDAY, 27. 8. 2021

17.00–18:00	<p>SEKCIJA 4 / SESSION 4: Afriški vidiki / African Perspectives Predsedujoči / chair: Jeffrey A. Summit</p> <p>Daniel Kodzo Avorgbedor: Delitve, povezave in razlike: mesto glasbe in plesa v uokvirjanju »tradicije« v pluralističnem versko-obrednem okolju / <i>Ruptures, Junctures, and Difference: The Place of Music and Dance in Framing "Tradition" in a Plural Religious-Ritual Setting</i></p> <p>Jean Ngoya Kidula: Preizpraševanje Besede in njene uporabe skozi glasbene umetnosti: odlomki iz afriškega krščanstva / <i>Interrogating the Word and its Application through Musical Arts: Passages in African Christianity</i></p> <p>Brian Schrag: Etnodoksologija: zgodovina, narava in priložnosti za dialog / <i>Ethnodoxology: History, Nature, and Opportunities for Dialogue</i></p> <p>Diskusija / Discussion</p>
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18.00–18.15	ODMOR / <i>BREAK</i>
18.15–19.15	<p>SEKCIJA 5 / SESSION 5: Migracije preteklosti in sedanjosti / <i>Migrations Past and Present</i> Predsedujoča / <i>chair</i>: Fulvia Caruso</p> <p>Hilde Binford: Pomembnost himen radikalne reformacije iz 16. stoletja za današnje amiše Starega Reda in huterite / <i>The importance of 16th-Century Radical Reformation Hymns for Today's Old Order Amish and Hutterites</i></p> <p>Raiza Sultanova: »Brez doma, brez zastave, mama!« Glasba in verske prakse post-sovjetske migracije / <i>“No home, no flag, mom!” Music and Religious Practices of Post-Soviet Migration</i></p> <p>Maša K. Marty: Liturgično petje slovenske katoliške skupnosti v Švici in Kneževini Lihtenštajn / <i>Liturgical Singing of the Slovenian Catholic Community in Switzerland and in the Principality of Liechtenstein</i></p> <p>Diskusija / Discussion</p>
19.15–19.30	ODMOR / <i>BREAK</i>
19.30–20.15	<p>SEKCIJA 6 / SESSION 6: Diaspora / <i>Diaspora</i> Predsedujoča / <i>chair</i>: Razia Sultanova</p> <p>Marcia Ostashewski: Peta Samoyilka: bizantinska ukrajinska liturgična glasba v Kanadi / <i>Singing Samoyilka: Byzantine Ukrainian Liturgical Music in Canada</i></p> <p>Thea Tiramani: »Sestaviti moram svoj shabad, da se predstavim.« Tradicija, ustvarjalnost in recepcija novih glasbenih produkcij v italijanskih skupnostih Sikhov / <i>“I need to compose my own shabad to represent myself.” Tradition, Creativity, and Reception of New Musical Productions in Italian Sikh Communities</i></p> <p>Diskusija / Discussion</p>

SOBOTA / SATURDAY, 28. 8. 2021

17.15–18.15	<p>SEKCIJA 7 / SESSION 7: Južnoazijski in južnoameriški konteksti / <i>South Asian and South American Contexts</i> Predsedujoča / <i>chair</i>: Brita Heimarck</p> <p>Lasanthi Manaranjanie Kalinga Dona: Pirit – budistična zvočna zaščita na Šrilanki / <i>Pirit Chant – A Buddhist Sound Protection in Sri Lanka</i></p> <p>Rohini Menon: Uprizarjanje čustev in kaste: umestitev Koṭuññallūr Bharani v južnoazijskih besedilnih predstavah in literarni zgodovini / <i>Performing Emotion and Caste: Situating Koṭuññallūr Bharani in South Asian Textual Performances and Literary History</i></p> <p>Pablo Rojas Sahurie: Nova čilska pesem in izgradnja božjega kraljestva v ljudski enotnosti / <i>The Chilean New Song and the Construction of The Kingdom of God in The Popular Unity</i></p> <p>Diskusija / Discussion</p>
18.00–18.15	ODMOR / <i>BREAK</i>
18.15–19.00	<p>SEKCIJA 8 / SESSION 8: Sufizem / <i>Sufism</i> Predsedujoča / <i>chair</i>: Irene Markoff</p> <p>Michael Frishkopf: Sufijski viri taraba / <i>The Sufi Sources of Tarab</i></p> <p>Ihsan Ul Ithisam Chappangan: Jezikovna performativnost in z njo povezane literarne senzibilnosti: kroženje sufijskih besedil in zvokov preko Indijskega oceana / <i>Language Performances and Connected Literary Sensibilities: Circulation of Sufi Texts and Sounds across the Indian Ocean</i></p> <p>Diskusija / Discussion</p>
19.00–19.15	ODMOR / <i>BREAK</i>

<p>19.15–20.00</p>	<p>SEKCIJA 9 / SESSION 9: Alevizem / Alevism Predsedujoči / chair: Michael Frishkopf</p> <p>Maja Bjelica: Glasba turških alevijev: duhovnost, skupnost in zastopanje / <i>Music of the Turkish Alevis: Spirituality, Community and Representation</i></p> <p>Rumiana Margaritova: Dostopi do skrivnih zvokov in gibov: predstavitev obredne glasbe in kinetičnih oblik alevijev in beктаšijev iz Bolgarije / <i>Accessing the Secret Sounds and Movements: Representations of Alevi and Bektashi Ritual Music and Kinetic Forms from Bulgaria</i></p> <p>Diskusija / Discussion</p>
<p>20.15</p>	<p>Zaključna razprava o ustanovitvi nove študijske skupine pri ICTM in publikaciji / Final discussion on the creation of a new ICTM Study Group and publication</p>



Povzetki Abstracts

SEKCIJA 1 / SESSION 1: Raznoliki vidiki / Diverse Aspects

Predsedujoča / chair: **Jean Ngoya Kidula**

BRITA HEIMARCK

Glasba kot duhovno orodje in spremljava verskega obreda

Music as a Spiritual Tool and Religious Ritual Accompaniment

Univerza v Bostonu (ZDA) / Boston University (USA)

V tej predstavitvi obravnavam koncept glasbe kot »orodja« v verskih ali duhovnih kontekstih. Za ljudi na duhovni poti glasba lahko deluje kot »duhovno orodje«, versko orodje, orodje slovesnosti, obredov, emancipacije, preobrazbe ali dviga zavesti. Preučila bom nekaj primerov močne vloge glasbe znotraj določenih verskih ali duhovnih kontekstov, ki izhajajo iz različnih hindujskih tradicij in jogijskih praks. Pri tem se bom sklicevala na glasbeno slovesnost, ki uteleša pobožnost, znano kot *arati*, in glasbo, ki spremlja t. i. obrede prehodov na Baliju v Indoneziji, ko *gender wayang* spremlja obredna dejanja rezanja zob, porok in upepelitev. Raziskovanje glasbe kot verskega, obrednega in duhovnega orodja, ki uteleša notranjo in zunanjo pobožnost, prehod in preobrazbo bo zaključila predstavitev glasbe v kontekstu meditacije ali skupnega petja v kontekstu *satsanga*.

In this presentation I discuss the concept of music as a “tool” in religious or spiritual contexts. For those on a spiritual path, music can function as a “spiritual tool,” a religious tool, a ceremonial tool, a ritual tool, or a tool of emancipation, transformation, or consciousness-raising. I investigate several examples of music’s powerful role within specific religious or spiritual contexts drawn from diverse Hindu traditions and yogic practices. I refer to the musical ceremony that embodies devotion known as arati, and music that accompanies rites of passage in Bali, Indonesia, including the gender wayang accompaniment to tooth-filing ceremonies, weddings, and cremation ceremonies. Music in the context of meditation, or group chanting in the context of satsang complete this exploration of music as a religious, ceremonial, and spiritual tool embodying inner and outer devotion, transition, and transformation.

JEFFREY A. SUMMIT

Ponovno premišljanje duhovnih izkušenj in glasbe: perspektive judovskega čaščenja v ZDA
Reimagining Spiritual Experience and Music: Perspectives from Jewish Worship in the United States

Univerza Tufts (ZDA) / Tufts University (USA)

Prispevek se naslanja na »štirikratno pesem« rabina Abrahama Isaaca Kooka kot tipologijo kategorij in preučuje glasbo in duhovne izkušnje v (liberalnem) judovskem bogoslužju v ZDA v enaindvajsetem stoletju. Kookove štiri kategorije – pesem o sebi, pesem ljudstva, pesem človeštva in pesem vsega obstoja – zagotavljajo strukturo za preučevanje razvoja osredotočenosti na duhovnost v judovski skupnostni molitvi in pesmi. Intervjuji z vodji molitev, ki so znani po vzpostavitvi bogoslužja, v katerem je glasba osrednji sestavni del duhovnega izražanja, podajajo vpogled v razvijajoče se pojmovanje glasbe in bogoslužja. Ti nakazujejo rekonceptualizacijo, ki prehaja iz »verske izkušnje« v to, kar je Anne Taves označila kot »izkušnje, ki se štejejo za verske«. To pa po drugi strani predstavlja organizacijski okvir za novo nastajajoče trende v duhovnem izražanju in je kot tako pomembno za širše preučevanje pomena in moči kongregacijske glasbe v verskem življenju.

Leaning on Rabbi Abraham Isaac Kook’s poem of the “fourfold song” as a typology of categories, this paper examines music and spiritual experience in (liberal) Jewish worship in the United States in the twenty-first century. Kook’s four categories—the song of the self, the song of one’s people, the song of humanity, and the song of all existence—provide a structure to consider a developing focus on spirituality in Jewish congregational prayer and song. Ethnographic interviews with prayer leaders who have built reputations for constructing worship services where music is a core component of spiritual expression provide insight into the evolving conceptions of music and worship. These suggest a reconceptualization, moving from “religious experience” to what Anne Taves has termed “experiences deemed religious.” This, in turn, provides an organizational framework for emerging trends in spiritual expression and as such, has relevance to the broader study of the meaning and power of congregational music in religious life.

ANTTI-VILLE KÄRJÄ

Glasba, dediščinjenje in sistemi verovanja
Music as a Spiritual Tool and Religious
Ritual Accompaniment

**Univerza za umetnost v Helsinkih (Finska) / University of
the Arts Helsinki (Finland)**

Glasbeno dediščinjenje vse bolj raste, na kar kažejo zlasti Unescovi sezname nesnovne kulturne dediščine. Pogosto gre za staroselske kulturne prakse s kozmologijami, ki so povezane z njimi, ali druge glasbene pojave, ki jih ni mogoče ločiti od različnih sistemov verovanj. S preučevanjem Unescovih seznamov tako kvantitativno kot kvalitativno si prizadevam ugotoviti, kako so različne veroizpovedi in druge oblike duhovnosti vpletene v dediščinjenje glasbe in obratno. Kako se v sedanjih časih ponovnega navdušenja, postsekularizacije in alternativnih duhovnosti glasbeno dediščinjenje povezuje s sfero religioznega in v kolikšni meri glasbena dediščina sama na sebi predstavlja sistem verovanj? Nadalje je vprašanje tudi: kako postajajo verska in druga prepričanja glede na pomembnost nesnovne kulturne dediščine za turistično industrijo prepletena z globalnim kapitalizmom (v njegovih lokalnih oblikah)?

Music heritagisation proliferates, as indicated by the UNESCO lists of intangible cultural heritage in particular. At issue are often indigenous cultural practices with their associated cosmologies, or other musical phenomena that are inextricable from distinct belief systems. By investigating the UNESCO lists both quantitatively and qualitatively, it is my aim to chart out how different religious denominations and other forms of spirituality are implicated in heritagising music, and vice versa. In the current times of re-enchantment, post-secularisation and alternative spiritualities, how does music heritagisation interrelate with the religious sphere, and to what extent does music heritage constitute a belief system of its own? Moreover, given the importance of ICH for the tourism industry, how do the religious and other beliefs become entangled with global capitalism (in its local forms)?



Povzetki *Abstracts*

SEKCIJA 2 / SESSION 2:
Glasba, religija in duhovnost danes /
Music, Religion, and Spirituality Today

Predsedujoči / chair: Daniel Kodzo Avorgbedor

MOJCA KOVAČIČ

Urbane verske zvočne krajine in identitetne politike: primer Ljubljane

Urban Religious Soundscapes and Identity Politics: The Case of Ljubljana

ZRC SAZU, Glasbenonarodopisni inštitut (Slovenija) / ZRC SAZU, Institute of Ethnomusicology (Slovenia)

Sočasna navzočnost različnih kultur in religij v skupnem okolju je pogosto prepoznana tudi prek religijskih zvokov. Ti izkazujejo navzočnosti raznolikosti v prostoru in pa tudi prevlado najbolj dominantne religije v njem. Mesto Ljubljana kot tudi Slovenija na splošno, kjer rimskokatoliška vera prevladuje že stoletja, sta prve zvočne izzive doživela z nedavnim odprtjem ljubljanske mošeje in s pojavom duhovne skupnosti, imenovane Čezvesoljska zombi cerkev blaženega zvonjenja. V primeru mošeje, zgrajene v Ljubljani, se je v družbi izpostavilo vprašanje v povezavi z zvočnostjo molitvenega klica (*adhan*), medtem, ko je bila v primeru uradno registrirane Čezvesoljske zombi cerkve blaženega zvonjenja izpostavljena zvočna simbolika prevladujoče religije. Religijski zvoki so postali instrument identitete politike, kar lahko opazimo tako v politično medijskem diskurzu, kot v splošnih vsakdanjih komunikacijah mestnih prebivalcev. V predstavitvi razkrivam, kako se religijska zvočna krajina v Ljubljani, ki se sestoji iz krščanskega zvonjenja, pritrkavanja in muslimanskega klica k molitvi navezuje na elemente tradicije, monokulturalizma, multikulturalizma, monoreligioznosti, ateizma, nacionalnosti, državljanstva in (post) sekularizma v diskurzu identitete politike.

*The simultaneous presence of different cultures and religions in a shared environment often involves specific religious sounds which affirm the presence of diversity and also claims for domination of the most prominent one. The city of Ljubljana and Slovenia as a whole, where Roman Catholicism for centuries dominated the religious scene, experienced the first religious sonic challenges from the recently opened Ljubljana mosque and from a spiritual community known as the Trans-Universal Zombie Church of Blissful Ringing. In the case of the first-ever mosque built in Ljubljana, the question of the call for prayer (*adhan*) was raised, while in the case of the officially registered Zombie Church, the sonic symbolism of the dominant religion was questioned. Religious sounds have become an instrument of identity politics, which can be observed in the political media discourse as well as in the general everyday communications of urban residents. In this paper, I observe how religious soundscapes in Ljubljana, such as the bell ringing, bell chiming, and *adhan* relate to elements of tradition, monoculturalism, multiculturalism, monoreligiosity, atheism, nationality, citizenship, and (post-)secularism in the discourse of identity politics.*

FULVIA CARUSO

**Medijski nadomestki obredov, ki jih je
začasno ustavila pandemija: zapiski iz
virtualne etnografije**

***Media Replacements for Rites Suspended
by the Pandemic: Notes from a Virtual
Ethnography***

Univerza v Paviji (Italija) / University of Pavia (Italy)

Med zaustavitvijo javnega življenja zaradi epidemije Covid-19 v letih 2020 in leta 2021, je bilo prekinjeno tudi izvajanje obredov katoliškega liturgičnega koledarja. V nekaterih primerih pa so kulturna združenja, bratovščine, romarske skupnosti in posamezniki začeli uporabljati internet, da bi zapolnili praznino, ki je nastala zaradi odsotnosti obredov v živo. Marca 2020 sem začela opazovati, zbirati in analizirati objave v družbenih medijih, zlasti tiste na Facebooku, ki so odražale spreminjajočo se realnost. Analiza teh objav razkriva virtualizacijo obredov, ki so uporabljali starejše posnetke ali na licu mesta ustvarjali nove, v nekaterih primerih pa so bili manjši dogodki predvajani tudi »v živo«. Splet, ki se je že uporabljal kot orodje za ozaveščanje o posebnih lokalnih tradicijah, je v času zapora zaradi pandemije postal referenčno mesto za ljudi, ki poznajo tradicijo in iščejo druge načine, kako jih doživeti. Študija virtualizacije obredov ponazarja, katerih vidikov obreda ni bilo mogoče izključiti in so morali biti izvedeni, četudi v novi obliki. Poudarek moje predstavitve je na obredih, zlasti na glasbenih elementih, povezanih z romanjem v svetišče Svete Trojice v Vallepietri, s ciljem razkriti vpliv virtualne izkušnje na izražanje osebne pobožnosti.

During the Covid lockdown in 2020 and in 2021, important Catholic calendric rites were inevitably suspended. In some cases, however, cultural associations, brotherhoods, companies of pilgrims, and individuals began using the Internet to fill the void created by the absence of live rituals. In March 2020, I began to observe, collect, and analyze social media posts, especially those on Facebook, that reflected the changing realities. Analysis of the posts reveals virtualization of the rites using previous recordings, the creation of ad hoc recordings, and in some cases live coverage of small events. The web, already used as a tool to raise awareness of specific local traditions, has become during the Covid lockdown a place of reference for people familiar with the traditions, searching for other ways to experience them. The study of the virtualization of the rites illustrates which aspects of the rite could not be eliminated and had to be enacted even if in a new form. The focus of my presentation is on the rites and particularly on the musical elements associated with the pilgrimage to the shrine of the Holy Trinity in Vallepietra, aiming to reveal the impact of a virtual experience on personal devotional expression.



Povzetki *Abstracts*

SEKCIJA 3 / SESSION 3:
Glagoljaško petje / *Glagolitic Singing*

Predsedujoča / *chair*: **Marcia Ostashewski**

JAKŠA PRIMORAC

Polemika o glagoljaškem petju

A Controversy of Glagolitic Singing

*Hrvaška akademija znanosti in umetnosti (Hrvaška) /
Croatian Academy of Sciences and Arts (Croatia)*

Tradicijsko cerkveno petje na jugu Hrvaške je edino rimskokatoliško liturgično petje, kateremu je bilo stoletja dovoljeno, da so ga izvajali v jeziku, ki ni bil latinščina; izvedeno je bilo namreč v staroslovanskem, ali hrvaškem jeziku. Izjemne so tudi njegove glasbene značilnosti, saj je bilo dovoljeno, da ljudski pevski zbori izvajajo liturgično petje v različnih lokalnih stilih. Danes to petje redko slišimo v živo. Eden perečih problemov pa je tudi iskanje ustreznega izraza za poimenovanje fenomena. Izraz »glagoljaško petje« so uvedli etnomuzikologi v petdesetih letih prejšnjega stoletja in od takrat se uporablja v raziskavah. Vendar pa so pevci svoje petje poimenovali preprosto »ljudsko cerkveno petje«. Žal pa nobeden od teh izrazov ni sprejemljiv za oboje, tako raziskovalce kot za pevce. Ta prispevek predstavlja analizo tega neskladja.

Traditional church singing in southern parts of Croatia is the only Roman Catholic liturgical singing which was allowed to be performed in a non-Latin language for centuries; that is, it was performed in Old Church Slavonic or in the Croatian language. Its musical features are also exceptional, for it was permitted that folk choirs perform liturgical singing in various local styles. Today this singing is disappearing in live performance practice. Yet, one important problem relates to the lack of an adequate term for this phenomenon. The term "Glagolitic singing" was coined by ethnomusicologists in the 1950s and has been used in research ever since. However, folk performers call their chant simply "folk church singing." Unfortunately, neither of these terms is acceptable for both, researchers and singers. The paper provides an analysis of this discordance.

JOŠKO ČALETA

Modeli javnega glasbenega izvajanja

**kot označevalci vzdrževanja identitete
glagoljaškega (tradicijskega cerkvenega)
petja na Hrvaškem**

***Public Performance Models as Identity
Maintenance Markers of Glagolitic
(Traditional Church) Singing of Croatia***

*Inštitut za etnologijo in folkloristiko, Zagreb (Hrvaška)
/ Institute of Ethnology and Folklore Research, Zagreb
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Izraz glagoljaško petje v tem prispevku zajema tradicijske rimskokatoliške liturgične, paraliturgične in druge sakralne vokalne zvrsti hrvaške jadranske regije. Glagoljaško petje je nastalo iz ugodnosti, ki jih je v zgodnjem srednjem veku predvsem hrvaškim škofijam podelil Sveti sedež. Ta je duhovnikom (t. i. »glagoljašem«) v okviru rimskokatoliške liturgije podelil pravico do uporabe lastne pisave (glagoljica) in ljudskega jezika, ki so ga preprosti ljudje zlahka razumeli. V zadnjih tridesetih letih so se pojavili poskusi, da bi skozi procese revitalizacije, rekonstrukcije in večjim številom javnih izvedb splošno javnost ponovno seznanili s tem tradicijskim arhaičnim glasbenim »ekosistemom«. Kljub obrobnosti tega glasbenega pojava menim, da je priljubljenost repertoarja tradicijske sakralne glasbe danes v veliki meri odvisna od načina njegovega javnega izvajanja. To bo tovrstnim oblikam tradicijskega glasbenega izraza zagotovilo nadaljnje preživetje v kontekstu novega glasbenega reda, v katerem prevladujejo novi globalni glasbeni idiomi.

The term *Glagolitic singing* in this paper encompasses traditional Roman Catholic liturgical, paraliturgical, and other sacred vocal genres of the Croatian Adriatic region. *Glagolitic singing* emerged from benefits bestowed to Croatian dioceses by the Holy See in the early Middle Ages which granted priests, the so-called “glagoljaši”, the ability to use their own (Glagolitic) script and a vernacular language that could be easily understood by the common people for use in the Roman Catholic liturgy. In the last thirty years, there have been attempts to reacquaint the general public with this traditional archaic musical “ecosystem” through the processes of revitalization, reconstruction, and the availability of more public performances. Despite the marginality of this musical phenomenon, I argue that the popularity of traditional sacred musical repertoire today is largely dependent on the nature of its modes of public performance. This will ensure the further survival of such forms of traditional musical expression in the context of a new musical order dominated by new global musical idioms.



Povzetki *Abstracts*

SEKCIJA 4 / SESSION 4: *Afriški vidiki / African Perspectives*

Predsedujoči / chair: Jeffrey A. Summit

DANIEL KODZO AVORGBEDOR

Delitve, povezave in razlike:

**mesto glasbe in plesa v uokvirjanju »tradicije«
v pluralističnem versko-obrednem okolju**

Ruptures, Junctures, and Difference:

The Place of Music and Dance in Framing “Tradition” in a Plural Religious-Ritual Setting

Univerza v Gani (Gana) / University of Ghana (Ghana)

Članek temelji na nedavnih terenskih podatkih o staroselskem poglavarstvu in o slovesnosti ustoličevanja v Gani, pri čemer so v ospredju medverske in medžanrske glasbene in plesne uprizoritve. Prostor in dinamika poglavarstva v Gani ter z njim povezane šege, obredi, funkcije in javna pričakovanja umeščajo ta dogodek v kritično stičišče in presečišče »tradicije« in karizmatičnega krščanstva. Tovrstna presečišča pogosto spremljajo pomembni prelomni trenutki, ki spodbujajo glasbeno in plesno eksperimentiranje in inovacije preko meja svetega in posvetnega. Glasba in ples ostajata sestavni in močni simbolni obliki ne le v strukturi, temveč tudi v ontološki definiciji in poglobljenem raziskovanju svetega in posvetnega, zlasti v vsakdanjih uveljavljanjih duhovnosti, kjer so meje med njima pogosto zamegljene. Prispevek nadalje trdi, da lahko stiki in presečišča »tradicije« in sodobnega krščanstva izzivajo normativne analitične perspektive o dvojnosti svetega in posvetnega in da sistemi avtohtonih ritualov prav tako presegajo trihotomijo sveto – posvetno – profano, še posebej, kadar sta posvetno in profano nepogrešljiva pri »srečevanju« s svetim. Analiza osvetli in posodobi sedanje postkolonialne diskurze sinkretizma in hibridnosti ter pripadnost in afektivne preobrazbene funkcije glasbe in plesa v povezavi s politiko identitete.

This paper draws on recent field data of indigenous chieftaincy and royal stool ceremonies in Ghana which encouraged interfaith and intergeneric musical and dance performances as central features of the event. In Ghana, the site and dynamics of chieftaincy and its associated customs, rituals, functions and public expectations clearly situate it at a critical juncture and intersection of “tradition” and Charismatic Christianity. These intersections are often accompanied by moments of significant ruptures which nevertheless encourage music and dance experimentation-innovation across sacred-secular boundaries. Music and dance remain integral and powerful symbolic forms not only in the constitution but also on the ontological definition and meaningful exploration of the sacred and the secular, especially in everyday enactments of spirituality where boundaries of sacred and secular are often blurred. The paper further argues that the junctures and intersections of “tradition” and contemporary Christianity can frustrate normative analytical perspectives on the sacred and secular dualities, and that indigenous ritual systems also transcend sacred-secular-profane trichotomies, especially when the secular and the profane are often indispensable in “encountering” the sacred. The analysis illuminates and updates current postcolonial discourses of syncretism and hybridity and in relation to politics of identity, belonging and the affective, transformative functions of music and dance.

JEAN NGOYA KIDULA

Preizpraševanje Besede in njene uporabe skozi glasbene umetnosti: odlomki iz afriškega krščanstva

Interrogating the Word and its Application through Musical Arts: Passages in African Christianity

Univerza v Georgii, Atlanta (ZDA) / University of Georgia, Atlanta (USA)

Predstavitev izhaja iz predpostavke, da je krščanstvo s svojimi duhovnimi in verskimi kapacitetami, s svojim evropskim in severnoameriškim kulturnim okrasjem in materialnimi dodatki, kakor tudi v svojem političnem, socialnem in ekonomskem paketu temeljno opredelilo identiteto sodobne Afrike in njenih prebivalcev na celini in v diaspori. Nastajali so poskusi, da bi razumeli, kritično ovrednotili in preoblikovali to krščanstvo za afriško preživetje, pripadnost in temeljne pravice. Trajen izraz in arhiv tega krščanstva je bila tudi glasba.

V prispevku govorim o tem, kako »El-Shaddai« (2019), verska pesem skupine H_art, ki je vizualno in gledališko interpretirana na način, da preizprašuje interpretacije Svetega pisma, kritizira »krščanska« razumevanja v sodobni kenijski urbani sceni. Trdim, da takšne kritike niso nove, ampak se jih pogosto ignorira, minimalizira in celo demonizira njihovo delo glede na to, kako se krščanstvo izraža v različnih kulturnih, lokacijskih, političnih in generacijskih prostorih.

I begin on the premise that Christianity in its spiritual and religious capacity, in its European and North American cultural adornment, material accouterments, as well as in its political, social, and economic packaging, has fundamentally defined the identity of modern Africa and its citizens on the continent and in the diaspora. Attempts have been made to understand, critique, and repackage this Christianity for African survival, belonging, and fundamental right. Music has been an enduring expression and archive of this Christianity.

I discuss how "El-Shaddai" (2019) by H_art the band, a religious song that is visually and theatrically interpreted by its performers in ways that interrogate interpretations of scriptures, critiques 'Christian' understandings in the contemporary Kenyan urban scene. I contend that such critiques are not new, rather they are ignored, minimized, and even demonized in their labor regarding how Christianity is worked out in varying cultural, locational, political, and generational spaces.

BRIAN SCHRAG

Etnodoksologija: zgodovina, narava in priložnosti za dialog

Ethnodoxology: History, Nature, and Opportunities for Dialogue

Mednarodna univerza v Dallasu (ZDA) / Dallas International University (USA)

Številne cerkvene in eshatološke teologije, ki so obravnavale protestantske misijone od 19. do 21. stoletja, niso vključevale umetnosti. Kolonialistične ideologije so pogosto zapolnile to konceptualno praznino tako, da so nove krščanske cerkve prevzemale umetniške prakse misijonarskih tradicij na račun lokalne umetnosti. Etnodoksologija se je pojavila konec 20. stoletja ter v začetku 21. stoletja kot reakcija proti tovrstnim praksam, zavezana ponovnemu odkrivanju in nadaljnjem razvoju z umetnostmi podprtih teologij v številnih krščanskih okoljih.

V prispevku opisujem nastanek etnodoksologije kot mreže nezadovoljnih posameznikov, nastanek multidisciplinarnega študijskega področja ter vpliv le-tega na lokalne cerkve in teološke ustanove. Kot aktivni udeleženec omenjenih procesov že od samega začetka, predstavljam razvoj etnodoksologije in njeno trenutno pozicijo ter videoposnetek, ki prikazuje uporabo njene osnovne metodologije v skupnosti v Demokratični republiki Kongo (vimeo.com/552575710). Na koncu razpravljam o potencialih in omejitvah etnodoksologije kot prostora za znanstvene pogo- vore o duhovnih in etno-umetniških vprašanjih.

Many ecclesial and eschatological theologies informing 19th-21st Century Protestant missions lacked robust treatments of artistry. Colonialist ideologies often filled this conceptual void, resulting in new Christian churches reflecting the artistic practices of missionaries' traditions at the expense of local arts. Ethnodoxology emerged in the late 20th and early 21st centuries as a reaction against these practices, rediscovering and further developing practical theologies of artistry in numerous Christian arenas.

In this presentation, I describe ethnodoxology's birth as a network of disaffected individuals, coalescence into a multidisciplinary field, and impact on local churches and theological institutions. As an active participant in internal dialogues from its beginning, I examine ethnodoxology's evolution and current manifestations, showing a video demonstrating the application of a core methodology with a community in the Democratic Republic of Congo (vimeo.com/552575710). Finally, I explore ethnodoxology's potential and limits as a space for scholarly conversations integrating spiritual and ethnoartistic concerns.



Povzetki *Abstracts*

SEKCIJA 5 / SESSION 5:
Migracije preteklosti in sedanjosti /
Migrations Past and Present

Predsedujoča / chair: **Fulvia Caruso**

HILDE BINFORD

Pomembnost himen radikalne reformacije iz 16. stoletja za današnje amiše Starega Reda in huterite

The importance of 16th-Century Radical Reformation Hymns for Today's Old Order Amish and Hutterites

Moravski kolidž, Betlehem (ZDA) / Moravian College, Bethlehem (USA)

V času radikalne reformacije v 16. stoletju so bili anabaptisti v Evropi preganjani in mučeni. Njihove himne, pete po znanih melodijah tistega časa, so predstavljale zgodbe mučenicov, prikazovale stanje zapornikov in potrjevale njihovo vero v Boga. Sčasoma so anabaptisti (prekrščevalci) začeli slediti različnim voditeljem, vključno z Jakobom Ammannom Menno Simonsom in Jakobom Hutterjem, ki so postali amiši, menoniti in huteriti. Skupine, ki so jih družili pacifistična prepričanja in želja, da bi še naprej nadzorovale lastno izobrazbo, so se selile. Da bi se izognili preganjanju, so mnogi pripadniki teh ver emigrirali v ameriške kolonije, medtem ko so drugi živeli v Rusiji, preden so odšli v Kanado ali Mehiko. Do določene mere te skupine živijo »narazen«, a preko ljudskega izročila še vedno ohranjajo tradicijo svojih himen, ki segajo v 16. stoletje. Referat bo predstavil pregled himen amišev Starega Reda in huteritov.

In the 16th century, during the Radical Reformation, the Anabaptists in Europe were persecuted and martyred. Their hymns, sung to common tunes of the time, relayed the stories of the martyrs, portrayed the condition of the prisoners, and acclaimed their faith in God. Eventually, the Anabaptists followed different leaders, including Jakob Ammann, Menno Simons, and Jakob Hutter, becoming the Amish, Mennonites, and Hutterites. United with their pacifist beliefs and desire to remain in control of their own education, the groups migrated. To escape persecution, many emigrated to the American colonies, while others lived in Russia before ending up in Canada and Mexico. These groups still, to varying degrees, live "apart," maintaining their hymn traditions in an oral tradition, dating back to the 16th century. This paper provides an overview of the hymns of the Old Order Amish and Hutterites.

RAZIA SULTANOVA

»Brez doma, brez zastave, mama!« Glasba in verske prakse post-sovjetske migracije
"No home, no flag, mom!" Music and Religious Practices of Post-Soviet Migration

Univerza v Cambridgeu (Združeno kraljestvo) / University of Cambridge (United Kingdom)

Številčna priseljena delovna sila iz Srednje Azije in Kavkaza je v Rusijo prinesla nove zvoke in nove podobe muslimanske kulture. Islam se z vsakodnevnimi pojavljanji verskih glasbenih zvrsti, zlasti v času verskih praznikov, predstavlja v obrednih oblikah verskih praks. Novi zvoki, vključno s pozivom k individualnim in skupnim molitvam, predstavljajo nov pogled, zlasti na prakso petkove muslimanske skupnostne molitve (*ṣalāt*), ali islamske praznike, kot je ramazan. Popularna kultura se je manifestirala v novih glasbenih skupinah, katerih zvok se močno širi po srednjeazijskih in kavkaških kavarnah ter restavracijah. Ta prispevek raziskuje vpliv novih priseljencev na rusko glasbeno kulturo in preizprašuje vidike verskega in zabavnega sloga sodobne glasbene scene v ruskih mestih.

*The large migrant labor workforce from Central Asia and the Caucasus brought to Russia new sounds and new images of Muslim culture. Islam with daily appearances of religious genres, particularly at times of religious holidays, is featured in ritualistic forms of religious practices. New sounds, including the call for prayer and communal prayer, produce a new outlook particularly on the day of a Muslim congregational Friday prayer (*ṣalāt*) or at the Islamic holidays such as Ramadan. Popular culture has fused and manifested itself through new bands and groups, whose sound is widely spread through Central Asian and Caucasian cafés and restaurants. This paper investigates the influence of the new migrant labor on Russian music culture and questions the religious and entertaining style of the contemporary music scene in Russian cities.*

MAŠA K. MARTY

**Liturgično petje slovenske katoliške
skupnosti v Švici in Kneževini Lihtenštajn
*Liturgical Singing of the Slovenian Catholic
Community in Switzerland and in the
Principality of Liechtenstein***

**Samostojna raziskovalka, Bern (Švica) / *Independent re-
search scholar, Bern (Switzerland)***

Konec 60. let 20. stoletja je bila zaradi številnejših ekonomskih selitev Slovencev in Slovenek v Švico in Kneževino Lihtenštajn ustanovljena Slovenska katoliška misija, ki je začela skrbeti za versko življenje priseljencev. Dejavnost misije, ki od takrat dalje nudi stalno in kontinuirano prisotnost, še danes igra pomembno vlogo pri kreiranju socialnega življenja slovenske katoliške skupnosti v omenjenih deželah. Ob rednih srečanjih se obnovlja povezanost med člani skupnosti in ohranjata se slovenska etnična in verska identiteta. Znotraj verskih obredov je glasba uporabljena kot orodje za vzpostavitev krščanskega glasbenega prostora za nadaljevanje in obnavljanje etnične lokalne kulture, prek katere se člani cerkve povezujejo s kulturo in tradicijo izvornega kraja. Liturgično petje ob ponavljanju se repertoarju, določenem glede na liturgično leto, posreduje skupnosti paleta sporočil, ki so kodirana tako v zvočni, besedilni kot tudi zvrstni glasbeni podobi. Prispevek predstavlja rezultate večplastne analize te glasbene prakse.

At the end of the 1960s, due to the considerable economic migration of Slovenes to Switzerland and to the Principality of Liechtenstein, the Slovenian Catholic Mission was founded and began to take care of the religious life of the emigrants in their new surroundings. The activity of the mission, which has provided a constant and continuous presence ever since, continues to play an important role in shaping the social life of the Slovenian Catholic community in these countries. Regular meetings contribute to the connections among the members of the community and to the maintenance of the Slovenian ethnic and religious identity. Within the religious rites, music is used as a tool to create a Christian musical space for the continuation and renewal of the ethnic local culture, through which parishioners connect with the culture and tradition of the place of origin. Liturgical singing, based on a standard repertoire determined by the liturgical year, communicates to the congregation a set of messages encoded in sound, text, and musical genre. The paper provides the results of a multi-layered analysis of this musical practice.



Povzetki *Abstracts*

SEKCIJA 6 / SESSION 6:
Diaspora / Diaspora

Predsedujoča / chair: Razia Sultanova

MARCIA OSTASHEWSKI

**Peta Samoyilka: bizantinska ukrajinska
liturgična glasba v Kanadi**

***Singing Samoyilka: Byzantine Ukrainian
Liturgical Music in Canada***

**Univerza Cape Breton (Kanada) / Cape Breton University
(Canada)**

Od začetkov preseljevanja Ukrajincev v Kanado konec 19. stoletja pa vse do danes, so se njihove verske prakse spreminjale v skladu z lokalno glasbo in jeziki ter bile podvržene regionalnim, nacionalnim in meddržavnim političnim pritiskom. Spremenilo se je več vidikov verske glasbe, vključno z jezikovno in glasbeno vsebino ter spolom kantorjev. Dejavniki, ki so vplivali na spremembe, vključujejo migracijske vzorce, urbanizacijo, preplet meddržavnih verskih ustanov, vlad in lokalnih župnij, smernice cerkvene hierarhije, kanadsko politiko, kot je multikulturalizem in trenutno pandemijo COVID-19. Prispevek temelji na avto-etnografskih podatkih in intervjujih z drugimi kantorji, duhovščino in versko skupnostjo. Prispevek obravnava načine, s katerimi ukrajinska bizantinska kongregacijska glasba v Severni Ameriki omogoča izvajalcem pevsko izkušnjo in načine ustvarjanja pomena skozi pevsko prakso. Razkriva tudi kulturne aspekte, ki se ustvarjajo skozi te liturgične glasbene prakse..

Since the late 1800s when Ukrainians began immigrating to Canada, their religious practices have undergone a transformation as churches have incorporated local musics and languages and felt regional, national and transnational political pressures. Several aspects of this music have been transformed since the beginning of Ukrainian immigration to Canada, including language and musical content, as well as the gender of cantors. Factors that have influenced change include migration patterns; urbanization; an interplay between transnational religious institutions, governments, and local parishes; directives from Church hierarchy; Canadian politics such as multiculturalism; and, most recently, the COVID-19 pandemic. Drawing on auto-ethnographic data of a practicing cantor as well as interviews with several other cantors, clergy, and community practitioners - this presentation addresses ways in which Ukrainian Byzantine congregational music in North America enables practitioners to experience singing the music and to create meaning through the practice; it also reveals the cultural work that this music performs.

THEA TIRAMANI

»Sestaviti moram svoj *shabad*, da se predstavim.« Tradicija, ustvarjalnost in recepcija novih glasbenih produkcij v italijanskih skupnostih Sikhov

“I need to compose my own shabad to represent myself.” Tradition, Creativity, and Reception of New Musical Productions in Italian Sikh Communities

Univerza v Paviji (Italija) / University of Pavia (Italy)

Izvedbe kirtanov v sikških templjih, *gurdwarah*, vključujejo glasbeno izvedbo hvalnic (*shabad*), ki so del Svete knjige. To je najpomembnejši trenutek verskega obreda, saj besede Svete knjige oživijo v glasbi. Danes se glasba hvalnic, tako v domovini kot v diaspori, sestoji iz različnih zvrsti. To pa je posledica neprestanega iskanja glasbe, s katero lahko izvajalec (*kirtaniya*) učinkovito premakne vernikovo duhovnost. Mladi glasbeniki eksperimentirajo z novimi oblikami izražanja, tudi zunaj verskega okvirja *gurdware*, in glasbene izdelke delijo prek družabnih omrežij. Moje terensko delo je vključevalo raziskavo o sikških glasbenikih, rojenih v Indiji, ki so se v mladosti preselili v Italijo. Ti so ustvarili hvalnice, ki združujejo elemente tradicije z novimi glasbenimi trendi, vendar ohranjajo sprejemljivo in specifično idejo duhovnosti. Analiza takšnih inovativnih glasbenih pristopov, ki je predstavljena v prispevku, se naslanja na video posnetek v izvedbi Aninderja Singha in Gurwinderja Singha.

Kirtan performances in the Sikh temples known as Gurdwaras involve the musical realization of hymns (shabad) contained in the Sacred Book. This is the most relevant moment of the religious rite because the words of the Sacred Book come to life in music. Today, music for the hymns, both in the motherland and in the diaspora, encompasses various genres. This happens because kirtaniya are continuously looking for music that can efficaciously move the faithful spirituality. Young musicians experiment with new forms of expressions, also outside Gurdwara religious life, and share the results through social media. My fieldwork involved research with Sikh musicians who were born in India and moved to Italy at a young age. These individuals have created hymns that combine elements of tradition with new musical trends, yet maintain an acceptable and specific idea of spirituality. In this presentation, my analysis of such innovative developments features a video clip of Aninder Singh and Gurwinder Singh.



Povzetki *Abstracts*

SEKCIJA 7 / SESSION 7:
Južnoazijski in južnoameriški konteksti /
South Asian and South American Contexts

Predsedujoča / chair: **Brita Heimarck**

LASANTHI MANARANJANIE KALINGA DONA

Pirit – budistična zvočna zaščita na Šrilanki **Pirit Chant – A Buddhist Sound Protection in Sri Lanka**

Univerza v Kelaniji (Šrilanka) / *University of Kelaniya (Sri Lanka)*

Pirit, praksa izvajanja izbranih verzov in svetih spisov z namenom zaščititi ljudi pred nevarnostmi in nesrečami, je bil na Šrilanki deležen precej omejene etnomuzikološke pozornosti (Piyadassi 1975, Kulatillake 1982, Perera 2000, Kalinga Dona 2010). Tovrstno vokalno prakso izvajajo izključno theravadski budistični menihi, ki to počnejo v skupinah ali posamezno, odvisno od okoliščin. *Pirit* se lahko izvaja na prireditvah v živo, preko zvočnikov, na radiu in televiziji, ter v obliki avdio ali avdiovizualnih posnetkov. Dejstvo je, da *pirit* po mnenju nosilcev te tradicije ni »glasbena praksa«, a ker je pred *piritom* v številnih situacijah bila izvajana inštrumentalna glasba, ta prispevek preučuje razmerje med vokalno in inštrumentalno komponento. Analiza na podlagi arhivskih in etnografskih raziskav se osredotoča na dinamiko med tradicijo in modernostjo ter na primere eksperimentalne uporabe *pirita* v terapevtske namene v krajih, kot so bolnišnice.

Pirit, a practice of chanting particular verses and scriptures with the aim of protecting people from dangers and misfortunes, has received rather limited ethnomusicological attention in Sri Lanka (Piyadassi 1975, Kulatillake 1982, Perera 2000, Kalinga Dona 2010). The chanting is performed exclusively by Theravada Buddhist monks who do it in groups or individually, depending on the circumstances. Pirit can be performed at live events, through loudspeakers, on radio and television, and in the form of audio or audiovisual recordings. Strictly speaking, pirit is not considered a »musical practice« by its carriers, but since its performance in a number of situations used to be preceded by instrumental music, the paper examines the relationship between the vocal chanting and the instrumental component. Based on archival and ethnographic research, the analysis focuses on the dynamics between tradition and modernity and on the cases of experimental applications of pirit for therapeutic purposes in places such as hospitals.

ROHINI MENON

Uprizarjanje čustev in kaste: umestitev *Koṭuṅṅallūr Bharāṇi* v južnoazijskih besedilnih predstavah in literarni zgodovini **Performing Emotion and Caste: Situating Koṭuṅṅallūr Bharāṇi in South Asian Textual Performances and Literary History**

Samostojna raziskovalka, New Delhi (Indija) / *Independent research scholar, New Delhi (India)*

Južnoazijske verske tradicije imajo dolgo zgodovino kulturnih in družbenih implikacij. Predstavitev se na podlagi študije primera o *Koṭuṅṅallūr Bharāṇi* (obred in uprizoritev) izvajalcev hindujske nižje kaste, osredotoča na preteklo in sodobno literarno zgodovino v povezavi s čustvi in uprizarjanjem. Uprizarjanje kaste v Južni Aziji je povezano predvsem s kulturnimi in duhovnimi obredi, ki so prepleteni z vsakodnevnimi izkušnjami. Vendar pa obstaja več umetniških oblik in uprizoritev, ki so nepoznane zunanjemu svetu in so tesno povezane z staroselskimi, plemenskimi in kastnimi identitetami. Na podlagi dela Margrit Pernau *Čustveni prevodi: konceptualna zgodovina onstran jezika*, lahko čustveno prevajanje razložimo kot obliko prevajanja med resničnostjo in interpretacijo, ki jo posredujejo čutila in telo (Pernau, str. 46). Uprizarjanje je bilo v kontekstu Južne Azije večinoma preučevano v okvirih spola, religije, politike in zgodovine. O kastah in uprizarjanju, ki zajemajo širšo mrežo translokálnih hindujskih verskih festivalov, ki jih praznujejo po Južni Aziji, zlasti v skupnostih, ki pripadajo nižji kasti, pa je zelo malo del. Ta članek obravnava presečišče med kasto in uprizarjanjem v južnoazijskem literarnem in zgodovinskem svetu, s poudarkom na ideji čustev in čustvenem prevajanju.

South Asian religious traditions have a long history of cultural and social implications. Centering on a case study on the Koṭuṅṅallūr Bharani (Ritual and Performance) of the Hindu-lower caste community performers, this presentation brings historical and contemporary literary history into focus around the nexus of emotions and performances. The performance of caste in South Asia is chiefly associated with the cultural and spiritual rituals that are entangled in day-to-day experiences, yet there are several art forms and performances which are unknown to the outer world, closely associated with the indigenous, tribal, and caste identities. Inspired by Margrit Pernau's work Emotional Translations: Conceptual History beyond Language, emotional translation can be better explained as a form of translation happening between reality and interpretation which is mediated by the senses and the body (Pernau, p. 46). Although performances have been studied under the framework of gender, religion, politics, and history in the context of South Asia, there have been very few works on Caste and Performance, taking the wider network of translocal Hindu religious festivals celebrated across South Asia, especially by communities belonging to the lower caste. This paper looks into the intersection of caste and performance in the South Asian literary and historical world, by focusing on the idea of emotion and emotional translation.

PABLO ROJAS SAHURIE

Nova čilska pesem in izgradnja božjega kraljestva v ljudski enotnosti

The Chilean New Song and the Construction of The Kingdom of God in The Popular Unity

Univerza na Dunaju (Avstrija) / University of Vienna (Austria)

Nueva Canción Chilena ali Nova čilska pesem je glasbeno gibanje, ki ni bilo samo zgodovinsko povezano s politično levico, ampak je vsebovalo tudi pomembne verske prvine v zvoku in konceptih (Rojas 2020). Te verske prvine, ki jih je izoblikoval pomemben del članov gibanja iz čilske popularne religije, lahko razumemo kot verski ateizem, kar nam omogoča, da prepoznamo paradoksalno pozicijo, v kateri sveto in posvetno najdeta točko zблиževanja (Löwy 2015). Na ta način je verska razsežnost ostala navzoča v samem središču Nove čilske pesmi in je bila vključena tudi v revolucionaren diskurz gibanja. V tem kontekstu je eden najbolj zanimivih vidikov ta, da si je gibanje zamislilo politični projekt ljudske enotnosti (katerega del je tudi postalo) kot uresničitev božjega kraljestva. Prispevek prikazuje, kako je Nova čilska pesem razvila idejo o kraljestvu, pri čemer je povezala utopijo o brezrazredni družbi z idejo o božjem kraljestvu na zemlji.

The Chilean New Song is a musical movement that has not only been historically linked to the political left, but has also presented important religious elements in both its sounds and its concepts (Rojas 2020). These religious aspects, assimilated by an important part of the members of the movement from Chilean popular religion can be understood in terms of religious atheism, which allows us to account for the paradoxical figure in which the sacred and the profane find a point of convergence (Löwy 2015). In this way, the religious dimension remained present at the very heart of the Chilean New Song and was explicitly inserted into the revolutionary discourse of the movement. Within this context, one of the most interesting aspects is that the Chilean New Song imagined the political project of the Popular Unity, of which it became a part, as the realization of the kingdom of God. Thus, this presentation shows how the Chilean New Song developed the idea of the kingdom and matched the utopia of a classless society with the idea of the kingdom of God on earth.



Povzetki *Abstracts*

SEKCIJA 8 / SESSION 8:
Sufizem / Sufism

Predsedujoča / chair: Irene Markoff

MICHAEL FRISHKOPF

Sufijski viri taraba

The Sufi Sources of Tarab

Univerza v Alberti (Kanada) / *University of Alberta (Canada)*

Tarab nima ustreznega prevoda iz arabščine. V ozki opredelitvi se termin nanaša tako na glasbeno ekstazo kakor na tradicijske glasbeno-poetično-družbene vire njenega ustvarjanja, vključno s harmoničnimi odnosi med pevcem, poezijo in poslušalci. *Tarab* je odvisen od uglašeni performativnih interakcij, pri katerih izkušeni poslušalci izražajo čustva z glasovnimi vzkliki in kretnjami; njihova reakcija spodbuja in vodi izvajalca, čustva navzočih se tako delijo in so ojačana. *Tarab* je predstavljal najvišji estetski ideal arabske glasbe do sredine 20. stoletja, ko je začel izginjati. Vendar poslušalci, zlasti v sufizmu, pogosto opisujejo *inshad* (islamsko petje) kot glasbo, ki je bogata v *tarabu*. Kako je lahko sufijska glasba kljub njenim kritičnim konservativnim diskurzom v glasbi ostala obogatena s *tarabom*, medtem ko je tarab v posvetni sferi izginil? Pri raziskovanju sufijskih svetovnih nazorov, konceptov, družbeno-duhovne organizacije in praks ponazarjam, kako sufizem spodbuja in zahteva harmonična družbeno-duhovna razmerja, na katerih temelji *tarab*.

Tarab finds no ready translation from the Arabic. Narrowly defined, tarab refers both to musical ecstasy and to the traditional musical-poetic-social resources for producing it, including harmonious relations between singer, poetry, and listeners. Tarab depends on consonant performative interactions, in which experienced listeners express emotion through vocal exclamations and gestures; the performer, in turn, is both moved and guided by such feedback, such that emotion is shared, exchanged, and amplified among participants. Tarab represented Arab music's highest aesthetic ideal up until the mid-20th century, after which it began to fade. However, listeners often describe inshad (Islamic chant), as rich in tarab, especially in Sufism. Why did Sufi music remain tarab-laden, despite conservative discourses critical of music, while tarab disappeared in the secular sphere? Exploring Sufi worldviews, concepts, socio-spiritual organization, and practices, I show how Sufism both facilitates and requires the harmonious socio-spiritual relationships upon which tarab depends.

IHSAN UL IHTHISAM CHAPPANGAN

Jezikovna performativnost in z njo povezane

literarne senzibilnosti: kroženje sufijskih besedil in zvokov preko Indijskega oceana

Language Performances and Connected Literary Sensibilities: Circulation of Sufi Texts and Sounds across the Indian Ocean

Univerza v Čikagu (ZDA) / *University of Chicago (USA)*

Ta raziskava se osredotoča na kroženje sufijskih besedil in zvokov po obalnih svetovih Indijskega oceana. Še natančneje: opredeljuje žanr jezikovne performativnosti v ritualni ekonomiji sufijskega islama od zgodnjega šestnajstega do devetnajstega stoletja v muslimanskih skupnostih na obalnih območjih Malabar in Ma'bar/Coromandel. Izraz »jezikovna performativnost« izhaja iz koncepta etnomuzikologa Michaela Frishkopfa o »jezikovni performativnosti« kot žanru in metodologiji (skladenjski, pomenski, zvočni in pragmatični), ki omogoča sistematično in primerjalno zgodovinsko raziskavo izvedb v islamskem obredju. Drugi za analizo uporaben koncept je t. i. kozmopolis (Pollock, Eaton in Ricci), ki opredeljuje prostorsko in časovno razširjen, a povezan ekumen sanskrtskih, arabskih in perzijskih literarnih vplivov in senzibilnosti. Glavni poudarek predstavitve bo tako kult perzijskega svetnika Šaiha Muḥyud-dīna 'Abd al-Qādir al-Ġilānija (kot duhovnega rešitelja zemlje in morja) iz enajstega stoletja, skupaj s potujočimi literarnimi besedili, ki vsebujejo njegove hagiografije. Študija zgodovinsko obravnava preustvaritve svetnikovega življenja v svetovljanske predstave v ljudskem jeziku, ki so kot kozmopolis povezane ob Indijskem oceanu. Takšen projekt omogoča panoramski pogled na družbeno-politično atmosfero sveta Indijskega oceana osemnajstega in devetnajstega stoletja (kolonializem), kar nam nudi ideologijo, da ponovno premislimo uganko o »povezanih literarnih senzibilnosti« v teh jezikovnih izvedbah z vidika Malabarijev in Ma'barjev in jo razširimo na režime kroženja širše južne in jugovzhodne Azije.

This research concerns the circulation of Sufi texts and sounds across the littoral worlds of the Indian Ocean. More specifically, it identifies the genre of 'language performances' in the Sufi Islamic ritual economy, from the early sixteenth to nineteenth centuries, among the Muslim community of the Malabar and Ma'bar/Coromandel Coast. The term 'language performances' takes its cue from ethnomusicologist Michael Frishkopf's conception of 'language performance' as a genre and methodology (syntactic, semantic, sonic and pragmatic), which enables a systematic and comparative historical investigation of performances in Islamic ritual. Another useful concept for the analysis is cosmopolis (Pollock, Eaton, and Ricci) which defines the spatially and temporally extended, but connected, ecumene of Sanskrit, Arabic and Persian literary influences and sensibilities. The prime focus of the paper, then, will be the cult of eleventh century Persian Sufi saint Šaiḥ Muḥyuddīn 'Abd al-Qādir al-Ġilāni (as spiritual savior of land and sea), along with the travelling literary texts subjecting his hagiographies. The study historicizes the transcreations of the saint's life into cosmopolitan vernacular language performances that are connected as a cosmopolis across the Indian Ocean. The project enables a panoramic look into the socio-political atmosphere of the eighteenth and nineteenth centuries' Indian Ocean world (colonialism), which gives us the ideology to refigure the conundrum of 'connected literary sensibilities' in the formation of those language performances, from a Malabari and Ma'bari perspective, extending to the wider South and Southeast Asian circulatory regimes.



Povzetki Abstracts

SEKCIJA 9 / SESSION 9:
Alevizem / Alevism

Predsedujoči / chair: **Michael Frishkopf**

MAJA BJELICA

Glasba turških alevijev: duhovnost, skupnost in zastopanje

Music of the Turkish Alevi: Spirituality, Community and Representation

Inštitut za filozofske študije, Znanstveno-raziskovalno središče, Koper (Slovenija) / Institute for Philosophical Studies, Science and Research Centre, Koper (Slovenia)

Za turške alevije, največjo versko manjšino v Turčiji, igra glasba osrednjo vlogo v njihovih verskih praksah: predstavlja osrednji element njihovega obreda, imenovanega cem. Obred vključuje tudi sveto vrtenje, znano kot semah, ki podprto z glasbo ponuja pomemben prostor za alevijsko duhovnost, skupnostna srečanja in predstavljanje identitete. Prispevek predstavlja vizualni in zvočni material, zbran med etnografsko raziskavo izvedeno pomladi 2015 v Istanbulu v alevijskih skupnostih *Gaziosmanpaşa Hoca Ahmet Yesevi Cem Evi Inanç ve Kültür Derneği* in *Esentepe Hz. Ali Cem Evi Inanç ve Kültür Derneği*. Terenski posnetki pridobljeni z metodo opazovanja z udeležbo ponujajo možnost uvida v specifične rabe glasbe v različnih oblikah ter v pomen glasbe za alevijske skupnosti.

For the Turkish Alevi, the largest religious minority in Turkey, music plays a central role in their religious practices: it constitutes the central element of their main ritual called cem. Rituals also include sacred movement known as semah, that alongside music also provides an important space for Alevi spirituality, community encounters and identity representation. The paper will present the visual and audio material, gathered during ethnographic research conducted in Istanbul in the spring of 2015 at the Gaziosmanpaşa Hoca Ahmet Yesevi Cem Evi Inanç ve Kültür Derneği and the Esentepe Hz. Ali Cem Evi Inanç ve Kültür Derneği where Alevi congregate. In the data provided by the method of participant observation and field work recording, specific usages of music and its various forms will be offered into observation for an account of the importance of Alevi music for Alevi communities.

RUMIANA MARGARITOVA

Dostopi do skrivnih zvokov in gibov: predstavitev obredne glasbe in kinetičnih oblik alevijev in bektašijev iz Bolgarije

Accessing the Secret Sounds and Movements: Representations of Alevi and Bektashi Ritual Music and Kinetic Forms from Bulgaria

Bolgarska akademija znanosti (Bolgarija) / Bulgarian Academy of Sciences (Bulgaria)

Aleviji in bektašiji sta zgodovinsko in kulturno povezani turško govoreči muslimanski skupnosti v Mali Aziji in na Balkanu, ki priznavata močan kult Alija in iščeta globlji notranji občutek vere. Njihovo stoletno nasprotovanje sunitom, zapleten položaj »manjšine znotraj manjšine« v bolgarski družbi, in nekateri drugi razlogi, so prispevali k temu, da so jih drugi dojemali kot zaprto skupnost. To je prispevalo k ohranjanju njihovih verskih pogledov, ki se še vedno izražajo z rednimi skrivnimi obredji, katerih sestavni del je glasba – pesmi (*nefesler*) ob spremljavi tradicijske lutnje (*saz*), s svetimi gibi ali brez (*semahlar*). Prispevek preučuje različne pristope k predstavitvi obredne glasbe in kinetičnih oblik alevijev in bektašijev, s posebnim poudarkom na potencialu virtualnega ogleda – eksperimentalne oblike, ki je nekje med etnografskim filmom in etnografsko razstavo in ki bi lahko zagotovila etično mediacijo med občinstvom in skupnostjo, še vedno občutljivo za opazovanje in interpretacijo 'od zunaj'.

Alevis and Bektashis are historically and culturally related Turkish-speaking Muslim communities of Asia Minor and the Balkans, confessing a strong cult of Ali and searching for a deeper inner sense of faith. Their centuries-long opposition to the Sunnis, their complex position of a “minority within a minority” in Bulgarian society, and some other reasons led to a perception of them as closed communities. This contributed to the preservation of their religious views which are still perpetuated through regular clandestine rituals, an integral part of which is music - songs (nefesler) accompanied by a folk lute (saz), with or without sacred movement (semahlar). The presentation examines different approaches to the representation of Alevi and Bektashi ritual music and kinetic forms, with a special focus on the potential of the virtual tour - an experimental form, which stands between the ethnographic film and the ethnographic exhibition, and which could provide an ethical mediation between the audience and the community still sensible to outsiders’ observations and interpretations.

Uredila / Edited by: **Mojca Kovačič, Svanibor Pettan**

Programski odbor / Program Committee: **Mojca Kovačič, Irene Markoff, Svanibor Pettan, Katarina Šter**

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Jezikovni pregled / Proofreading: **Mojca Kovačič, Irene Markoff, Svanibor Pettan, Katarina Šter**

Oblikovanje / Design: **Špela Muha za Ustanovo Imago Sloveniae – Podoba Slovenije**

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Založili / Published by: **Znanstvena založba Filozofske fakultete Univerze v Ljubljani in / and Ustanova Imago Sloveniae – Podoba Slovenije**

Izdal / Issued by: **Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani**

Za založbo: **Roman Kuhar**, dekan Filozofske fakultete Univerze v Ljubljani / *dean of the Faculty of Arts* in / and **Janoš Kern**, direktor Ustanove Imago Sloveniae – Podobe Slovenije / *director of the Imago Sloveniae Foundation*

Ljubljana 2021, prva e-izdaja / *first e-edition*.

Publikacija je v digitalni obliki prosto dostopna na: / *Publication is available free of charge on:*

www.imagosloveniae.net

Simpozij poteka v okviru raziskovalnega programa Folkloristične in etnološke raziskave slovenske ljudske duhovne kulture (P6-0111) in projekta Stare tradicije v novih oblačilih: Glasbene in besedilne predelave v izvajalski praksi liturgične glasbe (J6-1809), ki ju iz državnega proračuna sofinancira Javna agencija za raziskovalno dejavnost Republike Slovenije.

This symposium is a part of the research program Folklore and Ethnological Research on Slovenian Folk Culture (P6-0111) and the research project Old traditions in new vestments: Musical and textual reworkings in the performing practices of liturgical music (J6-1809) financed by the the Slovenian Research Agency from the state budget.

