



**4th Symposium
of the ICTM Study Group
on Music and Dance
of the Slavic World**

**PRAGUE, CZECH REPUBLIC
5-7 OCTOBER 2023**

Program and Abstracts



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Institute of Ethnology of the Czech Academy of Sciences in cooperation with
the Institute of Choreology at the Faculty of Music and Dance, Academy of Performing
Arts in Prague

Symposium venue:
Faculty of Music and Dance, Academy of Performing Arts in Prague (Czech Republic)
Lichtenstein Palace, Malostranské náměstí 258/13, Praha 1

Program Committee

Zita Skořepová (Prague, Czech Republic), Chair

Jana Ambrózová (Nitra, Slovakia)

Matěj Kratochvíl (Prague, Czech Republic)

Anastasiia Mazurenko (Kyiv, Ukraine – Ljubljana, Slovenia)

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Łukasz Smoluch (Poznań, Poland)

Ieva Weaver (Riga, Latvia)

Local Arrangements Committee

Matěj Kratochvíl (Co-chair)

Zita Skořepová (Co-chair)

Daniela Stavělová

Zdeněk Vejvoda

Dear Study Group Members, Dear Guests!

We are very pleased to welcome you to the 4th Symposium of the ICTM Study Group on Music and Dance of the Slavic World. This time, 31 scholars from 11 countries participate in the 4th Symposium, which is organized by the Institute of Ethnology of the Czech Academy of Sciences in cooperation with the Institute of Choreology at the Faculty of Music and Dance, Academy of Performing Arts in Prague, at whose charming venue in Prague's Lesser Town the event will take place. After more than two years of a coronavirus pandemic that complicated all events and gatherings of people, including scholarly conferences, Ukraine has been facing a monstrous and all-devastating war since the beginning of 2022. Many scholars across disciplines have been forced to leave their homeland and face acute and serious threats not only to their work but also to their personal property and the very lives of themselves and their loved ones. It was thus a natural obligation to try to reflect also on the topic of experience and representation of war and violence in music, dance, and in ethnomusicology of Slavic-speaking countries in the context of this symposium. We therefore welcome all the more our colleagues, who, despite the horrors of war, will participate in this event, either in person or online. We hope that, even in the current difficult situation, the symposium will bring a lot of new insights and allow us to see old friends and meet new ones.

On behalf of the Local Arrangements Committee

Zita Skořepová
Matěj Kratochvíl

The 4th Symposium of the ICTM StG on MDSW is devoted to four topics:

1. Traditional music and dance: identity, politics, and heritization

Traditional music and dance have been consciously used to both express and create identities based on the concept of national, regional, and/or ethnic belonging. Particular musical and dance expressions have been and are connected to various identities; these connections can change over time and space. This also makes music and dance a part of politics, being used as a symbol and manipulated to serve the goals of different groups. During the 20th century, the notion of “heritage” arose as a specifically important and protected part of the culture and identity. Elements belonging to the heritage are usually presented in more official and conservative ways, preventing further changes and development.

Applicants are invited to discuss the following:

- How are music and dance used to create and maintain national, regional, ethnic, and other identities?
- How can music and dance move between different identities, and transform through migration or changes in political regimes?
- How the idea of music and dance as a “heritage” is created? How do individual, local, and state, actors influence this process? How are the musical and dance forms fixed or manipulated to fit a particular idea of the heritage?

2. Traditional music and dance in pedagogy and education

Transmission of traditional music and dance repertoire and performance skills have been a domain of a spectrum of learning and teaching systems reflecting the specific needs of each society (cf. Milan Holas 2004). Nevertheless, the most common was the informal and participatory performance-based didactic system in which family, local experts, and the local community played a crucial role. Over time, more formalized institutional forms of music and dance education took place that often pursued particular political and cultural agendas. The second half of the 20th century was characterized by further changes in traditional forms of music and dance transmission and by significant paradigm changes in European formal music or dance education, too (cf. Bennett Reimer 2022). The Dance House movement became popular in urban areas, and new forms of knowledge and skills dissemination emerged thanks to various NGOs or cultural centers, folklore ensembles, cultural events, individuals, and activist groups. The teaching process has been accelerated and shaped by affordable technologies, mass media including the Internet, and lately by social networks and video platforms.

Traditional music/dance teaching and learning is a social process (Timothy Rice 1996) embedded in the political, economic, and cultural systems. Each education process focused on (or involving) traditional music or dance has its own approach to its conceptualization, selection, and style of artistic performance. It differs in teaching methods and didactic tools, targets diverse social groups, and attributes specific social values and functions to traditional music and dance heritage. It differs in social affordability and accessibility, in its character and preferred mode of teacher-student relationship and hierarchy. Each education system or project can also have a special reverse effect on music and dance existence in original communities and source social environment.

Applicants are invited to discuss the following topics:

- Transformation of traditional modes of music and dance teaching and learning, their character and position in contemporary societies;
- Traditional music or dance in the curricula of primary and secondary education;
- The cultural and social value of the Western formal music education and theory in traditional music cultures; a concept of professionalism and role of education in traditional music/dance in local communities or cultural cohorts;
- New didactic approaches to teaching traditional music and dance as “living heritage”; safeguarding, preservation, stylization, heritization, instrumentalization, or transformation of traditional music/dance through the education process;
- Innovative educative projects of NGOs, culture and edification centers, individuals, or activist groups;
- Impact of technology, the Internet, and social networks on traditional music and dance teaching and learning.

3. Experience and representation of war and violence in music, dance, and in ethnomusicology of Slavic-speaking countries

While war and conflict are established fields in ethnomusicology, there are few studies on how traditional cultures encourage, evaluate and control violence using music and dance. Anthropology had its Mead vs. Freeman controversy; popular music studies are aware of *The Dark Side of the Tune* (Johnson and Cloonan 2009). But why ethnomusicologists are largely reluctant to raise painful questions on the role of violence in the cultures under study? Is this a consequence of the idealist credo “The culture is not to blame?”

The exceptional horrors of the Russian invasion of Ukraine give reason to reformulate traditional positions of ethnomusicology of violence and to elaborate new systematic perspectives on how cultural practices in the Slavic-speaking world in the past and present are related to war and violence. Obviously, we are entering a field shaped by long-lasting stereotypes, be it of an inherent peacefulness of Slavic peoples (Johann Gottfried Herder, Pavel Jozef Šafárik) or of “Slavic barbarians” (Friedrich Engels and others). An unbiased study of expressive culture in Slavic-speaking countries and communities may address (among many others) questions such as the following:

- How is war experience represented in recruit songs and laments, funeral dirges, and soldiers’ and Cossacks’ songs?
- How intrafamily violence is described and evaluated in ballads?
- How sexual violence appears in different folklore genres?
- How can music and dance performances legitimate, encourage, and control violent behavior?

4. New research

Applicants for Topic 4 are invited to submit proposals addressing issues of general interest. The Program Committee expects new insights with regard to theory and methods or unique findings with innovative potential for the study of the traditional music and dance of the Slavic world.

Program

5 October (Thursday)

9:30–10:00 *Registration*

10:00 *Opening ceremony*

Topic 1: Traditional music and dance: identity, politics, and heritization

10:30–11:30 Session 1

Chair: Rebeka Kunej

Daniela Stavělová: *Folklore revival as a research topic*

Mojca Kovačič: *Processes of heritization of traditional music: examples from Slovenia*

11:30–11:45 *Coffee break*

11:45–13:15 Session 2

Chair: Mojca Kovačič

Mariusz Pucia: *The phenomenon of preserving musical tradition in Opole Silesia, based on archival recordings (Raclawiczki, Smolarnia, Dziedzice: 1913–2019)*

Svetlana Stepanova: *Preservation of Russian national identity through the art of song in times of crisis: “white” emigration vs. “consumer” emigration*

Jana Tomková: *Musical aspect of ethnic identity of Rusyns in (North-East) Slovakia*

13:15–14:30 *Lunch*

14:30–16:00 Session 3

Chair: Zita Skořepová

Matěj Kratochvíl: *Music and identity in informal music sessions of Czech folklore revival ensembles*

Katarzyna Skiba: *Cultural representations of national identity in the performances of “Mazowsze” national folk songs and dances ensemble*

Zigurds Ete: *Ventspils Belarussian song ensemble “Žuravinka”: people, stories, repertoire*

Gabriela Gacek: *Musical mosaic: contemporary folk music festivals in Lower Silesia as a way of expressing a translocal cultural heritage in a post-migration region*

16:00–16:15 *Coffee break*

16:15–17:45 Session 4

Chair: Matěj Kratochvíl

Rebeka Kunej: *Traditional dance in Resia and its heritagisation*

Larysa Lukashenko: *Revival Folk Performance in the Modern Culture of Ukraine*

18:00–18:45 *Business meeting*

19:00 *Opening reception, music & dance performance and workshop*

6 October (Friday)

9:30–11:00 Session 5

Chair: Petr Nuska

Iryna Fedun: *The concept of professionalism in Ukrainian traditional instrumental music*

Michaela Šilhavíková: *Reviving the capping ceremony in the Uherské Hradiště region*

Tanja Halužan: *Revival of the local (musical) tradition: a case from the Sutla Valley*

11:00–11:15 Coffee break

11:15–12:45 Session 6

Chair: Jana Ambrózová

Maria Małanicz-Przybylska: *Heritage as a choice and lifestyle*

Drago Kunej: *The diatonic button accordion in the representations of Slovenian traditional music*

Zita Skořepová: *Children's folk singing competition as a performance of regional identity and heritage*

12:45–13:45 Lunch

Topic 2: Traditional music and dance in pedagogy and education

13:45–15:15 Session 7

Chair: Iryna Fedun

Iryna Dovhaliuk and Lina Dobrianska: *Modern ethnomusicological education in Ukraine*

Kateřina Černíčková: *Czech traditional dance and music as the "exclusive property" of folklore ensembles? Creative pedagogical process for and with children*

Jana Ambrózová: *Traditional Music and Dance in Primary Schools in Slovakia: the cross-cutting theme "regional education and traditional folk culture"*

15:15–15:30 Coffee break

15:30–16:30 Session 8

Chair: Maria Małanicz-Przybylska

Gergana Panova-Tekath: *Local and foreign traditional dances in the academic dance education in Bulgaria and Germany*

Lili Wen: *Polka, transmission, and localization in China: a study on polka in a primary school in China*

16:30–16:45 Coffee break

16:45–18:15 Petr Nuska: *Hopa lide – film screening*

19:00 Visit to the Czech Museum of Music

7 October (Saturday)

9:30–10:30 Session 9

Chair: Anastasiia Mazurenko

Katarína Babčáková: *Innovative methods of teaching folk dance in formal and informal education in Slovakia as a way of disseminating information about dance cultural heritage*

Laura Kolačková: *Technology and social networks as a tool for folklore ensembles survival in the time of the covid pandemic on the example of the project "Súboriáda"*

10:30–10:45 *Coffee break*

Topic 3: Experience and representation of war and violence in music, dance, and in ethnomusicology of Slavic-speaking countries

10:45–12:15 Session 10

Chair: Łukasz Smoluch

Ulrich Morgenstern: *Violence in culture. Perspectives for new ethnomusicological approaches.*

Olga Velichkina: *Folk music revival movement and violence in Russia: from subversion to orthodoxy*

Anastasiia Mazurenko: *Revival of Ukrainian traditional music in the process of developing of national identity during the liberation war*

12:15–13:30 *Lunch*

Topic 4: New research

13:30–15:00 Session 11

Chair: Ulrich Morgenstern

Łukasz Smoluch: *Phonographic collection as a source for the history of Polish traditional music research*

Zdeněk Vejvoda: *Revision of the typology of folk songs and instrumental melodies with variable time signatures in the light of new research on Czech musical type*

Lucia Franická Macková: *Khorovods and Spievanie na Dura*

15:00–15:15 *Coffee break*

15:15 *Closing remarks*

Jana Ambrózová

Slovakia, Constantine the Philosopher University in Nitra, Faculty of Arts, Department of Ethnology; Institute for Management of Culture and Tourism, Culturology and Ethnology

Traditional music and dance in primary schools in Slovakia: The cross-cutting theme “regional education and traditional folk culture”

In 2003, the General Conference of the UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage. In 2009, the Government of the Slovak Republic committed to implementing the Recommendations for the Protection of Traditional Culture and Folklore, which led to the inclusion of the cross-cutting theme of Regional Education and Traditional Folk Culture in the state education system by the Ministry of Education. In line with the objectives of the new cross-cutting theme, a lot of primary schools in Slovakia began to implement the knowledge about traditional music, traditional customary culture, or history of the locality or the region in which the school operates into their study programs and curricula. According to the latest statistics (2013), more than 60% of primary schools, especially in villages, have introduced the new subject into the school's study programs. However, schools showed very low cooperation with external experts (about 1.1%) in the creation of teaching materials and educational tools. The aim of the presentation is to introduce the work results of the NIVAM (National Institute of Education and Youth) and project focused on the improvement of educational tools in primary schools and its first results. The essential objective of both endeavors is the creation of the subject syllabus and following this step – ready-to-use teaching materials and activities for various school subjects that link ethnological and ethnomusicological expertise and knowledge.

Katarína Babčáková

Slovakia, National Cultural Center, Department of Folklore and Folklorism

From diagonal to dance. Innovative methods of teaching folk dance in formal and informal education in Slovakia as a way of disseminating information about dance cultural heritage

The aim of the presentation from the field of applied ethnochoreology and dance pedagogy is to present new didactic approaches to teaching traditional dance from various traditional regions of Slovakia as a living heritage, based on ethnochoreological analysis of archival material from dance research and current and effective didactic methods of constructive dance pedagogy. This approach contributes to the preservation and transmission of dance heritage through formal and informal education, goals that are also emphasized in the UNESCO conventions. Education in folk dance takes place at different levels of formal education (Academy of performing arts, dance conservatories, primary art schools) and non-formal education, represented mainly by cultural and educational institutions and NGOs. In Slovakia, there are 420 children's folklore ensembles, 180 adult ensembles, and 400 folklore groups. Over the past two decades, numerous cyclical, systematic educational activities have been organized by more than 40 regional cultural and educational centers, responsible for the training of folklore group leaders, which are also based on curricula developed by a team of ethnochoreologists, ethnomusicologists, and dance teachers. In addition, a number of innovative educational projects are organized to engage with lay audiences, such as dance houses, online courses, and dance schools at numerous international or regional festivals. This reflects a change in the perception of folk dance (influenced by scenic folklorism since the post-war period and inspired by the presentation style of Soviet state ensembles), current ethnochoreological research, applied ethnochoreological approach, and innovative dance teaching methodology (constructive dance pedagogy). The paper presents these current activities and their results.

Kateřina ĀerniĀkov

Czech Republic, The National Information and Consulting Centre for Culture

Czech traditional dance and music as the “exclusive property” of folklore ensembles? Creative pedagogical process for and with children

The tradition of children’s dance is apparently a Czech phenomenon that began to take today’s shape after the Second World War. The results of the creative pedagogical process – choreographies – are given the same artistic values as adult dances, whereas all other specifics of creative work with a child interpreter are taken into consideration. A creative approach to folk dance and music is increasingly encountered today not only in the choreography of children’s folklore ensembles but also in the field of children’s dance education, which has historically been called non-folkloric. How do these two approaches to folk dance and music currently differ? What appeals to today’s pedagogues-creators in a traditional music and dance expression? The search for answers to these and other related questions is based on choreography analysis results that are part of the currently emerging specialized database Child in Dance, which collects the work of Czech dance pedagogues.

Iryna Dovhaliuk

Ukraine, Ivan Franko National University of Lviv, Department of Ukrainian Folklore Studies; Mykola Lysenko National Music Academy of Lviv, Department of Musical Folklore Studies

Lina Dobrianska

Ukraine, Mykola Lysenko National Music Academy of Lviv, Department of Musical Folkloristics and Problematic Scientific-Researching Laboratory of Music Ethnology

Modern ethnomusicological education in Ukraine

At the beginning of the 20th century, thanks to Filaret Kolessa, Stanislav Liudkevych, and Klyment Kvitka, Ukrainian ethnomusicology was at the forefront of the European science of folk music, but with the beginning of the Soviet period, its development was stopped. This also concerns ethnomusicological education. Despite individual attempts to establish a systematic teaching of ethnomusicological disciplines at various levels of education, it was not possible to do this until the independence of Ukraine in 1991. A fateful step in the development of ethnomusicological pedagogy was the creation in 1991 of the first Department of Musical Folkloristics in Eastern Europe at the Lviv National Academy of Music, and two years later a similar one at the Kyiv Academy. Currently, various disciplines related to musical folklore are studied in educational institutions of Ukraine at all educational levels: music schools, colleges and lyceums, higher educational institutions, and postgraduate (doctoral) studies. Training takes place in two main directions: (1) training ethnomusicologists-theoreticians and (2) interpreters of folk music and leaders of folklore ensembles. Such profiling already occurs at the level of colleges and lyceums. In Ukraine, higher education for the first time can be obtained exclusively at music academies, and in the second – mainly provided by universities of culture. The presentation will consider a list of disciplines at different levels of education, specific problems faced by teachers and ways to overcome them, and the prospects of education. Also, it will be about the participation of the Lviv Academy of Music in the project Folk_me (Erasmus+ KA2) as a successful example of the application of innovative methods in ethnomusicological education.

Zigurds Ete

Jāzeps Vītols Latvian Academy of Music

Ventspils Belarusian song ensemble Žuravinka: People, stories, repertoire

This paper will discuss a Belarusian song ensemble Žuravinka from the town of Ventspils, Latvia, as an example of an ethnic minority music group in the country. The paper will present the master's thesis developed at the Jāzeps Vītols Latvian Academy of Music. Ventspils Belarusian song ensemble Žuravinka is a well-known ensemble in the town, established in 2002 by the local Belarusian society. Since its establishment, the ensemble has organized various concert programs, actively participates in the organization of Belarusian Culture Days in Ventspils, and participates in the Nationwide Latvian Song and Dance Celebration and Slavic traditional events, such as Maslenica. In the database of the amateur art system of Latvia, the ensemble is defined as an ethnic minority music group, and the ensemble's name indicates the representation of Belarusian culture. However, in fieldwork interviews, I discovered that the ensemble members have different ethnic identities – Belarusians, Russians, and Ukrainians. This ethnical diversity raises the following questions: What circumstances and principles constitute minority music groups in Latvia; What is the personal story of each singer, and what is the motivation of these singers to participate in the Belarusian ensemble?

Iryna Fedun

**Ukraine, Ivan Franko National University of Lviv, Filaret Kolessa
Department of Ukrainian Folklore Studies**

The concept of professionalism in Ukrainian traditional instrumental music

The term “musical professionalism” is used not only for written academic European music, but also for the highly developed cultures of Asia, Africa, and certain folk European cultures and is primarily related to the level of skill and social status of the performers. In Ukraine, folk professionalism is associated first of all with the activities of several categories of folk musicians. In 1924, Klyment Kvitka was the first, who drew attention to them as professionals. At the beginning of the 20th century, such groups of professional folk musicians were widespread in Ukraine: 1) wandering minstrels known as “kobzari” and “lirnyky”; 2) musicians-shepherds; 3) traditional instrumental ensembles, so called “trojisti muzyky”. Today, only the last group of musicians continues to function relatively actively. Many modern professional folk musicians have learned not only the oral but also the written tradition, which has influenced the stylistic changes in their playing. Criteria for musical professionalism may vary by surrounding and time period. Based on the predecessors’ experience, as well as numerous own field studies, the author defines the following criteria for Ukrainian professional folk ensemble musicians. These include natural talent, elements of the educational process, perfect mastery of one or more instruments, the ability to make or fix them, publicity and payment for the game, mandatory participation in rituals and entertainment of their environment, knowledge of their repertoire, constant performing practice and improvement, own terminology, high competition between musicians, association in instrumental (wedding) bands.

Lucia Franická Macková

**Slovakia, Centre for Traditional Culture in Myjava; Czech Republic,
Masaryk University, Department of European Ethnology, Faculty of
Arts**

Khorovods and Spievanie na Dura

The study is focused on the vocal-movement expression *Spievanie na Dura* (Singing at the Duro) and *khorovods* from the village of Selec in the western part of Slovakia. The inspiration for this study was taken from the work of J. Ambrózová (*Zvuková krajina a kalendárne obyčaje v priestore obce Telgárt*). The article under the influence of R. M. Schafer's thesis observed the local music culture – a concrete geographical area with its specifics. The goal is not only to observe the physical disposition and character of the sound environment, but also to observe how a person can create a soundscape that satisfies their imagination, psychological needs, and aesthetic feeling. In the selected location, *Spievanie na Dura* and the associated *khorovods* were filmed on a (studio) video recording in 1965. To the present day, the phenomenon is interpreted similarly. What changed are the places where the *khorovods* are interpreted, their function, and the performers themselves. The author discusses what effect did the changes of location have on the interpretation. How these changes were perceived by the recipients, who were primarily the community of the village. The spreading of the sound *Spievanie na Dura* was recorded *in situ* in real time. The author used a dictaphone to obtain data, which she then transferred to a map presentation. This creates a scheme of spreading the sound of *Spievanie na Dura*, which depends on the changing locations of the singing. The author also works with the movement analysis of the *khorovods*.

Gabriela Gacek

Poland, University of Opole, Department of Musicology

Musical mosaic: Contemporary folk music festivals in Lower Silesia as a way of expressing a translocal cultural heritage in a post-migration region

Lower Silesia is a region in Poland that experienced an almost complete population exchange after the Second World War. The folk culture of the former German inhabitants e.g. dialects, songs, and customs has gone. In some cities, musical instruments remained in regional museums as a material, difficult, and unwanted heritage of the past. Towns and villages have been settled by new inhabitants who came from various parts of pre-war Poland and by Polish re-emigrants. People who came from different and distant regions such as Romanian Bukovina, Wilno Region, East Galicia, etc. initially formed a cultural mosaic. The Lower Silesian countryside began to sound very different from before the war. It will soon be 80 years since the end of the Second World War. The political situation has changed, and successive generations of inhabitants have grown up in Lower Silesia. Recently, many Ukrainians from war-torn Ukraine have also arrived. What is traditional music like in Lower Silesia today? What are the motivations for practicing it and who does it? To what extent is it still traditional as a means of expressing attachment to the region of origin of one's ancestors? In my presentation, I would like to look at three contemporary traditional music festivals in Lower Silesia which began to be organized in the last 15 years. These ventures are realized in a region of a post-migration character and are based on different and often extremely different assumptions. This raises questions about the reasons, the purpose of their organization, and their impact on shaping the image of traditional music in Lower Silesia in the future. I want to base my considerations on the concept of translocal cultural heritage by Anna Kurpiel and translocality by Arjun Appadurai.

Tanja Halužan

Croatia, Institute of Ethnology and Folklore Research

Revival of the local (musical) tradition: A case from the Sutla valley

In Christianity, the Feast of the Epiphany or Three Kings' Day celebrated twelve days after Christmas commemorates the visit by the Wise Men to the infant Jesus, which is seen as the first manifestation of Jesus Christ to the Gentiles. Among the many customs related to this feast is the one named "Pohodi trikraljskih zvezdara" (in a free translation "Visits of the Three Kings' Star carriers"), present mostly in Sutla Valley in the northwestern part of Croatia. The custom was named after the star made out of a sieve, which three or more men carried through the village on the night before the feast while singing traditional church folk songs, thus reinforcing the religious identity of a community. Although generally practiced for more than a century, its trajectory was not continuous in each of the villages where it took place. However, for the past few years, this custom has been revived in several locations, partly on the initiative of the locals themselves, and partly by the local associations and institutions who have recognized it as a valuable cultural heritage. Presenting both a long line of tradition as well as some of its recent revivals with various modifications, I raise the question of drawing the line between the inevitable change the tradition undergoes in each particular local context and the excessive encroaching into its realities for the sake of achieving other goals, such as place branding.

Laura Kolačková

Czech Republic, Academy of Performing Arts in Prague, Music and Dance Faculty

Technology and social networks as a tool for folklore ensembles' survival in the time of the Covid pandemic on the example of the project "Súboriáda"

During the Covid 19 pandemic that began in 2020, individuals and collectives alike found themselves in an unfamiliar situation and in new conditions. Deliberate isolation interrupted regular rehearsals of all folklore ensembles in the Slovak Republic and abroad. In January 2021, the Súboriáda project was started, in which a number of Slovak folklore ensembles joined together in a Facebook group, with the aim of sharing the rehearsals of the leaders of the selected ensembles. Modern technology through the internet has created a platform for communicating across distances in space. The group included more than 1500 dancers from 73 folklore ensembles and a total of 30 joint rehearsals were held. Does this project prove the resilience of the members of folklore ensembles, thus the ability to adapt to negative circumstances? What are the motivations behind this resilience and the determination to continue the activity during a crisis? After the strict pandemic measures were relaxed, the project has not continued to this day. It is possible to observe how modern technologies can enable the continuity of the ensembles' activities over a limited period of time, using the example of the Súboriáda. This case raises the question of the sustainability of the use of technology in the process of teaching folk dance.

Mojca Kovačič

Slovenia, ZRC SAZU, Institute of Ethnomusicology

Processes of heritization of traditional music: Examples from Slovenia

In Slovenia, traditional music can still be found in certain contexts of festive and everyday life, but in many cases, it has moved to the stage. Various local and national heritage performance venues and politics have influenced the way traditional music is performed and people's awareness of the importance of their musical participation. Heritization processes that occurred from the top down have become deeply ingrained in the consciousness of people whose function as co-creators of local musical traditions became carriers of (national) heritage. We can trace the process of the heritization of traditional music throughout the 20th century, as well as in today's media, educational, and cultural policy discourses. On the other hand, we have musicians who themselves search for elements of identification, belonging, and heritization in traditional music in a variety of ways. By establishing relationships with the past, they produce meanings and functions in the here and now (Ronström 2014) and seek different justifications in their (stage) productions. The paper will first theorize heritization processes in the context of traditional music and shortly place them in a historical context in Slovenia. Then, based on an empirical study of examples of musical practices of traditional music, various discourses in which it appears today will be discussed. Various examples will serve to question relationships with the (musical) past, such as elements that are chosen to establish these relationships, pragmatic, well-thought-out, or top-down reasons for the heritization processes, and the definition of heritage boundaries.

Matěj Kratochvíl

**Czech Republic, Czech Academy of Sciences, Institute of Ethnology,
Department of Ethnomusicology and Ethnochoreology**

Music and identity in informal sessions of Czech folklore revival ensembles

The folklore revival movement in the Czech lands has since its formation after the Second World War focused on the stage presentations of music and dance. However, the network of ensembles, festivals, competitions, and other events also created opportunities for various kinds of informal music-making in which the members of the ensembles took part. The nature of the music performance moves from presentational to participatory (to use the terminology of Thomas Turino). Today, we can observe various forms of these events that can take place in pubs, after the official program of a festival, in a park, or in private spaces. Stage performances of folklore revival ensembles usually present a clearly defined identity of music and dance, connecting them to a particular village or region. The correctness of these connections is considered very important by the performers as well as by the audience. On the other hand, the boundaries of regional or even national repertoire can be much more fluid during informal events. While in some cases, musicians focus on selected repertoire, in others, they move from one region to another. The presentation will try to illustrate the relationship between music and identity during such events based on participatory observation and interviews with musicians from various Czech and Moravian ensembles. I will show whether and how the identity of music is important for participants.

Drago Kunej

Slovenia, ZRC SAZU, Institute of Ethnomusicology

The diatonic button accordion in the representations of Slovenian traditional music

The diatonic button accordion is a very well-known and popular instrument today and one of the most played and heard musical instruments in Slovenia. In addition to its extreme popularity, the accordion and its sound are often used as a symbol of Slovenian-ness, as shown, for example, by the remark in a newspaper article that the accordion “is almost a national symbol”. A closer look at the accordion and the different musical genres in which it appears reveals a complex symbolic role and expresses different identities that the accordion has and that have changed over time and space. Although it was only introduced in Slovenia in the second half of the nineteenth century, it soon became a central traditional instrument and fundamentally changed the way traditional music was made. Musicians played it in ensembles with other instruments, but often also solo because by playing the melody and harmonic accompaniment simultaneously with a bass foundation, it could replace several traditional instruments at the same time. It was primarily intended to be played for dancing, to which the performance adapted, and with it the aesthetic component of the music - for the music had to go primarily “to the feet”, and the “virtuosity” of the performance itself was of secondary importance, although it was appreciated. This paper focuses on the diatonic button accordion in stage representations of traditional music, especially in connection with traditional dances, and analyses the regional, ethnic, national, and other identities it has represented over time.

Rebeka Kunej

Slovenia, ZRC SAZU, Institute of Ethnomusicology

Traditional dance in Resia and its heritagisation

As the westernmost Slavs, the inhabitants of the Resia Valley in Italy have preserved a very specific and unique folk dance (and music) tradition to the present day. Although the heritagisation processes in the local environment began as early as the 19th century, the folklorists have also put their own stamp on these processes. The paper will focus specifically on the influences and consequences of the research of Slovene folklorists in Resia, which took place from the 1960s onwards. Their research in Resia, together with their applied engagement, has been the basis for most of the presentations of the Resian dance tradition in the Slovene area. The focus will be on the transmission of the dance into the sphere of the Slovene folk dance ensembles and their stage performances, the constructions and understanding of the specificity of the Resian tradition in the context of the so-called folklore activities, and the ascription of new meanings to this dance. In the following, I will analyze how Resian dance is integrated into various dance workshops /classes and into a dance house in Slovenia. The Resian dance tradition lives today in different heritage communities as “parallel traditions” (Shay 2006), but at the same time, a linearisation can be observed in these heritagisation processes (Bakka 2020) in contrast to traditional forms where variability prevails.

Larysa Lukashenko

Ukraine, Mykola Lysenko National Music Academy of Lviv

Revival folk performance in the modern culture of Ukraine from the late 1970s to the present

The development of the new history of Ukraine contributes to the fact that the using of folklore in various directions of modern culture (a process generally called folklorism) is moving constantly in an upward direction. In recent decades, there has been a growing public interest in folk music and revival folk performance as well. In spite of the fact that the history of Ukrainian revival folk performance is nearly half of a century late, the topic remains practically unexplored. The presentation is dedicated to Ukrainian reconstructive, or in other words revival performance, in which performers try to reproduce folk music as closely as possible to the originals. A phenomenon of a modern Ukrainian revival performance began in the late 1970s with the activity of the Kyiv folk ensemble "Drevo". This initiative was soon picked up and vocal, instrumental, and mixed folk reconstructive ensembles began to appear in various cities of Ukraine. The "Drevo" ensemble can be considered the founder of the tradition of amateur authentic performance, as well as an inspiration and example for a number of ensembles of the next younger generation, which began to emerge in the mid-1990s. Another direction of revival performance concerns educational and extracurricular institutions, where folk performance is taught and folk singing ensembles of children and youths are organized. During the last decade, the public singing and dance associations became the successors of the movement in a more interactive direction.

Maria Małanicz-Przybylska

Poland, University of Warsaw, Institute of Ethnology and Cultural Anthropology

Heritage as a choice and lifestyle

In big Polish cities, in particular in Warsaw, one can observe an intensively growing community interested in traditional Polish music and dances of village origin, which calls itself In Crudo (from Latin: raw) community. The name suggests the continuity of musical practices in their original state. These people believe that they are preserving real, authentic folk music traditions in contrast to numerous Polish song and dance ensembles. They try to popularize the idea of non-scenic, genuine social musical interactions, which in their opinion used to characterize village life in Poland formerly. However, the people who create the In Crudo community are overwhelmingly not of rural origin. Most of them were raised and educated in the city, which means, that their needs to revitalize the original village traditions are chosen, not given or inherited. My research question is: *Why? Why do people in the capital of Poland choose village music and dance tradition? What do they need it for? How do they use it?* In my speech, I will present my initial ethnographic research hypothesis concerning the problems of heritage (Laurajane Smith, Barbara Kischenblatt-Gimblett, Rodney Harrison) modern lifestyle (Anthony Giddens, Robert Stebbins), and modern self-needs (Regina Bendix, Michel Maffesoli).

Anastasiia Mazurenko

Slovenia, ZRC SAZU, Institute of Ethnomusicology

Revival of Ukrainian traditional music in a process of developing of national identity during the liberation war

With the start of the full-scale Russian invasion of Ukraine on 24 February 2022, the process of the rapid growth of the development of Ukrainian national identity began to manifest itself to a much greater extent. Traditional music, as one of the important factors in the formation of the so-called “national myth” (Snyder, 2003), plays an important role in this process. The return to traditional music as “national roots”, including the revival of rebel songs from the times of previous conflicts and wars, is embodied in various spheres of musical activity – from workshops of folk singing and dancing, led by professional musicians and organized by NGOs, to trends in social networks. The latter, as usual, go far beyond the boundaries of Ukraine and sometimes become worldwide trends. The author examines the activation of revival movements towards traditional music as a development factor of the national identity of Ukrainians. The author’s attention is aimed at the choice of repertoire (genres, historical persons, motifs), the principle of distribution, perception, and function in society, the role and official position of the government. Particular attention is paid to the parallels of such processes in other countries, mainly in Croatia, in order to search for general principles of the use of traditional music in the formation and development of national identity.

Ulrich Morgenstern

Austria, University of Music and Performing Arts Vienna, Department of Folk Music Research and Ethnomusicology

Violence in culture. Perspectives for new ethnomusicological approaches

Ethnomusicologists more often than not study traditional communities they are sympathetic with, due to positive experiences of social and musical life. Due to their humanistic worldview, most ethnomusicologists are highly sensitive toward physical and psychological violence. Both stances can easily conflict with each other: In traditional and premodern societies physical strength is very often both a useful and a socially attractive quality of a male. Moreover, the range of possible situations in which physical violence is justified or expected is wider than in modern societies or social settings. Discourses on music and violence focus generally more on modern popular genres than on traditional music. Ethnomusicology of violence is more concerned with the modern state, other great players, and with extremist, particularly far-right, scenarios (i.e., subject matters of history and sociology). Consequently, violence in culture remains an underestimated issue in our field, and an ethnomusicological theory of violence is as far away as ever. Barbara Kirshenblatt-Gimblett's rhetorical question "Is folklore ever innocent?" remains actual in the context of the Slavic-speaking world. Some Slavic epics have been discussed as incentives for war (Reinhard Lauer), others as reflections (or agents?) of humanistic progress. Following and expanding existing theoretical concepts in ethnomusicology and folkloristics, I am going to discuss how specific musical genres encourage, control, and (critically) reflect violent behavior.

Petr Nuska

**Czech Republic, Czech Academy of Sciences, Institute of Ethnology,
Department of Ethnomusicology and Ethnochoreology**

Hopa lide: An ethnomusicological documentary on (and with) Slovak Romani musicians

The film *Hopa lide* consists of three chapters, each of which depicts a collaboration between a Czech anthropologist and Slovak Romani musicians in making music videos. By documenting the process of creation, we watch three stories providing various perspectives on contemporary Romani music-making. The first chapter introduces us to Barna and Martin, their family band, and their attempts to break free from the precarity of the musical craft. The second chapter tells the story of Dalibor, a young musician who seeks his place in the world through music-making (and, by extension, the place of the entire generation of young Roma). The third chapter depicts the story of a well-known musician and pro-Romani activist Vladimír, uncovering the toil and distress that come as part and parcel of Romani professional music-making (and, in many ways, of being Romani in general). Through the musicians' stories, various anthropological questions emerge. How does Romani music-making function as a way of making a living? What role does it play in an individual's self-fulfillment? And in what way does Romani musicianship reflect the current situation of Roma – the underprivileged ethnic minority for whom their supposed inclination to music is one of the most pronounced ethnic stereotypes? The contact camera takes us through scenes from both the stages and backstages of Romani performances to tackle these emerging questions. We witness humour and wit but also intimate moments uncovering musicians' everyday struggles and secret dreams, challenging many stereotypes about Romani music, musicianship, and music-making prevalent in the popular discourse.

Gergana Panova-Tekath

Germany, Folkwang University of Arts, Essen; Bulgaria, Bulgarian Academy of Sciences

“Now it perfectly makes sense”. Local and foreign traditional dances in academic dance education in Bulgaria and Germany

The term “professional folk dancer” sounds contradictory in relation to the principles of dance folklore. Nevertheless, in the second half of the 20th century, we witnessed a new era of interpretation and staging of the native traditional music and dance in Europe (Stavelova and Buckland, eds. 2018). For this, much has been done in Bulgaria for the conceptualization and establishment of the national idea in academic folk dance education. It is exciting to see how the courses for professional Bulgarian folk dance artists, folk dance choreographers, and folk dance teachers at schools, music colleges, and universities in Bulgaria are even expanding after the EU accession. Therefore, the presentation will first consider the changes in the folk dance education system and curriculum in the context of the changes in the national identity politics in Bulgaria. These are also spreading in the Bulgarian diaspora, in whose school programs are now being carried out to teach the “own” folk dances. At the same time, a comparison will be made with the Folkwang University of Arts in Germany, where the author created the subject International Dance Forms in 2009 and teaches ethnic dance traditions from all over the world. For this purpose, interviews are conducted with students of the Institute of Contemporary Dance who come from different countries and work on ethnochoreological projects. Most of them had no particular interest in local or foreign traditional dances and music before. Their new contact with the diversity of folk dancing brings not only choreographic inspiration but also reflection on their own identity and discussions about the constructions of the national.

Mariusz Pucia

Poland, University of Opole, Department of Musicology

The phenomenon of preserving musical tradition in Opole Silesia, based on available archival recordings (Raclawiczki, Smolarnia, Dziedzice: 1913–2019)

Silesia – a region at the intersection of countries and traditions, where the characteristics of the borderland are also shown by folk culture, but which has its own idiom associated with a sense of “local” identity - separate and established. Already from the beginning of the 19th century, many native and visiting collectors were active here. The oldest surviving sound collection was recorded in the Neustadt district by a German, Paul Schmidt, using an Edison phonograph from the Berlin Phonographic Archive in 1913. Nazism saw here the ancient lands of (German) ancestors, communism the so-called “Recovered Lands.” The phenomenon of the preservation of musical culture, meanwhile, is documented by sound comparative materials recorded in 1951 as part of the National Action for the Collection of Musical Folklore, and by Stanislaw Smielowski in 1958-1983. Despite the tragedy of two totalitarian regimes, two world wars, and the associated changes of citizenship and population resettlement, contemporary residents of the area still bear similar names, remember many of the songs recorded in 1913, and show attachment to this – their place on earth.

Katarzyna Skiba

Poland, National Institute of Music and Dance

Cultural representations of national identity in the performances of “Mazowsze” National Folk Songs and Dance Ensemble.

The paper aims to explore how various regional folk dances came to represent the national identity of Polish People’s Republic. The presentation focuses on the performances of “Mazowsze” National Folk Songs and Dance Ensemble, which played a vital role in representing Polish culture on international stages under the communist regime. The author will also discuss the present-day importance of the ensemble in reinforcing the idea of the national identity and cultural heritage of Poland. The choreographic works of this group will be examined as a mirror of the ways in which national identity has been negotiated in Poland for over seven decades of the ensemble’s existence. The author will point out the main tendencies in picturing the Polish nation, reflected in the “Mazowsze” performances. The issue will be analysed in relation to certain historical narratives, and illustrated from the perspective of present-day dancers of “Mazowsze”, interviewed by the author in 2021. The author will indicate the elements of the performances and repertoire that are considered symbols or expressions of national identity by the dancers. Their views will be juxtaposed with dominant ways of describing and explaining the stage presentation of the ensemble in various textual sources. The objective of this analysis is to determine to what extent the official discourses on Polish folk dance and music heritage have been reproduced or modified today. The purpose of this exploration is also to demonstrate how the folk songs and dances were manipulated to fit an idea of the national heritage in changing political regimes.

Zita Skořepová

Czech Republic, Czech Academy of Sciences, Institute of Ethnology,
Department of Ethnomusicology and Ethnochoreology

Children's folk singing competition as a performance of regional identity and heritage

At the end of the 1970s in the former Czechoslovakia, a children's folk singing competition with the original name "Děti a píseň" (Children and Song) was founded initially as a Moravian regional contest and at the same time a radio show of the Brno Radio Orchestra of Folk Instruments. During the postsocialist transformation in the first half of the 1990s, the competition – renamed to "Zpěváček" (Little Singer) – was organized by the then newly founded Folklore Association of the Czech Republic, becoming a nationwide event and featuring competing children from Bohemia and Silesia. Being connected with the political establishment both before and after the fall of communism, "Zpěváček" experienced its ups and downs. However, it continues, till the present day, to represent an important platform for the reproduction of regional folk singing style and the sustainability of the folk music and dance community. The objective of the competition, as declared by the organizers, is to strengthen children's knowledge and relationship with local folk songs, to learn about singing traditions from different regions, and to make it possible to establish cooperation among key musical ensembles and musicians from the field of folk music and dance. The paper explores how the children act as performers and representatives of the (micro) regional identity attributed to them according to the competition propositions. At the same time, the expected competition song repertoire, the style and method of its singing interpretation, and the visual presentation in regional folk costumes can be regarded as a negotiated local cultural heritage. Its conceptualization has been implicitly defined by several generations of musicians and other influential personalities of the so-called folk revival movement in the given regions of the Czech Republic. Nevertheless, this heritage in each region is "rich" in different ways, and ethnonational selectivity is also applied. Taking account of both historical and contemporary contexts, the article draws from recent fieldwork including participant observation and autoethnography, interviews, and document analysis.

Łukasz Smoluch

**Poland, Adam Mickiewicz University Poznań, Faculty of Art Studies,
Institute of Musicology**

Phonographic collection as a source for the history of Polish traditional music research

The phonographic collection at the Institute of Musicology of Adam Mickiewicz University includes materials collected during student field camps organized regularly since 1976 in various regions of Poland, as well as abroad. In 2020 materials collected in the field were included in the Audiovisual Archive of the Faculty of Art Sciences of Adam Mickiewicz University, newly created together with employees of the Art History Institute. For the last three years, fieldwork materials from 1976-2006 have been digitized, processed, and placed in a digital repository, which significantly increased access to them. The ethnomusicological collection includes not only recordings but also their descriptions and reports from interviews. It can be used for comparative studies, but it is also an excellent material for following the history of Polish traditional music research, inter alia, in the area of: 1) audio/video recording techniques; 2) interviewing strategies; 3) terminology used to describe roles and social relations in the field. The paper aims to characterize the fieldwork methods used by Poznań researchers in the years 1976–2006 from the perspective of constantly changing ethnomusicology.

Daniela Stavělová

**Czech Republic, Czech Academy of Sciences, Institute of Ethnology,
Department of Ethnomusicology and Ethnochoreology**

Folklore revival as a research topic

The paper will contribute to the definition of the concept of folklore in late modern society and to the debate on the ways of using elements of traditional folk culture for different purposes. It will be based on long-term qualitative research on the folklore movement in former Czechoslovakia and the contemporary Czech Republic. The trajectory of the performativity of music and dance folklore has historical roots and cannot do without the systematic transmission in different contexts of practices. The mass founding and state support of folklore ensembles in accordance with the ideology of the time in the second half of the 20th century is undoubtedly reflected in today's folklore activities, either in the acceptance of this heritage or, on the contrary, in its rejection. Today's post-socialist culture not only reassesses previous principles but also brings new perspectives on folklore and its role in society. This raises questions about the role of cultural and collective memory, who is currently the bearer of tradition, and how its knowledge or competence interferes with the process of community and identity building. The paper will bring some examples from the field of folklore ensembles and their extended activities. The theoretical frameworks will consist of concepts of memory studies (Tota, Hagen 2019), which will allow us to develop a view of revivalism from the perspective of the sustainability of the phenomenon, but especially its reformulation into newer perspectives on the role of elements of vernacular culture today.

Svetlana Stepanova

Czech Republic, Charles University, Faculty of Humanities

Preservation of Russian national identity through the art of song in times of crisis: “white” emigration vs. “consumer” emigration

Under present circumstances, the question of national identity, its preservation or loss, has become acute. This is particularly evident in such a musical genre as the art of song. A comparison of the song repertoires of the Russian emigration which were formed in Czechoslovakia after the Russian Revolution and the Russian Civil War and the contemporary Russian diaspora allows us to highlight their main differences, as well as those common to all waves of migration, which are Russian folk music and spiritual chants. The repertoire of the established choral ensembles of the “white” emigration and the repertoire of contemporary ensembles are analysed. When analysing the historical context and the actors involved, I rely mainly on scholarly literature, archival material, photographs, and audio recordings. The contemporary part is based on the analysis of interviews I have conducted with the musicians. In the presentation I attempt to compare approaches to the formation of repertoires, to analyse the behavioural characteristics of actors nowadays and 100 years ago, as well as attempts to “transcend” their national identity and to dissolve in the global musical space.

Michaela Šilhavíková

Czech Republic, Masaryk University, Faculty of Education, Masaryk University

Reviving the capping ceremony in the Uherské Hradiště region

Our ancestors' weddings in the Czech Republic were different from present-day ceremonies, often lacking happiness for the bride. Socioeconomic factors played a significant role in partner selection, with husbands typically holding a superior status. Folk songs frequently highlighted themes of lost freedom and separation from friends and mother, particularly during the Slavic ritual of capping the bride. This ceremony remains an integral part of traditional weddings, with each region possessing its unique characteristics, such as folk clothing or music repertoire. However, regardless of the region, the transition from girlhood to womanhood is marked by the capping ceremony. The bride's wreath, symbolizing virginity and freedom, is removed and replaced by a cap symbolizing marital honesty, accompanied by melancholic singing from bridesmaids or matrons. While the capping of brides is now rarely practiced in the Uherské Hradiště region, efforts are underway to revive the ritual through a reconstruction project based on a critical study of historical sources. Initiation began in the fall of 2022, with a planned presentation in the fall or summer of 2023. This paper not only discusses the reconstruction project but also explores the specific songs associated with the ceremony and their role in the wedding repertoire. The project will involve surveying participants to monitor their attitudes, knowledge, and perceptions of the capping ceremony within the regional culture. After the reconstruction is completed and officially presented, similar aspects will be studied among a broader audience.

Jana Tomková

Czech Republic, Charles University, Faculty of Humanities

Musical aspect of ethnic identity of Rusyns in (North-East) Slovakia

The presented paper is focused on the role of music in ethnolinguistic revitalization activities. The work aims to map and analyse the relationship between music and identity in the environment of the ethnolinguistic minority in Slovakia. In this paper, the author examines the use of music and songs within the private and public sphere of the life of members of an ethnic minority, the role and function of music in the culture of a particular ethnic minority, Rusyns of Slovakia, and nonetheless the influence of musicians/artists and activists on people within the minority. For the purpose of the work, field research was also carried out, from which the obtained material was properly processed, analysed, and interpreted. Outcomes are shown in particular cases of musical production. The results of the research indicate that music has the most significant influence on the formation of ethnic identity among the Rusyns in Slovakia.

Zdeněk Vejvoda

**Czech Republic, Czech Academy of Sciences, Institute of Ethnology,
Department of Ethnomusicology and Ethnochoreology**

Revision of the typology of folk songs and instrumental melodies with variable time signatures in the light of new research on Czech musical type

In the years 2019–2022, the Department of Ethnomusicology and Ethnochoreology of the Institute of Ethnology of the Czech Academy of Sciences conducted research on the musical type of Czech folk songs using the method of complex musical analysis of mostly dance tunes from collections of the 19th and the first half of the 20th century. Out of the thousands of studied tunes, several dozen records of dance songs and instrumental melodies with variable time signatures stand out. Research into these musical structures has roots in Czech ethnomusicology at the beginning of the 20th century. The first typology based on the study of available sources was proposed by musicologist Otakar Zich in 1916, when, based on the relationship of melodies to dance movement, he identified two basic groups: the “obkročák” (with a predominant two-period component) and the “sousedská” (with a predominant three-period component). The topic was later developed jointly by ethnomusicologist Lubomír Tyllner and ethnochoreologist Daniela Stavělová. The principle of the construction of these tunes is a deliberate play with musical and textual accents that interferes with the substructure of musical meter, rhythm, and declamation. On the basis of a detailed analysis of the musical qualities of the investigated melodies, it is possible to redefine or refine their typology, in most cases also to correct the melographic mistakes mentioned in historical sources and to recommend a suitable way of writing songs with variable time signatures in modern editions of Czech musical folklore.

Olga Velichkina

France, French Society for Ethnomusicology

Folk Music Revival Movement and Violence in Russia: from subversion to orthodoxy

In this paper, I discuss and analyze the so-called youth folk movement, a particular form of music revivalism in action during the former USSR since the end of the 1960s on the basis of a variety of sources, such as scientific writings, concert programs, interviews, institutional and personal sites, you-tube channels, as well as personal testimonies, my personal experiences, and observations, in addition to those of my colleagues and acquaintances. actively involved in the life of the folk revival community. I explore how this community evolved from a partially subversive, partially escapist youth movement at its beginnings, to a stratum of nationalistically oriented right-wing supporters. This transformation occurred from the post-Thaw liberty to the return of political oppression of the 2010s–2020s. Over this time span, the folk movement succeeded in significantly increasing the number of its participants, diversifying socially, gaining visibility and institutional recognition, to structure itself into a national organization with a centralized administration and regional branches. All these positive developments, however, were accompanied by hardening reactionary political positions of the majority of its members. What could be the reasons for this process taking such a direction and could it be different, if the personal tastes, backgrounds, and especially political circumstances were others? What was the role of the “violence component” of the folk tradition itself, to which the folk revivalists claimed their respect and loyalty? To answer these questions, I bring to the discussion the texts and contexts of different genres of folk heritage and their treatment by the folk revival groups.

Lili Wen

China, Department of Dance, School of Art, Chongqing College of Humanities, Science & Technology

Polka, Transmission, and Localization in China: A Study on Polka in a Primary School in China

In the campus group dance competition project in Chongqing, China, which began in 2016, the elements of polka can be found in both the required dance works issued by the Ministry of Education of China and the dance works choreographed by each participating school. This caused my thinking and was also my motivation for this paper. The main method used by the author is qualitative research. The first step is to search and summarize the data. I collected and sorted out the content of European music and dance in the primary school music textbook. Secondly, participation and observation. Observe my informant Huang Yan's music class. Third, interview. Interview with Huang, who choreographed polka-style dance work for three consecutive times in the campus group dance competition and won the first prize in the primary school group. Finally, a critical summary. Article 4 of the overall goal of China's 'Art Curriculum Standards for Compulsory Education (2022)' is to understand the history and cultural traditions of different regions, ethnic groups, and countries, understand the relationship between culture and the construction of a community with a shared future for mankind, and learn to respect, understand, and tolerate. In the teaching practice of the school, everything is mainly based on the curriculum standards and the actual situation of the school. Therefore, the teaching polka tune and choreography have new functions in China.



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