

ICTM Study Group on Music and Dance of the Slavic World

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As the current chair of the Study Group on Music and Dance of the Slavic World, I am pleased to be in a position to write a chapter on our group, which counts among the younger ones in the ICTM study group family. This chapter presents some main characteristics of the long history of the Slavic world in ethnomusicology and, vice versa, of ethnomusicology in the Slavic world, and introduces developments within the study group, which so far include two symposia.

Of course, there is neither a distinct phenomenon such as traditional music or dance of the Slavic world, nor a distinct “Slavic” way of doing ethnomusicology. Actually, genres, performing styles, and musical instruments traditionally used in Slavic-speaking countries often have much in common with expressive practices of the Germanic, Romance, Baltic, Finno-Ugric, or Turkic language-speaking neighbours. Furthermore, academic traditions of folkloristics and ethnomusicology of the Slavic world are closely interlinked with those of the non-Slavic countries.

Nevertheless, the Slavic world, in all its internal diversity, has continued to contribute to what we nowadays consider ethnomusicological thought since the Age of Enlightenment. For centuries, the Slavic world has provided rich possibilities for the study of traditional music and dance, both as artistic behaviour and as a specific way of thinking, through personal experience. Its attractiveness, both for native and for foreign scholars, contributes to vivid exchanges within the international scientific community.

Key concepts of folk-music research, comparative musicology, and music anthropology were shaped very early in the context of traditional music of the Slavic world. Let me give some examples: the very term *Volks-Musik* was coined in an ethnographic survey on music in Russia by German-Russian polymath Jacob von Stählin in 1770 (Morgenstern 2014:177). A century later, the “Russian school” of folkloristics developed theories and methods of performer-centred research that anticipated many ideas of Albert B. Lord’s later studies of epics in what was then Yugoslavia. In 1868, Russian composer

Aleksandr Serov proposed the first interdisciplinary concept of an anthropologically inspired musicology, which should include physiology, ethnography, cultural history, and philology (Zemtsovsky 2009; Morgenstern 2014:193). This was the same year that Guido Adler enrolled at the Viennese Conservatory. Ukrainian scientist and composer Pëtr Sokal’skii (1830–1887) called for a *comparative musical ethnography* (Morgenstern 2015), and his student, Klyment Kvitka, coined the term *ethno-musicology* in 1928 (Lukaniuk 2010); their innovations clearly anticipate the notions of a comparative and anthropological study of music. The role of musical Slavistics (Slavic music studies) in ethnomusicology was evident during the Third Congress of the Internationale Musikgesellschaft (International musical society) in Vienna (Internationale Musikgesellschaft 1909), where in section II (Exotische Musik und Folklore, chaired by Erich M. von Hornbostel), five of thirteen speakers (most of them with Slavic backgrounds) discussed issues of Slavic traditional music and presented innovative methodologies. I have to mention in particular Evgeniia Lineva (Eugenie Lineff), whose observations on the social process of singing in a framework of heterophony had a definite influence on Max Weber’s *Musiksoziologie* (1921:61–62).

This promising international dialogue was interrupted by the First World War and the subsequent establishment of the Soviet Union (1922–1991). The consequence was the forced isolation of Eastern Slavic scholars from the international scientific community; later, to a greater or lesser extent, this also affected the rest of the Slavic world. The ICTM (IFMC), however, played an important role in breaking through this isolation and in bringing scholars from the two sides together at academic meetings. Of all Slavic countries, Yugoslavia showed the strongest presence in the IFMC from the very beginning (4th world conference in 1951, Opatija, now Croatia), followed sometime later by Czechoslovakia (15th world conference in 1962, Gottwaldov, now Zlín, Slovakia).¹ Nevertheless, in the

1 On the role of Slavic countries in the history of the ICTM, see also Pettan (2014) who presents a full list of ICTM events

majority of Slavic countries, travel abroad was limited to a narrow number of scholars, largely under observation by the secret service. The country with the weakest presence in the Council was the Soviet Union—where, even in the 1980s, personal communication with foreigners, beyond official delegations, was prohibited.

The ideologization of academic scholarship was not less disastrous. Particularly in the Soviet Union, sociological and intercultural approaches were increasingly pushed back (Zemtsovsky 2002:182–183) in favour of nationalist and national-romanticist concepts formerly restricted more to non-academic discourses. Narrower philological issues and the development of historical-typological methods remained as a relatively untouched field. There were few possibilities to break the isolation of ethnomusicologists, particularly from the Soviet Union. First of all, it was the tireless Barbara Krader, who, in the post-Stalinist thaw period, “served as a human ‘space shuttle,’ communicating news of research and researchers between the first and second worlds,” as Timothy Rice puts it (Rice and Slobin 2020). Krader notably contributed to a discussion of certain discrepancies between scholarly terminology in Russian and international ethnomusicology (Krader 1990). Such issues continue to raise many unsolved questions in the dialogue of “Slavic” and international ethnomusicology until the present.

Collaboration between ethnomusicologists and ethnochoreologists of the Western Slavic and South Slavic countries was comparatively more intensive. Here, it was the more “unsuspicious” fields of style analysis, historical research, as well as ethno-organology, where a continuous, yet restricted, dialogue was possible. For this reason, four IFMC/ICTM study groups were able to hold very early meetings in Slavic countries during the Iron Curtain:

Study Group on Analysis and Systematization of Folk Music: Bratislava (Czechoslovakia, now Slovakia) in 1965; Radziejowice (Poland) in 1967; Bled (Yugoslavia, now Slovenia) in 1971; and Krpáčová (Czechoslovakia, now Slovakia) in 1974;

Study Group on Ethnochoreology (formerly: Folk Dance Commission, Folk Dance Committee, Study Group on Folk Dance Terminology, see Giurchescu 2006): Gottwaldov (Czechoslovakia, now Zlín, Slovakia) in 1962; Strážnice and Veselý (Czechoslovakia, now Czechia) in July 1965; Celje and Velenje (Yugoslavia, now Slovenia) in September 1965; Dojran (Yugoslavia, now North Macedonia) in 1966; Prizren (Yugoslavia, now Kosovo, also claimed by Serbia) in 1968; Zaborow (Poland) in 1976; and Warsaw (Poland) in 1977.

Study Group on Musical Instruments: Brno (Czechoslovakia, now Czechia) in 1967; Kazimierz Dolny (Poland) in 1977; and Piran (Yugoslavia, now Slovenia) in 1983;

Study Group on Historical Sources: Brno (Czechoslovakia, now Czechia) in 1970; Kazimierz Dolny (Poland) in 1975; and Medulin (Yugoslavia, now Croatia) in 1979.

In Austria, Walter Deutsch held the Seminar für Europäische Musikethnologie (1971, 1973) with prominent ethnomusicologists from all Western Slavic and South Slavic countries, among them Dragoslav Dević (Belgrade), Ivan Kačulev (Sofia), Jan Stęszewski (Warsaw), and Julijan Strajnar (Ljubljana).² The basic language for all these conferences (except those in ethnochoreology) was German, international musicology’s former lingua franca.

After the breakdown of the totalitarian system—and the generally less repressive Yugoslav “soft socialism”—ethnomusicologists made many efforts to grasp the legacy of state-socialist ideology (Porter 1997; Zemtsovsky 2002) and to communicate current research in Slavic countries to an international audience (Arom and Meyer 1993; Pettan 1998). The 1990s were shaped by an increasing and broader integration of ethnomusicologists (with very diverse scholarly profiles and orientations) from the Slavic countries into international networks such as ICTM, but also the European Seminar in Ethnomusicology (ESEM). Remarkable events in this regard were the 34th ICTM World Conference in Nitra (Slovakia) in 1997, and the transfer of the ICTM Secretariat to Ljubljana under the term of Secretary General Svanibor Pettan in 2011.

Despite these important initiatives, a continuous international network for the ethnomusicology of the Slavic world has been missed until Elena Shishkina, artistic director of the State Folklore Centre “Astrakhan Song,” held the conference “Music and dance traditions of the Slavs in the modern world,” 19–21 September 2014 in Astrakhan, Russia. This was the founding meeting of the ICTM Study Group on Musics of the Slavic World, in which the ICTM secretary general, Svanibor Pettan, and Rimantas Sliužinskas (Lithuania) played a crucial role. A prominent position in the programme was reserved for issues of theory and method in past and present, as well as of contextual research (see Sliužinskas 2015a:28, and table 1). The secretary general strongly advocated the necessity of a new Slavic ICTM study group in the interest of both ethnomusicology of Slavic-speaking countries and the international scholarly community. He also gave an overview on the most promising and urgent issues for the upcoming study group (Pettan 2014:102).

in these countries, as well as the names of all the ICTM executives from the Slavic world. Here you also find an impressive overview on all articles from the *Yearbook for Traditional Music* (and former *JIFMC* and *YIFMC*) related to Slavic topics or written by authors from Slavic countries.

2 This seminar should not be confused with the European Seminar in Ethnomusicology (ESEM), founded in 1981.

Table 1. Scholarly events of the ICTM Study Group on Music and Dance of the Slavic World.

<i>Event and themes</i>	<i>Numbers of presenters</i>	<i>Countries</i>
Meeting of the Study-Group-in-the-Making Astrakhan (Russia) 2014 <i>Themes:</i> Theoretical and methodological issues in Slavic music and dance Slavic music and dance in ritual contexts Historical and contemporary approaches to Slavic music and dance studies Russian Cossacks: Traditional musical culture in the past and the present	21	Croatia (1), Germany (1), Lithuania (1), Russia (15), Slovenia (3)
1st Study Group Symposium Ljubljana (Slovenia) 2016 <i>Themes:</i> Anthropology of music and musical folkloristics in the Slavic-speaking world: History of ideas and ideologies Perspectives and methods of comparative and historical research on vocal and instrumental genres of traditional music of the Slavic-speaking world Selections, presentations, and transformations of traditional music practices in post-socialist Europe Recent research	26	Austria (1), Bosnia and Herzegovina (1), Czech Republic (1), Croatia (1), France (1), Italy (1), Lithuania (1), FYR Macedonia (2), Poland (1), Romania (1), Russia (2), Serbia (1), Slovakia (1), Slovenia (6), Ukraine (3)
2nd Study Group Symposium Skopje (FYR Macedonia) 2018 <i>Themes:</i> Emic (folk) terminology for musical practices Genre conceptualizations Relationships: Music, dance and society	26	Austria (1), Bulgaria (3), Croatia (1), Estonia (1), (North) Macedonia (6), Poland (2), Romania (1), Russia (3), Slovakia (1), Slovenia (5), Ukraine (2)
3rd Study Group Symposium Poznań (Poland) 2022 <i>Themes:</i> Concepts of old and new in traditional settings and in ethnomusicology and ethnochoreology Music and dance under authoritarian regimes Defining music and dance in the world of the media and digital technologies New research	(forthcoming)	(forthcoming)

After its approval by the ICTM Executive Board on 30 April 2015, the study group held its first business meeting on 18 July 2015 at the 43rd ICTM World Conference in Astana (Sliužinskas 2015b; figure 1). The following study group executives were elected: Elena Shishkina (Russia) as chair, Rimantas Sliužinskas (Lithuania) as vice chair, and Ulrich Morgenstern (Austria) as secretary.

The first symposium of the study group was held 13–15 October 2016 in Slovenia by invitation of the Institute of Ethnomusicology within the Research Centre of the Slovenian Academy of Sciences and Arts, and the Department of Musicology at the University

of Ljubljana's Faculty of Arts. The chair of the local arrangements committee was Mojca Kovačič. Of great help to the young study group was, again, the rich experience and continuous commitment of ICTM Secretary General Svanibor Pettan.

The second study group symposium took place 22–24 September 2018 at the Saints Cyril and Methodius University, Faculty of Music Art, Skopje, FYR Macedonia. The local arrangements committee was chaired by Sonja Zdravkova-Djeparoska. Unfortunately, executives Elena Shishkina and Rimantas Sliužinskas were unable to attend.



Figure 1. First business meeting of the ICTM Study Group on Musics of the Slavic World. Astana, 18 July 2015 (photo courtesy of Rimantas Sliužinskas).

Prior to the symposium, elections for the executive positions were held with support of the ICTM Secretariat. As a result, Ulrich Morgenstern (Vienna, Austria) was elected as chair, Jana Ambrózová (Nitra, Slovakia) as vice chair, and Łukasz Smoluch (Poznań, Poland) as secretary. At the business meeting, the newly elected executives expressed their aim to work together in a most transparent and cooperative way. ICTM Vice President Svanibor Pettan sent his gratitude to the absent founding executives, a sentiment that was strongly confirmed by symposium participants.

One important topic discussed in Skopje was the name of the study group. Motivated by the strong presence of ethnochoreologists, a large majority of the members voted for renaming of the group: from ICTM Study Group on Musics of the Slavic World to ICTM Study Group on Music and Dance of the Slavic World. This decision was later approved by the ICTM Executive Board.

At the business meeting, two main agendas for the immediate future were proposed. First, the publication of contributions from the first and second symposia in a peer-reviewed book (Zdravkova Djeparoska 2020). Second, the construction of a new study group website, administered by Jana Ambrózová. During the meeting, a number of key points for future study group statutes were discussed and approved (see Morgenstern and Ambrózová 2019).

The third symposium of the study group is planned to be held on 20–23 October 2022, by invitation of the

Institute of Musicology, Adam Mickiewicz University in Poznań (Poland). Symposium chair is secretary Łukasz Smoluch; Bożena Muszkalska will serve as symposium supervisor.

According to the mission statement, the main aims of the study group are to “serve for the study, practice, documentation, preservation, and dissemination of traditional music (songs, instrumental music, and dance) of all Slavic countries and peoples.”³ In the tradition of musical Slavistics, comparative research both within the Slavic world (to mention only Volodymyr Hoshovsky, Anna Czekanowska, and Alica Elscheková) and with non-Slavic traditions (Nikolai Kaufman, Izaly Zemtsovsky, Ihor Macijewski, Ewa Dahlig-Turek, Rimantas Sliužinskas, and many others) is a key issue of the group, alongside in-depth, context-oriented, local ethnographies. Other topics, continuously debated at study group symposia, are theory and method in history and at present within the Slavic countries, and their relation to contemporary trends in international ethnomusicology. An integral part of the study group is music and dance in social processes in the contemporary Slavic world, particularly with an intercultural perspective and a special focus on the urban area. These key issues of theoretical folkloristics (Alan Dundes) have a long tradition in ethnomusicology of the Slavic countries too: for example, Croatian ethnomusicologist

3 See <http://ictmusic.org/group/music-dance-slavic-world>.

Jerko Bezić (cf. Marošević 1998) and Ukrainian folklorist Sofia Hrytsa (Gritsa 1983).

The history of our young group has convincingly shown that the idea of a “Slavic” study group, as well as the topics proposed, were met with an enthusiastic response in international ethnomusicology. This can be seen in the large number of participants at the first two study group symposia, and the growing number of countries represented. At present, more than seventy people are active members or directly associated with the study group. It is understandable that in an international ethnomusicological research group different concepts of how to define traditional music and different research priorities come together. The study group executives are convinced that such divergences are not at all a disadvantage, but stimulate a productive exchange of opinions in a spirit of intellectual pluralism and in a cooperative atmosphere.

In my opinion, the Study Group on Music and Dance of the Slavic World is the best possible place for

- a comparative study of music traditions of the Slavic peoples and their neighbours, including ethnic minorities within Slavic countries, from both an anthropological and a historical perspective,
- discussion of the intellectual traditions of music anthropology in the Slavic world in an international framework,
- a better integration of scholars of the Slavic countries into the international academic community, overcoming the long-term effects of their forced isolation.

Last but not least, I may say that at symposia of the Study Group on Music and Dance of the Slavic World, several speakers proved to be excellent performers as well. For me, the informal singing during our lunch in the Makedonsko selo after the 2nd symposium in Skopje was particularly impressive. The extensive performance of Macedonian, Bulgarian, Polish, Slovak, and Ukrainian songs was not only due to the high spirits at a closing event; rather, the situation confirmed the shared interest among the study group members in practical aspects of diverse expressive cultures of the Slavic world.

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