



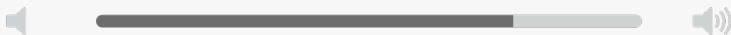
**How Does “Your” Music Sound?
Belonging, Communities, and Identities
in Popular Music across Central, Eastern
and South-Eastern Europe**

University of Ljubljana,
Faculty of Social Sciences, room FDV23



9. 11. 2023

- 10. 11. 2023



How Does “Your” Music Sound? Belonging, Communities, and Identities in Popular Music across Central, Eastern and South-Eastern Europe

NOVEMBER 9-10, 2023

University of Ljubljana, Faculty of Social Sciences, room FDV23

Over the past three decades, case studies from Central, Eastern, and South-Eastern Europe have enriched the fields of popular music studies, sonic studies, cultural studies, and ethnomusicology, offering insights into the complex entanglements between music practices, industries, and audiences on the one hand, and different aspects of belonging, identification, and community-formation on the other. Analyses of modern local and regional popular-music manifestations such as (turbofolk, Austropop, chalga, manele, tallava, Serbian trapfolk, Bulgarian trap, Slovenian folk pop etc.) provide an invaluable insight into the multitude of music- and soundscapes in the region. They also present a springboard for further inquiry into the mechanisms, impact, and architectures of belonging, identification, and communities in this diverse space, historically marked by a vibrant dynamic of glitches, ruptures, and connections.

This conference takes its cue from Connell and Gibson’s (2002: 9) perceptively dialectical observation that while “music is simultaneously a commodity and cultural expression, it is also quite uniquely both the most fluid of cultural forms /.../ and a vibrant expression of cultures and traditions, at times held onto vehemently in the face of change.” Music connects people, enabling constellations of listeners, performers, and industry actors that are not always easy to predict, as well as consolidating extant communities based around various notions, such as shared memory, generation, class, gender, or nation. Indeed, recent scholarship has focussed extensively on popular music’s entanglements with space in place in terms of its cultural geographies, transnational and transcultural flows, diasporic significance, scenes, and various kinds of belonging. Several contributions have already demonstrated the conceptual significance of a transnational approach to studying popular music in Eastern Europe, while many have started to point to the need to further broaden the context of discussion, re-examining territorialization processes from a post-transitional European perspective, characterized by a high degree of connectivity, and by shared sensibilities, aesthetics, as well as rhetorical and political strategies.

Foregrounding Central, Eastern, and South-Eastern Europe as a loose anchoring point, the conference programme is aimed to examine how identities, communities and belongings are constituted, negotiated, maintained, and contested in the context of popular music. In this context, this conference seeks to unpack how the notion of “ours” gets entangled with music, producing various definitions of “our music” that may refer to diverse reference points, from the nation to the hood; from one genre to another; from the club to the online channels.

ORGANIZING COMMITTEE:

Peter Stanković, Natalija Majsova, Jasmína Šepetavc, Jernej Kaluža, Robert Bobnič, Ksenija Šabec, Maruška Nardoni

The conference is organized by the Centre for Cultural and Religious Studies of the Faculty of Social Sciences, and the International Association for the Study of Popular Music. The event is co-funded by the Slovenian Research and Innovation Agency – ARIS, as part of the basic research project J6-2582 “Slovenian Folk-Pop as Politics: Perceptions, Receptions, and Identities”.



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University of Ljubljana
Faculty of Social Sciences
Centre for Cultural and Religious Studies



Slovenian Research and Innovation Agency

Conference Programme

Day 1: November 9, 2023

9:00 **Registration**

9:15 **Welcome**

Andreja Jaklič, Vice-Dean for Research,
Faculty of Social Sciences, University of Ljubljana
Peter Stanković, Conference Organizer,
Faculty of Social Sciences, University of Ljubljana
Bernhard Steinbrecher, IASPM Representative

9:30-11:30 **Panel 1: Entanglements, Exchange, and Genre Genesis**

Ádám Ignác: Sounds of the Second World: Adaptation and Exchange in
Hungarian and East German Popular Music during the Cold War
Marko Kölbl: Pop Music Turned Oral Tradition. Burgenland Croats and Croatian
Popular Music
Marija Maglov and Jelka Vukobratović: It's Sounding Light and Yugoslav:
Contributions by Recording Researchers to the Understanding of Genesis of
Zabavna Music
Claudia Magr-Veselinović: Austropop and Yugorock – Similarities and Differences
CHAIR: NATALIJA MAJSOVA

11:30-11:45 **Coffee Break**

11:45 – 13:15 **Panel 2: National Identity and Popular Music in
Ukraine Since the Russian Invasion**

Mariia Lihus: Rethinking National Identity in the Ukrainian Popular Music During
the Russian Invasion of Ukraine
Olha Lihus: Ukrainian Rock Music as a Space for Constructing National Identity
Anastasiia Mazurenko: The Role of Popular Music in Social Conflicts, Ethnic
Tensions and Wars
CHAIR: MITJA VELIKONJA

13:15-14:30 **Lunch**

14:30-16:00 **Panel 3: Popular Music Audiences**

Anita Maasalu and Brigitta Davidjants: Changing Fan Experience:
Generational Subcultural Communication among Parents and Children
Ondřej Daniel, Jakub Machek: Negotiating Frontiers of Taste and Social Groups:
The Case of Newly Composed Folk Music, its Fans and Haters
Sven Marčelić, Željka Tonković and Krešimir Kroló: Cultural Consumption of
High-School Students in Adriatic Croatia
CHAIR: PETER STANKOVIĆ

16:00-16:15 **Coffee Break**

16:15-17:45 **Panel 4: Reconfiguring Identities Through Local Resistance and Globalized Musical Phenomena**

Aljoša Pužar: Take Me to the Church – A Look at the Contemporary Hard Techno Community of Rijeka

Peter Mills: 'I'm Levitating!' Dua Lipa, Rita Ora and Ideas of Kosovan-Albanian Identity in Music

Jānis Daugavietis: Folklore as a Resistance Identity Tool in Extreme Metal: Case of Latvian Pagan Band Skyforger

CHAIR: JASMINA ŠEPETAVC

17:45-18:00 **Coffee Break**

18:00-19:30 **IASPM Roundtable: Popular Music Studies in Central, Eastern and South-Eastern Europe: Key Themes, Methodological Approaches, Institutional Problems and Good Practices**

Participants: Brigitta Davidjants, Ondřej Daniel, Emilia Barna, Bojana Radovanović, Bernhard Steinbrecher

CHAIR: JERNEJ KALUŽA

20:00 **Dinner**

Day 2: November 10, 2023

9:15 **Registration/Welcome**

9:30-11:30 **Panel 5: Collaborations, Struggles and Marketization of Other Places, Choirs and Minority Music**

Alma Bejtullahu: Minority Musicians and the Practices in the “Alternative” Venues in Ljubljana: Towards the Better Recognizability of Marginalized Music
Jelena Gligorijević: Different Shades of Solidarity in the Activism of Vienna’s Self-Organized Antifa Choir, “Hor 29. Novembar”: Ethnographic Documentation of Consensus and Contention Around the Choir’s Activity with Feminist-Queer Leanings

Ana Hofman: Slovenski Trubači Within and Beyond Ethno-Racialized Difference
Ičo Vidmar: Accordion Tribes as “Druga Godba” and at the Druga Godba Festival: International Music Festival of “Other Music” in Ljubljana and Changing Perspectives of Alternative Musical Field

CHAIR: MARUŠKA NARDONI

11:30-11:45 **Coffee Break**

11:45-13:45 **Roundtable: Unpacking Slovenian Folk-Pop Music: Perceptions, Receptions, Identities**

Ksenija Šabec: Markers of National Belonging in Slovenian Folk-Pop Music

Natalija Majsova: Folk Pop: A Tricky Kind of Heritage

Jasmina Šepetavc: Slovenian Folk-Pop Music as a Place and Nation Making Strategy between Heritage and Popular Culture

Jernej Kaluža, Robert Bobnič: Gatekeeping of Music on Slovenian Radio Stations: Local Legends, Global Pop Trends, and Regional Influences

Peter Stanković: Slovenian Folk Pop on Social Media

CHAIR: NATALIJA MAJSOVA

13:45-15:15 **Lunch**

15:15-17:15 **Panel 6: Between Nationalism and Patriotism: Music and National (Re)presentations in War and Peace**

Mojca Kovačič and Urša Šivic: “From the People for the People”:

National Presentations Through Music

Petra Hamer: “Naše Su Pjesme Patriotske, A Njihove Nacionalističke”:

Identification of Popular and Traditional Music and Music Genres During the War in Bosnia-Herzegovina (1992-1995)

Andrei Rogatchevski: Songs of Allegiance: Popular Music and the Russo-Ukrainian War

Yngvar Steinholt: We’re Going Nowhere: Late-Soviet Cultural Strategies and the Contemporary Russian Musical ‘Underground’

CHAIR: KSENIJA ŠABEC

17:15-17:45 **Coffee Break**

17:45-19:15

**Panel 7: Standards and Trends:
Music Industry and Politics in Central and Eastern Europe**

Lovrenc Rogelj: Launching Luka Basi: Analyzing the Institutional Factors Behind One of Slovenia's Most Successful Musical Exports

Emília Barna: Popular Music Consumption and Politics in Post-2010 Hungary

Tamas Tofalvy and Júlia Koltai: Platform Peripheries: Location, Nationality, and (Dis)Connection in Central and Eastern European Digital Music Flows

CHAIR: ROBERT BOBNIČ

19:15

Closing Remarks

Anastasiia Mazurenko, is an assistant with PhD employed at the Institute of Ethnomusicology of the Scientific Research Center of the Slovenian Academy of Science and Arts. She graduated in Ethnomusicology at National Tchaikovsky Academy of Music (NMAU) in Kyiv and in Sound Engineering at National Academy of Senior Specialists on Culture and Arts in Kyiv, Ukraine in 2011 and obtained her master degree in ethnomusicology (NMAU, 2012). In 2021 she defended her doctoral thesis in ethnomusicology (NMAU). She was employed as senior sound engineer on TV postproduction and as research fellow at Kyiv Ethnomusicology Laboratory. She is the author of 12 articles and the participant of 28 conferences, as well as a member of ICTM (Study Groups on Music and Dance of the Slavic World, SoMoS), and ISMIR associations. Her main research focus is on computational approaches in ethnomusicology, vocal folk music, musical perception and cognition, archives, music and war.

MAGLOV, MARIJA AND VUKOBRATOVIĆ, JELKA:

It's Sounding Light and Yugoslav: Contributions By Recording Researchers to the Understanding of Genesis of Zabavna Music

In this paper we focus on the 1950s popular music in Yugoslavia, which was, same as the country and its cultural politics at the time, finding its own ground. On the one hand, we hear a significant presence of the orchestral dance music (whether instrumental or with lead vocals), such as tango, foxtrot, rumba, waltz etc., similar to the interwar period. On the other hand, we hear the emergence of authors and stylistic preferences typical for zabavna muzika, Yugoslav popular music style whose formation has been dated to the late 1950s and early 1960s in the contemporary literature. Focusing our attention on the only two existing record companies at the time, Jugoton from Zagreb and Jugodisk from Belgrade, we analyse the music's transitional character. Our main argument is that the insight into the record production of the 1950s is crucial for exploration of key ingredients and context for the formation of domestic Yugoslav popular music. The remaining recordings are witnesses of repertoire, but also performers, arrangement and performance styles. Furthermore, we argue that the exploration of this segment of Yugoslav popular music is almost impossible without taking into account discographic production coming from both Croatia and Serbia. We also recognize potential for the development of regional popular music studies in complementary approaches to the topic from the two former Yugoslav republics. This research was in one part supported by the Science Fund of the Republic of Serbia, Grant. nr. 7750287 *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* – APPMES (Institute of Musicology SASA, Belgrade) and in part by the Croatian Science Foundation through the project *The Recording Industry in Croatia between 1927 and the end of the 1950s* (Institute of Ethnology and Folklore Research, Zagreb).

Marija Maglov is research associate at the Institute of Musicology of Serbian Academy of Sciences and Arts. Her research interests include musics of the 20th and 21st century, media, media institutions, radiophony, discography and music industry. She is the secretary of the AM: Journal of Art and Media studies and collaborator with Centre for popular music research.

Jelka Vukobratović, PhD is an assistant professor at the Department of Musicology of the Music Academy, University of Zagreb. She graduated flute in 2008 and musicology in 2012, and obtained a PhD from the doctoral school of ethnomusicology at the University of Music and Performing Arts in Graz in 2020. She has published in domestic and international journals, on topics related to the traditional music and copyright, ethnic identities, music and memory, as well as festivals and popular music production in Yugoslavia. She is a research associate on the project The Record Industry in Croatia from 1927 to the end of 1950s.

MILLS, PETER:

'I'm Levitating!' Dua Lipa, Rita Ora and Ideas of Kosovan-Albanian Identity in Music

In this paper I assess the impact of two Kosovan-Albanian singers who were relocated to the UK in the 1990s and have come to be two of the world's biggest contemporary acts. Dua Lipa and Rita Ora. Both have returned in triumph to Kosovo and have expressed views which are explicitly in support of closer ties between Kosovo and Albania. Such an overt embrace of Kosovan aspirations and endorsement of Albania's claim arguably shift the meaning of their music and success. They come from creative dynasties: Rita Ora is Besim Sahatçiu's granddaughter and Dua Lipa's father Duka was part of the well regarded Yugoslav band ODA. Dua Lipa's courtship of Kosovan-Albanian identity led to her being granted Albanian citizenship in November 2022, and her Sunny Hill Foundation has organized music festivals in Pristina and Tirana. As a consequence the notion of 'our' music is changed – Kosovan-Albanian music which sells millions and streams billions worldwide, yet is recorded by young women who have grown up in the UK, sung in English, recorded in London, New York and Los Angeles. They have yet to record in Albanian but it will probably happen. The use of social media platforms is key here – their declarations of support for the Kosovo-Albania movement happened via a series of Instagram posts. This paper will examine how the international success of Dua Lipa and Rita Ora has changed the notion of national self-image in Kosovo and Albania, and consider to what extent they are claimed as belonging to the region even as they conquer the music markets on a global scale.