

RETUNING



*Musical Changes in Central
and Eastern Europe*

EDITED BY MARK SLOBIN

Retuning Culture Musical Changes In Central And Eastern Europe

Catherine Baker



Retuning Culture Musical Changes In Central And Eastern Europe:

Retuning Culture Mark Slobin, 1996 As a measure of individual and collective identity music offers both striking metaphors and tangible data for understanding societies in transition and nowhere is this clearer than in the recent case of the Eastern Bloc **Retuning Culture** presents an extraordinary picture of this phenomenon This pioneering set of studies traces the tumultuous and momentous shifts in the music cultures of Central and Eastern Europe from the first harbingers of change in the 1970s through the revolutionary period of 1989-90 to more recent developments During the period of state socialism both the reinterpretation of the folk music heritage and the domestication of Western forms of music offered ways to resist and redefine imposed identities With the removal of state control and support music was free to channel and to shape emerging forms of cultural identity Stressing both continuity and disjuncture in a period of enormous social and cultural change this volume focuses on the importance and evolution of traditional and popular musics in peasant communities and urban environments in Hungary Poland Romania Russia the Czech Republic Ukraine the former Yugoslavia Macedonia and Bulgaria Written by longtime specialists in the region and considering both religious and secular trends these essays examine music as a means of expressing diverse aesthetics and ideologies participating in the formation of national identities and strengthening ethnic affiliation **Retuning Culture** provides a rich understanding of music's role at a particular cultural and historical moment Its broad range of perspectives will attract readers with interests in cultural studies music and Central and Eastern Europe Contributors Michael Beckerman Donna Buchanan Anna Czekanowska Judit Frigyesi Barbara Rose Lange Mirjana Lausevic Theodore Levin Margarita Mazo Steluta Popa Ljerka Vidic Rasmussen Timothy Rice Carol Silverman Catherine Wanner Newly Composed Folk Music of Yugoslavia Ljerka V. Rasmussen, 2013-07-23 First published in 2003 Routledge is an imprint of Taylor Francis an informa company **The Sound State of Uzbekistan** Kerstin Klenke, 2019-04-17 **The Sound State of Uzbekistan** Popular Music and Politics in the Karimov Era is a pioneering study of the intersection between popular music and state politics in Central Asia Based on 20 months of fieldwork and archival research in Tashkent this book explores a remarkable era in Uzbekistan's politics 2001-2016 when the Uzbek government promoted a rather unlikely candidate to the prominent position of state sound estrada a genre of popular music and a musical relic of socialism The political importance it attached to estrada was matched by the establishment of an elaborate bureaucratic apparatus for state oversight **The Sound State of Uzbekistan** shows the continuing legacy of Soviet concepts to frame the nexus between music artists and the state and explains the extraordinary potency ascribed to estrada At the same time it challenges classical readings of transition and also questions common binary models for researching culture in totalitarian or authoritarian states Proposing to approach lives in music under authoritarianism as a form of normality instead the author promotes a post Cold War paradigm in music studies **Focus: Music, Nationalism, and the Making of a New Europe** Philip V. Bohlman, 2010-09-13 **Focus Music** Nationalism and the Making of the New Europe

surveys the intersection of music and nationalism by tracing its historical development and documenting its persistence today Contrasting different types of music reveals how music expresses core ideas of nationalism for example folk music in the nineteenth century and popular music in the twenty first *Staging Socialist Femininity* Ana Hofman,2010-11-05 Examining the stage performance of female vocal groups as cultural practices which produced a new pattern in the representation of gender in the light of the socialist identity politics book offers a multifaced picture of the personal experiences of the socialist gender politics in socialist Serbia **Music and Marx** Regula Burckhardt Qureshi,2013-11-05 Well known contributors analyze the ways in which Marxist thought enters into music discourse Exploring everything from Marxism in hip hop to feudal properties of Hindustani music to revolutionary music of Central America the essays in this book find surprising paradigm shifting revelations This book will revolutionize the way music production and consumption is viewed First published in 2002 *Altering States* Daphne Berdahl,Matti Bunzl,Martha Lampland,2000 Analyzes the social and cultural aspects of transition *Wild Music* Maria Sonevytsky,2019-11-05 Recipient of the 2020 Lewis Lockwood Award from the American Musicological Society What are the uses of musical exoticism In *Wild Music* Maria Sonevytsky tracks vernacular Ukrainian discourses of wildness as they manifested in popular music during a volatile decade of Ukrainian political history bracketed by two revolutions From the Eurovision Song Contest to reality TV from Indigenous radio to the revolution stage Sonevytsky assesses how these practices exhibit and re imagine Ukrainian tradition and culture As the rise of global populism forces us to confront the category of state sovereignty anew Sonevytsky proposes innovative paradigms for thinking through the creative practices that constitute sovereignty citizenship and nationalism *Movement of the People* Mary N. Taylor,2021-08-31 Since 1990 thousands of Hungarians have vacationed at summer camps devoted to Hungarian folk dance in the Transylvanian villages of neighboring Romania This folk tourism and connected everyday practices of folk dance revival take place against the backdrop of an increasingly nationalist political environment in Hungary In *Movement of the People* Mary N Taylor takes readers inside the folk revival movement known as *dancehouse t nch z* that sustains myriad events where folk dance is central and championed by international enthusiasts and UNESCO Contextualizing *t nch z* in a deeper history of populism and nationalism Taylor examines the movement s emergence in 1970s socialist institutions its transformation through the postsocialist period and its recent recognition by UNESCO as a best practice of heritage preservation Approaching the populist and popular practices of folk revival as a form of national cultivation *Movement of the People* interrogates the everyday practices relationships institutional contexts and ideologies that contribute to the making of Hungary s future as well as its past **Made in Hungary** Emília Barna,Tamás Tófalvy,2017-01-06 Em lia Barna is Assistant Professor at the Budapest University of Technology and Economics She is a founding member and Chair of IASPM Hungary editor of *Zenei H l zatok Foly irat* Music Networks Journal and Advisory Board Member of IASPM Journal Tam s T falvy is Assistant Professor at the Budapest University of Technology and

Economics He was the founding Chair and is the current Vice Chair of IASPM Hungary **Music and Democracy** Marko Kölbl, Fritz Trümper, 2021-11-18 Music and Democracy explores music as a resource for societal transformation processes This book provides recent insights into how individuals and groups used and still use music to achieve social cultural and political participation and bring about social change The contributors present outstanding perspectives on the topic From the promise and myth of democratization through music technology to the use of music in imposing authoritarian neoliberal or even fascist political ideas in the past and present up to music's impact on political systems governmental representation and socio political realities The volume further features approaches in the fields of gender migration disability and digitalization

Music and Politics John Street, 2013-04-16 It is common to hear talk of how music can inspire crowds move individuals and mobilise movements We know too of how governments can live in fear of its effects censor its sounds and imprison its creators At the same time there are other governments that use music for propaganda or for torture All of these examples speak to the idea of music's political importance But while we may share these assumptions about music's power we rarely stop to analyse what it is about organised sound about notes and rhythms that has the effects attributed to it This is the first book to examine systematically music's political power It shows how music has been at the heart of accounts of political order at how musicians from Bono to Lily Allen have claimed to speak for peoples and political causes It looks too at the emergence of music as an object of public policy whether in the classroom or in the copyright courts whether as focus of national pride or employment opportunities The book brings together a vast array of ideas about music's political significance from Aristotle to Rousseau from Adorno to Deleuze and new empirical data to tell a story of the extraordinary potency of music across time and space At the heart of the book lies the argument that music and politics are inseparably linked and that each animates the other **Hip Hop Ukraine** Adriana N. Helbig, 2014-05-07 A magnificent study adds to the

burgeoning scholarship on global hip hop and furthers our knowledge of the African diaspora in Eastern Europe Anthropology of East Europe Reviews Featured in NPR's Read These 6 Books About Ukraine In Hip Hop Ukraine we enter a world of urban music and dance competitions hip hop parties and recording studio culture to explore unique sites of interracial encounters among African students African immigrants and local populations in eastern Ukraine Adriana N Helbig combines ethnographic research with music media and policy analysis to examine how localized forms of hip hop create social and political spaces where an interracial youth culture can speak to issues of human rights and racial equality She maps the complex trajectories of musical influence African Soviet American to show how hip hop has become a site of social protest in post socialist society and a vehicle for social change This is a unique and admirable book that traces a complex trail from hip hop created by African migrants in Ukraine through remote African American influences to their origins in Uganda and back again Slavic Review Portrays the music as a forceful influence on worldwide social and cultural expression Slavonic and East European Review A well conceived study of the role and significance of hip hop in Ukraine It joins the

ranks of other very timely chronicles on the impact of hip hop in various societies around the world Allison Blakely Boston University

Staging Citizenship Ioana Szeman, 2017-12-29 Based on over a decade of fieldwork conducted with urban Roma Staging Citizenship offers a powerful new perspective on one of the European Union's most marginal and disenfranchised communities Focusing on performance broadly conceived it follows members of a squatter's settlement in Transylvania as they navigate precarious circumstances in a postsocialist state Through accounts of music and dance performances media representations activism and interactions with both non governmental organizations and state agencies author Ioana Szeman grounds broad themes of political economy citizenship resistance and neoliberalism in her subjects remarkably varied lives and experiences

The Oxford Handbook of Musical Repatriation Frank D. Gunderson, Robert C. Lancefield, Bret D. Woods, 2019 The Oxford Handbook of Musical Repatriation is a significant edited volume that critically explores issues surrounding musical repatriation chiefly of recordings from audiovisual archives The Handbook provides a dynamic and richly layered collection of stories and critical questions for anyone engaged or interested in repatriation or archival work Repatriation often is overtly guided by an ethical mandate to return something to where it belongs by such means as working to provide reconnection and Indigenous control and access to cultural materials Essential as these mandates can be this remarkable volume reveals dimensions to repatriation beyond those which can be understood as simple acts of giving back or returning an archive to its homeland Musical repatriation can entail subjective negotiations involving living subjects intangible elements of cultural heritage and complex histories situated in intersecting webs of power relations and manifold other contexts The forty eight expert authors of this book's thirty eight chapters engage with multifaceted aspects of musical repatriation situating it as a concept encompassing widely ranging modes of cultural work that can be both profoundly interdisciplinary and embedded at the core of ethnographic and historical scholarship These authors explore a rich variety of these processes many streams making the volume a compelling space for critical analysis of musical repatriation and its wider significance The Handbook presents these chapters in a way that offers numerous emergent perspectives depending on one's chosen trajectory through the volume From retracing the paths of archived collections to exploring memory performance research goals institutional power curation preservation pedagogy and method media and transmission digital rights and access policy and privilege intellectual property ideology and the evolving institutional norms that have marked the preservation and ownership of musical archives The Oxford Handbook of Musical Repatriation addresses these key topics and more in a deep richly detailed and diverse exploration

Sounds of the Borderland Catherine Baker, 2016-04-01 Sounds of the Borderland is the first book length study of how popular music became a medium for political communication and contested identification during and after Croatia's war of independence from Yugoslavia It extends existing cultural studies literature on music politics and the state which has largely been grounded in Western European and North American political systems It also responds to an emerging fascination with the culture and politics of

contemporary south east Europe expanding scholarship on the post Yugoslav conflicts by going on to encompass significant social and political changes into the present day The outbreak of war in 1991 saw almost every professional musician in Croatia take part in a wave of patriotic music making and the powerful state television system strive to bring popular music under its control As the political imperative shifted from securing national survival to consolidating a homogenous nation state the music industry responded with several strategies for creating a national popular music producing messages about the nation and in the ongoing debates over the origins of the folk music that inspired many songs a way to define the nation by expressing what Croatia was not The war on ethnic ambiguity which cut through individuals social and creative lives played out across the airwaves sales racks and gossip columns of a small country that imagined itself a historical and cultural borderland These explicit and implicit narratives of nationhood connect many political phases the months of fiercest fighting the stabilised front the uneasy post war years when the symbolic frontline region of eastern Slavonia had still not returned to Croatian sovereignty the euphoria and instability after the end of the Tudjman regime in 2000 and Croatia s fraught journey towards the European Union Baker s book provides valuable insight into the role of music in a wartime and post conflict society and will be essential reading for researchers and students interested in south east Europe or the transformation of entertainment during and after conflict

Turbo-folk Music and Cultural Representations of National Identity in Former Yugoslavia Uroš Čvoro, 2016-03-03 Turbo folk music is the most controversial form of popular culture in the new states of former Yugoslavia Theoretically ambitious and innovative this book is a new account of popular music that has been at the centre of national political and cultural debates for over two decades Beginning with 1970s Socialist Yugoslavia Uroš Čvoro explores the cultural and political paradoxes of turbo folk described as backward music whose misogynist and Serb nationalist iconography represents a threat to cosmopolitanism turbo folk s iconography is also perceived as a genuinely Balkan form of resistance to the threat of neo liberalism Taking as its starting point turbo folk s popularity across national borders Čvoro analyses key songs and performers in Serbia Slovenia and Croatia The book also examines the effects of turbo on the broader cultural sphere including art film sculpture and architecture twenty years after its inception and popularization What is proposed is a new way of reading the relationship of contemporary popular music to processes of cultural political and social change and a new understanding of how fundamental turbo folk is to the recent history of former Yugoslavia and its successor states

ReSounding Poverty Adriana Helbig, 2023 ReSounding Poverty Romani Music and Development Aid engages with global scholarship on development poverty and applied research It addresses the role of non governmental organizations NGOs within postsocialist neoliberal processes and analyzes the economic structures within which Romani musics circulate Specifically ReSounding Poverty offers a micro ethnography of economic networks that impact the daily lives of Romani musicians on the borders of the former Soviet Union and the European Union It argues that the development aid allotted to provide economic assistance to Romani communities when analyzed from the perspective of

the performance arts continues to marginalize the poorest among them Through their structure and programming NGOs choose which segments of the population are the most vulnerable and in the greatest need of assistance Drawing on ethnographic research in development contexts ReSounding Poverty asks who speaks for whom within the Romani rights movement today Framing the critique of development aid in musical terms it engages with Romani marginalization and economic deprivation through a closer listening to vocal inflections physical vocalizations of health and disease and emotional affect ReSounding Poverty brings us into the back rooms of saman mud and straw brick houses not visited by media reporters and politicians amplifying the cultural expressions of the Romani poor silenced in the business of development

Masquerade and Postsocialism Gerald W. Creed, 2011-01-24 Jacket Non-Western Popular Music Tony Langlois, 2017-07-05 This collection provides readers with a diverse and contemporary overview of research in the field Drawing upon scholarly writing from a range of disciplines and approaches it provides case studies from a wide range of non Western musical contexts In so doing the volume attends to the central themes that have emerged in this area of popular music studies cultural politics identity and the role of technology This collection does not seek to establish a new theoretical paradigm but being primarily aimed at researchers and students offers as comprehensive a view of the research that has been carried out over the last few decades as possible given the global scope of the subject Inevitably the experience of globalisation itself runs through many of the contributions not only because musicians find themselves part of an immense flow of international culture technology and finance but also because Western scholarship can also be considered an aspect of such a flow The articles selected for the volume take different disciplinary approaches many are close ethnographic descriptions of musical practices whilst others take a more historical view of a musical scene or even a single musician Some essays consider the effects of emerging technologies upon the production dissemination and consumption of music whilst the political context is central to other authors The collection as a whole serves as a resource for those who wish to be better acquainted with the diversity of research that has been carried out into non western pop whilst also highlighting the broader themes that have so far shaped academic approaches to the subject

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