

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, November 9-10, 2023, 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.

The conference will be held in English.

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 Ignácz: 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 Mayr-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

Ondrej 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 Krolo: 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, Ondrei 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

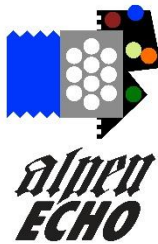
Chair: Robert Bobnič

19:15 **Closing Remarks**

Organizing Committee: Peter Stanković, Natalija Majsova, Jasmina 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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Slovenian Research and Innovation Agency