



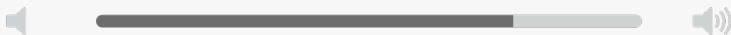
**How Does “Your” Music Sound?
Belonging, Communities, and Identities
in Popular Music across Central, Eastern
and South-Eastern Europe**

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”.



Univerza v Ljubljani
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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

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

The main purposes of the round table are twofold:

1.) to address the theme of the conference – i.e. how popular music is intertwined with the constructions of regional identities and how this manifests itself in different regional contexts from which participants come from (Austria (alpine region, core EU country), Estonia (the Baltic context), Hungary (the Central European context), Serbia (South-Eastern Europe, periphery of the EU, etc.).

2.) to address issues of integration, cooperation, institutionalisation in the field of popular music research and scholarship in Central, Eastern and South-Eastern Europe. In this context, we are interested in the position of popular music research in different local contexts and your experience in this field. The roundtable is supported by IASPM, so it makes sense to say something about the possibilities, potentials and obstacles of international networking in the field of popular music research in the region.

Round Table Participants and Panel Chairs

ROBERT BOBNIČ

is a Ph.D. student of Media Studies at the Faculty of Social Sciences at the University of Ljubljana and a researcher at the University of Ljubljana, Center of Cultural and Religious Studies. His research interests include the study of algorithmic technologies, media cultures and popular music.

JERNEJ KALUŽA

holds a PhD in Philosophy and is a researcher at Social Communication Research Centre and Assistant Professor at the Faculty of Social Sciences (University of Ljubljana, Slovenia). His current work spans the areas of critical theory, communication- and journalism studies. Before joining the Faculty for Social Sciences, he had been also working as a journalist and editor (on Radio Študent, Ljubljana) for more than a decade. Among other things, he has published several articles in the field of popular music studies and worked on the project Slovenian Folk-Pop as Politics: Perceptions, Receptions and Identities.

NATALIJA MAJSOVA

is an associate professor at the Department of Cultural Studies, University of Ljubljana. Her research interests, reflected in recent academic publications, involve cultural theory, memory studies, popular culture, and media archaeology. Her last monograph *Soviet Science Fiction Cinema and the Space Age: Memorable Futures* was published with Lexington Books in 2021. With Sabine Lenk, she has also co-edited the volume *Faith in a Beam of Light: Magic Lantern and Belief in Western Europe, 1860-1940* (Brepols, 2022).

MARUŠA NARDONI

is a young research fellow at the Centre for Social Studies of Science and a teaching assistant at the Department for Cultural Studies (Faculty of Social Sciences, University of Ljubljana). Her research interests lie at the intersection of philosophy, political economy and technology with respect to the data industry and the platform business model.

BOJANA RADOVANOVIĆ

musicologist and art theorist, is a research associate at the Institute of Musicology, Serbian Academy of Sciences and Arts. She obtained her Ph.D. at the University of Arts in Belgrade, studying the relations of voice to vocal technique and new technologies in contemporary art and popular music. She published two books and co-edited one collective monograph. She is one of the founders of the Association for Preservation, Research, and Promotion of Music “Serbian Composers” that holds the largest internet audio-visual archive of Serbian art and film music, and a co-founder and the editor-in-chief of the scientific journal *INSAM Journal of Contemporary Music, Art, and Technology*.

PETER STANKOVIĆ

is a professor at Department of Cultural Studies, University of Ljubljana, Slovenia. He specializes in cultural theory, film studies, popular music studies and identity politics. His recent publications include two monographs on the history of Slovenian cinematography and several articles on Slovenian popular music, food cultures, and hybridisation of ethnic identities.

BERNHARD STEINBRECHER

is senior scientist in the area of popular music studies at the University of Innsbruck (Austria), Department of Music. He holds a Ph.D. in musicology from the University of Music Weimar (Germany). His fields of interest are analysis, theory, and practices of popular music and the relation between its sounds and social, psychological, and aesthetic questions. Steinbrecher is in the executive committee of the D-A-CH branch of the International Association for the Study of Popular Music (IASPM) and was part of the IASPM's international exec from 2019 to 2023. He has been teaching at the Universities of Vienna, Salzburg, and Innsbruck.

KSENIJA ŠABEC

is an associate professor and the head of the Chair for Cultural Studies and a researcher at the Centre for Cultural and Religious Studies at the Faculty for Social Sciences, University of Ljubljana. Her current research focuses on nationalism, patriotism, minority issues, multiculturalism and intercultural communication.

JASMINA ŠEPETAVC

holds a PhD in Gender Studies and is a researcher at the Centre for Cultural and Religious Studies (Faculty of Social Sciences, Ljubljana). Her research interests include film-, popular music-, feminist- and queer theory. She has written on film theory as well as other topics for various Slovenian magazines and journals (Ekran, Dialogi, Kino!, Družboslovne razprave, Studies in European Cinema). She is a part of editorial teams at the Slovenian academic journal Družboslovne razprave, academic journal Feminist Encounters – where she (with N. Majsova and K. Čičigoj) is currently co-editing a special issue titled Peripheral Visions of Alternative Futures: Feminist Technoimaginaries –, as well as Slovenian magazine for film and television Ekran. She also works as a film critic and film festival selector and is a member of Fipresci – International federation of film critics.

MITJA VELIKONJA

is a professor for cultural studies and head of Center for Cultural and Religious Studies at University of Ljubljana, Slovenia. Main areas of his research include contemporary Central-European and Balkan political ideologies, subcultures and graffiti culture, collective memory and post-socialist nostalgia. His last monographs are Post-Socialist Political Graffiti in the Balkans and Central Europe (Routledge, 2020, translated into Serbian, Albanian, Slovenian,

Macedonian and Ukrainian) and *The Chosen Few – Aesthetics and Ideology in Football-Fan Graffiti and Street Art* (Doppelhouse Press, 2021), a finalist for the 2022 Next Generation Indie Book Awards. He was a full-time visiting professor at Jagiellonian University in Krakow (2002 and 2003), at Columbia University in New York (2009 and 2014), at University of Rijeka (2015), at New York Institute in St. Petersburg (2015 and 2016), at Yale University (2020), Fulbright visiting researcher in Philadelphia (2004/2005), visiting researcher at The Netherlands Institute of Advanced Studies (2012) and at the Re-marque Institute of the New York University (2018). For his achievements he received six national and one international award (Erasmus EuroMedia Award by European Society for Education and Communication, 2008).