Foreword

This thematic issue of *Musicological Annual* features a series of scholarly papers that examine the revival movements of folk-music and dance culture through a variety of methodological approaches and research perspectives. The impetus for these studies stems from the joint bilateral research project 'In New Disguise: Changes in Traditional Music and Dance Culture in Hungary, Slovenia and Around' (2022–2025), conducted in collaboration between the Institute for Musicology of the HUN-REN Research Centre for the Humanities and the Institute of Ethnomusicology at ZRC SAZU. As part of this project, Hungarian and Slovenian researchers employed interdisciplinary approaches and comparative analyses to explore revivalist practices as complex and multi-layered socio-cultural phenomena embedded in different historical contexts. Particular attention was devoted to the identity-related, historical, aesthetic and social dimensions of revival processes, with frequent references to the Hungarian *táncház* [dance house] movement. This movement – characterised by its distinctive approach to reviving folk music and dance through participatory, community-based practices rooted in rural traditions – has often served as a model for similar movements in many countries, including Slovenia.

In 2024, an international symposium was organised as part of the project, focusing on the revival of music and dance practices rooted in folk tradition. The symposium explored the transformation and migration of folk music and dance into new contexts and socio-cultural environments, while also addressing the broader socio-critical dimensions of contemporary heritage-making. It centred on various themes such as the motivations and strategies of urban musicians and dancers inspired by rural traditions, the emergence of new performative and aesthetic paradigms, the negotiation of authenticity in various public and stage presentations and the response of revival movements to political and social change.

The nine scholarly papers in this issue are based on the research conducted as part of the above-mentioned project, as well as selected symposium papers that have been revised and expanded into full academic studies. The contributions by scholars from different institutional and cultural backgrounds shed light on contemporary dimensions of the revitalisation of folk music and dance in a range of cultural and geographical settings.

Pál Richter examines how the Hungarian *táncház* movement transferred traditional village music and dance into the urban milieu over fifty years ago. Through a comparative aesthetic analysis, he illustrates the challenges that oral, community-based traditions must face if they are to maintain their continuity

under changing social conditions. Mojca Kovačič focuses on interpretations of Slovenian folk songs and examines how notions of authenticity are shaped and redefined within these practises. Her paper emphasises that authenticity is not a fixed attribute, but a rather relational category shaped by institutional norms, historically grounded aesthetics, performative practices and the performers' emotional engagement with the songs.

Anna Janku emphasises the crucial role of informants, master–disciple relationships and archived film recordings in the transmission and reconstruction of traditional dance forms within the Hungarian *táncház* movement. Maria Małanicz-Przybylska explores a contemporary debate in Poland triggered by the soundtrack of the film *The Peasants*. She foregrounds the tension between the *In Crudo* community, which favours reconstructed rural music, and those seeking a contemporary, intercultural expression in folk music. Her analysis reflects on what folk music is and who needs it in contemporary Polish society.

Drago Kunej analyses the formative role the *Trinajsto prase* ensemble played in the Slovenian folk revival movement. He highlights the ensemble's participatory approach to the presentation of folk music, its aesthetic orientation, its close involvement with folk music practices, and its inspiration drawn from related revival movements in other countries. He also discusses the ensemble's innovative approach to the presentation of tradition and its influence on subsequent generations of revival musicians in Slovenia. József Brauer-Benke examines the changes in the musical ensembles and instrumental choices of the Hungarian *Csángó* community in Moldova, placing them in a broader historical, social and ideological dynamic. He problematises the emergence of ideologically motivated, 'non-authentic' traditions that were constructed in the name of cultural preservation.

Veronika Pásku analyses the performance style of János Zerkula, a well-known violinist from Romania's Gyimes region, and emphasises how various documentary and recording contexts have influenced his musical expression. Her study provides insights into the interaction between researchers and tradition bearers within the *táncház* revival movement. Zhang Xiaoyu presents a Chinese perspective on the adaptation of the Grand Song of the Dong Ethnic Group to contemporary socio-cultural conditions. Her study examines the efforts of tradition bearers, academic institutions and the government to ensure a sustainable revitalisation of this vocal heritage. Finally, Henrik Kovács discusses pedagogical strategies for teaching Hungarian folk dance on the basis of a structural analysis. He demonstrates how method-guided teaching facilitates the preservation of dance traditions, encourages improvisation and promotes individual expression.

The papers in this issue address critical questions concerning the transmission and transformation of folk-music and dance practices into a contemporary context, and reveal the changing perceptions of authenticity, which plays

a central role in musical revival processes. Despite the diversity of cultural and social settings, they share a common analytical focus: the dynamic interplay between the preservation of tradition and its creative revival in response to the evolving needs, values, and aspirations of contemporary communities.

Drago Kunej