

UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet:	Dediščinjenje ljudske glasbe
Course title:	Heritagisation of Folk Music

Študijski program in stopnja Study programme and level	Študijska smer Study field	Letnik Academic year	Semester Semester
Primerjalni študij idej in kultur, doktorski študij 3. stopnje	Dediščine in dediščinski procesi v kritični perspektivi	brez letnika	
Comparative Study of Ideas and Cultures, doctoral study 3 rd cycle	Heritages and Heritage Processes in a Critical Perspective	not specified	

Vrsta predmeta / Course type	Splošno izbirni / general elective
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Univerzitetna koda predmeta / University course code:	P2026-17
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Predavanja / Lectures	Seminar / Seminar	Vaje / Tutorial	Klinične vaje / Clinical work	Druge oblike študija / Other study forms	Samost. delo / Individual work	ECTS
15	15				150	6

Nosilec predmeta / Lecturer:	doc. dr. Marjeta Pisk
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Jeziki / Languages:	Predavanja / Lectures: slovensko, angleško / Slovenian, English
	Vaje / Tutorial:

Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:

Za vključitev v delo ni posebnih pogojev. Priporoča se predhodno poznavanje temeljnih teorij ter raziskovalnih metod s področij etnologije, antropologije, folkloristike, kulturnih, dediščinskih ali sorodnih študij.

Prerequisites:

There are no specific prerequisites. However, prior knowledge of basic theories and research methods in ethnology, anthropology, folklore studies, cultural heritage studies, or related fields—is recommended.

Vsebina:

Predmet se osredotoča na kritično analizo procesov dediščinjenja ljudske glasbe (inštrumentalne, vokalne, besedilne in funkcijske ravni) v preteklosti in sodobnosti. Izhodišče predstavlja historiat oblikovanja pojmovanj ljudske glasbe kot dediščine in njihova vpetost v širše družbene, politične in ideološke procese. Poseben poudarek bo na kanonizaciji, institucionalizaciji in folklorizaciji ter na različnih modalitetah dediščinjenja glasbe in pesmi.

Content (Syllabus outline):

The course focuses on the critical analysis of the processes through which folk music (at the instrumental, vocal, textual, and functional levels) has been heritagized in both historical and contemporary contexts. Its point of departure is the historiography of the conceptualization of folk music as heritage and its entanglement in broader social, political, and ideological processes. Special attention will be paid to canonization, institutionalization, and folklorization, as well as to diverse modalities of music- and song-heritagization.

Obravnavane bodo sledeče teme:

- procesi kanonizacije in standardizacije ter oblikovanje reprezentativnega repertoarja;
- razmerja med avtoriziranimi (institucionalno potrjenimi) in neavtoriziranimi (lokalnimi) dediščinskimi praksami;
- instrumentalizacija glasbene dediščine za identitetne, nacionalne, tržne ali turistične namene;
- umeščenost praks v globalne dediščinske diskurze (npr. klasifikacije in statusi UNESCO);
- dinamika spreminjanja glasbe v ritualnih in vsakdanjih praksah, ob upoštevanju konceptov folklorizma, dediščinjenja, kulturne politike in popularne kulture;
- kritična analiza ključnih teoretskih paradig slovenske etnomuzikologije in folkloristike (koncepti regij, kulturni nacionalizem, postkolonializem, selekcija izročila, diseminacija);
- v zanimanju posameznih primerov dediščinjenja bodo tudi zgodovinske perspektive, upoštevajoč vsakokratne identitetne, nacionalne, ideološke in doktrinarne tendence.

Praktični del predmeta bo temeljil na delu z različnimi zvočnimi, pisnimi in avdiovizualnimi viri. Študenti in študentke bodo razvijali kritične interpretacije konkretnih primerov pesemske in glasbene dediščine ter analizirali dinamične odnose med raziskovanjem, upravljanjem in vsakdanjo prakso. Da bi predstavljene modalitete globlje kontekstualizirali in utrdili njihovo širšo uporabnost, bodo primerjalno prikazani tudi posamezni primeri dediščinjenja zunaj ljudske glasbe (npr. v slovenski popevki, punku, narodnozabavni glasbi, umetnostni glasbi).

The following topics will be addressed:

- processes of canonization and standardization, and the formation of a representative repertoire;
- relations between authorized (institutionally validated) and unauthorized (local) heritage practices;
- the instrumentalization of musical heritage for identity-based, national, commercial, or touristic purposes;
- the positioning of heritage practices within global heritage discourses (e.g., UNESCO classifications and statuses);
- the dynamics of musical transformation within ritual and everyday practices, examined through the lenses of folklorism, heritagization, cultural policy, and popular culture;
- critical analysis of key theoretical paradigms in Slovenian ethnomusicology and folklore studies (concepts of regions, cultural nationalism, postcolonial perspectives, selection of tradition, dissemination);
- and, in selected case studies of heritagization, historical perspectives that take into account contemporary identity, national, ideological, and doctrinal tendencies.

The practical component of the course will be based on working with diverse sound, written, and audiovisual sources. Students will develop critical interpretations of specific examples of song and musical heritage and analyze the dynamic relationships between research, heritage governance, and everyday practice. In order to contextualize the presented modalities more thoroughly and demonstrate their broader applicability, comparative examples of heritagization beyond folk music (e.g., in Slovenska popevka, punk, folk pop, and art music) will also be discussed.

Temeljni literatura in viri / Readings:

- Anttonen, P. J. 2005. Tradition through Modernity: Postmodernism and the Nation-State in Folklore Scholarship. Helsinki: Finnish Literature Society.

- Bendix, R. F. 2018. *Culture and Value: Tourism, Heritage, and Property*. Bloomington, IN: Indiana University Press.
- Ben-Amos, D. 2023. Between Intangible Cultural Heritage and Folklore. *Folklor/Edebiyat* 29 (2): 347–387. <https://doi.org/10.22559/folklor.2459>.
- Kovačič, M. 2015. Glasbena podoba ljudske pesmi v rokopisnih, tiskanih in zvočnih virih v prvih desetletjih 20. stoletja. Ljubljana: Znanstvena založba Filozofske fakultete.
- Kumer, Z. 1983. *Ljudska glasbila in godci na Slovenskem*. Ljubljana: Slovenska matica.
- Kumer, Z. 2002. *Slovenska ljudska pesem*. Ljubljana: Slovenska matica.
- Pisk, M. 2012. Nacionalizacija ljudske pesemske tradicije Goriških brd. *Slavistična revija* 60 (3): 483–498.
- Ramnarine, T. K. 2003. *Ilmatar's Inspirations: Nationalism, Globalization, and the Changing Soundscapes of Finnish Folk Music*. Chicago: University of Chicago Press.
- Revill, G. 2005. Vernacular Culture and the Place of Folk Music. *Social & Cultural Geography* 6 (5): 693–706. <https://doi.org/10.1080/14649360500258302>
- Šivic, U. 2016. The Influence of Institutionalized Standards on the Transformation of Traditional Singing. *Translingual Discourse in Ethnomusicology* 2: 63–81. <https://doi.org/10.3986/traditio2007360202>
- Testa, A. and C. Isnart. 2020. Reconfiguring Tradition(s) in Europe: An Introduction to the Special Issue. *Ethnologia Europaea* 50 (1). <https://doi.org/10.16995/ee.1917>
- Waterton, E., L. Smith, and G. Campbell. 2006. The Utility of Discourse Analysis to Heritage Studies: The Burra Charter and Social Inclusion. *International Journal of Heritage Studies* 12 (4): 339–355. <https://doi.org/10.1080/13527250600727000>

Cilji in kompetence:

Osnovni namen predmeta je razviti razumevanje ljudske glasbe in pesmi kot procesa dediščinjenja, ki je vedno vpeto v širše družbene, politične in kulturne kontekste. Študent razume, kako se glasba v različnih zgodovinskih obdobjih konstruira kot dediščina, hkrati pa dediščinjenje razume kot dinamičen proces, v katerem uveljavljeni uveljavljeni kanoni spreminjajo vsebino, razume povezave med glasbo, nacionalnimi naracijami in identitetnimi politikami; na višji ravni reflektira paradokse dediščinjenja, npr. med lokalnimi praksami in globalnimi diskurzi, med ohranjanjem in preoblikovanjem, med avtentičnostjo in instrumentalizacijo.

Kompetence, ki jih študent pridobi, so:

- sposobnost kritičnega mišljenja in argumentacije,
- samostojno raziskovalno delo z uporabo različnih raziskovalnih virov,
- veščine akademskega izražanja in pisanja ter

Objectives and competences:

The primary aim of the course is to develop an understanding of folk music and song as a process of heritagization, one that is always embedded within broader social, political, and cultural contexts. Students learn how music has been constructed as heritage in different historical periods, and they come to view heritagization as a dynamic process in which established canons continually reshape content. They gain an understanding of the connections between music, national narratives, and identity politics, and at a more advanced level they reflect on the paradoxes of heritagization—such as the tensions between local practices and global discourses, preservation and transformation, and authenticity and instrumentalization.

General Competences Acquired by Students:

- the ability for critical thinking and argumentation,
- independent research using diverse research sources,
- skills in academic expression and writing, and

<ul style="list-style-type: none"> • zmožnost refleksije o družbenih konstruktih. <p>Predmetno specifične kompetence so:</p> <ul style="list-style-type: none"> • zmožnost razločevanja in analize procesov kanonizacije, folklorizacije in standardizacije, • sposobnost razumevanja medžanrskega prepletanja • razumevanje razlik med avtoriziranimi in neavtoriziranimi dediščinskimi praksami ter • uporaba primerne metodologije pri delu z zvočnimi, vizualnimi in pisnimi viri.

<ul style="list-style-type: none"> • the capacity to reflect on social constructs. <p>Subject-Specific Competences:</p> <ul style="list-style-type: none"> • the ability to distinguish and analyze processes of canonization, folklorization, and standardization, • the capacity to understand inter-genre interconnections, • comprehension of the differences between authorized and unauthorized heritage practices, and • the application of appropriate methodologies when working with sound, visual, and written sources.

<p>Predvideni študijski rezultati:</p> <p>Študentke in študenti poiščejo primerne vire za kritično analizo primera dediščinskega procesa, primere analizirajo in interpretirajo v primerjalni perspektivi, jih umestijo v znanstveni diskurz ter napišejo znanstveno nalogo ter jo javno predstavijo.</p>
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<p>Intended learning outcomes:</p> <p>Students identify appropriate sources for the critical analysis of a selected heritagization process. They analyze and interpret the chosen cases from a comparative perspective, situate them within relevant scholarly discourse, write an academic research paper, and present their findings publicly.</p>

<p>Metode poučevanja in učenja:</p> <p>Oblike dela:</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Frontalna oblika poučevanja <input checked="" type="checkbox"/> Delo v manjših skupinah oz. v dvojicah <input checked="" type="checkbox"/> Samostojno delo študentov <input checked="" type="checkbox"/> e-izobraževanje <p>Metode (načini) dela:</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Razlaga <input checked="" type="checkbox"/> Razgovor/ diskusija/debata <input checked="" type="checkbox"/> Delo z besedilom <input checked="" type="checkbox"/> Proučevanje primera <input checked="" type="checkbox"/> Druge vrste nastopov študentov <input checked="" type="checkbox"/> Reševanje nalog <input checked="" type="checkbox"/> "Terenske vaje" (npr. obiski podjetij) <input checked="" type="checkbox"/> Vključevanje gostov iz prakse
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<p>Learning and teaching methods:</p> <p>Types of learning/teaching:</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Frontal teaching <input checked="" type="checkbox"/> Work in smaller groups or pair work <input checked="" type="checkbox"/> Independent students work <input checked="" type="checkbox"/> e-learning <p>Teaching methods:</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Explanation <input checked="" type="checkbox"/> Conversation/discussion/debate <input checked="" type="checkbox"/> Work with texts <input checked="" type="checkbox"/> Case studies <input checked="" type="checkbox"/> Different presentation <input checked="" type="checkbox"/> Solving exercises <input checked="" type="checkbox"/> Field work (e.g. company visits) <input checked="" type="checkbox"/> Inviting guests from companies

<p>Načini ocenjevanja:</p> <p>Daljši pisni izdelki</p> <p>Javni nastop ali predstavitev</p>
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<p>Delež (v %) / Weight (in %)</p> <p>60</p> <p>40</p>
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<p>Assessment:</p> <p>Long written assignments</p> <p>Presentations</p>
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<p>Reference nosilca / Lecturer's references:</p> <ul style="list-style-type: none"> • Kovačič, M. 2025. Negotiating authenticity through folk singing interpretations. Musicological Annual/Muzikološki zbornik 61 (1): 33–60. https://journals.uni-lj.si/MuzikoloskiZbornik/article/view/22776.
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- Kovačič M. 2023. From Polka Dance to Polka Mass: Polka in the (Trans-)Cultural Identity Context Among the Slovenian Diaspora in the USA. V: Ahmedaja, A. (ur.). *Diverging Ontologies in Music for Dancing*. European Voices V. Böhlau Verlag, 77–94. <https://doi.org/10.7767/9783205217657.77>.
- Kovačič M. in Šivic U. 2023. Migracije nacionalizacije glasbe: od ljudske k narodnozabavni. *Dve domovini / Two Homelands* 58: 103–123. <https://doi.org/10.3986/dd.2023.2.06>.
- Pisk, M. 2023. Folkloristika in kritično preučevanje dediščine. *Svetovi* 1 (1): 82-96. <https://journals.uni-lj.si/svetovi-worlds/article/view/11405/11943>
- Pisk, M. 2020. Language switching in (folk) songs along the Slovenian-Italian border. *Tautosakos darbai* 60: 79-93.
- Pisk, M. in Ledinek Lozej, Š. 2023. Cross-border landscape as heritage?: insights from Slovenian borderlands. V: Pettenati, G. (ur.). *Landscape as heritage: international critical perspectives*. London; New York: Routledge, Taylor & Francis Group, 136-147.