

FOREWORD

Folk music and its transformation into today's music genres is a highly topical theme, in both the international and domestic contexts, since a growing interest in this genre of music has been apparent over the past decade. However, contemporary music rooted in folklore traditions has not yet been consistently studied, not to mention the lack of international cooperation among musicologists, ethnographers, as well as music publicists and critics. Thus we are constantly faced with numerous blank places and fallacies in theory (with regard to the terminology, understanding of historiographical and professional contexts, interpretation of new trends, etc.) that unnecessarily obscure one of the most dynamic musical trends of recent years.

Some of the above-mentioned issues were discussed by the attendees of an international colloquy called "From Folklore to World Music". The event took place in Náměšť nad Oslavou, Czech Republic, on July 29, 2003, as part of the annual music festival *Folkové prázdniny*, thanks to the personal initiative of the festival's manager Michal Schmidt. The colloquy was financially supported by the Visegrad Fund (grant no. 4123-2003 IVF), so representatives of Slovakia, Hungary, and Poland took part as well. The papers presented there are collected here along with an immediate response to some of the views presented at the final discussion.

The colloquy was one of the first attempts to bring together different views on world music and discuss them in one place. It also helped in searching for ways to securing future interdisciplinary co-operation. Attention was mostly focused on two similar and at the same time different musical platforms which are rooted in traditional folk and ethnic music – folklorism and world music. While folklorism has been

discussed a lot in literature, world music has not been mentioned by any prestigious academic dictionary of music. Nor did the colloquy attendees attempt to look for a definition of world music. In spite of this, there were some common features mentioned in their presentations: world music had existed long before it was named. It combines features of different types of music – contemporary, modern, traditional, folk, and ethnic, from various cultures around the world. At the same time, world music makes use of folk, ethnic, and modern musical instruments, and contemporary studio equipment and technology. In spite of the musical roots that can be felt in world music, it is its contemporary form and content which are most important.