

INTRODUCTION

Laughter and crying are two opposite emotions of the human soul. The whole life of humankind is marked by them. Music can not only raise emotions; it also accompanies various life moments which are linked with joy and sorrow. The scope of emotions is broad, as is the scope of musical expressions. Under the surface, one can further explore and develop many themes and issues. They include music for special occasions and tips for understanding it (such as music for weddings, and music for the last farewell), the approach of the composer and the performer (their intentions), as well as commercial practices (such as spontaneous creativity vs. writing on commission).

Discussing the two strongest emotions in and outside music was the theme for the regular meeting in Náměšť nad Oslavou in 2009; the 5th international colloquy on folk, ethnic, contemporary and world music took place on July 22-23, alongside the annual music festival the Folk Music Holiday. Under the motto 'From Folklore to World Music' (which was introduced at the first meeting in 2003), the colloquy has functioned as an open meeting of scholars and music writers with students and fans of music.

In 2009, as in previous years, the organizers of the colloquy invited performers of the festival for afternoon round-table sessions. Answering questions and sharing their ideas with colloquy attendees were Liam Ó Maonlaí, Irish singer, musician and globetrotter, and Rupa Marya, singer-songwriter and medicine doctor of Indian origin (of the Rupa & The April Fishes).

The present anthology provides not only papers which were presented on laughter and crying in music. It also shows that the possibilities of approaching the theme are quite broad: through life and art, music and dance, specific genres of folk music, ethnic music, world music and jazz. The authors explored the present and the past, they focused on different geographical areas: from Bohemia and Moravia to

Slovakia, to the interwar Hungary, former Soviet Union, Spain, and the U.S.A., to the central Asian Kyrgyzstan and the African Congo. In spite of the fact that the colloquy has been primarily focused on music, the anthology provides a wide interdisciplinary view on the topic. The anthology is aimed and the colloquy was opened not only to professionals, but to everybody interested in music and new aspects of culture and society. We believe that the motto 'From Folklore to World Music' fits well here.