

Introduction

The tenth anniversary of the international musical colloquy in Náměšť nad Oslavou was traditionally organized as part of the large Folk Music Holiday festival, and it focused on folk music, ethnic music and the ever growing field of world music. The colloquy was a kind of homecoming for its regular attendees, both speakers and the audience. They are all interested in the music field from folklore to world music, and they are eager to discuss various contemporary issues and personal discoveries. The tenth anniversary meeting focused on the problems of terminology, on the achievements of music pioneers, and on important milestones in the world of music. This was all covered by the heading *From folklore to world music: What should be in encyclopaedias*. The necessity to speak about terminology emerged in the discussion about the ninth colloquy: in the quickly changing globalized world, various elements or manifestations of music have changed, as have their definitions or understanding. So a decade after after the first colloquy in 2003, the 2013 colloquy returned to a discussion on terminology, historiography and the relevant context of traditional music and its transformation within the global phenomenon of world music.

The emergence of world music is a consequence of reasons related to music and society in general (such as economy and politics), but it reflects the cultural climate of the period as well. Postmodernism of the late 20th century was enhanced by the spread of the Internet and globalization; for an uncritical eye globalization leads to a relative homogenization of cultural differences and to the understanding that anybody can do anything. In its limitlessness, this seemingly liberated feeling has some pitfalls too: the lack of knowledge, giving up searching, and an overload of various sincere but short-sighted efforts in music.

The 2013 music colloquy in Náměšť nad Oslavou focused on the positive side of such development: it opened for papers that focused on personalities, works, milestones, and trends which represented original expressions of music from folklore to world music, which have extended the borders of views, which were verified by the test of time, and which could be listed in encyclopaedias of future generations.

A two-day meeting of scholars, musicians, music editors, writers about music and fans of music provided space for a variety of topics. Traditionally, day one was reserved for the area of folklore. The presentations commented on the change in the understanding of the term folk (both as substantive

and adjective); on contemporary ethnic and cultural traditions including the creation of new folk songs; on folk music as the source of Janáček's musical terminology; on the debt of Czech folkloristics towards German folk songs in Bohemia, and on prominent German scholars who have researched this field. The 20th century transformation of folklore was discussed with an example of the merging of Slovak folk and modern popular music in the countryside after WWII. The second existence of folklore (folklorism) was discussed in connection with two profiles of important personalities linked with the promotion of Czech and Moravian folklore: Josef Režný (1924–2012), ethnomusicologist, bagpiper, educator, organizer and arranger of folk songs; and Jaromír Nečas (1922), cymbalom player, composer, educator, music editor, and festival and radio manager.

Day two in the Náměšť colloquy dealt mostly with world music, contemporary music with traditional roots, and technology. One presenter spoke about Czech festivals of world music and about their negative and positive determinants. The role of a strong personality in the promotion of world music, in informing and inspiring its Czech followers was discussed too: Petr Dorůžka holds the post in the country. Changes in the understanding of world music led to a search for a proper updated definition of it: you can find the results of the discussion also in this volume.

Commenting on the development of technology were several speakers; such as for instance on the transformation of the music media from vinyl record to mp3 and the consequent changes of their music contents. Examples were given of the use of digitalization in the service of traditional music and its revival today, mostly representing the English Folk Dance and Song Society (EFDSS). Last but not least, the comments aimed at the possibilities of the Internet and contemporary technology in connection with musicians and fans of music and their knowledge and use of English.

Of the traditionally rich programme of the colloquy, not everything has been published in this volume. Some events would deserve a video file, such as the lively afternoon meeting of the colloquy attendees with Sam Lee. The British artist spoke about his collecting of traditional songs of Scottish and English travellers, about his home in multicultural London, and also about [the Czech born composer] Gustav Mahler and his understanding of tradition.

The tenth anniversary musical colloquy in Náměšť nad Oslavou confirmed its position of a unique and inspirational meeting. We hope that some of its atmosphere has remained in these pages and we would like to meet those of you interested in music from folklore to world music in our next colloquy again.