

ABSTRACT

Minority Identity and Music

NURSE, Lyudmila: Music in the Identities of Ethnic Slovaks in Hungary 3

The identity of the ethnic Slovak minority of Hungary is the main focus of the analysis in this paper. We studied the ways ethnic Slovaks in Hungary express their ethnic identity through music. Our analysis is based on multiple data sources generated in the ENRI-EAST project for the study on cultural identities of the ethnic minorities in some Eastern European countries. The data include some results from the ENRI-VIS quantitative study, though most of the analysis is based on the data from the biographical study and Cultural Identities and Music pilot study. Although music is used in this analysis as a marker of ethnic identity, our approach is based on sociological methods and this paper does not cover musicological analysis of the musical material which was collected during the research.

NURSE, Lyudmila and SIK, Endre: Music and identity 40

The basic question the study addresses is the relation between musical taste and ethnic regional identity. The authors made a comparative analysis of the identities of twelve European national minorities, and it was in this framework that they sought to answer the question mentioned above on the basis of the results of recently completed survey (ENRI-EAST).

In the case of the minorities studied, the relationship between musical preference and identity demonstrated great differences. The Poles, for instance, showed a clear preference for world music in all the three countries included in the examination (Lithuania, the Ukraine and Byelorussia). The Russians in both the countries examined had a patent predilection for their own minority music. The Slovak was the only minority that clearly opted for the music of the country (Hungary) they live in, while the Russian, Byelorussian, Ukrainian, and Hungarian minorities little like the music of the country they live in.

It is generally true that the emotional closeness to an ethnic minority or the country of origin is strongly connected to the love of the music of the country of origin. The love of the global music or the music of the country of residence decreases the importance of ethnic minority identity.

Light Music in the Ceaușescu Era

DEMETER, Csanád: The Cradle of Romanian Hungarian Light Music 59

At the end of the 1960s, momentary political liberalization could be experienced in Romania, which brought some hope to national minorities, and enabled somewhat more self-organization than in the previous years. As a result, counties with a Hungarian population could have papers, music groups and exhibitions in their native Hungarian. This was when the Siculus light music festival was organized in Székelyudvarhely (Odorheiu Secuiesc) to provide an opportunity for Romanian Hungarian bands to perform in public and cultivate legally the beat style fashionable at the time. Soon the festival came to be known all over the country. The event was arranged for four years in a row, but outgrew its frames, which the authorities would not tolerate, and thus banned it. Thereby they practically eliminated Romanian Hungarian light music, most bands having dissolved in the lack of an opportunity to perform, or, as dictatorship tightened its grip, many left the country for good. Though there were a number of attempts to revive Hungarian light music making in Romania, they all petered out after a while.

CSEKE, Gábor: The Young Workers' Matinees:

"Ecstasy" Under the Guise of Romanian Power 74

In the mood of the years following the fall/crushing of the "Prague Spring", Romanian Hungarian light music was born. In short-lived efforts with variegated outcomes and preserved values, Hungarians in Romania sought out the opportunities of strengthening their self-expression and sense of identity under the veil of the official youth movement. Working for a few years, Siculus, the (Romanian Hungarian) light-music festival, and the Young Workers' Matinees were groundbreakers that can be sensed and valued to this day.

Looking back at the products of Romanian Hungarian light music (the dance-house movement) authenticated by various performances, we have reason to say that they stood their ground, and continue to be bright and resourceful attempts by the standards of the given period. The analysis made by a contemporary witness conjures up finding ways out in the conditions of the Ceaușescu dictatorship.

COSMEANU, Marius: The „International” Career of a Hungarian Singer in the Ceaușescu Era 87

At the end of the Communist era in Romania, a musician had little opportunity to run a career at variance with the official cultural policy, or to have the "finesse" to find ways of deviating. The pattern was simple enough: if you wanted a career in music, there was no way of avoiding the regime, you had

to compromise with it. Moreover, if you went into the business as a member of a national minority, that complicated matters even further. In spite of all, *Mária Nagy*, born in a small Székely village, rose to participation in the most significant cultural movement of the time, *Cenaclul Flacăra* headed by the disputed poet Adrian Păunescu, where she toured along with the best known musicians and bands of the period. Her renown and accomplishment was established for good after her appearance on television.

In the middles of the Orwellian 1980s, she decided to leave the country, though not for political reasons, and went not West, but to perform in West Africa. She sang to notabilities such as Omar Sharif and Prince Charles. She then went on to Morocco, Yemen, later France, and, finally, to Denmark, where she married. The interview with her was made at her new home on the shore of Lake Velence, Hungary.

Ethnorock

SZERBHORVÁTH, György: Political Rock in the Yugoslavia of the 1980s 95

The history of the South Slav crisis could very well be epitomized by a description of the light-music life of the period. After all, the rock scene was unified: bands were loved by youths irrespective of national belonging. As in politics and the economy, the first signs of disintegration arose in Slovenia, too; this was where the most provocative and anti-regime bands were founded, though such could be heard in Zagreb, Sarajevo and Belgrade in the 1970s. Local authorities would clamp down on them, censored or banned their records and concerts, but then the bands would “relocate” in other republics within Yugoslavia.

A true market economy evolved in this sphere with vast numbers of records sold and great variety offered. In the 1980s, national motifs came to the fore through composed folk music, too; in each of the national communities, bands came into being which played upon nationalism. This then found support in local political elites. Characteristically, the music market of the entire former Yugoslavia is now as united again as it ever had been.

STIER, Gábor: Making Music in Ukrainian as Mission:

Growing National Consciousness and Show-Business Russian 109

In a Ukraine divided mentally, culturally and politically, where national revival has been increasingly spectacular in recent years, the language of success has continued to be Russian in many fields. This holds true in the area of show business, as the cultural centre of the region remains Moscow. In contrast to a highly nationalist rock trend, a more commercial pop is made in Russian or now in English. In the first years after independence, their ra-

tio stood at 5%, but now some half of the performers on the top lists of the numbers most often played are Ukrainians. It took about a decade for it to turn out that a fine performer could just as well be Ukrainian. Nevertheless, strengthening the national vernacular is still a struggle, and so music in the Ukrainian is a mission of sorts.

Review

PÁL, Zoltán: Routes from the Football Field to the Bridge

Borsi-Kálmán Béla: *Megközelítések II. Tanulmányok, esszék, beszélgetések*,

Lucidus Kiadó Kisebbségkutató Könyvek, Budapest, 2012 115

MÁTYÁS, Zoltán: Urbanization in Szentegyháza (Vlăhîța)

DEMETER Csanád: *Így lettünk Város. „Valhica” várossá válása (1968–1989)*,

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