

hřbům zlidověly a v ústní tradici daleko přežily své tištěné médium. Mají staré i nové verze a některé zpíváme i v současnosti, aniž něco tušíme o jejich minulosti.

Kritické heuristické práce a soupisy jsou časově i věcně náročné. Mají však nadčasovou hodnotu a nechybí v zahraničních knihovnách.

Věra Frolcová (*Etnologický ústav AV ČR, v. v. i., Brno*)

Havelková, Tereza – Zdrálek, Vít (eds.). *Zvuk, gender, identita. Studie ke kulturní analýze hudby*. Praha: Karolinum, 2024. 378 s. ISBN 978-80-246-5572-7

Writing a review in English of a book written in Czech might seem a pointless endeavour. However, this particular publication can be considered a new and important addition to Czech musicology and related fields, which brings topics that have been missing from the debate in this country. Czech ethnomusicology has a stable, albeit small institutional representation and mostly focuses on various forms of traditional or folk music and dance and its revival. Mainstream Czech musicology dealing with Western classical music mostly relies on conventional positivistic historiography or analysis. Similarly, Czech musicologists working in popular music studies largely seem to avoid approaches from anthropology or cultural studies. While there have been individual articles or chapters in books that have used the perspective of cultural studies on classical or modern popular music, they have been rather few and far between.

The collection of essays *Žvuk, gender, identita. Studie ke kulturní*

analýze hudby (Sound, gender, identity. Studies on the Cultural Analysis of Music) was edited by Tereza Havelková and Vít Zdrálek, both from the Institute of Musicology of the Faculty of Arts at Charles University in Prague. While Havelková's main field of study is opera and other forms of music theatre viewed through the lens of cultural analysis, Zdrálek is an ethnomusicologist who spent several years researching music in South Africa. Together they founded the Seminar in the Cultural Analysis of Music, of which this new book is a product.

The book consists of eleven chapters written by eight authors. While most of them deal with popular culture topics, some chapters focus on classical music. The chapter by Anna Marie Hradecká takes a little-known text by the well-known Czech musicologist Mirko Očadlík, which was published in 1940, and uses it to show how women were seen unfit for the role of composer by Czech society. Two chapters by Barbora

Vacková Gillies shed light on the life and work of Geraldine Mucha, the first of which shows how complicated it is to write a biography of a woman composer, especially one who was mostly known primarily as the wife of a famous man. The second text takes Geraldine Mucha's *Piano Concerto* and attempts to understand it as the work of a woman in a particular social position. This is the only chapter that combines the perspective of cultural studies with a more conventional analysis of musical structure as represented by a written score.

The rest of the book looks at music as a system of sounds, images and narratives that are socially situated and used by the actors to perform various aspects of their identities. Chapters by Lukáš Filippi, Monika Jägerová and the second text by Anna Marie Hradecká are all connected by their interest in the human voice, its expressive possibilities, and symbolic meanings. Whether it is the American singer Nick Pitera transgressing the norms of the male voice in his YouTube videos, singers of Czech extreme death metal bands who assert their masculinity through specific vocal techniques, or the question of the authenticity of a female singing in a historically informed performance of Baroque music, the voice is always seen as a field in which the standards for the performance of gender can be observed clearly.

In addition to the Czech contributors, the book includes au-

thors from Slovakia, Ukraine and Russia, creating a unique Central-Eastern European perspective. Kateryna Romanovska writes about the Ukrainian band Lyudska Podoba and the ways its members use visual and musical means to create alternative spaces and to address topics related to queerness in post-Maidan Ukraine. A similar topic, this time in the context of Russia, is analyzed in the text by Anna Kaznacheeva on the band HRISTINA. The chapter by Klára Vejda Melicharová shows how ideas of feminism find their way into the local Slovak context with the example of female singer and rapper Sima.

Two texts by Dominika Moravčíková show two contrasting situations of so-called folklore revival in Slovakia. The first one deals with the issue of local connections in the process of reviving folk music and dance in north-western Slovakia. The author shows how local actors establish a connection between the past and present through the selection of a locally specific repertoire. The second text analyzes how many locally specific traditions are presented in the TV show *Zem spieva* (The country sings), a Slovak variant of the internationally successful "Idols" talent show franchise. In this competition, soloists and ensembles perform songs and dances from various parts of the country and are judged not only on their technical skills but also, and importantly, on authenticity in the selection

and performance of the repertoire. Moravčíková analyzes how the notion of authenticity is created and by whom. She also shows how localized examples of cultural heritage are used to create an image of the Slovak nation and – using examples of Rusyn and Roma contributions to the show – under what conditions ethnic minorities are allowed to become a part of this picture.

The texts in this volume started off as student works and theses, and are the result of a long and detailed process of discussions and rewriting. We can observe various motivations behind the choice of topics and methods, which are sometimes very personal. But in the end, all the texts succeed in combining the knowledge of the particular materials, whether based on interviews, fieldwork or the study of archival materials, with an understanding of current theoretical concepts that enable us to understand better the cultural phenomena in their context.

In their introduction, the editors state that the concept of “slow science” is one of the approaches behind the book, which combines current topics with long-term discussion about them and a team approach. The book can also serve as an example of good pedagogical practice, in which experienced academics guide their students on their journey to discoveries. Given the precarious situation of Czech musicology, it would probably be too optimistic to assume that all authors in this book will continue their careers in academia. However, their contributions to this volume attest to their intellectual rigor and their will to observe music in our society from new angles. In a world where gender and identity have become both topics and tools of political struggles, it is essential that we turn our attention to the ways they are constructed, including the role of sound and music in the process.

Matěj Kratochvíl (Institute of Ethnology, CAS, Prague)