

## INTRODUCTION

The common denominator of anthology of studies *Music, Integration, Interpretation 16* is folksiness phenomenon in relation to art music. It is presented in a broader semantic, cultural, civilizational (not just narrowly ethnographic) and musical-historical contexts. The authors present their studies in a wide range of approaches and cultural aspects influenced by historicism, sociology, social psychology, but also semiotics. The research intent, which is the output of this anthology, is getting back into ancient musicological concept of the German musicologist Walter Wior. Attention of music world was gained by publication of *Europäische Volksmusik und abendländische Tonkunst* (1957). The concept of integrative research of folk culture and art of music, which was in contrast with the traditional historiographical and aesthetic concepts aimed primarily to autonomous Western European musical culture, was presented.

Several decades have undergone since the publication of Wiora's books. The development of music in this time brought a new diversity, new genres of music, a huge expansion of popular music, as well as the new status of the problem of folk music and culture. Musicology responded with the emergence of new sub-disciplines, new approaches, methods, analyzes, i.e. musical hermeneutics, and semiotics. There are the new philosophical and aesthetic, as well as

music-pedagogic and educational conceptions. Herein  
anthology of studies reflects new situation of such knowledge.

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