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The *Trinajsto prase* Ensemble and the Folk Music Revival in Slovenia

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ABSTRACT

The paper presents the *Trinajsto prase* ensemble and its formative role in the Slovenian folk music revival movement of the late twentieth century. It examines the ensemble's repertoire, performance aesthetics, participatory ethos, direct engagement with folk music practices, and diverse influences, as well as its legacy among Slovenian revival musicians.

Keywords: *Trinajsto prase* ensemble, revival movement, aesthetics, participatory engagement, folk music practice

IZVLEČEK

Prispevek obravnava skupino *Trinajsto prase* in njeno ključno vlogo v slovenskem preporodnem gibanju ljudske glasbe v zadnjih desetletjih 20. stoletja. Preučuje repertoar skupine, estetiko izvajanja, participativni etos, neposreden stik z ljudskimi glasbenimi praksami in različne vplive ter njeno zapuščino med slovenskimi preporodnimi glasbeniki.

Ključne besede: skupina *Trinajsto prase*, preporodno gibanje, estetika, participativno udejstvovanje, ljudska glasbena praksa

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Introduction

In the late 1960s and 1970s, there was a (renewed) interest in folk music and dance in many European countries. This revival was mainly driven by young intellectuals in urban areas, who started to actively revive and perform these elements of folk culture in new and changed social contexts. In Slovenia, the first such folk music revival movement emerged in the late 1970s, with a significant increase in the number of performers in the early 1990s. Most musicians either based their respective repertoires primarily on traditional Slovenian folk music and its practices or were inspired by them. Many members of these ensembles already had experience with folk dance ensembles and were often involved in collecting or researching folk music traditions and incorporating their findings into their performances. A significant number of these musicians had also received formal musical education and had extensive experience in other musical genres. Their activities were often inspired by foreign revival ensembles, with Hungary and its *táncház* [dance house] movement serving as a particularly important role model.

The folk revival activities in Slovenia have not yet been the subject of a comprehensive and systematic academic study. Research on this topic is largely fragmentary and usually deals with individual performers, concert and performance reports, audio publications and commemorations of various jubilees and other anniversaries. More in-depth studies have been undertaken only in rare cases.¹ A significant contribution to this topic has been made by the bilateral research project “In New Disguise: Changes in Traditional Music and Dance Culture in Hungary, Slovenia and Beyond”, as part of which Hungarian and Slovenian scholars pursue interdisciplinary approaches to the study of revival movements. The Slovenian part of the project focuses on contemporary revivals and representations of Slovenian folk music, especially in comparison to developments in the Hungarian context. It examines how local and imported folk musical forms interacted, underwent internal transformations and jointly fostered new conditions for their (re)production during a particular historical period.

Prior to 1990, there were three main folk revival ensembles active in Slovenia: the ensemble led by Mira Omerzel-Terlep and Matija Terlep, which was later renamed *Trutamora Slovenica*, the *Istranova* ensemble and the *Trinajsto prase* ensemble. The activities of and, to a lesser extent, *Trutamora Slovenica* have already attracted some scholarly attention and have been partially

1 E.g. Katarina Juvančič, *Kje so tiste stezice? Poskusi revitalizacije tradicionalnih godb v Veliki Britaniji in Sloveniji od 19. do 21. stoletja* (diploma thesis, University of Ljubljana, 2002); Katarina Juvančič, “The Popularization of Slovenian Folk Music between the Local and Global: Redemption or Downfall of National Heritage”, *Traditiones* 44, no. 1 (2005): 209–219.

researched, documented and presented to the public.² In contrast, much less is known about the activities of *Trinajsto prase* and the ensemble remains largely unexplored. Founded at the end of 1987 and disbanded in 1993, *Trinajsto prase* represents a transitional phase between the initial revival period and the more mature and, in terms of the number of performers, richer revival period in Slovenia. *Trinajsto prase* was very active both nationally and internationally, releasing two audio cassettes and producing numerous recordings for radio and television programmes.

This paper examines the late 1980s and early 1990s as a formative period in the development of the folk music revival movement in Slovenia, arguing that this era represented a turning point that redefined the development of folk music practice in the country. At the centre of this change was *Trinajsto prase*, one of the most popular folk music revival ensembles of its time. Building on existing literature and a variety of primary sources – including archival documents, magazine and newspaper articles, and digital ethnographic material – this study also includes a wealth of information from interviews with *Trinajsto prase*'s members.³ The analysis is further informed by the author's personal engagement with the movement as an active participant and musician within the revival scene.

The *Trinajsto prase* ensemble has had a significant influence – both direct and indirect – on numerous interpreters of the Slovenian folk music revival and inspired revival musicians through its repertoire and, above all, through the way it presented folk music. This paper analyses the ensemble's role within the Slovenian revival movement by examining the musical and generally creative work of the ensemble's members, the circumstances of its founding and its approach to the interpretation and presentation of folk traditions. Particular

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- 2 Mira Omerzel-Mirit, "O štirih desetletjih raziskovalnega in ansambelskega dela dr. Mire Omerzel-Mirit ter ansamblov Trutamora Slovenica in Vedun" (accessed October 28, 2024), https://www.trutamora-slovenica.si/Library/O_stirih_desetletjih.pdf; "O ansamblu Vedun", *Vedun* (accessed October 28, 2024), <https://www.vedun.si/Vedun-predstavitev.htm>; Marino Kranjac, "Preporod ali oživiljanje ljudskega glasbenega izročila na Slovenskem (1. del)", *Godibodi* (accessed September 10, 2024), <http://www.godibodi.si/blog/2014/05/04/preporod-ali-oziviljanje-ljudskega-glasbenega-izročila-na-slovenskem>; Juvančič, "The Popularization of Slovenian Folk Music", 213; Katarina Juvančič, "Istranova skozi zgodbe in godbe", *Sigic* (accessed November 15, 2024), <http://www.sigic.si/istranova-skozi-zgodbe-in-godbe.html>; Teja Klobčar, "Tomaž Pengov: Sedem desetletij od rojstva samospevca", *Sigic* (accessed October 15, 2024), <https://www.sigic.si/tomaz-pengov-sedem-desetletij-od-rojstva-samospevca.html>; Roman Ravnič, "Istranova", *GM* 17, no. 5 (1987): 16–17; Miloš Bašin, "Istranova/RTV Ljubljana", *GM* 13, no. 3 (1982): 22; Drago Kunej, "The Early Period of the Folk Music Revival in Slovenia", in *Táncház 50: Half a Century of the Hungarian Táncház Movement*, eds. Richter Pál and Lipták Dániel (Budapest: HUN-REN BTK Zenetudományi Intézet, in print).
 - 3 Tomaž Rauch, interview by author, in person (Beltinci, July 20, 2020); Roman Ravnič, interview by Mojca Kovačič, in person (St. Jurij, October 26, 2023); Roman Ravnič, interview by author, in person (Ljubljana, March 6, 2025); Igor Cvetko, interview by author, in person (Ljubljana, March 11, 2025).

attention is paid to the interplay of various influences, from the ensemble's own fieldwork to the influence of other ensembles and international models. Thus, the study aims to shed light on *Trinajsto prase's* legacy, its contribution to the folk music revival in Slovenia and its lasting influence on the later revival music and musicians.

Formation and Membership of *Trinajsto prase*

In both Western countries and the socialist countries of Eastern and Central Europe, the folk revival movement was predominantly initiated by urban, musically trained and academy-educated individuals whose repertoires and performance styles were rooted in local, often older musical traditions⁴. The Slovenian ensemble *Trinajsto prase* fits clearly within this broader revivalist paradigm. The founding members – Roman Ravnič, Tomaž Rauch, and Karlo Ahačič – combined formal musical education, teaching experience and personal engagement with folk traditions to create an ensemble that would significantly shape the Slovenian folk revival scene. In the ensemble's final year, Karlo Ahačič was replaced by Igor Cvetko. Each member contributed to the ensemble's distinct character and remained active in musical and cultural life beyond its breakup.

Roman Ravnič⁵ was the principal initiator of the ensemble. His early musical training began with violin lessons at the lower-level music school in Murska Sobota, supplemented by participation in school choirs and orchestras. Although surrounded by a living folk tradition in his native Prekmurje region and influenced by his father's Istrian dance traditions and his mother's love of music, Ravnič initially gravitated towards contemporary popular and rock music. The Beatles' global success during his adolescence inspired him to teach himself guitar and form his first band during secondary school⁶. He soon started playing the guitar with other bands that primarily performed popular dance music in hotels across Slovenia and Yugoslavia, making a living from this for a period, including during his studies. After graduating in music education and choral conducting from the Faculty of Education in Maribor, Ravnič began his professional career in 1974 as a music teacher in Jesenice. His move to Ljubljana in 1984 marked a pivotal shift: as the programme director of *Glasbena*

4 Cf. Ulrich Morgenstern, "Imagining Social Space and History in European Folk Music Revivals and Volksmusikpflege: The Politics of Instrumentation", in *European Voices III*, ed. Ardian Ahmedaja (Vienna: Böhlau, 2017), 274.

5 The paragraph is based mostly on Ravnič, interview (October 26, 2023) and Ravnič, interview (March 6, 2025).

6 Ravnič was the first to establish a beat ensemble in Murska Sobota, i.e. first the ensemble *Plum Brendis* and later *Beat Pirati* (PIŠK Murska Sobota, "Začeli so na doma narejenih instrumentih – danes delujejo že več kot 50 let", *Pomurec* (accessed December 10, 2024), <https://www.pomurec.com/vsebinska/63985/>).

*mladina Slovenije*⁷ [the GMS, Jeunesses Musicales Slovenia – Musical Youth of Slovenia], he became increasingly involved with organising concerts, workshops and educational programmes. Particularly influential was his work with the *Druga Godba* festival,⁸ where he played a key role in the festival's organisation and programme, primarily the performances by both Slovenian and international folk and revival musicians. These experiences profoundly deepened his interest in Slovenian folk music and inspired his vision of establishing a revival ensemble rooted in traditional Slovenian musical practices, particularly those from peripheral regions and less impacted by modernised folk trends.

Much like Ravnič, Tomaž Rauch⁹ was also exposed to music and folk traditions from an early age, influenced by parents who regularly sang folk songs and instilled in him a lasting appreciation for this repertoire. Growing up in the town of Tolmin (Primorska region), he studied accordion at the local music school, participated in choirs and, as an accordion player, regularly participated in local folk dance ensembles and community events. Through these early experiences, he developed an appreciation for the social function of live dance music. In 1986, he collaborated with the soprano Majda Luznik on a series of concerts focused on Slovenian folk songs, for which he composed new instrumental accompaniments. Rauch pursued formal training in music education at the Academy of Music in Ljubljana, graduating in 1990. His professional career included work as a chamber music editor at Radio Slovenia and, after 1992, as an independent cultural professional. Simultaneously, Rauch was active as a music critic and essayist from 1984 onwards, publishing contributions in various newspapers and magazines. His wide-ranging interests included early music, folk traditions and performative practice, and he developed a remarkable private collection of traditional, historical and other music recordings. His work with traditional dance melodies and his music talent provided a solid foundation for his contributions to *Trinajsto prase*.

The early musical biography of *Trinajsto prase*'s third founding member, Karlo Ahačič, is documented to a lesser degree, however, his contemporaries

7 The Musical Youth of Slovenia is part of Jeunesses Musicales International, an organisation dedicated to introducing young people to the world of music through concerts, workshops and educational initiatives.

8 *Druga Godba* – whose intriguing name could be translated as “that other music” – was established in 1984 as an alternative and complement to other Ljubljana-based music festivals that did not present more radical and ‘different’ music practices. At the outset, its programme was primarily concerned with different kinds of ‘otherness in music’, i.e. alternative rock, ‘rock in opposition’, adventurous new jazz, improvised music and experimental music, as well as rediscovered Slovenian (and other) folk music and folk music revival.

9 The paragraph is based on Slavica Mlakar, “Rauch, Tomaž (1946–)”, *Slovenska biografija* (accessed October 7, 2024), <https://www.slovenska-biografija.si/oseba/sbi945020/>; Rauch, interview, and Občina Komen, “Tomaž Rauch – dobitnik Štrekljeve nagrade 2016”, *Občina Komen* (last modified July 14, 2022), <https://www.komen.si/obcina/strekljeva-nagrada/2022071407101737/tomaz-rauch-dobitnik-strekljeve-nagrada-2016/>.

have described him as a “person who lives and breath music”¹⁰ and has strong instincts for folk aesthetics. He graduated in music education from the Faculty of Education at the University of Ljubljana and specialised in double bass, which he had studied at a secondary music school level.¹¹ His experience with the acoustic ensemble *Sedmina* in the late 1970s is particularly noteworthy. As a member of this ensemble, Ahačič played the double bass and contributed to musical arrangements that blended folk traditions with contemporary acoustic elements, contributing to the ensemble’s distinctive poetic and folkloric aesthetic.¹²

In late 1992, following Ahačič’s departure, Igor Cvetko joined *Trinajsto prase*. A trained violinist, chemist and musicologist, Cvetko began his ethnomusicological career at the Institute of Ethnomusicology ZRC SAZU in 1982. He fully embraced the ensemble’s established musical ethos and contributed to its activities until its breakup in autumn 1993.¹³

The musical and teaching experiences gained by Ravnič, Rauch and Ahačič were instrumental in shaping *Trinajsto prase*’s direction. All three had substantial backgrounds in music and folk music, either through familial connections, participation in folk ensembles or professional engagements. Ravnič’s early exposure to the traditions of Prekmurje and Istria combined with his work at the GMS, shaped the ensemble’s first focus on reviving musical traditions from the peripheral areas of Slovenia. Rauch’s childhood experiences with dance music in folk dance ensembles and early attempts to arrange folk songs, combined with a wide-ranging interest in historical music practices and recordings, brought depth to the ensemble’s understanding of performative practice. Ahačič’s experiences in acoustic music he had gained as a member of the *Sedmina* ensemble further enriched the ensemble’s aesthetic. Their collaboration at the GMS, where Ravnič was employed and Rauch and Ahačič served as external contributors, formed the social and professional network from which *Trinajsto prase* emerged.

The inspiration to establish *Trinajsto prase* undoubtedly came from the success of the *Istranova* ensemble. Ravnič, who possessed considerable familiarity with the revival music scenes both nationally and internationally, was particularly impressed by *Istranova*’s second album, released in 1985. This album marked a significant shift in the ensemble’s musical approach – from the acoustic ensemble style typical of their earlier work towards a more distinct folk revival orientation. This new direction emphasised an informed engagement with local musical characteristics and traditional performative practices.

10 Rauch, interview.

11 Ravnič, interview (March 6, 2025).

12 “Sedmina – Delavski Dom, Kranj, 24. Februar 1978”, *IZK CD034* (Ljubljana: Klopotec, January 2016).

13 Cvetko, interview.

Motivated by their example, Ravnič aspired to found an ensemble that would draw from the folk traditions of the entire Slovenian territory, with a particular focus on its peripheral regions. These regions preserved vibrant folk traditions with more archaic and distinctive sonic traits, markedly different from the stylised forms of the folk music commonly promoted by the media. His vision, which he shared with Rauch and Ahačič, was to establish a revival ensemble grounded in the soundscape of the nineteenth century, a period prior to the widespread dominance of the diatonic accordion in Slovenian folk music. Furthermore, he sought to avoid the influence of the modernised playing techniques that emerged after the Second World War, which had profoundly transformed the pre-war folk music practices. *Trinajsto prase's* formation and early evolution were shaped by social and artistic collaboration with *Istranova* and Dario Marušič, the ensemble's principal driving force, particularly following the disbandment of *Istranova* in 1988.

The specific details regarding the ensemble's initial activities in late 1987 remain somewhat unclear, as even the ensemble members themselves have only fragmentary recollections of this period.¹⁴ During this time, the members began to meet up and engage in experimental sessions, motivated primarily by the enjoyment and pleasure derived from playing music together. Their focus was on emphasising the entertaining and joyful aspects of instrumental folk music, encapsulated in the following recollection: "three friends joined in 1987 to enjoy playing folk music the 'old way'".¹⁵ The repertoire was initially constructed around three or four dance melodies from Prekmurje, the region that Ravnič was from and whose musical traditions he knew most intimately. During this early phase, they made several visits to Prekmurje, where they encountered local musicians, familiarised themselves with their playing styles and even performed alongside them. Within a few months, the ensemble shaped its core repertoire, selected its instrumental configuration and forged a distinctive performance style and ensemble sound.

The ensemble's distinctive name, *Trinajsto prase* [The Thirteenth Pig], proposed by Ravnič, derives from rural vernacular. The name offers a stark yet evocative metaphor for the marginalisation of traditional folk music within contemporary consumer culture: the thirteenth piglet who finds it difficult to get to food and survive as there are usually only twelve teats.¹⁶

14 Cf. Rauch, interview; Ravnič, interview (October 26, 2023); Ravnič, interview (March 6, 2025).

15 Tomaž Rauch, "Homepage", *Tomaž Rauch* (accessed November 19, 2024), <http://home.amis.net/rauchto/english.htm>.

16 This was noted also in various press reports (e.g. Jani Kovačič, "S skupino Trinajsto prase", *GM 21*, no. 1 (1990): 14; Mojca Molan, "Trinajsto prase hoče živeti: ansambel, ki išče stare ljudske godce in viže", *Dolenjski list* (January 9, 1992): 24; Milovan Dimitrič, "Trinajsto prase gode na stare instrumente", *Delo* (March 4, 1992): 10).

Constructing a Revival Aesthetic – Repertoire and Sound

As highlighted in major theoretical studies on revival movements and music,¹⁷ revival is a distinct socio-cultural and artistic phenomenon characterised by considerable complexity, often involving deliberate reinterpretations of tradition shaped by contemporary values and performative choices. It usually involves the revival of rural musical practices that are seen as endangered or extinct, while at the same time forming an integral part of a contemporary, predominantly urban cultural environment. Some revival musicians use only selected expressive elements of a past culture that have a symbolic meaning, while others strive for what they perceive the highest degree of historical accuracy and authenticity in musical expression. As a result, revival ensembles can differ significantly both from the historical musical practices they seek to revive and from one another.

When it came to its musical expression, the *Trinajsto prase* ensemble strove to make it similar to traditional folk music practices in many respects. In shaping its repertoire, choice of instruments and performative style, however, it did not strictly adhere to archival records, scholarly publications or other source materials. Their guiding perspective in presenting traditional musical culture is best summarised by the following statement by Roman Ravnič:

*Folk music may be 'old stuff', but I feel deep respect for it and I take tradition very seriously – I don't dress it up in a modern, trendy guise. I don't change anything I hear or read – neither melodically, rhythmically nor lyrically – because that would rob folk music of its core, its essence and its meaning.*¹⁸

Trinajsto prase's repertoire consisted largely of reconstructed instrumental folk dance music, as was frequently emphasised in interviews and media reports.¹⁹ “The aim of this ensemble is primarily to play and cultivate dance music, rather than vocal music. The instrumental part of folk music is much more appealing area, but also a less represented one.”²⁰ For this reason, the ensemble's members

17 E.g. Owe Ronström, “Revival Reconsidered”, *The World of Music* 38, no. 3 (1996): 5–20; Owe Ronström, “Revival in Retrospect: The Folk Music and Folk Dance Revival”, *Bulletin from the European Center for Traditional Culture* (Budapest, 1998); Tamara E. Livingston, “Music Revivals: Towards a General Theory”, *Ethnomusicology* 43, no. 1 (1999): 66–85; Andriy Nahachewsky, *Ukrainian Dance: A Cross-Cultural Approach* (Jefferson, NC: McFarland & Company, 2011); Juniper Hill and Caroline Bithell, “An Introduction to Music Revival as Concept, Cultural Process, and Medium of Change”, in *The Oxford Handbook of Music Revival*, eds. Juniper Hill and Caroline Bithell (New York: Oxford University Press, 2014), 3–42.

18 “Tolovajska ljudska glasba”, *MMC RTV SLO* (accessed November 20, 2024), <https://www.rtvsl.si/kultura/glasba/tolovajska-ljudska-glasba/135757>.

19 Cf. Kovačič, “S skupino Trinajsto prase”, 14; Molan, “Trinajsto prase hoče živeti”; Dimitrič, “Trinajsto prase”, 10; “Trinajsto prase”, *DG010*, Ljubljana: Druga godba, 1991, audio cassette.

20 Rajko Muršič, “13. Prase: Predstavitev slovenske ljudske godbe v belgijskih šolah”, *GM* 23, no. 6 (1993): 10.

had to search for various sources of the repertoire, mainly archival materials kept by the Institute of Ethnomusicology ZRC SAZU in Ljubljana, as well as various printed and published materials, ranging from written sources to audio releases (LPs and audio cassettes). Moreover, they sourced some dance tunes from direct contact with the living tradition and musicians.

An important characteristic of the ensemble is that its music and the associated sound are formed and reconstructed on the basis of the performative experience gained in the field, i.e. not only in Slovenia, but in a wider area, where the performative practice itself does not differ significantly from that of Slovenia. The ensemble's arrangements were based on a thorough study of sources, which also makes them reconstructions made in line with the ensemble's own sense of music²¹ and the wish not to "ruin this increasingly vanishing music".²² With regard to their arrangements of folk music, the way they performed and the way their repertoire was created, the ensemble's members pointed out the following:

Here we rely on feeling. We hang out with folk musicians, talk to people and play. This is how our repertoire is developed; we make sure to constantly review and expand it. However, we don't play the tunes in exactly the same way as described in ethnomusicological writings. In fact, we adapt them to ourselves and to the audience [...]. When it comes to performing, we are often distracted by our musical knowledge, which otherwise usually simplifies things. So we try to replicate that authentic feeling of why to play and who to play for as closely as possible, that very thing that we admire so much in all traditional folk musicians.²³

When it came to this, the ensemble's members set themselves certain frameworks and limitations. Most importantly, they did not want to adopt (newer) musical elements that they felt had largely been incorporated in music after the Second World War under the influence of the media. Therefore, they made sure to learn as much as possible from older folk musicians. They also adapted their choice of instruments accordingly, using mainly older instruments that were common in folk tradition (a violin, a simple home-made clarinet, a bassett, a bourdon zither etc.).²⁴ This made it even easier for them to follow one of their fundamental aims: to try to preserve the traditional ways of performing and not to incorporate "influences that were not from their local cultural environment".²⁵ Basically, this is dictated by the very instruments they used.

On the other hand, they were well aware that the Slovenian cultural area had never been isolated and completely self-contained, but also that it had certain aesthetic characteristics of its own:

21 Cf. "Druga godba '90", *Tribuna*, no. 9 (May 28, 1990).

22 Dimitrič, "Trinajsto prase", 10.

23 Kovačič, "S skupino Trinajsto prase", 14.

24 Muršič, "13. Prase", 11.

25 *Ibid.*

Even if a certain environment is constantly in contact with neighbouring cultures or traditions, it always chooses for itself the one that has always been part of the canons of things considered beautiful, part of its ethical and aesthetic principles. Selection does indeed pass through the human psyche and the ears. Both of the person performing the music and of the audience receiving it. You can play completely different music with one and the same ensemble.²⁶

Therefore, over time, the ensemble started incorporating other instruments to make its sound more interesting; initially, its sound had been based mainly on the use of two violins and a small string bass. To start with, they added a home-made clarinet, and then somewhat by accident, a concertina, which – due to its distinctive sound – fitted in very well with the ensemble:

For instance, the concertina played by Tomaž is not a Slovenian folk instrument, and yet it sounds very traditional and Slovenian when used in the tunes we play. It fits right in with our set of instruments; the diatonic button accordion would be too loud for our ensemble.²⁷

Later they also added a whistle – one that they had made themselves and whose sound met their sound criteria.

As Morgenstern noted, music is often multifunctional, which is particularly true of folk music²⁸. In the context of popular and revival music, he identifies two main functions: the social function of bringing people together and, even more importantly, the aesthetic function. Ronström similarly states: “For most musicians, the main motive is simply to make music.”²⁹ In line with this view, the members of *Trinajsto prase* have emphasised that their ‘live’ performances are by no means a ‘science’ or a scientific reconstruction³⁰ of the music itself: “Folk music has always had a function, a reason to exist. And a part of this folk music, which we play ourselves, is intended for entertainment, dancing and ‘partying’. [...] We play for ourselves and for the people.”³¹

Trinajsto prase’s repertoire was influenced by several factors. First of all, the ensemble’s members wanted their repertoire to include the dance tunes that were suitable for performance on the instruments they owned, and they looked for tunes that were not widely known. At the time, the repertoires of folk dance ensembles were rather uniform and similar, and the way folk music

26 Ibid.

27 Ibid.

28 Ulrich Morgenstern, “The Role and Development of Musical Instruments in European Folk Music Revival and Revitalization Movements”, in *Traditional Music and Dance in Contemporary Culture(s)*, eds. Jana Ambrózová and Bernard Garaj (Nitra: Constantine the Philosopher University, 2019), 20.

29 Ronström, “Revival Reconsidered,” 6.

30 Cf. Rajko Muršič and Milko Postrak, “Nova Druga godba”, *Nedeljski dnevnik* (June 10, 1990).

31 Kovačič, “S skupino Trinajsto prase”, 14.

was presented in the media was also quite stereotyped and unvarying. For this reason, *Trinajsto prase* aspired to introduce something different and less well-known. They wanted to include music from different regions of Slovenia and to prepare enough material for a stand-alone concert. They focused on fine performances of their tunes rather than on a large repertoire, as there was no real need for that. At that time, i.e. in the pre-digitisation era, it was also much more difficult to get access to archival materials. In the Slovenian market, the amount of published and accessible materials – especially sound recordings of Slovenian and foreign folk music, as well as folk revival music – was very limited.³²

The ensemble did not have a formal leader, with all three members contributing to the development of the repertoire and performative practices. Typically, one member would introduce a dance melody and a preliminary interpretative concept, which was then collaboratively refined.³³ Ravnič initially assumed a more prominent role in this process, soon joined by Rauch, and occasionally by Ahačič. As a trained double bass player, Ahačič most often performed on the bassett and quickly adapted to the traditional bassett-playing style, particularly after performing with local musicians in Istria, where such two-string bassetts had remained in use. Ravnič primarily played the fiddle, occasionally switching to the zither, while Rauch – driven by a passion for exploring different instruments – alternated among the clarinet, the fiddle, the whistle and the accordian. Instrumental roles occasionally shifted, i.e. Ahačič at times played the fiddle, while Ravnič and Rauch alternated on the bassett. Although the ensemble's orientation was primarily instrumental, vocal elements were occasionally incorporated into specific pieces.

When it came to *Trinajsto prase's* musical creation, the aesthetic aspect was one of the most important elements. From the very beginning, they paid a lot of attention to shaping the sound they wanted to re-create. In this context, Ronström repeatedly emphasised the importance of aesthetics as a driving force in many revivalist music activities: “For many participants in revival movements, aesthetics is the most important element.”³⁴ The ensemble endeavoured to create something of their own – innovative and fresh, yet closely connected to tradition and folk aesthetics. They did have an initial idea, however, at the beginning they did a lot of experimenting and tried to find a rich ensemble sound. With this in mind, they enriched the sound harmonically and often used open violin strings to add a drone effect. They searched and experimented for a long time, and in the end they created a distinctive sound, which they themselves,

32 Cf. Rauch, interview; Ravnič, interview (March 6, 2025).

33 Occasionally, all three of them are listed as the authors of the ensemble's arrangements on the audio cassettes, most often, however, they are mentioned in pairs or individually, Roman Ravnič and Tomaž Rauch in particular (“Trinajsto prase”, *DG010*).

34 Ronström, “Revival Reconsidered”, 6.

and some of the connoisseurs, were delighted with.³⁵ As an analysis of the early repertoire and the choice of instruments shows, the ensemble, which initially consisted of two violins (one of which was later occasionally replaced by a clarinet) and a basset, produced a sound that came closest to the folk traditions of the Prekmurje and Primorska regions. These musical traditions formed the basis of their initial repertoire. They also consciously distanced themselves from the so-called Alpine sound, characterised by the accordion as the central instrument, which dominated both media representation and in people's consciousness. They endeavoured to distinguish themselves from the general public and stereotypical perceptions, particularly in terms of their sound.

Role Models, Inspirations and Interwoven Influences

Slovenian revivalist ensembles were significantly influenced by international folk revival movements. They were often inspired by musicians performing the so-called 'acoustic music' that became popular in Slovenia in the second half of the 1970s.³⁶ This genre was mainly practised by students who could not identify with the electrified, often rebellious ethos of punk rock and mainstream rock music, nor with the prevailing Slovenian pop and folk-pop genres that had long enjoyed great popularity. The acoustic music of this era was mainly based on newly composed songs and lyrics. The aesthetic inspiration came from traditional ballad singing and the genre was characterised by a fusion of Anglo-American folk music traditions, Slovenian folk music and selected stylistic elements of Western art music from different historical periods.³⁷ Over time, several musicians who had initially been active in those acoustic ensembles moved on to more committed participation in the folk revival movement.³⁸

In addition, many folk revival musicians had been exposed to folk music traditions before, often as part of early childhood experiences or independent field research. These musicians were often in direct contact with tradition bearers and, in some cases, they were actively involved in folk dance ensembles. It is noteworthy that Slovenian folk dance ensembles – both during and after the Yugoslav era – did not strictly adhere to the Soviet model of stylised and theatrical presentation of folk traditions. In fact, they maintained a certain level of commitment to rural folk culture, which remained partially alive in some rural areas of Slovenia well into the 1970s and 1980s.

35 Rauch, interview; Ravnič, interview (October 26, 2023); Ravnič, interview (March 6, 2025).

36 One of the first ensembles to appear in the mid-1970s was the experimental acoustic music ensemble Salamander, which was soon followed by the ensembles Sedmina (1977), *Kladivo, konj in voda* (1978), *Slovenska gruda* (late 1970s) and many others.

37 Katarina Juvančič, "Sedmina po osemintridesetih letih", *Sigic* (accessed October 20, 2024), <https://www.sigic.si/sedmina-po-osemintridesetih-letih.htm>.

38 For more on the connections of revival musicians with acoustic music and folk dance ensembles, see Kunej, "The Early Period of the Folk Music Revival in Slovenia".

The *Trinajsto prase* ensemble embodied a synthesis of various national and international models, as well as diverse encounters and personal experiences with Slovenian folk music traditions. The ensemble's members were well acquainted with the Slovenian pioneering folk revival ensembles such as *Istranova* and the Mira Omerzel-Terlep and Matija Terlep duo (and later *Trutamora Slovenica*), as well as with the wider acoustic music scene. While *Trinajsto prase* drew inspiration from these ensembles, it simultaneously sought to cultivate its own way of musical expression and presentation of folk material.

Hill and Bithell emphasise the complex and intertwined processes inherent in folk music revival movements.³⁹ They argue that one of the main motivations for such endeavours often lies in dissatisfaction with aspects of the present and a desire to instigate cultural change. This in turn leads to a selective re-interpretation of history, with musical practices and elements being presented as ancient, historical or 'authentic' traditions.

For *Trinajsto prase*, critical perceptions of and reactions to the practice of folk dance ensembles and the broader performative forms of folk music were of central importance at the time. In Slovenia – similar to a broader European context observed by Ronström⁴⁰ – the 'national tradition' was preserved and protected in conservative institutional settings (e.g. museums, research institutes), and folk music was presented in various forms of its public representation. A predominant form of this public presentation was the stage adaptation of folk music and dance, which was often interwoven with a performative aesthetic derived from art music and popular music. Although these performances were often categorised as 'folklore', they largely deviated from folk music practises. *Narodnozabavna glasba* [Slovenian folk-pop], which emerged after the Second World War, was also initially rooted in folk music, but quickly developed into a popular and commercially orientated genre. The strong support from the media contributed to its dominance and displacement of folk music.

Trinajsto prase's members, especially Tomaž Rauch, were well familiar with the workings of folk dance ensembles. Rauch's early musical engagements included working with such ensembles and while doing so, he gained first-hand experience of the dance repertoire and practical knowledge of playing music for dancers. While this collaboration had positive effects, the ensemble also took a critical view of aspects of folk dance ensembles' performances. They regarded the "systematised" and "institutionalised folk dance movement" as "harmful to traditional practices",⁴¹ criticising its rigid choreographic standardisation

39 Hill and Bithell, "Introduction to Music Revival".

40 Ronström, "Revival in Retrospect".

41 Muršič, "13. Prase", 11.

and dependence on formulaic performances shaped by the ensemble leaders.⁴² In such contexts, the music is rigid and inflexible, lacking in spontaneity and responsiveness: “You always have to play the same piece in exactly the same way, which leaves no room for what our ensemble strives for – spontaneous, traditional playing and an equally spontaneous reaction from the audience.”⁴³

Such a view is consistent with a broader impulse within the folk music revival to remove tradition from institutional control. For examples, as Weaver and colleagues have noted, much of the alienation from tradition in Latvia has come about through the state-sponsored staged performance of folklore, which often relies on a stylised and overly processed performance approach. This aesthetic has been critically compared to “food heated up four times”,⁴⁴ and stage folklore has even been labelled “the surest way to kill tradition”.⁴⁵

The ensemble also took a highly critical stance towards *narodnozabavna glasba* – its members regarded it as a significant deviation from the folk traditions from which it originated. They condemned its rhythmic reductionism (which was limited to polka and waltz) and accused the genre of conveying a sense of rigidity and artificiality which, in their opinion, was fundamentally incompatible with the spontaneity and creativity of traditional folk music. They were particularly critical of the genre’s heavy reliance on mass media support, which favoured its rapid spread and popularity among the general public. In their view, this close involvement with commercial interests prioritised marketability over cultural integrity. They further noted that *narodnozabavna glasba* was plagued by a number of other shortcomings, including “bland and saccharine lyrics ... they are not even worth talking about”.⁴⁶

Consequently, *Trinajsto prase* based its work not only on archival material, but also on field research and living traditions. It actively sought out older local musicians in remote rural areas, viewing folk culture not just as a static tradition, but as an inherently creative and evolving process – a process that can be meaningfully continued and recontextualised in contemporary cultural settings. The ensemble’s encounters with tradition emphasised the improvisational nature of folk creativity. In studying these practices, it sought to understand not only the “vocabulary of folk music and folk dance” but also, as

42 This understanding aligns with theoretical perspectives on dance and music practices, particularly within folk dance ensembles, which emphasise the symbolic rather than the functional role of revived traditions in modern contexts. See Nahachewsky, *Ukrainian Dance*.

43 Muršič, “13. Prase”, 11.

44 Vilis Bendorfs, *Vārds un Darbs*, nos. 3-4 (1978): 28, quoted in Ieva Weaver et al., “The Power of Authorities, Interpretations, and Songs: The Discourse of Authenticity in the Latvian Folklore Revival”, *Traditiones* 52, no. 2 (2023): 53, <https://doi.org/10.3986/Traditio2023520203>.

45 Vilis Bendorfs, “Drusciņ skarbāks stāstījums par trim braucieniem”, *Vārds un Darbs* 2 (1978): 24–28, quoted in Ieva Weaver et al., “The Power of Authorities”, 53.

46 Kovačič, “S skupino Trinajsto prase”, 14.

pointed out by Ronström,⁴⁷ its “grammar and syntax”. This realisation contributed significantly to the ensemble’s creation of their music in ‘traditional’ styles under contemporary conditions.

In its founding phase, *Trinajsto prase* made several visits to the Prekmurje region in order to make direct contact with the local tradition bearers through participatory music-making. This connection was strongly encouraged by Ravnič, who comes from this region and has been immersed in the music of this region from an early age. At the time of the ensemble’s visits, folk music was still very much alive in Prekmurje, and numerous dance tunes were still actively performed at local gatherings. Consequently, the ensemble’s early repertoire was rooted in the region’s tradition.⁴⁸ Later, the ensemble pursued a similar approach to researching and revitalising the folk traditions of the Primorska region and worked closely with Dario Marušič, a former member of *Istranova*.

Trinajsto prase was also strongly influenced and fascinated by folk revival movements from other countries. Before and during the initial phase of the Slovenian revival, public interest in the musical traditions of other cultures increased significantly through various concerts and articles. The latter were often authored by musicians who later played an active role in the acoustic music scene and the revival of folk music. Ravnič, for example, wrote about folk traditions in Hungary and Sweden,⁴⁹ while Rauch contributed his reflections on foreign folk festivals and music⁵⁰.

As the programme director of the GMS and through his work with the *Druga Godba* festival, Ravnič soon started collecting information about Hungarian folk music and the *táncház* movement. In the autumn of 1987, when *Trinajsto prase* was being formed, he translated and adapted a Hungarian article for the magazine *Glasbena mladina*,⁵¹ which mainly dealt with the *táncház* phenomenon.⁵² In the final part of the article, however, Ravnič

47 Ronström, “Revival in Retrospect”, 40.

48 Rauch, interview; Ravnič, interview (March 6, 2025).

49 Roman Ravnič, “Ljudska glasba v izdajah Hungarotona”, *GM* 18, no. 1 (1987): 18–19; Roman Ravnič, “Ljudska glasba na Švedskem”, *GM* 18, no. 4 (1988): 18–19; Roman Ravnič, “Ljudska glasba na Švedskem II”, *GM* 18, no. 5 (1988): 20–21.

50 Tomaž Rauch, “Kaj ‘folk’ dela s ‘folkom””, *GM* 19, no. 1 (1988): 15; Tomaž Rauch, “Keltsko glasbeno srečanje”, *GM* 20, no. 1 (1989): 8–9; Tomaž Rauch, “MUSITA 90”, *GM* 20, nos. 7–8 (1990): 5.

51 Ravnič, “Ljudska glasba v izdajah Hungarotona”.

52 According to Ravnič, the movement is understood as a particular variant of folk music revival, characterised by the performance of “authentic rural music” by “young, educated urbanites”. It began with the work of Béla Halmos and Ferenc Sebő in the 1970s and soon merged with a parallel revival of traditional dance, contributing to its broader cultural impact. By the mid-1980s, there were around 100 such ensembles in Hungary – both amateur and professional ones – including such well-known ensembles as *Muzsikás*, *Mákvirág*, *Jánosi*, *Vízöntő*, *Zsarátnok*, *Téka*, *Újstilus* and *Vujcsics*. As a coordinated movement, it organised training courses, workshops and festivals, attracting 32,000 participants to the central festival held in Budapest in 1986. Its growth was supported by important institutions, especially Hungarian Radio and the Hungaroton record label, which played an important role in spreading the movement.

raised the question of how the revival movement manifested itself in the Slovenian context.

Roman Ravnič also showed a keen interest in the activities of Slovenian folk revival ensembles. In 1987, he conducted an interview with members of *Istranova*, discussing their views on the preservation, performance and presentation of folk music.⁵³ His professional role at the GMS allowed him direct contact with the revival musicians both in Slovenia and abroad, giving him the opportunity to closely follow festival activities on the ground. His position enabled *Trinajsto prase* to stay well informed and actively participate in the promotion of the Slovenian folk revival through GMS's programmes.

The ensemble remained in constant contact with the international folk revival movement, especially through Roman Ravnič's role as the curator of the *Druga Godba* festival, where Hungarian revival ensembles performed on a regular basis. Performances by various Hungarian ensembles, such as *Muzsikás*, also took place at other Slovenian venues, including Murska Sobota in 1988 and Ljubljana in 1990, often facilitated and coordinated by the members of *Trinajsto prase*, who also reported on these events.⁵⁴ In reports written for the Slovenian public about festivals held elsewhere in Europe, the success of the Hungarian folk music revival ensembles is praised.⁵⁵ This reflects, among other things, their strong influence on Slovenian revival musicians.

Trinajsto prase's members maintained close personal and musical relations with Hungarian revival ensembles, including informal exchanges through joint music-making. One notable instance occurred in 1988 when they organised a joint barbecue with *Muzsikás* during their visit to Slovenia for the *Druga Godba* festival. As Rauch recalled, *Trinajsto prase* had spontaneous musical sessions together with *Muzsikás*, playing melodies unknown to them and thus gaining a direct insight into the performative revival practice.⁵⁶ The ensemble's admiration for *Muzsikás* stemmed from its commitment to perform 'authentic folk music' as opposed to the composed and commercially orientated genre of *narodnozabavna glasba*, which is widespread in Slovenia – a genre that has comparable counterparts in other countries, including Hungary.

Ultimately, *Trinajsto prase* found deep inspiration in the Hungarian folk music revival ensembles. By participating in various festivals (such as the *Folkfest* in Italy) they got to know the members of other Hungarian revival ensembles and often saw them as role models, especially in terms of their approach to reviving folk music.

53 Ravnič, "Istranova".

54 E.g. Roman Ravnič, "Iz Murske Sobote", *GM* 19, no. 2 (1988): 10; Tomaž Rauch, "Skupina Muzsikás", *Delo* (December 17, 1990).

55 E.g. "Folkest 88", *GM* 19, no. 1 (1988): 18.

56 Rauch, interview.

Performance Ethos and Discography

The members of *Trinajsto prase* repeatedly emphasised that their main motivation for making music was to have fun and to enjoy making music together. First and foremost, they wanted to entertain themselves, but they also hoped that their audience would be carried away by the music they played. Their approach to the folk music revival was based on direct interaction with the audience. They shared the conviction that their music was essentially characterised by continuous communication with audience during performances and that sound recordings could never fully capture or replace this experience.

*It is primarily a matter of communication – spontaneous communication. In modern times, this connection is burdened and distorted, leading to misunderstandings. Through this music, we hope to re-establish spontaneous communication. [...].*⁵⁷

This emphasis on live, participatory engagement was particularly important to the ensemble because they understood – or at least aspired to understand – their musical practice as “functional music” intended primarily for entertainment, dancing and festive gatherings. Seen as a social phenomenon, *Trinajsto prase*’s music aligns with what Turino⁵⁸ classifies as *participatory music*,⁵⁹ where the aim is the maximum sonic and kinetic participation of all those present. Such music presupposes music-making as a social activity among co-present individuals, minimising or even erasing the divide between performers and the audience. Turino defines this practice by the absence of physical or symbolic boundaries among participants and the emphasis on shared musical and bodily engagement.

Nevertheless, *Trinajsto prase*’s actual performances generally conformed to the revivalist practices established in Slovenia, which – unlike the Hungarian model – had not yet developed regular *táncház*-style dance events. As a result, their musical activities often took the form of stage performances, characterised by a more conventional division between performer and audience. In this respect, their public appearances aligned more closely with the framework of Turino’s *presentational music*.

The ensemble’s conceptualisation of their musical practice as both functional and participatory is further evident in their approach to public performances

57 Kovačič, “S skupino Trinajsto prase”, 14.

58 Thomas Turino, *Music as Social Life: The Politics of Participation* (Chicago: University of Chicago Press, 2008).

59 Thomas Turino makes a distinction between four types of musical practices according to their social and artistic functions: *participatory music*, which emphasises collective engagement with minimal separation between performers and the audience; *presentational music*, where performances are delivered to a clearly defined audience; *high-fidelity music*, which aims to reproduce live sound recordings with accuracy; and *studio audio art music*, created specifically for the recording medium using studio-based techniques. This typology frames music as a socially embedded practice rather than solely an acoustic phenomenon.

and sound recordings, which they regarded primarily as a means of documenting live performance⁶⁰. This orientation corresponds to Thomas Turino's concept of *high-fidelity* music.

*For now, we play for ourselves and for the people. We recognise the documentary value of recordings, however, we are not interested in them at this stage. If we were to present ourselves in this way, it would be through a live recording in front of an audience – capturing precisely what makes this practice meaningful to us.*⁶¹

A variety of concerts and public live performances formed the core of the ensemble's activities. The ensemble's first public performances took place in the summer of 1988, and by the time the ensemble ceased its activities in 1993, there had already been over 200 such events. This is a relatively high number for an ensemble that consisted of non-professional musicians who held regular jobs alongside their musical commitments. Although they usually received some form of payment for their performances, financial gain was by no means the main motivation. Rather, the motivation was to make music together, in a positive atmosphere and with a lot of fun. Similar motivations could also be observed among most of the other musicians of the folk music revival in Slovenia.

The basic information about the number, circumstances and purpose of these performances is preserved in a typewritten list of performances.⁶² The ensemble's first public appearances included educational school concerts with commentaries. These events were organised by GMS and featured a number of Slovenian musicians and ensembles, including folk music revival ensembles such as *Trutamora Slovenica* and *Istranova*. For this purpose, *Trinajsto prase* prepared a specially conceived concert programme entitled *Godčevske viže* [Musicians' Tunes], in which they combined live music with spoken explanations. The ensemble introduced the audience to traditional Slovenian instruments and characteristics of Slovenian dance music—melodies that also form the core of their regular repertoire. These concerts were well received by the young audience, as the members of the ensemble recall:

*Everywhere we have performed so far, we have been met with interest, even at our first concert. This first concert was aimed at high school students in the centre of Ljubljana, and despite our initial fears about how it would be received, we ended up playing for an hour and a half.*⁶³

The school concerts account for almost half of the ensemble's total performances. In 1993, the ensemble undertook a two-week tour of Belgium at the

60 This was mentioned on several occasions during various interviews with the ensemble's members.

61 Kovačič, "S skupino Trinajsto prase", 14.

62 *Trinajsto prase – nastopi*, folder Trinajsto prase, typescript (personal archive of Roman Ravnič).

63 Muršič, "13. Prase", 10.

invitation of Jeunesses Musicales Belgium, during which it presented its educational concert programme *Godčevske viže* in twenty Belgian schools. In addition to the school performances, they also gave two public evening concerts.

According to the list of performances,⁶⁴ the ensemble performed in a variety of contexts: from international festival appearances and tours abroad – including in Austria, Italy, Belgium, Great Britain and Argentina – to formal concerts and public events throughout Slovenia, as well as informal gatherings, often in private settings. The members of the ensemble especially remember the more prominent concerts at home and abroad, as well as the informal musical gatherings and social occasions, which often involved spontaneous parties, interaction with the audience and dancing. In these performances – which are often labelled in the list with notes such as *ples* [dance], *koncert/ples*, *pustni ples* [carnival dance] or even *ohcet* [wedding]⁶⁵ – the music of the ensemble most clearly fulfilled its functional and participatory role. These occasions embodied the ensembles' central ethos: the restoration of joy, functionality and the communal dimension of folk music. The members themselves recalled such events as the most enjoyable and personally fulfilling in their entire performance history.⁶⁶

There is little information about the full extent and detailed content of the ensemble's repertoire. Even the members themselves remember it only vaguely. In interviews, they stated that they had prepared around thirty melodies for performances, most of which were also recorded on two audio cassettes.⁶⁷ The typewritten list of performances contains only sporadic and inconsistent references to a specific repertoire, although it suggests that the largest and longest performances contained up to 40 tunes.⁶⁸ A comprehensive list of all the melodies played by the ensemble has not been preserved. This makes it all the more important to analyse the discography, as the recordings – also according to the ensemble's own statements – have considerable "documentary value".⁶⁹ They not only offer insights into the repertoire and its sources, but also into the ensemble's approach to the folk music revival and the shaping of their distinctive sound.

The ensemble's discography is closely intertwined with the activities of the GMS and the *Druga Godba* festival. Their first recorded release consisted of a selection of recordings from their debut concert appearance at *Druga Godba*. In its early years, the festival featured a mix of active traditional musicians and local folk ensembles. However, its focus soon shifted toward folk revival

64 *Trinajsto prase – nastopi* (personal archive of Roman Ravnič).

65 Ibid.

66 Cf. Rauch, interview; Ravnič, interview (March 6, 2025); Cvetko, interview.

67 Cf. Ravnič, interview (March 6, 2025); Cvetko, interview.

68 *Trinajsto prase – nastopi* (personal archive of Roman Ravnič).

69 Kovačič, "S skupino Trinajsto prase", 14.

performers, with *Trinajsto prase* being the first revival ensemble to perform at the festival in 1990.

Their first audio release, *Trinajsto prase – Live in Ljubljana*, came out shortly after the 1990 Druga Godba performance as part of the festival's publishing activity.⁷⁰ This demo cassette, intended mainly for promotional purposes, was not distributed commercially. It featured 19 tracks and included a detailed J-card listing the repertoire, the names of the musicians and the instruments used. It explicitly stated that the recordings were made “live at the concert in Križanke, Ljubljana, 1 June 1990”, including the name of the sound engineer. Although this was a promotional release, the cassette's careful documentation of the repertoire, personnel, instrumentation and recording context demonstrates the ensemble's deliberate and systematic approach to archiving their work.

 <p>TRINajsto PRASE Live IN LjUbljAna</p>	<p>stran A side</p> <p>1. Čegleščok 2.44</p> <p>2. Kosmatača 2.48</p> <p>3. Drmač 2.51</p> <p>4. Mazulin 1.22</p> <p>5. Šošterska 1.53</p> <p>6. Samarjanka 2.34</p> <p>7. Adamčkov France 2.47</p> <p>8. Štajeriš 2.12</p> <p>9. Mafrina 2.58</p> <p>10. Canto del cucu 2.42</p>	<p>Trinajsto prase</p> <p>Karlo Ahačić - violina/fiddle A8; B6-9 bajs/bassett A1-7, 9-10; B1-5, 7-9 glas/voice B2-4, 6</p> <p>Tomaž Rauch - klarinet/clarinet A3, 2, 4, 5, 9, 10; B1-5 piščal/recorder B4 harmonika/accordion A8, 10; B3, 4 violina/fiddle A3, 6; B6 bajs/bassett B7-9 citera/zither A7 glas/voice B2; 3, 6</p> <p>Roman Ravnič - violina/fiddle A1, 3-7, 9, 10; B1-9 citera/zither A2 bajs/bassett A8 glas/voice A6, 7; B2-4, 6</p> <p>in/with</p> <p>Miško Baranja - cimbal/cimbalom A4-6</p> <p>Dario Marušič - violina/fiddle B1-3 šurje/istriian pipes A10</p>
	<p>stran B side</p> <p>1. Dopaši 2.07</p> <p>2. Žezulinka 4.03</p> <p>3. Canzon militar 2.32</p> <p>4. Dampase 3.34</p> <p>5. Bovška polka 1.48</p> <p>6. Juri po potoce tuli 1.34</p> <p>7. Ta bantawa 1.38</p> <p>8. Ta pustawa 1.23</p> <p>9. Ta potokawa 1.22</p>	

Figure 1: The J-card of a demo audio cassette from 1990.

Although the cassette was of high technical quality and well-recorded, the ensemble expressed dissatisfaction with certain aspects of their musical performance. The recordings conveyed a degree of restraint, which they attributed to the pressure of performing at their first major concert as part of a prominent festival. As a result, the ensemble resolved to produce a new cassette featuring fresh recordings.

In line with their ethos of maintaining direct engagement and communication with the audience, the ensemble organised a dedicated live concert with

70 As part of Druga Godba, and in cooperation with the GMS, a music publishing company was founded in 1987. Its focus was on publishing recordings of performances from the festival. The majority of released materials featured performers of Slovenian folk music and folk music revival ensembles. These audio releases made it possible for this genre to reach the widest circle of listeners and were very well received by the general public and experts alike (cf. Matjaž Barbo, “Beltinska banda, Ljudska glasba iz Prekmurja”, *GM* 18, no. 1 (1987): 23).

recording in mind. This event took place on 1 March 1991 at the KUD France Prešeren cultural centre. The recording process was largely self-managed and relied heavily on personal connections, including borrowed technical equipment and the participation of two sound engineers. Tomaž Rauch, at the time employed at Radio Ljubljana, acted as the producer. The project was supported by the GMS and the Druga Godba festival, under whose label the cassette was eventually released.

The atmosphere during the recording was reportedly vibrant and relaxed, and the audience was enthusiastic. While the original plan involved organising two live concerts for recording purposes, the ensemble opted to conduct the second session in the same venue without an audience (on 24 November 1991). This allowed them to focus more precisely on the pieces for which the previous live takes had been deemed unsatisfactory. Nevertheless, in curating the final track selection, they prioritised including as many live concert recordings as possible – even those with minor performance flaws – due to their greater energy and expressive intensity.⁷¹

This second cassette release also featured 19 tunes, selected from both recording sessions held at the KUD France Prešeren cultural centre, with one track originating from the ensemble's 1990 performance at the Druga Godba festival. The cassette J-card was even more extensive and information-rich than that of the previous release. In addition to detailing the full repertoire, performers, instruments and precise recording circumstances, it included detailed source attributions for each tune – specifying how the ensemble acquired the material and who was responsible for its adaptation or arrangement. The documentation was markedly more meticulous than in the previous release, reflecting the ensemble's continued commitment to systematic and accurate attribution of tune origins and its transformation in performance. A substantial bilingual text by Igor Cvetko was also included, providing an introduction to the ensemble, its repertoire and its approach to folk music within the Slovenian folk revival movement.

The audio cassette titled *Trinajsto prase* was released under the publishing programme of the Druga Godba festival. It was formally presented to the public on 13 December 1991 during a press conference organised by the GMS in Ljubljana. It was extensively featured in the GMS journal shortly thereafter⁷² and reported on by other press outlets.⁷³ The ensemble's modest discography – limited to this cassette and the earlier demo – is likely a consequence of its relatively short period of activity and, more fundamentally, its orientation towards live performance and direct audience interaction: "This kind of music

71 Rauch, interview; Ravnič, interview (March 6, 2025).

72 "Trinajsto prase: izdala Glasbena mladina Slovenije", *GM* 22, no. 2 (1991): 22.

73 Cf. Molan, "Trinajsto prase hoče živeti".

Izdala DRUGA GODBA december 1991
 Križančeva 4, SI-1000 Ljubljana, Slovenija
 Glasbeno inštitucija Slovenije

Pasneto v KUD France Prešeren v Ljubljani 24. 11. 1991, B 2, 3, 7, 8, na koncertu v KUD France Prešeren v Ljubljani 1. 3. 1991; tonski mojster Dušan Uršič, producena Tomaž Rauch in Dušan Uršič, oprema audio studio Dar-Šit; hvala Branka Štrajnjarju za pomoč pri snemanju; B 9 posneto na koncertu v Križančah v Ljubljani 1. 6. 1990, tonski mojster Borut Berden.

Recorded in KUD France Prešeren, Ljubljana 24. 11. 1991, B 2, 3, 7, 8 alive in KUD France Prešeren, Ljubljana 1. 3. 1991; sound engineer Dušan Uršič, producers Tomaž Rauch and Dušan Uršič, equipment audio studio Dar-Šit; acknowledgements to Branka Štrajnjar for helping us with the recording; B 9 recorded alive in Križančah, Ljubljana 1. 6. 1990, sound engineer Borut Berden.

O naših višah

Kosmatača – najprej smo jo igrali, ne da bi vedeli, za kaj gre, nato smo nastili zapise v GV, GFP in PMP GNI M 29.793 in odprla se nam je kot Štajerska viša. (pr. 13. p.)
 Štajerš – dotenjska viša iz GV, dolgo sanjali ... (pr. TR.RR)
 Čeglešček – iz Obreča pri Središču ob Dravi, nastil v LGG, kasneje slišali še varianto iz Cirkova. (pr. TR, RR)
 Šamarjanka – poznali ste dolgo v prekmurski in štajerski različici, predelali po Belinški bandi, GNI M 20.104. (pr. 13. p.)
 Polka za debelo repo – štajerska viša iz dveh klovov – klobovčuk ples in polka, odprli smo jo v GV. (pr. 13. p.)
 Bovška mazaruka – v GV iz Žage pri Bovcu, GNI M 20.241, rečeno ji bovška zaradi tam izpričane zasedbe, v kateri jo igralo. (pr. RR)
 Bovška polka – kot prejeto v GV iz Žage pri Bovcu. GNI M 20.250. (pr. TR, RR)
 Mafrina – očitno primorska viša v dveh delih, nastil v GV in jo predelali. (pr. TR, RR)
 Štajerš – v GV iz Sp. Javoršičice pri Moravčah, GNI M 21.423. (pr. KA)
 Juri po potoce tuli – iz Bencčje, najbrž ostanek obredne pesmi, dmes z njo tolažijo otroke, zapis v ISI, ker je ostala ohranjena ena sama kitica, jo malce ponovljamo. (pr. TR)
 Drmač – prva viša, ki smo se je poslotili, pohvali pri Belinški bandi, dopolnili po GV iz Gančan v Prekmurju, GNI M 21.674. (pr. 13. p.)
 Navadna polka – dotenjska skladna viša iz GV, GNI M 27.080, leta 1965 jo je v Kralčih pri Sotražici zaigral Janez Čempca "Botrne stric". (pr. KA)
 Mazaruka – sneli s kasete Štu ledi: Da pa nečo, zapis v PMP GNI M 16.743 iz Vuki nad Kastelevecem v Istri. (pr. RR)
 Dopati – slišali pri Istranovi, sicer GNI M 16.169 iz Ospa. (pr. TR, RR)
 Dampaze – slišali pri Istranovi, napravil Dario Marušič iz dveh viš: salin iz Reparca pri Pregari in dampaze (menjava parov) iz Balj. (pr. DM, za 13. p. TR)
 Canzon militar – antimilitaristična pesem iz: Fiše pri Piranu, kjer jo je stabilil Dario Marušič: Niti osel noče nositi vojaške kape, niti graščič ne mara kruha brez soli, niti pes si noče praskati vojaških uš... (pr. DM, za 13. p. RR)
 Stara polkica – sneli s kasete Štu ledi: Da pa nečo, poznali ste prej kot salin iz Istre. (pr. 13. p., vred. KA)
 Ta potokava – rezjanska viša iz GV, M 28.042, slišali tudi v živo.
 Ta pastava – našli rezjanski, slišali na plošč Dolina Režnje, na kaseti Godci iz Režnje pa tudi v živo.

Stran A		Stran B	
1. Kosmatača	2'42"	1. Drmač	2'57"
2. Štajerš	1'24"	2. Navadna polka	2'08"
3. Čeglešček	2'50"	3. Mazaruka	2'04"
4. Šamarjanka	2'33"	4. Dopati	1'55"
5. Polka za debelo repo	2'08"	5. Dampaze	3'37"
6. Bovška mazaruka	2'24"	6. Canzon militar	2'30"
7. Bovška polka	1'44"	7. Stara polkica	2'01"
8. Mafrina	2'50"	8. Ta potokava	2'14"
9. Štajerš	2'06"	9. Ta pustava	1'35"
10. Juri po potoce tuli	1'30"		21'24"
	22'53"		

Karlo Ahačič – glasivoice A 10, B 5, 6
 gostiljafide A 9, 10, B 2, 7, 9
 bajtibasseti A 1-8, B 1, 3-6

Tomaž Rauch – glasivoice A 10, B 6
 pišal/recordor B5
 klarinet/clariner A 1-3, 5-8, B 3-6
 gostiljafide A 4, 10, B 1
 harmonikal/accordion A 9, B 2, 5-7
 bajtibasseti B 8, 9

Roman Ravnič – glasivoice A 4, 10, B 5, 6
 gostiljafide A 2-4, 6-8, 10, B 1, 3-6, 8, 9
 citral/cithar A 1, 5
 bajtibasseti A 9, B 2, 7

GV – Julijan Štrajnar: Godčevske više
 PMP – Mirka Ramovš: Plesat me pejši
 GFP – Josip Dravec: Glasbena folklorna Prebije
 LGG – Zmaga Kumer: Ljudska glasbila in godci
 ISI – Pavle Merka: Ljudsko izročilo Slovencev v Italiji
 Zahvaljujemo se vsem, ki so nam kakorkoli pomagali in nas vzpodbujali; opravičujemo se vsem, ki smo jih poimenko izpustili; hvala za razumevanje!!!
 Trinajsto prase

Po mnenju Ministrstva za kulturo Republike Slovenije št. 415-166/91 z dne 2.12.1991 sodi kaseto med proizvođe, za katere se ne plačujeata temeljni in poseben davek od prometa proizvođe.

Fotografije/Photos: Milan Mrčun Oblikovanje/Design: Neva Štemberger Tisk/Print: Mrčun

Figure 2: The J-card of the 1991 audio cassette with a foldout panel detailing the sources on the recorded tunes, the authors of the arrangements and information on how, when and where the recordings were made.

cannot be adequately represented through recordings; live performances are irreplaceable.⁷⁴

Ultimately, what distinguished *Trinajsto prase's* musical practice from others revival musicians in Slovenia was the atmosphere, energy, audience response and relaxed interpersonal interaction that accompanied their live performances.

74 Muršič, "13. Prase", 11; see also Rauch, interview; Cvetko, interview.

Conclusion

The *Trinajsto prase* ensemble holds a foundational place in the history of the Slovenian folk music revival. As the first revival ensemble in Slovenia to engage with folk music practices in a systematic and holistic way – not only through repertoire but also through the reconstruction of playing techniques, sound aesthetics and social function – it marked a turning point in how folk music was understood, performed and experienced in the late twentieth century. Their approach differed markedly from the stylised performances of folk dance ensembles and their theatrical representations of tradition, as well as from other stage-oriented or mass media-supported presentations, favouring instead an ethos based on sincerity, spontaneity and community engagement. Their performances emphasised communication, shared joy and interaction over technical perfection or formal presentation.

Influenced by international revival movements – particularly the Hungarian *táncház* model – *Trinajsto prase* embraced the principle of folk music and functional music-making. The ensemble conducted fieldwork to identify ‘living traditions’ and engaged directly with local musicians, grounding their interpretations in both traditional and contemporary practices. Expanding on the legacy of *Istranova*, they broadened their focus to encompass folk traditions from other Slovenian regions, thereby crafting a regionally diverse and stylistically nuanced performative practice.

Although their renown has faded, *Trinajsto prase*’s influence remains significant. Their work inspired a new generation of revivalist ensembles – including *Tolovaj Mataj*, *Marko banda*, *Kurja koža* and *Volkfolk* – who similarly embraced a down-to-earth approach based on folk musical values and regional specificity.

The post-ensemble careers of *Trinajsto prase*’s members further illustrate the ensemble’s enduring legacy. Roman Ravnič founded the ensemble *Tolovaj Mataj*, through which he extended the pioneering work initiated with *Trinajsto prase*. His long-standing commitment to youth education, cultural programmes through the GMS and promotion of folk music was formally recognised in 2025, when he was named an honorary member of the GMS on the occasion of its 55th anniversary.⁷⁵ Tomaž Rauch remained very involved in the field of folk music and contributed to it as a performer, composer, critic and a promoter of culture. He played an important role in shaping the critical discourse on folk music and its revival. His later involvement with the ensembles *Marko banda* and *Črnobela muzika* reflects his ongoing commitment to historically informed, folk-oriented performance practices. His great influence on

75 Glasbena mladina SLO, “Slavnostna akademija ob 55-letnici Zveze Glasbene mladine Slovenije”, *Glasna* (accessed Marc 14, 2025), https://www.revijaglasna.si/novice/slavnostna-akademija-ob-55-letnici-zveze-glasbene-mladine-slovenije/?utm_source=chatgpt.com.

the Slovenian folk music landscape was recognised in 2016 with the Štrekelj Award for his extraordinary contribution to the preservation and promotion of Slovenian folk tradition.⁷⁶ Karlo Ahačič, a long-time music teacher and choir conductor, has also had a significant influence on Slovenian musical culture. In 1995, he founded the Ljubljana-based Florence Women's Choir, which gave numerous performances and released a studio album in 2002.⁷⁷ Ahačič passed away in 2022, leaving behind a lasting legacy in both choral and folk music scenes. Igor Cvetko, who joined the ensemble in its final year, later played an important role in Slovenian ethnomusicology. He was an ethnomusicology lecturer and a curator at the Slovene Ethnographic Museum, where he received the Murko Award for the acclaimed Sounds of Slovenia exhibition. His wide-ranging interdisciplinary work, which includes music research, education, illustration, puppetry and children's folklore, has earned him numerous awards, including the Štrekelj Award for Lifetime Achievement in 2014 and his appointment as Slovenian Ambassador for Cultural Education in 2018.⁷⁸

Combined, these trajectories underscore the profound impact *Trinajsto prase* had not only on the revivalist field but also across broader domains of Slovenian musical, cultural and educational lives. More than merely performers, the members of *Trinajsto prase* acted as cultural mediators – scholars, musicians and advocates – who redefined folk music not as a relic of the past but as a vibrant, evolving practice capable of meaningful presence in contemporary contexts. Central to their ethos – to play “for ourselves and for the people”, and to restore the joy, function and communal dimension of folk music – was a redefinition of how Slovenian musical tradition could be understood and performed.

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76 Občina Komen, “Tomaz Rauch – dobitnik Štrekljeve nagrade 2016”.

77 “Ženski pevski zbor Florence”, *ZKDL Slovenije* (accessed October 30, 2024), https://www.zkdl.si/index.php?option=com_content&view=article&id=107.

78 Jelena Sitar, “Cvetko, Igor (1949–)”, *Slovenska biografija* (accessed November 21, 2024), <http://www.slovenska-biografija.si/oseba/sbi1021990/#novi-slovenski-biografski-leksikon>; Cvetko, interview (March 11, 2025).

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SUMMARY

The article examines the role of the *Trinajsto prase* ensemble in the broader context of the folk music revival movement in Slovenia in the late 1980s and early 1990s. This period witnessed a renewed interest in folk music practices, especially among younger urban intellectuals, who began to actively explore and recontextualise folk music in a contemporary social environment. The *Trinajsto prase* ensemble, founded at the end of 1987 by Roman Ravnič, Tomaž Rauch and Karlo Ahačič (later joined by Igor Cvetko), represented an important turning point in the Slovenian revival movement. It was the first ensemble in the country to develop an innovative approach to the performance and presentation of folk music.

The ensemble based its repertoire mainly on lesser-known traditional dance melodies from various Slovenian regions, with a focus on Prekmurje and Primorska. The aim of the ensemble was to recreate the distinctive sound of historical folk music while creating a new aesthetic that is clearly different from the prevailing forms of presentation of folk dance ensembles and commercialised folk-pop groups. To this end, the musicians used traditional folk instruments such as the violin, a simple homemade clarinet, a bassett, Bourdon zithers, and others. They also encouraged an interactive and spontaneous relationship with the audience, viewing folk music as a functional, participatory form that serves entertainment, dance and community experience. In shaping their musical vision, the members drew inspiration from folk revival movements in other countries, especially the Hungarian *táncház* movement.

The ensemble’s sound and repertoire are based on the study of archival material as well as their own field research, including encounters with older folk musicians. These interactions have significantly influenced their interpretation of folk music as a living and creative process. While they emphasised the historical authenticity and traditional origin of the melodies in their performances, they consciously avoided rigid reconstructions in favour of spontaneous and lively musical expression. *Trinajsto prase* performed frequently and released two audio cassettes – mostly live recordings – that documented both their approach to folk music and the ensemble’s distinctive sound and energy.

Although the ensemble was only active for a few years, it had a lasting influence on the Slovenian folk revival movement and served as an inspiration for later ensembles such as *Tolovaj Mataj*, *Marko banda* and *Kurja koža*. In addition, all members remained active as musicians, educators, researchers and cultural mediators and continued to shape the Slovenian cultural landscape, especially in the field of folk music. Through its direct, open and

participatory approach to the presentation and revitalisation of instrumental folk music, *Trinajsto prase* has highlighted a previously overlooked perspective on folk music — as a music for creative practise that can thrive beyond its original cultural context.

POVZETEK

Skupina *Trinajsto prase* in preporodna glasba v Sloveniji

Članek obravnava vlogo skupine *Trinajsto prase* v okviru preporodnega gibanja ljudske glasbe v Sloveniji v poznih osemdesetih in zgodnjih devetdesetih letih 20. stoletja. V tem času je predvsem med mlajšimi izobraženci v urbanih okoljih prišlo do (ponovnega) zanimanja za ljudskoglasbene prakse, ki so jih aktivno raziskovali in oživljali v novih družbenih kontekstih. Skupina *Trinajsto prase*, ustanovljena konec leta 1987 (v zasedbi Roman Ravnič, Tomaž Rauch, Karlo Ahačič, pozneje Igor Cvetko), je predstavljala pomembno prelomnico v preporodnem gibanju. Kot prva v slovenskem prostoru je namreč razvila svež pristop k poustvarjanju ter javni predstavitvi ljudske glasbe.

Člani skupine so svoj repertoar zasnovali predvsem na manj znani plesni ljudski glasbi iz različnih slovenskih pokrajin, s poudarkom na Prekmurju in Primorski. Njihov cilj je bil poustvariti značilen zvočni izraz ljudske glasbe preteklih obdobij, vendar na svež, sodoben način, ki bi se jasno ločil od uveljavljenih predstavitvenih praks v okviru folklornih skupin in narodnozabavnih ansamblov. V ta namen so posegali po tradicionalnih ljudskih glasbilih (violini, malem dvostrunskem basu, doma izdelanem klarinetu, piščalih, bordunskih citrah in drugih). Glasbo so razumeli kot funkcionalno, živo in participativno obliko izražanja, namenjeno predvsem zabavi, plesu ter skupnostnemu doživljanju. Pri svojem delu so se zgledovali tudi po sorodnih preporodnih gibanjih v tujini, zlasti po madžarskem gibanju *táncház*.

Zvočno podobo in repertoar so člani skupine gradili na podlagi študija arhivskega gradiva ter lastnega terenskega raziskovanja, v okviru katerega so se srečevali s starejšimi ljudskimi godci. Ta neposredna izkušnja je pomembno vplivala na njihovo interpretacijo in razumevanje glasbene tradicije kot živega in ustvarjalnega procesa. Čeprav so v svojih glasbenih poustvarjanjih poudarjali pomen zgodovinske pristnosti in izvora melodij, so se zavestno izogibali togim rekonstrukcijam ter si prizadevali za spontan, živ glasbeni izraz. Veliko so nastopali, izdali pa so tudi dve avdiokaseti, ki sta bili v večji meri posneti v živo ter tako obenem dokumentirali pristop k predstavljanju ljudske glasbene tradicije in svojstveno energijo nastopov.

Čeprav je skupina delovala le nekaj let, je pomembno zaznamovala preporodno gibanje ljudske glasbe v Sloveniji ter navdihnila nekatere poznejše izvajalce, kot so *Tolovaj Mataj*, *Marko banda* in *Kurja koža*. Vsi člani so tudi po razpadu skupine ostali dejavni kot ugledni glasbeniki, pedagogi, raziskovalci in kulturni posredniki, ki so pustili pomemben pečat v slovenskem kulturnem prostoru, zlasti v povezavi z ljudsko glasbo. Predvsem pa je skupina *Trinajsto prase* s svojim neposrednim, odprtim in participativnim pristopom k predstavljanju in oživljanju ljudske instrumentalne glasbe opozorila na do dotlej pogosto prezrto razumevanja ljudske glasbe kot ustvarjalne dejavnosti, ki lahko ohranja svojo vitalnost tudi zunaj izvornega okolja in v sodobnih kulturnih kontekstih.

ABOUT THE AUTHOR

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O AVTORJU

DRAGO KUNEJ (drago.kunej@zrc-sazu.si) je višji znanstveni sodelavec na Glasbenonarodopisnem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti, kjer je dolga leta vodil Zvočni arhiv. Na Akademiji za glasbo in Filozofski fakulteti Univerze v Ljubljani je izredni profesor in predavatelj predmetov s področja etnomuzikologije in glasbene akustike. Preučuje tehnične in metodološke postopke zvočnega snemanja za raziskovalne namene in se ukvarja s problematiko zaščite, restavriranja, presnemavanja, digitaliziranja, dolgoročne hrambe in arhiviranja zvočnega gradiva. Raziskovalno se posveča predvsem zgodovini zvočnih snemanj in prvim etnomuzikološkim zvočnim posnetkov (s poudarkom na slovenskem gradivu), uporabnosti zvočnih dokumentov za etnomuzikološke raziskave, ljudskim glasbilom, delovanju folklornih skupin, glasbi izseljencev in preporodni ljudski glasbi.