

ETNOKOREOLOG MIRKO RAMOVŠ, SEDEMDESETLETNIK

Če imate to srečo in čast, da morete zaplesati z Mirkom Ramovšem, vam njegovi plesni koraki prav nič ne izdajajo, da bo vaš soplesalec proti koncu tega leta dopolnil sedemdeset let.

Ramovš, ki je svoje življenje posvetil tako raziskovanju kot predstavljanju slovenskega ljudskega plesa, se je s tem začel ukvarati po spletu okoliščin. Maturiral je na klasični gimnaziji, se nato vpisal na slavistiko in po diplomi leta 1960 za dobrih pet let pristal v učiteljskem poklicu. Že kot študent se je pridružil AFS France Marolt, v njej najprej sodeloval kot plesalec, kmalu pa tudi kot pomočnik Marije Šuštar, ki je takrat vodila skupino. Po njeni upokojitvi je bil leta 1966 sprejet v Glasbenonarodopisni inštitut in to novo zaposlitev je vzel kot svoje življenjsko poslanstvo, saj se vse od takrat, že skoraj 40 let, posveča raziskovanju slovenskega ljudskega plesa. Kljub temu, da se je pred dvema letoma upokojil, še vedno redno zahaja na inštitut, kjer mu dela in načrtov za v bodoče nikoli ne zmanjka.



Na poti k zapisovanju ljudskih plesov. (Mirko Ramovš in Vera Gáspár pred domačijo v Gornjem Seniku v Porabju, 4. marca 1970; foto Helena Ložar Podlogar)

Neverjeten spomin za kraje in ljudi, ki jih je obiskal zaradi zapisovanja in raziskovanja slovenskega ljudskega plesa, mlajše kolege vedno znova preseneča in navdušuje. Prav tako tudi njegovo odlično poznavanje inštitutskega arhivskega gradiva in literature. Vedno je pripravljen nesebično pomagati drugim, če le more, in to najraje kar takoj, saj je mnenja, da se na tak način lahko najhitreje spet v miru posvetiš svojemu delu. In svojemu delu se v življenju posveča temeljito. Rezultate raziskav, v katerih je obravnaval razvoj posameznih plesov, pomen plesa v izročilu, oblikovno in glasbeno podoba plesa, okoliščine plesa, njegovo mesto v šegah in navadah ter sodobne transformacije, je predstavil na mnogih strokovnih kongresih, jih objavil v številnih člankih in razpravah (najtehtnejše med njimi prav v *Traditiones*) ter v osmih monografskih publikacijah. Njegova prva knjiga *Plesat me pelji* (1980) je antologija, s katero smo dobili splošen pregled o ljudskem plesu na Slovenskem. Kasnejša zbirka sedmih knjig s skupnim naslovom *Polka je ukazana* (1992–2000) pa je uspešen poskus popolne izdaje gradiva oz. vseh dotlej zapisanih slovenskih ljudskih plesov. Zbirka predstavlja temeljno delo na področju etnokoreologije, saj podaja zapise s terena in jih primerja z že zapisanim gradivom, pri tem pa je zaradi uporabe kinetografije (mednarodne plesne pisave) poleg domači javnosti dosegljiva tudi mednarodnim strokovnim krogom. S tem je Ramovš, čeprav do nedavnega sam v etnokoreološkem oddelku inštituta in edini specialist etnokoreolog, opravil življenjsko delo. Vseeno pa je njegova tiha želja to zbirko nadgraditi še s knjigo, ki bi ples predstavila predvsem v njegovem kontekstu in izpostavila antropološki vidik preučevanja plesa.

Svoja etnokoreološka spoznanja je vedno znal posredovati tudi nazaj med ljudi. Tako je za radio pripravil več kot 80 oddaj o slovenskem plesnem in pesemskem izročilu, za televizijo pa 28 oddaj serije *Slovenski ljudski plesi*. Poleg tega je predaval na Zavodu za glasbeno in baletno izobraževanje in na Oddelku za etnologijo in kulturno antropologijo FF, vrsto let predava tudi na seminarjih za vodje folklornih skupin, ki jih organizira JSKD. V svoji skromnosti in skrbi za lepo slovenščino svojega dela s folklornimi skupinami gotovo ne bo poimenoval aplikativna etnokoreologija, pa čeprav to v resnici je. Od leta 1965 je strokovni in umetniški vodja AFS France Marolt, pomaga in svetuje pa tudi številnim folklornim skupinam po vsej Sloveniji. Marsikdaj prav na željo skupin opravi raziskavo plesnega izročila v njihovi okolici in jim na tak način olajša dostop do gradiva, namenjenega predstavitvi njihove lastne plesne dediščine. Svoje etnokoreološko znanje je prenesel v prakso tudi preko 60 odrskih predstavitev ljudskega plesa za AFS France Marolt in za mnoge druge folklorne skupine po Sloveniji in tujini. Pri tem se kaže tako njegovo dobro poznavanje plesnega izročila kot tudi njegova umetniška ustvarjalnost.

Prejel je številne nagrade, ki dokazujejo in nesporno pričajo o njegovi kvaliteti dela in ki bi mu jih zavidal prenekateri raziskovalec z višjim znanstvenim nazivom, kot ga ima sam. Naj izpostavim le najvidnejše: za knjigo *Plesat me pelji* je prejel nagrado Kidričevega sklada (1981), ZKO Slovenije mu je podelila Maroltovo plaketo (1984), za umetniške predstavitve slovenskega ljudskega plesa je prejel Župančičevo nagrado (1989), za življenjsko delo na področju raziskovanja in revitalizacije slovenskega plesnega izročila je prejel Murkovo pri-



Razkrivanje ljudskih plesov je bilo srečevanje s praznično podobo življenja Slovencev. (Mirko Ramovš v pogovoru z informatorko Vero Gáspár v Gornjem Seniku 19. maja 1999; foto Jurij Fikfak)

znanje (1996), za življenjsko delo na področju ljudskega plesa je prejel Častni znak svobode Republike Slovenije (1998), za znanstveno delo na področju etnokoreologije Zlati znak ZRC SAZU (2001) in Zoisovo nagrado za življenjsko delo (2002). Vendar mu več kot vsaka nagrada pomenita notranje zadoščenje in zadovoljstvo ob dobro opravljenem delu.

Ob jubileju mu sodelavci Glasbenonarodopisnega inštituta ZRC SAZU iskreno čestitamo in mu želimo moči, veselja in vneme, da bi mogel uresničiti načrte, ki jih ima pred seboj.

IN CELEBRATION OF THE 70TH BIRTHDAY OF ETHNOCHOREOLOGIST MIRKO RAMOVŠ

Should you ever have the pleasure and honor to dance with Mirko Ramovš, his step will never reveal that your dance partner is about to turn 70 at the end of this year.

Ramovš, who has dedicated his life to both researching and presenting Slovenian folk dance, became involved in this area through a combination of circumstances. Following graduation from a classical secondary school, he enrolled in a Slavic Studies program and, after receiving his degree, he taught for more than five years. As a university student he had already joined the France Marolt Student Folk Dance Group, in which he participated as a dancer and then as assistant to Marija Šuštar, who led the group at that time. After she retired in 1966 he became a member of the Institute of Ethnomusicology, and he took this new employment as his life's mission. Since then, for nearly 40 years, he has dedicated himself to researching Slovenian folk dance. Even though he retired two years ago, he continues to regularly come to the institute, where he has no lack of work and plans for the future.

*His unbelievable memory for the places and people that he visited in order to transcribe and research Slovenian folk dance continues to amaze and inspire his younger colleagues, as does his outstanding familiarity with the institute's archival material and literature. He is always prepared to help others unreservedly when he can, and without hesitation, because he believes that this is the most effective way for him to return to his own work undisturbed. He has totally dedicated himself to this work, and has presented the results of his studies – in which he has covered the development of individual dances, the meaning of dance as part of folk heritage, the form and musical aspect of dance, the circumstances of dance, its place in folk customs, and its modern transformations – at numerous academic conferences, in many articles and other papers (the most significant of which have appeared in *Traditiones*), and in eight monographs. His first book, *Plesat me pelji* (Take Me Dancing, 1980) is an anthology that offers a general overview of Slovenian folk dance. His later seven-volume collection titled *Polka je ukazana* (A Polka is Ordered, 1992–2000) is a successful attempt at a comprehensive edition of material covering all Slovenian folk dances transcribed to date. The collection represents fundamental work in the area of ethnochoreology, providing field transcriptions and comparing them with previously transcribed material. The use of kinetography (international dance notation) means that the material is accessible not only to Slovenian experts but also to the international professional community. In doing so, Ramovš – although he was until recently alone at the institute's ethnochoreology department and the only ethnochoreology specialist – achieved his life's work. At the same time, however, his quiet wish is to add to this collection with a book that primarily presents dance in its context and highlights the anthropological aspect of the study of dance.*

*Ramovš has also always known how to transmit his ethnochoreological findings back to the people. In this vein he prepared more than 80 radio broadcasts on Slovenian dance and folk song heritage, as well as 28 episodes for the television series *Slovenski ljudski plesi* (Slovenian Folk Dances). In addition, he has lectured at the Department of Ethnology and Cultural Anthropology at the Faculty*

of Arts, and for a number of years he has also lectured at seminars for leaders of folk dance groups organized by the Public Fund for Cultural Activities (JSKD). His modesty and careful attention to language in his work with folk dance groups would prevent him from calling his work applied ethnochoreology, but in fact this is what it is. Since 1965 he has been the technical and artistic director of the France Marolt Student Folk Dance Group, and he has also assisted and advised numerous folk dance groups throughout Slovenia. He often does research on dance heritage in the local environment at the request of folk dance groups, thus facilitating access to material applicable to the presentation of local dance heritage. He has also put his ethnochoreological knowledge into practice through over 60 stage performances for the France Marolt Student Folk Dance Group and for many other folk dance groups throughout Slovenia and abroad, demonstrating not only his complete familiarity with dance heritage but also his artistic creativity.

*He has received numerous awards that attest to the quality of his work and that would be a credit to many a researcher at any level of academia. The most notable are the following: the Kidrič Award in 1981 for his book *Plesat me pelji* (Take Me Dancing), the Marolt Medal in 1984 from the Slovenian Association of Cultural Organizations, the Župančič Award in 1989 for artistic presentation of Slovenian folk dance, the Murko Award in 1996 for lifetime achievement in researching and revitalizing Slovenian dance heritage, the Honorary Medal of Freedom of the Republic of Slovenia in 1998 for lifetime achievement in folk dance, the Golden Medal of the SRC SASA for research in ethnochoreology, and the Zois Award in 2002 for lifetime achievement. More significant to him than all of these rewards, however, is his success, personal satisfaction, and contentment with a job well done.*

Mirko Ramovš's colleagues at the Institute of Ethnomusicology SRC SASA take this occasion to offer him their heartfelt congratulations and to wish him the strength, happiness, and enthusiasm to carry out his future plans.

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