SHAPING THE PRESENT THROUGH THE FUTURE

Musicology, Ethnomusicology and Contemporaneity

Editors

Bojana Radovanović, Miloš Bralović, Maja Radivojević,
Danka Lajić Mihajlović, Ivana Medić

Young
Musicology
Belgrade

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INTRODUCTION

Bojana Radovanović, Miloš Bralović and Maja Radivojević

The collection of papers before us is the direct result of the third conference in the *Young Musicology* franchise, this time held in Belgrade, 24–26. September 2020, with the title *Shaping the Present by the Future: Ethno/Musicology and Contemporaneity*. Conference *Young Musicology Belgrade 2020* was preceded by the *Young Musicology Prague* event organized by the Department of Music History, Institute of Ethnology of the Academy of Sciences of the Czech Republic in 2016, and *Young Musicology Munich* held in autumn 2018 at the Ludwig Maximilian University of Munich.[1] Belgrade conference's logistics and organization was – with the exceptional support from the Scientific Board, the Director, and all of the more experienced colleagues – almost entirely carried out by the young researchers of the Institute of Musicology of the Serbian Academy of Sciences and Arts, all of which are Ph.D. students from institutions such as Faculty of Music in Belgrade, Faculty of Philosophy in Belgrade, Faculty of Media and Communication in Belgrade, and Academy of Arts in Novi Sad.

Due to the circumstances brought about by the Covid-19 pandemic, the three-day event was streamed online in its entirety. Six presentational sessions were arranged around the topics of the relationship between music or musicology and media, performance analysis in musicology and ethnomusicology, contemporary ethnomusicology, new methodologies within the interpretation of composers' opera and history of institutions, the issues of film music research and teaching musicology, and, finally, feminist and postfeminist musicology and methodologies in the domain of metal music research. Each session was followed by live fruitful discussions, exchanging ideas and experiences and possible additional suggestions and remarks. Two

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1   Conference proceedings from *Young Musicology Munich* were published in 2020: David Vondráček (ed.), *The East, the West, and the In-Between in Music* (Munich: Allitera Verlag, 2020).

concerts and a book presentation accompanied the sessions: concert of music by Ljubica Marić, Vlastimir Peričić, and Josip Slavenski (organized by Miloš Bralović, supported by the Organisation of Music Authors of Serbia – SOKOJ), concert *Tradition and Youth: Musical Heritage from Serbia* (organized by Maja Radivojević), and a presentation of the publication *Made in Yugoslavia: Studies in Popular Music* (Routledge, 2020), edited by Daniela Špirić-Beard and Ljerka V. Rasmussen (organized by Bojana Radovanović). The idea of the organizing committee, with permission from the participants, is to keep all of these materials to be available online for future reference on the Institute of Musicology's YouTube channel.[2]

With the conference in Belgrade, our goal was to question the place of musicology and ethnomusicology in a contemporary context, viewed from the lens of the younger generation of researchers. Thus, Ph.D. students and early career researchers in musicology and ethnomusicology – together with the two distinguished keynote speakers, Dr. David Beard from the University of Cardiff and Dr. Selena Rakočević from the Faculty of Music, University of Arts in Belgrade – strived to enlighten the issues of pressing research questions, appropriate methodologies, the impact of new technologies and media on the research process, as well as the place of these disciplines within the broader context of humanities and science. Dr. Beard's keynote was dedicated to the issue of contemporaneity in today's Anglo-American musicology, while Dr. Rakočević's discussed the place of ethnomusicology and ethnocoreology in the contemporary world and humanities, from the perspective of a Serbian scholar of music. The participants of the conference, of which the chosen papers are published in this collection, encompassed a wide range of topics with regards to the conference theme: challenges in musical performance and fieldwork research, the question of musical folklorism, relations between musicology and film studies, metal music studies, and postfeminism, contemporary challenges in the realm of education, computational musicology, music analysis, and many other intriguing subjects.

This collection of papers consists of 14 selected studies, which are based on the conference presentations, but also further expanded and enhanced in collaboration with the reviewers and editors. Studies are divided into three major chapters. The publication opens with the first chapter entitled *Musicology and Ethnomusicology Today: Perspectives of Illustrious Scholars*, which consists of two studies derived from the conference plenary lecturers. Within the article "Musicology's Crises of Identity", David Beard questions how musicology has evolved since 2016, focusing on three new responses of musicology to external pressures on the discipline and the humanities more

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2   All of the recordings are available at the *Young Musicology Belgrade 2020 Playlist*: https://www.youtube.com/playlist?list=PL5QpSQRfhbNXBX1DufVT5VOyHcKllL1Qv.

generally – applied, colonial, and ideological musicologies. Selena Rakočević, in her article "Challenges of Ethnomusicological and Ethnochoreological Research within the Ever Changing World: A View of a Scholar from Serbia" re-examines the basic discipline questions of ethnomusicology and ethnocoreology after the year 2000 and considers how various modes of local and global socio-cultural processes influenced scholarly research in Serbia.

The largest, second chapter, dubbed *Musicology and Ethnomusicology Today: Questions concerning literature and methodology*, consists of seven studies. It begins with Richard Louis Gillies' article "Teaching Between the Lines: Approaches to Interdisciplinarity and Intertextuality in the UK Higher Education System" based on the author's experiences and observations, with which he wants to open the dialogue with other scholars on ways to teach musicology. Adriana Sabo re-examines some aspects of feminist musicology from the point of view of postfeminism with a focus on the Anglo-American context and an overview of the literature in her article "Connections Between Feminist Musicology, Liberalism and Postfeminism". This paper is followed by the story of "Debunking 'Potentially Monolithic Perceptions of Musicology': The Role of Musicology in Metal Music Studies" by Bojana Radovanović, which shows that the contribution of the musicologist in this field cannot be reduced 'only' to music-theoretical work, but also practice and production. Marija Maglov's article "Radio Art in Musicology: Challenges and Possible Methodologies" brings new perspectives in research of this phenomenon. The author shifts the focus from the work of art as the center of attention to the work of art as one factor in the network of different actors. In her article "Ethnomusicology Echoing Sound: Researching the Timbre Component of Musical Articulation in the Case Study of the Serbian Singing from Pešter", Ana Petrović uses the spectrogram analysis method (Sonic Visualizer software) to elaborate the concept of timbre as a specific articulation quality of the sound, which is a novelty in Serbian ethnomusicology. In the article "Application of an Action Research Model in Ethnomusicology", Borisav Miljković writes about implementation of the mentioned model within the repeated fieldwork method on the mountain Golija, which helped him understand emic knowledge much more comprehensively. One more attempt of new model implementation within a fieldwork method, but in Western music, is presented in Jennifer Ansari's "Qualitative Exploration of a Contemporary String Quartet Phenomenon: a Methodological Minefield". She explores the position of real-time interactive technology within Linson and Clarke's 'distributed creativity' interface in relation to the new repertoire of a string quartet performing. This paper concludes the current one and announces the following chapter.

The following five articles are grouped into the third, final part entitled *Musicology and Ethnomusicology Today: Case Studies and Fieldwork*, although

some of them at the same time address methodological issues. This part of the collection is opened by Miloš Bralović's piece "From Emulation to a Great Masterpiece. Case Studies: Serbian Composers of the 1950s". The author analyses *Suita giocosa* (1956) by Milan Ristić (1908–1982) and *Passacaglia* for orchestra (1957) by Ljubica Marić (1909–2003) to show similarities between their compositional techniques with those of great European masters. Vanja Spasić applies an interdisciplinary approach, an interconnection of musicology with the sociology of music and cultural politics in her paper "Creating the Repertoire of the Opera of the National Theatre in Belgrade (1970–1990)", while especially taking into account the regime of self-management that was in force at the time. Milan Milojković directs his attention to a significant area of computer music history and considers how early home computers were used to produce musical sounds during the second half of the 1970s. His article is entitled "(Not) Just Blips and Blops – Music for Early Home Computers (1974–1979)". Ana Đorđević deals with film music in "Artless Singing in Post-Yugoslav War Cinema". She aims to present the interdisciplinary network necessary for the analysis of music in given films on the example of singing in films, which is both an important part of the narrative and the soundtrack of the film. The article that concludes one of the possible journeys through contemporary musicology and ethnomusicology challenges is Gianira Ferrara's "An Audiovisual Ethnography of Timbila in Mozambique: Collaboration, Reciprocity and Preservation". The author examines the transformation of the musical practice of *timbila* and highlights the specific changes, simultaneously considering the social and political circumstances that led to them.

Concluding this Introduction, we would firstly like to extend our gratitude to all of the *Young Musicology Belgrade 2020* conference participants and our Programme Committee. The most fruitful and pleasant collaboration with our more experienced colleagues is mirrored in the fact that Dr. Danka Lajić Mihajlović and Dr. Ivana Medić trusted us during the process of co-editing this publication. We are beyond thankful to all of the authors who decided to share and publish their research with us, as well as to the reviewers of the articles who worked meticulously on ensuring the proper scientific quality of this edited collection. Finally, the conference, as well as the realisation of this collection, would not be possible without the support from the Ministry of Education, Science and Technological Development of the Republic of Serbia.

Musicology and Ethnomusicology Today: Perspectives of Illustrious Scholars

Musicology's Crises of Identity

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ABSTRACT: How has musicology evolved over the last five years? What new conflicts and tensions have arisen, and what does the current situation indicate about the future? This article is one possible answer to these questions, with particular reference to the Anglosphere and to crises of identity largely brought about by increasing external pressures on the discipline and the humanities more generally.

I begin by outlining the context for musicology today: the erosion of musical skills in schools and associated threats to university provision, the rise of the impact agenda (in the UK), and the resurgence of an ethical imperative – the political and ideological ramifications of the humanities and their value to society in the face of neo-liberalism, globalisation, racial and social inequalities, exclusions and prejudices. Musicologists have been aware of these concerns for some time, at least since Philip Bohlman's seminal 1993 article on musicology as a political act, but they are now being explored with greater urgency, in new ways and through new media.

My article concentrates on three emerging responses to these external pressures: applied, colonial, and ideological musicologies. Exploring key debates and scholars in these fields, I ultimately highlight three specific examples of ideological musicology, by Seth Brodsky, Paul Harper-Scott and Eric Drott. These are closer to my own interests but also illustrate new ways of reconceiving and reimagining what musicology is and can be. I end by reflecting briefly on my own experiences and offering thoughts on how young musicologists might address the future.

KEYWORDS: Applied Musicology, Colonialism, Ideology, Neoliberalism, Modernism.

Pressure: pushing down on me,
Pressing down on you …

Under pressure.[1]

This article is focused primarily on the Anglosphere, especially the British and North American academic world in which I mostly, although by no means exclusively, operate.[2] I say this out of self-awareness but also because I acknowledge a need to situate the Anglosphere in relation to other European and global perspectives. That is obviously an ambitious task and not one I feel able to take on here, so I confine myself to what I openly and frankly admit is just one perspective from many, plural musicologies, albeit one that has arguably exerted a certain colonial control over the discipline – a point to which I'll return.

Another admission I have is that I have no easy definition of musicology. Contemporary perspectives often question and complicate the very idea of a discrete, easily defined discipline, one whose aims and values we can all agree upon. The number of sub-disciplines we might include is both stimulating and problematic. We might want to include history, theory, analysis, aesthetics and philosophy, popular music, film, media and sound studies, music psychology, music sociology, performance, composition, and, in some cases, ethnomusicology. In 2003, Kevin Korsyn observed that such was the specialist knowledge in each subdiscipline they could no longer communicate to one another (Korsyn 2003). Whether we agree with that or not, it is indisputable that these distinctions can and have given rise to internal divisions and conflicts. This has been interpreted as a crisis of identity, and it is true that there are increasingly polarized positions being taken and disagreements over what, if anything, should be considered core to the subject. My own feeling, however, is that far from being a discipline in crisis, current debates reveal a healthy situation in which various critical traditions are being brought into dialogue and the notion of what is core is quite rightly under constant interrogation.

But in saying this, I don't want to deny the very important pressures on the discipline from outside: from the diminishing sense of the value of the arts and humanities in society and among governments, who prioritise STEM

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subjects (science, technology, engineering and mathematics), and even within universities, where the pressure to demonstrate music's relevance to the wider world is increasingly evident.[3] The perception of crisis clearly does exist, exacerbated by neoliberal demands to prove a value to society, and associated pressures on student interest, as I will explore more later.

However, as David Blake points out in a valuable study of the influence of multiculturalism and neoliberalism on higher education and musicology, despite considerable evidence of diversity in published research, musicologists are very good at portraying their discipline as static, exclusive, and hostile to diversity and change (Blake 2017: 347–348). Blake's study examines 120 books published between 2010 and 2013, each supported by an American Musicological Society subvention, where he finds tremendous variety and openness, with diversity across topics, musical genres, traditions, and methodological and interdisciplinary approaches. But the authors of these studies frequently lament the state of their own discipline using it as a straw man against which to foreground the progressiveness of their own work. As Blake perceptively notes, "Musicologists become methodological entrepreneurs seeking individualized innovative disciplinary combinations valued for their purported ability to change the musicological game, rather than participants in an already vibrant disciplinary community" (Blake 2017: 350). In other words, the discourse of crisis upholds a neoliberal complaint that musicology and the humanities, as represented in the university sector, are moribund, redundant, surplus to contemporary demand.

The broader context for this, in the UK at least, includes diminishing provision of music education in schools, and an associated drop in demand at university level. The UK is presently experiencing a nationwide crisis with respect to the number of students taking A-level music, a qualification taken prior to entering university. This matters in terms of the survival of the subject overall, including state-funded support for musicological research.

Statistics collated by the UK's Joint Council for Qualifications reveal that over the past six years the number of students taking A-level music has fallen by around 35 per cent (from around eight and a half to five and a half thousand); the average A-level music class now has just three students; and the subject is disappearing in deprived areas. Whilst music continues to thrive

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3   See, for example, the following reports: https://www.theguardian.com/australia-news/2020/jun/19/australian-university-fees-arts-stem-science-maths-nursing-teaching-humanities;
https://uclpimedia.com/online/government-to-reform-higher-education-sector-pm-reveals;
https://www.vogue.co.uk/arts-and-lifestyle/article/university-education?utm_source=pocket-newtab-global-en-GB. In America, the broader context even suggests increased scepticism towards the value of university education tout court; see: https://www.chronicle.com/article/why-most-republicans-dont-like-higher-education/ [accessed on 2.3.2021].

in relatively wealthy regions, for example around London and Manchester, in the relatively poorer north east and south west of England, numbers are falling at an alarming rate. In Wales, a country of just over 3 million, 347 students sat the qualification in 2020, down from 412 three years ago. In the whole of the Caerphilly County Borough (a borough with a large population of over 180,000), music is offered in only one school.[4]

With an emphasis in Britain on research-led teaching, what does this mean in terms of what and how we teach music as a subject, and how we conduct our research? For some, pandering to the demands of students is tantamount to giving in to the capitalist, neoliberal agenda, prevalent in the UK, whereby students select university courses as consumers, and academics act as service providers (Harper-Scott 2018: 44; 252). However, the majority, if not all universities running music degree programmes, are keen to promote their diverse, inclusive and equitable approaches: all kinds of music for all kinds of student. Musicologist Eric Drott cautions that diversity in musicology is determined by a group of privileged academics and therefore hides a particular social and ideological bias (Drott 2012). Moreover, Alejandro Madrid urges that, rather than rush to be more inclusive, musicology departments should first focus on understanding why they have privileged certain forms of knowledge and, through a process of critical reappraisal, determine what needs to change and what is core to the discipline (Madrid: 2017: 130).[5]

Alongside the educational crisis is an increasing demand at government level for all university subjects to demonstrate their social, cultural and economic value, most obviously illustrated by the Research Excellence Framework – the REF – which, among other things, requires impact case studies. These are specific, detailed examples of ways in which subjects have effected social, economic or cultural change.[6] The so-called 'Impact agenda' relates directly to the question: how do we realize the humanist imperative at the heart of the humanities? (Guthrie 2018: 481).

Inevitably, these external pressures are encouraging scholars to think differently about what they research and how they go about it. I'd like to focus on three emerging trends that I think are responses to such pressures. The first is an emphasis on so-called applied, engaged, public, or practical musicologies.

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4   I am grateful to my colleague Nicholas Jones for sharing these statistics, gleaned from the JCQ database, which he was able to access as a UK university admissions tutor.

5   See also: http://www.ams-net.org/ojs/index.php/jmhp/article/view/177 and https://nationalsawdust.org/thelog/2017/04/25/what-controversial-changes-at-harvard-means-for-music-in-the-university/ [accessed on 2.3.2021].

6   UK Research England defines impact as: 'an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia'; https://re.ukri.org/research/ref-impact/ [accessed on 3. 2. 2021].

These practices are often undertaken by what Philip Bohlman and Federico Celestini refer to as "scholars at the front lines" (Bohlman and Celestini 2020a: 4), and they relate to the notion of musicology's utilitarian value, the concept of a functional musicology that produces change in society. "Applied musicology" was a term first coined by Charles Seeger in 1939, to encourage musicologists to think of their discipline as having a strong social and political function, and the concept has even earlier precedents in the ideas of Guido Adler and Karl Gustav Fellerer (Sharif 2017). It is now practised widely, for example, in relation to music education, psychology, music therapy and wellbeing. It includes forms of advocative, interventionist or activist scholarship, including ecomusicology, and musicology directed towards social justice and health, music business, and technology (Dromey forthcoming; see also Hamilton 2021).

One symptom of interventionist forms of musicology has been to intensify existing anxieties about the status of classical music in society (Johnson 2002; Kramer 2007). Classical music education in particular has come under increasing scrutiny for its "affinity" to the middle classes (Bull 2019: 8) and the interests of elite neoliberal business practices (Fink 2016: 37; see also Baker 2014).[7] Bull's exclusive focus on music education in prosperous Southern England, however, skews her observations somewhat, and the collective effect of much of this work risks essentialising classical music itself as elitist, downplaying support for it in other political contexts, such as the Soviet Union's programme of *kul'turnost'*, or "classics for the masses" (Fairclough 2016). Bull rightly takes aim at outmoded, hierarchical modes of music education and argues for increased diversity, inclusion, and variety in teaching. But her association of discipline and control with the middle classes raises the question: how does classical music education differ from other forms of amateur, professional and vocational training required to undertake jobs, hobbies, sports and social practices where values such as "correction, detail and competition" (141) equally apply?

Another symptom of the rise of applied musicology is the broader presence of musicologists in the public domain. In the UK, they appear on BBC radio programmes frequently, preview concerts, write extensively for music and opera festivals, and advise on programming and the promotion of international concert series – in other words, musicologists frequently act as arbitrators and curators of public musical taste. There have been some recent, widely publicised trade books penned by musicologists (Spitzer 2021 and Tunbridge 2021), and the record label Naxos now has a public musicology site, edited by musicologist Davinia Caddy. One of the articles posted there by sociologist David Hesmondhalgh concludes with the hope that public mu-

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7   For an interview with Bull, see https://vimeo.com/409834900 [accessed on 2. 3. 2021].

sicology might raise "the question of how, as part of a more critical public music studies, music scholars and researchers might work with, and inform, the creation of counter-publics, working collaboratively to oppose not only privatization and atomization, but also dubious and hegemonic forms of publicness" (Hesmondhalgh 2019). In other words, there is a perception that, despite public musicology's complicity with the idea that musicology must justify itself to the wider world, it may still resist and counter such prejudices and go further, to suggest social and ideological change.

Another symptom of the impact agenda is an increasing tendency among academics to disseminate their ideas through social media.[8] An obvious attraction is the immediacy of these media and the possibility of bypassing the notoriously glacial pace of academic publishing and the prohibitive price tag placed on published research. With the added complications of the current global pandemic, publishers, too, are looking to shift their operational models, moving more to online publications which are, in theory, more readily available and can be updated, with links to supporting web pages. This shift will inevitably affect the way we do research: we might be less inclined to wait until we think we've made the definitive statement on a topic, with the knowledge that readers will respond to our work, and we have the opportunity to update our work. An associated "immediacy anxiety" in popular music studies – a sense that more traditional scholarly writing is not best-suited to its subjects of enquiry – has led to attempts to develop new forms of writing infused with the spontaneous informality of online blogging to evolve "new kinds of expressive and descriptive vocabularies" that eschew "tidy [academic] rhetoric" (Powers and Perchard 2017: 1 and 3). It has also, I think, led to a more opiniated and politically outspoken form of musicology, as I will demonstrate.

An associated rise in critical reflection on academic working practices is also emerging in musicological research, with increased references to the rise in precarious employment (zero hours, temporary and fixed-term contracts, especially among early career staff), the erosion of pensions, a 20% pay cut in real terms over 10 years in the UK, increased administration and unmanageable workloads, and additional time spent editing your own work as publishers increasingly outsource copy editing and book production to companies with variable standards.

Another response to external pressures is to personalise musicological research, to find a "language to articulate musical enthusiasm", or experiential knowledge. Kate Guthrie has noted "recent calls for musicologists to be more

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8   See, for example: https://ianpace.wordpress.com/, https://boulezian.blogspot.com/, https://johnsonsrambler.wordpress.com/, and https://theconversation.com/profiles/peter-tregear-825/articles [accessed on 2. 3. 2021].

honest about their love of music" (Guthrie 2018: 482), and the associated rise of "quirk musicology", which examines the tendency to latch on to a particularly unusual anecdote or episode in music history, one that fascinates the author, as a way into a research topic (Mathew and Smart 2015). Similarly, there has been discussion of autoethnographic writing in which the author's experiences are foregrounded, although for some this can result in an overly subjective form of "academic narcissism" in which a single perspective is highlighted rather than a number of competing views and evidence.[9]

A widely-publicised example of this approach is William Cheng's *Just Vibrations: The Purpose of Sounding Good*, published in 2016 by University of Michigan Press and notably made available for free download under Creative Commons license. This book builds from a personal account of childhood and illness involving acute pain to argue that musicology should be reparative – that is to say, it should be respectful of others and of difference, a force for good, for love, emotional support, healing and understanding. A "reparative agenda", he argues, "would insist on an active search for positivity and potential" (Cheng 2016: 99) – although this has been critiqued as an overemphasis on scholarship as utility, playing into the impact agenda's emphasis on the need for musicology to demonstrate its usefulness to society.[10]

Cheng's book sparked much debate, especially in the American Musicological Society's online forum, although it received that society's Philip Brett award in 2016 – a prize for exceptional work in LGBTQ studies. Despite many positive reviews, it has provoked sharp critical reactions, highlighting how it is strong on subjective opinion but light on actual research, and proposes a stance that would effectively shut out competing views and dissent.

There is a clarity and, arguably, a persuasiveness to Cheng's writing style, but given its impact, it is surprisingly slim on music-specific examples, preferring to skate through fields of disability and queer studies, sound and media studies, and broader ethical debates, including a discussion of music and sound used for torture and to dispel protestors, the link to musicology only

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9   This critical perspective prompted the conference "Beyond 'Mesearch': Autoethnography, Self-Reflexivity, and Personal Experience as Academic Research in Music Studies", Institute of Musical Research, Senate House, London, 16–17 April 2018. For a related article, see: http://act.maydaygroup.org/volume-18-issue-2/act-18-2-wiley/ [accessed on 2. 3. 2021].

10   These views were elaborated by Peter Tregear in his paper "Telling Tales in (and out of) Music Schools", during the "Rethinking Musicology" panel at the 2019 Royal Musical Association annual conference, and are reported in some detail by Ian Pace at https://ianpace.wordpress.com/2019/10/31/rethinking-contemporary-musicology-panel-at-the-royal-musical-association-2019-part-2-papers-of-darla-crispin-and-peter-tregear/. They also reflect concern about state interference in academic research, including the UK government's "guidance" to the Arts and Humanities Research Council in 2011. See: https://www.theguardian.com/education/2011/mar/27/academic-study-big-society; MacGregor 2012, and Harper-Scott 2012: 165.

really apparent in fleeting references to new musicologists and a preface by
Susan McClary.

Cheng openly owes the idea of the "reparative" approach to a study by
queer studies pioneer Eve Kosofsky Sedgwick titled "Paranoid Reading and
Reparative Reading, Or, You're So Paranoid, You Probably Think This Essay
is About You" (Sedgwick 2003). Sedgwick based her idea of the reparative on
what Paul Ricouer "memorably called the 'hermeneutics of suspicion'", which
he used "to describe the position of Marx, Nietzsche, Freud, and their intel-
lectual offspring" (124). This leads her to observe that "the methodological
centrality of suspicion to current critical practice has involved a concomi-
tant privileging of the concept of paranoia" (125). The "paranoid" approach
assumes a false consciousness that it critiques. Sedgwick is not against this
approach but would prefer to see it as one among a number of alternative
practices, and she draws on Melanie Klein's idea of psychological *positions* to
argue for both the paranoid and reparative critical stances.

Sedgwick argues that the need to think of alternative modes of critical
thinking is important because "paranoia knows some things well and others
poorly" (130). But Cheng's book is actually very low on concrete examples of
how his reparative mode might work.

For someone educated in the wake of the new musicology, which gave
voice to queer studies, feminism and post-structural perspectives, it seems
somewhat perverse that Cheng should engage in what I would describe as
"musicology bashing". At the very least, his protests seem exaggerated giv-
en that by 2000 the new musicology had essentially become the mainstay in
music studies. But it suits Cheng's purposes to appear as an entrepreneur, pi-
oneering new, progressive visions for a discipline supposedly still languishing
in the late 20th century.

Musicology is never likely to abandon the paranoid approach but its
modes of enquiry could begin with a more reparative attitude. This is espe-
cially true for book reviews, I believe, which are an important place for doc-
toral students to begin to make their mark. Very often, academic reviewers
seem so at pains to assert their own particular view of a topic, their own par-
anoid interpretation, that they afford little time or effort to taking the object
of their review on its own terms, or in at least attempting to occupy the other
author's subject position. What is to be lost from trying to empathise with
another author, not least in terms of acknowledging the scale of the intellec-
tual challenge they have undertaken, or the originality of their work, before
turning to one's own position?

Another emerging trend – and a particularly live one at the moment, giv-
en the current re-highlighting of the Black Lives Matter movement following
the death of George Floyd – is music, colonialism and coloniality and as-
sociated demands to de-colonise the curriculum. Clearly, there are obvious

structural inequalities in universities, among staff and students, and problems with curriculums that may exclude accounts of music by people of colour, and ignore the role colonialism and coloniality have played in shaping musical and educational practice, and this has prompted several angry and lengthy letters of protest by students addressed to their music departments, my own included. This is a recurrent topic in recent editorials (e.g. Bohlman and Celestini 2020b) and articles (e.g. Kajikawa 2021), and it triggered strong reactions from members of the Society for Music Theory in America in response to accusations of racism within, and in association with, Schenkerian theory (Ewell 2019).[11]

William Fourie points out that whereas colonialism "designates specific historical instances of imperial domination" (Fourie 2020: 207), "coloniality" refers to "long-standing patterns of power that emerged as a result of colonialism, but that define culture, labor, intersubjective relations, and knowledge production well beyond the strict limits of colonial administrations" (Maldonado-Torres 2007: 243).

Alongside the gently scholarly tone of Fourie's article, however, there exist increasingly polemical calls for radical change, as illustrated by Tamara Levitz's article, "Decolonizing the Society for American Music", commissioned by that society in 2017. There she urges that:

> Collectively, members have to prioritize research into the material history of the United States as a white supremacist, settler colonial state and empire founded on the genocide and dispossession of Native Americans, and on chattel slavery. They have to explore in detail that nation's capitalist system and distribution of labor. And they then have to investigate how the coloniality of power in that nation determined and controlled the production of knowledge about music there. … [Members] have to be vigilant, persistent, and relentless every single day in addressing the material history of settler colonialism and imperialism as they manifest in *all* aspects, even the most mundane, of the society. And they have to take action to redress crimes and injustices committed in the name of the nation they serve – when necessary, or wanted, through reparations, including the return of land and material goods (Levitz 2017: 3).

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11   For a summary of and reactions to the Schenker racism debate see: https://megan-lavengood.com/2020/07/27/journal-of-schenkerian-studies-proving-the-point/; https://societymusictheory.org/announcement/executive-board-response-journal-schenkerian-studies-vol-12-2020-07; https://www.insidehighered.com/news/2020/08/07/music-theory-journal-criticized-symposium-supposed-white-supremacist-theorist; https://yalemusic.yale.edu/news/statement-support-philip-ewell. The debate was also reported in The New Yorker: https://www.newyorker.com/magazine/2020/09/21/black-scholars-confront-white-supremacy-in-classical-music [accessed on 2. 3. 2021].

What is noticeable here are the extreme ethical and moral implications attached to research, suggesting that research on American music has never been autonomous and must never be innocent of historical facts. And the last sentences dissolve any imagined border between independent research and its social context. Similarly, in 2020, the President of the American Musicological Society, Suzanne Cusick, appealed to its members:

> I ask you to join me in thinking, with all the seriousness you can muster, about just what we, as musicians and scholars of music and sound, can do to identify and eliminate the structures of racism in the wider world. Once we have all thought, I ask that we pledge together to ***do it*** through the tools of our trade – whether it's a new course or unit we create, an event we curate, an article, a book, a paper, a conversation with a neighbor about a band or with a stranger at the opera. Or a song (Cusick 2020).

Here, Cusick effectively calls for an applied musicology and an imperative to change. Her reference to the "structures of racism" is important, and scholars engaged with music and coloniality stress the need to first analyse and understand how musicology has been structured by whiteness before deciding what to do about it.[12]

At one point in her address to the Society for American Music, Levitz worries that it shouldn't really be her – a white scholar – doing this work. This anxiety, and musicology's new interest in coloniality, is also feeding into greater scepticism towards ethnomusicology, whereby, according to Stephen Amico, a focus on this discipline's prefix "ethno-", "exposes the field's historical and continuing reliance upon colonialist ideology" (Amico 2020: 31). Amico's article is featured in a special edition of *The Journal of Musicology*, published in 2020, with responses to his call for an end to the practice of ethnomusicology altogether. Similar debates were had at the British conference "Are We All Ethnomusicologists Now?", held in London in 2016.[13]

The third and final trend I want to highlight, which to some extent intersects with colonial musicology, is what one could broadly term an "ideological musicology". This embraces a very wide range of topics and approaches,

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12   Loren Kajikawa, for example, argues that "Those of us engaged in bringing hip-hop into music departments should be asking how our modes of hearing, writing and interpreting might be generating knowledge about Black music while simultaneously excluding Black people" (Kajikawa 2021: 56).

13   For a detailed account of this event, see: https://ianpace.wordpress.com/2016/07/22/video-of-debate-are-we-all-ethnomusicologists-now-and-responses/; https://ianpace.wordpress.com/2016/06/09/my-contribution-to-the-debate-are-we-all-ethnomusicologists-now/; and https://ianpace.wordpress.com/2016/06/12/quilting-points-and-ethnomusicology/ [accessed on 2. 3. 2021].

including music and capitalism or neo-liberalism, music and democracy, music and post-truth, free speech and academic freedom, and noise.[14]

The term neoliberalism relates back to reforms enacted by Ronald Reagan and Margaret Thatcher, beginning in the 1980s, which have "trickled down to radically reorient the economics of higher education" (Blake 2017: 325). According to the economic geographer and anthropologist David Harvey, neoliberalism "proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets, and free trade" (Harvey 2005: 2; see also Steger and Roy 2010). Among other things, this has led musicologists to observe "the antagonism between capitalism and democracy" (Currie: 2009: 148), and declare Theodor Adorno "a figure who will remain relevant for at least as long as we are under capitalism's domination" (Clarke 2007: 26).

In her pathbreaking study, *Composing Capital: Classical Music in the Neoliberal Era*, Marianna Ritchey explicitly states that her aim is to "reawaken our desire to escape capitalism" (Ritchey 2019: 161).[15] She examines ways in which art music has been adapted to and exploited by capitalism, including an opera that celebrates Apple co-founder, Steve Jobs, and she observes that "musical practices affirming the essential rightness of market logic, radical individualism, and corporate globalization have been among the most successful and widely publicized in recent US music history" (3). Her study ends with examples of ways in which classical music may oppose capitalism, such as the composers collective Frog Peak Music, whose members neither expect nor want their music to earn them a living and therefore are "able to attach art-making to a different set of values and priorities" than more commercially-oriented composers (146).[16]

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14   An important step towards this trend was taken in David Clarke's monumental article "Elvis and Darmstadt, or: Twentieth-Century Music and the Politics of Cultural Pluralism" (Clarke 2007). Subtitled 'Ideology, Antagonism and Radical Democracy', Part II of this article draws especially on Žižek's work on ideology (especially Žižek 1989 and 1994), leading Clarke to assert that postmodern refutations of "the possibility of any undistorted, or foundational, or objectively identifiable ground of 'truth' from which putatively ideological utterances may be judged as such … make the critique of ideology once more an urgent matter" (Clarke 2007: 26).

15   If the current terms of the UK Government's policy on school education were to be extended to Higher Education, such books would be banned: see https://www.theguardian.com/education/2020/sep/27/uk-schools-told-not-to-use-anti-capitalist-material-in-teaching [3. 2. 2021].

16   See: https://www.facebook.com/frogpeak/; the presence of this group's platform on Facebook, however, undermines Ritchey's example somewhat.

When it comes to describing the musical details of works commissioned by corporate enterprises, however, Ritchey often makes rather literal parallels with the structures of capitalism, for example comparing melodic self-replication and "frenetic transitions between musical modules" to the "accelerating cyclic of the stock market" and the ceaseless movement of products around the globe (51–52).[17] There is an emerging resistance to these kinds of hermeneutical readings, especially among musicologists working in aesthetics and philosophy. Michael Gallope and Carolyn Abbate, for example, in their work on the ineffable, argue that we should be "modest about music's ability to enact scholarly ideals for political resistance" (Abbate and Gallope 2020: 741; see also Gallope 2017 and Scherzinger 2020).

Other related studies include those by Naomi Waltham-Smith, whose current work investigates "urban sound ecologies and the conditions of aurality under neoliberal capital and … the rise of right populisms" (Waltham-Smith 2021a and 2021b), and Marie Thompson, whose book *Beyond Unwanted Sound* has "at its centre a musicological concern for noise's use as an artistic resource" but aims to "connect noise's use in artistic contexts to its other (social, technological, informational) manifestations" (Thompson 2017: 12).[18] Likewise, Martin Scherzinger claims that "*musical* creativity and experience today … are in many respects at the *vanguard* of contemporary reconfigurations of labour power, models of machine listening, surveillance and data capture" (Scherzinger 2020: 249; see also 2019).

One of the objections to some of these developments is an associated deskilling in university courses, whereby training in Western notational practices is gradually faded out.[19] Perhaps with this in mind, there are already signs of the more traditional corners of the field engaging with, among other things, ideological musicology. This point is nicely demonstrated by the roster of talks for the 2020–2021 University of Oxford Faculty of Music Research Symposium series in Music Theory and Analysis, which includes considerations of race, capitalism, new media, and queer theory, as highlighted in Table 1. Titles such as 'Music theory and the white racial frame' and 'Tonality and the capitalist mode of exploitation' clearly highlight a more polemical field than the one my late colleague Kenneth Gloag and I described in our revised *Musicology: The Key Concepts* (Beard and Gloag 2016). Similarly, a

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17   For an instructive review of Ritchey's book, see Parkhurst 2020.

18   See also: https://soundstudiesblog.com/2017/04/10/noise-beyond-the-grandiose-and-the-seductive-an-interview-with-marie-thompson/.

19   See: https://ianpace.wordpress.com/2020/08/29/new-article-in-the-weekend-australian-review-on-issues-relating-to-notationgate-and-deskilling/ and https://nationalsawdust.org/thelog/2017/04/25/what-controversial-changes-at-harvard-means-for-music-in-the-university/. See also Pace and Tregear (forthcoming).

review of Cheng's book, titled "Why We *Can't* All Just Get Along" (Guthrie 2018), underlines how position-taking is now often considered essential in contemporary musicology and the humanities.

<p style="text-align:center">***</p>

I wish now to consider briefly three publications that relate to my own interests and further illustrate the emerging field of ideological musicology. I have chosen what I feel are important and, in their own way, often inspiring examples of musicological research. They also illustrate ways of resisting or opposing the neoliberalist agenda by intensifying the paranoid critical approach yet retaining a relevance to our own times.

My first example refuses to locate itself in anything concrete but, rather, focuses on the liminal spaces between music, psychoanalytical theory, micro history and modernism. Seth Brodsky's *From 1989, or European Music and the Modernist Unconscious*, was published by the University of California Press in 2017 and won the American Musicological Society's Lewis Lockwood Award in 2018, a prize given annually to musicological books of exceptional merit in any language, from any country, by an author in the early stages of their career. Brodsky describes his book as an "account of a modernism radically skeptical, like Freud and Lacan, of the very concept of fate" (Brodsky 2017: 258) and of composers "who are theorists and practitioners of loss … but not of recuperation" (259). In other words, his book is in many ways the extreme antithesis of Cheng's: a study in loss, not reparation. Its subject matter and the psychoanalytical approach taken is even, according to Brodsky, a study in the loss "of what was never there in the first place" (268).

Brodsky, like Cheng, is a gifted writer, and both authors draw idiosyncratically on their own experiences. But whereas Cheng's emphasis is on what music and musicology can do for the wider world, and his style is accordingly approachable – his book is relatively slim with very short chapters that move swiftly across a range of examples – Brodsky's emphasis is fiercely intertextual, specialist and analytical, making few concessions to the reader.

Brodsky actually begins with a Cheng-like personal anecdote, recalling a moment in 2011 when he sat in the foyer of the Berlin Philharmonie trying to decide whether to attend a performance of Mahler's 8th symphony or Nono's *Promoteo*, both scheduled at the same time. His book's structure, however, is experimental, returning several times to analyze from different perspectives the concepts of freedom and fantasy in relation to performances in Berlin by Rostropovich, Bernstein and David Hasselhoff, when the Berlin Wall was opened up in November/December 1989. These accounts are interspersed with post-structuralist readings and analyses of contemporary art music from the period. Brodsky's study also employs very close readings of Lacanian discourse and is an excellent example of what, in 2012, Tamara Levitz imagined

musicology might be: that is, a form of dwelling in the border, where the very notion of what musicology is, or might be, is confronted and sometimes violently challenged (Levitz 2012: 825). However, Brodsky ultimately traces everything back to an analysis of Schoenberg's *Erwartung*. In other words, he interprets 1989 – an historical moment of rupture and utopian hope for a new European world order – as a return to a canonical Austro-German modernism that has come under increasing attack in recent years. For all the intellectual gymnastics, Brodsky riffs endlessly on the anxieties of an old, central Europe from which there seems no hope of escape.

Brodsky states he has an ambivalent relationship with modernism, and I am ambivalent about his book. One cannot but be impressed by the intellectual depth and dexterity, but his study is so personal, more so than Cheng's, that one could ask, what is its use, what is its utility? If I want to learn about new art music from 1989 I have to scour the book for relevant descriptions; likewise, its relevance to thought on modernism has to be carefully deciphered. Chapter 4 is a more clearly separable discussion of Lacan in relation to musical modernism, but to learn from it one would need to spend considerable time studying Lacan independent of reading Brodsky's own analysis – and it is noticeable how none of the book's reviewers have engaged with its Lacanian analysis in any meaningful way.[20] And yet Brodsky's is a book I know I will continue to re-read, even though – or perhaps because – it seems to resist my desire to gain a solid hold of it.

My second example situates close reading of scores as core to its own form of musicology, but places this in dialogue with other perspectives, thereby enriching its close musical readings with other modes of thought. Paul Harper-Scott's *Ideology in Britten's Operas*, published by Cambridge University Press in 2018, shares with Brodsky a methodological reliance on Lacan and other New Left theorists, such as Alain Badiou, but in a manner that is more explicitly political and anti-capitalist. The paranoid approach is again notched up to the nth degree in this study, as it is aimed exclusively at interpreting Britten's operas as cultural representations of false consciousness – which is to say, as cultural objects in which we can read mid-20th century ideological values, and the violence often exerted to uphold them, transcribed into opera, but not necessarily challenged.

Harper-Scott's point is that Britten too often fails to offer real musical change and more often capitulates to the underlying ideology of his time. Regarding Britten's *Billy Budd*, which previously has been read as an exercise in reparative hope, Harper-Scott observes:

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20   Reference to Lacanian theory in relation to music is far from new – early examples include Žižek and Dolar 2002, Kramer 2004, Beard 2006, Harper-Scott 2010 – but they are gaining sophistication, as demonstrated by Brodsky 2016 and 2017, and Smith 2020.

> Sometimes the less happy admission is the politically more useful one, and rather than being conquered by the misleading belief that Britten's operas offer a vision of a better world, it would be worthwhile to admit that on the contrary, they merely outline – with terrible clarity, and in music of exceptional power and inventive intelligence – exactly how difficult it is, given the scale of the systemic violence which holds it in place, to make any inroads at all in a cultural struggle for an ideological shift (Harper-Scott 2018, 171).

The important point, I believe, is that none of the three books I've discussed could have been written by someone who had not trained as a musicologist. Cheng is clearly motivated by the new musicology and his awareness of Suzanne Cusick's work on music and torture, and her use of the term reparative. Brodsky's motivation is a deep knowledge of musical modernism, the German musical tradition, and an expertise in post-war modernist scores. Harper-Scott's study would not have been possible without a training in music analysis. The discipline of musicology facilitated these books. Musicology did not presuppose or determine these studies, but they could not have been conceived outside the discipline, even though they stretch and redefine its limits.

And yet, for me, there is still something missing. For all the value and complexity of their arguments, both Brodsky and Harper-Scott arguably follow the post-structural theory upon which they draw "faithfully": neither offers any real critique of the theories upon which they draw, so that the contribution to knowledge flows from the Lacanian to the musicological and never – or never clearly – in the other direction. It is notable, for example, that feminist criticism of Lacan, notably that of Luce Irigaray, Julia Kristeva and Kaja Silverman, is absent from this work. One could also come away from these studies without an awareness of the range of responses to post-structuralism more generally, from writers as diverse as Terry Eagleton, Dylan Evans, Christopher Norris, Roger Scruton and Alan Sokal.

Where I think Brodsky and Harper-Scott fail to sufficiently critique the methodological tools they employ, an alternative is offered by my final example. In 2015 American musicologist Eric Drott published an analysis of Jacques Attali's *Noise: The Political Economy of Music*, a book originally published in French in 1977 and translated into English in 1985. Attali's book was highly influential among the new musicologists in particular because Attali heralded the idea that music is uniquely placed to predict future social and political developments and therefore fosters what Lawrence Kramer refers to as music's potential for "transformative reflection" (Kramer 2009: 2–8). And yet Drott notes a "logical gap" in Attali's claim since it is an unsupported assertion: "the book never fully spells out the mechanisms by which music performs this prophetic function" (Drott 2015: 725). This leads him to situ-

ate Attali's book in the cultural and political context of the time and place in which it was written, namely: mid- to late-1970s France when Attali acted as a close economic advisor to François Mitterand's *Parti Socialiste* during a fractious alliance with the French communists, which ultimately led to Mitterand's Presidency and Attali's continued role as personal advisor.

It transpires that Attali's motivation for his claim of music's predictive powers was his interest in information theory, where noise represents energy in the system. Drott identifies six ways in which Attali conceived of noise, the last of which – noise as "catastrophe" (740), "as the instigator of crises out of which newer, more complex forms of organization issue forth – cannot be emphasized enough" (741). Noise, Attali argues, is not only disruptive but may also act as a generative force and is therefore an "explanatory model for large-scale historical transformations" (741). The problem is that the kind of crises Attali has in mind are economic ones, which rock the capitalist world highlighting malfunctions in the system which are then fixed and the system improved. There is no room in Attali's theory for the humans affected by such economic crises; their sufferings and losses are the necessary bi-products of a self-repairing system. Attali sought to capture the votes of the new middle classes, the *nouvelle petite bourgeoisise* (engineers, teachers, office workers), whose support he considered vital to bringing socialism to power in France. But his economic sympathies were very clearly neoliberal. Drott concludes that:

> If the book's more fruitful insights are to be put to continued critical work, the broader discursive framework in which they are enmeshed must be regarded with greater scrutiny than it has been given in the past, and with a greater degree of reflexivity. It is by means of such a critical rereading of *Bruits* that we can begin the arduous yet necessary task of rewriting certain of its key concepts, most notably that of noise itself (755).

There's a nexus of ideas in these three studies that, if I had more time, I would want to unpack. Put simply, it revolves around the relationship between music as fantasy – the relationship between musical conventions and ways of imagining alternatives to them – and Louis Althusser's definition of ideology as "the 'representation' of the imaginary relationship of individuals to their real conditions of existence" (Althusser 2001/1971: 162).[21] In essence, all three texts are concerned with the possibly quite banal idea that music offers ways of imagining the world differently. Yet in their own, different styles, each demonstrate rigorous ways of challenging and reimagining what musicology is and can be.

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21   Brodsky takes this a step further by comparing musical modernism to an analyst's discourse that "seeks not to repress antagonisms but to 'make these the basis of a social link'"

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Is the crisis in musicology real or merely perceived? Does the discipline need to re-examine and redefine itself, or are its fears exaggerated neuroses, signs of the times? There are strong voices, not least Brodsky's and Harper-Scott's, who see continued value in critiquing the Western canon, and who do not want to see it – or, more specifically, "politically valuable study" of it "and its centuries-long unfolding of the project of emancipatory modernity" – chased into oblivion (Harper-Scott 2012: 195; see also Harper-Scott 2021).[22] With the desire to attract students who may not have the musical skills they once did, music departments come under more pressure to put less emphasis on technical skills and make their courses more inclusive. This is mirrored by greater diversity in research, driven by the neoliberal and impact agendas. My personal sympathies are with both camps: I had an invaluable training in theory and analysis but I have taught widely, including on jazz, popular and Western art music, and I have campaigned successfully to bring specialists in popular music, ethnomusicology and film music to my own department. I have no easy prescription for reconciling the various pressures on musicology but I believe the discipline is thriving in terms of the sheer variety and quality of work being produced.

As I see it, the questions for emerging musicology scholars today should include the following: What modes of critical thinking can I bring to my chosen field of musical interest, and how might they relate to one another? How important is it for me to reach a wider audience with my work, and how do I do that? How important is it to be aware of the context in which certain

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(Brodsky 2017: 212). Drott reads this as Brodsky reimagining Lacan: "But this move also enables a commensurate reimagining of Lacanian psychoanalysis, not as an avatar of an emergent postmodernism, but as what "modernism, losing its hegemonic grip on the arts, begins to look like when it migrates (back) into psychoanalysis" (Drott 2017: 218).

22   Harper-Scott's notion of the "emancipatory potential of modernism" is related to Badiou's concepts of faithful, obscure and reactive responses to a truth "Event" in history, such as the French Revolution, or the emancipation of the dissonance (Harper-Scott 2018: 157–86; also 2019 and 2021), but it also recalls Kramer's idea (indebted to Attali) of music as "transformative reflection" (cited above; see also Reyland 2015). In 2021 Harper-Scott elected to "leave" academia in protest at a perceived devaluing of the Western art music canon (https://jpehs.co.uk/why-i-left-academia/ [accessed on 6. 10. 2021]), a decision made in the context of Royal Holloway's move to reduce staff in its Music Department by 25%. The story received a degree of publicity relatively rare for musicology. However, coverage (at the time of writing) has been concentrated in the UK's right-wing media who, seemingly oblivious to their subject's "explicitly Leftist perspective" (https://jpehs.co.uk/profile/ [accessed on 6. 10. 2021]) and belief that nineteenth-century works "could offer a form of critique of existing social conditions", have presented his act as an examplar of reactionary, "anti-Woke" resistance to change. For another plea to value Western art music in the university curriculum, especially study of its sound and notation, see Pace 2021.

methodological / theoretical tools were developed? And how might I actively contribute to the survival of musicology as a discipline? As the exciting scope of the papers in this issue demonstrate, especially with regard to performance practice and multimedia – one of several rapidly developing topics not covered in this article – I sense optimism for the discipline's future, imagination and commitment to ensuring its relevance to the wider world, and a belief in musicology, however that concept is defined.

Table 1. University of Oxford Faculty of Music Research Symposium series in Music Theory and Analysis, Season 3 (2020–21).

21 October 2020 Philip Ewell (Hunter College, New York) 'Music theory and the white racial frame'
18 November 2020 Barbara Bleij (Amsterdam Conservatorium) 'Current trends in jazz theory and analysis: reading Wayne Shorter'
27 January 2021 J.P.E. Harper-Scott (Royal Holloway, University of London) 'Tonality and the capitalist mode of exploitation'
24 February 2021 Catherine Bradley (University of Oslo) 'Fragments from a medieval motet manuscript in Stockholm: perspectives for theory and analysis'
5 May 2021 Nicola Dibben (University of Sheffield) 'Analysing musical new media: music in mobile apps and extended reality'
19 May 2021 David Bretherton (University of Southampton) 'Schubert's sexuality and queer music theory'

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Када смо мој покојни колега Кенет Глоаг (Kenneth Gloag, 1960–2017) и ја осмислили прво издање књиге *Музикологија: кључни концепти*, објављено 2005. године, учинили смо то јер смо, захваљујући раду у настави, постали свесни потребе за прегледом дисциплине. Имали смо два циља: дефинисање неких од старијих, основних концепата и промовисање све различитијих тема у музикологији, интердисциплинарних приступа и начина на које се они преиспитују и редефинишу. Желели смо, пре свега, да обезбедимо полазну тачку за даља истраживања и подстицај за све веће укључивање у друга научна поља.

Водили смо се разноликошћу наших музичких искустава и интересовања, за која смо сматрали да одражавају тренутно стање и у музици и у музикологији. Нисмо видели никакву контрадикцију нити проблем у писању о широком дијапазону различитих музичких пракси из разних контекста: референце на популарну музику или џез, на пример, лако су се уклапале уз наша интересовања на пољу западне музичке традиције. Иако је наше разумевање музикологије као разноврсне, плуралне дисциплине обликовало нашу премису да „не постоје дефинисани, свеобухватни наративи, нема свеобухватне приче“ којом бисмо уоквирили свој приказ, све смо више постајали свесни поделе „пре [Џозефа] Кермана / после Кермана“, маркиране његовом књигом *Размишљајући о музици* из 1985. године (објављеној под називом *Музикологија* у Великој Британији), у којој је позвао на значајније критичко промишљање и интердисциплинарност.

У време када смо припремили ревидирано и значајно проширено друго издање наше књиге, 2016. године, приметили смо да дисциплина „није била обележена раскидом – нити заиста новим идеолошким сукобима и тензијама“. Међутим, уочили смо „значајно повећање количине објављених радова, што је делом одраз растућих захтева академског живота, као и обухвата музике и сродних питања о којима се расправља у штампаним издањима“.

Како се музикологија развијала од 2016. године? Да ли су настали нови сукоби и тензије? Шта тренутна ситуација наговештава о будућности? Овај прилог је један од могућих одговора на постављена питања, са посебним освртом на оно што називам музиколошком „кризом идентитета“, до које је увелико дошло повећањем спољних притисака на нашу дисциплину и хуманистичке науке уопште. Мој примарни фокус усмерен је на савремену музикологију у Англосфери: иако препознајем потребу да се те праксе повежу са другима широм Европе и света, тај задатак је превише амбициозан да бих га прихватио, то јест, да би се од њега кренуло.

Започињем изношењем контекста музикологије данас: ерозија музичких вештина у школама и с тим удружене претње универзитетском образовању; пораст утицајног програма (у Великој Британији); и оживљавање етичког императива – политичке и идеолошке гране хуманистичких наука и њихова

вредност за друштво у суочавању са неолиберализмом, глобализацијом, расним и друштвеним неједнакостима, искључењима и предрасудама. Музиколози су били свесни ових проблема и питања још од 1993. године, када је Филип Болман (Philip Bohlman) објавио темељан чланак о музикологији као политичком чину , али се она сада истражују са већом ургентношћу, на нове начине и путем нових медија.

Мој прилог се усресређује на три нова одговора на поменуте спољне притиске: примењену, колонијалну и идеолошку музикологију. Проучавајући кључне дебате и научнике у овим областима, издвојио сам три конкретна примера идеолошке музикологије Сета Бродског (Seth Brodsky), Пола Харпера-Скота (Paul Harper-Scott) и Ерика Дрота (Eric Drott). Ове студије блиске су мојим интересовањима, али, такође, илуструју нове начине поновног осмишљавања и промишљања шта музикологија јесте и шта може бити. Завршавам кратким освртом на своја искуства и размишљања о томе како би се млади музиколози могли бавити будућношћу.

Кључне речи: примењена музикологија, колонијализам, идеологија, неолиберализам, модернизам.

Challenges of Ethnomusicological and Ethnochoreological Research within the Ever Changing World: A View of a Scholar from Serbia

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ABSTRACT: This article discusses basic issues of ethnomusicological and ethnochoreological research influenced by diverse multidimensional challenges of contemporaneity, starting from a short historical overview of disciplinary development especially within post-socialist realities after 2000. Drawing from Arjun Appadurai's theoretical concepts of global flows, it further considers how various modes of local and global socio-cultural processes influence our scholarly thinking and the ways we deal with traditional music and dance. No matter the fact that the thoughts expressed here mostly reveal my personal reflexive account of practicing ethnomusicological and ethnochoreological research since the mid-1990s, the basic methodological approach tends to polyvocality, including views and standpoints of colleagues from Serbia and other former Yugoslavia countries.
How do we keep drawing disciplinary boundaries and reshape our scholarly identities, while constantly adapting to new circumstances? How do we cope with re-establishing the overwhelming requirements of academic work and permanent remodelling of available technological capabilities? While most of this article will tend to answer previous questions through historical and comparative perspectives, it will also include some reflections on how the latest period of thorough rearrangement of all segments of life and global establishment of what is called the "new normality" caused by the Covid-19 pandemic during 2020 and 2021 affects our ethnomusicological and ethnochoreological practice.

KEYWORDS: ethnomusicology, ethnochoreology, history, local and global socio-cultural processes.

The history of scholarly study of music in European and North American intellectual thought lasts for more than a hundred years. From its early beginnings as an academic field of study, it was recognized as an intersection of

different approaches to music roughly divided between historical and folkloric research, which were disciplinary and institutionally signified as musicology and, on the other hand, comparative musicology or musical folklore, respectively ethnomusicology since 1950. Although in some academic contexts it was formed before ethnomusicology as its older sister discipline focused on dance, ethnochoreology also joined the arena of university study in many European countries mostly after World War II (more in Rakočević 2013: 66; 2015: 30). Regardless of their establishment as interlinked but separated scholarly fields, during the last two decades of the 20th century each of these academic disciplines have branched into many subareas (Bohlman 2008: 102). This branching tendency increased in recent years of prevailing postmodern tendencies for particularization, interdisciplinary discussions and establishment of transdisciplinary perspectives. Multiple bifurcation seems to be an imminent characteristic of all scholarly areas including music and dance research in the beginning of the 21st century. Such a condition of, to paraphrase Timothy Rice's words, working within the vast plane of ethnomusicology's and ethnochoreology's disciplinarity (Rice 2010a: 319) has to be a confusing and disorienting factor for any scholar, especially those who should choose their individual research paths at the beginnings of their careers.

As a scholar primarily trained in ethnomusicology focused on ethnochoreological research, in this article I will try to discuss basic issues of those two sister disciplines influenced by diverse multidimensional challenges of contemporaneity. Starting from a short historical overview of disciplinary development, especially within post-socialist realities after 2000, I aim to reflexively reconsider the distinctiveness of ethnomusicology's and ethnochoreology's disciplinarity. Leaning on the anthropologist Arjun Appadurai's theoretical concept of global flows (Appadurai 1996), I will further try to consider how various modes of local and global socio-cultural processes influence our scholarly thinking and deal with traditional music and dance. How do we draw disciplinary boundaries and reshape our scholarly identities, while constantly adapting to new national, regional and global geo-political circumstances which influence both public space and our professional and private lives? How do we cope with re-establishing the overwhelming requirements of academic work and permanent remodelling of available technological capabilities? While most of this article will tend to give answers to previous questions it will also include some reflections on how the latest period of thorough rearrangement of all segments of life and global establishment of what is called "new normality" caused by the Covid-19 pandemic affects our ethnomusicological and ethnochoreological practice.

No matter the fact that the attitudes expressed here will mostly express my personal reflexive account of practicing ethnomusicological and ethnochore-

ological research since the mid-1990s from the position of, let me paraphrase Appadurai's words here, post-socialist subjectivity (Appadurai 1996: 2), the basic methodological approach would tend to polyvocality, including the views and standpoints of colleagues from Serbia and other former Yugoslavia countries. This tendency for discussing former and contemporary issues of our scholarly work more comprehensively is based on many interviews and questionnaires with fellowresearchers which I made during 2017 and 2018 for the presentation and article that originated from the symposium *Musics Matter! Ethnomusicology and its Socio-political Relevance Today*, which marked the inauguration of the ICTM Secretariat in Vienna. The experience of working on this, as well as discussions during the symposium and the publication that followed this event (Hemetek, Kölbl, Sağlam 2019), influenced greatly some thoughts expressed here. My standpoints were also influenced by presentations and discussions at the Symposium of the ICTM Study group on ethnochoreology held in Szeged in 2018, where one of the themes was devoted to the dynamic and constitutive relationship between dance, dance research and politics. Exchange of experiences and standpoints considering political aspects of ethnochoreological education, research and applied activities, many of which have been published in a consequent publication (Apjok, Povedák, Szőnyi and Varga 2021), widen in a great measure my understanding of our scholarly work. Along with participation in those symposiums, the opportunity to teach at the Dance department of Zhejiang Conservatory of Music (ZJCM) in Hangzhou (East China) in November 2019[1] also influenced my comprehensionof various approaches to music and dance research in different scholarly traditions. Working with students from China, who previously had no knowledge of ethnochoreology as a field of ethnographic and theoretical knowledge about dance formed within European academic traditions, nor had they experience of dancing in a round chain dance of linked dancers (which is the main feature of Serbian and East European traditional dance), was incredibly inspiring. I was able to directly cognize the diversity of our intellectual traditions and dance behavior, and to experientially realize the inevitable limitation of all scholarly considerations and bodily communications which are always culturally and educationally preconditioned.

These three major recent events coupled with intense and constant demands of academic work, badly influenced by Covid-19 measures of social distancing and physical isolation during 2020, melded my latest way of thinking and approaching reality. The opportunity to exchange immediate experiences of performing, transmitting and researching dance in the conditions

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1   The collaboration between the Faculty of Music in Belgrade and the Zhejiang Conservatory of Music in Hangzhou started in 2018. I take the opportunity here to thank the Deanery of my faculty for giving me the opportunity to teach at this conservatory.

of physical separation with colleagues from all over the globe during the first virtual meeting of the ICTM Study group on ethnochoreology titled "Ethnochoreology in a time of social and physical distance", which was organized by Faculty of Music in Belgrade in late July (more in Rakočević 2020b: 123–125; Rakočević and von Bibra Wharton 2020: 30–32), revealed new aspects of active remodelling of our fields caused by a Covid-19 pandemic and consequently broadened my initial perspectives. Finally, an unexpected invitation for giving an introductory lecture at the Young Musicology conference in September 2020 made me to rethink one more time various aspects of our professional focus on ethnomusicological and ethnochoreological research of music and dance and to try to articulate my thoughts on methodologically and theoretically grounded bases.[2]

All those various influences and opportunities of constant reflections influenced my attitudes towards scholarly work. Therefore, in this article I will try to generalize and in some points confront all the various "voices" which shaped my personal current view of what defines our ethnomusicological and ethnochoreological research. Further on, my aim here is also to try to consider which disciplinary specifics of both ethnomusicology and ethnochoreology create fertile ground for personal and intellectual development of researchers and their communities, especially youngsters who should continue to build our disciplines with fresh enthusiasm, constant dedication and unquestionable love for music, dance and people.

A Bit of History

Although scholarly research on traditional music and dance can be generally traced in national and romantic movements of previous historical periods, the beginnings of disciplinary grounded ethnomusicological and ethnochoreological work is inseparably linked with state institutions which, all over Europe and USA, were formed mostly between the World Wars. Concretely in Serbia and former Yugoslavia republics, newly established scholarly disciplines on traditional music and dance were formed and developed after 1945 under the ideological platforms and sociopolitical objectives of socialist regimes, which has already been broadly discussed in ethnomusicologi-

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2   This time I would like to thank to the Program committee of the Young musicology conference and its organizers for assembling this important meeting of young scholars at a time when it was really needed especially for those at the beginning of their careers. At the same time, I would like to thank them for the confidence of giving me an extraordinary opportunity to share with young colleagues and wider scholarly community personal attitudes about history and possibilities of scholarly work focused on music and dance.

cal and ethnochoreological writings.[3] Ruling patterns of scholarly work were predominantly organized around research and preservation of ethnically distinctive local *village* traditions from previous times considered as authentic representatives of national culture. Collecting efforts of recording the oldest forms of rural music and dances basically influenced by ethnology and folkloristics, were followed by a scientific approach to their investigation considered as particular "texts" objectivized through musical and dance notation. Methodological procedures and theoretical interpretations of structural-formal aspects of both music and dance were greatly influenced by musicology and music theory.

The turbulent break-up of former Yugoslavia during the 1990s and the collapse of the socialist system in 2000 in Serbia have resulted in attempts of establishing new democratic and market economy-based social orders, which caused radical and comprehensive cultural transformations including changes in the prevailing ideology of scholarly activities. Shifts in the official policies of academic engagement during the so-called post-socialist transitions inevitably influenced not only the position of ethnomusicologists and ethnochoreologists within universities and wider society, but also the wholeness of their work.[4] Considering research activities radical changes encompassed a broadening of the appropriate themes for investigation and fieldwork, the appearance of a variety of methodological orientations and theoretical preoccupations, and a widening geography of international cooperation (more in Rakočević 2019: 198–205; Rakočević 2020a: 395–40; Milin, Milanović and Lajić Mihajlović 2020b: 5).

The change in official politics of scholarly work and the broadening of research possibilities after 2000 was heightened by a global shift in the prevailing scholarly paradigm, generally signified in cultural theory as the "interpretative turn". A new perspective in theoretical considerations of reality implied critical thinking, multiple interpretations, exploring the role of personal experience and reflexive inquiries away from the criticized positivism of scientifically oriented research. As Jeff Tod Titon summarized briefly, the interpretative turn in ethnomusicology implied a move "from science to cultural critique, from musical object to musical experience, from analysis to in-

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3 Some of the articles on this subject are: Giurchescu and Torp 1991: 1–10; Marošević 1995: 39–54. Zebec 1996: 89–110; Hofman 2008: 59–67; Zebec 2009: 136–150; Ceribašić 1998: 49–66; Rice 1999: 187–202; Golemović and Rakočević 2008: 88–95; Hofman 2008: 56–67; Ceribašić, Hofman and Rasmussen 2008: 35–45; Zakić and Rakočević 2012: 313–324; Rakočević 2013: 58–86: Dumnić and Lajić Mihajlović 2014: 259–272; Vesić and Lajić Mihajlović 2018: 49–76.

4 Processes of post-socialist transitions and their influence on varieties of social and cultural transformations have been broadly discussed and critically interpreted in scholarly writings (e.g. Verdry 1996; Hann 2004: 1–12; Humphrey 2004: 12–15; Prica 2004: 19–34; Ribić 2007; Šuvaković 2017; Milin, Milanović, Lajić Mihajlović 2020a).

terpretation, from explanation to understanding" (Titon 2015: 25). This shift in prevailing theoretical viewpoints consequently influenced the methodology of field research and raised a broad spectrum of identity issues both of scholars and, on the other hand, researched communities and individual musicians and dancers (more in Buckland 1999; Cooley and Bartz 2008 [1997]). Although the interpretative turn had spread through Anglo-American ethnomusicology and ethnochoreology already in the 1980s (Torp 1989; Mayers 1992; Bohlman 2008: 102–103; Zebec 2009: 143; Rice 2010a: 104; Titon 2015: 25) in the Serbian context it did not appear until after 2000 through pioneering work of then young researchers (for example Stojanović 2009; Nenić 2006; Dumnić 2010) initially provoking understandable xenophobic hesitation especially among the older generation of scholars, including myself even though I was in my thirties. Not only in Serbia, changing scholarly paradigms challenged ethnomusicology and ethnochoreology with (what Phil Bohlman would call) latest "newness", and opened unrevealed forms of inter- and intra-disciplinary conversations (Bohlman 2008: 102).

Still under dominant financial support of the State in all professionally distinctive activities (education, research, and various projects of applied character), and simultaneously pressured by keeping up with the latest achievements in theoretical thinking on the global, transdisciplinary level, music and dance scholars in Serbia and the region are forced to make many compromises (Rakočević 2019: 199). During the last twenty years, their research choices oscillate between nationally favored topics (such are the so-called fundamental research – continuous, comprehensive investigation of music and dance forms in historical and synchronic perspectives that began in the 20th century or – on the other hand, aspects of safeguarding of traditional music and dance considered as intangible cultural heritage), and wide area of conceptual possibilities, which constantly emerges from interdisciplinary permeations. Real financial possibilities for maintaining fieldwork, which would extend state borders, are still barely available, which inevitably affects the breadth of acquired knowledge. Apart from being heterogeneous and complex, remodelling processes continue and they have been constantly reshaped under the new circumstances of the ever changing globalized world.

Perpetual Issues, Once More:
Ethnomusicology's and Ethnochoreology's Disciplinarity(ies)

Due to a spell of various circumstances that I entered the world of ethno-musicological and ethnochoreological approaches to music and dance thirty years ago, first as a student in 1990 and then as a university teacher and schol-ar since 1997, I directly experienced broad transformations of our intellectual and educational fields. That is the reason why I would like to share the atti-tudes about changing the considerations of ethnomusicology's and ethno-choreology's disciplinarity(ies) from a personal perspective.

Exactly the same year when I enrolled in university studies, the Depart-ment of Musical Folklore within the Cathedra of Musicology and Musical Folklore was renamed to the Department of Ethnomusicology (more in Perković 2017: 180–181).[5] This change of name of the discipline anticipated its internal and fundamental shift from the so-called folk music research to a broad spectrum of ethnomusicological enquiries, which slowly transformed our professional field in the national context. Along with this concealed pre-diction, this administrative alteration implied an important transfiguration of the study program itself, because it marked the introduction of ethnochoreol-ogy as one of the main subjects of ethnomusicological study and consequent-ly gained it the status of a university distinguished field of education and re-search. This seemingly mere administrative attachment to ethnomusicology meant much more: it reinforced their methodological and disciplinary min-gling that are initially separated by the prime focus of research object – music or dance. That firm institutional interconnection with music research directly influenced molding the concept and, consequently, definition of dance as an inseparable unity of dance movements and dance music (Rakočević 2004: 96–118), which represents constitutive for national ethnochoreology in the last twenty years. However, it is not the case worldwide or even in the region.

Although many dance scholars all over the globe are gathered within the oldest and largest section of the most widespread and influential world as-sociation of ethnomusicologists and ethnochoreologists – the International Council for Traditional Music, that is its Study group on Ethnochoreology founded in 1962[6] – there is no consensus upon the unique disciplinary field.

5   More about the history of institutionalization of ethnomusicology and ethnochoreol-ogy in Serbia and former Yugoslavia and their national histories could be find in Peycheva and Rodel 2008; Rakočević 2013: 58–86; Rakočevič 2015; 27–44: Dumnić and Lajić Mihajlović 2014: 259–272.

6   The history of the group is recorded in several articles by the late ethnochoreologist Anca Giurchescu (2005: 252–263; 2007: 3–18; 2014: 297–306).

No matter their professional and institutional background, dance researchers diversely name their field studies as dance ethnology (Dunin 1991: 203; Zebec 2005: 45), dance ethnography (Buckland 2006: 8), and mostly dance anthropology (Lange 1975: V; Grau 1999: 164; Kaeppler 2000: 118; Kealiinohomoku 2008: 17; Dunin 2014: 197). Alternatively, some scholars position themselves in-between, trying to, let me quote Anca Giurchescu, "find a theoretical framework in which ethnochoreological, aesthetic-analytical, and anthropological perspectives could be integrated" (Giurchescu 1999: 44). Within one of the well-established and longstanding worldwide scholarly group of dance researchers, the word ethnochoreology thus appears as an umbrella expression which for more than fifty years has continuously signified their various methodological and theoretical choices. Regardless of the fact that keeping the name can be regarded as a consequence of various historical circumstances within the ICTM and beyond, I want to argue here that this signification does not happen by accident, but that, if it is understood broadly enough, the concept of ethnochoreology as a globally distinguished scholarly field no matter its diverse institutional histories, has a potential for gathering together all diverse approaches to the exploration of dance as a creative human activity.

As is the case with ethnochoreology, there is no single, ultimate definition of ethnomusicology either (Pettan 2015: 37). However, defining ethnomusicology occupied the attention of many scholars from its beginnings as an imperishable, let me use metaphorical expression coined by Bruno Nettl, "harmless drudge" (Nettle 2005: 4). From theoretical presumptions of studying music in culture to studying music as culture, there have been continuously offered many definitions by many ethnomusicologists (more in Rice 2014: 9–10). One of the most accepted definitions in the last twenty years is, nevertheless, coined by Jeff Tod Titon, who concisely identified ethnomusicology from the point of contextually situated process of human activity as a "study of people making music" (Titon 1989; 2015: 4).

Slow disciplinary reshaping from folk and so-called primitive music and dance research to ethnomusicology and ethnochoreology during the second half of the 20th century and in the Serbian case during 1990s, implied change of the naming of the object of research from folk through traditional music to musics, and from folk through traditional dance to a dance. As is the case with the terms "ethnomusicology" and "ethnochoreology" themselves, the expression "traditional" still provokes controversy at various levels as the word implies the criticized area of a positivistic approach to theoretical thinking prone to essentialism and outdated methodological procedures. Without the intention to discuss the concept of tradition in cultural studies and its implication for reshaping ethnomusicological and ethnochoreological thought, especially in East European scholarship, from the point of view of a scholar

educated and situated in a long term continuity of well-grounded and recognizable scholarly disciplines, there could also be offered a different interpretation: no matter its unwanted associations, understanding of the concept of traditional as indexical verbal signification for historically situated orally and bodily transferred music and dance based on immediate physical experience among performers, but also through virtual transmission of any kind, can refer to any music and any dance in any context. It does not have to be necessarily understood as an adjective which narrow wideness of research possibilities of both genre-specific music and dance, and human-made sounds and movements. On the contrary, the adjective "traditional" points on the historically and situationally generated processuality and "orality" of music making and dancing.[7] Simultaneously, sticking to terminological designation provides unambiguous signification to disciplinary determinations, not only at national and regional contexts, but globally.

In line with these considerations is the latest initiative for renaming the International Council for Traditional Music which should be implemented depending on the voting results upon two new proposals at the General Assembly of the organization on July 24th, 2021 (*Bulletin of the International Council for Traditional Music* 2021: 6). One of the basic reasons for renaming this global community of ethnomusicologists and ethnochoreologists is the idea of implementing dance into the name of the Council, because dance has played, and continues to play, an important role in establishing the history of the organization (6-7). Even though the word "traditional" has been critically debated within one of the suggestions for renaming it into "International Council for Music and Dance Traditions, ICMDT", within the optional choice – "International Council for Traditional Music and Dance, ICTM" – it has been kept (8). This major change in the official labeling of this global organization of scholars and professionals focused on music and dance, certainly will influence terminology of their theoretical contemplations, but also verbal signification of research, educational and presentational contexts of music and dance worldwide. Since I am finishing this article almost two months before this will happen, it cannot be known what decision the ICTM membership will make.[8] No matter the results, my point here is that the concept of "traditional music and dance" retains its functionality on a global scale.

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7   The concept of orality still provokes attention of scholars as a potentially productive and comprehensive signification for shaping and transmitting the totality of music and dance knowledge (Zemtsovsky 1997: 193; Ochoa Gautier 2014: 17–20).

8   Considering long process of editing this publication, the latest checking of this text was held on late August 2021. This was the reason that I got the opportunity to update information

Nevertheless, overcoming polyvalent terminological interpretations and different attitudes towards them, we should offer answers to the questions of what determines the ethnomusicology's and ethnochoreology's disciplinarities and what interlinks them.

In summary, ethnomusicology and ethnochoreology are primarily local, community based, thematically focused studies. In spite of some critical reflections that this kind of approach is outdated, too narrow and too dividing (Araujo 2019: 86), for the sake of clarity and pragmatic thinking, ethnomusicology's and ethnochoreology's disciplinarities could be traced along three main axes: the objects of research, methodological procedures based on fieldwork which is their joint constitutive hallmark, and specific theoretical presumptions about both people making music and dance, and music and dance in or as culture (Rice 2010a: 319; Rakočević 2015: 36). Striving to achieve balance between the study of music and dance as texts in specific social contexts in the aim of, let me use Izaly Zemtsovsky's terms (Zemtsovsky 1997: 185–205), the establishment of "a synthetic paradigm" of ethnomusicological research, is one of the distinctive features of both ethnomusicology and ethnochoreology in recent decades. Differences between so-called a musicological or music-centered, and an anthropological approach to research, which have historically arisen as a consequence of various institutional backgrounds of national and regional "schools" of ethnomusicology and dance research, has already been critically discussed by many authors (e.g. Giurchescu and Torp 1991: 1–10; Kappler 1991; Bohlman 2001: 382; Stokes 2001: 394–5). As I already pointed out elsewhere (Rakočević 2015: 37), some scholars suggest that this division is politically exaggerated as one of the outcomes of the politicization of knowledge production during the Cold War in the 1960s and especially 1970s (Bohlman 2001: 382; Stokes 2001: 394–5; Gore and Grau 2006).

Further on, leaning on Bruno Nettle's and Timothy Rice's explorations, it could be said that the areas of ethnomusicological investigations are wide and diverse (more in Nettle 2005; Rice 2010b: 110–126).[9] Without the intention to repeat them here, I would like to point out a few general theoretical presumptions which interlink ethnomusicological and ethnochoreological investigation.

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about voting results. According to voting procedures defined in the ICTM Statute (*Bulletin of the International Council for Traditional Music* 2021: 6) a two-thirds majority of those attending the General Assembly should be reached in favor of one of the options. Since that on the General Assembly held on July 24th, 2021 none of the prevailing options for renaming it in the ICMDT or the ICTMD did not reached a two-third majority (very few members voted for not changing the name, so that option was immediately dropped), the organization has kept its name from 1980 – International Council for Traditional Music.

9   See also comprehensive publication *Ethnomusicology. An introduction* edited by Helen Myers (Myers 1992).

The idea that music making is inseparable from the body has been pointed out by many authors since the beginnings of ethnomusicology (e.g. Merriam 1964: 103–113; Hood 1971: 357–358; Blacking 1984: 2–21; Baily 1995: 11–30; Rice 1995: 269; 2008: 48; Rahaim 2012; Titon 2015: 28). Along with the notion that playing an instrument is a physical activity, it could be added that moving with the music no matter of how is it structured is already dancing. On the other hand, dance is an inseparable form of dance movements and dance music or, in a general sense, "musical sound" (Sutton 2001: 879). The so-called sensory turn or what Brenda Farnell would call "somatic" revolution in scholarly discourses since 1990s and early 2000s inspired by the considerations of phenomenology of perception, and the centrality of the body in all areas of human agencies and social relations of the French philosopher Maurice Merleau-Ponty (more in Farnell 2008: 216; Berger 2019: 207), influenced the appearance of a new emphasis on the embodiment of music making and somatic nature of musical and dance experience in ethnomusicology and ethnochoreology (e.g. Hofman 2015: 35–55; Stepputat 2017). These standpoints epistemologically and immanently connect ethnomusicology and ethnochoreology and open space for developing their common methodological procedures.

The latest "seismic shifts", to use Martin Stokes's expression for the widening analytical approaches which influence disciplinary specific methodological procedures since the 1990s not only in ethnomusicology (Stokes 2001: 395), but also ethnochoreology, encompass the general notion that music and dance are both historically produced and historically productive and, on the other hand, implies focusing on the performance situation and the issues of musical and dance perception. Centering on the lived experience of music and dance as situated social activities from the perspective of their phenomenological interpretation becomes the hallmark of both ethnomusicology and ethnochoreology over last few decades (more in Stepputat 2017; Berger 2008: 63; 2019: 204: Beaster-Jones 2019: 26–50: Waterman 2019: 141–175).

Along with mingling of their research focuses and joint methodological procedures, both disciplines are highly interdisciplinary grounded by immanent processes of adopting various methodological and theoretical perspectives of ethnology, anthropology, linguistics, musicology, music theory, history, cultural studies, dance studies, psychology etc. as well as from each other (for the sake of truth, ethnochoreology more from ethnomusicology than reverse, which is a consequence of institutional and educational historical circumstances and later adoption of ethnochoreological research within university contexts). The variety of theories about fundamental human matters from various scholarly disciplines, as well as from discursive fields of intellectual thoughts among which are structuralism, semiotics, communication research, feminism, deconstruction, hermeneutics, phenomenology,

performance studies and post-colonial studies, continuously profoundly inform our disciplinary specific research and open new points of view about understanding of the role and meaning of musics and a dance in the lives of individuals and communities.

Disciplinary specific achievements

The wideness of investigation opportunities is coupled by the fact that there is no single ethnomusicology nor ethnochoreology since they are developing under, let me quote Svanibor Pettan, "politically, geographically, historically, demographically, economically, linguistically, religiously, and nevertheless culturally diverse national contexts" (Pettan 2015: 38). At the same time and despite inevitable diversity, both of the scholarly studies are, it should be repeated, already globally recognized. We have to be aware of our disciplinary specific achievements, which are irreplaceable especially in the domain of music and dance as intangible cultural heritage. Due to the centrality of fieldwork in their research and producing both idiographic ethnographies and theoretical contemplations, ethnomusicologists and ethnochoreologists have always been the main actors for collecting, describing, analyzing and understanding characteristics and the role of music and dance not only in the life of various groups and individuals around the globe, but in theories of how humans in general came into being as social and cultural beings.

I would not like to indicate here any particular ethnographic, ethnomusicological or ethnochoreological writings about distinct musical and dance traditions, because there are too many of them that are extraordinarily written in many languages. Their contribution is priceless. However, there is smaller number of those whose authors contemplate relations between humans in general, and music and dance. Considering their influence on disciplinary thinking in general, this time the contribution of ethnomusicologist John Blacking and dance anthropologist Andre Grau could be singled out (e.g. Blacking 1973; Grau 2016: 233–254).

Along broadening understanding of music and dance in and as culture as notions that might continue to generate productive questions (Stokes 2001: 387), ethnomusicologists and ethnochoreologists directly or indirectly have an impact on the musical and dance practice they investigate. The post-modern approach to field research and, to paraphrase Samuel Araújo here, post-modern modes of musical and dance ethnographies (Araujo 2008: 14), imply assertive inclusivity with an awareness of the importance of the reversible knowledge exchange of equals (Rice 2014: 201). As Samuel Araújo and Vincenco Cambria argues, horizontal intercultural dialog has high theoretical potentials and may enable the answering of ontological and epistemolog-

ical questions about music and dance and their social meanings (Araújo and Cambria 2013: 39). However, since that one of the most important notions of post-modern thinkers, among whom the most influential are Michel Foucault and Homi Bhabha, is that a power is always unequal and decentered (e.g. Foucault 2002[1969]; Bhabha 2006[1988]) and that general impossibility for achieving a perfect communication between two or more inter-locators (Bohlman 2008: 108; Nercessian 2002: 19) is increased by unequal availability of technological means, the question arises as to whether this is possible not only in conditions of physical distance and the imperative of establishing new virtual communications, but in general.

Between science and humanities?

As distinctive fields of intellectual thoughts which appeared and were initially developed in Anglo-American scholarly traditions (Nettle 2005: 25), the disciplinary specific theoretical starting point implicit for ethnomusicological and ethnochoreological research as a kind of a "meta" theory about ethnomusicological and ethnochoreological scholarly distinctiveness is based on immanent reversibility of a dual approach: rhetorical apparatus of scientific investigation of music and dance, and optionality of their interpretative explanations. As Adelaida Reyes claims, the dynamics of the oppositions, embedded in prevailing research paradigms divided between scientific and interpretative approaches, provide "a cohesive tension that supports the oneness and autonomy of ethnomusicology as a discipline that belongs to both of the fields that academia differentiates as the sciences and the humanistics" (Reyes 2019: 41). This constant interplay between basic epistemological orientations is the intrinsic quality of our research and conceptual overlapping fields which we should be aware of, concurrently opened for new intellectual challenges. Ethnomusicologists and ethnochoreologists have to be unbounded in terms of intellectual sources but they should keep trying to generate disciplinary distinctive methodological traits of both music and dance scientific investigation and interpretative theoretical contemplations. In other words, let us sustain the distinctiveness of ethnomusicology and ethnochoreology on both national and international, global levels.

This basic general standpoint is coupled with the general terminological appointment of ethnomusicology and ethnochoreology, which should not be simply understood as the matter of "brending" (Seeger 2019: 27) or the consequence of inability to reach a consensus about an appropriate substitute (Bohlman 2008: 102). As for the verb "traditional", sticking to terminological designations of ethnomusicology and ethnochoreology themselves should be at first place understood as a standpoint of keeping distinctive disciplinary

specific intellectual traditions. Mark Slobin's words concisely and wittily express this attitude: "Location is important for the intellectual GPS of one's readers" (Slobin 2010: 337).

Ethnomusicology and Ethnochoreology and Global Flows

As immanently interdisciplinary fields of studies, ethnomusicology and ethnochoreology are continuously fed by knowledge and theoretical interpretations from other areas. According to ethnomusicologists Jeremy Wallach and Esther Clinton (Wallach and Clinton 2019: 121–122), but also dance researchers Karen Vedel and Petri Hoppu (Vedel and Hoppy 2014: 9), one of the most influential thesis about the modern, post-colonial, globalized world, which greatly influenced ethnomusicological and ethnochoreological inquiries over last twenty years, is Appadurai's theory of five dimensions of global flows or "–scapes" that construct local and trans-local cultural forms and determine dynamics of all social processes (Appadurai 1996: 33). Those are: ethnoscape, mediascape, technoscape, financescape and ideoscape. The concept of a "scape" Appadurai uses as a "perspectival construct", which describe processes of "imagining" the world by both individuals and communities. For Appadurai, "imagination" is central to all forms of agency and "is itself a social act" (31). As a comprehensive contemplation advocating relational nature of "being-in-the world", this theory has a potential for explaining the position of scholars as individuals and representatives of particular historically, ideologically, linguistically and politically situated fields of studies and intellectual thinking.

Generally referring to "the landscape of persons" which constitutes various communities on different scales (33), the ethnoscape is relational, variable, as well as shifting category. Our notions as members of the community of ethnomusicologists and ethnochoreologists are situated in our national scholarly traditions constantly influenced by "the work" of all other "scapes": free flow of cultural forms mediated through mediascape; growing technological capabilities of technoscape; influence of local, national, regional and global disposition of unpredictable financing conditions for all of our professional activities; and finally but not lately, multidimensional stream of prevailing and alternative ideological orientations. This melting pot of historically generated circumstances influences relations between our professional and personal thinking and acting, which we should be aware of, advocating openly all our attitudes toward social and political realities, simultaneously crossing but also drawing various identity boundaries including our disciplinary, national and ethnic sense of belonging, according to our conscious decisions.

New beginnings:
researching music and dance in the conditions of physical separation

The latest turbulent happenings caused by the Covid-19 pandemic turned upside down all flows of social order on a global level. Within the conditions of propagated physical separation, communication in virtual space became the prevailing and, in some periods of time during 2020 and 2021, the only option for mutual connections. Such historically unprecedented circumstances mark the beginning of a new era not only in our private and professional lives but in general. However, focusing on the consequences of ethnomusicological and ethnochoreological activities, there can be basically singled out several major aspects of their inevitable transformations according to Appadurai's flows.

Not only fieldwork, but all other aspects of our scholarly work, teaching, research, symposia and conference exchange, festival and concert promotions, have been adjusting to the new situation. Considering the perspective of a technoscape, we all have to learn and get used to using virtual platforms, and everyone has to adapt to new circumstances in technical and electronic terms. The ICTM's SG on ethnochoreology first virtual meeting held on 20–21 July 2020 organized by the Department of Ethnomusicology at the Faculty of Music in Belgrade and the conference Young musicology organized by the Musicological Institute of SASA in late September 2020, are the early examples where music/dance scholars had to adapt to virtual communication as the only mode for exchanging ideas. In those moments most of them were unfamiliar with this kind of communication, preparing online presentations and prerecorded talks.

From personal experience in taking part in organizing the ICTM's SG on ethnochoreology meeting at the Faculty of Music in Belgrade as a chair of the local organizing committee, I could say that it was especially demanding to assemble a virtual gathering from many aspects, starting with the selection and availability of the appropriate online platform. As an example I would single out the basic organizational dilemma: since at the time of the conference the Microsoft platform was promotionally free of charge, we decided to use it, although it does not allow for an easy transfer of videos (that we were not be aware of), which caused difficulties in sharing presentations and slowed down communication between participants.

Recording a lecture in advance for the Young musicology conference for me was also challenging in technical terms. The main reason, in the first place, why organizers of the conference invited participants to prerecord our presentations is that they wanted to avoid unexpected technical disturbances which still are, I would say, not only a frequent part of the group meetings on

the Internet, but they depend on the technical infrastructure of the hosting institution and the quality and optionality of the chosen platform, which is economically accessible for them. Recording a presentation in advance, on the other hand, also revealed new challenges for scholars, among which are: speaking to the camera and not to the listeners directly, providing sufficient quality equipment for recording both audio and video,[10] choosing the angle of recording, designing dramaturgical organization of the course of the presentation or a talk shared virtually. All that influenced transmission of our scholarly achievements and mutual communication.

The abolition of funds for financing various projects including organizing virtual conferences, the rearrangement of financescape and the uncertainty of the economic future in global scapes raise issues related to the position of scholars in local university and academic circles, but also a global network of academic knowledge exchange. In the situation when using the Internet is becoming the only way of mutual communication and research, there appears, more than ever, an open space for neo-colonial repositioning of power, benefits, and availability of technological means and media visibility.

Broadcasting music and dance online as almost the only option for their public practice influenced broad transformations within the mediascape, and raised numerous questions which refer to reconsideration of ontological and epistemological bases of ethnomusicology and ethnochoreology, since perceptual and sensory potentials of music and dance are changed in the conditions of unreliably, incongruous and ill-matched screened transmission. This all influences the radical transformation of collective performances and listening/watching practices where individualism and collectiveness are experienced simultaneously (Hikmet Ögüt 2020: 16). Consequently, digital ethnography provided by the internet and online observations and interviews becomes the primary research method both in ethnomusicology and ethnochoreology.

Making new joint musical videos of physically distanced performers not only opened new technical opportunities for making it, but became the trademark for, I would say, a globally shared ambivalent ideoscape of both an optimistic solidarity and, at the same time, the collective feeling of impotence, which according the psychologist Zoran Milivojević, during Covid-19 lockdowns influenced the creation of a collective psychological state of "emotional hibernation" (Milivojević 2021). I am convinced that many of us, as individuals and scholars, during the pandemic shared changeable feelings of apathy and, on the other hand, an unexpected will for imperative acting.

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10   This time I would like to thank to the students Branislav Stevanić and Marta Janković who used their personal equipment (microphones and photo camera) as additional tools for recording my talk at the Young Musicology conference at a technically acceptable level.

Multidimensional chains of shared ideas, terms and images became more complex considering relationships toward the pandemic, especially from the point of national ideologies and politics, where individual states establish control and absolute authority not only within its borders, but also around them by controlling the transfer of people and goods. Contrary to the earlier general mobility of people all around the globe, the inviolability of state borders potentiates the renewed significance of bounded territories. It seems that this moment of history on the level of state ideologies generates new nationalisms, which should not be confused with patriotic solidarity. This all certainly influences the remodeling of ethnoscapes on various levels.

The demarcation and overlap of all "scapes" re-actualize reflections upon the general notion of a border on a philosophical level. In that sense, philosopher Konrad Paul Liessmann indicates that during the latest migration crisis since 2015 and Coronavirus pandemic during 2020 and 2021, traditional borders between nation states have become crucial marking lines with the consequence that the "law of action" was put on the side of states and not on supranational associations and institutions (Liessmann 2020). According to this influential Austrian thinker, one of the most apparent consequences of the Covid-19 pandemicis that the significance of "a border" is raised to the focus of collective consciousness in its full controversy and ambivalence, because in a broader sense drawing of border lines between "me", and "us" / "them" has become the basis of human action (Ibid.).[11]

Instead of Conclusion, Some Final Thoughts

Considering communities of ethnomusicologists and ethnochoreologists, despite isolation, fear of uncertainty and awareness of their own reposition within local and global academic networks, emerging circumstances could provide unexpected opportunities for reintegration between colleagues, and, on the other hand, generate conditions for a transparency of all data about music and dance as an immanent human need for expressive behavior.

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11   Konrad Paul Lissmanns's essay "In Zeiten der Corona-Krise: Das neue Lob der Grenze" is originallypublished in German in the Spectrum, Saturday magazine of the Austrian Newspaper *Die Presse* on 24 March 2020 (https://www.diepresse.com/5788457). I first encountered the Serbian translation of this article, titled as '"New praise for the border' – what kind of society will remain after the pandemic" which is published on the website of Radio Television of Serbia right after the original on late March 2020 (https://www.rts.rs/page/stories/sr/story/711/merila-vremena/3897574). Considering the fact that I have difficulties in reaching the *Die Presse* website because of the lack of permission, I would like here to thank the linguist Marija Mandić from the Institute for Balkan Studies SASA for communication with Liessmann himself who sent her the PDF of this important essay.

Along with developing new conceptual and methodological frameworks for understanding relationships between visceral aspects of sound and new forms of (a)political agencies against neoliberalism (e.g. Hofman 2015: 35–55; 2016; 2020: 1–16), we should keep exceeding perpetual doubts considering theoretical thinking and social acting through, what Philip Bohlman would call, "activist scholarship" (Bohlman 2008: 110). Jeff Tod Titon's ideas of sustainability of music and dance, and developing the so-called eco-ethnomusicology (Titon2020a: XI–XIX; 2020b: 195–204), which resonate with the latest considerations about eco-choreology of Belma Oğul (Oğul 2021), are both concordant to Tess Buckland's notions written almost fifteen years ago, that we all should keep trying to work on developing reflexive and dialogic strategies of our research choices and be aware of possible implications that our attitudes could have (Buckland 2006: 8). I would say, our ethnomusicological and ethnochoreological doing should be based on conscious and openly declared decisions.

At the very end, I would like to conclude with appointing to theoretical contemplations of the philosopher Thomas Kuhn, which, although expressed more than fifty years ago (Kuhn 1970 [1962]), still provoke scholarly debates, and stimulate reinterpretations in a variety of disciplinary fields including ethnomusicology (e.g. Reyes 2019: 33–51). The very basis of Kuhn's theory is the idea of the "scientific paradigm" as "the entire constellation of beliefs, values, techniques" (Kuhn 1970 [1962]: 175), including "law, theory, application, and instrumentation together, which provide models from which spring particular coherent traditions of scientific research" (Kuhn 1970 [1962]: 10). Paradigms are acknowledged and shared by a certain scientific community and, conversely, "a scientific community consists of men who share a paradigm" (176). As claimed by Kuhn, the overall history of science taught us that the productive and beneficial periods of what he called "normal science" are disrupted by crisis created by anomalies, which finally leads to a revolution inevitably followed by a paradigm shift. The anomalies and consequent crises within the certain phenomenal, conceptual and methodological field of scholarly ideas are always the outcome of discrepancy between, let me use Adelaide Reyes concise formulation, "task and tool" (Reyes 2019: 41). In the wake of these thoughts, it could be said that the latest "newness" is ahead of us and that we all have to adjust to it finding new tools within and beyond our disciplinary fields, which, in a period of a "new normality", could potentially and temporarily fulfill our ethnomusicological and ethnochoreological curiosity.

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Селена Ракочевић
Изазови етномузиколошких и етнокореолошких
истраживања у свету који се стално мења:
поглед истраживача из Србије
(резиме)

Историја истраживања музике је у европској и северноамеричкој интелектуалној мисли дуга више од сто година. Од самих почетака академског етаблирања научних промишљања музике, она су уобличавана као хетерогено поље различитих приступа, оштро подељених на историјска и фолклорна истраживања, која су дисциплинарно и институционално именована као музикологија и, са друге стране, упоредна музикологија (на западноевропским и америчким универзитетима) или музички фолклор (источноевропски универзитети), односно, од 1950. године, генерално – етномузикологија. Иако је у неким академским контекстима формирана пре етномузикологије као њогова старија сестринска дисциплина усмерена на плес, етнокореологија је такође придружена арени универзитетских студија у многим европским земљама углавном након Другог светског рата. Без обзира на њихово успостављање као међусобно повезаних, али самосвојних научних области, свака од ових академских дисциплина се, у току последње две деценије XX века, разгранала у многа потподручја. Тенденција гранања области истраживања је последњих година интензивирана под утицајем преовлађујућих постмодерних тенденција за партикуларизацијом, интердисциплинарним дискусијама и успостављањем трансдисциплинарних перспектива. Чини се да је, у првим деценијама XXI века, вишеструка бифуркација иманентна карактеристика свих научних и академских подручја, укључујући истраживање музике и плеса. Ове околности свакако делују као збуњујући и дезоријентишући фактор за сваког истраживача, а посебно за младе, који, на почетку својих академских каријера, тек треба да одреде и успоставе индивидуалне истраживачке путеве.

Као етномузиколог фокусиран на етнокоролошка истраживања, образован на темељима вишедеценијске традиције обеју дисциплина у Србији, у овом чланку разматрам основна питања ових сестринских наука које у интелектуалној и академској сфери опстају као самосталне, упркос унутрашњем гранању и растакању дисциплинарних граница које је узроковано императивним фаворизовањем методолошких концепата интердициплинарности и трансдисциплинарности. Полазећи од кратког историјског прегледа развоја етномузикологије и етнокореологије посебно у постсоцијалистичком времену након 2000. године, у овом тексту рефлексно преиспитујем аспекте њихове дисциплинарне специфичности, а потом, ослањајући се на теоријски концепт глобалних токова антрополога Арџуна Ападураија (Arjun Appadurai), разматрам видове утицаја различитих локалних и глобалних социо-културних процеса на дисциплинарно специфична, етномузиколошка и етнокореолошка бављења традиционалном музиком и плесом. Посебан акценат постављен је на турбулентна дешавања изазвана пандемијом коронавируса у току 2020. и

2021. године, која су преокренула све токове друштвеног поретка на глобалном нивоу утичући на преобликовање свих пет димензија културних токова које дефинише Ападурај користећи метафору „крајолика" – етнолика, медијалика, технолика, финансолика и идеолика – а чији су поједини аспекти у домену етномузикологошког и етнокореолошког деловања разматрани у тексту.

У условима пропагираног физичког раздвајања, у току 2020. и 2021. године, комуникација у виртуелном простору је била готово једина опција за успостављање професионалних релација. Не само теренски рад, већ и сви други аспекти научног рада, наставе, истраживања, размене сазнања и искуства у оквиру симпозијума и конференција, фестивалске и концертне активности, прилагођавани су новој ситуацији, која још увек, у тренутку када пишем ове редове средином јуна 2021. године, није окончана. Сходно томе, дигитална етнографија постаје примарна метода истраживања у свим хуманистичким наукама, укључујући етномузикологију и етнокореологију. Емитовање музике и плеса путем интернета као готово једина опција њихове јавне праксе утицало је на широку трансформацију унутар медијалика и покренуло бројна питања која се односе на преиспитивање онтолошких и епистемолошких основа етномузикологије и етнокореологије с обзиром на то да се перцептивни и сензорни потенцијали музике и плеса мењају у условима непоузданог, често неусклађеног екранизованог преноса. Све ово утиче и на радикалну трансформацију колективних извођачких пракси.

Укидање средстава за различита финансирања пројеката, укључујући организовање виртуелних конференција, опште преуређивање финансијског система и неизвесност економске будућности на глобалном нивоу, покрећу питања везана за положај научника у локалним универзитетским и академским круговима, али и за глобалну мрежу академских размена знања. Вишедимензионални концептуални простор заједничких идеја, појмова и слика постао је сложенији, посебно са становишта националних идеологија и политике, где поједине државе успостављају контролу и апсолутни ауторитет не само унутар својих граница, већ и око њих, контролишући проток људи и добара. Супротно ранијој општој мобилности људи широм света, неповредивост државних међа потенцира обновљени значај јасно омеђених територија. Чини се да, на нивоу државних идеологија, овај тренутак историје генерише нове национализме, које свакако не треба мешати са патриотском солидарношћу. Следећи размишљања аустријског филозофа Конрада Паула Лисмана (Konrad Paul Liessmann), може се рећи да је онтолошка амбивалентност појма границе у „доба короне" подигнута у фокус колективне свести, јер је у ширем смислу, повлачење маркационих, граничних линија између „мене"/„нас" и „њих", постало основа људског деловања.

Све ово несумњиво утиче на преуређивање медијалика, технолика, финансолика, етнолика и идеолика на различитим нивоима, а самим тим на профилисање нових етномузиколошких и етнокореолошких тема и тумачење семантичких потенцијала музике и плеса. Ове, до сада у историји невиђене околности друштвене егзистенције, означавају почетак нове ере у нашим приватним и професионалним животима и, реферирајући на идеје филозофа Томаса Куна (Thomas Kuhn), можемо рећи, промену научне парадигме. Период

„нове нормалности" у професионалном смислу означава прилагођавање, односно проналажење нових идејних смерница и методолошких алата унутар и изван наших дисциплинарних поља, које би потенцијално могле, макар на одређено време, да задовоље нашу етномузиколошку и етнокореолошку радозналост.

Кључне речи: етномузикологија, етнокореологија, историја, локални и глобални социо-културолошки процеси.

Musicology and Ethnomusicology Today: Questions concerning Literature and Methodology

Teaching Between the Lines: Approaches to Interdisciplinarity and Intertextuality in the UK Higher Education System

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ABSTRACT: Over the last four decades, historical musicology has been enriched by a variety of sociological, historical, and anthropological approaches to music that have fruitfully nuanced the theory and analysis of musical works. This has undoubtedly had a positive impact on the way musicology is taught at higher education institutions in the United Kingdom. Synchronic approaches to history are increasingly replacing the traditional diachronic historical survey course, and contextual courses focusing on topics such as 'music and politics' or 'music and society' are becoming more and more familiar.

However, in many institutions in the UK's higher education system, arts and humanities subjects remain relatively isolated from one another. This seems to be a particular characteristic of the way in which music is taught primarily as a known 'subject' in the UK, with little in the way of interdisciplinarity when it comes to exploring the process of mutual exchange with other artistic disciplines within the historical-cultural contexts in which musical works are conceived, composed, and performed. While it would be impractical, if not impossible to give equal attention to all artistic media on an undergraduate course specifically dedicated to music as a humanitarian discipline, it should not be contentious to suggest that in order to fully understand the musical culture of any historical context, we need to offer a deeper understanding of contemporaneous movements in literature and the visual arts. This paper suggests that such an approach would benefit the way in which musicology is taught in universities and enrich student learning by offering a panoramic view of the historical-cultural context in which music, literature, and visual art are understood as being in a state of aesthetic dialogue rather than being treated as mutually exclusive.

KEYWORDS: Interdisciplinarity, Intertextuality, Music Pedagogy, Higher Education, Musicology.

This paper is based on my own recent experiences and observations as a lecturer and tutor in musicology at the University of Manchester and the Trinity Laban Conservatoire of Music and Drama in London, and also draws on my earlier experiences as an undergraduate and postgraduate student in the United Kingdom's higher education system. While I am confident that much of what I discuss will be familiar to those working in higher education, I am also aware that the way in which the UK education system is traditionally structured differs in a number of fundamental ways to other countries. As such, many working and studying in other institutional frameworks and other countries will have very different experiences of interdisciplinary approaches to what I outline below. Indeed, for some, what I suggest may be an intrinsic part of teaching at university level (which perhaps hints at a general inconsistency in the way we conceptualise music as a 'subject' as opposed to musicology as a 'discipline'). So in addition to highlighting some issues associated with interdisciplinary teaching approaches in the UK university system, one of my main aims here is to begin a dialogue with academics and students from other institutions across the world on the topic of interdisciplinarity in the arts and humanities, and specifically on the methods we use to integrate this into our approach to teaching.

<p style="text-align:center">***</p>

Music can be a challenging subject to teach because of the diverse nature of the discipline. It involves history, historiography, sociology, anthropology, analysis, and hermeneutics, yet it is also a creative, aesthetic endeavour that involves composition, interpretation, performance, and practical musicianship – indeed, this creative element is, for many, the primary reason for first choosing to study music. Because music is so vastly heterogeneous as a subject, it provides fertile ground for employing and synthesising multiple teaching methods that can appeal to a broad range of learner types. It can be visual and aural at the same time, it can be tactile and kinaesthetic, it allows for group interaction, or 'interpersonal' learning (both in terms of academic discussion, and participation in musical ensembles/activities), but it also involves reflective individual or 'intrapersonal' learning (Race 2006; Gardner 1993). This renders it very open in terms of the variety of ways we can approach teaching and learning.

In some respects, music can be understood as interdisciplinary by its very nature. Many institutions in the UK and across the world divide into three broad disciplinary categories: musicology, composition, and performance. While there is potential for a greater degree of practical collaboration be-

tween composition and performance students for obvious reasons, musicology tends to remain further removed in much the same way that history of art is taught as a separate discipline from fine art, which in turn is often considered distinct from the practical crafts such as metalwork or ceramics. Indeed, the comparison with history of art can be informative. Like musicology, there are fault lines between numerous methodological approaches: theory and analysis, aesthetics, historical studies, hermeneutics/interpretation, and so on. However, these individual elements have rarely been considered as providing a sufficient understanding of art history, but rather have been studied and taught as being tightly interwoven, whereas in musicology there was a much stronger tradition of divorcing a musical work from the economic, social, cultural, and political conditions that drive its creation, and focusing on how formal elements work in relation to themselves (harmony, melody, structure, gesture, tonality, and so on).

Over the past forty years, this artificial barrier between aesthetic object and its contexts has been eroded, leading to a broader understanding of the significance of contextual factors on the evolution of musical cultures – something which ethnomusicology as a branch of music studies has always been more sensitive to. This is reflected in an increasing emphasis on synchronic contextual studies rather than purely technical/analytical studies, or diachronic surveys. The historical master-narratives and genre studies of the sort written throughout the 20th century which have the potential to inculcate a misleading sense of teleological musical 'evolution' largely derived from 19th-century notions of 'progress' are supplanted by contextual studies that bring a greater interdisciplinary depth to specific historical moments.[1] The main aim is that rather than over-emphasising a linear understanding of aesthetic progress of the sort imagined by Arnold Schoenberg that privileges a traditional canonical understanding of music, we can take a more nuanced panoramic view of particular moments in history. This is not to say that synchronic approaches are ignorant of historical chronology, but rather that they allow us to challenge the dominance of particular master-narratives without simply supplanting them with new ones.

But while these approaches have been hugely productive in academic research, it seems that historical musicology still has a lot to learn from ethnomusicology, popular music studies, and art history in terms of teaching methods. To put it more directly: I am sceptical about the extent to which these productive approaches have fully permeated the way we actually teach
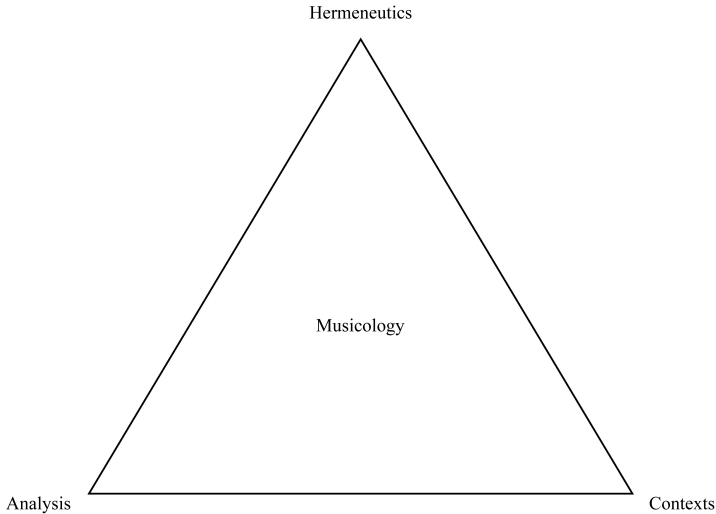
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1   Compare for example the numerous 'history of music' survey texts that appeared over the past century (Einstein 1936, 1953; Lang, 1942; Harman et al. 1962; Taruskin 2005) and more recent synchronic approaches that began to appear from the late 1970s (Messing 1988; Morrison 2002; Pasler 2009; Schmelz 2009; Frolova-Walker 2012 etc.).

historical musicology in relation to the arts and humanities in the United Kingdom. Data collected by the King's Learning Institute at King's College London suggested that only 28% of students reported that their course regularly encouraged interdisciplinary exploration outside their subject area, with a further 45% of students reporting that this *sometimes* happens, and 23% reporting that they are 'never encouraged to use alternative disciplinary perspectives'.[2] Though this data relates specifically to King's College London, it suggests that we are a fairly long way away from fully embracing interdisciplinary approaches to teaching in the UK higher education system. That is of course not to contradict the fact that we have successfully assimilated a degree of interdisciplinarity in the use of contextual studies rather than survey courses. In fact, the integration of social, economic, and political contexts into synchronic courses is extremely common. But in my experience, while we have made a lot of progress in communicating the importance of extra-musical contexts, we are not exploiting the full potential of intertextual studies between aesthetic disciplines in our teaching.

APPROACHES I: THEORY

In order to address this in my own teaching, I have tried to develop an approach with the aim of ensuring that every student gains an understanding of the broader cultural context as much as the historical and political contexts. This probably stems from the fact that much of my research and teaching has focused on musical-literary genres (songs, vocal cycles, and opera) which are inherently interdisciplinary because of the synthesis between literature and music – and with opera, elements of visual arts in terms of costume and set design. In the case of historical musicology, I am convinced that a firm grounding in historical contexts (culture, society, politics, and economics) forms one corner of a mutually informative and reflexive triangle, the other two points of which might be understood as encompassing analysis (of music and texts) and hermeneutics (Figure 1).

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2   This information comes from the King's Learning Institute and can be accessed online: https://www.kcl.ac.uk/study/learningteaching/learning-and-teaching-support/quickguides/kcl-qg/dl/7-steps-to-interdisciplinary-teaching-and-learning.pdf [accessed 20. 6. 2020].
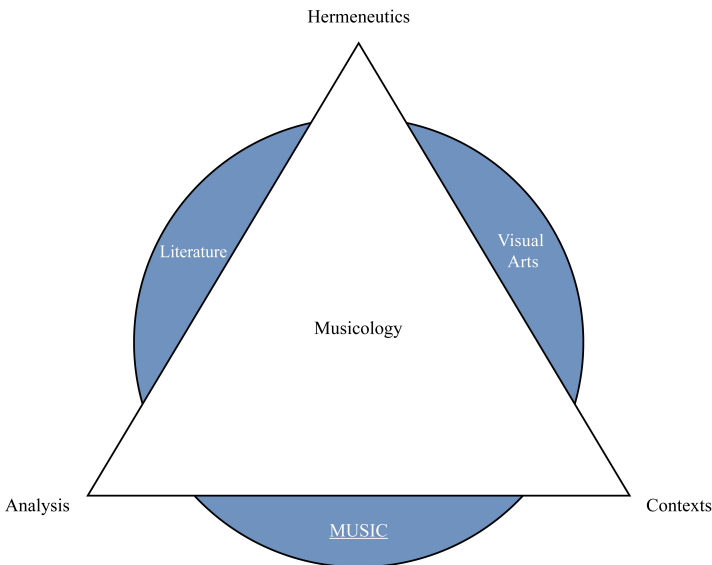
Figure 1. Musicological Methodology.

The main aim of the triangle in Figure 1 is to show that each of the core components – analysis, hermeneutics, and contexts – are, to varying degrees, in a process of mutual exchange during musicological investigation, and conversely, that an approach that focuses exclusively on one single component and dispenses with one or both of the others entirely is at risk of producing incomplete, lopsided, or biased conclusions. For example, an approach focusing exclusively on hermeneutics (that is, broadly speaking, the interpretation of what music might 'mean') without due regard to contexts is in danger of lapsing into the sort of misleading musicological investigation that used to plague Shostakovich studies for so long, aptly described by Francis Maes as 'reductive literalism' (Maes 2008).[3] Likewise, an approach that focuses solely on political or social contexts at the expense of the musical artefact itself risks losing sight of fundamental questions surrounding aesthetic creativity, while purely analytical approaches devoid of any context or interpretation can quickly become impenetrable, being of value only in and of themselves, but without much intertextual applicability or exegetic value.

While I try to achieve a degree of balance between the three broad areas mapped onto the triangle in Figure 1 in my own musicological research practice, the idea of mutual exchange between disciplinary subcategories may also be valuable in informing the ways we approach the teaching of historical

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3   Another composer who has suffered from this is Pyotr Ilych Tchaikovsky, whose Symphony No. 6 has been misrepresented as a kind of musical suicide note by those who have refused to fully consider the biographical and social contexts in which it was written.

musicology. In the same way that a balance between analysis, hermeneutics, and contexts will help nuance the study of music in itself, the application of these methods to contemporaneous cultural and aesthetic developments in the visual arts and literature will also fundamentally enrich the way we understand and teach music as a discipline relative to other artistic media. This can be mapped onto the methodological approaches shown in Figure 1 (see Figure 2).

Figure 2. Interdisciplinary Musicology Methodology.

While music is necessarily the discipline which takes precedence in musicological research and pedagogy, the main aim of Figure 2 is to suggest that a highly effective method for teaching historical musicology might derive from a methodological balance between analysis, hermeneutics, and context applied to a study of music that is informed by knowledge of parallel developments in the related aesthetic fields of literature and the visual arts.[4] In other words, this advocates an altogether more holistic approach that introduces students to a broader scope of interdisciplinarity but which nevertheless preserves the disciplinary focus on music.[5]

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4   This is not meant to be prescriptive in any rigid sense, and I would encourage expanding this to include vernacular practices, folk traditions, and popular music and culture where appropriate.

5   I also suggest that this approach can be applied mutatis mutandis to other humanities and arts subjects including modern languages, literature, and art history.

At this juncture it is worth emphasising that I am not arguing for the erasure of disciplinary fields, but rather suggesting that if we are to pursue a synchronic approach to teaching musicology by focusing on specific historical contexts, then we need at least to provide a full picture of that context which must include the social-political factors which *are* currently widely covered, but also crucially the artistic and cultural factors, which are often less widely covered.

Approaches II: Application

In my experience there always appears to be a certain discrepancy between interdisciplinary pedagogical theory and the actual extent of its practical application. There are a number of barriers to be overcome in the practical application of any teaching theory, including that which I have just outlined. But before considering some of these problems and their possible solutions, I would first like to offer a clear practical example of how I have attempted to adapt my own teaching practice in line with what I suggest above and share a few initial observations about the efficacy of this approach.

In a course I designed on French music and culture during La Belle Époque (covering the years 1871–1914), rather than focusing solely on musical works, I chose to include a high degree of disciplinary intertextuality, introducing the students to relevant social, political, and economic contexts such as the Franco-Prussian War (1870/1), the Paris Commune (1871), the expansion of the French Colonial Empire, the Franco-Russian Alliance, and the formation of the Entente Cordiale, as well as to contemporaneous movements in the visual arts and literature. I found this approach extremely effective: it allowed me to expand the ways in which I conveyed information to students, and it also very evidently engaged the students' imagination in a way that I had not previously achieved. It also allowed me to articulate complex information through a variety of mediums, meaning that heterogeneous and often broadly-defined concepts such as 'modernism' or 'exoticism' could be explored in greater nuance. Above all, this approach allowed students to immerse themselves in French culture of the period in an active rather than a passive way. For example, in one lecture I used a synthesis of visual arts and literature to explore the aesthetics of Symbolism, Decadence, and exoticism in French culture of the period. I displayed a reproduction of the Symbolist painter Gustave Moreau's *Salome Dancing Before Herod* (1876) and read aloud a passage from Joris-Karl Huysmans's *Against Nature* (1884) in which that same painting is described at length by the novel's iconic neurotic protagonist, Des Esseintes. In addition to having access to retrospective scholarly definitions of 'Symbolism', students could thus experience a visual embodiment of Symbolist

and exotic aesthetics whilst simultaneously listening to a contemporaneous description that was itself taken from a definitive work of Decadent literature. This also helped to articulate the fluidity of aesthetic thought which is so often straightjacketed by common genre-terminology and periodisation. Understanding the manifestations in other artistic disciplines of Symbolism, Decadence, exoticism, and other aesthetics that might fall under the catch-all of 'modernism' helps to articulate the ways in which we might evaluate musical compositions by composers who were active participants in the same artistic environment. A workshop on Debussy's *Prélude à l'après-midi d'un faune*, for example, considered Stéphane Mallarmé's poem of 1876 that inspired it, as well as some illustrations for the poem's first edition by Édouard Manet, before also considering the work's afterlife as a ballet for which Léon Bakst designed the sets and costumes. Most students were very familiar with Debussy's *Prélude*, yet few had ever heard of Mallarmé – of Bakst even fewer – and so one of the main values of this approach is that it helps to emphasise the intersection between various media and deconstruct the notion of musical creativity as being somehow autonomous or isolated from the prevailing cultural movements of the period. Moreover, it appeals to a range of learner types through the combination of visual, aural, and literary media.

In addition to the usual musicological texts one might expect to cover on an undergraduate music course about French music, I also encouraged students to explore contemporaneous fiction and poetry by Huysmans, Mallarmé, and Charles Baudelaire (amongst others), without which our perspective of musical works by canonical figures like Wagner, Debussy, and Ravel is significantly impoverished.[6] Alongside musicological scholarship, I also included appropriate scholarly studies from the field of art history, and encouraged students to explore works by Édouard Manet, Berthe Morisot, Vincent Van Gough, and others that are indispensable to our understanding of the multiple facets of aesthetic modernism in the late 19th century. This gave students the capacity to process concepts that might be difficult to articulate or perceive when considering musical works alone, thereby allowing students to develop their critical faculties by divorcing an aesthetic concept from one specific context or practice and applying it to another – something that I have observed first-year students in particular struggling with in the past.

Part of the problem with this form of interdisciplinarity is that, at least in my own experience of the UK's higher education system, it depends mostly on the individual course leader or lecturer, and requires a large degree of exploration outside one's own field of expertise to the extent that one runs

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6   In this particular case, Baudelaire's influential notion of 'correspondences' between different artistic disciplines also helped to encourage students to explore the parallels between music and other media of the period.

the risk of becoming a jack of all trades. And as William Condee points out, "if everything and everyone are interdisciplinary, then the term is defined out of existence" (Condee 2016: 13). An obvious solution to this would be collaborative teaching – something that does take place to a certain extent but could ideally be encouraged further by establishing closer connections and dialogues between the various departments that make up arts and humanities faculties across the UK.

Perhaps the most obvious argument against such inter-departmental collaboration is that it could easily turn out to be a logistical nightmare to implement, and the practical hindrances would only end up undermining my somewhat idealised and perhaps idealistic concept of its potential benefits. However, at the risk of sounding naïve, I do not find myself entirely convinced by this argument, and I think it rests largely on how ambitious and how realistic one wants to be. What I suggest is not leaping straight into fully integrated interdepartmental courses that eliminate traditional disciplinary boundaries, but simply to start with a greater pooling and sharing of available resources at school and faculty level rather than just within specific departments. This could involve collating broad interdisciplinary reading lists that are available to all students across the various departments of a school or faculty. These could be categorised in many different ways, but perhaps the simplest option would be by historical context as opposed to discipline. So to return to my example of teaching French music of La Belle Époque, this would enable me to direct students to a collated school or faculty reading list covering, for example, a broad historical context such as 'The Arts and Humanities in the Long 19th Century' that has been compiled by academics from constituent school departments: Art History, Music, Drama, Literature, History, Modern Languages, and so on. In short, the pooling of resources and knowledge in this way would preserve disciplinary boundaries while allowing a freer exchange of knowledge between disciplines, making students aware of the value of disciplinary intertextuality, encouraging them to explore outside their own subject area, and most importantly, giving them guided access to the core texts of other disciplines.

Another solution would be to get students from different disciplines to work collaboratively. A model for this is provided by the Royal College of Art's initiative 'Across RCA', in which students from diverse disciplines like metalwork, glass, ceramics, graphic design, illustration and so on come together to work on a collaborative design project. In this spirit, it would not seem unreasonable to suggest that a similar initiative could be set up in the humanities, where students from various disciplines such as music, history, politics, philosophy, modern languages, literature, and art history can work collaboratively on a synchronic contextual case study.

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Models like 'Across RCA' give me hope that we can expand the dialogue between institutional departments and thereby broaden and enrich the way in which students learn and experience university education in the UK. Indeed, I am aware that, as the RCA's initiative clearly demonstrates, much of what I suggest may already be common practice in other institutions around the world. As such, the ultimate point I wish to make is that the best way to develop and enrich the way musicology and many other disciplines are taught in the higher education sector is for academics and students from different disciplinary fields and institutes, both in the UK and internationally, to share their experiences and teaching methodologies, since this is an area that can only benefit from further discussion and a continued exchange of ideas and practices.

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Ричард Луи Гилиз
Настава између редова:
приступи интердисциплинарности и интертекстуалности
у систему високог образовања у Великој Британији
(резиме)

У овом раду се разматра практична примена интердисциплинарних приступа у настави историјске музикологије у систему високог образовања у Великој Британији. Теоријски приступ заснован је на мом искуству и запажањима као предавача и ментора на високошколским установама у Великој Британији, а главни циљ овог рада је отварање дијалога са научницима и студентима који се баве уметничким и хуманистичким дисциплинама у институцијама широм света, уз позив да поделе своја искуства и приступе интердисциплинарности у високом образовању.

Након кратког увода, износим своју процену стања музикологије као дисциплине у систему високог образовања у Великој Британији, разматрам неке од импликација које би интердисциплинарни приступ могао имати на музичку педагогију и разматрам шта може да се научи из начина на који се друге дисциплине предају на универзитетском нивоу, а посебно историја уметности. Следећи одељак приказује теоријски приступ настави историјске музикологије, који омогућава виши ниво интердисциплинарности и интертекстуалности. То се заснива на сугестији да музиколошко истраживање подразумева методолошки приступ који постиже равнотежу између три широке поткатегорије (анализа, херменеутика и контекст), који је обогаћен разумевањем паралелног развоја

у области књижевности и визуелних уметности. Следећи то, дајем практичан пример како сам покушао да применим овај приступ у сопственој настави, а на крају разматрам неке од главних проблема у вези са интердисциплинарном наставом и нудим могућа решења.

КЉУЧНЕ РЕЧИ: интердисциплинарност, интертекстуалност, педагогија у музици, високо образовање, музикологија.

Connections Between Feminist Musicology, Liberalism and Postfeminism

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Abstract: This paper focuses on certain aspects of feminist musicology, examining elements of postfeminism and liberalism within it. Given that feminist musicology originated in the Anglo-American context, as part of what is commonly known as new or critical musicology, the main focus of the paper will be on writings created within that context. The research is informed by what numerous feminist authors have labeled as postfeminism, or postfeminist sensibility, as Rosalind Gill defined it. Since this critical perspective offers tools for understanding how feminism is defined today, and what its place is in contemporary societies, the article focuses on how feminism is envisioned within feminist musicology, and what the limits of such thinking are. After offering a brief outlook on the writings that pertain to the field of feminist musicology, postfeminism is explained through the relationship between liberal strands of second-wave feminism and contemporary, neoliberal capitalist societies. The following section of the text offers some examples from feminist musicological writings which affirm liberal concepts of individualism, freedom of expression and female empowerment, as well as the postfeminist idea of femininity as a bodily property, which are then examined in the context of feminist musicology.

Keywords: Feminist musicology, gender, liberalism, neoliberalism, postfeminism

In this paper, I will attempt to view some aspects of feminist musicology, and to focus on elements of liberalism and second wave feminism within it, elements which deeply shaped feminist studies of classical music. I will focus on the Anglo-American context to which these discourses are primarily associated, given that feminist musicology gained its shape within the umbrella of what is commonly known as new, or critical musicology – which flourished

mostly in the U.S. since the 1990s. My thinking about feminist musicology is the result of, on the one hand, my attempt to understand ways in which one could analyze classical music from the standpoint of gender and gender construction, as well as the ways in which such analysis could contribute to dismantling the traditional gender roles that still govern the world of classical music. On the other hand, such thinking was also prompted by the need to understand the very discourse I'm using, the ways in which it operates, as well as its limitations. The standpoint I take is deeply influenced by what Rosalind Gill has described as "one of the most important and contested terms in the lexicon of feminist cultural analysis" (Gill 2007: 147) – namely, postfeminism, or postfeminist sensibility. I follow her understanding of postfeminism as a critical "tool", which can be employed to understand not only how "the feminine" is constructed in contemporary (western) societies, but also to grasp the role of feminism (and what kind of feminism) within such processes (Gill 2007; Gill 2016; Tasker, Negra 2007). The term "postfeminism", then, is used in this case, to represent a standpoint which emphasizes the need to question the depolitization of feminism that happened with its stepping into the mainstream, as well as the equation of feminism with certain, liberal strands of the movement, which will be discussed in greater detail later in the text. By thinking through "postfeminist sensibility", understood as a concept which enables the analyses of the relationship between second-wave feminism (Pilcher, Whelehan 2004: 144–147), (neo)liberal capitalism and contemporary female identities, I hope to offer an outlook, not only on how the discourse of feminist musicology "works", but shed light on the form of feminism it affirms. By focusing on these issues, I also aim to "read" feminist musicology through the lens of critique of feminism as a much wider (political) movement, and my analyses is deeply influenced by the writings of Nancy Fraser and other authors who aim to pinpoint weaknesses of the movement as it exists in contemporary societies. Put differently, by reviewing some liberal stances which are deeply embedded in feminist musicological discourse (due to some reasons I will discuss further on), I would like to open a discussion about why feminist musicological research has dwindled during the past decade or so.

Feminist Musicology/Feminism and Musicology

It goes without saying that making a concise review of the feminist musicological discourse and studies conducted within the field is a very difficult task, primarily because of the large number of publications, outlooks and ideologies that mark inquiry into the field of (classical) music and gender. It is

especially provocative given the fact that not only musicologists have written about the topic of women and music, and that important contributions on the subject came from the field of ethnomusicology. Despite the fact that my aim here is – primarily due to practical reasons and the limitations of this article – to focus on articles written by musicologists, it is important to note that ethnomusicologists, like Ellen Koskoff, for example, offered important perspectives on the field, its subjects and trajectories of development. In her book *A Feminist Ethnomusicology. Writings on Music and Gender* (Koskoff, 2014), the author offers a very useful overview of scholarship researching music and gender, mostly pertaining to overlapping fields of musicology and ethnomusicology, as well as anthropology (Koskoff 2014: 168–179).

One possible way to systematize the discourse on gender and music within musicology, is to do it historically. Firstly, during the 1970s and 1980s, a huge amount of research was done in order to (re)discover women composers.[1] This form of archival work, as McClary states, "has focused on rediscovering the women who participated in the Western art tradition" (McClary 1993, 400), and it offered a solid ground for future research. During the 1990s a true "boom" in the field of feminist musicology happened, as this discourse was part of the "movement" known as "new" or "critical" musicology, as well as the result of the efforts of second-wave feminists. At the time, works of women composers were thoroughly analyzed, the cannon of classical music was criticized, and, in general, the primacy of men in the world of classical music was challenged by many authors. Finally, as Sally Macarthur et. al note, "the amount of research undertaken in the first decade of the twenty-first century then dramatically decreased" (Sally Macarthur et al. 2017, 81), and this trend is visible to this day. In brief, after the initial momentum this kind of research had, it, in a way, "died down", over the past two decades.

Within these, loosely sketched periods of feminist musicology's development, different relations between gender and music have been observed. According to the division between "types" feminism, Sally Macarthur, Dawn Bennett, Talisha Goh, Sophie Hennekam and Cat Hope observe three broad approaches to feminist musicology (interestingly, there's no brand of Marxist/socialist feminism on their list):

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1   A very useful discussion on the subject is offered by Jane Bowers in her two articles on Feminist Scholarship and the Field of Musicology, published in 1989 and 1990 (Bowers, 1989; Bowers, 1990). Among the authors she mentions in her articles are Hazel V. Carby, Elaine Showalter, Jessie Bernard, Ruth Scovill, Anne Firor Scott and numerous others who published their research mostly during the 1980s and paved the way for the flourishing of feminist musicology over the next decade.

- The radical feminist approach, which focusses mainly on the difference between men and women, attempting to define what are "feminine" musical traits and offer an alternative music history
- Liberal feminist approach, focused on pursuing equality for women composers, promoting their work, and including women into the existing cannon of classical music
- Neoliberal feminist approach, informed greatly by postmodern thinking and focused on identity politics, which emphasizes feminism as an individual "feeling", and focuses strongly on the uniqueness of each woman and discourages the possibility of women standing together (Sally Macarthur et al. 2017: 39).

This form of separation is useful, yet – as is always the case – it has its flaws. For this occasion, it is important to note the continuity between what Macarthur, Bennett, Goh, Hennekam and Hope label as liberal and neoliberal feminism, as the emphasis on the individual, freedom of choice and identity politics is typical for liberal feminism as well, which resulted in a situation where "second wave feminism has unwittingly supplied a key ingredient of what Luc Boltanski and Eve Chiapello call 'the new spirit of capitalism'" (Fraser 2013a: 209).

The mentioned division can be further enhanced by reviewing subjects to which feminist musicological research is dedicated:

- The approach that stems from women's studies and implies the documentation of women composers and their work.
- An approach that "engages with prevailing views based on their unquestioned biological, deterministic assumptions that there have been no great women composers (and never will be) and that women's music is inferior to men's music" (Sally Macarthur et. al 2017: 79). Such an approach is closely connected to the previous one, as it very often results in publications of women composer's biographies and analyses of their works (McVicker 2011; Bowers, Tick 1986; Beer 2016).
- Studies that are concerned with music by female composers and aim to find something "feminine" within that music (Macarthur 2002, Macharthur 2010).
- Reviews of musicological discourse, and discourses on classical music in general, that aim to pinpoint how the very discourse works in order to promote men (McClary 1990; McClary 2002; Cusic 1994).
- Studies dedicated to the analyses of the representation of women in men's music – in this sense, studies of female opera characters, for example, are very common (McClary 2002: 80–111; McClary 1990).

Despite the fact that this kind of division can be further expanded and/or questioned, it is nevertheless useful for understanding the general framework in which feminist musicology exists – a (neo)liberal, capitalist framework, that is. It is important to note again that Macarthur and her associates do recognize the existence of "neoliberal" feminism and postfeminism within classical music (albeit they view these as "recent" trends). Furthermore, in one article by Macarthur, titled "The Woman Composer, New Music and Neoliberalism" (Macarthur 2014), she detects the effects neoliberal capitalism has on women composers and their careers (in a sense that classical music is also deeply shaped by the market economy, and that composers are pushed to be "extraordinary", "unique" etc. in order for their music to be recognized), and yet, she does not attempt to analyze her own position within this framework. And this is precisely something I'd like to do.

Liberal Feminism/Postfeminism

As I have noted at the beginning of the text, postfeminism as a tool for critical analysis has been of great importance for my research, as "postfeminist culture works in part to incorporate, assume, or naturalize aspects of feminism" (Tasker, Negra 2017: 2). The term has been used in many ways, with some aspects of those meanings overlapping. As Rosalind Gill and Christina Scharff note: the term is used to signal an epistemological break within feminism, a change within feminism itself to challenge the domination of Anglo-American feminism; it is sometimes used synonymously with "third-wave" feminism, to refer to a time after the activist "phase" of the 1970s and, to a certain extent, 1980s; some authors, like Angela McRobbie (McRobbie 2009) or Susan Faludi (Faludi 1991), used it to define different forms of backlash against feminism. My own use of the term is, as was already mentioned, strongly influenced by those authors who aim to use it as the object of analysis, and who mainly focus on the area of cultural production, media and/or popular culture. In other words, it could be said that my venture point is a critical outlook on "postfeminism",[2] its modes of operation and, especially, its formulation of feminism.

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2   A very useful position for the criticism of postfeminism, is one which focuses on class issues, and the failure of postfeminist discourse to address them. The discussion of the absence of class is, in this paper, only suggested, through references to Nancy Fraser, who in her writings clearly notes that feminism needs to focus on the class issue and the dismantling of capitalism, in order to regain its political power. Yet, given a very complicated relationship of feminism and class, and possibly an even more complicated relationship between musicology and class analysis (which is also mainly neglected in its mainstream), the discussion of the

What we today understand as feminism, then, "is 'post-' the mostly liberal gains of Western second-wave feminist activism" (Dosekun 2015: 961). In other words, for the past three decades or so, "feminism" became equated with the struggle for female empowerment, sexual freedom, "liberation", and presenting women as strong, independent individuals whose identity is centered around their freedom of choice. This kind of thinking resulted in the increasing importance of identity politics and a "major shift in the feminist imaginary: whereas the previous generation had sought to remake political economy, this one focused more on transforming culture" (Fraser 2013a, 4).[3] This shift happened in times when neoliberal capitalism gained momentum, and Fraser notes many aspects of feminism which became intertwined, or adopted by the neoliberal capitalist discourse.

Writing that feminism became the "handmaiden of capitalism", Fraser has attempted to understand how neoliberal capitalism echoed some feminist requests – the one for equal pay for example – to "turn" them into their own opposites. In an article written for The Guardian in 2013, she states that the movement for women's liberation became "entangled in a dangerous liaison with neoliberal efforts to build a free-market society" (Fraser 2013b). In other words, feminism aligned its goals with a neoliberalist emphasis on personal success, glorifying female entrepreneurs and CEOs instead of social solidarity, personal comfort instead of care for others etc. Being part of the second wave feminism herself, Fraser attempts to understand the mechanisms through which neoliberal capitalist ideas "operate" within feminism, thus effectively stopping it from achieving greater political strength – and among those mechanisms, one important for this discussion is that which is often labeled as individualism. Attempting to explain the conundrum in which feminism found itself during the period of rise of neoliberalism, she examines the processes of recognition and redistribution that in her view govern, and should govern, feminist politics. As Fraser observes, feminism's focus on class issues seems to have faded in the past few decades – with the rise of neoliberalism – and the strong focus on identity politics is one "symptom" of such a shift (Fraser 1997; 2013a). She notes that, instead of asking for

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issue remains beyond the scope of this article, and confined mainly to this footnote.

3   This quote by Fraser reveals an important, underpinning idea of the division between the economy and culture (which is mostly understood as being less political). Given that this is a way of thinking with a long and complicated history, I won't be going into the issues of politics/economy vs. culture, politizations of culture etc., but I do want to emphasize the fact that most authors do operate by taking this division into account. It also "haunts" my own research, especially because I'm writing about how a political discourse (feminism) is used/manifested within the discourse that pertains to the field of cultural production (namely musicology), and that my own standpoint is always influenced by intersections between culture, arts and politics.

different distributions of power (to put it very simply), most activist movements are demanding to be recognized and "valued" by the very system that is built on their oppression. It could be said that the need for recognition of women's work has been one of the primary goals of feminist musicology as well. One reason for this is the liberal framework within which it appeared. Thus, I believe that, in order to understand the limits of feminist musicology – and give one potential answer to the question "why has the amount of research decreased" – it is useful to follow the thread of liberalism (and liberal feminism) through its discourse.

Liberal Feminist Musicology

As Fraser noted, much of what is today recognized as feminist activism happens within the field of culture, to which musicology pertains as well. The goal of feminist musicology is to, in a way, "sensitize" musicology to issues of gender inequality, to lay "bare the ways in which the social organization of gender informs even the presumably value-free aspects of instrumental music and its theories" (McClary 1990: 12). In other words, it seems that in the case of feminist musicology, feminism is used to change the musicological discourse, while such a (changed) discourse is not necessarily expected to change the society in which it exists. It could thus be said that the postfeminist turn away from issues of class and/or other social issues like poverty, access to healthcare, the gap between the rich and the poor etc., corresponded well with musicology's focus on "music itself", and the world of "high" art. In other words, not only did feminist musicology accept some trademark elements of liberal feminism – because it "appeared" at the time when they were prevailing in the Anglo-American context – such ideas corresponded well with some basic principles of musicology, which traditionally operates with ideas of uniqueness, individualism, being separated from social and political turmoil etc.

Analyzing how liberal concepts operate within the areas of aesthetics and art, Ryan Musgrave writes: "feminists found that by arguing that patriarchal practices actually conflicted with basic commitments of liberalism, they could gain wider impetus for social change of those practices", adding that "liberal feminism was most easily able to tap into large-scale support because of the broad familiarity of liberalism" (Musgrave 2009: 214). Moving on to make a connection between liberal legal strategies, and strategies employed in the field of aesthetics, she sheds light on the fact that, in order to bring recognition to women artists, scholars have been "relying mostly on a liberal formulation of oppression and equality in the arts" (Musgrave 2009: 216). Other than the fight for equality, the author also emphasizes the focus on

individual freedoms, that marked the discourse of second wave feminism, but that also grew in strength during the 1990s, and is today, in the neoliberal context, equated with freedom. Freedom is individual, and one of the primary goals of (post)feminism became the goal to achieve precisely that – one's own freedom, rather than a freedom for all the people.[4] Summing up the correlations between liberal feminism and early efforts in feminist aesthetics, Musgrave writes:

> First came the project to enfranchise women themselves, to increase their access to the means of artistic production most directly – access to art schools in order to learn artistic techniques, to art history, and to the physical materials required (…) The second move was to enfranchise women's creative work as serious art, to have it recognized as creatively valuable. A third move was to enfranchise women as viewers of art – to recognize that much art had historically assumed a male spectator, and to widen that pool to not only permit but also potentially to assume women as legitimate viewers or engagers of art (…) Lastly, feminists sought to broaden or democratize the range of aesthetic values or aesthetic criteria themselves. The idea here was to artistically enfranchise aspects of artworks historically associated with women and dismissed as "feminine": appeals to emotions, use of physical/bodily materials, and use of stereotypically domestic or use-bound materials. (…) Art and aesthetics can be liberating, on this model, by allowing previously disenfranchised persons to represent themselves, and by honoring the aesthetic judgments of individuals as valid without imposing some broad notion of "correct" aesthetic criteria (Musgrave 2009: 226–227).

Looking at certain writings by feminist musicologists (Susan McClary, Marcia Citron, Sally Macarthur and others), one can notice a number of the features mentioned earlier. Among them, it is clear that feminist musicology, as well as so many other feminist discourses, especially in art, has followed the practice of valorizing "female achievement within traditionally male working environments" (Tasker, Negra 2017: 1). This notion is appar-

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4   Many challenges to such understanding of feminism and activism have risen in the past few years, and one important written trace of said change can be found in the *Feminism for the 99%* manifesto, written by Cinzia Arruzza, Tithi Bhattacharya and Nancy Fraser, in which the authors "aim to explain why feminists should choose the road of feminist strikes, why we must unite with other anti-capitalist and anti-systemic movements, and why our movement must become a *feminism for the 99 percent*" (Arruzza et. al 2019: 5). However, the aforementioned outlook on feminism is still dominant in the area of NGOs, politics (with Hillary Clinton running for President of the USA in 2016, or President Joe Biden choosing a woman for his VP etc.), business etc., with emphasis being placed on "most powerful women", "richest women", "top 10 female CEOs" etc.

ent in the phrase "women in music", or "women and music" we often come across (Higgins 1993; Pendle 2001). Such research is, thus, primarily aimed at achieving equality for historical women composers, as well as for contemporary composers, promoting activities of women in a "male profession", and inherently (though not always explicitly) criticizing the existing cannon of classical music. Such studies also rely on the traditional musicological tools of analyzing works of classical music created by (great) artists[5] – it aims, in other words, to include women composers into the existing discourse. This kind of approach also establishes an identity (women composer) and seeks its recognition within a field of classical music. One of the strategies it employs is to show women composers as (equally) brilliant (as men), yet to take into account the specific "feminine" traits of their music. Such studies often "celebrate *écriture feminine* (and) women's music" (Macarthur 2002: 1), or struggle with the attempt "to think about women's music as being part of a continuum encompassing men's music while at the same time, as contradictory as this idea may seem, separating it from men's music" (Macarthur 2002, 3). In other words, such a methodology approaches music composed by women in the same way it would approach music composed by men, yet it takes into account those specificities that arise from the gender role being assigned to the composer in a given society.

For the discussion on how using postfeminism as a critical tool can be useful for understanding feminist musicology, it is important to mention Rosalind Gill's concept of postfeminist sensibility, coined precisely to emphasize that one (in this case, myself) is not speaking from a postfeminist point of view, but is attempting to make postfeminism itself the object of analysis. She defines a number of features that constitute the postfeminist discourse,[6] and some of those features are applicable to feminist musicology as well. One such element, also connected also to second-wave feminism's fight for sexual freedoms, is that "femininity is a bodily property" (Gill 2007: 149), which is closely connected to a "resurgence in ideas of natural sexual difference" (Ibid.). In other words, women are more than ever equated with their bodies, albeit free, liberated, empowered bodies. When it comes to musicology, it is interesting to note that, following the ideas of *écriture feminine* (Cixous 1976), much of women's music

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5   It is important to note that not many feminist music scholars openly question the concept of "work of music" (Sabo, 2018), or other traditional "pillars" of the musicological discourse, like the performer–composer relationship, for example.

6   Among those are: the idea that femininity is a bodily property, the shift towards subjectification (where women, put simply, willingly accept making themselves objects of male desire, framing it as a sign of power and freedom), emphasis upon self-surveillance and discipline, emphasis on choice, individualism and empowerment, dominance of the makeover paradigm, emphasis on natural sexual difference, sexualization of culture and emphasis on consumerism and commodification of activism (Gill 2007: 149).

has been understood through the idea of women writing with their bodies, or through challenging the body/mind division, and the negation of the importance of gender for classical music. In other words, feminist criticism of classical music has questioned its preoccupation with "the mind", and the negation of "the body": "identification of both composer and music as mind may be our discipline's version of what Donna Haraway calls the 'god trick,' the epistemological illusion of all-encompassing, and thus objective, knowledge" (Cusic 1994: 16). Attempting to question the centuries-old division, feminists have insisted on introducing the bodily into classical music, seeing this act as a form of subversion. As Suzanne Cusic puts it, if we ignore that fact that music is created and performed by bodies, "we end by ignoring the fact that these practices of the mind are nonpractices without the bodily practices they call for" (Ibid.). "Metaphorically", claims this author, "when music theorists and musicologists ignore the bodies whose performative acts constitute the thing called music, we ignore the feminine" (Ibid.). Feminist musicologists have, in other words, pinpointed the fact that classical music, as most other areas of human lives, has accepted the binary opposition mind/body, masculine/feminine, and have either attempted to dismantle it, or use this association of women with their bodies in order to create a subversive outlook on his artform. Sally Macarthur, for example, writes that "'feminist aesthetics' invokes at least two different kinds of meaning. First, it refers specifically to cultural artifacts created by women, including the ways in which these are created as a means of articulating a different voice within the fields of literature, art, and music. Second, in some ways linked to the first meaning, it refers to the feminine or to the female body itself" (Macarthur 2002: 15). In this way, in line with radical feminist ideas, she attempts to analyze "the feminine" as something closely connected to the female body, within the framework of classical music. Susan McClary, on the other hand, focuses on examples that question such a division, that is examples which take into account the fact that women are associated with their bodies, but attempt to move past it, or subvert it, like in the case of Laure Anderson (McClary 2002: 132–148), Madonna (Ibid.: 149–166), or characters of "madwomen" from classical operas (Ibid.: 80–111). Thus, it is clear that, by viewing music as an autonomous art, the bodily is being negated, and by negating the bodily, the discourse on classical music is "hiding" the fact that women have been excluded from it due to different mechanisms of gender structuring. Introducing "the body" into such a discourse can, indeed, have a strong critical potential. Yet as it turned out, such practice didn't result in changing the basic structure of musicology and classical music, as it was "caught" in the liberal model of equality and need for recognition, further emphasizing the connection between "femininity" and the bodily.

Afterthoughts

Admirable work has been done in the field of feminist musicology and it has contributed greatly to raising awareness about women in music and shedding light on the primary issues faced by women composers today. Given the recent popularity of the term "postfeminism" – used as a critical tool to understand both how women are represented in today's culture, as well as the position feminism has within the culture of capitalist countries – it can be viewed as a useful tool that can help understand how the political power of feminism is in many ways diminished. Within the discourse of feminist musicology, there is a clear connection to the understanding of feminism within the (neo)liberal context – which is absolutely logical, given the fact that most prominent work in feminist musicology has been done by Anglo-American authors. Some such features are, first of all, the request for equality which is primarily understood through the lens of equal opportunity – introducing women into the cannon of classical music, establishing conditions for contemporary female composers to be equal etc. Whereas this strategy is useful to a certain extent, it doesn't offer a way to change the basis for the oppression, but instead asks for the "women" to be introduced into the existing system of thought. Another feature of postfeminism visible within the musicological discourse, is the notion of exceptional, brilliant women who are at the center of the research (one such example is the notion of women in electronic music). It should be noted that this agenda is closely connected to the way musicological discourse generally functions – by producing great individuals (geniuses) and introducing them and their work into an already established cannon. Lastly, the idea that sexual difference is a natural thing, and that body is the "carrier" of femininity has also greatly impacted the feminist musicological thought, given that the premise of talking about gender and classical music is based on the notion of "introducing" the bodily (gender and/or sex) aspects of composers, performers and listeners. In the end, it seems that feminist musicology, as so many other areas of feminist thought and activism, requires a more substantial change – a change to be made within the feminist discourse, as well as in the area of musicology. If we argue that liberal tendencies in feminism have proven ineffectual in achieving systemic improvement in women's lives, yet that those tendencies are (precisely due to their limited power, perhaps?) today omnipresent, and usually equated with feminism, we can also conclude that any other discipline using basic principles of liberalism will face similar issues and obstacles. Given also the fact that the discourses about classical music in many ways correspond with liberal ideas – through concepts of individualism, for example, or freedom of

expression – it would seem that much has to be changed within the discourse of musicology itself, in order to introduce a substantial change to current gender inequality which defines it.

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Адриана Сабо

ВЕЗЕ ИЗМЕЂУ ФЕМИНИСТИЧКЕ МУЗИКОЛОГИЈЕ,
ЛИБЕРАЛИЗМА И ПОСТФЕМИНИЗМА
(РЕЗИМЕ)

Рад је посвећен преиспитивању неких аспеката феминистичке музикологије, са становишта постфеминизма, а његов фокус је на англо-америчком контексту, у оквиру ког се, примарно, феминистичка музикологија и развила – а као део нове, или критичке музикологије. Разлог због ког је оваква анализа учињена, лежи у чињеници да се број истраживања у области феминиситчке музикологије смањује током прве две деценије новог миленијума, те у жељи да се таква појава делимично објасни. Један од најраспрострањенијих појмова у савременом феминизму – постфеминизам – у овом тексту је, а на трагу ауторки попут Розалинд Гил, схваћен као критичко оруђе, на основу кога се разумевају начини на које се женски субјекти производе у неолибералном капитализму, те на који начин су поједини феминистички дискурси инкорпорирани у идеологије таквог капитализма, комодификовани и лишени политичке моћи. Будући да Гил о постфеминизму говори као о сензибилитету који у значајној мери дефинише животе индивида у неолибералном капитализму, феминистичка музикологија је у тексту разумевана управо у контексту критике либерализма и либералног феминизма другог таласа, која је суштински важна за идеју постфеминизма (имајући у виду да се феминистичке музикологија јавља управо у англо-америчком контексту за који се примарно везује други талас феминизма, али и постфеминизам). Полазећи од става феминистичких теоретичарки, да се у актуелним друштвима феминизмом сматра најчешће либерална „линија“ покрета за ослобођење жена (који је на врхунцу у САД био током седамдесетих година прошлог века), а у оквиру које се акценат ставља на питања оснаживања, подизања видљивости жена, те њиховом (сексуалном) ослобађању, у тексту се настоји уочити на који начин су те идеје инкорпориране у дискурс феминистичке музикологије. Посебан акценат је стављен на карактеристике постфеминизма које су најприсутније у овом музиколошком дискурсу: инсистирање на чињеници да жене стварају у „мушкој професији“, те захтев за равноправном партиципацијом жена у свету класичне музике; инсистирање на индивидуалним, посебним и јединственим композиторкама; везивање жена за телесност, односно дефинисање женскости као телесне одлике. Будући да је став ауторки које разматрају феминизам у времену „после феминизма“ (мислећи при томе на време након другог таласа феминизма), да су идеје либералног феминизма ограниченог утицаја, односно да се показало да претварање таквих идеја у неку врсту општег места није резултирало равноправношћу каква је пожељна, анализа присутности таквих ставова у оквиру феминистичке музикологије, има за циљ да укаже на чињеницу да је и у овом дискурсу потребно учинити корените промене, које би пратиле и промене у глобалном феминистичком покрету.

Текст започиње кратким прегледом основних струја у феминистичкој музикологији, уз осврт на поједине важне публикације, за којим следи истицање основних идеја постфеминизма, те места које либерално-феминистичке идеје имају у савременом јавном дискурсу. Уз то, скреће се пажња и на уочене слабости такве формулације феминизма, те његове присутности у популарној култури, политици, свету бизниса итд. Претпоследњи сегмент текста се фокусира на поједине елементе дискурса либералног феминизма у феминистичкој музикологији, кроз кратке анализе одабраних примера и публикованих текстова.

Кључне речи: феминистичка музикологија, род, либерализам, неолиберализам, постфеминизам.

Debunking "Potentially Monolithic Perceptions of Musicology": The Role of Musicology in Metal Music Studies[1]

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With musicology playing a vital role in the field, this paper aims to examine the musicological input to metal music studies, with special attention given to studies published after the foundation of the ISMMS and its journal. This overview will encompass reoccurring topics, contemporary methodologies, and the interdisciplinary liaisons established in the research process.

Keywords: musicology, metal music studies, metal musicology, interdisciplinarity.

For a musicologist who has had a conscious realization of the interdisciplinary nature of their discipline, it can sometimes be burdensome to define their place "under the sun", especially when confronted with already inter/trans-disciplinary scientific areas such as different platforms such as sound, voice, disability, metal, etc. studies. These areas of scholarship, which are defined by their primary subject and their complexity and attractiveness to a scientific inquiry, gather scholars from diverse disciplines, all of which are contributing with their own sets of competencies and knowledge, distinctive methodologies, and unique conclusions. From the position of a musicologist whose education is founded in numerous disciplines, including historiography, music theory, music aesthetics, and philosophy, the unique and homogeneous stance of what is "my place" in these *studies* is hardly achievable. However, as much as this position imposes an 'identity crisis' of a kind, it can likewise be freeing and stimulating. Given the laborious changes in discourse and enrichment of interdisciplinary dialogues in musicology during the last several decades, it is useful to see how the discipline opens and contributes to the emerging research area.

This chapter will focus on the relationship between one famously traditional discipline such as musicology, and the relatively new academic paradigm, metal music studies, which welcomes insight from diverse disciplinary fields such as sociology, history, ethnomusicology, musicology, psychology, philosophy, cultural studies, natural sciences, etc. As a cultural phenomenon with its social, musical, sonic, verbal and visual codes and dimensions, metal music warrants the attention from all of these disciplines, and in this text I will look into some of the key musicological contributions to the heterogenous field which emerged during the past few decades. It is worth noting that this chapter will focus primarily on the publications in English, with an acknowledgement of the flourishing scientific scenes contributing to metal music studies in other languages such as Spanish, French, and German.[2] I will

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2   Growing by the minute, the most comprehensive metal music studies bibliography database is designed and maintained by ISMMS, and diligently kept up-to-date by Amaranta Saguar García and Brian Arnold Hickam. See: https://metalstudies.org/biblio/ [accessed 21.

also offer an answer to the questions "What is the role of musicology in the study of metal music?" and "What can musicology offer to this field?" This type of discussion is inevitably a continuation of the debate on the status, role, and – it may be argued – limits of musicology in the broader scope of popular music studies. It will, as such, hopefully, give a valuable insight into the particular, exciting, and growing field of metal music studies and popular music studies in general.

The organization of this chapter is mostly tailored with a chronological perspective in mind, although the theme itself could also be looked into based on the interests, divergent disciplinary networks, and methodological foundations of the research work in question. However, even with the chronological overview, we can see the gradual leaning into the different topics and interdisciplinary liaisons.

As I have pointed out in the abstract, the research of metal music in academia started during the 1980s and was 'crowned' with two invaluable studies: *Heavy Metal. A Cultural Sociology*/*Heavy Metal. The Music and its Culture* (1991/2000) by sociologist Deena Weinstein and *Running with the Devil. Power, Gender, and Madness in Heavy Metal Music* (1993/2014) by musicologist Robert Walser. Their relevance is underlined in virtually all subsequent research endeavors in the field. However, although the sporadic and pivotal academic works appeared towards the end of the 20th century and during the first decade of the new millennia, the scholarly field started forming nearing the 2010s with the idea of academically exploring metal music from a variety of relevant disciplines. One of the inaugural events was the first Heavy Fundametalisms conference in Salzburg in October 2008.[3] Since then, the proliferation of metal studies is evident, to which the foundation of the International Society for Metal Music Studies (ISMMS) in 2013, and its specialized scientific journal, *Metal Music Studies* (Intellect Press, 2015), speak volumes. With sociologist Karl Spracklen as the Journal's first editor, as well as the disciplinary diverse Editorial Team, and in accordance with ISMMS' stances, *Metal Music Studies* strived from its beginnings to encompass interdisciplinary and transdisciplinary perspectives, including the one (or, better yet, the ones) from musicology.[4]

In their Editorial Foreword to the issue of *Metal Music Studies* from 2019, dedicated to the theme of Musicology and Metal, musicologists Lewis Kennedy and Selim Yavuz quote some interesting observations coming from

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3   See: https://www.theguardian.com/education/2008/oct/29/research-music, [accessed 30. 8. 2020].

4   Current convocation of *Metal Music Studies* Journal's Editorial Boards can be seen on the following link: https://www.intellectbooks.com/metal-music-studies, [accessed 21. 5. 2021].

musicologist Sheila Whitley and sociologist Keith Kahn-Harris dating back to 2010 and 2011, respectively. In essence, these prominent authors lamented the lack of musicological insight into metal studies, which would consider the *sound of music itself.* As Kahn-Harris noted, "[…] without some widely accepted vocabulary for identifying the constituent musical features of metal, there is a danger that metal studies will be founded on a tacit assumption that 'we all know' what metal sounds like" (Kahn-Harris 2011: 252). The place for musicological competencies is, according to these scholars, located in the area that overlaps with music theory, formalism, sound studies, and the like.

Even though the musicological input in metal studies has significantly expanded over the last decade, it is worth questioning what these remarks refer to when it comes to research subjects, a variety of approaches and methodologies, and the results. By mapping the critical points of musicological thought, we will see its crucial features regarding the study of metal *music as music* and metal music sound. So, this paper will give a short insight into the nature of musicological contributions to metal studies during the last several decades, with particular attention given to the *Metal Music Studies* Journal.

Pioneering Steps in "Metal Musicology"

As a "leading voice in what was then known as the 'new musicology'" (Berger 2014: x) and one of the first examples of musicological inquiry into metal, Walser's *Running with the Devil* definitely sets the base of academic analysis in the field of musicology.[5] Walser's explorations of heavy metal sound concerning society and the context in which it is produced and consumed, establish a strong bond of distinctive musical elements – such as timbre (guitar distortion, as well as vocal timbre), high volume, preferred modes, harmonic and rhythmic features, and the prominence of the guitar solo – with their effect on its societal surroundings, and vice versa. The debate of power, gender, and madness, or, in other words, Walser's take on the history of the heavy metal genre, musicological analysis of popular music, issues of appropriation of "classical" virtuosity models by metal guitarists, gender, and horror and mysticism in postmodern times, all rest on the assumption of the primarily social nature of music. Likewise, other than being a thorough analysis of heavy metal music at the time, Harris M. Berger pointed out that this piece of work was also "a form of cultural intervention" (Berger 2014: xii)

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5   The second edition of the book contains a new Foreword written by Harris M. Berger, and an Afterword by the author. Here Walser adds a short addendum about drums to otherwise rather "guitar-centric" study (Walser 2014: 173).

during the confrontation of heavy metal, rap, and other popular musicians with the PMRC committee (lead by Tipper Gore) in the US Congress.[6]

Although some metal scholars that often come from different disciplines are easy to say that Walser's study is (out)dated and a product of its time, it is essential to mitigate this stance with a view from musicology – an otherwise traditional and historically rigid discipline. This is especially true for *peripheral musicologies* that, unlike the one with the Anglo-Saxon provenance which championed musicological investigation of popular music, still to this day have difficultly grasping such an idea. Academic works such as Walser's can be a powerful remedy in such a context, and a pointer for musicology of popular, and, especially, metal music.

Metal Musicology and the New Millenia

During the first decade of the 21st century, the awakening field of academic studies of metal witnessed some sporadic – but essential – contributions to the field. One can notice that studies such as Natalie Purcell's *Death Metal Music: The Passion and Politics of a Subculture* (2003) and Kahn-Harris's *Extreme Metal: Music and Culture on the Edge* (2007) focus on the subgenres of metal that came from the genre branching throughout the 1980s and 1990s and their subcultural features and dynamics, utilizing methodologies and perspectives of sociology, politics, cultural studies and ethnology.

As for musicologists in this nascent scientific area, there are but a few large-scale metal music investigations. Harris Berger's ethnomusicological study, *Metal, Rock, and Jazz,* published in 1999, should be mentioned here as an example of research across the scene boundaries. This work gives valuable insight into geographically close and co-existing scenes, their practices of music-making, performing, and distribution, as well as their understanding and relationship to the questions of aesthetics, musical sound, (their own and audience's) body. In a similar vein, continuing Walser's (and therefore Susan McClary's) school of thought, two authors published monographs on Metallica and Led Zeppelin. By combining musicology and ethnographical methodology in her book *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music* (2001), Susan Fast explored issues such as ritual, gender, body, difference, and representation. However, it is debatable whether this particular study should be included in the "metal studies bibliography,"

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6   Parental Music Resource Centar (PMRC) was formed in 1985 with an intention to provide better control of violent, sexual, and drug-related themes and images in popular music releases. After the Senate hearing in 1985, PMRC managed to get record companies to include "Parental Guidance" labels where deemed necessary.

especially considering the research on Led Zeppelin that came after, claiming that this band stylistically and musically belongs in the hard rock genre. Meanwhile, in his book *Damage Incorporated: Metallica and the Production of Musical Identity* (2006), Glenn T. Pillsbury employs interdisciplinary methodology, enriching musicological insight into the forming of musical identity with the study of media, music industry, race, and gender questions.

As an example of more traditional and formalistic strains of musicology, Esa Lilja's book *Theory and Analysis of Classic Heavy Metal Harmony* (2009) should be highlighted. Here, the author explores melodic and harmonic features of heavy metal of the "so-called classic era" by employing various types and methods of music analysis. There are three hypotheses upon which this research was carried out: "1) acoustic characteristics play a significant role for chord constructing in heavy metal, 2) heavy metal has strong ties and similarities with other Western musical styles, and," therefore, "3) theories and analytical methods of Western art music may be applied to heavy metal" (Lilja 2009: 9). Given that the analytical tools that the author uses are the same ones utilized in Western "classical" or church music, we can acknowledge the author's stance that heavy metal music is a "product of cultural fusion" and as such is "neither isolated nor self-sufficient with respect to its harmonic language" (Lilja 2009: 210). These conclusions are brought upon the analysis of melodic and harmonic aspects of heavy metal in regards to other cultural products such as blues, rock, western church music, and "pseudo-oriental" modality.

In his book *Black Sabbath and the Rise of Heavy Metal Music* (2010), Andrew L. Cope works on analyzing "the syntactical design of heavy metal" in its social context while working on the precise and, as he writes, "clear musical and aesthetic dichotomy" between Black Sabbath and Led Zeppelin, which represent early heavy metal and hard rock, respectively (Cope 2010: 4). By focusing on the sonic and social traits of this particular period, Cope also worked as a historian, studying the scene's development and growth during the late 1960s and 1970s, as well as the external (meaning: other genres such as blues and rock and roll) influences on this process.

The 2010s and *Metal Music Studies Journal*

As said, a series of several events that occurred near the end of the first decade of the 21st century, and especially during the 2010s, are crucial in the institutional basis of metal music studies. The foundation of the International Society for Metal Music Studies (ISMMS) in 2013 is probably the most important, mainly because it announced the emergence of the new scientific paradigm. Having in mind that the first global conference on metal was held

in Salzburg in 2008, starting from 2013 the ISMMS began organizing regular international and inter/multi-disciplinary conferences biannually. Finally, the foundation of ISMMS' specialized scientific journal, *Metal Music Studies* (Intellect Press, 2015), signified the beginning of the so-called autonomy that metal scholars strived for. This autonomy was particularly important concerning popular music studies, as Will Straw noticed in his keynote speech at the ISMMS conference in Nantes (2019).[7]

The publication pool on metal became vast – there have been more books, collected publications, dissertations, chapters, articles, and other types of texts than ever before. Even though the contributions from different disciplines still exceed musicologists' in extent and numbers, the growth of musicological knowledge on metal is indisputable. For instance, editors of the collection *Global Metal Music and Culture: Current Direction of Metal Studies* (2016) dedicated the first part of their publication to "Metal Musicology". The authors contributing to this part examined the song structure of famous heavy metal bands such as Black Sabbath and Judas Priest, and their influence of further development of the genre (Elflein 2016), critically scrutinized the neo-classical aesthetics of heavy metal music in the 1980s (Heritage 2016), and explored the phenomenon of distortion in the light of contemporary metal sound and composition (Mynett 2016). Given that musicologists contributed to the other parts of this collection as well (such as Smialek 2016), seemingly without a clear foundation in music theory and formal analysis, we may notice that the editors apparently deemed those chapters 'not musicological enough', thus pointing out to what metal musicology is *supposed to be*.

Going further, Eric Smialek's dissertation *Genre and Expression in Extreme Metal Music ca. 1990–2015* (2016) should be highlighted as "the first book-length musicological study of extreme metal," which uses "an interdisciplinary mixture of literary genre theory, semiotics, music theory and analysis, acoustics, and linguistics" to scrutinize musical, verbal and visual systems of meaning in extreme metal (Smialek 2016b: vii). Smialek's work deals with extreme metal both through the critical examination of genre taxonomies, observing inner logic and value assignment, as well as the inconsistencies in (sub)genre divisions and its relations to abject Other, as well as through close analysis of music, melodic, temporal, structural, and stylistic features of individual songs by Cannibal Corpse, Demilich, and Spawn of Possession, and exploring the extreme vocals in metal.

With the establishment of the *MMS Journal*, in particular, metal scholars, coming from various disciplines (sociology, musicology, aesthetics, cultural studies, history, psychology, etc.), created their "intellectual hub" and started

7   See the program and details on conference here: https://www.francemetalstudies.org/, [accessed 21. 5. 2021].

building a unique resource for the field. The current, as well as the previous structure of the Editorial Board and Editorial Advisory Board, reflect this very idea of disciplinary diversity.[8] There were several musicological papers published in the Journal in the first years, which deal with the emergence and formation of the metal scenes (Konpke 2015; Zaddach 2016; Herbst 2019), narrative structures of extreme metal (St-Laurent 2016), analysis of guitar solos (Slaven and Krout 2016), historical development, sound aesthetics and production techniques of the distorted electric guitar (Herbst 2017a), metal composition and music theory (Marrington 2017; Kazdan 2017), effects of guitar distortion (Herbst 2017b; Herbst 2018), sonic transgression and abjection (Hillier 2018; Steinken 2019), and more.

   The third issue of the fifth volume of the *MMS Journal* is dedicated to the theme of "Metal and Musicology" in its entirety, with six articles derived from the same-name conference held at the University of Hull in March 2016. Having in mind the "less traditional" definition of musicology which deems this (inter)discipline "[…] best understood simply as positioning sonic phenomena as primary when examining metal music culture" (Kennedy and Yavuz 2019: 295), the papers in this issue explore and apply methodologies of performance and production in genre determination (Mynett 2019), vocal science and vocal pedagogy (Ribaldini 2019), compositional approach to metal (Gamble 2019), "traditional" analytical approach to harmony and form in music (Lilja 2019), phononarratology (St-Laurent 2019), and sound and paratextual analysis (Coggins 2019). That said, despite being small in volume, this journal issue shows a striking diversity of musicological approaches and hints toward the contemporary and future flourishing and heterogeneity of inter- and transdisciplinary research of metal, which is rooted in musicology.

   Furthermore, nearing the end of 2020, we are witnessing musicologists delving into the issues of (sub)genre musical traits (Hoffman 2020), exploring individual albums as cornerstones of extreme metal subgenres (Hagen 2020), the formation of trans-national scenes and its rootedness in extreme narratives, religion, and mythology (Piotrovska 2020), treatment of the Holocaust in the music of famous metal bands (Kopanski 2020), private listening in public city spaces as another form of alienation within black metal fandom (Stevens 2020), and many more, which were not encompassed in this condensed overview.

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8   See: https://www.intellectbooks.com/metal-music-studies.

Closing Remarks

To reiterate a common-knowledge phrase, as a fundamentally interdisciplinary field, musicology in its core embraces different and coactive fields of study – history and music analysis come to mind first. While studying metal music and popular music in general, musicology can benefit from employing the methods of her 'sister discipline' ethnomusicology such as fieldwork – as we have seen in Robert Walser's monograph and many consecutive studies. The variety and number of these collaborative disciplines grow by the minute, especially bearing in mind the technological development with regards to musical performance, recording, and dissemination of music, communication in general, and the nature of the musicological work as such. Together with countless new possibilities that musicians, producers, and fans are encountering, musicologists (like other scientists in the 21st century) are very comfortable with working on computers, enjoying access to virtual libraries and archives all over the world, and, lately, suffer from overwhelm and over-consumption of valuable and not so valuable information.

It had come a time when, contrary to what Khan-Harris and other metal scholars were said to have experienced throughout the 1990s, explorers of metal can access an incredible amount of previously and currently executed research and recorded music. This also indicates that we are (or we should be) aware of the abundance of musicological endeavors; metal musicology today, as we have briefly seen in this paper, deals with sound, instruments, technology, music compositions and analysis, as well as with the history of metal music, music scene formation, social implications of the music, audience and listening, gender, racial and class issues, and workings of the music industry. "Potentially monolithic perceptions of musicology", as Kennedy and Yavuz remarked (Kennedy and Yavuz 2019: 295), are debunked and disproven by the work of contemporary metal musicologists (and contemporary musicologists in general), and I, for one, am happy and excited to see what the future holds for the field.

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Бојана Радовановић

Раскринкавање „потенцијално монолитног погледа на музикологију“:

улога музикологије у студијама метал музике
(резиме)

Имајући у виду да је интересовање за проучавање метал музике званично отпочело у англоамеричком контексту деведесетих година прошлог века појавом две студије утемељивачког карактера – *Heavy Metal. The Music and its Culture* (1991) социолошкиње Дине Вајнстин и *Running with the Devil. Power, Gender, and Madness in Heavy Metal Music* (1993) музиколога Роберта Волсера – циљ овог текста био је да се испита улога музикологије у области студија метал музике.

Показано је да је, током три деценије све разгранатијег научног дискурса о овом музичком феномену, упис музикологије био важан не само као први корак, већ и као константан и неизоставан део говора и написа о металу. Почевши од Волсерове студије, која је *par excellence* продукт 'свог доба' и нове музикологије, музиколошки доприноси овом пољу били су резултат интердисциплинарне базе дисциплине, те су тако резултати тих истраживања обухватала историографску, формалистичку, музичко-теоријску, естетичку, филозофску, етномузиколошку, етнографску раван.

На институционализацију студија метал музике утицало је неколико догађаја који су се одвили крајем прве деценије 21. века, а нарочито током 2010-их. Због успостављања нове научне парадигме и платформе, пре свега треба поменути оснивање Међународног друштва за проучавање метал музике (ISMMS) 2013. године, а потом и установљивање редовних међународних и интер/транс/мултидисциплинарних научних скупова широм света. Својеврсна аутономија ове области, нарочито у односу на студије популарне музике,

заокружена је успостављањем научног часописа *Metal Music Studies* (Intellect Press, 2015). Тако је, у односу на претходни период, где је научно истраживање метал музике остајало у запећку шире слике и спорадично се пробијало у први план, успостављена платформа на којој ће се убрзо развити дисциплинарни односи.

Иако су неки од гласноговорника студија метал музике инсистирали на оснаживању музиколошког 'гласа' пре свега ради компетентног говора о звуку, музичким структурама и хармонско-мелодијским аспектима метал музике, овај текст је увидом у кратку али садржајну историју музиколошких написа показао да се, услед основних интердисциплинарних поставки музикологије, допринос музиколога не може свести 'само' на музичко-теоријски рад. Штавише, он предвиђа још богатију продукцију која долази из сфере музикологије, а која ће бити инспирисана и испровцирана новим технологијама, инструментима и извођаштвом, савременим друштвом и публиком, начинима стварања, постпродукције и рецепције музике.

Кључне речи: музикологија, студије метал музике, музикологија метала, интердисциплинарност.

Radio Art in Musicology: Challenges and Possible Methodologies[1]

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ABSTRACT: The topic of this paper is the challenges and possible methodologies for a musicologist dealing with radio art. As an experimental audio form at the intersection of music, sound art, poetry and drama, radio art was only occasionally the subject of musicology studies. When it was, the focus was predominantly given to particular works, in tradition with a long-standing musicological occupation with musical work. With respect to this kind of approach, I would like to suggest a slight focus-shift from the work being at the centre of attention to the work as being just one factor in a network comprised of different actors. Thus, after examining the specificities of defining radio art, I comment on the beneficial and challenging aspects of the chosen theoretical approach and methodology applied to radio art.

KEYWORDS: radio art; musicology, methodology, actor-network theory.

As an experimental acoustic form at the intersection of music, sound art, poetry and drama, radio art has only occasionally been the subject of musicology studies. When it was, the focus was predominantly on the particular works themselves, in tradition with a long-standing musicological occupation with *opus perfectum et absolutum*.[2] A significant number of those analyses focused on works created by composers – thus perhaps indicating that interest for the works in question came primarily because they represent those composers'

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2   Musicological centeredness on the concept of musical work has been long addressed and discussed in a number of contributions, with Lydia Goehr's study (1992) being among the most influential and highly cited.

achievements in another genre and not for the form itself or the specificities of the medium and its artistic potential. However, when the focus of the research is on the formal characteristics of the work, other elements constitutive for radio art as practice are not given due attention. This is not to say that historical frameworks or information about the contexts in which radio art was created was not mentioned in these research studies – just that the research methodology in those cases was focused elsewhere. Nevertheless, my goal is to examine a possible methodology which would enable a more nuanced comprehension of the micro history of radio art as practiced in Radio Belgrade during the 20th century: the one that would present the agencies of actors beside authors, partially based on their own accounts, in addition to an examination of institutional, material and technological conditions that formed a network in which Radio Belgrade's radio art practice became what it is today.[3] Because of the limited scope of the present paper does not allow for the methodology to be explained in full with nuanced examples, and the fact that this collection of papers is mainly aimed at presenting methodological aspects, the case study will not be developed in detail, but left for a future occasion.

I start this paper by discussing the definitions of radio art and the different terms in use to describe this practice and their differences/similarities, as well as examining how this form was perceived in relation to the concept of music. This is closely related to the aforementioned existing interpretations by musicologists in the local context (i.e. published in Serbia), which will be briefly listed. The main difference I am trying to introduce when proposing a new methodology is to move beyond the textual, work-centered approach.[4] I will discuss the potentials of actor-network theory in music as proposed by

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3   I stress that in the period of which I am mostly writing about is the time of tape recorders and radio broadcasting systems. Thus, the material, technological, institutional, and above all media ecological factors I refer to changed drastically in the advent of the Internet age and web platforms.

4   Although radio art examples in most cases exist only in recordings (meaning that the complete score is often missing), I understand sound recording as a form of text – a fixed entity available for 'reading', i.e. interpretation and decoding. In this manner, radio art is similar to electronic music, where the only 'score' is the recorded composition itself. Also, there is a problem of a lack of traditional means to analyze acoustic forms existing only in sound recordings. The interpreter only has analysis by association during the process of listening. Of course, there is a separate problem of how approachable radio art works really were for research and interpretation beyond the archives of radio institutions. However, I start from the assumption that interpreters base their comments on available recordings and digital versions of compositions. This coincide with the fact that most Serbian musicologists' essays on radio art appeared after 2005, the year the first CD box containing examples of 25 years of production of *Radionica zvuka* and its prehistory was published (*20 godina Radionice zvuka dramskog programa Radio Beograda.* Beograd: Radio televizija Srbije).

musicologist Benjamin Piekut, an approach that considers historical ecology in which musical work exists as an entity in relation to others, without being the sole focus of attention and, simultaneously, not being deprived of its unique stature. Throughout the paper, I make short references to radio art as practiced in Radio Belgrade and aspects of that practice that could be further approached and understood with actor-network theory.

CHALLENGE 1: DEFINING RADIO ART

The term radio art is one of several terms circulating in the argot of practitioners and connoisseurs referring to the form composed of acoustic material of various origins, broadcasted via radio and designed to fit in the overall radio program scheme, while avoiding standardized formats of 'mainstream' radio. The official and internationally accepted term (by the European Broadcasting Union – EBU) is Ars Acustica (or Acoustic Art),[5] introduced by Klaus Schöning, head of the Studio for Acoustic Art (Studio für Akustische Kunst) through his serial at the West German Radio – Westdeutscher Rundfunk (WDR). Moreover, the form originated in this studio in the late 1960s and during the 1970s.[6] As Klaus Schöning explained "(f)or Acoustic Art all of the audible events are components of equal value. Acoustic Art is a melting pot of heterogeneous acoustic elements. Acoustic Art: a world of language and a world of sounds and noises from the acoustic environment (Schöning 1999; cf. Fiebig 2015: 204).

Although Ars Acustica is the established term for this type of art, several prominent practitioners distanced themselves from using it other than to refer to geographically and historically bounded practice, related to WDR. For example, Heidi Grundmann, founder and curator of *Kunstradio – Radiokunst* (ORF), preferred the term radio art (emphasized in the German translation of the phrase in the title of the serial) (Rataj 2010: 71–72). As Grundamnn remarked, Ars Acustica "was the special brand of European Public Radio that supported the development of artists in Neues Hörspiel, electroacoustic music and the radio program Ars Acustica, all of which contributed to the notions of the avant-garde at the beginning of the century – albeit mostly

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5   See also: http://www.kunstradio.at/EBU/ebu.html [accessed on 30. 4. 2021].

6   Ars Acustica or Acoustic Art (Schöning uses these terms as synonyms) is very close to the *Neues Hörspiel* form of radio art that emphasized acoustic qualities at the expense of narrative and dramatic ones characteristic of classical, spoken radio drama. These tendencies flourished with the development and subsequent acceptance of the stereophonic sound system (cf. Schöning 1969). The German term *Hörspiel* is translatable as sound play in English and *zvučna igra* in Serbian.

within the traditional framework of the 'original work' by an 'author' with a copyright and, most significantly, within the conventional definition of radio as a specific medium in its own right" (as quoted in Rataj 2010: 72). Thus, radio art is still a bit of a broader term than Ars Acustica and I use it not only to refer to *Kunstradio* production, but to the interdisciplinary artistic form aimed at creating media-specific acoustic compositions or projects.[7]

Beside the stated reason, when choosing the term radio art I had in mind similar terms in discourse on this artistic form in Yugoslav/Serbian context. While the term radio art (or the version with an en dash: radio-art) is used in literature in the Serbian language (cf. Stefanović 2010; Karan 2015), more common is *radiofonska umetnost* (radiophonic art) or, simply, *radiofonija* (radiophony).[8] Since radio art is still more used in literature in English, I prefer it for this occasion over other internationally accepted names for this art, since it, as its Serbian counterparts, has the media in its title, and thus puts radio as media to closer attention (or, at least, does that more obviously than Ars Acustica does).

I believe this is important to stress already in the name of the art form. It was conditioned by the technical demands of radio broadcasts, the dynamics of process and protocol of working in the radio/studio environment. On a technical level, radio art uses tools such as a microphone, tape and tape recorder, loud speakers, transmitter and receiver as part of a broadcasting system. Humans working with this nonhuman aspect of the network usually work in teams, comprised of authors (of various vocations), directors, sound designers, technicians, actors, musicians, proof-readers, editors and curators,

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7   For definitions of radio art see also Rataj 2010: 89 and Black 2014: 7.

8   Following the categories of this art established at the *Prix Italia* festival in the 1980s (Depolo 1999: 197), transformed as operative categories in Radio Belgrade's Drama programme, Serbian authors wrote on three types of radiophony: radio drama, radio documentary and radio music, while referring to the last type as abstract radiophonic form (Jokić 1994, Ćirić 2005) and experimental radiophonic form (Ćirić 2012, 2015). Since radio art is at its core an interdisciplinary, liminal practice, clear boundaries between the mentioned types are hard to establish, and one could wonder whether those boundaries are even necessary. When dealing with predominately acoustic sound-based compositions usually created by composer by vocation (where voice, if used as an acoustic material, is more often than not treated non-verbally and in regard to its sounding/musical qualities), I find the term experimental radiophony the most adequate, since it addresses media and sound in its title, and emphasizes experimental artistic qualities. Some of the other terms found in the literature in Serbian are, for example: *radiofonska kompozicija* (radiophonic composition, equivalent to French *composition radiophonique*), radiophonic music, art radio, *pisanje zvukom* (writing in sound) (Kotevska 2015: 116), *radiofonsko muzičko* (musically radiophonic) (Radovanović 1979: 39). Ars Acustica is also used, usually in line with other mentioned terms. The elusiveness of radio art as an artistic form, ever-changing with changes to the technology it is mediated through, seems to be negotiated with an abundance of the related terms trying to pinpoint some of the characteristics of this art form, while losing others in that same attempt.

and bureaucratic staff. The product of working in those material and institutional conditions, with divided (although occasionally changing and overlapping) roles for each actor, should be produced with media technology, its realization should not be possible in other ways than through those technologies, while dynamics and durations of the works should be planned so they fit the norms of the radio broadcast (cf. Radovanović 1979). Thus, in order to understand 'historical ecology'[9] in which radio art as practice emerged, it is important to develop a methodology which includes an analysis of working conditions into the narrative.

In the context of attempting to define radio art, it seems that the most pressing question, at least from musicians' and musicologists' perspectives, is whether or not radio art is music, or how to differentiate specifically musical qualities of radio art compositions.[10] Emphasizing media-specific qualities of artistic practice that make it different compared to other acoustic art forms seemed less important than finding those lines of similarities that make the argument for understanding radio art as music. In addition to more available recordings of radio art, one could notice that remembrance on the history of successful radio art works by Arsenije Jovanović, Vladan Radovanović and Ivana Stefanović (to name the most often mentioned authors active in the second half of the 20th century) was further activated when Stefanović was awarded the Mokranjac Award for the radiophonic poem *Veliki kamen* (*The Great Stone*, 2017; see Kotevska 2018, 2019; Petković Lozo 2019), the highest Serbian recognition for composition. It seems that it was necessary to examine those points of similarities that exist between radio art and music before this change of attitude was reached. The question remains, what other knowledge of the practice of radio art could be acquired?

Challenge 2: Approaching Radio Art From a Musicological Perspective

Arguments and attempts to justify treating radio art as music are plenty. From historical references to early avant-garde, to individuals "composing" with radios as instruments, radio provoked the imagination of composers, while radio stations for the better part of the 20th century were among those rare places where electroacoustic music could be created. WDR in Cologne seems to be particularly potent center for *Neue Musik* and *Neues Hörspiel* alike. Similarities between the two are evident in searching for new sound

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9   As explained in Piekut 2014. More on this later in the text.

10   As one of the first examples of this attempt, see Radovanović 1979.

worlds and exploring ways of their organization in coherent and artistically minded form, while experimenting with tape and electronic studio technology. These parallels prompted an understanding of radio art as a form of electroacoustic music (Radovanović 2010; Ćirić 2015) while the history of both forms are intertwined. For example, Piere Henry's and Piere Schaffer's experiments would not be possible outside of the radio institution and Schaeffer himself was engaged in radiophony, which influenced his further work (Srećković 2011). Although Schaeffer's preoccupations did not, however, stay with the medium of radio but were directed toward reformulating the canon of Western music, radio art practitioners, especially in Germany, embraced the results of his experiments and further worked with sound objects (cf. Fiebig 2015: 204). Moreover, Schöning's series *Komponisten als Hörspielmacher* (WDR3 – Hörspiel Studio), in which numerous composers experimented with radio art, alongside essays, analyses and talks on the form (one of them being *Musik als Hörspiel – Hörspiel as Musik*), and presentations on radio play during the Darmstadt International Summer Courses for New Music, testify on the close links between radio art and avant-garde music.[11]

Such strong links with the history of 20th century music certainly make radio art a potent field of interest for musicologists. It became such over the last 15 years in Serbian musicology, although in line with a focus on the original work, author and an exploration of new possibilities of working with sound.[12] However, what music practice and radio art also share are ontological qualities of 'recordability'. Gerald Fiebig introduces this concept while explaining acoustic arts of the 20th century in relation to sound recording (Fiebig 2015).[13] Its effects were understood and heard not only in the fact that music, as an art form that existed prior to the act of recording, was preserved in this way, but in the idea that a whole new range of acoustic events could be recorded and manipulated in creative ways. For Fiebig, the main point is that the listener perceives all three forms through sound recording and/or broadcasting, so the recording should be used as the main characteristic of all three forms and

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11   For more on this topic, see https://www.inventionen.de/1986/Vortrag-Schoening.html [accessed on 30. 4. 2021].

12   This is also evident in Serbian musicological papers where authors deal with radio art: out of 17 referenced papers, 8 are about Ivana Stefanović's compositions (of those papers, reference to Kotevska 2018 and 2019 present the same essay in different publications). In addition, Milanović (1997) includes narrative on one of Stefanović's radio art works in her text. Since Stefanović is one of the most prolific and awarded authors in this field, who is a composer by main vocation, the interest of researchers is understandable.

13   As three main acoustic forms, Fiebig names electroacoustic music, sound art and Ars Acustica or Acoustic Art. His main concern is with the division of understanding sound art either as music or as gallery-oriented acoustic form, which he argues is a forced choice of reference frame (Fiebig 2015).

an ontological point of reference (Fiebig 2015). While this concept provides a strong argument for understanding both radio art and music as acoustic art forms that should and could be the subject of musicological research, it also puts focus on the role of media and recording in the reception and understanding of those forms, as well as production. If that role in production is to be subject of research, radio art works could not only be understood as subjected to radio technology, but as intrinsically related to it. In other words, they could not exist in such form without radio and material and the technological conditions it presents, or they would be mediated in other ways (as other acoustic forms). Thus, the idea of 'historical ecology'[14] does bring the strong notion of entanglement between different elements of emerging groupings and in that entanglement 'music itself' and the acoustics of specific works contribute to the ecology. In that sense, they are neither seen as purely musical or purely acoustic entities, nor texts ready for interpretation in the abstract context, but entities with their own distinct agency mediated through their being in relation to other entities in complex, fluid groupings (Cf. Piekut 2014: 212–213).

Possible Methodologies: Building a Research Methodology Beyond a Work-Focused Approach

As noted earlier, most of the existing Serbian musicological contributions referring to radio art suggest authors' concerns for particular radio art works, and in most cases, those are the works by composers (as opposed to works by authors coming from other arts or disciplines). For example, work(s) by Vladan Radovanović are analyzed in book sections (Veselinović 1991)[15] or number of essays (Srećković 2011, Neimarević: 2012, Ćirić 2015). Works by Ivana Stefanović are subject of papers by Veselinović-Hofman (2011), Medić (2012), Kotevska (2015, 2018, 2019), Ćirić (2015), Torbica (2019) and Petković Lozo (2019, 2021).[16] Some of the essays offer the narrative more oriented toward history of radiophony and its classifications and theorization

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14   Ecology is understood as an emergent, hybrid grouping that connects many different kinds of things, entangled in a web of relations and amalgamation of organic and inorganic, as well as biological and technological (Cf. Piekut 2014: 212).

15   Veselinović-Hofman also included comment on *Malo večno jezero* by Vladan Radovanović in her study on postmodernism in Serbian music (1997).

16   In the reviews of the recordings of Serbian music, Biljana Milanović wrote about the CD music by Ivana Stefanović, where her radio art work *Metropola tišine/Stari Ras* was included. Although not a paper on radio art, this essay proves a valuable contribution to the existing analysis of the mentioned work (Milanović 1997). Ćirić 2015 and Nikolajević 2008 used the activity and works of Radovanović and Stefanović as examples.

(Ćirić 2005, 2012, 2015; Nikolajević 2008) or its history in international frameworks (Karan 2015). Methodologies of these papers and their main points vary. Thus, they cannot simply be put under the same umbrella without making due distinction. However, what those papers have in common is that they are predominately interested in the history of radio art as a history of its outstanding personalities and their compositional achievements, and less so with the emergence of radio art, the groupings which made it a recognizable entity, and changes in its practices through the years. Who were the initiators for sound experiments in Radio Belgrade? What was their relation to music? Was there a particular reason, other that unquestionable individual talents, such as organization of the institution, that enabled the emergence of "beogradska škola zvuka" ("Belgrade school of sound")? Were there conflicts that helped shape the aesthetics of this school and were there personalities other than authors (or, authors in other roles) that made the practice what it is known to be today?

Those and other questions that aim at presenting and understanding practice as a whole in its micro history (and the attraction and possibilities composers felt for creative endeavors within this practice), could not be answered if approached with methodologies that single out particular works, even if they are understood in a broader theoretical context or in the context of a general social climate. This is also important to bear in mind because of the interdisciplinary and hybrid character of radio art. The answer to these questions could be, perhaps, reached through actor-network theory, as a way of dealing with entities (sonic qualities of acoustic forms – 'music itself' included) as related and mediated in 'historical ecology'.

<div align="center">∗ ∗ ∗</div>

I will focus on Benjamin Piekut's introduction of actor-network theory in musicology (Piekut 2014). His study is a detailed account on the ways in which actor-network theory, as a methodology[17] of tracing actors and their associations, could be used when trying to explain the variety of music-historical situations. The goal of introducing actor-network theory is to provide an "empirically justified description of historical events, one that highlights the controversies, trials, and contingencies of truth, instead of reporting it as coherent, self-evident, and available for discovery" (Ibid: 193).

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17   It is understood that actor-network theory is "a method to study how elements relate to each other, *not* a substantial theory of the character of these relationships" (Blok and Elgaard Jensen 2011: 23).

In an attempt to summarize the main characteristics of this methodology, it could be said that the goal of the researcher is to trace human and nonhuman actors that have agency: those whose actions or circulation (if we are talking about object, for example) or the way in which they interacted resulted in a noticeable difference in the state of matters before those agencies. What an actor is is not decided in advance, but traced empirically (through archive materials, historical facts, testimonials of the actors themselves and their narratives, material history etc.). The focus on action means being focused on the series of mediations and movements between actors, as opposed to an emphasis on fixed entities. Ontology in actor-network theory is concerned with the ways in which networks of actors constitute reality, with the main idea that being means being related and being in the world (Ibid: 200). Finally, the principle of performance takes into account those elements of music practice that are not reducible to discourses, but are nevertheless constitutive in the practice as a whole. Thus, my stance is that in approaching radio art as acoustic form, a more detailed historical account on the emergence of such experimental aesthetics would be provided if the researcher focuses not only on the work as an entity, but instead traces associations between various actors, their dynamics, the decisions that led to particular sonic results, technological frames in relation to which artists made creative choices, international festivals as gathering points of practitioners in the same field and politics, protocols and procedures of their local radio stations.

<p align="center">* * *</p>

Introducing radio art in Radio Belgrade and affirming the platform for this practice through *Radionica zvuka* (serial started in 1985) was not given, but negotiated through decades. The introduction of stereo sound system in the 1960s and its popularization by Neda Depolo, the fact that it was being embraced by authors such as Vuk Vučo and Arsenije Jovanović (later whom charted his own path as radio art author and distinct pioneer), organized platform in the form of serial *Eksperimenti i ostvarenja* (*Experiments and realizations*); innovative solutions of directors such as Darko Tatić and Slobodan Boda Marković; early inclusion in international networks of radio art practitioners (mostly through *Prix Italia*, but also other festivals, and through working visits to WDR and ORF); the organizational structure of Radio Belgrade in regard to sound designers who, although formally part of technical sector, could 'specialize' in working with the drama program; several editors and directors – actors in decisive positions – who had understanding and openness towards modernist authors and innovation, such as Aleksandar Acković, Gojko Miletić, Đorđe Malavrazić (later being initiator of *Radionica zvuka* whose preference for this type of art helped push the agenda of forming

the serial, at the expense of the predominance of spoken drama projects); the high density of creative figures ranging from directors, musicologists (Ivana Trišić, Jasmina Zec, Ana Kotevska, Jasmina Zec), composers (beside those already mentioned, Jugoslav Bošnjak, Mitar Subotić – Rex Illusivii, Predrag Stamenković, Srđan Hofman, Zoran Hristić, Jovana Stefanović – were among creators for the serial); the fact that Ivana Stefanović as the first editor opened the door to professionals from various fields, but also revived and included some hybrid works of Serbian culture (e.g. *Sobareva metla* by Miloje Milojević) in the archive of *Radionica zvuka*, and thus Radio Belgrade; the limited budget in terms of fees at the disposal for writers, actors and numerous crew, but sufficient in terms of available time slots in well-equipped studios; the list could go further. The rich and complex history of radio art, which brought those distinguished works usually at the centre of attention, cannot be told simply by naming actors through archive material (documents, press clippings, tape sleeves, personal notes) or interviews with actors, but by understanding their relations, conflicts, collaborations, and lesser known and perhaps even underwhelming projects, which will be left for another occasion.

By stressing that actor-network theory offers greater possibilities to understand the emergence of experimental radio art, I am not suggesting that prior theoretical contributions were lacking in any sense. On the contrary, I would say that researchers working with actor-network theory could build on already existing theoretical works. There are two ways in which these prior contributions add to the knowledge necessary for further inquiries. First is that in some of the cited papers, notably the one by Kotevska (2015), there is already a contribution in what we could, having in mind actor-network theory, recognize as drawing the network of associations. In other words, researchers already found it necessary to list many of the associations needed for the emergence of radio art. Yet, focus was again shifted to particular works, and not to the nuances of complex mediations negotiating radio art as we know it. However, in actor-network theory, this knowledge cumulated from close readings of the chosen compositions could be used as acoustic forms[18] have their own agency and (their) "power is inseparable from other agencies, because it arrives in a tangle" (Piekut 2014: 213). This is the second way of building upon existing texts.

What is, then, the specific difference that actor-network theory brings into existing bodies of knowledge, rather than more detailed historical and social analyses? According to Piekut, it is a more nuanced and fresh way to study groupings, the role of nonhumans in the creation of those groupings and indeterminate shapes emerging as a result (Ibid: 212). In other words,

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18   Piekut discusses music, but I believe the same could be stated for other acoustic forms.

more layers are added to the analysis when the distinct role of technologies and media (as some forms of nonhuman actors) is recognized. And, with indeterminate shapes, there is more emphasis on empirical research, as well as heightened awareness of what else could emerge as an actor with agency in the research process (since, as noted before, it is important not to determine actors in advance). This approach also proves sensitive to the perspectives of actors themselves, and their own narratives. Having in mind that in radio art music in the traditional sense could be treated as one of recorded acoustic events in the whole, this entanglement becomes more complex. In that sense, music as one of many acoustic elements used in the composition and the way it is mediated could be one point of interest. Although the other practices too are immersed in webs of humans and nonhumans, and practicing means working within the network formed of institutional hierarchies, material and technological conditions, while navigating interactions with actors of other professional profiles, it seems that in the case of radio art in the 20th century this is a particularly striking case.

In taking actor-network's approach to Radio Belgrade's experimental practice, the goal is to form a narrative that would explain the micro history of radio art in Belgrade, not only by taking the social and artistic context in the broad sense, but the actual particular motivations and decisions of the main actors, as well as material and technical conditions that led to the production as it is known today.

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Марија Маглов
Радиофонска уметност у музикологији:
изазови и могуће методологије
(резиме)

Прво истраживачко питање у овом тексту јесте како се на музиколошки начин бавити радио артом, а да истраживачки фокус не буде на појединачним делима (еквивалентима музичком делу). Без намере да овакав приступ (доминантан у музиколошкој литератури аутора из Србије у коју сам до тренутка писања рада имала увид) оспоравам, сматрам да би се ширењем поља интересовања на актере процеса креирања радиофонских дела, те на материјалне, технолошке и институционалне услове у којима се то креирање дешава(ло), у значајној мери допринело да историјски увид у финесе ове праксе буде потпунији. Први део студије посвећен је проблему дефинисања радио арта, појашњењу терминолошких разлика између синонима за ову уметничку праксу, те методолошким импликацијама дефиниција и термина. Истицањем назива медија у називу уметничке праксе, намера ми је да скренем пажњу на оне аспекте практиковања ове уметности који указују на умреженост актера, технологија и институција, а који се не могу обухватити када су питања усмерена искључиво на „читања" појединачних дела. Да бих размотрила могућу методологију за приступ радио арту који сам изложила, позивам се на утицајни есеј музиколога Бенџамина Пикета (Benjamin Piekut), који уводи теорију актера-мреже у историју музике, сматрајући да је ова методологија корисна и за разматрање других акустичких форми. У том смислу, есеј је посвећен разматрању начина на која се могу добити одговори на питања о радио арту ван интерпретације појединачних звучно организованих целина.

Кључне речи: радиофонска уметност, музикологија, методологија, теорија актера-мреже.

Ethnomusicology echoing sound: Researching the Timbre Component of Musical Articulation in the Case Study of the Serbian Singing from Pešter

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Abstract: Specific articulation qualities of the sound made in traditional singing have not (up to recently) been a primary subject of ethnomusicological studies. Timbre, as the one of the most prominent, multidimensional parameters of sound (and of performance articulation as well) has not been elaborated by ethnomusicologists in Serbia. In the process of listening to and recording singers during the PhD research of Serbian traditional music from the Pešter plateau, I became particularly interested in the specific sound attributes in the manner of performance which, at first, seemed to be unanalyzable and impossible to isolate and determine accurately. By involving different approaches in the articulation and timbre analysis in those particular examples, I tried to find a way to deal with the "elusive" elements in traditional music performance. By finding a foothold in the recent theoretical paradigms and achievements in timbre analysis, the goal was to showcase that it is possible to objectivize, to a certain point, the specific sound attributes which may stand for certain singing styles and denote the local and ethnic identity of singers. Analytical working methodology was determined by applying the spectrogram analysis method using the Sonic Visualizer software. Another aim of this paper is to underline and emphasize the importance of the "raw sound" and its characteristics in the ethnomusicological discourse as an originating point for further theorizing, as well as to introduce basic information about the research/ers analyzing and applying interdisciplinary approaches in different sciences in order to define and explore acoustic and perceptual properties of sound in its different manifestations and utilizations.

Keywords: sound, timbre, articulation, Pešter.

This paper is a result of my PhD research in specific articulation components, primarily timbre, in describing dominant vocal performance styles in the musical practice of Serbs from the Pešter plateau[1] area in Southwestern Serbia (Figure 1 – Pešter plateau map).

During years of research and listening to the traditional singing of Serbs from Pešter, I have discovered that there are specific, nuanced particularities (on the sound quality level) mirrored in the manner of performance and posture of the voice (vowels), which I have begun to notice as something different in comparison to the vocal practices of nearby areas (dominantly Northern Montenegro). The singing of Serbs from Pešter belongs to the Montenegrin vocal dialect on a wider level (Ranković 2012: 73–74). However, there are noticeable differences, primarily in the domain of performance articulation, which are confirmed by informants in the field. The most informative and picturesque answer was given to me by Mr. Vukosav Popadić, former teacher from the village of Buđevo, now living in Sjenica who said "but Pešter has its *way of the voice*" (in Serbian: "Pešter ima svoj način glasa" (Popadić, interview: 22. 6. 2016). The term *voice* (serb. 'glas') here refers to the one of the traditional names for the symbiosis of melody and text (quite often in Serbian folklore and traditional music terminology), one melodic model which is remembered (Golemović 2019: 56–57). In spite of the same melodic models or invariants sung both in Pešter and Northern Montenegro, all testimonies from singers in the field and my personal impressions suggests that there is always "something" in the manner of singing, the intensity, setting and posture of the voice, that is different and specific exclusively to the Serbian Pešter singing style. Therefore I established my doctoral research around those peculiarities.

I also examined the vocal practice of Serbs from the Pešter plateau in the Master thesis I wrote about the phenomenon, which was named the *timbre intonation* by the Russian musicologist Boris Vladimirovich Asafiev (Борис Владимирович Асафьев, 1884–1949). This phrase refers to the specific ar-

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1   Pešter plateau is part of a spacious, Dinaric mountain massif, which today is administratively divided by the borders of the states of the former SFRY (Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Montenegro, Northern Macedonia) and it stretches across the entire hinterland of the Adriatic coast from Slovenia in the northwest to Albania in the southeast. It is a limestone plateau at an altitude of between 900 and 1200 meters. It spreads in the southwest of Serbia in the area of Raška and the Starovlaški region towards the border with Montenegro. It is limited by the municipalities of Novi Pazar and Tutin in the east, the Montenegrin border in the south, Zlatar in the west and Golija in the north. Golija, Javor, Zlatar, Zlatibor, Jadovnik, Giljeva and Žilindar are the mountains that surround its central part – the vast Peštersko polje. It is assumed that it got its name from the word Pešter, which is an archaic name for a cave, because the relief of this area is characterized by limestone sinkholes and numerous bays and caves. This plateau is the largest in the Balkans and one of the biggest in Europe (Živčić 2012: 4).

ticulation features embodied primarily in the intensity of singing and specif-
ic singing manner when one musical parameter stands out as the 'center of
gravity' of the musical flow (Asafiev 1971: 330; Živčić 2012: 14).

The reasons for dealing with performance articulation in traditional music
are partially described above. They are based on a direct, immediate contact
with Serbian Pešter singing during fieldwork and, also, on the impression that
there is no other musical component which participates so strongly in our
musical experience. In Serbian ethnomusicology there are no examples of
deeper, structured analysis of the components of musical articulation in the
manner of performance, especially in traditional vocal musical practice. That
was another reason which determined me to choose this topic; I would like to
show that it is possible to observe and actually analyze how exactly the sound,
voice and performance peculiarities (and their un/conscious manipulations)
define the singing of one group of people from one specific geographical area,
making it recognizable.

For the purposes of my research, articulation will be defined as a set of
sound components (timbre, dynamics, agogics, general manner of perfor-
mance) which materializes the musical essence of the elaborated musical
tradition. Such determination arises dominantly from the characteristics
of the analyzed music and partially from the theoretical settings of Russian
ethnomusicologist Izaly Zemtsovsky (Изалий И. Земцовский). He defines
articulation: "as the all-determining method of existence of music in an oral
tradition" and suggests that articulation "acquires an ontological status in
folklore" (Zemtsovsky 1996: 7)

Timbre – Sound in Expression

Timbre, as one of the most prominent and most informative elements of
musical articulation or any other sounding process, is a multi-dimensional
sound component and is in particular difficult to research. Nowadays, under
the new lights and insights in timbre research over the past two decades, in-
adequate textbook definitions where timbre is equated with the tone/sound
color and defined 'in negation' in relation to the other elements of sound (no
pitch, no rhythm…) (Lavengood 2017: 4) are obsolete. On one hand (acous-
tical, physical level) timbre is dependent on a multitude of acoustical fea-
tures, with so many variables and parameters to be taken into account (for
example, ambience where the recording is made, the level of noise, recording
modes and formats…) – even more when the object of study is vocal music
or any other sound manifestation with the human voice in center. On the
other hand (perception level) there are perceptive conditions which are very
unstable, unfixed, fluctuating and conditioned by various details, from the

psychological state of the listener (and performer) to the wider social context in which a certain music is created and perceived.

There is not a single element in the acoustic signal which could be connected and equated to timbre (like it can be done with the frequency – pitch, larger amplitude of the sound wave – louder sound, etc.). As Cornelia Fales states: "With no domain-specific adjectives timbre must be described in metaphor or by analogy to other senses" (Fales 2002: 57) According to many authors the attribute of a 'secondary parameter' in music is attached to timbre due to the influence of the 'pitch-centrism' in music theory and musicology especially in the end of 19th and beginning of the 20th century. (Fales 2002; Lavengood 2017; Villegas Veléz 2018; Walden 2019). Things changed and there are significant results in timbre research and analysis from the 1970s up until today.[2]

The development of computational technologies enabled different modes of analytical approaches to timbre and other components of musical articulation for the last fifty years and a variety of sound parameters can now be adequately displayed and analyzed. Today, timbre is an object of research in different sciences: mathematics, physics, psychology, electro and psychoacoustics, music theory, musicology and ethnomusicology. A large and still-growing field of the MIR (Music Information Retrieval) community is also dealing with timbre from the different perspectives and is widely interdisciplinary.[3]

However, in the domain of ethnomusicology (with the exception of Cornelia Fales's work, which will be explained hereinafter) there is still no such visible and influential paradigmatic shift towards the timbre-focused research and analysis, except in the point of intersection with the emerging fields of sound and voice studies and/or other transdisciplinary research networks[4] Sound studies and voice studies both do not engage only with the musical sounds/voices,; rather, they are approaching the *sound* and *voice* conceptually, as totalities, with the aims "to understand precepts and practices of sound as part of an auditory ecology that consists of cultural, industrial, scientific, and technological relations between music, speech, noise, and silence" (Devine 2014) and are "recognizing the voice as a complex, often contradictory domain for cultural exchange in areas such as materiality, performance, mean-

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2   An overview and a synthesis of the most important results in the timbre research domain so far is available in Dolan and Rehding 2018; Siedenburg et al. 2019.

3   On the web site of the International Society for Music Information Retrieval (ISMIR) there is more information available: https://ismir.net [accessed on 15. 12. 2020].

4   For the more information on sound studies and voice studies see: Meizel and Daughtry 2019: 176–203; Sterne 2003; Pinch and Bijsterveld 2012; Sun Eidsheim and Meizel 2019; Dolar 2006.

ing-making, and knowledge production" (Sun Eidsheim and Meizel 2019: 3). As relatively new interdisciplinary areas of research (the first conceptualized works date from the end of the 1990s and early 2000s, see footnote 4), both sound and voice studies may bring some fresh and fruitful insights when applied in ethnomusicology, precisely with a research focus on the peculiarities of sound which characterizes the performance or, like in this case, the vocal tradition of a wider community.

As Daniel Villegas Veléz states "As a multidimensional parameter, timbre cannot be placed on a single continuum defined by absolute or relative terms" (Villegas Veléz 2018: 3). During the research process, discovering the specifics of different sound elements and vocal characteristics of Serbian singers from Pešter I needed at least a very broad idea on the frameworks of the researched elements. A convenient 'working definition' for timbre was suggested by Megan Lavengood in her PhD thesis *A New Approach to the Analysis of Timbre* in 2017: "[…timbre is] an analytical domain shaped by spectral, temporal and spectro-temporal elements of a sound signal (i.e., frequency, amplitude and how those change over time) and also by culture and history" (Lavengood 2017: 5). However, in relation to a second part of the suggested definition my thoughts are somewhat different, due to the imprecision and generality of the terms *culture* and *history*. What would be more appropriate to say, perhaps, is that musical timbre is also shaped by a surrounding cultural and social context within which music is created, performed and listened, by the very moment of performance and performer's and perceiver's minds, identities, knowledge and experiences.

It is a subject of a debate whether it is possible to definitely objectivize the analytical process when it comes to timbre and I would argue here that it is not, not only with timbre, but with other musical components as well. The process of analysis itself already implies a certain degree of subjectivity in perception (of the analyzing subject) and interpretation (of the results). Timbre, by its properties, stands "on the confluence between physical and perceptual" (Wallmark and Kendall 2018: 1) and it is in the state of constant negotiations between the acoustic and perceived. Therefore it is important to briefly introduce, by now the well-known and widely accepted and cited concept of *the paradox of timbre*, introduced in 2002 by ethnomusicologist Cornelia Fales. *The paradox*, according to Fales, is happening because "timbre is the parameter of sound most implicated in source identification but also most implicated in the discrepancy between an acoustic signal and the percept it provokes" (Fales 2002: 91) The process which is happening along the way from 'the acoustic' to 'the perceived' is named *perceptualization* which is defined as "any cognitive operation or feature that contributes to the perceptual outcome of a signal beyond the actual acoustic elements of a signal" and it can be measured by "the divergence of the perceived sound from the

acoustic signal" (Ibid.: 63) Being one of the most complex sound parameters timbre is very susceptible to perceptualization.

After a quite detailed insight into the available literature and different possibilities of analysis[5] I chose the spectral display of the frequency in time in combination with the waveform. It was necessary to visually depict important acoustic and sonic elements in order to make a research object more clear and 'plastic'. The software chosen for analysis is Sonic Visualizer.

A Case Study Analysis

Traditional Serbian singing from Pešter is characterized by group performance; songs are performed very intensively in dynamics, with specific articulation of the "tight throat", intoned very high (especially male singers) with the consequent characteristic of gradually rising intonation. Singing is heterophonic, which means that a group of singers is singing unison most of the time but there are a secunda "splits", dominantly in the places of melodic caesura and in cadence segment. The concept of melo-stanza is "solo-tutti" with one prominent singer starting the songs and the others joining spontaneously at some point (often after the leading singer exposes the whole verse or the semi-verse of the text, but there are no strict limitations in this domain). The melo-poetic organization of songs is based on the rhyming couplets, dominantly symmetrically-octosyllable versification (VIII: 4, 4). The asymmetrically-decasyllabic verses (X: 4, 6) are also present, but to a lesser extent, in the singing tradition of Pešter and they are dominantly connected to the singing with the gusle accompaniment. The tone core of the Serbian songs from Pešter is quite narrow (*F4, G4, A♭4*),[6] most often in the range of fourth or fifth, up to the *C5* (within a diatonic, rarely chromatic tone sequence, depending on the melodic model to which a concrete song belongs).[7]

For this case study I have chosen to present one example from the Pešter village of Boljare, recorded in 2009,[8] and one Montenegrin example published by Dimitrije Golemović in the audio tape accompanying his book in 1996 (Golemović 1996). Choice is made to display a (relatively) common sit-

5   For more information on the different modalities of timbre analysis see: Wallmark and Kendall 2018.

6   According to the usual method of transcription in ethnomusicology to the finalis G4.

7   There are several melodic models in Serbian singing from Pešter which have been isolated during my earlier research (2008–2012) and they are presented and described in detail in my Master thesis: Živčić 2012.

8   The recording was made by the Kragujevac television crew and in my possession for the purpose of the PhD research thanks to Mr. Dragan Kuč from Kragujevac.

uation when two different songs from two neighboring areas are showcased, with both songs part of the wider (musical) dialectical Dinaric sphere and which are very similar in the terms of the melo-poetic organization, tone core, even a singing style. This allows for an examination of the very nuanced differences that exist in the domain of timbral elements and articulation in performances (of course, my experience is not based only upon these two examples, rather on a dozen analyzed songs). Such a comparison also has a purpose to show the effectiveness of the spectral display in discovering specifics in the manner of performance.

In the analysis of performance articulation and timbre, as its most prominent, acoustical and perceptive occurrence in this kind of traditional music, the analytical method applied has to be reflexive and comprehensive enough. Namely, I am dealing with the vocal performances of highly non-tempered (pitch) and temporarily undefined (time, rhythm) melodies. The level of noise is high on the majority of recordings since the recording conditions were not perfect (melodies were not recorded in a studio or on the concert floor but in the field, often outside, in crowded places). So the input data is already loaded with unnecessary noise and sounds which make the analytical process far more difficult. The amount of auditory, biological, and cultural information carried by the sound signal is particularly rich in the sonorous charge of the vocal timbre. "Vocal timbre is the site where cultural and natural differences – the embodied capacities to hear and to understand an other as a sounding entity – are most audible" (Villegas Veléz 2018: 5).

A primary task, therefore, was to visualize audio recordings, to recognize and compare the visual patterns in the spectral displays, to discover which auditive happenings they represent and try to present the most prominent ones. The above mentioned solo-tutti conception of melodic flow increases complexity of the sound picture and complicates determination of the "main" frequency per each pitch. By applying the same analytical procedure onto the example sung by Serbs from Pešter and to very similar songs sung in the Montenegro – not identical, because it reflects the nuanced particularities of the two areas of the wider dialectic sphere, as said above – I am trying to determine how similar/different they are in terms of engaging the articulatory features of sound. On the other side of the continuum, opposite of the physicalist, materialist approach there is also a perceptive dimension and the method suggested here is functioning towards reconciliation of the two worlds – acoustic and perceived (Fales 2002: 61).

For this occasion I have chosen to present one of the typical Pester melodic models, found also in Montenegro with the characteristic inversion in the sung text: the second part of the verse (second four syllables in the symmetric octosyllabic verse) is presented/sung first, and then the whole verse is repeated in the correct order. What is also characteristic of the Serbian Pešter

singing is that when the group of singers enters the song tempo becomes significantly slower.

The files were initially prepared for analysis by separating only the first melo-stanza, normalizing and adjusting any irregularities and/or different properties. The spectral bandwidth of both analyzed files is visible from the spectrograms given in Figures 2 and 3 and ranges from 43Hz to 1402Hz and both files have the sampling rate of 44100 Hz. The bitrate for the song from Montenegro is 161145 bps and for the Pešter song is 171761 bps. During the initial cross point of the melodies the time and frequency domains of the sound signal turned out to be very important.

After importing the audio files into the software (Sonic Visualizer), parameters had to be set (panes and layers). There are two panes: the waveform and the peak frequency spectrogram (see figures 2 and 3 as well as the sound examples, links available in the continuation of the text). Each of them has two axes – horizontal (time) and vertical: frequency in the spectrogram pane and linear scale (the resulting voltage of the audio output) in the waveform pane. Due to the fact that examples of traditional singing of this kind do not have a classical time organization (bars), although it can be averagely determined, the time continuum is shaped primarily with the pronunciation of the next syllable of the text. Serbian singing from Pešter is characterized by a distributive metrical organization and it is syllabic, meaning that one tone is, in most cases, one sung syllable.

The first layer applied was the time instant layer. The time instants are vertical purple bars inserted at the beginning of every sung syllable (the beginning of every tone – see sound examples). Once time instants are set, they have to be labeled somehow so that the measurable values could be exported. Every time instant is numbered with the duration since the previous one. By exporting the results as the annotation layer the exact numbers of the duration (in seconds) of each sung syllable are presented and a comparison of the time domains of sung syllables between two songs can be made. This kind of procedure is also useful when elaborating the different temporal stages of pitch: onset, transient (sustained portion of the pitch) and the decay. There are some useful plugins developed for SV for more precise analysis of these pitch temporal stages, such as *attack* for example.[9]

In the chosen examples, although syllabic in essence, there are longer held syllables at the places of melodic caesura. In the song *Oj zelena goro, goro* (sound example 1: https://youtu.be/K1SAR94wWb4) from Pešter, the melodic caesura happens on the 2nd 3rd and 4th syllable of the first sung melodic verse (it is the second one in the regular order but because of the textual inversion

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applied in song it is sung first). In the song *Oj mladosti moja vrela* (sound example 2: https://youtu.be/X1ZLgKcrIQU) from Montenegro, the situation is very similar, only the 3rd and 4th syllables are extended as melodic caesura places. As the first verses were sung by the soloists in a somewhat freer style, the 'tutti' parts of the melo-stanza caesura spots were chosen for comparison in order to achieve more similar inputs.

Observed (see Figure 2 – Pešter caesura spot – 2nd, 3rd and 4th syllables and Figure 3 – Montenegro caesura spot – 3rd and 4th syllables) 'tutti' parts of the first sung-verse in the repeated distich are those highlighted parts of songs which are interesting for analysis because of the sonorous happenings within. In the time-domain level, after the comparison of the measured time instants it can be said that in the Montenegro song there are longer held 3rd and 4th sung syllables (1.65 and 1.96 seconds in comparison to the Pešter example, where on the same place of the melodic caesura the sung syllables last 1.28 and 1.13 seconds.) However, the general time of the melodic caesura in the Pešter song is longer due to the fact that in this example the 2nd sung syllable is also part of the caesura and lasts 1.96 seconds. In summary, the time of the Pešter melodic caesura is 4.1 seconds with three participating sung syllables and in the case of Montenegro song it is 3.61 seconds with two participating syllables. As the "global envelope of an isolated continuous tone consists of its attack (onset, A. P.), steady state and the decay segments" (Hajda 2007: 251) it is interesting also to compare those moments of the isolated tones. As it is visible on the examples (Figure 2 and Figure 3) the onset portions differ, since in the song from Pešter the onsets are more up-sliding and sustained parts more wavering than in the Montenegro song (see also Figure 4 – table).

On the frequency-domain, there are observed differences in the Pešter example in comparison to the Montenegro song: namely, activation of both harmonics and formants (Rubin P. et. al 1998: 251–290).[10] The difference between these two categories is very important in analyzing vocal music. Harmonics (or overtones) are made as the direct consequence of the vibration of the sound source – of the vocal cords. Formants, on the other hand, are the consequence of the vibrations of the sound resonator – the vocal tract – and as such, they are particularly important to timbre identification and structure because they can be the subject of both conscious and unconscious manipulation of performer(s). This compromise between the overtones and formants frequencies is often perceived (for example in Serbian traditional vocal forms) at the expense of vowel perception. The tight throat during the performances in both songs and the specific shaping of the resonating air in the mouth cause = the lower harmonics (1st and 2nd) as well as the first

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10   More information on harmonics and formants available is at: http://www.haskins.yale.edu/featured/heads/mmsp/intro.html [accessed on 28. 12. 2020].

(lower) formants to become active and visible; the 1st harmonic is usually so prominently present within the frequency envelope that it often appears as the fundamental on the spectral display. The activation of the first, lower formant is also more visible in the song from Pešter (see Figures 2 and 3 and additional description below).

Although it would not be possible to speak about all these acoustical particularities in such a structured way without a spectrogram, it is only a means of expression, of displaying something that is happening in the acoustic world, without which: "...timbre would remain a matter of imprecise language" (Villegas Veléz 2018: 11). However, it is necessary to somehow (verbally) render and describe the measured values and collected data. The suggested method of setting the binary pairs derives from the tradition of a linguistic account of timbre description from the 1970s onwards. According to Wallmark and Kendall "the most pervasive method (in timbre description, A. P.) is the semantic differential procedure [...] along bipolar adjective scales – for example *weak-strong* or *dark-bright*" (Wallmark and Kendall 2018: 7). These kind of observations enable comparison between a set of characteristics and a *Verbal Attribute Magnitude Estimation* (VAME)[11] technique: "clarifies potentially ambiguous bipolar pairs through simple negation (*strong-not strong* and *bright-not bright*)" (Ibid.: 8). In the doctoral thesis of Megan Lavengood *A New Approach to the Analysis of Timbre*, (Lavengood 2017), I also found inspiration for the usage of this technique. Although the Multidimensional Scaling (MDS)[12] analysis method proved to be the most used in timbre perception analysis, dominantly in the area of psychoacoustic, it was intentionally not applied in this case since it is not a semantic method; it is used in studies based on exact, scientific experiments in controlled conditions and has been dominantly applied by mathematicians, psychoacoustics, and physicists. Another reason is related to the very nature of the analyzed musical material and the essential purpose of my research. With fieldwork recordings of this kind, as I already described, it is not possible to provide "clear" sound patterns without interference from other (environmental, noise) sound stimuli. On the other hand, the goal of my research and this particular case study is to consider the articulation specifics of sound in the authentic performance, not by measuring separated sound sequences.

Bearing in mind all peculiarities in sound defined during the description of spectrographic analysis above, and the acoustic correlates of the sound phenomena, two initial axes appear to be important for further application of the bipolar adjective scale application method (see Table 1): time (horizontal)

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11   The VAME technique was first introduced in Kendall and Carterette 1993: 445–467.

12   More information on the MDS timbre analysis method could be find in the work of Stephen McAdams: McAdams at al. 1995: 177–192; McAdams, Giordano 2006: 119.

and frequency (vertical). As I already isolated the parts of the melodic flow (places of the 1st melodic caesura on Figures 2 and 3) which will be analyzed, it turns out that the *time* axis in this particular case has four relevant categories: melodic caesura syllables duration, onset, transient (sustained portion of sound) and decay. The *frequency* axis has three categories: pitch/fundamental, harmonic/s, formant/s. The activation of each element within each category is marked with + (positive) or − (negative). The verbal oppositions are also included in the description, for example: steady/wavering, etc. The example is given in the table (see Figure 4) for the current case study. What can be said is that the differences between the performance articulation of the two songs (one performed in Pešter and the other one in Montenegro) are noticeable dominantly in the temporal segment of the isolated portion of sound (as shown in Figure 4). The duration of the melodic caesuras, onset and sustained portions of the observed sung syllables differ in the Pešter and Montenegro performance. The melodic caesura syllables duration are longer in the Pešter performance, the onset portion of the ones are more (up)sliding and sustained segments of tones are more wavering than in the Montenegro performance. Frequency was the second category observed and the elements which were compared are fundamental, lower harmonics and lower formants. An essential difference is noticed in the activation of the formant which is noticeably higher on the spectral display of the song performed at Pešter. The combination of the spectral display, where adequate acoustic correlates of whether the perceived specifies of sound can be isolated, their verbalization and description of similarities/differences with the usage of the adjective scale(s), seems to be a functional and purposeful method in the analysis and description of the performance articulation of traditional vocal melodies. This is an appealing approach for another, more practical reason: "in order to avoid overly technical vocabulary and retouch these terms in common language terms that reflect listener experience" (Lavengood 2017: 17).

Final Remarks

Further research could examine on which level determined particularities in the sound structure influence (or vice versa) the identification of my informants as Serbs from Pester. Are those the overtones in the frequencies of sound during the performance what makes them, as performers and me as a researcher, able to *interpellate* by/with music? The concept of interpellation is understood here in line with its original setting (introduced for the first time in Serbian ethnomusicology) by Iva Nenić as: "the moment of adoption – response, when we are taking an active part in a certain musical practice as the subjects, and which, in turn, can influence our other identification matrices

by questioning them or making them even stronger" (Nenić 2019: 35). As said in the beginning, both my informants and I do believe that Pešter, indeed, has "its way of the voice". Somewhere among the dense layers of sound there is that "something" which determines this tradition as a unique *vocal expression of Serbs from Pešter*.

This research is also a sort of a homage to sound, to the acoustic features recognized by our perceiving minds as music with meaning. Sound/music is our primary source of information and if contemporaneity gives us the tools to investigate it in-depth, we should embrace it.

Figures

Figure 1. Map of the Pešter plateau – Map is described in detail in Footnote 1.

Figure 2. Extraction of the song from Pešter *Oj zelena goro, goro*.
Spectral bandwidth: 43-1402 Hz, sampling rate: 44100 Hz, bitrate: 171761 bps. Interface of the Sonic Visualizer software with two panes displayed – upper is the waveform and lower is melodic range spectrogram. The extracted portion of the spectrogram contains 2nd, 3rd and 4th sung syllables in the second sung verse – this is the spot of melodic caesura in the song (the duration in seconds of each sung syllable is written in orange). Vertical red lines indicate the spots where each sung syllable begins (the syllables are written in Serbian and are in red). The fundamental frequency, 1st upper overtone and 1st upper formant are marked and written in green letters. The onset portion of sound of each displayed sung syllable is indicated by framing in the white square.
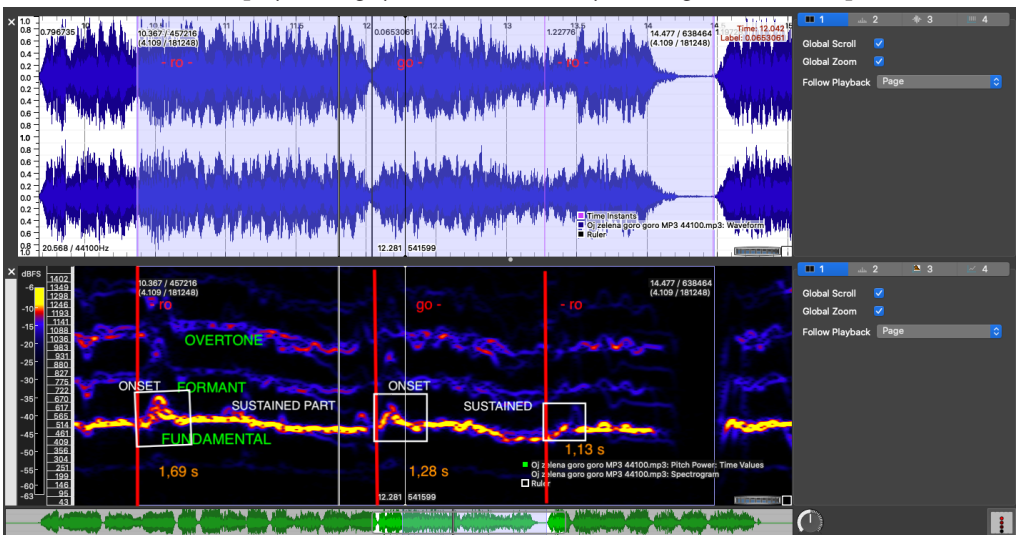
Figure 3. Extraction of the song from Montenegro *Oj mladosti moja vrela*.
Spectral badwidth: 43-1402 Hz, sampling rate: 44100 Hz, bitrate: 161145 bps. Inter-face of the Sonic Visualizer software with two panes displayed – upper is the wave-form and lower is melodic range spectrogram. The extracted portion of the spectro-gram contains the 3rd and 4th sung syllables in the second sung verse – this is the spot of melodic caesura in the song. Vertical red lines indicate the spots where each sung syllable begins (the syllables are written in Serbian and are in red). The fundamental frequency, 1st upper overtone and 1st upper formant are marked and written in green letters. The onset portion of sound of each displayed sung syllable is indicated by framing in the white square.
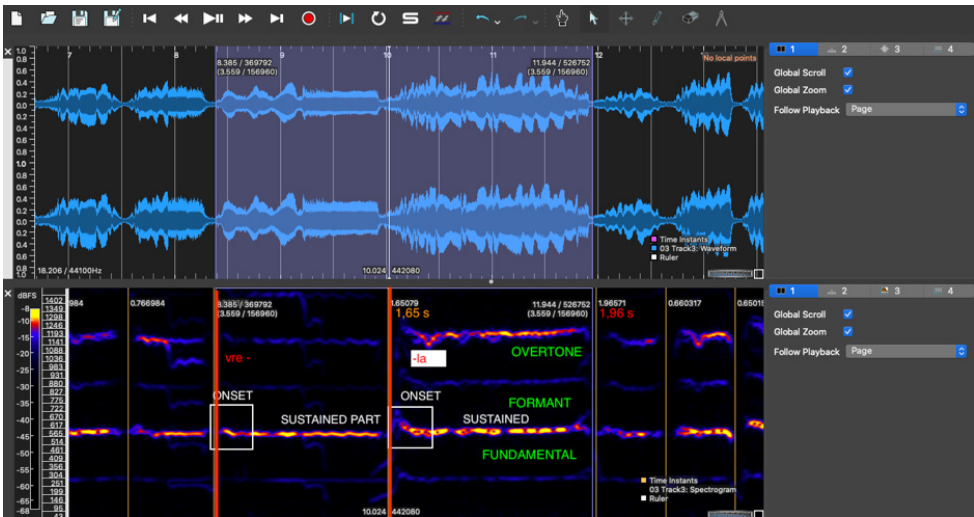

Figure 4. The table with the binary pairs analysis of relevant components (acoustic cor-relates) from the extracted and analyzed portions of sound from the audio examples and spectral displays.

Axes/Categories (+ / -)	Pešter example	Montenegro example
Time		
melodic caesura syllables duration +	longer	shorter
onset +	sliding	flat
transient/sustained +	wavering	steady
decay -	-	-
Frequency		
pitch/fundamental +	pure	noisy
harmonic(s) +	active	active
formant(s) +	active	passive

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Етномузикологија одјекује: истраживање компоненте тембра у музичкој артикулацији на примеру српског певања са Пештера
(резиме)

Рад је настао као резултат вишегодишњег докторског истраживања вокалне праксе Срба са Пештера. Следећи почетне хипотезе о специфичностима артикулације музичког извођења теоријски и методолошки оквир рада се развијао према истраживању тембра као мултидимензионалне музичке/звучне компоненте и најинформативнијег елемента музичке артикулације. Трагајући за особеностима самог звука, у спроведеној студији случаја анализиране су две песме, једна коју изводе Срби са Пештера, а другу је снимио у Црној Гори и објавио др Димитрије Големовић. Примењена је метода спектралног приказа и анализе истакнутих делова прве мелострофе у оба примера у темпоралној и фреквенционој равни по узору на већ коришћене методе у анализи тембра попут методе вербалне процене величине (тембровских) атрибута (VAME) као и лингвистички утемељених метода перцептивне анализе тембра. Будући константно између физичких, акустичких особености звука и (људске, музичке) перцепције, тембр је бремени звучним дешавањима и густо наслојеним елементима акустичког(их) сигнала. Спроведена компарација у студији случаја у овом раду донела је раслојавање тих елемената. Имајући у виду да су анализиране песме део сеоске традиционалне вокалне праксе те да се ради о нетемперованим тонским низовима изузетно специфичних звучних одлика и групним извођењима, примењен аналитички метод био је рефлексиван и обухватан. Приказани резултати говоре у прилог хипотези да се артикулационе специфичности локалних традиционалних музика могу сагледавати управо кроз начин извођења и да је тембр елемент музичког тока и укупне звучности одређене мелодије који је потребно сагледавати вишедимензионално.

Кључне речи: звук, тембр, артикулација, Пештер.

Application of an action research model in ethnomusicology

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Abstract: The aim of this paper is to offer the possibility of applying action research models in contemporary ethnomusicology practice and within the repeated fieldwork method. Formulated in the middle of the last century in the field of social psychology as a procedure that allows the laws of social phenomena to be tried and tested in practice, it is often contested, but also applied in the research of pedagogical work of Anglo-Saxon education systems. Its applicability in contemporary ethnomusicology is reflected in the representation of a qualitative method of repeated fieldwork with participatory observation within a reflexive paradigm, with the aim of accepting the knowledge and experiences of the informants by which they become valid associates in the production of conclusions. The specificity of the action model in relation to the aforementioned methods is reflected in causing changes in the existing results by the researcher and monitoring the reactions of the informants within additional and deeply structured interviews. The results obtained by conducting this type of research contribute to a more comprehensive understanding of emic knowledge, through interpretative narratives of individual experiences, which further resonates with the ethic interpretation of the processivity of a given music tradition. The paper will describe the procedure for applying the action model of research in the Golija region, as well as the results obtained from its use.

Keywords: action research, experiment, aesthetic value system, repeated fieldwork.

Since the first attempts to define science itself until today, the subject of studying ethnomusicology has come significantly closer – from the "others"[1]

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1   The term "others" refers to a music culture that has been proposed by many researchers as relevant to ethnomusicological research, and represents distant – non-European, extra-Eu-

to ourselves – which has determined two key positions of researcher: insider and outsider. In the digital world, identification with a particular musical expression is no longer geographically determined, but depends on personal affinity of the individual, who may become "potentially an insider to all societies as musical homogenization grows" (Nettl 2015: 162). The effort of the researcher within the scientific discourse is that his instinctive understanding of the context corresponds to the relevant theoretical observations, during which a balance is established between the two approaches. In order to achieve scientific objectivity, the production of conclusions is, therefore, positioned in the dialectic of emic knowledge/interpretation of tradition and its ethic interpretation.

This paper aims to offer a methodological approach for overcoming the disparity that occurs in a moment when the research results, obtained by standardized and objective analytical approach, do not correspond to emic assumptions.

I found myself in the position of an insider between 2009 and 2012, in Golija – an area in the southwest Serbia – where I spent a significant part of my childhood going for long visits to my relatives. I thought that knowing the field, customs, celebrations, sound of instruments and the older type of singing would make my ethnomusicological endeavor more accessible, easier and faster to do, especially since I had, to some extent, formed an idea of the music I was researching. Guided by instinct, on the other hand, one can easily slip to the unfounded hypothesis, which, although perhaps correct, cannot be analytically affirmed. Therefore, as an ethnomusicologist, I considered it is necessary for fieldwork to be conducted in accordance with standard ethnographic procedures, which primarily imply that the researcher's suppositions will not affect any further conclusions. The performance itself has to be recorded without researcher interference and suggestions as to "how it should sound". Hence, I repositioned myself from insider to outsider, official even when it came to communication with my relatives. The strategy of playing this role should affect the credibility of the fieldwork, so that an intuitive relationship to music, developed from the period of early youth, would not have an impact on the legitimacy and relevance of the data. Role switching was done under the assumption that the expected results will coincide with the real situation so that the positions of me as a member of the given culture and me as a researcher will be consistent.

However, the results obtained by impartial observation did not fully correspond to my assumptions, based on the concept of *criticality*.[2] The moment

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ropean, exotic – parts of the world (Sachs 1943; Apel 1946; Koole 1955; Bukofzer 1956; Kunst 1959; Seeger 1961).

2   Action research, as authors see it, has six key features, among which is criticality: "It is

of disagreement the mentioned approaches is reflected in the forming of a qualitative-aesthetic value system, through which the insider achieves credibility for selection of the quality of performance, according to the criteria built by being in culture. On the other hand, the degree of ethic evaluation is more directed towards scientific neutrality, within which each performance has value as a cultural artifact. In the context of this paper, scientific neutrality means that the researcher has a neutral attitude towards each musical piece which is not based on qualitative, musical and cultural grounded standards, but considers them equally valuable and important in the context of the theoretical setting. This means that one cannot discard certain performance, unlike informants who are allowed to be in that position. The value system shifts from a qualitative-aesthetic to a scientific neutral one, forming the basic difference between insiders and outsiders. The way of expression of this value system differs from researchers, which is in domain of verbalization according to scientific discourse, to informants who express themselves in the form of an affective reaction. In terms of bringing the value system to the surface, standard ethnographic methods are, therefore, limited, because they are grounded in linguistic discourse. Through the interview we may provide an answer to the question "is this performance good?", but problems will arise if we ask them "why is this performance (not)good?" A lack of conscious and operative verbalization by informants does not mean that the value system does not exist, but that its manifestation takes place in a different way, which, therefore, requires a different scientific approach.

The discrepancy between empirical knowledge and analytical interpretation led me to re-examine the research process with the aim of finding a different methodological procedure, which would confirm my personal impressions of a given musical dialect, and still remain scientifically valid. In order for the conclusion about the Golija tradition to be, at the same time, subjectively satisfactory, it was necessary to bring the informants' attitudes towards music to the light through repeated field research. I wondered what the results would be if I placed them in the position of listeners, bypassing the trap of narrative discourse. A basic theoretical setting was founded within the action type of research.

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a process in which people deliberately set out to contest and to reconstitute ways of interpreting and describing their world (language/discourses), ways of working (work), and ways of relating to others (power)." In: Kemmis, Stephen and Mervyn Wilkinson (2002) "Participatory action research and the study of practice". In Bill Atweh, Stephen Kemmis and Patricia Weeks (eds.) *Action Research in Practice*, London – New York: Routledge, 24.

ACTION RESEARCH

According to current research the formulation action research process was introduced in the middle of the last century within the framework of social psychology by Kurt Lewin, who examined the problem of minorities in the United States. The introduction of experiment, as an important precondition for achieving changes in relations within a social system, is a key aspect in the development of this scientific paradigm, which aims to find a model for solving certain social problems (Lewin 1946).

His setting has been adapted by other authors to the needs of different research platforms, which has contributed to its multidisciplinary character within the social sciences, but also to the problem of definition (Reason and Bradbury 2008: 549; Kemmis et al. 2002: 248). Although the use of action research in the social sciences is large, and the number of definitions in the literature is significant, a universal and unique formulation has not yet been accepted. A large number of variations of different forms and definitions vindicate the opinion that it is "an umbrella term for a shower of activities intended to foster change on the group, organizational, and even social levels" (Dickens and Watkins 1999: 127).

Different authors point out different aspects of action research, some of which can be related to the principles of ethnomusicological research strategies. The interpretive paradigm stands out as the key methodological basis of qualitative research, which emphasizes understanding, reflexivity, meaning, action and interpretation, while questioning the neutral position of researchers and respondents (Ševkušić 2006: 301). In addition to the above, some authors emphasize other aspects like such as contextuality, criticism, participation, democracy and inclusiveness (Bogdan and Biklen 1998; Štambak 1986 according to: Pešić 1990; Kemmis and Wilkinson 2002; Whitehead and McNiff 2006; Kemmis and McTaggart 2014). According to these principles we can single out several definitions of the action research model:

> Action research is a participatory process concerned with developing practical knowing in the pursuit of worthwhile human purposes. It seeks to bring together action and reflection, theory and practice, in participation with others, in the pursuit of practical solutions to issues of pressing concern to people, and more generally the flourishing of individual persons and their communities (Reason and Bradbury 2008: 4).

> Action research is an intervention of lesser degree that operates in real conditions and a careful study of the effects of such intervention (Cohen, Manion and Morrison 2011: 345).

The subject of action research is not isolated phenomena but concrete practice, where the changing of that practice is the basic aim of action research, but at the same time it is a way of learning about practice (Petrović 2008: 16).

Action research is a process in which participants examine their own educational practice systematically and carefully, using the techniques of research (Ferrance 2000: 1).

Ferrance also continues:

It is characterized by spiraling cycles of problem identification, systematic data collection, reflection, analysis, data-driven action taken, and, finally, problem redefinition. The linking of the terms 'action' and 'research' highlights the essential features of this method: trying out ideas in practice as a means of increasing knowledge about or improving curriculum, teaching, and learning (Ferrance 2000: 26).

Considering this type of research at the metatheoretical level, Catherine Cassell and Phil Johnson distinguish four approaches within action research:

1. *Experimental action research* was created with the idea of solving essential problems with the help of scientific discovery. The creator of this paradigm, Kurt Levin, based the study of social phenomena on changes and observation of their effects, without sacrificing the rigor of hypothesis testing, but also without losing the relationship with the practice itself (Cassell and Johnson 2006: 792).
2. *Inductive action research*, based on qualitative methods, focuses on the individual, his experiences, understanding and attitude towards the studied problem, through observation with participation. Although the process of reflection reveals the intuitive understanding of the informant, the results, according to the positivist scientific paradigm, are processed in neutral, scientific language. As the authors stated, the whole procedure "meets the criteria for doing 'good science': significance, theory-observation compatibility, generalizability, reproducibility, precision, rigour and verification whilst emphasizing the maintenance of 'naturalism' or 'ecological validity'" (Ibid: 794).
3. *The participatory form of action research* demystifies the figure of the researcher by moving him towards the role of "enabler" (Ibid: 796), who decides which part of society will be included in the research. Cooperation with prominent individuals and groups establishes a hierarchical assumption that the result is valid if it is

produced by people with the most knowledge, which is almost the rule in ethnomusicological research. The neglect of that group of social context that was not in the role of informant in the primary research problematizes the authority of research based on "exclusive mobilization of high-ranking members of the organization and imposing their will on others" (Petrović 2008: 14). The inclusion of a wider circle of participants in the democratic research process completes the empirical picture of community reasoning that we observe.

4. *Deconstructive practice*, based on postmodernist epistemology, is directed at discursively opening the space for alternative narratives, violating the hegemony of reality based on one rhetorical platform. By accepting the plurality of opinions, postmodernists do not answer to questions but problematize the answers, creating the possibility for the conclusion to be open to different interpretations (Cassell and Johnson 2006: 803–805).

The action type of research has found the greatest application in the examination of pedagogical work within Anglo-Saxon education systems, with the aim of improving teaching (Zeichner 2001; Petrović 2008). Improving the education system also means changing some existing practice, and the action type of research examines the conditions, needs and direction of these changes, in accordance with the experience of all units of this system. The implementation of this model is done with the aim of accepting the knowledge and experience of the informants, who thus become valid collaborators in the production of conclusions.

Starting from the fact that human behavior is mostly intentional and meaningful, and that it consists of actions that have a subjective meaning for the persons who perform them (Ševkušić 2006: 301), the applicability of the action model in modern ethnomusicology is reflected in the representation of a qualitative method of repeated fieldwork with participatory observation within a *reflective paradigm* (Cooley and Barz 2008; Cook 2008; Rice 2010). The re-examination of subjective action is best seen in a situation in which the roles of researchers and performers are replaced, which, in a way, establishes an equal relationship of cooperation in the discourse of field-musical understanding. I do not think that the researcher should be a music performer, and the informants the audience in the conventional sense of the word (although this is not completely ruled out), but that the presentation of one musical passage should be entrusted to the researcher, while the analytical-empirical judgement would be on the informant's side. This setting allows inclusion for that part of the community which, due to the status of "non-musicians", did not participate in the initial examination. Although they do not have practi-

cal performing knowledge, they are equal members of the community, whose participation in the communication process is reflected in terms of the mentioned qualitative-aesthetic value system.

Application of the Action Research Protocol

From the previous part of the paper, the basic settings of the action model, the possibilities of interdisciplinary correspondence at the metatheoretical scientific level, as well as the methodological potentials when it comes to ethnomusicological settings, are read. Before we demonstrate the research protocol, as well as its results on a concrete example of the older vocal style from Golija region, let's first look at the features of musical material obtained by the initial collection in the field.

This mountain massif is located in the southwestern part of Serbia, between Novi Pazar, Raška, Ušće, Sjenica and Ivanjica, with a large number of villages belonging to these municipalities. Due to the unfavorable life in the countryside in the harsh mountain conditions, a large number of the population moved to urban areas, so that today the old population lives on Golija, which is engaged in cattle breeding and agriculture. Once, a highly developed socio-economic life was imbued with music on a daily basis: festivals, weddings, celebrations, dances, field work, "rabadžijanje", livestock keeping, as well as other gatherings, were the occasions for vocal or instrumental musical expression. Since rural dance events are no longer held, the need for instrumental music has completely disappeared today, which has shifted the performance from its natural context. On the other hand, although to a much lesser extent, singing is still a living activity of rare individuals who dare to show their skill at gatherings, such as patron saint day.[3] The recorded musical material in the period from 2009 to 2012 was created in various situations, some of which belong to the natural context, which I was able to attend, by virtue of my insider position.[4]

For the purposes of this paper, only a part of the original results recorded in the mentioned period in the area of Golija, which refers to the older style of singing, better known as singing *na glas*,[5] will be shown. In conversation with the informants of Golija, one comes to a dilemma when it comes to the

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3   It is a Serbian tradition to celebrate and venerate a family's own patron saint, when with prayer and rituals householders remember their ancestors who celebrated the same saint. Each family separately celebrates its own saint and invites guests to be a part of holiday, which is one of the most frequent occasions to maintain the traditional vocal practice.

4   For more see Miljković 2012.

5   The term itself, current in scientific discourse, is taken from the folk practices of many

semantics of the term itself. In the broadest sense, it implies an older style of singing in general and refers to all examples of this category (a total of 167 examples collected). An analogy can be drawn between this term and high intonation, as well as with the nasal imposition of the voice, whether it is male, female or mixed singing. In a narrower sense, the term "na glas" means melismatic singing – a kind of improvisation, which characterizes a whole category of examples, while, in the narrowest sense, it refers to a part of a song of melismatic character, characteristic of a large number of examples. Synonymous with this style of performance is "rabadžijsko pevanje", which, apart from its function, does not have a clear musical determinant.

Furthermore, this category will be considered in the broadest sense of the word, as a specific vocal expression of the older layer, inherent in the mountain ranges of a wider geographical idiom.

The vocal dialect of the older style on Golija is realized in the ambitus of the third over the untempered tonal sequence *f-g-a flat-b double flat or f#-g-a flat-b double flat*. Pronouncedly strong, nasal and penetrating singing, characteristic of a hilly landscape, is highly reinforced, despite the gender of the singer. If the song is performed by more than one singer, deviations from the one-voice singing in the form of a second interval appear. The melody abounds in different types of ornaments, some of which are stabilized in particular moments.

The most important factor of the melopoetic totality, emphasized by the informants, is the text of the poem, the content of which indicates its everyday use. The term "song" does not mean a melopoetic entirety, but only its poetic part, which semantic is more important in the communication process than the musical level. The structure of a verse is VIII (4, 4) or X (4, 6), and a melostrophy can be constructed from one verse, repeated verse, two verses, and in some examples there is also work with text in the form of repetition of a half-verse or inversion of a verse.

The most representative type of older vocal layer (85 examples), characteristic of this area, is realized through a combination of three melodic motifs:[6]

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regions and in that context should be considered: Golemović 1989; 1990; 1987; Vasić and Golemović 1994.

6   The vertical dashed lines in the transcription represent the boundaries of the motif.

Figure 1. Song "Kad zapevam ovako malena".

Motives "a" and "b" are similar and difficult to distinguish during the first listening, which, to a large extent, brings their syllabic character, which provides a clear and fast recitation of the text, i.e. the transmission of the message. The melostrophy begins with the initiative "a" motif that brings the first four syllables of the text, while the opposite creasing follows in the form of the motif "b", which brings the already sung half-verse. The biggest contrast comes from the "c" motif, which aims to culminate the flow of music in the form of holding on finalis.

Representation, combination and relation of the presented motifs directly affect the form, which is manifested in six ways:

		"a" "b" "c" "b"	
First category	27 examples	4 4 2 + 4 a a b___	A
		"a" "b" "c" "b" 4 4 2 + 4 a a b___	Av
Second category	17 examples	"a" "c" "b" 4 2 + 4 a b___	A
		"a" "b" "c" "b" 4 4 2 + 4 a a b___	Av

Third category	13 examples	"c" "b" 2 + 4 b___	A
		"a" "b" "c" "b" 4 4 2 + 4 a a b___	Av
Fourth category	13 examples	"a" "b" "c" "b" 4 4 2 + 4 a a b___	A
Fifth category	2 examples	"a" "b" "c" "b" 4 4 2 + 4 a a b___	A
		"c" "b" 2 + 4 b___	Av
Sixth category	13 examples	"a""b""a/b""c" 4 4 4 + 2 a a b___	A
		"a""b""a/b""c" 4 4 4 + 2 a a b___	Av

The first formal category represents the most numerous group and can therefore be considered paradigmatic in relation to the others. Apart from the ornamental variations, which usually occur during the repetition of melodies, the Av section can also bring a pause before the "c" motif. The second formal category is shortened for the first appearance of the "b" motif. The most interesting formal category, considered in relation to the first one, is the lack of initial "a" and "b" motifs, so that the performance starts from the second half-verse, with a melismatic part. Younger and more active informants are aware of this procedure and call it *pevanje od pola* ("singing from the half"), which corresponds to the textual component. It should also be noted

that this model is never used in the whole song, but most often in the first melostrophy, which may lead to the conclusion that its use is not a feature of this style of singing. In the fourth category, the entire second section is missing, while the fifth category contains only two examples. The greatest contrast in relation to the basic model, in terms of structure and melody, is the sixth category. The main difference is the appearance of the motif "c" as the final – at the end of the section. In front of it is a syllabic motif, which according to its characteristics is based on the first two, so as such we can mark it as "a/b".

It is stated that the presented category of vocal expression represents the most representative and most characteristic type for this area, despite the fact that it represents only half of the recorded examples of older style (51%). If a newer style of singing is taken into consideration, this percentage is even lower (34%). We see that the statistical data do not support the mentioned claim according to which this type of singing stands out as recognizable for the Golija vocal expression. The qualitative-aesthetic value system of an insider, according to which 66% of examples are labeled as a performance error, is therefore not scientifically justified.

Accessing the analytical data, I realized that the results did not correspond to my intuitive expectations, but that insider-based assumptions must be scientifically grounded in order for the conclusions to be relevant. Inconsistency between insider sense and outsider accuracy is a key breakpoint for demanding a different approach. In order for such an assumption to be objectively grounded, but also emic satisfactory, I proceeded to upgrade the existing fieldwork methodology with experimental layers based on action research principles.

We distinguish two layers of this approach depending on initial results we want to examine.

The first level refers to the construction of experimental examples, created on the model or as a modification of previously recorded music samples. The type of change that is made to the musical text of the previously collected folklore sample, for the purpose of performing experimental observation, depends on the parameters which are in focus of examination. It is important to take care that when creating an experimental sample, only one specific parameter that we examine is changed, and that the rest of the musical tissue remains, as much as possible, in its original form.

Here is my procedure conducted on the material from Golija.

In order to examine the informants' attitudes towards the poetic text and its importance in recognizing Golija's vocal musical expression, I constructed a new example by recording myself singing the text of a song from another part of Serbia to a familiar melody recorded in Golija. Vice versa, text typical for the Golija region served as basis for an unknown melody. It was not an easy task, since the sounding is not based only in the melody but also includes

timbre, dynamics, ornaments – the style itself. Since the vocal dialect of Go-lija is one that is complicated to perform it took a lot of effort and practice in order to keep style persistent. After a multitude of attempts I managed to re-cord one performance that, in my opinion, met the criteria of this vocal style.

After the initial field research, the timbre turned out to be an important feature of Golija singing. To examine this I sang a song previously recorded on the field in two ways using different voice settings to change the timbre, so that the rest of musical parameters remained unchanged.

The tonal sequence was the element in which I had the most doubts about its correctness, probably because of many years of musical education and my routine in the tempered system framework. My supposition was that the tonal sequence should be wider, close to the diatonic– *f-g-a (flat)-b flat*. To "refine" this I reached out for a software solution with *Melodyne 2.0*, which enables manipulation of the frequencies of each individual tone.

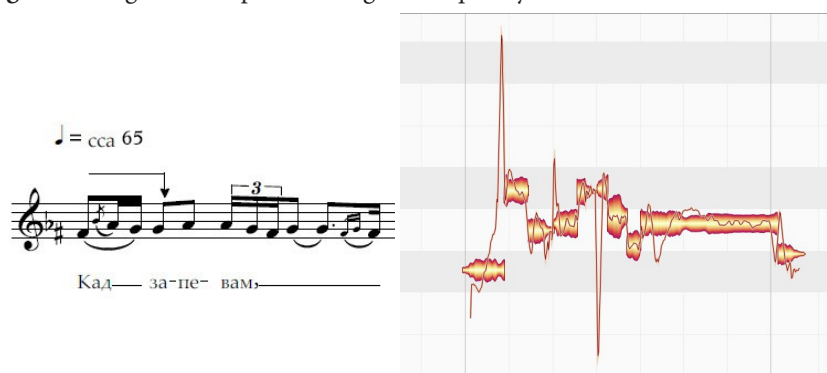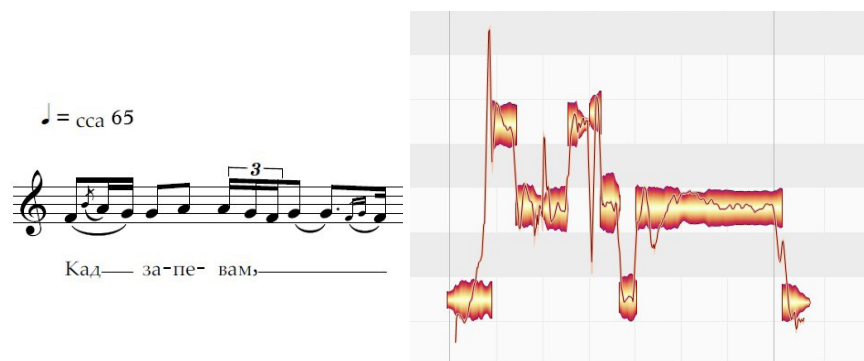**Figure 2**. Original example with original frequency.

Figure 3. Experimental example with frequency changes.

Software allows us to make corrections to an already existing example, while keeping the other musical characteristics in their original form and, at the same time, moving the pitches in the desired directions. Basically I changed the melody without affecting other parameters (such as ornaments, timbre, shape, dynamics, tempo, etc.).

The described process was also used to change the ornaments.

High intonation, nasal timbre and loud singing got a variant in the experimental example with opposite parameters created with my own singing.

The appearance of heterophonic singing in one part of the examples made me think as to whether it was a consequence of the impossibility of singing together in unison, or whether the intervals of the second were part of particular musical thinking. To explore this, I took an existing song in order to get as authentic sound as possible, and added, using software *Studio One*, one more part which occasionally appears in the interval of second.

**Figure 4.** Adding a section of the accompanying part.

Original song

Added experimental part
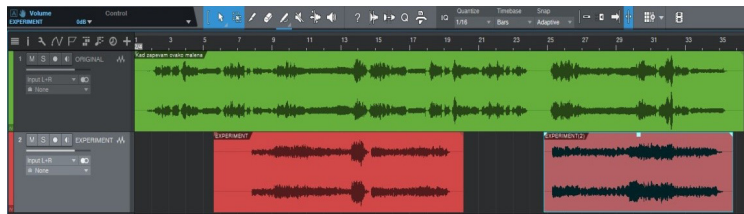
In order to investigate whether the appearance of a pause in a melostrophy is of a physiological or aesthetic nature, in *Sound Forge* software I "cut" it from the example that possesses it, expecting that this procedure will provoke the reactions of the participants.

Figure 5. Cut and paste procedure.
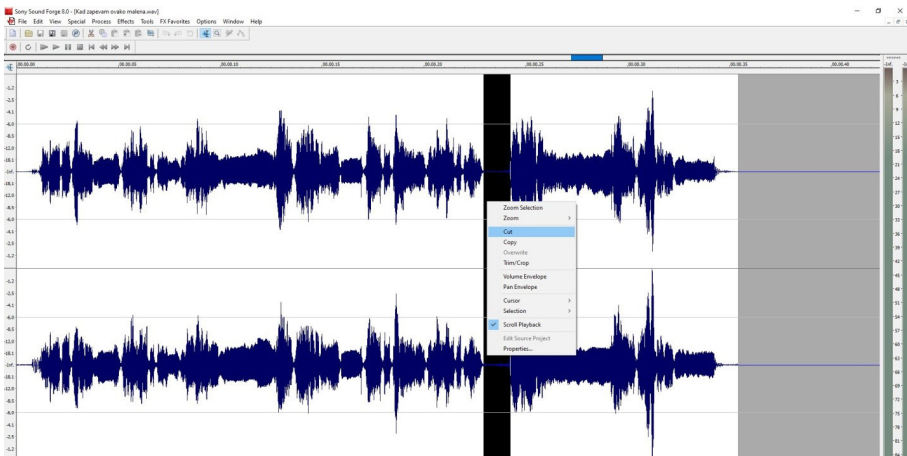
The same software is useful when it comes to musical form, because it provides a "cut and paste" technique for creating six different formal categories. One category was illustrated with the original example that was recorded in the field.

It is important to note once again that these experimental examples do not exist in a natural context, nor are they created through a combination of performance and software solutions for further research. The artificially made examples, with a modified component compared to its original form, aims that, when it is played to the members of the community together with the original one, participants can choose the one they identify as the specimen from their region.

The second level of action research protocol considers repetition of fieldwork, which was held in 2012, during which I visited most of the same villages and hamlets as I did the first time. Interviews were conducted with over 100 people who participated in the research. The repeated field research aimed to find the performers in the role of a listener, during which a qualitative-aesthetic value system will be formulated in the form of a selection of examples that are assessed to be characteristic of their musical heritage. This allows me to include the part of the local community that is not musically active in a practical way, but whose judgment can largely bring about a statistical quantification of the results. The implementation of this research paradigm within deeply structured interviews is carried out with the aim of observing the effects of experimental manipulation in the form of monitoring verbal and nonverbal reactions of participants, based on changes in certain musical elements, without tending these changes to become part of the cultural code. As the first impression with this method of examination is the most important, the participants were not given any preparations as to what to expect. They were just instructed to choose between two examples, but the characteristics of the examples, as well as the achievements of the experiment, were left unknown, so that participants were left to the sound itself and their own senses. It is important to emphasize that for the success of the research, it was necessary to provide conditions that, except the reproduction of the material from a sound device, also refer to the fact that a member of the community participating in the research is isolated from the influence of other members during interview.

One control task was performed primarily, in which participants had to choose between an example recorded in the Golija area and an example recorded in another area, both original performances. The function of the control example was to show whether the choice of the participants was relevant for further examination.

The next one was about choosing older or newer types of singing as being representative. Each prepared example for this inquiry was previously recorded in the field.

Successful research is directed towards understanding the attitude of participants to the singular musical element. The aforementioned examples were played in pairs and after intent listening of every pair, the participants were asked to pick one example with whom they identified as being relevant for Golija's heritage. Each pair consisted of the original and the experimental sample. After the decision on the choice of examples, the participants were asked to justify their reasons. My task was not only to wait for answers but to monitor all reactions during listening that could indicate their choice: smile, doubts, raising eyebrows, pointing a finger to the sound source, nodding, and all other kind of verbal comments followed with bodily movement. In some situations, participants asked for examples to be repeated because they were not sure about the differences.

After completion of the research process I approached the analysis of the whole process and compared the answers and the choices of respondents with the results obtained in the initial fieldwork collection.

Research Results

As the survey consisted of only two offered answers, the choice of participants will be expressed as a percentage in proportion to the total number of respondents. E.g. everyone passed the control test of recognition vocal musical expression recorded in Golija, which, converted into numbers means 100%.

After carefully listening to the examples belonging to different categories, participants chose the one through which they most identified with their own geo-cultural heritage. As I expected, the majority (68%) defined themselves through the older style of singing shown in the paper, which excluded facial expressions in the form of smiles and pleasure. On my question "why?" they would respond with "it's our archaic singing style" pointing to the fact that they were aware that singing *na ariju*[7] is of a more recent date.

The significance of the application of the action model is most visible when it comes to the attitude of the participants towards the text and the melody of the song. It is interesting that all participants chose an example in which they recognized a melody, regardless of the unknown text. One younger member of the community recognized the applied procedure and stated that, although he knew that the text of the song was not from his area, he would choose that example, because the melody has the "ancient Golija's spirit".

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7   Singing *na ariju* implies two voices close to a tempered diatonic system, in which during the melostroph the consonances of the third with the fifth at the end appears. It is widespread in western Serbia and, according to the musical characteristics, we can conclude that it is from a newer date.

When they had to choose between a unison and a heterophonic type of singing, the majority (88% of participants) emphasized the importance of equalizing the parts so that the voices "merge to sing as one". Accordingly, the timbre of the voices is also crucial, especially when it comes to nasal and highly intoned singing, which causes non-verbal reactions in the listener (nodding his head, pointing to the sound source), in the form of approving the correctness of the performance. The intensity of the performance did not cause any special reactions to the listeners, which can be seen in the table in the unchanged results.

According to the listener's choice and despite my personal opinion, the tonal sequence is an element which, although not accompanied by verbal explanations or physical reactions, unequivocally remains within the limits of the un-tempered with 100% of participants.

The comparison of the example that has ornaments in certain places in the melostrophy with the "purified" variant was not understood by the listeners, which could be concluded from their confused facial expressions. Most of them asked me to repeat both examples because they could not decide, and even after that some commented that the choice was random.

By conducting an experiment, I came to the conclusion that the appearance of a pause is not the result of a lack of air, inherent to older performers, but that it has musical significance, because it "... divides the stanza into two asymmetrical parts, as opposed to symmetrical verse construction" (Земцовский 1968: 52), concealing the poetic caesura. In the words of respondents "...*lepše je kad se tu malo stane, da posle može dobro da se otegne glas*" ("...*it is better to stop there, so you can elongate voice latter*"). As most of the examples were previously recorded without a pause, I still doubted their statement, insisting that the pause could be anywhere in the melostrophy, as well as that the voice could be extended without taking a breath. Even then, though speechless, they remained unwavering and pointed out that, despite my reasons, it's nicer when the break is made right there – "...*sounds better*...".

Of the six initially recorded formal categories, after repeated research it can be stated that only the first and third were recognized as relevant to the vocal musical specificity of Golija. It is interesting to note that the fourth and sixth categories, which do not lag behind the third in terms of the number of examples, were mostly incomprehensible and rejected by all listeners. This data significantly changes the statistical image, and thus the conclusions that can be made on the basis of them. Although their choice was clear (60% voted first and 40% voted for the third category), none of the respondents were able to express their options in words.

Conclusion

By comparing the obtained results with the previous data gathered in primal fieldwork research, we may notice significant differences. Some of the participants had clearly formulated stances that unequivocally indicated exactly the differences that were made in the examples, after which we continued a discussion on how the song should sound. Awareness among most of the interviewees, however, is not developed in domain of verbal expression, but, as the results will later show, they possess the impeccable native sense for own heritage, crucial in scientific observation.

Parameters		Primary results[8]	Results after experiment
Vocal style	Older vocal style presented in paper	34%	68%
	Other categories of older vocal style	32%	32%
	New vocal style	34%	0%
Relation to the poetic and music component	Text	100%	0%
	Melody	0%	100%
Vocal type	Unison singing	68%	88%
	Heterophonic singing	32%	12%
Tonal sequence	Un-tempered	100%	100%
	Tempered	0%	0%
Timbre	Nasal impastation	82%	100%
	Neutral impastation	18%	0%
Intonation	High pitch singing	77%	100%
	Neutral pitch singing	23%	0%
Intensity	Loud singing	63%	63%
	Neutral singing	27%	27%

8   Primary results expressed in percent represent the number of examples that illustrate a particular aspect in proportion to the total number of examples collected.

Ornaments	Stabilized appearance of ornaments	60%	60%
	Un-stabilized appearance of ornaments	40%	40%
Pause	Stabilized appearance of pause	30%	100%
	Un-stabilized appearance of pause	70%	0%
Form	First formal category	31%	60%
	Second formal category	20%	0%
	Third formal category	15%	40%
	Fourth formal category	15%	0%
	Fifth formal category	2%	0%
	Sixth formal category	15%	0%

We can state a hypothesis with certainty that musical heritage from the Golija region is, despite a significant number of other forms, inscribed in an older vocal style through which members of the community identify themselves. Singing *na ariju,* although an important aspect of the musical heritage from Golija, is marked as newer and therefore insufficiently rooted as an identity feature. Perhaps the greatest contribution of action experimental research is seen in examining the relation to the poetic and musical platform. Despite a marked emphasis of poetic level, it turned out that melody has a semantic potential appointed by all respondents in multiple ways.

A change of approach gave different results to other musical elements whose significance could easily be neglected by a researcher. The action research based on experiment, in this case, largely confirmed the suspicions caused by the mismatch of the insider's position with the primal results of the analysis. On the other hand, part of the results refuted the assumptions made by intuitive understanding of tradition, which justifies the application of this scientific platform with the aim of overcoming the emic-ethic dilemma. Some irrelevant data may turn out to be of the utmost importance from an insider's point of view.

The results of this research contribute to a more comprehensive understanding of emic knowledge, through interpretive narratives of individual experiences, which further resonates with the ethic interpretation of the processuality of a given musical tradition. At first glance, it seems that the role of the researcher has shifted from a distant expert to a reflective participant in the everyday life of a certain social organization, however, based on qualitative positivism, the reflection is based on objectively derived and evaluated conclusions of the researcher formed during direct observation.

The formulation of conclusions in the cooperative theoretical-empirical discourse refers to the key aspects of the musical thinking of a cultural space, the materialization of which is determined by various factors. Value systems and aesthetic criteria are an important aspect of nonverbal understanding of tradition, which requires this approach in order to enable informants express themselves. Capturing inner comprehension, materialized through the combination of verbal and non-verbal reactions, produce informants cooperative to the researchers' perceptiveness and possible conclusions.

Considering that the basis of action research is experimental manipulation and observation of the effects of given changes, it can be applied equally to other types of singing, as well as to instrumental music. Although the design of experimental research requires a lot of preparation and practical knowledge, its universal character enables a broad purpose.

Although still insufficiently tested to speak of a scientific contribution within ethnomusicological practice, the action model can certainly serve as a basis for further experimental research with the aim of a more comprehensive view of musical phenomena of a particular cultural space, through empirically testing predictions about causal relationships that are deduced from a preliminary set of theories.

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Борисав Миљковић
ПРИМЕНА МОДЕЛА АКЦИОНОГ ИСТРАЖИВАЊА У
ЕТНОМУЗИКОЛОГИЈИ
(РЕЗИМЕ)

Овај рад је настао као потреба да се теоријски конципира експериментална метода у оквиру поновљеног теренског истраживања, чију основу представљају акциона истраживања формулисана половином прошлог века од стране социјалног психолога Курта Левина. Јасна, прецизна и општеприхваћена дефиниција не може се формулисати будући да се ради о истраживачком концепту, који је примењиван на различите начине у оквиру различитих истраживачких платформи. Оспоравана, али и често примењивана у педагошким истраживањима, ова процедура омогућава да се закони о одређеним феноменима измене и као такви тестирају у пракси, са циљем имплементације у оквиру датог система. Будући да преиспитивање праксе зависи од перцепције чланова укључених у један систем, од кључног је значаја прихватање знања и искуства испитаника, који тиме постају валидни сарадници у производњи закључака. Заступањем интерпретативне парадигме у оквиру квалитативне методе теренског рада могуће је повући паралелу са етномузиколошким истраживањима на метатеоријском нивоу. Редефинисање неутралне позиције истраживача с једне и информаната у ширем социјалном смислу с друге стране, у први план истичу рефлексивност индивидуалног разумевања, које доприноси обухватнијем тумачењу емског знања. У раду је приказана могућност практичне примене акционог модела у оквиру етномузиколошког теренског рада заснованог на експерименталној манипулацији музичких узорака и фокусирања на интерпретативне нарације субјективних утисака, са циљем стицања увида у вредносно-естетске критеријуме заједнице. Унапред припремљени музички узорци емитују се испитаницима како би се утврдило да ли и на који начин перципирају одређене типове промена, чиме се истиче поимање сопственог музичког дијалекта. Уколико следимо коректне методолошке процедуре можемо да на објективан и неутралан начин прикупимо податке о независној социјалној реалности и да емпиријски тестирамо предикције о узрочним везама које су дедуковане из априорно постављених теорија. Приказани резултати пре и након примене акционог модела истраживања указују на неминовност емско-етске дилеме, али и на оправданост употребе пажљиво осмишљеног експеримента у циљу њеног превазилажења.

КЉУЧНЕ РЕЧИ: акционо истраживање, експеримент, естетски вредносни систем, поновни теренски рад.

Qualitative Exploration of a Contemporary String Quartet Phenomenon: a Methodological Minefield

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Abstract: It is not new that research questions should inform methodology. But what happens when the subject of analysis is an unstudied contemporary performance phenomenon within Western Classical Music? My PhD research explores the position of real-time interactive technology within Linson and Clarke's 'distributed creativity' interface in relation to string quartet performance. Their distributed creativity presents creativity as an interface between the skills of performers, the ability of their human bodies and instruments, and culturally conditioned performance practice and musical materials. This paper presents my methodology wherein a lack of precedent resulted in my navigation through a methodological minefield. I discovered that the integration of existing music methodologies with an interdisciplinary theoretical approach was required in order to understand the underlying meaning of my subject. I conclude that research of Western Classical Music embracing novel performance aspects requires a customised approach, the possibilities of which should be welcomed.

Keywords: distributed creativity; string quartet; performance; interactive technology; methodology.

Introduction

Creativity, in terms of musical performance, is difficult to define and quantify. Since 2000, major UK-based Arts and Humanities Research Council (AHRC) research centres have shifted the focus of creativity away from the composer towards the performer. For example, recent outputs from the AHRC Centre for Musical Performance as Creative Practice (CMPCP) include perspectives on creativity in which improvisation and collaborative working practices are

considered in contemporary classical music performance (CMPCP 2020).[1] In particular, Linson and Clarke (2017) present a model of creativity which I see as opening-up new avenues of research. Their 'distributed creativity' presents creativity as an interface between the skills of performers, the ability of their human bodies and instruments, and culturally conditioned performance practice and musical materials. They describe creativity as a distributed and interactive process which stems from exploration, experimentation, and discovery.

Despite 21st century cultural practices being increasingly characterised by a relationship with real-time interactive technology, its position within distributed creativity remains unexplored. I believe that this relationship requires interrogation from a musician-based rather than technology-based focus in order to enhance our understanding of contemporary musical creativity, to position the technology's role within the latter, and to make a re-assessment of current theoretical literature. Therefore, my PhD research asks, what position does real-time interactive technology take in Linson and Clarke's (Ibid) distributed creativity interface in string quartet performance? In this rapidly evolving field, my research will begin to construct its performance history, provide a resource to inform the practice of others, and act as a springboard for future research.

The individual terms of my research question are as follows:

- String quartet performance – as per the classical music ensemble, with a performance focus.
- Real-time interactive technology – a type of technology whereby, in live performance, a musician asks the technology to do something, and it instantly responds. The result directly impacts the music. The performer input and interaction differ from performance with a fixed technological element, or one controlled by another person.
- Distributed creativity – the theory by Linson and Clarke (2017) described above, my interpretation of which is represented in diagrammatic form in Figure 1.

'Human Subjects' by Pampin and Karpen (2019a) is piece of music for string quartet incorporating the technology whose position I wish to consider. The culmination of a three-year collaboration with the JACK Quartet,[2] this piece was composed as part of a period of experimentation in which the string quartet performers engaged with wearable technology. Alongside the composers and performers, neuroscientists and additional research staff were

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1   Information about the research conducted by the AHRC CMPCP can be found on their website at http://www.cmpcp.ac.uk.

2   Information about the JACK Quartet can be found at https://jackquartet.com/.

involved in the project. One of Pampin and Karpen's compositional aims was to explore "brain and nervous system sensing methodologies as extensions to master musicians' traditional performance practice" (University of Washington 2020). Electroencephalogram (EEG) headsets and electromyography (EMG) armbands, to detect performer brain and nervous system activity respectively, were incorporated into the string quartet performance. The piece, in which there is no score to perform from, includes traditional and extended string techniques. The composers (Pampin and Karpen 2019b) explain that one aspect of the music requires the recording of real-time data from performers' brainwave rhythms via the wearable EEG headsets. The data is processed through software, sonified, and sent back to the performers via headphones which they are also wearing. The intention is that they imitate the sonification – the closer the imitation, the louder the dynamic output of their amplified instruments. In another section of the piece, data from the EMG armbands (worn by players on both arms) controls the instrument processing. For example, aspects of a feedback delay network are altered via physical playing gestures (Pampin and Karpen 2019b).

When trying to understand what happens in this type of novel performance situation, any data might be important. Moreover, in seeking a performer focus, I had little idea what would be in my data, what theories inside or outside of music would be relevant, and I would begin with no preconceived hypothesis. Being restrictive in the initial research design may cause evidence to be missed and/or misinterpreted. This raised the following questions and marked the beginning of my journey through the methodological minefield:

- How could I have a flexible methodological approach that could also be credible?
- How could I enable a performer-participant focus, and answer my research question?

Qualitative Methodology

An inductive approach generating theory after collecting relevant data was necessary for my research (Braun and Clarke 2013). This called for exploratory qualitative methods specifically using empirical tools (which collect data via direct or indirect observation or experience) (Ibid). However, qualitative methods in the study of Western Classical Music are newer, less established, and have subsequently been considered somewhat unstable (Clarke 2004). This is illustrated in existing exploratory string quartet ensemble studies. For example, Bayley (2011: 386) states that she is attempting to "reverse this trend" in her use of ethnomusicological methods. In seeking a phenomeno-

logical or experiential approach in their study, Schiavo and Høffding (2015: 372) state that "hardly any relevant sources are available on the subject of a phenomenology of expert musicianship". In addition, Mak (2016) views qualitative methods in Western Classical Music as mostly deriving from the early part of this century via UK AHRC research centres. This includes that from which Linson and Clarke's (2017) distributed creativity is disseminated.

Although scarce, qualitative investigations of string quartet ensembles do exist. Further to those cited above, they include research by Davidson and Good (2002), King (2006), Seddon and Biasutti (2009), Bayley and Lizée (2016), and Slette (2019). However, only Bayley and Lizée (2016) begin to broach performer-technology interaction (performing alongside analogue machines) and do so within a wider framework of performer-composer relationships in creation and interpretation. In contrast to my required inductive approach, they also collected data through a theoretical lens. I was therefore daunted by the general lack of methodological precedent despite Davidson's (2004) helpful advice to be open-minded whilst also being systematic and reflexive.

Interdisciplinary Musicology

Interdisciplinarity in research is not a new idea per se. Performance studies have been described by Cook (2014: 333) as "a nexus of cross-disciplinary work" and Davidson (2014: 344) as "multi-perspectival". In fact, Bayley (2011: 408-9) suggests that "complementarity" provides a situation whereby disciplines and approaches should not compete but combine in order to provide stronger rehearsal and performance research directions. Yet, in their string quartet study, Davidson and Good (2002: 200) conclude that music researchers have previously focussed on an individual factor such as the historical, musicological, or psychosocial "at the expense of how these individual elements interact".

An interdisciplinary approach is relevant to my research because distributed creativity encompasses social, material, and cultural aspects in a relational way, each aspect having its own theories. My research also considers human interaction with technology, which has a wide range of existing theory of its own. Furthermore, it examines performance as described above by Cook and Davidson. Born's (2010; 2020) 'relational musicology' provides me with a way in which to frame my desired interdisciplinary. Her use of this term involves having a conception of music which is relational, reflexive, social and material, whereby music and its social aspects are considered as interwoven rather than disjunct music sub-disciplines.

Like Bayley, Cook, and Davidson, Born views interdisciplinary methodology positively. She (2010; 2020) identifies three modes of interdisciplinarity, the agnostic-antagonistic mode being most applicable to my exploratory research: a sum or combination of disciplines with no hierarchy or synthesis, in which all disciplines might transform through unanticipated theory and methodology. Although Born provides specific applications of her relational method (for example, in looking at the relations between coeval and contiguous musics), it is her integrated ideology that is essential to my research. Therefore, merging relational musicology with empirical tools provides a holistic approach for understanding my novel performance phenomenon.

Ethnomusicology

Ethnomusicology uses a variety of participant-observation methods, usually in situ, to enable the researcher to learn about specifics of the music as it is performed, and to observe musical social conduct (Stock 2004; Berger and Stone 2019). This 'fieldwork' (the study of persons making music) may also be supplemented by archival research (Berger and Stone 2019). Leavy (2015) describes ethnomusicology as a hybrid of anthropology and musicology, and Stock (1997) explains that this music sub-discipline enables music to be viewed as a process and social act. Also, time spent in the field allows a researcher to build a strong enough rapport with the performers to enable deep discussion (Stock 2004). This is desirable in terms of research quality (further explained under Research Quality). Notwithstanding Stock's (Ibid: 15) argument that ethnomusicology can be a "powerful research methodology for other musicologists", its methods are sparse within the study of Western Classical Music. Bayley (2011: 385) acknowledges this in an article whose introductory subtitle is "The Interface between Ethnomusicology and Musicology", explaining that few musicologists have in fact braved this interface.

Despite this further lack of precedent, ethnomusicology has plenty to offer my research. Firstly, relational musicology views music and social aspects as interwoven. Secondly, in relation to distributed creativity, Linson and Clarke (2017: 54) view participant-observation aspects of ethnomusicology as valuable for studying music-making in relation to "close interaction with expert musicians", acknowledging that studies involving the situated nature of performance inform part of their approach. Thirdly, I was required to engage with the relevant performers as part of my performer-participant focus. Finally, ethnomusicological methods allow access to music-making phenomena with limited or no existing literature. Interestingly, Berger and Stone (2019) see current ethnomusicology as seeking broader insights into musical practices, showing a trend towards interpretation and analysis in theoretical

terms. My research would parallel this, the recent theoretical trend corroborating my relational musicology stance and supporting the holistic approach that my research question demands.

Emergence

As indicated in the introduction, it was clear that whatever my research was going to discover would 'emerge' as part of a potentially exciting and organic exploratory process. However, I had a specific research question to answer, a deadline and a budget, and infinite resources were not at my disposal. The word 'emergent' itself may be considered dangerous since, according to my research paradigm, truth is constructed and cannot purely emerge. Instead, 'emergent' is used here to explain a flexible methodological design in which the detailed aspects emerge during the research (Robson 2002). It involves "the ability to adapt to new ideas, concepts, or findings that arise while conducting qualitative research" (Pailthorpe 2017). As such, using an emergent approach had the capacity to provide data richness whilst also being exploratory. Barrett (2010) cites Bourdieu in her argument that an emergent process is both a strength and a necessity in subjective arts methodologies. She makes the point that reflexivity itself (which for Bourdieu requires both the researcher and their methods to be reflected upon in the same way as the object of the research) is an inbuilt feature which leads to regular methodological adjustment. Moreover, according to Maxwell (2009), being reflexive about research design allows a researcher to consider the interactivity of all parts of the research process and how they influence each other. For my research, these aspects would enable me to develop a fully customised approach.

Engaging with emergence in terms of both openness and closure is challenging. For example, in relation to practice-led research, Haseman and Mafe (2009: 217) cite the word "messy" in respect of emergent research projects. Grierson's (2009: 20) descriptive writing about methodology being a compass of orientation also resonates. Without a clear idea of what it is, "we can stumble or lose the way, fail to recognise signals and signposts, or worse perish during the journey and never reach the destination". Yet paradoxically, it was also important to be wary of seeking closure and reaching what McNiff (2013) describes as a traditionalist utopian perfection. Although she discusses this in relation to action research, McNiff (Ibid: 126) states to "beware of happy endings". Her advice to see new beginnings instead of happy endings was a way to orientate myself away from this trap.

Amongst this paradox, I found an affinity with an acronym from emergent or adaptive coding project management. JEDUF ('just enough design up

front') provides a foundational overarching design based on priorities from which smaller and more detailed adaptive planning and exploration can occur (Bowie 2019; Lisefski 2019). This emphasises Robson's (2002) explanation that it is detailed-level aspects which are emergent. It also fits with Maxwell's (2009: 215) idea that qualitative research "simply requires a broader and less restrictive concept of 'design'". In this context, the word 'design' equates with the wider definition referring to an "underlying scheme that governs functioning, developing, or unfolding" (Ibid: 215). It is what Grierson (2009: 22) calls a scaffold, a "structure to keep the data in place, to search for and test the limits, address the questions, build the argument". However, the JEDUF acronym was a more accessible and memorable way for me to grasp emergent research design.

Data Collection And Analysis Schedule

The JEDUF-style overarching design in my research is the case study approach shown in Figure 2. This is a "strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real-life context, using multiple evidence sources" (Robson and McCartan 2016: 150). My 'case' would be string quartet ensemble performance with real-time interactive technology. Specifically, in research that involves musician participants, I agree with Cottrell's (2004) argument for multiplicity in that what a musician says that they do, and what they actually do, can be two different things. I interpret this as relating to the ability to articulate experience and having embodiment self-awareness. Therefore, utilising a variety of evidence (in this instance data from interviews and observational methods) as opposed to employing that from a singular data collection method, was more likely to give a full account of the phenomenon to be studied. I chose to study one string quartet ensemble because this purposive sampling strategy focuses on the unique context of the research topic and selects participants who will be able to provide information-rich data (Miles et al. 2014). The success of this strategy is demonstrated by Bayley (2011: 399) who concludes that just one listening of a string quartet ensemble rehearsal immediately evidences "the extraordinary rich content to be extracted from professionals working together".

The flow of the data schedule diagram in Figure 2 illustrates the JEDUF-style adaptive planning and exploratory elements – how some of the data collection priorities would inform, and be informed by, smaller aspects throughout the process. For example, experiential learning would inform my first ensemble interview schedule. Additional primary and secondary source material would be led by the participants and might include reference

to scores and recordings of musical works discussed in interviews, reviews of relevant past performance events involving participants, and information about additional named personnel that came to light. This information would be utilised to contextualise, align, and enrich the string quartet ensemble data whilst having the potential to provide evidence about the performance phenomenon that was not available in other forms. A further key feature of this design is that the final ensemble interview would be structured and conducted following emergent analysis of all the other data up to that point (analysis is discussed in more detail in Section 7). This would capture any changes in perception resulting from ongoing practice and would facilitate data depth and clarification regarding emerging themes in the data.[3]

There is not scope in this paper to discuss the detail of each individual method in Figure 2, though I will briefly explain what I term 'experiential learning'. In a similar manner to 'practice-led' or 'practice-based' research,[4] this method would enable a holistic process-orientated approach to consider the research topic comprehensively and provide new learning and insights into otherwise inaccessible knowledge (Leavy 2018). However, its primary purpose in my research design is more akin to ethnomusicological methods. It acts on advice provided by Schensul and LeCompte (2013) to learn the local language of a group of people to be studied. In a similar manner, Hood (1960) considers it a researcher's duty to learn to play the music they are studying – an approach termed "bi-musicality". This enables the researcher to obtain inside knowledge about the research topic and to experience its challenges (technical, conceptual, and aesthetic), thus accumulating embodied and tacit knowledge. Aside from the benefit of rapport with participants, the experience-based observation of the relationship between human, music, instrument, and technology would, according to Bolt (2010) and Sullivan (2009), result in distinctive empirical praxical information.[5] Therefore, to extend my existing insider knowledge (as a violinist having performed in string quartet ensembles) and to enable the collection of richer data at subsequent stages in the research design, I would personally engage with real-time interactive technology.

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3   It should be noted that my research, while participant-focussed with their data shaping my decisions, would not be considered entirely collaborative.

4   Barret and Bolt (2010) and Grierson and Brearley (2009) explain these terms in their edited books about creative arts methodologies.

5   This is in line with Carter's (2004) 'material thinking' and Tonkinwise's (2008) 'makingly knowing'.

I decided to use a combined approach to thematically analyse (classify and code) the textual and visual data that would be collected.[6] I chose to use qualitative data analysis software (QDAS) to complete this.[7] The advantages of coding include its usefulness in managing and organising data. Maxwell (2009) explains that this method allows a researcher to initially develop a general understanding of the phenomenon being studied before going on to consider theory. Braun and Clarke (2006) cite further beneficial aspects of thematic coding. For example, it allows for the summation of key ideas in large datasets, offers a thick description, accounts for unanticipated insights, and can highlight both similarities and differences across the dataset.

I planned to incorporate an open or emergent, bottom-up approach in which the concepts would be participant led, and a template, top-down approach in which I could draw concepts directly related to my research question and key literature (Braun and Clarke 2013). The use of emergent coding was justified since my research seeks to provide a participant focus. As Braun and Clarke (Ibid) state, it allows the data to speak for itself. However, as I wished to re-assess current literature, the use of template coding would be necessary to ensure the research themes were covered. Figure 2 illustrates the points at which both coding types would be undertaken. This combined approach resolves my second research dichotomy – to be able to have both a performer-participant focus whilst responding to my own research aims. The initial analysis of each dataset would be made thorough by adapting and utilising a version of Braun and Clarke's (2019) pre-determined multi-stage process. Its use would provide consistency and allow for prolonged engagement and persistent observation (desired research characteristics described under Research Quality). On completion of this phase, I would use axial and selective coding from Strauss and Corbin's (1990) 'grounded theory' to group codes into themes and identify key themes.

Analytic Generalisation

Themes and narratives from my collected and thematically analysed data would be considered against distributed creativity (as per Figure 1) and other relevant theories that became apparent from thematic analysis. Yin (2009)

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6   Refer to works cited in Section 7 and Guest et al. (2012) for a more detailed explanation of coding and its process.

7   Bringer et al (2006) and Bergin (2011) discuss the pros and cons of QDAS in more detail.

describes this process as 'analytic generalisation' whereby the results of a case study are compared to existing theory. Schwandt (2007: 5) clarifies that the extent of this would be to "support, contest, refine, or elaborate a theory, model, or concept". I agree with Davidson (2004: 72) that it is "important to look for ways of examining the data as fully as possible". As Haseman and Mafe (2009: 216) state, "it is only when the practical is located within critical contexts that findings can begin to be established". Considering a variety of theories supports my relational musicology stance, delimits possible distortion from trying to fit data into an existing theory (Maxwell 2009), and has the capacity to illuminate relationships that might otherwise be misunderstood or left unnoticed. Undertaking theoretical analysis at the final stage (see Figure 2) would enable engagement with the most recent literature in order to answer my research question.

Researcher Position

Despite forming an integrated research design that would answer my research question, and resolving the second of my two dichotomies, I had a further issue to consider – my own position as a researcher. As Braun and Clarke (2013) identify, when conducting qualitative research, a researcher brings their own personal or tacit knowledge which is reflected in the knowledge produced. For me, McNiff's (2013: 40-41) description summarises tacit knowledge usefully as an "intuitive way of knowing that cannot be rationalised. Often we cannot articulate what we know: we 'just know'; and we tend to know more than we say". It is essentially experiential knowledge, the researcher's experience and identity (Maxwell 2009).

Such subjectivity may be viewed positively. For example, experiential learning would provide me with an insider view, whereby I would be able to make interpretations according to indigenous knowledge (Blaikie 2000; Stock 2004; Bayley 2011). Though, by not directly participating in interviews and observations, I would simultaneously be an insider and outsider. Bayley (2011: 388) describes this position as writing "as an outsider with insider knowledge", which provides an integrative emic (observer) – etic (participant) approach to research (Bergman and Lindgren 2018). This was desirable in that a solely etic view would provide insufficient meaning about a culture of which only the participants fully understood, whilst addressing that research cannot solely be emic due to researcher subjectivity.

However advantageous, this somewhat blurred approach brings tensions with it. Indeed, Maxwell (2009: 225) explains that as a researcher, your own insights are "not a licence to impose your assumptions and values uncritically on the research". As he suggests, the etic should not be imposed onto the

emic, and I should remember that the participants and myself had different experiences and journeys relating to the research topic. Yin (2015) further explains that it is important for the researcher to always acknowledge that multiple interpretations are likely to exist. In this context, Bayley's (2011: 388) words to "capture rather than contribute to" provide a useful guide.

Research Quality

In being mindful of the flexible, emergent, and subjective characteristics of my research, I was keen to utilise a framework that would provide credibility. Seeking objective evaluation could be viewed as contradictory within my subjective paradigm. This opinion has been echoed in views by Searle (1999; 2002) and Denzin and Lincoln (2018). Mason (2002: 28) goes so far as to say that questions about quality in qualitative research are "particularly fraught ones", with evaluative research tools deriving from quantitative methodological conventions. However, I believe such a framework evidences general ethical principles that researchers are obliged to follow: honesty, accuracy, and integrity. Quantitative criteria cannot be applied to my research (and nor should they due to forming part of a different philosophical approach), but I agree with Mason (2002) that their broad concepts can be useful. Therefore, my research design incorporates criteria to establish credibility, transferability, dependability, and confirmability by Lincoln and Guba (1985).

Credibility is about providing confidence in the truth of research results, transferability means that findings have applicability in other contexts, dependability shows that findings are consistent and repeatable, and confirmability is about the extent to which research findings are shaped by participants as opposed to researcher bias (Ibid). These criteria have not been without criticism. Lincoln (1995) herself subsequently suggested making decisions about evaluative criteria that were more specific to the individual, or local research. Searle (2002) also advocates for more emergent criteria and general awareness of a methodological nature.

Not all of Lincoln and Guba's strategies can be applied to this research. Though, in line with Lincoln and Searle's thoughts, and as shown in Table 1, using and adapting some aspects as a prompt would assist in research quality evaluation and settle my first dichotomy – having a flexible methodological approach that would also be credible. The adopted credibility framework would additionally allow me to examine rather than presuppose what role real-time interactive technology has in Linson and Clarke's (2017) distributed creativity interface in string quartet performance.

Conclusion

In conclusion, a lack of methodological precedent for my research result-
ed in a challenging and time-consuming navigation through a series of meth-
odological decisions. Whilst researching an unstudied contemporary perfor-
mance phenomenon within Western Classical Music, it became apparent
that qualitative methods, ethnomusicology, and relational musicology were
scarce. I felt compelled to articulate clear justifications for their employment
beyond what might normally be the case for a research project. Furthermore,
I wanted to prove credibility before I felt confident in my integrated approach,
and the ability to defend it.

Although all research projects may be said to evolve, my use of emergent
design was about making a solid commitment to the ethos in a proper meth-
odological way. It informs not only my data collection and analysis, but also
my research concept and ideas, process, and conclusions. My navigation of
the methodological minefield has led me to conclude that Western Classical
Music embracing novel performance aspects requires customised research
approaches, and that as music researchers, we should be less fearful of the
danger and welcome the possibilities that this could bring.

Appendix A – Figures

Figure 1. Diagrammatic interpretation of distributed creativity (Linson and Clarke 2017).
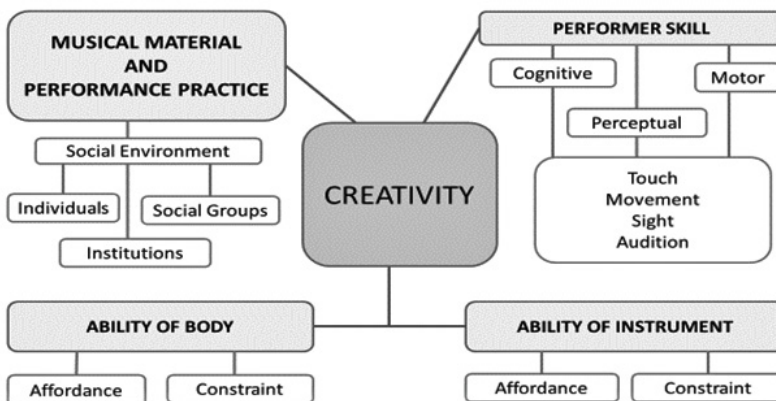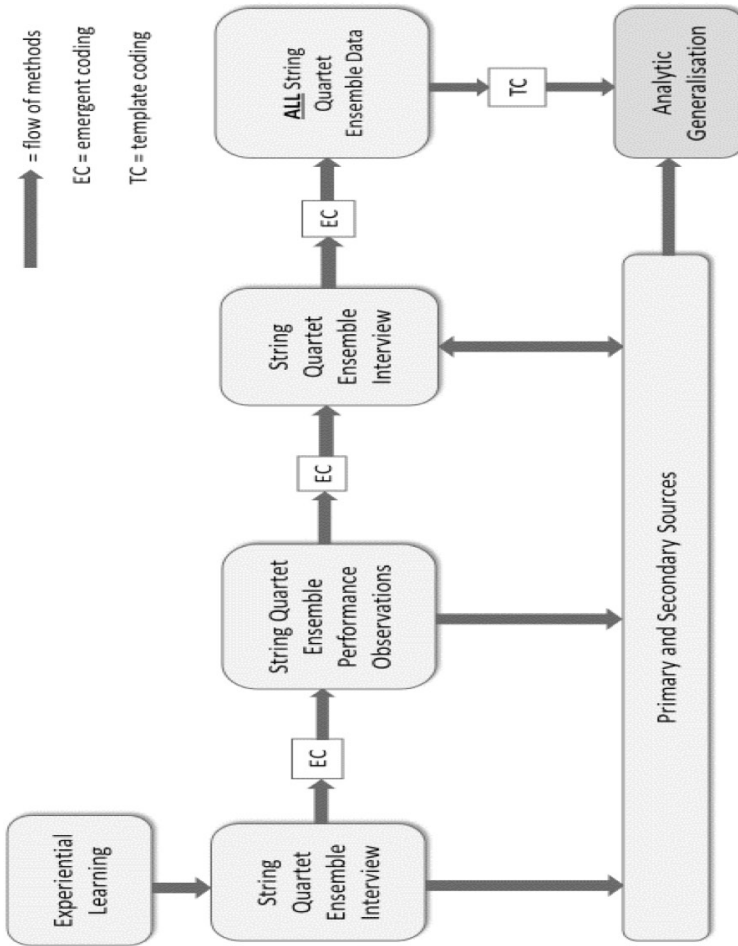
Figure 2. Data schedule diagram.

Appendix B – Tables

Table 1. Application of Lincoln and Guba's (1985) criteria within my research.

CREDIBILITY	
Prolonged Engagement	An interview-observations-interview strategy allows sufficient time to be spent in the field to understand the phenomenon and to be with the data.
Persistent Observation	Multi-stage process for initial data analysis is thorough and would identify elements most relevant to the research question and focus on these in detail to provide data depth.
Triangulation	Case study approach with variety of evidence in which different types of data and methods are applied to the same research question.
Peer debriefing	Supervision process provides a forum in which unexplained researcher bias could be uncovered, and emergent theories evaluated.
Negative Case Analysis	I will identify and discuss data elements which do not support common threads occurring, and which contradict conclusions.
Referential Enquiry	N/A to small sample inductive research.
Member Checking	Transcript editing with participants and data schedule allows for clarification to establish validity of account.
TRANSFERABILTY	
Thick Description	The case study incorporates a full variety of evidence. Small and purposive sampling will also provide thick data which describes the phenomenon in sufficient detail to allow evaluation as to whether findings are transferrable to other studies.
DEPENDABILTY	
Inquiry Audit	An external audit to examine the research process and product for accuracy and to evaluate whether the findings are supported by the data presented will be completed by an external PhD examiner.
CONFIRMABILITY	
Confirmability Audit	As per Inquiry Audit.
Audit Trail	I will keep a record of what was done and decided throughout the research.
Triangulation	As above.
Reflexivity	I will conduct literature reviews. Personal reflexivity will also be carried out in respect of my role in interactions with participants, and the data, and is required for all decisions and interpretations at all stages of my research.

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(резиме)

У свом докторском истраживању проучавам какву позицију заузима интерактивна технологија реалног времена Линсоновог [Linson] и Кларковог [Clarke] интерфејса „дистрибуиране креативности“ у извођењу гудачког квартета. Овим питањем имплицирани су методолошки изазови, јер се односи на истраживање недовољно проученог феномена савременог извођења у западној класичној музици, уз настојање да се преиспита тренутна теоријска литература.

Започињем овај рад представљањем кратког прегледа контекста свог истраживања, наводећи његов предложени/потенцијални утицај. Ово укључује дефиниције, моју илустративну интерпретацију Линсоновог и Кларковог интерфејса дистрибуиране креативности и пример новијег репертоара гудачког квартета, у који је инкорпорирана врста технологије имплицирана мојим питањем. У истраживању заснованом на примерима музичара затечених у новој извођачкој ситуацији, схватам да би сви подаци могли бити важни. Као резултат тога, у оквиру мог истраживачког плана постојале су две дихотомије – прво, креирати флексибилан, али веродостојан методолошки приступ и, друго, усредсредити се на извођаче/учеснике, али имајући у виду моје истраживачке циљеве. Овај рад представља водич кроз моје методолошке изборе. Њиме се идентификује недостатак преседана у западној класичној музици по питању различитих типова методологија неопходних за одговор на моје истраживачко

питање. Овом приликом преносим нека лична искуства као докторанд истраживач, образлажем методе које сам изабрала, цитирам корисне исказе познатих истраживача и позивам се на додатне концепте који су ми омогућили да мање страхујем од непознатог.

Предности квалитативне методологије, интердисциплинарне музикологије и етномузиколошких метода евидентне су у мом истраживању, али су се показале као оскудне у мојој области. Упркос томе, настављам да промишљам настанак свог истраживачког плана – шта је то, зашто је било потребно, како сам се ухватила у коштац с тим и како бих га спровела. Ово укључује увођење ЈЕДУФ-а [JEDUF], односно „таман довољно преднацрта" [just enough design up front] из света управљања пројектима кодирања, како бих описала свој резултирајући свеобухватни план истраживања.

Представљам свој интегрисани истраживачки дизајн у форми дијаграма, истичући његове кључне аспекте. Поред приказа распореда прикупљања података, дијаграм и наредни одељци објашњавају како ћу анализирати податке користећи комбиновани тематски приступ и аналитичку генерализацију. Узимам у обзир емско-етске напетости које доноси мој истраживачки положај и објашњавам зашто ми је посебно стало до тога да имам оквир за пружање кредибилитета истраживању, уједно илуструјући како ћу то постићи. Такође, објашњавам како мој истраживачки дизајн решава две почетне истраживачке дихотомије.

Закључујем да, упркос подрхтавањима на путу мог процеса доношења методолошких одлука, истраживање западњачке класичне музике која обухвата нове аспекте извођења заправо захтева прилагођен приступ. Верујем да истраживачи у области музике не треба да страхују од непознатих методолошких предела и да би, уместо тога, требало да оберучке прихвате могућности које они пружају.

КЉУЧНЕ РЕЧИ: дистрибуирана креативност, гудачки квартет, извођење, интерактивне технологије, методологија.

Musicology and Ethnomusicology Today: Questions concerning Case Studies and Fieldwork

From Emulation to a Great Masterpiece.

Two Serbian Composers of the 1950s[1]

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ABSTRACT: The basic idea of this paper is to demonstrate the different ways in which a composer may use the techniques of simulation or stylistic allusion, not to resemble a certain composer or style, but to perfect their own compositional techniques and develop individual style. With this in mind, two orchestral pieces from Serbian music history have been analysed, both written in the 1950s: *Suita giocosa* (1956) by Milan Ristić (1908–1982) and *Passacaglia* for orchestra (1957) by Ljubica Marić (1909–2003). Through the analysis of these pieces, I explore the similarities between their compositional techniques with those of the great European masters. In the case of Milan Ristić, the techniques of Paul Hindemith (1895–1963), presented in the textbook *Unterweisung im Tonsatz*, are the base which Ristić used to perfect his own musical language. In *Passacaglia* by Ljubica Marić one may notice strong influences of development variation, as explained by Arnold Schoenberg (1874–1951) on Johannes Brahms' (1833–1897) chamber music titled "Brahms the progressive". In conclusion, the processes in these orchestral pieces represent simulation or stylistic allusion produced through emulation, bearing in mind that the level of borrowing exists exclusively within the compositional technique and that role models of Ristić and Marić, as techniques of 'selected' composers, remain hidden in their works.

KEYWORDS: musical borrowing, simulation, emulation, stylistic allusion, Milan Ristić, Ljubica Marić.

Introduction

"The history of borrowing in Western music has yet to be written, but its general outlines can be traced through the repertoires that have been studied," states Peter Burkholder in his article on musical borrowing in *The New Grove Dictionary of Music and Musicians* (Burkholder 2001). This is to signify the vast scope of research methods that can be applied to the issue of musical borrowing. Having in mind that this issue is as old as the Western music itself,[2] and that it includes a vast majority of procedures, in this paper I am not going to discuss musical borrowing as a musical practice *per se*, but to trace the procedures linked to musical borrowing in the context of Serbian mid-20th century music.[3] Further on, Burkholder mentions that "the use of existing music as a basis for new music is pervasive in all periods and traditions." (Ibid.) Thus the context of Serbian post-World War II music (and 20th century Serbian music in general) is specific having in mind that the tradition of Serbian music in the sense of the fine arts was relatively young – the first traces of professional musicianship in the modern age Serbia could not be traced before the 1830s.[4]

Modest, yet significant, beginnings in the modernisation of music were marked by adopting the models of European music, as much as it was possible in 19th century Serbia. Dominant genres were choral music, piano, chamber and theatre music, often based on Serbian musical folklore. The late 19th and early 20th century was marked with (mostly choral) works of Stevan Stojanović Mokranjac (1856–1914) who, during the period between the two World Wars (and even with the rise of modernist tendencies in Serbian music – now part of Kingdom of Serbs, Croats and Slovenes/Yugoslavia) became a canonic part of Serbian music tradition, alongside his use of folklore material (cf. Mikić 2009: 105). During that time, not much outside of Mokranjac's works and the use of musical folklore existed in the canon of Serbian music, which was yet to be formed, while the use of musical folklore did not only reveal the 'national' position of a composer, but the composer's close link to

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2　　The aforementioned Burkholder's article in *The New Grove Dictionary of Music and Musicians* encompasses musical practices from medieval monophony to art music after 1950, popular music, jazz and film music.

3　　This topic is a part of the author's doctoral research conducted at the Department of Musicology, Faculty of Music in Belgrade.

4　　After the Second Serbian uprising in 1815, led by Miloš Obrenović (1780–1860), the District of Belgrade (Beogradski pašaluk), which belonged to the Ottoman Empire, became a semi-autonomous Principality of Serbia, whose autonomy grew throughout the 19th century, leading to full independence in 1878. Therefore, the 19th century was the age of modernisation of all spheres of life in Serbia, including arts, culture and music.

Serbian music tradition and the canonic place of Mokranjac in it (cf. ibid.: 106). In this period, the majority of music institutions were formed (Belgrade Opera in 1920,[5] Belgrade Philharmonic, 1923,[6] Radio Belgrade Symphony Orchestra, 1937[7] and Mixed Choir 1939[8], Academy of Music, 1937[9]), which led to an expansion of the instrumental and vocal-instrumental genre, but this happened after World War II, bearing in mind the overall socio-political, historical and other conditions which influenced the development of Serbian music. Thus, after the war and throughout the late 1940s and 1950s, (alongside the numerous polemics on socialist realism in the newly created Federal People's Republic of Yugoslavia), the (re)construction of musical canon, based on Mokranjac's works and the uses of musical folklore continued, with a higher emphasis on the restoration of musical life and institutions in the country previously devastated by war, and with an emphasis on the genres which 'lacked' in the history of Serbian music, such as symphonic music, symphonic lied, concertos, etc. It is worth noting that, in the post-World War II history of music in Serbia, there was a strong tendency towards the affirmation of modernist tendencies, especially from the late 1950s onwards. Also, a significant feature of the Serbian music of that time is the multiplicity of modernist tendencies. Musicologist Melita Milin differentiates three: 1) neoclassicism and neo-expressionism; 2) archaic modality; 3) avant-garde compositional procedures (elements of serialism, cluster technique, aleatoric, "tape" music).[10] Another significant feature is the fact that with the loosening of the doctrine of socialist realism composers did not altogether abandon exploring and using musical folklore.[11]

The composers which are going to be discussed in this paper are a part of the generation who reached their professional maturity in the 1950s, and who had a major role in the aforementioned restoration of musical life. Therefore, musical borrowing, which appears in their works of that time and which is

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5   On history of the Belgrade Opera see: https://www.narodnopozoriste.rs/en/history-opera [accessed on 13. 4. 2021].

6   On history of the Belgrade Philharmonic see: https://www.bgf.rs/en/about-us/?b=2 [accessed on 13. 4. 2021].

7   On history of the Radio Belgrade Symphony Orchestra see: http://mp.rts.rs/en/ensembles/rts-symphony-orchestra/ [accessed on 13. 4. 2021].

8   On history of the Radio Belgrade Mixed Choir see: http://mp.rts.rs/en/ensembles/rts-choir/, [accessed on 13. 4. 2021].

9   On history of the Academy of Music/Faculty of Music in Belgrade see: https://www.fmu.bg.ac.rs/about-us/history/ [accessed on 13. 4. 2021].

10   For more detailed discussion on these modernist sub-movements see: Милин 1998: 79–90.

11   For more detailed discussion on socialist realism and the loosening of the doctrine see: ibid.: 47–65.

going to be elaborated in more detail later in this paper, is a result of the relative 'lack' of the broader instrumental music tradition in the history of Serbian music. Thus, they had to look for their role models in some of the greatest European composers. The two pieces in which we are going to demonstrate these processes are Milan Ristić's (1908–1982) *Suita giocosa* (1956) and Ljubica Marić's (1909–2003) *Passacaglia* for orchestra (1957), which count as two important pieces in Serbian symphonic music of the 1950s.[12]

ON BORROWING

In the discussion of musical borrowing, two seemingly opposite methodologies are going to be used. One is Leonard Meyer's, which is of more general scope, and the other is Peter Burkholder's, seemingly more elaborate than Meyer's, which deals with types of borrowing in relation to the opus of Charles Ives (1874–1954).

Meyer's methodology consists of paraphrase, borrowing, simulation, and modelling,[13] where only simulation does not include a concrete piece of music, its part, melody, texture, etc, but only general features of a certain style.

Burkholder's methodology consists of 14 types of procedures as follows:
- Modelling a work or section on an existing piece using the existing piece of music, its structure, melodic material or form;
- Variations;
- Paraphrase, which concerns creating a new melody by paraphrasing the existing melody;
- Setting a melody to a new accompaniment;
- Cantus firmus, a given melody in long notes against more complex texture;

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12   The 1950s in the history of Serbian music were a time in which the doctrine of socialist realism, imposed after World War II, started to fade after the Tito-Stalin split in 1948. Throughout the 1950s, there were numerous polemics on the relation of socialist realism-neoclassicism/moderate modernism. The pieces discussed in this paper belong to the latter formation of the 1950s. In other words, these composers, Ristić and Marić (members of the so-called Prague group of composers), were considered the avant-garde composers of the 1930s, while studying abroad, and they radically changed their compositional style upon returning to Belgrade in the late 1930s. Throughout the 1940s, these composers remained almost completely 'dormant', excluding the works written after 1945, to promote socialist propaganda. Therefore, throughout the 1950s, with the loosening of the socialist realism, musical borrowing which appeared in their works, and which we are discussing in this paper, became one of the ways in which the aforementioned composers established continuity with the pre-World War II modernist aesthetics. For more information see: Mikić 2009: 104–111.

13   For more information see: Meyer 1967: 195–205.

- Medley represents using two or more melodies, one after another;
- Quodlibet, use of various motives in polyphonic texture;
- The stylistic allusion which represents a reference to a certain style;
- Transcription/arrangement: transcribing a piece for a new media;
- Programmatic quotation, a quotation with programmatic content;
- Cumulative setting, a complex procedure in which a borrowed segment appears at the end of the work;
- Collage, a quoted melody which appears in the already finished piece; a melody added to an already 'completed' texture;
- Patchwork consists of fragments of two or more melodies connected via paraphrase or interpolation; a more complex medley;
- Extended paraphrase is a more complex paraphrase, where a melody for a whole piece or a section is based on an existing melody[14] (Cf. Burkholder 1995: 3–4).

The same as Meyer's methodology, Burkholder's also has only one procedure which does not include the use of existing music but stylistic features and that is stylistic allusion. One may notice that the procedures which concern the use of existing music are more elaborate. Therefore, the main concern here is how to deal with those "unrecognisable" procedures, reduced to the borrowing of compositional techniques, and finally, what was the purpose of that type of musical borrowing.

Simulation and stylistic allusion are used as analogue terms. The main question is, regarding our two case studies, what happens when a composer 'borrows' a compositional technique of another composer, and the main result does not resemble the composer the technique is borrowed from? In these cases, the stylistic allusion to or simulation of the classical models (or baroque models), such as orchestral suite and passacaglia, are produced through the process of emulation. If the definition of "emulation" is "ambition to endeavour to equal or excel others" (Merriam Webster Online) and "to emulate" is "to try to do something as well as somebody else because you admire them" (Oxford Advanced Learner's Dictionary 2015), then simulation or stylistic allusion through emulation would be the case here: emulating the techniques approved by the great masters to become a great master oneself. Therefore, the two case studies will be analysed in this regard.

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14   In a commentary of Burkholder's methodology, musicologist Ivana Medić adds another two procedures: 1) quotation, which is an exactly copied sample and placed into a new work; and 2) false quotation, a simulation of an existing style in that manner that it resembles an existing melody although it is not based on it. For more information see: Medić 2017: 35–37.

Case Study 1: Milan Ristić, *Suita giocosa*

Suita giocosa does not contain any recognisable quoted material. Nevertheless, the composer's neoclassical orientation, typical for his works of the 1950s, leads us to assume elements of simulation in this piece, a rather short, four-movement cycle. Prokofiev-like in sounding, orchestration, embodied in diatonic musical language, and a rather simple formal conception, yet it is not entirely influenced by Sergei Prokofiev's (1891–1953) neoclassical works. Yet, regarding the voicing and overall texture of the piece, one could conclude that one of the great role models for Ristić was Paul Hindemith (1895–1963). Namely, throughout the piece, Ristić seems to be following Hindemith's instructions on a good 'tonsatz'. Before delving further into Ristić's role models and their manifestations in *Suita giocosa*, we shall examine the formal construction of this piece.

Table 1. *Suita giocosa*, synopsis of the form.

Movement, tempo, form	Section (rehearsal mark)	Features
I Allegro assai, crochet 144, ternary form	*a* (beginning–2)	Introduction, fanfare. The movement opens with tree trumpets, playing the main motif, developed into a baroque-like, non-periodic phrase in A major. As the other parts join (rehearsal mark 1), key changes into E major, but section ends in A major.
	Transition (2–3:8)	Further development of the first section, marked with a sudden 'swing' from A major to B flat major.
	b (3:9–5:9)	Polyphonic development of the main motivic material, starting in D major. Gradation towards the recapitulation. Return to A major.
	a_1 (5:9–end)	Varied recapitulation of the first section. Further baroque-like development of the main motif.

II Andante, crochet 66, ternary form	*a* (beginning–2)	Slow movement. The main theme is played by three flutes in E flat major (tonic pedal), further developed from rehearsal mark 1, in the 1st trumpet part in B flat major.
	b (2–5:7)	Rhythmical pattern from section *a* is used as a model for ostinato of section *b* in D flat major. New motivic material appears at rehearsal mark 2:5. Development. Return to E flat major.
	a₁ (5:7–end)	Shortened recapitulation which functions as a coda at the same time, in E flat major.
III Allegretto, crochet 100, ternary form	*a* (beginning–3)	Five measures of the introduction, and three expositions of the main phrase (m. 6, in B flat major, rehearsal mark 1:3, in C flat major, 2:3 C major). Motoric rhythm. Occasional features of Lydian mode.
	b (3–9:5)	Development in several sub-sections: E minor, D major (rehearsal mark 4), E major (rehearsal mark 4:8), E flat major (rehearsal mark 5:7, main theme appears at 7:2).
	a₁ (9:5–end)	Recapitulation with a coda in B flat major.
IV Tempo di primo movimento (Allegro assai, crochet 144), sonata form	Introduction (beginning–2)	Motivic announcement of the main theme of the sonata form. Chorale like texture. A major.
	Exposition: main subject (2–4)	The main subject of the sonata form finale is derived from the main theme of the first movement. Baroque-like development of the main motif in A major. The main subject ends in A flat major.

	Transition (4–5)	Preparation of the secondary subject. Ends in D major.
	Secondary subject	A chromatic secondary subject in D major, as opposed to the diatonic main subject.
	Development (6:10–7:13)	Motifs from the main subject and the secondary subject are used equally in the development.
	Recapitulation: main subject (8–9)	Recapitulation of the main subject in A major. Modulation to E major. No transition as a separate section.
	Secondary subject (9:1–12:3)	Recapitulation of the secondary subject in E major as a fughetta. The secondary subject is transformed into a short two-measure theme. Tonic pedal. Modulates into A major.
	Closing section (12:3–end)	The short closing section, not present in the exposition, in A major. Coda could be separated from the rehearsal mark 12:7, when the main theme of the first movement appears, to close the suite.

Considering the piece's 'light', rather optimistic character, one would assume Prokofiev's influence in *Suita giocosa*. Or in the words of Marija Bergamo: "Ristić's basic means of expression are connected to those of Prokofiev concerning polyphony, harmony and orchestration. These three elements are important for creating the condensed, clear contrasting musical thoughts and situations, both in exposition and development" (Bergamo 1977: 83). Further on, Bergamo tries to point out the thematic contrast and dramatic tension in Ristić's works of the 1950s (cf. ibid.). Having in mind the sounding of *Suita giocosa*, one could think of Prokofiev as a role model. Orchestration, melodic material, even harmonic language are somewhat Prokofiev-like, but Prokofiev's almost strict classical form (based on the form of late sonatas, chamber and symphonic works by Haydn [1732–1809] and Mozart [1756–1791]) is 'missing' in *Suita giocosa*, which we are going to elaborate in more detail.

Looking more closely at the formal and harmonic analysis, Ristić simulates baroque syntax, motive development and frequently uses motoric rhythm – elements of a baroque double form, embodied in a classical ternary or sonata form in this case. This points to the model's early classicism.[15] A similar element is visible in Paul Hindemith's Chamber music pieces written in the 1920s.[16] Classical forms are used as mere frames in which the baroque-like, motoric, low-contrast musical flow is placed. Regarding the motivic material and tonal plan, a common feature for both Hindemith and Ristić is the 'absence' of 'real' classical modulation in the sense that key changes are not connected to rather subtle, almost unnoticeable motivic changes. Rather, the tonal plan is similar to that of the baroque era, where a single developing motif forms a non-periodical music flow and keys shift from the tonic to dominant and back to the tonic, moving around the close tonalities. The difference is that in the 20th century, composers are not 'limited' to this circle of close tonalities.

Ristić almost all the time avoids chords with tritone (which are, according to Hindemith, to be used rarely, to provide extreme tension, almost completely restraining himself to what Hindemith called "1st group chords": diatonic triads without seconds and sevenths [although chords of other five groups – there is a total of six groups of chords – do appear]). The chord progression is seldom bound to traditional harmonic tensions between chords. It is based on what Hindemith defined as a "good harmonic line," where the tension, which is always gradually prepared and resolved, is achieved through switching from simpler to more complex chords and back (compare harmonic line in examples 1 and 2).[17]

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15   Composers such as Johann Christian Bach (1735–1782), Georg Matthias Monn (1717–1750), Calro Ignazio Monza (c. 1690–1739), Domenico Scarlatti (1685–1757) and many other early classical composers.

16   These tendencies are visible in Chamber music No. 1 (1922), No. 2 (1924), No. 3 (1925). In these pieces, the most prominent is either ternary or rhapsodic form (rondo like forms are also present) with motoric music flow. Milan Ristić also uses ternary form, but instead of rhapsodic or rondo form, sonata form is more prominent.

17   Hindemith's rules of good 'tonsatz' are taken from the Serbian translation of his textbook *Unterweisung im Tonsatz*. See: Hindemith 1983.

Figure 1. Milan Ristić, *Suita giocosa*, IV movement, Allegro assai, rehearsal mark 2:12–2:15, still from a virtual presentation.

© Milan Ristić, 1974

Figure 2. Paul Hindemith, Example of a good harmonic line (source: Hindemith 1983: 132)[18]

Vrednost:

Another similar trait between Ristić and Hindemith is polyphonic writing. Both composers wrote fugues, to name only Hindemith's cycle *Ludus tonalis* (1941), a series of interludes and fugues with a prelude and postlude, or Ristić's 24 fugues for chamber ensembles (1950) and 6 fugues for piano (1951). Linear writing seems to be one of the crucial points in Hindemith's poetics, according to his writings,[19] which corresponds with the tradition of German music, starting with Johann Sebastian Bach (1685–1750). Ristić, however, not belonging to German tradition, keeps his 'role model' somewhat hidden.

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18   Hindemith notes that for a good harmonic line one should use chords of different values, that is different groups, especially if chords of different groups are similar in sounding (such as the I and III group, in the examples, both consisting of chords without a tritone). One should also take into account the tonal connection between chords. For more information see: Hindemith 1983: 131–136.

19   See for example the last Hindemith's lecture in Bonn, 28 April 1963: Hindemith 1966.

Suita giocosa (and this might seem odd), does not sound explicitly like any piece by Hindemith (such as his Chamber music cycles mentioned in fn. 16). That is mostly due to the fact that 'borrowed material' in the case of Ristić is Hindemith's compositional technique and not a particular musical material, and also due to the fact that Hindemith, with his textbook, tried to find a universal and flexible way of understanding musical theory, harmony and composition. Thus the 12-tone, total tonality (tonalität) becomes an 'ideal' (or maybe idealised) means of any composer's expression.

Regarding connections between Hindemith and Ristić, other questions arise: does Ristić's symphonic music, including *Suita giocosa*, with almost mandatory sections written as fugues (in case of this piece, in the recapitulation of the final movement, the second subject is transformed into a fughetta), simulate Bach's or Hindemith's techniques? What happens when neoclassical simulation[20] is based on emulating another composer's techniques while creating something of your own? These mixed 'inconclusive' questions may be answered with the fact that for Ristić, the construction of the canon of Serbian music at the time was embodied in the musical borrowing of other composers who were known to 'heal' their own musical traditions with references to well established, canonic musical values. Also, Ristić 'moves away' from direct quotations of folklore material – a somewhat unusual procedure at that time, but understandable, having in mind that folklore (as a distant allusion) was somewhat present in his works of the 1950s (notably his Second Symphony [1951]), and the composer's modernist position which founded on the autonomy of music.[21]

Case Study 2: Ljubica Marić, *Passacaglia*

Ljubica Marić dedicated *Passacaglia* to her mother. Inspired by archaic musical folklore, she chose an old song from Pomoravlje titled *Zadala se Moravka đevojka* (A Girl from the Morava River Swore) as a theme. This piece for orchestra follows the line of works in which "more and more archaic horizontal line leads to the actualisation of the vertical chord" (Veselinović 1983: 348). This *Passacaglia* contains a theme and 34 variations. One must note that while not denying the aforementioned influence of folklore to the overall sounding of the *Passacaglia*,[22] in this case, it is our concern to go beyond obvious influences of folklore expressionism.

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20   On neoclassical simulation see: Mikić 2009.

21   Folklore material and autonomy of music do not necessarily oppose each other. For more information see: Mikić 2009: 120–124.

22   The connection between archaic and modern in *Passacaglia* goes to the fact that Marić

The process of varying seems a bit unusual, bearing in mind the influence of folklore derived from the theme and overall character of the work, similar to the folklore expressionism of Igor Stravinsky (1882–1971) in his early phase, up to the end of World War I, and Béla Bartók (1881–1945). The folk song is present in the bass line, throughout the first five variations when it disappears, never to appear entirely again. During the first five variations, a collection of motives derived from the subject appears, almost as an announcement of what is going to happen in the following variations.

Table 2. Ljubica Marić, *Passacaglia* for orchestra, synopsis of the form.

Theme; Variation no.	Features
Theme	Folksong *Zadala se Moravka đevojka*, in E, viola, cello and contrabass parts.
I[23]	Pedal chord (f sharp, a sharp and g) in high parts.
II	Pedal chord (g, b, a flat) in high parts, counter-melody in viola part.
III	Slightly varied folk song in bassline (changed rhythm), heterophony in the woodwind parts.
IV	Return to the original folk song transcription in the bass line, counter-melodies in clarinet and bass clarinet parts. Flutes and oboes play a motif derived from the semi-quaver figure in the theme. Resembles a similar motif (Judith's motif) in the introduction of Bartók's *Bluebeard's Castle* (1911).
V	The theme in the bass line is transposed in B. Counter melodies with quasi ostinato features in upperparts.
VI	Every measure of the theme in the bassline is varied. Counter melodies turn into a semiquaver ostinato.
VII	Variation of a theme based on a semiquaver motif in the higher parts. Long pedal tones in the bass line.
VIII	Semi quaver and triplet fragments create a melody in higher parts. Short ostinato motives in the bass line.

was mentioning she included sounds of the Sputnik satellite, the first artificial satellite which circled the Earth in 1957. For more information on the genesis of *Passacaglia* see: Милин 2018: 149–154.

23   Each variation number corresponds to a rehearsal mark.

IX	The augmented theme in the flute, bassoon, and cello parts. Ostinato in piano and strings.
X	Development of the semiquaver and triplet motif. Concertante elements between brass, cello and contrabass parts in the exposition of the augmented thematic material.
XI	The augmented and varied theme in the bass line (trombones and tuba). Short demisemiquavers in the woodwind parts indicate a motif present in Marić's various orchestral works of the 1950s and 1960s. Countermelody in the string parts.
XII	A variation on a triplet figure and interval of a second.
XIII	A variation on dotted crotchet and two semiquavers presented as dotted quaver and two connected semiquavers
XIV	A variation on a triplet figure.
XV	A variation on a triplet figure, further development and disintegration of a triplet figure. Vars. XII–XV may form a ternary form: a b $\underline{a_1}$-$\underline{a_{1v}}$ (each variation corresponds to a section; a_{1v} signifies repeated and varied section).
XVI	Three-part polyphony in upper strings and woodwind parts, based on the opening fragment of the theme. Ostinato bassline, similar to the one in var. VI.
XVII	Similar to the previous. The Ostinato bass line slowly disintegrates.
XVIII	Four-part polyphony based on a triplet motif. See example 2.
XIX	The varied theme returns to the bassline. Ostinato triplet figure in upperparts.
XX	Chained to the previous variation. Same but with pedal tones in upper strings. The varied theme in the viola part. End of the first part of the cycle.
XXI	The second part of the cycle. Augmented variation of the theme in the bass line (contrabass, low woodwinds). Pedal chords in the upper woodwinds.
XXII	The Corno Inglese part contains a theme almost similar to the original. The augmented counter theme in the viola part. Parallel chords in flute parts and upper strings.

XXIII	The varied theme in the second violin parts divisi. A counter theme in the first violin, viola and cello parts. Return of the high pitched motif in upper woodwinds from var. XI.
XXIV	The varied theme in oboe parts, later in string parts. High pitched motif descends.
XXV	Theme disintegrates into fragments.
XXVI	The augmented and varied theme in the bass line. Ostinato motives in piano, flute and upper strings parts.
XXVII	The augmented and varied theme in the 3rd trumpet part. Pedal tones in the bass line, thrills and fragments in upperparts.
XXVIII	Theme with figurations in bassoon, piano, and, strings parts. Ostinato figures in oboe and clarinet parts.
XXIX	The theme with figurations becomes a countermelody in the bass line. The theme in trombone parts. Ostinato densifies.
XXX	Two-part polyphony: 1st violin and viola parts (voice 1) and second violin and cello parts (voice 2).
XXXI	Fragments of the theme in the bassline (return to the folk song). Ostinato in upper strings and woodwinds.
XXXII	Further development of the previous variation.
XXXIII	Augmented fragments of the theme.
XXXIV	Return of the motif from var. XI in the upper woodwinds. Fragments of the theme in horn and trumpet parts. Ending on an echoing chord of seconds and fourths, centred around C sharp.

The form of *Passacaglia* could be segmented into several blocks, each one of them corresponding to a wave of slow disintegration and integration of theme and other layers. The first wave consists of var. I–V (with a relatively unchanged theme in the bass line), the second wave of var. VI–XI, the third wave of var. XII–XX, which concludes the first part. The second part consists of the fourth wave of var. XXI–XXVII and fifth wave of var. XXVIII–XXX-IV. Among them, there are minor parts of the music flow, created by similar compositional procedures. Var. XII–XV form a ternary form as mentioned in the table. Paradoxically, var. XX and XXI may be regarded as a binary form, although var. XIX and XX are connected and var. XX, as mentioned, con-

cludes the first part of the cycle. Later variations form pairs, similarly to a movement in the baroque suite and its double, such as var. XXVI and XXVII, XXVIII and XXIX, XXXI and XXXII.

Regarding the compositional procedures, Marić extracts intervals of a major and minor second, triplet figure, and occasionally two semiquavers from the theme, using them to create a seemingly unstoppable musical flow, based on permanent varying of mentioned fragments, thus underlining the small ambitus of an ancient melody prone to permanent transforming. This intricate detail points to what Arnold Schoenberg (1874–1951) called 'development variations' locating it in the works of Johannes Brahms (1833–1897), thus proclaiming this composer as a great role model for Austro-German composers, including himself.[24] The aspect of Brahms' music which Shoenberg appreciates the most is structural irregularity (that is, non-periodical, non-repetitive phrase structures) which is embodied through development variations at the micro-syntactic level of composition. Schoenberg singles out Andante from Brahms's String Quartet, Op. 51, No. 2 and the third of Four Songs, Op. 121 as good examples of this practice. Throughout the analysis Schoenberg provides, one might conclude that the main subject of the aforementioned adagio is based on a single upward major second movement and the song "O Tod, O Tod, wie bitter bist du!" on the variations on major and minor third. Another example Schoenberg mentioned (similar to the song) is the main subject of Brahms' Fourth Symphony, which is also based on a sequence of thirds. (Cf. Schoenberg 1984: 429–435) Thus, the procedure Ljubica Marić 'borrows' is what Schoenberg considered to be one of the greatest Brahms' qualities. If one compares the motivic analysis of Marić's *Passacaglia* and Shoenberg's analysis of adagio, one may notice the division and reduction of the theme to one or two intervals and their development into a phrase in Brahms' case or a set of variations in Marić's case (compare examples 3 and 4).

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24   For Schoenberg's detailed analysis of Brahms' works, see: Schoenberg 1984: 398–441.

Figure 3. Ljubica Marić, *Passacaglia* for orchestra, Molto sostenuto, theme, mm 1–9, and, poco sostenuto, var. XVIII, rehearsal mark 18–18:5, still from a visual presentation.

Figure 4. Johannes Brahms, String quartet, Op. 51, No. 2, Andante, Schoenberg's analysis, mm 1–8 (source: Schoenberg 1984: 430)

Marić seems to have been greatly influenced by this developing process of composing, where she adopted development variations almost as her own 'musical mother tongue.' But, compared to Schoenberg, and staying faithful to archaic melodies, such as this folksong in *Passacaglia*, Marić seems to be going a step backwards in the history of development variations, by staying somewhere 'in-between' Brahms and Max Reger (1873–1916). The (only) difference is the nature of melodic material which is the archaic sound of Serbian music folklore. Therefore, Marić presented a possible way of the contemporary sounding of the archaic folklore. Through the use of development variations, the folklore theme disintegrated, but remains as the always present, constantly varying element with which the piece remains a cohesive whole.[25] Thus this 'revitalisation' of folklore has multiple dimensions.

The use of folklore belongs to the 'canonised' part in the tradition of Serbian music. But, two different influences, development variations, a part of German tradition (as Schoenberg states), and the sound of folklore expressionism (use of the 'sharp' sounding intervals, chords consisting of seconds and fourths), achieved a symbiosis in this particular treatment of a folk song. Therefore, the borrowed elements in the *Passacaglia* are what made it contemporary.

Conclusion

These two case studies have shown us the possible varieties regarding the process of simulation or stylistic allusion. In the case of Milan Ristić, stylistic allusion consists of researching or studying a compositional technique of another composer, and in the case of Ljubica Marić, the stylistic allusion is based on a compositional technique of a certain generation of composers, along with the process of variation of a folksong, which is subordinated to it. In other words, we are faced with borrowing, or more precisely adopting, a significant trait of compositional technique instead of concrete melodic material. And what happens if this type of simulation or stylistic allusion is barely audible and visible only through the close reading of the score? On one hand, it says a lot about composing skills; on the other, it discovers composers' role models, who in our two cases, chose among the best ones. A consequence is not a mere copy of someone else's piece or style, but the development of the

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25   The process in which the theme, or a melody, is created through the constant varying of fragments is to be traced in the works of Marić's former teacher Josip Slavenski (1896–1955). While Marić's compositional principle in *Passacaglia* resembles development variations, Slavenski's principle is more related to a 'play' with fragments known as *ars combinatoria*, which as a result has non-periodical, long musical phrases.

individual and recognisable musical language and individual style. This type of compositional work did not lead to plagiarism – it was a means for quicker and effective acquiring of skills and desired results, and that was, in the history of Western music, a legitimate way of compositional work. In this case, it was also one of the means by which Serbian and Yugoslav culture of that age could compare itself to, and become fully integrated into, European.

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Милош Браловић
Од опонашања до ремек-дела.
Двоје српских композитора педесетих година XX века
(резиме)

Основна идеја аутора јесте да прикаже различите начине на које композитор може да користи технике симулације, односно стилске алузије, али не због тога да би наликовао на одређеног композитора или стил, већ да би усаврши сопствено композиционо-техничко умеће и развио индивидуални стил. Имајући то у виду, анализирали смо две оркестарске композиције из историје српске музике, написане током педесетих година прошлог века: *Suita giocosa* (1956) Милана Ристића (1908–1982) и *Пасакаљу* за оркестар (1957) Љубице Марић (1909–2003). Кроз анализу ових дела, покушали смо да уочимо сродности композиционих техника ових композитора са техникама великих европских композитора. У случају Милана Ристића, технике Паула Хиндемита (Paul Hindemith, 1895–1963), представљене у уџбенику *Техника тонског слога* (*Unterweisung im Tonsatz*) представљају основу коју је Ристић користио у усавршавању сопственог музичког језика. У *Пасакаљи* Љубице Марић, уочљиви су јаки трагови развојног варирања, на начин на који их је објаснио Арнолд Шенберг (Arnold Schoenberg, 1874–1951) у свом есеју о Брамсовој камерној музици (Johannes Brahms, 1833–1897) под називом „Брамс напредњак" („Brahms the Progressive"). Коначно, закључујемо да процеси у поменутим делима представљају симулацију, односно стилску алузију, произведену кроз емулацију, имајући у виду да се ниво преузимања одвија на нивоу композиционе технике и да узори Ристића и Марићеве, у виду 'одабраних' композитора, остају у великој мери прикривени у њиховим делима.

Кључне речи: преузимање у музици, симулација, емулација, стилска алузија, Милан Ристић, Љубица Марић.

CREATING THE REPERTOIRE OF THE OPERA OF THE NATIONAL THEATRE IN BELGRADE (1970–1990)

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ABSTRACT: The body of the musicological literature has given a necessary contribution to the notated history of Belgrade's Opera. It contains, among others, historiographical and review studies concerning Opera's repertoire from its foundation until World War II. After that period, we get insight into the repertoire through the documented reports on Opera's work abroad, as well as individual studies. The subject of this paper relates to the opera repertoire research of the National Theatre in Belgrade from 1970 to 1990. The starting point for the research of the opera repertoire falls within the reach of musicology. However, given that the subject of the research is complex, an interdisciplinary approach is applied (interconnections with the sociology of music and cultural politics). In this study, the repertoire is viewed as a dynamic structure which is a departure point for research, i.e., it is kind of a given of the specific time, or a "frozen picture" that is, at the same time, also a result of the certain repertoire politics of its organizers and implementers. Furthermore, the repertoire is also a construct of the given period, in line with the possibilities of the institution. In that sense, it is necessary to identify and analyse those factors that modify and produce a repertoire, such as financial possibilities, participators (opera ensemble, management professionals and administrative boards), public, and critics. Some of the questions that emerge relate to available potentials and the way they were utilized. Along with the analysis of the specific factors, the attention is also given to the "totality of the picture" created by those factors, and the mutually conditioned elements of this complex system. Since the subject of research also encompasses a particular social context, the self-management period, in this paper, I will also analyse how the self-management and its way of making decisions contributed to the development of the certain repertoire of the Opera.

KEYWORDS: musicology, Opera of the National Theatre in Belgrade, repertoire politics

The musicological literature has given an invaluable contribution to the history of the Belgrade Opera. Among these studies, historiographical and comprehensive studies of the repertoire from its foundation until the Second World War should be noted.[1] After this period, we learn about the opera repertoire mainly through the Opera's activities abroad and individual studies.[2]

The subject of this paper refers to the research of the repertoire of the Opera of the National Theatre in Belgrade from 1970 until 1990. The starting point of researching an opera repertoire belongs to the field of musicology, but as the research subject is complex, an interdisciplinary approach is also applied (having interconnectivity with music sociology and cultural studies). The aim of this paper is to present the principal factors which influence repertoire formation, as well as the possibility of extending the methodological approach to repertoire research. Accordingly, it was necessary to include various methods of research and analysis, such as the empirical approach in gathering the archival materials, the analytical-interpretative method through content analysis and a reliance on oral history by interviewing participants who took part in repertoire formation from the mentioned period.

The Basic Elements in Creating Repertoire

In this paper, the repertoire is viewed as a dynamic structure, which is a departure point for research, i.e., it is a peculiarity of a certain time or a "frozen image" which is simultaneously the starting point, as well as the result of a particular repertoire policy created by its organisers and producers. As the repertoire is the construct of a given time period which is also dependent on the capabilities of the institution, it is necessary to identify and analyse the elements that modify and produce a certain repertoire, taking into account the financial possibilities, its participants (the opera ensemble, professional managers and managing boards), and the audience and critics.

The choice of operas depended on the choice of singers at the Belgrade Opera's disposal, and also on the audience expecting the spectacle. The opera selection was based on 'singing operas' or 'prima donna operas' (such as *Aida, Norma, Tosca, Madama Butterfly, La Boheme*, and so on) and an occasional

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1   About the Opera of the National Theatre in Belgrade before the Second World War as the subject of the musicological studies see in: Милановић 2012: 37–61; Турлаков 1997: 7; Винавер 1995: 248–268; Jovanović 2010; Пејовић 1996; Турлаков 2005.

2   About the Opera of the National Theatre in Belgrade after the Second World War as the subject of the musicological studies see in: Ђоковић 1968; Turlakov 1977: 16–17; Jovanović 1996; Драгутиновић, Јовановић и Милетић 1970; Јовановић, Милановић и Јовановић 1994; Спасић 2013: 106–112;Спасић 2014: 371–378.

tendency towards the 'opera as a musical theatre' (such as *Jenufa, Fidelio*).[3]
Between 1970 and 1990 there were four generations of soloists participating
depending on the year of their booking, so with the arrival of a young group
of soloists in the late 1980s, the entire soloist ensemble was actually renewed.[4]
In addition to the full-time soloists at the Opera, singers from Italy, Bulgar-
ia, Romania, the Soviet Union, and the Yugoslav republics were also booked.
According to the voice register, the Opera mostly invited tenors, largely from
Italy and the Soviet Union, then baritones from Italy and Romania and basses
from Bulgaria whereas sopranos were mostly booked from the former Yugo-
slav republics. Thus, the Belgrade audience had the opportunity to see shows
performed by the entire opera ensemble from Sarajevo, Zagreb, Split, Prague,
Frankfurt, Skopje and Timisoara. Moreover, guest conductors and directors
participated in staging some of the shows.[5]

Decisions regarding repertoire formation and participation of certain solo-
ists were made in line with the personnel policy of the National Theatre. Pro-
fessional associates of the Opera – conductors, directors, set designers, costume
designers and the managing director – made up the Artistic Board, which sub-
mitted its proposed opera repertoire for the season to the managing body of the
Theatre – the Workers' Council – which could adopt (or reject) it.

External influences were also of significance regarding repertoire formation.
The Theatre Commune of the National Theatre had a significant role in creating
the repertoire, which was founded in accordance with the idea of associated la-
bour of cultural and business enterprises. This organisation made it possible for
industry employees to familiarise themselves with artworks in drama, opera and
ballet by providing affordable ticket prices and enabling its member enterprises
to choose particular operas. Therefore, under the patronage of the Festival of
the Theatre Commune, held in December from 1970 to 1976, Belgrade had the
opportunity to host distinguished soloists from Europe and the entire world. It
was through this organisation that the Theatre was able to maintain contact with
the audience and broaden the scope of its enlightenment activities, and adopt a
new propaganda tactic (e.g. having artists perform at factories).

The audience had an important role in creating the repertoire, because as
a leading consumer, it had its own demands and expectations regarding the
selection and performance of operas, which the Opera aspired to meet. If a
show's success is determined/measured by audience attendance, then the most
attended operas were Italian, and this is one of the reasons why they dominated
the repertoire. Co-operation with Serbia's Jeunesses Musicales was significant

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3   For more see Spasić 2020a.

4   More about the opera singers see Spasić 2020b.

5   Name of the guest performers see Spasić 2020b.

for pulling in a larger audience in terms of drawing in younger generations, such as high school and primary school students.

In regard to reviews, opera reviews of music professionals are highlighted, as well as articles of music critics. In that period, there was active critical thinking and recording of opera performances in the relevant print media (magazines *Pro musica*, *Zvuk*, daily newspapers *Politika*, *Borba* etc.).

The Opera's repertoire is based on the standard repertoire of significant musical achievements from the 19th century, which is occasionally enriched with pieces from contemporary or domestic opera literature. In the period from 1970 until 1990, the Italian repertoire is most commonly represented, with primarily operas of Verdi and Puccini. Then comes the French repertoire, mainly George Biset's *Carmen*, and finally, there is the Slavic repertoire (Russian and Czech), which made the Belgrade Opera recognisable abroad. Occasionally contemporary and domestic operas were featured on the repertoire, and thanks to guest ensembles from Zagreb, Split and Prague, the repertoire was enriched with new operas (see Table 1).

The Key Factors in Creating a Repertoire

Apart from the basic elements which make up the repertoire, it is also necessary to explore the key factors in creating a repertoire. One of the leading actions of cultural policy was cultural democratisation, which should equalize culture with other spheres of society.[6] This meant that culture is not separated from associated labour (culture equal with the economy), that everyone participates equally (each individual has the right and obligation to decide about cultural development) and the expansion of cultural values i.e. be accessible to all (going beyond the work of institutions in culture).

The economic factor – The economic factor implies considering changes at the organisational level in regard to finances[7] and at the closely-related level of capacity of the performing ensemble.

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6   "Democratization of culture does not only mean bringing cultural content closer to all people of society, but also creating conditions for working people and citizens to more effectively influence – through self-managing – on creation and distribution of funds for culture, and on cultural policy in general" (Istorijski arhiv Beograda: Fond Saveza Komunista Srbije, Organizacija Saveza komunista Beograda, Gradski komitet Beograda [1919–]; Materijali konferencija i drugih organa i tela, 299, 1970).

7   Cultural activities have been financed for the longest time from the budgets of socio-political organisations and communities and the separation began in 1967, when funds were established at the level of republics, provinces and local communities i.e. 1974, with founding self-governing communities. The basic idea of financial decentralisation was the possibility for society to direct cultural development through self-management and decision-making (Mikić 2011: 89).

If the success of doing, that is, managing business, is determined based on the number of premieres in a season,[8] then it can be seen that in the 1970s the Belgrade Opera had 4 to 5 premieres on average (see Table 2). Aside from this, guest performances were also performed abroad, while in the 1980s we can notice fewer premieres, as well as a lack of guest performances abroad. Why?

Bearing in mind the financial capabilities of implementing certain repertoire politics, we can conclude that one of the key parameters in creating the repertoire was the financial and organisational support of the Theatre commune which, during the time of the Festival, made it possible for the audience to attend premieres, as well as guest performances of distinguished soloists. When the activity of this commune diminished, the Republic Cultural Community provided the means for the Belgrade Opera to perform in Serbia. In the beginning of the 1980s, Yugoslavia was sinking into a deeper and deeper economic crisis – escalating inflation was the result of decreasing productivity in the economy which also affected the financial circumstances of the Opera (decreased subsidies). The fact that the Opera turned a loss is also evidenced by its publishing a notice in the daily newspaper *Politika* asking for help from workers' organisations, benefactors and citizens so that premieres could take place that season. Another blow for opera production was also the renovation of the main building of the National Theatre at Republic Square, which further dwindled the number of premieres because of the circumstances under which the ensemble had to perform – the stage in Zemun, Sava Centre (see Table 3).

If we take, for instance, a more successful or disappointing season a substantial difference in the number of performed operas, that is, premieres, can be seen, as well as in the number of guest soloists and ensembles (see Table 4).

The political factor – This represents another crucial factor in creating the repertoire of the Belgrade Opera, particularly the influence of socio-political changes in the country on decisions to perform certain operas.

The ambitions of the self-management system within the cultural institution were related to the expansion of social influence in culture through the direct role of the working-class and the wider availability of cultural artifacts. The introduction self-governing bodies in theatres set certain expectations toward the individual, both those from the profession and those outside of it. The basic problem of self-management in practice is present in relation of the profession/artist toward self-management context as a latent critique. Despite the fact that the content of the opera can be brought to the purpose of affirming self-governing equality among performers (in the opera *Otadž-*

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8   It is only one of the indicators of production; there is also the number of operas on the repertoire and number of performed shows of each opera.

bina [*Homeland*] of Petar Konjovic, there are ten female soloists), the concept of production and performance contained elements that acted subversively towards the basic postulates of implementation a self-management system, especially in the field of cultural activities. In addition to this, according to the words of Dejan Miladinovic, whose idea was to add the last, unperformed opera *Otadžbina* by Petar Konjovic to the repertoire, this opera was removed from the repertoire due to political reasons since it was based on the epic poem *Smrt majke Jugovića* [*The Death of Jugovic Mother*], which deals with the subject of the battle of Kosovo (Spasić 2017). There was a danger that the set-up of the opera could be interpreted as a comment on the already sensitive issue of the status of Kosovo (which is still relevant), so taking the opera off the repertoire was a reaction to the possible danger of state stability in Kosovo collapsing.

A more radical "cut" in the repertoire of the Belgrade Opera was the decision of the highest organisational body Theatre Council to leave out all pieces from the "Yugoslav repertoire"[9] while exclusively Serbian composers' operas were put on the repertoire for the 1989/90 season.[10] Such a decision anticipates the time that is to come and the latent presence of the national consciousness in a cultural institution such as the National Theatre.

The elements of cultural policy – The third key factor in creating the repertoire are the elements of cultural policy which on this occasion the paper conveys based on the manner of the management, which encompasses a specific social context – self-management[11] – as well as the status of the artist, i.e., the relationship between the personal and collective interest in the Opera. "

Self-management implied a new mode of decision-making, i.e., it allowed for the possibility for non-artists to have a say in art policy.[12] Therefore, the key problem had become the attitude towards the profession, but also the

9   The term "Yugoslav repertoire" is not characterstic in the discourses of that time, which were conducted in the topic of repertoire policy (for more see: Spasić 2020), and in this paper it is used exclusively to refer to composers from the territory of SFR Yugoslavia whose works were performed on the stage of the Belgrade Opera. In that sense, the domestic repertoire is seen more as an umbrella term and refers to all pieces that do not belong to the foreign repertoire.

10   Arhiv Narodnog pozorišta u Beogradu: Zapisnik sa sednice Umetničkog veća Opere, 15. 12. 1989.

11   Self-management as an idea was first realised in the economy and in the socio-political system, and then in culture. In that realisation it was accsessed with various reforms which were followed by normative acts, so today it is difficult to answer how self-government fully functioned. See: Kardelj 1977 and 1977a; Unkovski-Korica 2015; Kuljić 2003; Kržan 2013; about the cultural policy and self-menagement see: Ђукић 2012; Hadžagić 1979: 166–177; Stojanović 1982: 302–306; Ivanišević 1982: 186–208; Madžar 1968: 8–32.

12   The ambitions of the self-management system within the cultural institution were related to the expansion of social influence in culture, and the Program Council (since 1974)

position of the profession itself. Based on the archival documents of the Theatre, reports were written following templates and in favour of the profession itself, that is, only the words of professionals were recorded so we cannot discuss the right to vote of the ordinary, working people. However, from conversations with participants and artists at the time, we learn that people outside of the profession also made decisions concerning the repertoire. So, for instance, when it was being decided whether to feature the opera '*Eugene Onegin*' or '*The Queen of Spades*', a member of the support staff said 'The Queen of Spades' even though she wasn't familiar with the capacities for performing that opera (season 1970/1971, Spasić 2020). The primary objection to self-management was, in fact, that people outside of the profession could also make decisions about the repertoire, by voting for or against the proposed operas.

On the other hand, there was also disagreement within the profession itself, because personal interests were above collective ones. Opera is a complex genre, because its structure is comprised of various factors, and even people behind the scene (e.g. technicians) take part in the process of bringing it to life. However, the prevailing opinion is that the soloist carries the biggest burden of the opera, and consequently of its success too (tendency towards singing operas). In the previous, golden age (1954–1969), the Belgrade Opera was 'a symbol of steadfast teamwork' abroad, but everything was shattered when, according to the words of director Dejan Miladinovic, the manager at the time, Gojko Miletic, stated that "he wasn't interested in the singers who had already been employed there, but rather in putting on premieres for bigger stars" (Spasić 2017). This sentence, as pointed out by Miladinovic, started pervading in self-management as "an evil disease" (Spasić 2017). And so, great singers, with a couple of exceptions, demanded to sing exclusively Italian operas, because everything else corrupted their voices. Even though some of them sang operas abroad which had never been performed in Belgrade, suggestions to feature the same operas here were met with rejection. Personal interests were in opposition to the aspirations and ideals of the socialist man as a versatile, creative personality who was the active subject and creator of his own destiny and the destiny of society. In other words, in the system of self-management, it was necessary to reconcile the personal desires of individuals and the aspirations of the collective, so the concept of a socialist man

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became a place for active participation of a number of communists, representatives of socio-political and labour organisations outside the theatre in creating repertoire. In that sense, the political factor didn't influence the opera repertoire such as was the case in other communist countries (e.g. USSR or China) where repertoire was confirming a certain ideology. The theatre had a certain degree of autonomy. Unlike Yugoslav film production, there is no connection with socialist man in the contents of operas, and this genre was not an ideological instrument in that sense.

is impossible without the idea of the cult of personality. Being an exceptional individual, in this case an operatic soloist, is a specificity of an elitist culture as such, and therefore closely linked to the cult of personality. If the idea of equality was that of a socialist, self-managing society, the Belgrade Opera had shown that, in practice, among the equal there were those who were more equal. Personal interests and the arbitrariness of individuals is also reflected in the fact that many roles weren't accepted simply because they weren't the leading roles, so the third soloist had to 'fill in' for the role of Kofner (opera *The Consul*) or for the role of Shchelkalov (*Boris Godunov*) which was turned down by "young singers turned leaders along the party line who considered the role beneath them" (Spasić 2019). Prima-donna behaviour was more and more exhibited in, for instance, soloists leaving rehearsals because they weren't satisfied with decisions of the management. Concessions that were made in order to preserve harmonious relations in the ensemble also indicate how important soloists were, which is also reflected in the frequency of adding premieres of the same opera to the repertoire two or three times in one season (1983/9, *Carmen*; 1988/89 *The Force of Destiny*).

Concluding Observations

In researching the opera repertoire, its constituent elements, performing ensemble and personnel policy are of key importance, but so are the component aspects such as financial support or critical reception, which is in any case the subject of serious musicological research. By pointing out the economic and political factors and the elements of cultural policy, our attention is focussed on the 'totality of the picture', i.e., the repertoire which is created by those factors. In order to analyse the repertoire in depth, research does not rely solely on written records, because their exclusive use could lead to a one-sided view, but also on the testimonies of those who took part in the organisation and realisation of the repertoire. Situations where the economic and political factors, as well as the elements of cultural policy, prove dominant are characteristic examples, but their mutual effect is present season after season. The insight into the links between the effects of these factors opens up a possibility for further research of the context in which the repertoire acts as a 'litmus paper' which demonstrates the nature of the environment in which it was created, but is also the result of that environment. In that sense, the complexity of research of the opera repertoire indicates a need for an interdisciplinary approach, encompassing research of a wider social context and its aspects which influence the operation and results of an opera house.

Table 1. The opera repertoire of the National Theatre in Belgrade from 1970 to 1990 (Operas in bold were on the repertoire for more than three seasons).

Italian repertoire	BELLINI ***Norma*** VERDI *La forza del destino*, ***Aida, Il travatore, Un ballo in maschera, La Traviata, Rigoletto, Nabucco***, *Don Carlos, Attila,* ***Ernani,*** *Falstaff, Ottelo, Macbeth* WOLF-FERRARI: *I quatro lusteghi* DONIZZETI ***Lucia di Lammermoor, L'elisir d'amore***, *La Fille du Régiment, Don Pasquale, Viva la mamma* UMBERTO *Andrea Chénier* Pergolesi: *La Serva Padrona* PONCHIELLI: *Gioconda* Puccini: ***La bohème, Tosca***, *Turandot, Madama Butterfly* *ROSSINI* ***Il barbiere di Siviglia,*** *L'italiana in Algeri,* MASAGINI ***Cavalleria rusticana*** MENOTTI *The Telephone, The Consul* LEONCAVALLO: *Pagliacci*
French repertoire	BIZET ***Carmen,*** *Les pêcheurs de perles* GOUNOD *Faust* MASSENET *Werther, Don Quichotte* POULENC *La Voix humaine*
Slavic repertoire	<u>Russian repertoire:</u> BORODIN ***Prince Igor*** MUSSORGSKY: ***Boris Godunov*** TCHAIKOVSKY *Mazepa,* ***Eugene Onegin***, *The Queen of Spades* PROKOFIEV: *The Love for Three Oranges,* *RIMSKY-KORSAKOV:* ***The Maid of Pskov***, *Mozart and Salieri* <u>Czech repertoire:</u> DVOŘÁK: *Rusalka* JANÁČEK: *Káťa Kabanová, Jenůfa, From the House of the Dead* SMETANA: ***The Bartered Bride***

Other	German repertoire BEETHOVEN: *Fidelio* WAGNER: *The Flying Dutchman, Lohengrin* STRAUSS JR.: **Die Fledermaus** Austrian repertoire MOZART: **The Marriage of Figaro**, *The Magic Flute,* **Don Giovanni**, *Così fan tutte* British repertoire: BANFIELD: *Alissa, Conversation with the Tango or The Ant* BRITTEN: *The Rape of Lucretia, The Little Sweep, Albert Herring* PURCELL: *Dido and Aeneas* American repertoire: GERSHWIN: *Porgy and Bess*
Domestic repertoire	BRUNO: *Orfej XX vijeka* [Orpheus of the twentieth century] VAUDA: *Ježeva kuća* [Hedgehog house] GOTOVAC: **Ero s onoga svijeta** [**Ero the Joker**], *Morana* KULJERIĆ: *Moć Vrline* [The Power of Virtue] KELEMAN: *Opsadno stanje* [Captive State] LOGAR: *Pokondirena tikva* LOTKA-KADINSKI: *Analfabeta, Vlast, Dugme* KONJOVIĆ: *Otadžbina* [Fatherland], *Knez od Zete* [The Prince of Zeta] NASTASIJEVIĆ: *Đurađ Branković*

Figure 1. The number of premieres and guest performances abroad in a season from 1970 until 1990.
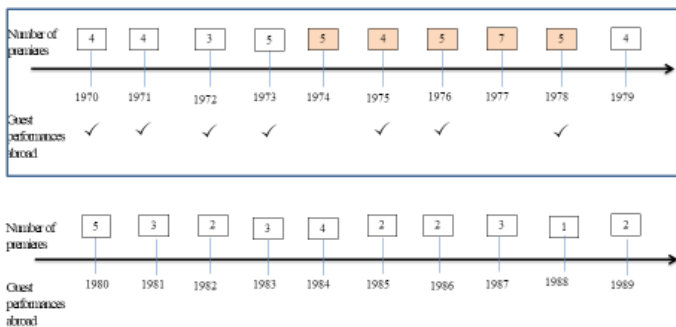
Figure 2. Schematic representation of the financial support in creating the opera repertoire.

Table 2. Example of a more successful or disappointing opera season.

season	1972/73.	1989/90.
Number of performed operas	25	15
Number of premieres	3	2
Number of guest ensembles	1	/
Number of guest soloists		

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Вања Спасић
Креирање репертоара Опере Народног позоришта
у Београду (1970–1990)
(резиме)

Тема овог рада односи се на истраживање оперског репертоара Народног позоришта у Београду од 1970. до 1990. године. Полазна тачка истраживања оперског репертоара припада домену музикологије, али како је предмет истраживања комплексан примењује се и интердисциплинаран приступ (интерконекција са социологијом музике и студијама културе). Циљ овог рада јесте да представе основни фактори који утичи на репертоарску слику, као и могућност проширења методолошког приступа истраживању репертоара. С тим у вези, било је потребно укључити различите методе истраживања и анализе, као што је емпиријски приступ у прикупљању архивске грађе, аналитичо-интерпертативни метод кроз анализу садржаја и ослањање на усмену историју путем интервјуисања актера из поменутог периода.

У овом раду, репертоар се посматра као динамична структура која је полазиште за истраживање тј. оно је својеврсна датост одређеног времена или „залеђена слика" која је истовремено и исходиште, односно резултат одређене репертораске политике иза које стоје њени организатори и реализатори. Како је репертоар детерминисан у складу са могућностима којима располаже институција, неопходно је идентификовати и анализирати основне елементе који модификују и производе одређен репертоар, почевши од финансијских могућности, преко њених учесника (оперског ансамбла, руководећих стручних људи и управљачких тела) па све до публике и критике. Поред основних елемената који конституишу репертоарску слику, било је неопходно истражити и кључне факторе у креирању репертоара. Истицањем економског и политичког фактора и елемента културне политике, пажња је усмерна на

„тоталност слике" тј. репертоара који ти фактори стварају. За дубљу анализу репертоара, истраживање се не ослања само на писану грађу, чије би искључиво коришћење могло да доведе до једностраног схватања, већ и на сведочења оних који су били део орагнизације и реализације репертоара. Репрезентни примери су места у којима се економски и политички фактор, као и елементи културне политике показују као доминантни, али њихова међусобна деловања присутна су из сезоне у сезону. Увид у спрегнутост деловања ових фактора отвара могућност за даља истраживања контекста за који реперторска слика представља и „лакмус папир" који показује природу средине у којој настаје, али и резултат те средине. У том смислу, комплексност истраживања оперског репертоара указује на потребу за интердисциплинарним приступом, обухватајући истраживање ширег друштвеног контекста и његових аспеката који утичу на рад и резултате оперске куће.

Кључне речи: музикологија, Опера Народног позоришта у Београду, репертоарска политика.

(Not) Just Blips and Blops:
Music for Early Home Computers (1974–1979)

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Abstract: Throughout its early days in the 1960s, computer music was primarily connected with academic institutions, since the hardware needed for composing and performing was not available for home use. Overviews of the field's past usually avoid addressing the microcomputing revolution of the late 1970s and early 1980s, primarily due to the amateur/hobbyist 'nature' of this field, and because home computers were not able to perform complex processes developed on universities' mainframes. Thanks to the growth of music-related internet resources and contemporary data-handling skills, this 'forgotten' field of home computing 're-appeared', this time as a possible historical narrative about self-education and discovering a new and existing digital world through 'blips and blops'.

The main resources for this paper were programming manuals, magazines and similar publications (periodic or not) from USA and Europe, that offered numerous examples of music treatment in microcomputing. The research results prove that music was one of the most popular applications for these early machines, and there are numerous examples of using musical knowledge as a tool for achieving the most demanding computing tasks. The results also make it obvious that programmers needed both practical and theoretical musical skills to translate ideas into the program lines. Thus, the main goal of this paper is to make an effort towards a construction of a historical narrative about the relationship between music and personal computer development, that eventually made computers 'devices for the masses', unavoidable in almost every field of contemporary musical practice.

Keywords: computer music, microprocessors, Altair, KIM-1, Creative computing

Introduction

This paper is dedicated to one, a bit neglected and oddly sounding, but nevertheless important. musical field, especially when one takes into consideration the recent global increase of computer dependence for all aspects of mankind, including music. Yet, this is not a glamorous nor romantic story about the glorious art and heroic triumph of men's creativity, or a deep philosophical analysis of gigantic scores from the past. Rather, it is a fun and sketchy overview of how computer-produced blips and blops opened the gates of the blossoming art of bedroom music composing, the sudden rise of which we are all witnessing these days.

The field of research in this paper will thus be music and the first microcomputers. The terminology here is (as usual) not clear. Sometimes these machines were advertised as home computers, sometimes as personal or portable computers, but what all of these had in common is that they were made with microprocessors and sold as expandable DIY units. So, I will use the term home computer to distinguish them from the PC, which is usually associated with modern machines. The examples in this paper are all from the second half of the 1970s, so the time borders for this research spread from the first published kits in the mid=1970s to the mass marketing of the complete and pre-assembled home computers from the end of that decade.

These machines were at the time used mostly by engineers, hobbyists and students, so the music discussed here is the result of mainly amateur musical experiments, with few exceptions. There were several initial reasons for my main motivators for research in this field. First, numerous documents about experiments found in collections and archives reveal a surprisingly close relationship between music and machine, generally considered to be, at the time, not suitable for 'real' music. So in a way, this was an early introduction of the multimedia home computer idea, since basically these were small digital devices for playing and composing tunes, in addition to blinking LED lights and/or displaying some kind of (often text-based) TV output. They were very modest in results, but these computers still addressed different human senses with significant amounts of data, if one is capable of understanding and decoding their true meaning – what happens behind these images and sounds, what makes them possible? So, I listened to the following examples not 'just' as music, but as the result of coders virtuosity, as a manifestation of computing with very limited resources. If you expect enjoyment in these sounds similar to that you get from listening to, for instance, Jean Claude Risset's or Stockhausen's works from the time, you might end up being very disappointed.

From today's perspective, an analysis of these experiments is a good opportunity to study the basic concepts of computer music on small, clear examples, with no distractions from modern 'endless' possibilities. What makes this music special is the fact that it was made with something that was initially not designed to be a proper mean of musical expression, but eventually became omnipresent. These examples show that music was used as a tool for 'expressive computing' – it was a demonstration with no other purpose but to show a hacker's virtuosity.

Besides printed sources from the period, there are no sound artifacts available to me, other than an LP record extensively discussed at the end of the paper. But, thanks to the online and local modern retro-computing communities, I managed to collect contemporary interpretations of codes from magazines and other sources, performed either on restored original machines or replicas/emulators made from modern electronic parts. Since the computers in focus here were from the beginning made as DIY kits, what was the original configuration is somewhat fluid, because there were numerous versions and variants, even with some mostly pre-assembled units. These machines were usually sold to engineers so it was expected for the user to change 'factory settings' and to modify the machine. Nowadays, it seems that having the 'original' machine would not help to achieve my goal, because I would need many of them to be in perfect working order, and I would also need to modify and use them as if I were in the 1970s. As cool as this sounds, unfortunately this is almost impossible for me, so I came up with a less glamorous, but much more purposeful solution in building what I called the Late-70s-6502-based-computers-emulator, a simple-to-use device made around the STM32F103 ('Blue pill') contemporary microcontroller,[1] able to perform code for KIM-1, Ebka and other kits from the era so I can assume that I managed to get a similar-enough sound experience to the music available as code in magazines and books from this period, although not the 'original' one, except for the aforementioned recordings.

Historical Context

From the late 1960s/early 1970s, the computer world was dominated by mainframes and room-sized business machines made by IBM (International Business Machines), DEC (Digital Equipment Corporation), Honeywell and others. In this period, computer music was in simple terms, almost exclu-

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1   It is based on 6502 emulators for Arduino (https://forum.arduino.cc/index.php?topic=193216.0 [accessed on 19. 2. 2021]) which I ported to Blue pill and added external circuitry, discussed later in detail.

sively institutional, made on time-shared university or corporate equipment (such as Bell labs in New Jersey, the Center for Computer Research in Music and Acoustics in Stanford etc.). It was very advanced in structure, involved with mathematical procedures, hence complex, and (almost) generally accepted as a proper musical genre or subgenre of electroacoustic music.[2] The mainframe computer was, in a way, a 'modernist composer's dream', capable of executing authors' commands from the audio sample level to monumental scores, written in a high programming languages, as many examples from the era illustrate.[3] The computer was considered a device that could synthesize an unlimited variety of sounds, including the human voice. Also, this was the time of mini-computers, and the first special music computers that were even more potent than general purpose machines (a notable example is Dartmouth college's computer synthesizer, later developed as Synclavier, also IRCAM's (Institut de Recherche et Coordination Acoustique/Musique) 4X processors made by Giuseppe di Giugno etc.). Nevertheless, these refrigerator-style machines were too big and expensive to be accessible to the masses, and at the time they were known to just very few experts from the field.

Microcomputers are computers made around microprocessors. The first commercial microprocessor, Intel's 4004 was produced in 1971, and the most important one for this topic, the 8080, was made available three years later. Microprocessors on a chip enabled a drastic size and price reduction of computers, making them accessible to broader population. Academic and student communities were already familiar with mainframes, and they were considered to be the potential market for these small training devices. The main media for this market and community were specialized magazines, where first computers and peripherals were advertised and presented together with build instructions. Microcomputers were more powerful than pocket calculators, but much less powerful than mainframes.

The first wave of microcomputers in the mid-1970s served as an opportunity for 'pure' computing, since the devices were sold mainly as DIY kits (also as pre-assembled expandable units), so the first goal for the user was, in most cases, to build a proper working machine. These machines were: Altair 8800, one of the first ever, and a very popular microcomputer, best known for boosting the then small software company called Microsoft;[4] SOL 20, a rival party computer, made as a smart terminal kit designed by homebrew computer

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2   An extensive history of computer music definitions is available in Manning, 2013; Radovanović, 2010; Milojković, 2020.

3   Well-known examples by Gottlieb Michael Konnig, Barry Truax, Jean Claude Risset etc.

4   Microsoft made BASIC interpreter for the Altair, making it accessible to non-engineers and even pupils and children (Freiberger, 1999: 53).

club opposed to Bill Gates' software selling business model;[5] MOS technology KIM-1; Mk-14 and COSMAC will be discussed in more detail later. There were many others, similar and a bit less popular, with less documentation available and smaller user bases. Thanks to S-100 expansion bus and other more or less standard ports and connectors implemented in these devices, the first home computers were like microprocessing seeds, grown and developed depending on the user's involvement and needs. Having this in mind, it seems that the first applications aimed to test equipment and its proper functioning. The primary tasks were, of course, executing instructions, calculations, shifting registers, read/write memories etc. Applications where computers were actually doing something from the 'real world' were not an easy task to accomplish, and were dependent on which gadgets and additions the user was equipped with, as well as how skillful and imaginative she/he was.

As mentioned earlier, musical applications were almost regularly available with these kits. Every machine offered some sort of amusing sound capabilities, more or less different in approach and result. Although this part of the 1970s home computer music is generally associated with games, this is not exactly true in the contemporary sense of the term, since these machines were not capable of playing music during gameplay. Games in those times demanded a lot of player's imagination, since they were text or number based, while the terminal ASCII graphics were regarded as a luxury, given that the calculator style display was found on many of these devices as default. Nevertheless, musical applications were considered games and published in gaming books, so playing music is here used in a sense that computer music was something to play with, rather than just to be played on a computer as an instrument.

Methods of Sound Production

Basically, there were three main approaches to how microprocessors produced sounds and music, with the first two being directly inherited from mainframes.[6] These are: AM (amplitude modulation) radio frequency synthesis;[7] FOR loop sound or one-bit-DAC (digital-analog converter) sound made with switching one of the GPIO (General purpose input/output) pins from the microprocessor, and controlling external TTL (transistor-transistor

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5   Notorious Gates' Open Letter to Hobbyists (Gates, 1976, 2)

6   For more detailed explanations and practical instructions see Chamberlin, 1985.

7   This technique is a part of a much larger movement of enthusiast exploring phenomenon of leaking data though radio frequencies of a wide variety of digital devices, commonly referred to as TEMPEST, see https://cryptome.org/tempest-old.htm. There are contemporary software tools for TEMPEST music as well, see Thiele, 2001.

logic) devices specially designed to produce sound, but with results similar to the previous case. These were simple logic chip circuits made to facilitate the use of computer timers and registers, but usually produced characteristic square-wave sounds as with the previous method.[8] And three, music synthesized directly by the microprocessor and reproduced usually with an 8-bit DAC (Chamberlen, 1985: 417–480; Morgan, 1979: 47–66), or by controlling more complex external devices such as analogue or digital synthesizer modules (Chamberlen, 1985: 175).

AM frequency synthesis technique was originally 'attributed' to Peter Samson from MIT with the PDP series of mainframe minicomputers (Sordillo, 1966: 1), and it was ported to Altair and others soon after their release. It uses the computer as a radio frequency transmitter. One GPIO pin of the microprocessor is switched on and off at the radio broadcast frequency with one loop, and the other loop or loops are used to produce audio range signals, modulated with carrier frequency. Since there were a lot of wires in the computer, the receiver was just put near the case and tuned to the proper 'station' (Wilson, 1976: 4).

Using internal hardware to produce sound, a switching output pin at the audio rate with minimal electronic components was enough for one of the first home computer soundcards to appear on the market as a *Software technology music system*, intended for use with S-100 based systems such as Altair or Sol-20. It was a little bit more elaborate one-bit-DAC, with accompanying software capable of playing three voice polyphony (Bokelman, 1977). On the other hand, *Solid state music system* for S-100 computers was advanced and professional product made for direct sound synthesis with 8-bit DAC, and a wide range of sampling theorem based possibilities (Savetz, 2006).

6502 Based Devices

The 6502 processor made by MOS technology was very popular among music experimenters, according to artifacts from the era. Besides commercially available kits, there were numerous homebrew designs made around this processor, since it was not expensive compared to others and was easy to use with just a few essentials, such as memories, timers, clocks and ports. It is important to emphasize that this very processor was the heart of many popular machines form the late 1970s/early 1980s (PET, Apple II, VIC-20, C64, NES, and many others).[9]

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8   Examples of such devices are available in Morgan, 1979: 27–46.

9   Still available today in various retro-computing configurations, Ben Eater's is popular one (https://eater.net/6502).

A 6502 processor-based DIY computer kit with a very large user base, KIM-1, was released in 1976, as a configuration for practicing and familiarization of coders and engineers with this new device. Although it was sold as a single board computer, it was usually expanded with terminal, tape or disk interfaces, printers and plotters, the same as the more stylish predecessors. This was a very bare-bones but easily adaptable kit, user friendly at the time because it enabled all kinds of applications, especially musical ones, both as a controller and as a sound producing device, with one, or eight-bit DACs and numerous sound interfaces. Because of that, KIM-1 was the first among this kind of computer that was adopted by professional composers. Jim Horton, John Bishoff and Tim Perkins from Mills College, who founded the *League of Automatic Music Composers* in 1978, used KIM for recording and performing music (Manning, 2013: 220–221). What made this kit attractive for composers was its low price compared to others, as well as its easy musical use, since it was already equipped with an audio interface utilized for loading and saving programs and data on magnetic tapes. Also, it was reasonably easy to program, with a well-documented instructions manual and a quickly expanding user base, as well as no need for special cards. Everything essential was present on a single board and easily accessible. *League* members used KIMs as a multipurpose communication and musical tool, which is best described by Perkins himself:

> I see the aesthetic informing this work as perhaps counter to other trends in computer music: Instead of attempting to gain more complete control over every aspect of the music, we seek more surprise through the lively and unpredictable response of these systems, and hope to encourage an active response to surprise in the playing. And instead of trying to eliminate the imperfect human performer, we try to use the electronic tools available to enhance the social aspect of music making (Perkins, 2007: 11–12).

Echoes of this statement are also hearable on the eponymous compilation, in which these composers demonstrated the use of this machine as a generator of controlled random melodies and rhythm patterns (compositions), as well as a tool for stochastic compositional intentions, often used live 'on stage', during navigated improvisations of the group members (Perkins, 2007: 9–10).

It seems useful to mention the *Science of Cambridge Mk-14* which was a kind of British rival to KIM-1, and which was, just like KIM, important as a starting point for the British home computing industry. Designed by Chris Curry, future BBC/Acorn computers founder and Clive Sinclair, hobby scene electronic wizard and future founder of the ZX and Spectrum line of computers, it was based upon the less well-known INS 8060 processor, similarly de-

signed as KIM, as a single board computer intended for future modifications. Despite its limitations, Mk-14 offered 'advanced' musical possibilities from the beginning, with full DAC and a few applications offered in a user manual, such as *Music box*, *Function generator*, and even an organ, meant to be played on a hexadecimal membrane keyboard (Mk-14 Manual, 1977: 79–83).

Despite huge printed documentation, I could not find any other recording of music made on KIM besides the compositions made by *League* members. This is where my emulator came in handy, since it enabled me to include these examples in this paper because I was able to experience the results of the code printed as listing Also, all of the examples I reproduced with my emulator, originally written for other machines, fit with KIM with minimal changes in addresses. I started with the examples present in the *First book of KIM* and user manual book, but these were very straightforward, with single voice popular melodies played on one-bit DAC or KIM's audio interface (which is the same thing regarding the sound producing principle). One example showed an interesting timbral manipulation technique through PWM (Pulse Width Modulation) (Butterfield, 1978: 91-94). Much more advanced examples were published in Byte magazine, with some of these also available in the Micro 6502 journal and *KIM-1 User Notes* fanzine. The most advanced one, regarding sound qualities and musical complexity, is the example presented by Hal Chamberlen (Morgan, 1979: 50-60) with the USA national anthem arranged in four voices for KIM-1 with 8k of RAM, reproduced with a sample-based polyphonic player, reading samples and the score from sections in KIM's internal memory. Theoretically, these examples could be used as a tool for a classical composer – there are enough useful possibilities available in the four-part writing, and timbral qualities, which are not changeable in real time, and which have a slight foldover distortion, but can still be considered potentially usable in the serious musical works of the time.

Another example, which is more similar to the *League's* compositional domain, is derived from the previous one, also published in Byte, showing the potential of 6502 (Ebka in article author's configuration) as a melodic and rhythmic pattern generator based on a *Zeroth order stochastic control* method (O'Haver, 1978a: 140–141). Although this is a single line melody generator, it sounds like a very creative and ever-variating solo-part generator, of a previously reviewed software player. Together, these two articles 'cover' two of the most attractive parts of the computer music (of the 1970s) – the random generation and the precise and flexible polyphonic reproduction of memorized score with instruments based on any recorded sound sample.

Besides its use for the generation of sounds, O'Haver in another article from the same issue demonstrates how this processor can be used for real-time DSP (Digital Signal Processing) applications, such as frequency modulation of input signal, distortion, flanger, short delay, reverb and (long) delay

or echo (O'Haver, 1978b: 166–172). These examples show that this processor was really potent and capable of performing sound processing tasks, but it seems that the complexity of the original hardware schematics and the availability of recommended parts, especially ADC (Analog-Digital Converter) and DAC[10] in the late 1970s, put this configuration in an almost professional and/or academic sphere, despite the fact that its code was published in a magazine mostly intended for hobbyists and enthusiasts.[11]

First Philadelphia Computer Music Festival

Editors of the Creative Computing magazine made a kind of retrospective as part of the Personal Computing 1978 Fair, held at the Philadelphia Civic Center on August 25th, 1978 (Moberg, 1979). All presented hackers, devices, and compositions were iconic for the era, and among the best, compared to previously analyzed endeavors and documentation about them. A vinyl record from the event was published by Creative Computing one year later and has, even today, gained a cult status among collectors as a rare live testimony about this unique musical event. The concert was a performance of eight S-100-based devices playing popular and classical tunes such as Rimsky-Kosakov's *Flight of the bumblebee* or Bach's *Fugue in G major* in order to demonstrate their versatility and sound qualities on familiar, well-known examples. Among the systems present were the already described *Solid State Music System* and *Software Technology Music System,* as well as ALF, 16k RAM 8-voice polyphonic system with "programmer extensive control of the waveform and envelope" (Savetz, 2006) and RCA COSMAC VIP 'gaming' computer with one of the earliest examples of PSG-based (Programmable Sound Device) sound card, that will give rise to the chiptune scene, whose music was mostly performed on these type of musical devices (McAlpine, 2018: 69–102).

Dick Moberg, president of Philadelphia Area Computer Society described the atmosphere and excitement at the festival very colorfully

> The concert was finally held in one of the larger ballrooms of the Sheraton Hotel. Our borrowed sound system was set up and sound checks made for the recording. We opened the doors to the crowd outside to find several hundred more people than the room could hold. Many sat on the floors of the halls as the music filled the hotel. Hal Chamber-

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10   The contemporary board I used has integrated ADC and DAC and was built according to schematics published in Morgan, 1979: 51.

11   Author is a professor at the Department of Chemistry, University of Maryland.

lin had set up an oscilloscope that would project the waveform being played on a screen. The result was a fantastic synchronized light show! Part of the concert was filmed by TV Ontario's Fast Forward Office for use in a special series on personal computing. This was perhaps the first concert to be held which featured music synthesized using personal computer systems. The concert lasted close to 3 hours and the room was still packed when the last piece was played. This recording features highlights from the concert (Savetz, 2006).

It is noticeable from Moberg's quote that the scene of computer music enthusiasts was already well developed in the USA at the time. Most of those who took part seemed to only wait for a chance to present their work to the public who understood its value, and to obtain a kind of recognition of their work, that proved popular and appealing to people, especially bearing in mind that their presentations were given at a serious computer show, such as the Personal Computing 1978 Fair.

Conclusion

Having in mind all these examples, one can easily get the idea of how important this 'bad' computer music was for the early computing scene, for numerous reasons. Among the most prominent from today's perspective is the usage of computers for fun and in unusual ways, which also pointed towards where microcomputer music development should go. Home computing kits were direct predecessors to chiptunes, trackers and MIDI-based music, which eventually gained mainstream prominence in the musical scene in the mid-1980s, but with much more powerful machines. These experiments changed the idea of computers as business machines in a corporate building full of room-size devices and people in black suits, or academic devices found in laboratories with people in white suits, towards its perception as a small, interesting box with blinking lights that could be used for fun and more importantly, individual artistic expression. It looks as though music as abstract art, and computing as abstract data processing, went together through these pioneering times, gradually occupying the human private sphere and free time, parallel to the already conquered business and educational usage. As we saw, the whole scene of hackers-turned-into-kitchen-composers transformed these musical boxes into proof of ingenuity, and made a huge step towards the upcoming global home computing revolution of the 1980s.

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МИЛАН МИЛОЈКОВИЋ
(НЕ) САМО БИП И БОП.
МУЗИКА ЗА РАНЕ КУЋНЕ РАЧУНАРЕ (1974–1979)
(РЕЗИМЕ)

Овај рад је посвећен помало запостављеном али ипак значајном подручју рачунарске музичке историје, нарочито када се има у виду скорашње глоблно повећање зависности свих аспеката људских делатности од рачунара, укључујући ту и музику. У раду се сагледавају начини на које су рани кућни рачунари, засновани на микропроцесорима, били коришћени за производњу музичких звукова током друге половине седамдесетих година. Почетак овог периода је маркиран појавом првих рачунара као што су Altair и Sol-20 средином седамдесетих, а за његов крај је симболично одређен фестивал посвећен рачунарској музици одржан у Филаделфији 1978. године, када се појављују и први комерцијални кућни рачунари, иако се престанак деловања Лиге композитора аутоматске музике, која је била иконичка за ово поље, догодио тек 1983. године. У раду се разматрају музичке активности корисника раних рачунара, који су углавном били инжењери, студенти и ентузијасти, те се закључује да постоји велики број сродних, али ипак различитих примера музичких апликација рачунара из овог периода. Такође, готово сви најпознатији тадашњи системи – Altair 8080, Sol-20, KIM-1, Mk-14 и други који се разматрају у раду – имали су барем минималне звучне могућности, те су примери композиција и метода генерисања звука из тадашњих часописа и књига, у раду сагледани у контексту генералног развоја малих рачунара, као и потенцијалног утицаја на одређене апсекте рачунарске музике у времену које следи. Такође, с обзиром на недостатак снимљеног материјала који је настао у периоду који се проучава за све примере, поједини од њих су репродуковани уз помоћ савременог емулатора или рестаурираних оригиналних машина, тако да је документација о звучности музике са ових уређаја употпуњена новим интерпретацијама кодова који до сада нису били (звнично) снимљени, што је омогућило и њихово укључивање у сагледавање и поређење са архивским снимљеним материјалом. У закључку рада се истиче да је анализом музичких примера и њиховим поређењем са потоњим догађајима у развоју рачунарске музике, установљено да су иницијалне идеје мултимедијалног рачунара који може служити за забаву и уметнички израз – које ће током осадесетих година бити једни од главних мотиватора продора рачуанра у све домове – настале управо у овим раним данима експериментисања са микропроцесорима и необичним, загонетним звуцима који су се на њима производили.

КЉУЧНЕ РЕЧИ: компјутерска музика, микропроцесори, Altair, KIM-1, креативно рачунарство.

Artless Singing in Post-Yugoslav War Cinema

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Abstract: Artless singing involves characters' singing in films, which is considered an important part of the diegesis while, at the same time, not being a true musical performance (Gorbman 2011). This practice has a vast variety of dramatic, narrative, and structural functions in films because the motives for characters' singing can be quite diverse. The situations in which characters sing are very diverse and the music can act as a commentary. Using examples of artless singing in post-Yugoslav war cinema, in this paper I show how the tools of disciplines like sociology, history, film studies, psychology, and trauma studies can help us better understand both the intention behind the music expressed by film characters and the situation the characters are in.

This paper is part of my PhD research that focuses on music in war cinema, specifically films from former Yugoslav countries during the last decade of 20th century. My analysis of the selected case studies is based on film music scholarship supported by film studies, history, sociology, and trauma studies, investigating how the variety of war-connected themes presented in the films are reflected in their soundtracks.

Keywords: Film music, war cinema, Yugoslav war, post-Yugoslav war cinema, artless singing.

Characters often sing in films, alone or with other characters, aloud or quietly humming. Claudia Gorbman coined a phrase for this phenomenon, namely "artless singing" (Gorbman 2011, 157). Characters' singing in films is considered as not a departure from reality, nor a true musical performance. This practice has a vast variety of dramatic, narrative, and structural functions

in films. Gorbman lists quite diverse motives for characters' singing in film. Singing can be connected with expressing emotions or just as a "ritual practice to fend of danger" (Gorbman 2011, 158). The song can be a way for better presentation of a character that identifies with it, presenting his/her deep, inner thoughts through lyrics, or an allusion to the narrative.

In his book *Hymns for the Fallen: Combat Movie Music and Sound After Vietnam*, about music in Hollywood productions of post-Vietnam war films, Todd Decker identifies several situations in which soldiers sing in combat films – such as to express their personal feelings and emotions as individuals, singing (or chanting) in dangerous situations, or using singing as a portal to takes them away from the war, at least in their mind (singing as a "combat-stress reaction", (Decker 2017, 99)). Singing can also be a response to situations in which it is necessary to stay awake (Decker 2017, 82). Decker also explains how different popular music genres are used to differentiate soldiers with regard to their class, racial, religious, and political identities.

In this paper I will discuss artless singing in regard to music in war cinema, specifically films from former Yugoslav countries produced during the last decade of the 20th century. The interdisciplinary approach I am using in analysis of the music in these selected films is based on film music scholarship supported by film studies, history, sociology, and trauma studies, investigating how the variety of war-connected themes presented in the films are reflected in the soundtrack. For the purpose of this paper, I will focus on artless singing, recognising it as an important part of the soundtrack and a good example of the interdisciplinary approach that needs to be taken when discussing the soundtracks of selected films that cover several different states of the war conflict in the former Yugoslavia – from the war in Croatia (Croatian War for Independence) in Brešan's film *How the War Started on My Island*, to the war in Bosnia as depicted in Dragojević's *Pretty Village Pretty Flame* and Kusturica's *Underground*, and to the bombing of Serbia in 1999 as portrayed in Samardžić's *Skyhook*.

Singing in Context

Both Gorbman and Decker emphasise the importance that characters' singing has on the narrative and structural elements of a film. This is easily recognisable in the film *Lepa sela lepo gore* (Pretty Village Pretty Flame, dir. Srđan Dragojević, 1995) where artless singing connects the temporal layers present in the film's structure.[1] Dragojević's film about civil war in Bosnia was produced by an independent production house (Cobra film) and supported

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1   For more information on music in temporal layers of this film see Djordjevic 2020.

by the Serbian Ministry of Culture. The film was shot in 1994 while the war was still happening, but the premier occurred at the beginning of 1996, only a few months after the signing of the Dayton Peace Accord in November 1995. At the time of the premiere, in the regional press and other media it was widely regarded as a "pro-Serbian" film by critics in the former Yugoslav countries and abroad, and as a "provocation" that gave an "incorrect representation" of the war (Krstić 2000, 44). However, it was the biggest-grossing Serbian film at that time and, although controversial, it was also the first Serbian film to enjoy success at the box office in the former Yugoslav countries. Today it is considered to be the post-Yugoslav war film with the strongest anti-war message (Goulding 2002, 195).

The film is based on a true story[2] that was slightly changed for the film in order to present a "complex look at controversial experiences of war" (Iordanova 2001, 144). Dragojević's film focuses on two childhood friends: Bosnian Serb Milan (Dragan Bjelogrlić) and Bosnian Muslim Halil (Nikola Pejaković), who end up on opposite sides of the war. The story is told from Milan's perspective as he lays wounded in a military hospital in Belgrade and remembers how and why he got there, while also recalling some pre-war and childhood memories with Halil. The film revolves around Milan's memories of the event during which he was wounded by Halil's Muslim military unit while escaping the siege inside a tunnel near their village. Milan's squad was trapped in the tunnel for ten days before only a few broke out alive.

In the layer set in the military hospital in Belgrade where wounded soldiers are remembering when they were stuck in the tunnel for several days while being exhausted, wounded, attacked, and mentally tortured by the soldiers of the opposite side, one of the mentally ill patients offers an interesting musical illustration of the war conflict in the song he sings repeatedly in almost every scene set in this timeline. The song is a variation on Chetnik's military song from the Second World War *Od Topole do Ravne gore* (From Topola to Ravna gora, places in Serbia connected to Chetnik/Royal Military/ units in the Second World War).[3] He uses the melody of this well-known song and changes the lyrics so that every time he appears, he sings another verse. Since the verses list all the war years in the Serbian history of the 20th century, his artless singing is comparable to a madman's chanting and functions like a chorus in a Greek tragedy, commenting on the turbulence of the nation and its frequent state of war.

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2   The story was reported in 1992 by journalist Vanja Bulić and published in the Belgrade magazine *Duga* (The Rainbow). The article focused on a Serbian soldier who was stuck, along with few other people, in a tunnel near Višegrad and surrounded by Bosnian Muslim troops in the autumn of 1992.

3   More on music in the Second World War in Yugoslavia can be found in Tomašek 1982.

Another scene deals with the historical context of the war in Bosnia and shows the ideological clash that occurs between soldiers from the two sides in the tunnel. Music that characters sing and play, and also react to, contribute to depictions of the characters' identities, as well as their individual roles in the story, but also paints a picture of the context and the subtle differences that are important in telling this story. In this scene, Velja, a petty thief and small-time criminal (played by Nikola Kojo), and Gvozden (Velimir Bata Živojinović), a decorated military officer, discuss the origin of the Yugoslav conflict and the reasons for Yugoslavia's demise. Their entire conversation is accompanied by lyrics and tones of pop songs and state anthems that represent different stages in Yugoslav history, referring to different cultural and historical events.

The conversation and provocation starts when Velja gets his harmonica out of his pocket and plays a couple of introductory bars of the *Bože pravde* (God of Justice), the anthem of the Kingdom of Yugoslavia, a country that existed prior to the Second World War and the socialist state.[4] Just by playing this song and without saying a word, Velja agitates Gvozden, a former officer of the Yugoslav People's Army (Jugoslovenska narodna armija, or JNA) and a loyal communist. A few moments later, to defuse the situation, he plays a couple of introductory bars to the *L'Internationale* (The international), a left-wing anthem.[5] This song now agitates one of their fellow soldiers because he recognises this song as the song of the previous regime. However, near the end of the film, in the scene where Muslim soldiers from beyond the tunnel start to sing *Hej Sloveni* (Hey, Slavs), the anthem of the socialist, "second Yugoslavia" is played, referring to a country created after the Second World War, when even the last survivors in the tunnel join in.

Although the besieged soldiers all sing the anthem of their (former) country, we can observe that they are not doing it in a respectful manner associated with anthem singing, but rather within a state of fear and with visible expressions of disappointment. Soldiers outside are shouting the words almost incomprehensibly, while soldiers on the inside of the tunnel are shown sitting down or squatting, muttering the words quietly with tears in their eyes. This song can be interpreted as a linking object, as described by Vamik Volkan in trauma studies. Linking objects are, according to Volkan (2007), objects or non-objects (like a hand gesture, scent, weather condition, or a song) that mourners can connect with, such as is the case with lost objects or people (or a country in this case). The soldiers are acknowledging the fact that their

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4   More about this song can be found in Aleksić, Vasiljević, Simeunović Bajić (2019).

5   This song was popular in socialist Yugoslavia and was used in many Yugoslav war (partisan) films. In this way, the song itself is a reference to the Yugoslav war cinema, together with the actor Velimir Bata Živojinović who was known for his many roles in partisan films.

homeland is no more, and that this song is probably one of the last symbols, the last link to the country and system that had once played big part in their lives. In the war-time state symbols (like an anthem or a flag and a crest) are even more prominently employed, since they are used to represent the fighting sides. However, in the wartime settings of this film anthems also represent different political agendas that reflect Yugoslav history. Every song in every 'artless' performance (playing or singing or humming) illuminates yet another aspect of the problem between Yugoslav nations that is presented in this film.

Singing as a Form of Identification and Comic Relief

In Vinko Brešan's film *Kako je rat počeo na mom otoku* (How the War Started on my Island, 1996) there is an abundance of musical cues. The film is about a JNA barracks on one of the Croatian islands and its commander that is not accepting of the Croatian army fighting for Croatia's secession but sticks with his pledge to the JNA. As people on the island try to convince him to leave the barracks, they build a stage on the gates and set microphones and speakers in order to talk him into surrendering. The negotiation process turns into an all-day and almost fair-like entertainment process, with people reciting poems and singing songs to "wear him down with music". However, in one brief scene while brushing his teeth, JNA commander Aleksa (played by Ljubomir Kerekeš) is humming *Marš na Drinu* (Drina March), a popular tune depicting a great battle the Serbian army fought in the First World War.[6] This insert might be brief but in the light of the Croatian War of Independence and the rise of nationalism, this song indicates that the commander is of Serbian descent, which is not directly confronted in any other way. The scene is also very intimate; the character is alone so other soldiers cannot hear him. Singing can also create what Tríona Ní Shíocháin identifies as a liminal space provided by a song, "an expressive play-sphere through which thought and identity are formed and renewed" (Ní Shíocháin 2018). In this film, the said scene is the only occasion, set in a confined space and intimate setting, that we get a glimpse of the commander's personal life. The choice of this particular song might be an indicator of a family military background, which is also indicated in his behaviour as a loyal JNA soldier who does not succumb to the pressure of his town that accepted the fall of Yugoslavia and is celebrating Croatian independence.

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6   More about this song can be found in Vasiljević 2006; 2012; and Aleksić, Vasiljević, Simeunović Bajić 2019.

In *Nebeska udica* (Skyhook, dir. Ljubiša Samardžić, 1999), on the other hand, singing easy summer pop songs presents the film's comic relief and/or characters' escape from the traumatic reality of Belgrade bombing in 1999. *Skyhook* is about a group of young basketball enthusiasts and neighbours who try to rebuild the local basketball court after it was bombed and destroyed several times. Although aware that it is a Sisyphean effort, the characters make a huge effort to recreate the pre-war summer days on the court in attempt to live a normal life in abnormal circumstances. In several scenes, that are intended as the film's comic relief, the characters are seen singing pop songs to provide a short escape from traumatic reality. One scene involves a couple, Turča and Žozi, on a first date that is set by a puddle of water in the ruins of the destroyed basketball court. To create a romantic atmosphere in this surreal situation, Turča (Ivan Jevtović) starts humming the popular summer song *Na morskome plavom žalu* (On the sea-blue strand). The song is about a perfect spot for a romantic date describing clear skies, a crisp blue sea, and a soft summer breeze on the beach, which is why he sings this particular song to calm Žozi's (Kaja Žutić) bombing infused jitters and "transform" the piles of concrete around them into a beach with a romantic sea view. His trick works, because near the end of the scene, he wins her over and they hum the song together.

Another example of singing as a relief and escape is in a barbecue scene after a long and exhausting day of clearing the court. In the cleared part of the court, the gang sings The Beach Boys' *Kokomo* while drinking, chatting, sitting around on piles of rubble, drinking beer, and flipping burgers on an improvised grills in large metal barrels. Like in the previous example, in this scene music is also meant to transport them to a better place and transform the concert rubble of a Belgrade suburb into the beaches of Aruba, Jamaica, Bermuda, or the Bahamas. However, this scene, as well as others that serve as brief moments of relief, are short as they are usually interrupted by the sirens signalling the immediate danger and bringing us back to reality, proving the songs' employment as escape and relief from the everyday trauma of living through a bombing.

Artless Singing and Cinematography

In *Podzemlje* (Underground, dir. Emir Kusturica, 1995) the music takes characters out of the horrors of reality into a blissful drunken haze, underscored by blasting brass band music. The song *Mesečina* (Moonlight) that is heard in this film in two different scenes, is closely connected to the three main characters – Marko, Crni and Natalija. The first time the song is heard is during the aftermath of what was supposed to be the wedding of Natalija and

Crni that gets interrupted by the Nazis during the Second World War. Even though the wedding gets interrupted and the couple does not get married, the party does not stop, and the drinking continues as they sing *Mesečina* in a drunken haze at sunrise. The three characters repeat this scene again at Crni's son Jovan's wedding set underground in the second part of the film. Natalija and Marko also attend the wedding, but hide the secret that the war end makes them tense, so to loosen up they again reach for singing and drinking and sing the same song, thus recreating the scene from before. In both wedding scenes Marko, Natalija and Crni, are all singing the song, standing tightly in a circle with the camera in the middle, catching them from a low angle. As they sing the camera is spinning, gradually speeding up.

The camera work in *Mesečina* scenes creates whirlpools while shooting their faces from a low angle and spinning uncontrollably until they become a blur. Pavle Levi interprets these scenes as Kusturica's "libidinal outbursts" – moments that suspend all narrative/thematic expectations for the sake of elevated, first-degree scopic pleasure (Levi 2007, 137). He analyses *Underground* drawing on Lyotard's theory of *jouissance* and its waste of energy. Therefore, Levi understands these scenes (these "libidinal choreographies") as independent dynamic systems that throughout the film channel kinetic energy through audio-visual means, producing the effect of wasting energy. *Mesečina* scenes and its *mise-en-scene* that includes circular movement and rotation of human bodies in ecstasy, perform a significant "centrifugal effect". The song follows the movement of the scene – it starts with *a cappella* singing in slow motion and, as the camera speeds up, so does the singing.

The dystopian meaning of this song's lyrics expresses the hidden trauma that lies beneath the carnivalesque surface. The similarities between the Moon and the Sun are highlighted in the lyrics comparing moonlight to the sunlight. From the perspective of the people living underground there is not much difference – when Crni's son Jovan, born and raised underground, goes outside for the first time, he points to the Moon asking if that is the Sun. According to the film's timeline, the song was well known before they went underground. The first time we hear about it is during the interrupted wedding of Natalija and Crni. In that way the song's lyrics could be interpreted as descriptions of the uncertain war times. The opening verses are allegorical descriptions of the wartime destruction and the rising feeling of hopelessness – "No more Sun, no more Moon, no more you, no more me, there's nothing left, war darkness covers us, so I wonder, my darling, what's gonna be with us?" ("Nema više sunca, nema više meseca, nema tebe, nema mene, ničeg više nema, joj, pokrila nas ratna tama, pokrila nas tama, joj, pa se pitam moja draga, šta će biti sa nama?"). The chorus is short, pointing out that there's a light in the sky and no one knows if it is moonlight or sunlight ("Mesečina, mesečina, joj joj, sunce sija, sunce sija, joj, joj, sa nebesa zrak probija, niko ne zna šta to sija").

The music, however, is upbeat with a gradually increasing tempo. while at the same time instrumental layers are added. The opening verses are accompanied by a small brass ensemble quietly marking the melody. The chorus starts in a similar manner, gradually escalating to the full brass band instrumental section that seems to convey that the question "what's going to be with us?" is answered by dancing – "libidinal choreography" – powered by kinetic energy from the upbeat music. The trauma expressed in the lyrics addressing the war darkness and the feeling of utter hopelessness is not acknowledged. Instead, the characters just "dance it off" in a drunken hopeless haze.

Conclusion

In order to fully understand these scenes an interdisciplinary approach is necessary because here a song is not just a song, but a symbol, a marking, an insight into characters' histories, personal relationships, and the historical context of the complicated war conflicts that occurred in the former Yugoslavia in the 1990s. Gorbman writes that "singing is essentially an attempt to organise something out of chaos – music, as organised sound, gives or promises a comforting structure" (2011: 162), and in selected examples we can see the different ways in which singing is used to provide context, meaning, or solace in traumatic and difficult situations – from providing cultural and historical context (in *Lepa sela…*), over expressing pleasant emotions and dealing with trauma (in *Nebeska udica*), to marking character's national identity (in *Kako je počeo rat...*), or navigating through a film's complicated temporal structure (in *Lepa sela…*), and being combined with cinematography (camera work and *mise-en-scene*) in *Podzemlje* in order to create the desired effect of elusiveness.

It would be interesting to see how the soundtrack communicates in films that do not have any artless singing, but were made in the same era and deal with the similar war issues, such as the film *Ubistvo s predumišljajem* (Premeditated Murder, Gorčin Stojanović, 1995) that has no diegetic music or any pre-existing music, and still deals with complicated social and political questions that spread across different timelines. On the other hand, further investigation might be taken into another direction as well, involving films of other genres that were made in the last decade of the 20th century, such as *Crni bombarder* (Black Bomber, Darko Bajić, 1992), *Mi nismo anđeli* (We Are Not Angles, Srđan Dragojević, 1992), *Ni na nebu ni na zenlji* (In the Middle of Nowhere, Miloš Radivojević, 1994), *Kaži zašto me ostavi* (Say Why You Left Me, Oleg Novković, 1993), *Gypsy Magic* (Stole Popov, 1997) or *Maršal* (Marshal, Vinko Brešan, 1999). The analysis of these films would show if the characters' singing has been used in a similar manner to describe and con-

textualize the war events that seeped in other genres in many ways, since the war and its political and social consequences were tangible in all aspects of everyday life.

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АНА ЂОРЂЕВИЋ
„НЕУМЕТНИЧКО" ПЕВАЊЕ
У ПОСТЈУГОСЛОВЕНСКОМ РАТНОМ ФИЛМУ
(РЕЗИМЕ)

У овом раду су представљени примери „неуметничког" певања ликова ("art-less singing") у ратним филмовима насталим током рата у последњој деценији двадесетог века у земљама бивше Југославије. Ови примери су анализирани у контексту тематике којом се баве ови филмови, историјских дешавања у којима настају, као и одређених техничких решења присутних у датим филмовима. Рад има за циљ да прикаже интердисциплинарну мрежу која је неопходна за анализу музике у датим филмовима на примеру певања у филмовима које је уједно битан део наратива као и саундтрека филма.

Кључне речи: филмска музика, рат у Југославији, постјугословенски ратни филм, наивно певање.

An Audiovisual Ethnography of Timbila in Mozambique: Collaboration, Reciprocity and Preservation

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Abstract: Timbila is an expressive practice that originated in the South of Mozambique, specifically in the Zavala district. It reveals a dynamic link between performance, culture and environment and can be considered an interesting framework to gauge the changing of cultural policies in the country over time, from the colonial period to independence and up until today, since it was proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2005. However, this expressive practice is still considered to be at "risk of disappearing" due to different factors, such as a lack of economic support from the government or initiatives aimed to reinvigorate it, and the outwards migration of young members of the timbila groups driven by deep poverty and the lack of basic services, both characteristic of the context of Zavala. In this setting, the safeguarding and the continuity of the practice is considered to be under threat. The Mozambican context is also marked by centuries of colonial domination whose memory is still intense. A researcher coming from abroad is still sometimes received with suspicion or distrust and in order to create collaboration between the actors involved in this research, thus overcoming inequalities, the first step is to create relationships based on reciprocity and empathy.

In this paper I will give an overview of the history of timbila and a brief characterization of the performative practice. Then, I will share some of my experiences during my fieldwork in Zavala, focusing on the audiovisual methodology I adopted. I used this strategy as it was useful to gather and study information about timbila, but also as a path to actively preserve the performance and establish a deep collaboration and reciprocal relationships in the field.

Keywords: Mozambique, *Timbila*, Audiovisual methodology, Collaborative Archive.

Timbila: the Instrument and the Performance Practice

The *timbila* tradition is linked to the Chopi ethnic group living in the Zavala district, in Inhambane province, in the South of Mozambique.[1] *Timbila* is the plural of the word *mbila* which refers to the xylophone that can have different sizes and tunings. Its bars are made of timber obtained from the *mwenje* (*ptaeroxylon obliquum*), a Mozambican tree facing extinction due to deforestation. Some gourds made by *massala*, a local fruit, are used as sound boxes and fixed with a black wax, called *phula*, produced by underground nesting bees. *Mwenje* and *phula* are considered the most important elements that confer the characteristic timbre to the *timbila* xylophones.

According to the bibliography, the *timbila* set was composed by five types of instruments approximately in use until 1960: 1) *xilandzane*; 2) *sanje*; 3) *mbingwi* or *dole*; 4) *dibinda*; 5) *txikhulo* or *xindzumana* or *gulu*. I confirmed these terms in the field, even if I rarely heard the designations of *dole* or *gulu*. Furthermore, the *mbingwi* or *dole* is no longer in use with its disappearance mentioned by Hugh Tracey (Tracey H. 1948). *Timbila* performances also include the use of other instruments: a rattle, called *njele,* a whistle, used by the main dancer and, in some compositions, a drum whose local name is *ngoma*. *Xilandzane*, *sanje* and *dibinda* are the *timbila* currently in use and they are composed of a variable number of bars (from twelve to eighteen) called *makhokhoma* (sing. *dikhokhoma*). The *txikhulo* usually has three or four bars and is the lower instrument of the set.

Every *timbila* group has its own instruments, commonly three or four *sange/xilanzane*, two *mabinda*, and two *txhikulo*, with numbers varying depending on the musicians performing at any given occasion. The *n'godo* is the main performance executed by a *timbila* ensemble. The musicians are disposed in three horizontal rows with their instruments: the *xilandzane* and the *sanje* in the first row; the *mabinda* – and sometimes the *xilandzane* – in the second row and the *tkikhulo* in the third one. This position corresponds to the executive competences of the players. In this practice three performative components converge: the sound realized by the *timbila*; the choreography represented by a group of dancers disposed in front of the musicians; and singing whose lyrics often cover topics of social and political importance within the community (Tracey 1948; Rocha 1963; Mungwambe 2000). The *timbila* are played in ensemble, with solo performances taking place as the performance develops, showcasing the expertise and the skills of the main musicians.

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1   For further information about the *chope* social group see Webster 2009.

In the Zavala district it is still possible to identify seven groups of *timbila* although four are the most active.[2] I focused my work on two of them: *Timbila ta Guilundo* and *Timbila ta Mazivela*, exploring their different aspects.

There is a hierarchy within the group according to which the *sanje*, being the longest instrument and requiring particular skills, is usually played by the leader of the ensemble or by the most experienced player, who also play *xilandzane*. These are the only ones who play the role of soloists in the group. The *mabinda* are in charge of answering the calls of the *sanje* and *xilandzane*, and the *txhikulo* provide constant rhythmic support.

Each group has a set of compositions that they play regularly, passed down from generation to generation. However, there is a change compared to the past. According to the literature, in each ensemble there were one or more composers who ensured the renewal of the repertoire, as something organically connected to the everyday events from which they found inspiration for the lyrics that came to be chanted. Nowadays, it is very difficult to hear new compositions, and this is a phenomenon constantly regretted by many, both by *timbila* players and by those who know and appreciate *timbila*. According to the information collected and the observations made in the field, there are no composers today who have the skills to create new pieces. In this way, given the little compositional innovation, the repertoire performed is the existing one. The rediscovery of past compositions thanks to the phonographic collection preserved in ILAM's archives has represented an important source of inspiration for many *timbila* players who have reintroduced into their repertoire songs of which they had no memory.

The *n'godo* is the compositional form adopted by all *timbila* groups. It consists of a variable number of sections whose sequence follows a fixed order. In the performance, some of the sections may be omitted, according, for example, to the time available for the performance, or only one of the sections may be performed, as often happens in events of a political nature, where the duration foreseen for the presentation of the *timbileiros* is usually quite short, preceding the opening speech of the political representatives.

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2   The seven active timbila groups in Zavala are: Timbila ta Zandamela, Timbila ta Chizoho, Timbila ta Nyakutowe, Timbila ta Mkandeni, Timbila ta Mazivela, Timbila ta Venâncio e Timbila ta Muane. There are two more groups, Timbila ta Zavalene and Timbila ta Mindu, even if they rarely perform.

Table 1.

1	*Mtsitso wokata*	First instrumental introduction
	Mtsitso wombidi	Second instrumental introduction
	Mtsitso woraru	Third instrumental introduction
	Mtsitso womune	Fourth instrumental introduction
	Mtsitso womune	Fifth instrumental introduction
2	*Mgeniso*	Call of the dancers
3	*Mwemiso*	Fast dance
4	*Mchuyu*	Shields Dance
5	*Mdano*	Entrance of the dancers
6	*Chibudhu*	Fast Dance
7	*Mzeno*	Big dance
8	*Mabandla*	Two sections dance
9	*Chiriri*	Fast Dance
10	*Msitso Wokukata*	Instrumental Conclusion

A Socio-Historical Overview

The first testimonies on *timbila* date back to the late colonial period. *Timbila* history goes beyond the district's limits involving transnational processes that linked Mozambique to Portugal and South Africa. These three countries were bound in a political, economic and cultural triangulation, which had a long-lasting impact on the *timbila* reconfiguration during the Portuguese colonial period, especially in the 20th century. In the Zavala district the *timbila* groups, commonly defined as "orchestras" in the colonial literature,[3] responded to the control of the *regulos*, the local chiefs who exercised their

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3   The term "orchestra", when referred to the timbila groups, is not only adopted in the colonial bibliography but is still used in the contemporary academic writing as well as in the everyday language. However, in my opinion, it is not the best word to define the ensembles, since it especially highlights the musical component of the performance practice, neglecting the dance and the poetry that are essential for the definition and the comprehension of the group's layout and their performative genre.

authority over economic, cultural and political life, in accordance with the indirect colonial rule that absorbed the previous local power structures. Cultural practices received great attention from the colonial regime in line with the assimilation ideology that stated natives had to conform to the Portuguese standards of behavior.

In this framework, traditional *migodo* performances were integrated into the representational apparatus created by the regime in order to show the effectiveness of cultural assimilation. This was also considered a way of controlling people and neutralizing their expressive dimension. *Timbila* practice was an emblem of this *modus operandi*, and the ensembles were compelled to exhibit themselves in local colonial ceremonies in Zavala, as well as in the Portuguese Colonial Exhibition (Porto, 1934) and the Portuguese World Exhibition (Lisbon, 1940) in Portugal. The interconnection with Portuguese administration deeply influenced the performative practice as in the message conveyed by the lyrics, as in the sound characteristics.

Another important mark in *timbila* history and configuration was their decades-long presence in the South African mines. Commercial relationships between Portugal and South Africa created the groundwork for an extensive labor migration from Mozambique, territory from where the workers moved to look for work in South African mining companies. Among the many workers who moved to the mines looking for jobs, there were also *timbileiros*.[4] Many mines had their own *timbila* group, like other performative groups composed by musicians from different African areas. The passage of *timbila* into South Africa is very important not only because it reconfigured the performance practice in order to adapt to the local context, but also because it contributed to its preservation during the colonial war and, later, during the civil war, which lasted sixteen years in Mozambique, a period when performing was impossible due to the general dangerous and unstable social conditions. After the war ended in 1992, many *timbila* leaders who had previously moved to the South African mines moved back to Mozambique, where they recreated some of the extinct groups or founded new ones, thanks to the competences and the transmission knowledge maintained and preserved in the neighboring country.

Finally, it is important to mention the development that *timbila* had in the urban context. During the colonial period, the phenomenon of Mozambican labor migration followed mainly two routes: one towards the South African mines, as mentioned above, and the other directed towards the main city, Lourenço Marques (Maputo, today), where the *Chope* people found work mainly in the area of cleaning and sanitation. These workers were hired by

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4   The name used to designate *timbila* players.

the municipality and lived in the same residential area where they created a group of *timbila* – which still exists today. In this context, the resident players established an exchange of experiences and expertise between the country-side and the city, generating a constant redefinition of *timbila* in both places, especially after the independence of Mozambique in 1975. With the end of the colonial regime, and the succession of the FRELIMO, the political move-ment that led the independence process, the notion of "culture" became a dominant concern. The idea to edify education of the people and heal the common mentality from the aberration of colonialism, that had been de-stroying local knowledge, was an impellent one. Knowledge and its preser-vation and divulgation became mainstream in the promotion of nationalist attitudes.[5] In this context, *timbila* became a sort of national symbol used to corroborate the idea of the Nation.

As we can see, since the colonial period the *timbila* practice is framed in the authority actions of the institutional power, interpreting and spreading the compulsive process of official ideologies like assimilationism first or, lat-er, nationalism. Interactions established in the "Portuguese empire's space" between colonies and metropole, or in the labor corridors between Mozam-bique and South Africa, did not just impact the dynamics relating to domina-tors and dominated, but constituted a circuit for the circulation of ideologies, social norms, and interethnic contacts that re-molded colonial society and its practices (Cooper 2005: 52-53). It is also important to understand that the no-tions of "culture", "tradition", and "authenticity" were handled by FRELIMO, especially after the independence of the country. In both cases, the search for origins and for the authentic led the political discourses and the ethnograph-ic production about *timbila*. Great national and international political focus was gained through its proclamation to Masterpiece of Oral and Intangible Heritage of Humanity by UNESCO in 2005. The *timbila* application form was brought forward by representatives of different institutions such as the Ministry of Culture, the UNESCO office in Mozambique, the Directorate of Culture of Zavala and that of the city of Inhambane and the AMIZAVA Asso-ciation. It was a long process that lasted for about two years. The application for UNESCO was critically analyzed by the anthropologist Sara Morais who, in her PhD thesis, scrutinizes all the criteria adopted in the elaboration of this document, as well the provided action plan, discusses all the phases that lead to the proclamation of *timbila*, and evaluates the outcomes (Morais 2020).[6]

In this case, as in many others, heritage was considered to be a current configuration of the notions of "tradition" and "authenticity", reproducing

5   For further information see Macagno 2009; Wane 2010; Landgraf 2014; Morais 2020.

6   The anthropologist Morais conducted extensive fieldwork in Mozambique in order to study the *timbila* heritagization processes. Morais 2020.

preexisting conceptions and values in the colonial and nationalist discourses. In both cases, the recovery of a pre-colonial past was the main strategy apt to sustain the implantation of their cultural policies. Nowadays, the importance of safeguarding and revitalizing proposes again the same ideas. It could seem paradoxical thinking that a privileged insignia, as the one given to *timbila* by UNESCO, actually does not correspond to a real revitalization of the practice that today is still considered to be in a critical condition. Indeed, the most important representatives of the tradition are old and live isolated in difficult social and economic conditions. Young people are often forced to move from Zavala in order to find better living conditions. Unfortunately, the action plan was not totally put into practice. Many of the points were not accomplished and different reasons were mentioned for its failure, according to the commentary I recorded in the field. Primarily, the tradition bearers had a secondary role in the application process – and I suggest again a further reading of Morais thesis where she carefully explains the inadequacy of different measures and initiatives – but there was also wrong financial management by institutions, a lack of monitoring and national institutional accompaniment in undertaking successful goals, and, finally, a lack of collaboration between different actors.

So, the *timbila* bearers continue to be isolated and greater governmental and administrative involvement is necessary, since the communitarian and the *timbileiros* pride, brought by the international recognition, is not sufficient to guarantee *timbila* as a heritage of humanity.

A Report From the Field: Audiovisual Methodology to Promote Reciprocity

Between 2017 and 2019 I conducted my fieldwork in Zavala. The major bibliographic information on *timbila* comes from the colonial period and I was very clear that it was necessary to observe any changes that had occurred since then. Once I arrived in Zavala, the first step was field reconnaissance to understand how many challenges there were, as is the case in any ethnographic work. The differences in gender or status, the lack of trust people may have of foreign researchers, and the linguistic limitations sometimes present, needed to be overcome. I accomplished this by spending a long time in the field, which allowed me to build trust and to seek a more direct involvement with the project collaborators. In the context of the two families who I spent most of my time with, it was important to build transversal alliances with different members, the young or women, for example.

Due to these challenges, I immediately assumed the importance of the inter-subjectivity of the ethnographic relationship that could be more easily

experienced and managed through the "knowledge in practice," as suggested by Sarah Pink, which must be incorporated, multi-sensorial, necessarily participatory and co-produced.

Facing the contemporaneity of the *timbila* universe was as an exciting as well as a challenging experience. Taking into account the intricate history of this performance practice, the need to update information about the present *timbila*, and the constant demand by my collaborators to produce sharable data to preserve the tradition, I decided to adopt the audiovisual methodology. The interest in this methodology, and more broadly in visual ethnomusicology, is related to three factors: first, I found some historical audiovisual documentation fundamental in the history of *timbila*, its performance and the understanding of its aesthetic and sensorial dimension; the second is due to the fact that from the beginning of my fieldwork I noticed how much the use of the camera impacted the actors in the contexts that I was investigating. Finally, it is also due to the fact that, in certain contexts where the domain of the written word is not prominent, the ethnographic film may represent the best way to give back the results of the investigation to the social groups that collaborated to the investigation.

The concern of the production of shared knowledge is certainly not new in ethnographic film and goes back to the issues raised by ethnographic representation and its different concepts of "authorship" or its negation. In order to overcome the issues around the authority/authoriality of the ethnographic film representation, many dialogical experiences have taken place aiming to a greater inclusion of the participants of the research in the creation or editing of the films. In my case, several events, challenges and ethical concerns that I experienced throughout my fieldwork led me to opt for an approach that was as inclusive and dialogical as possible. At the beginning of the work I noticed how the camera aroused contradictory feelings in my interlocutors. On one hand, I felt that I was seen as a white European researcher, coming to take advantage of the local culture and make profit from the research or from the simple recordings I made. On the other hand, different people asked me to help them in making recordings of their performances just to have some documentation of it, considering their difficulties to access audiovisual equipment. In any case, there was always the worry about the audiovisual preservation and the spreading that I could have made through my research and, above all, how to access it.

Guided by the theoretical suggestions of Paul Stoller (1989; 1997) and Sarah Pink (2001; 2009), among others, and emphasizing the importance of the sensorial aspects in the research, I realized that sharing knowledge through sensory experiences creates an approximation between all actors involved, making evident the collaborative learning process. In this case, the concepts of "sensory subjectivity" and "sensory inter-subjectivity" (Pink 2009: 53) were

the basis of the ethnographic encounter and allowed me to understand the sensorial categories used by people in the context, the aesthetic and performative dimensions of their expressive practices and contexts where they occur, as well as the processes of my embodied knowledge as an ethnographer.

I will briefly report some experiences around collaborative videos made with the group *Timbila ta Mazivela*, based in the locality of Mazivela, in the district of Zavala. This is a rural area where the nearest village, with access to local commerce, is about fifteen kilometers away. The group is led by the *timbila* master Estevão Mathule Nhacudime, considered one of the best makers of the instrument currently active. The group consists of a variable number of about seven players and ten dancers, between the ages of twelve and thirty, also counting on some older players; they are almost all members of the same family.

The experience involved four young boys, two dancers and two players, grandsons of Mestre Estevão and his youngest son, all sixteen-seventeen years old. Their names are Elton, Dercidio, Noldencio and Policardo Mathule. The idea to work with young people came from the interest they showed in the camera and requests in using it. I thought that it could have been interesting to work directly with them and not only with the master of the group, in order to understand the embodied nature of the performance, accessing an intergenerational perspective. I would also like to discover how that "ethnographic place" could be shared and represented through the co-production of a sensory knowledge with the young performers' collaboration. To achieve this target different activities took place.

The work was organized in weekly meetings – unfortunately they could not attend them all as they needed to attend the school and conduct household chores, which did not leave them any free time. In the first few meetings, I gave them some basic instructions about the use of the equipment: a video camera, a digital recorder and two cameras.

I tried to initiate a brainstorming session regarding their ideas and initiatives for the realization of a performance-based video. Despite the enthusiasm shown, they came across some difficulties in expressing what they wanted to achieve. I attribute these difficulties to several factors, obviously they did not have any previous and similar experience. So I gave them some directions and suggestions and the four boys worked together or alone.

The young people live with their families in a large land area where different reed houses and some masonry houses have been built. They first showed me the area where the instruments are made (that I already knew), explaining its making, the tools used and so on. Then they filmed and took pictures of other domestic activities like food preparation, the making of flour or cooking. They also realized small audiovisual self-portraits. The boys chose their strategies of self-representation, the place where to be filmed, the language

used, and whether they would have played or danced. When one of them showed up, the others filmed him.

We also produced some soundwalks that have been recorded and filmed; in this case too, they decided the trail and what sounds or images they wanted to record. They were activities that provided a kind of "participant sensing" (Pink 2009: 67). The practice of walking is a form of mobility that allows a different involvement with space being a multisensory activity; the ethnographer finds himself taking part in a series of activities that were not planned but which allow one to explore the sensory reality of the other.

The stories described focused mainly on building a shared learning experience about and around the ethnographic place. But they were also directed to develop confidence in the boys regarding their competences and the creation of a greater intimacy within the project. Another goal was the achievement of a practice-based representation and shared analysis of the *timbila* performance that could accompany verbal descriptions, especially in the case of the dance. In this case, my direct involvement was more obvious, since I was filming and I assumed the direction of the activity. My equipment for recording included a digital video camera, a digital recorder, two mid-side microphones used with a boom pole and a windshield.

 I was interested in filming the dance patterns of the *n'godo*. The only description is contained the Tracey's books mentioned above, but I was still missing some kind of visual representation in order to easily identify and analyze the physical actions unit, demarcated by beginning and end, which compose a bigger dance section. I explained to them my idea and built the visual representation together. Elton and Policardo played and Dercidio and Noldencio danced while I filmed them. Although at the beginning this kind of analytical purpose was not so clear for them, we managed to create a small breviary of these dance patterns, identified by the name in *cicopi*, the local language. They helped me in identifying some movements and they actively participated in deciding when the musical performance should end. For this activity we just focused on some dance patterns, useful to recognize and name some gestures made by the dancers.

This experience was interesting, because it involved being part of the community in the accomplishment of a strategy of preservation of performance memory and allowed me to understand important concepts about the dance. These small movements are the identifiable minimum units chained in a complete dance movement. They can be used in different sections or interdicts in others. Another interesting aspect was the interaction between the leader of the group and the grandfather, Estevão, and the young performers, since this activity provided an occasion of knowledge transmission between them. The master, despite not appearing on the video and not being directly involved, was on the back stage, observing, analyzing and giving suggestions

or telling the boys off when they were not transmitting the information cor-
rectly. Also, his support to my idea was exciting for me. A few days before
he told me they did not perform one of the dance sections anymore because
the young dancers did not have the chance to learn it, and its memory and
tradition was going to disappear in that group. The idea of filming small sec-
tions of the performance and working directly with the young members of
the group was seen by the leader, mestre Estevão, as a doubly useful activity.
On one hand, he believed that through this collaborative exercise they would
have been able to better recognize the value of their tradition, and on the
other hand this allowed them to preserve for future memory useful informa-
tion about the group performance. From their side, the students involved in
this activity had the opportunity to learn something new about audiovisual
recording equipment and to enhance their musical and choreographic skills.

Final Remarks

I would like to share some final remarks about some of the challenges I
had to face. Collaborative work is usually viewed as a way to create an approx-
imation to the community where a researcher works, a methodology able to
create a more active involvement of people, smoothing the heavy stone of
authoriality. Therefore, as is known, criticisms have been raised against these
romanticized concepts, since they convey a naive idea of participation like a
"given opportunity" of self-expression. Participation often goes beyond the
mere experience that we can live in the field together with our collabora-
tors, or beyond the academic writings dedicated to an expressive practice.
If the work was supposed to be dialogic then it should also be reciprocal.
The notion of reciprocity is a very important one in the local *chope* society.
Reciprocity is mainly the recognition of the wisdom and skills of the players
and dancers, the time spent in collaboration in the research, a recognition
made also through money payment, and the returning of the research results.
My collaborators often complained about the general difficulty in accessing
to the research results. So, giving back these research outcomes with open
access was an important issue during all my fieldwork. What will I do with
the material collected? At the beginning of my fieldwork, I noticed people
were always afraid about the appropriation of knowledge by foreign research-
ers, based on the ideas – and maybe the experiences – that once they had
left the ethnographic context, the research outputs were made inaccessible to
them. Open access to the researched material, especially in contexts marked
by lasting oppression, is therefore of great importance. I will share the final
results of my work in an open access and collaborative database created in the
framework of a bigger research project about music in Mozambique that has

being developed at INET-md, The Institute for Ethnomusicology, in Lisbon.[7] The process of sharing through a collaborative open archive is an important paradigm today in ethnomusicology that associates the "giving back" to the need of preservation, especially where the access to technological and intellectual resources is not effortless and the more collaborative it is, the more it can combine local perspectives with the ethnographic ones.

After a long time in the field, it was clear that collaborative initiatives between researchers and the different actors in the field are really important. To be effective these actions need the involvement of an institutional framework. They could be undertaken in articulation with cultural representatives from the administrative state apparatus, in order to create a stronger preservation, such as, for example, the creation of dedicated centers for *timbila* learning and teaching or the creation of beneficial conditions allowing the bearers of the tradition to carry on their work. These kind of initiatives were enunciated in the action plan contained in the application form for UNESCO status. However, as referred to above, they were not successfully accomplished, underlining the need for a more collaborative and engaged work between all people involved in the preservation of the *timbila* tradition. It is not a simple issue, since the absence of governmental support is appointed as one of the strongest reasons for the current impasse of the *timbila* practice nowadays. Nevertheless, a responsible and engaged ethnomusicology must walk this path.

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7   For further information see the archive INETMoz on the webpage:
 http://inetbase.pt/s/timbilamakwayelamarrabenta/page/home. It is a database created in the framework of the research project "Timbila, Makwayela and Marrabenta: one century of musical representation of Mozambique", conducted by the Institute for Ethnomusicology of Lisbon INET-md, coordinated by João Soeiro de Carvalho. The project was funded by the Fundação para a Ciência e a Tecnologia (FCT), Portugal.

Figures

Figure 1. Mbila

Figure 2. Timbila ta Mazivela Ensemble

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Ђанира Ферара

Аудиовизуелна етнографија тимбиле у Мозамбику:
сарадња, реципроцитет и очување
(резиме)

Између 2017. и 2019. године била сам у Мозамбику како бих, за потребе своје дисертације, проучила праксу извођења *тимбиле*, а посебно њене главне композиције под називом *мигодо* (sing. n'godo). Имала сам мало информација о актуелном стању ове културне праксе, будући да најважнија библиографија о томе сеже у колонијални период, то јест период колонијализма.[8] Главна референца за *тимбилу* и њену извођачку праксу са музиколошке тачке гледишта и данас је дело Хјуа Трејсија *Чопи музичари: њихова музика, поезија и инструменти* [Chopi Musicians: their Music, poetry and instruments], Хјуа Трејсија [Hugh Tracey] (1948). Као оснивач Међународне библиотеке афричке музике (ILAM), он је био педантан и неуморан истраживач различитих афричких културних пракси. Велику пажњу је посветио *тимбили* и оставио је опсежан документарац у архиви библиотеке, која се данас налази у Грахамстовну, Јужна Африка.[9] Трејсијев син, Ендру, наставио је очево истраживање, дајући, такође, важан допринос проучавању *тимбиле*, прикупљањем релевантних информација и докумената. С обзиром на то да је прошло доста времена од њихових истраживања,[10] било ми је важно да видим шта се променило у самом извођењу *тимбиле*, као и у друштвеном контексту везаном за њу. Временом, трансформације у мозамбичкој културној политици утицале су и на промене у сфери *тимбиле*, како у извођачкој пракси, тако и у значењу и порукама које носи / шаље.

Када сам била у Мозамбику, желела сам да разумем праксу извођења каква је данас, њено одржавање, чување и трансформацију која се догодила током година. Фактори који су сигурно утицали на *тимбилу* биле су промене у мозамбичком културном, друштвеном и политичком контексту од краја колонијалног режима 1975. године, а касније и независност и успон главне

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8   Мозамбик је био португалска колонија од 1505. до 1975. године, када је ова афричка држава добила своју независност.

9   Међународна библиотека афричке музике је најважнија архива афричке музике, посебно из подсахарских афричких земаља. Основана је 1954. године и посвећена је очувању и проучавању афричке музике. Сав материјал о тимбили (звучни записи, књиге, слике из филмова) који је најпре сакупио Хју Трејси, а касније његов син Ендру, похрањен је у овој библиотеци која се састоји од највеће и релевантне документације која постоји о инструменту и пракси извођења.

10   Други научници (Rocha 1963; Rita-Ferreira 1972, 1977; Munguambe 2000 и остали) спровели су значајна истраживања о *тимбили*, која су допринела проширењу збирке докумената и знања, мада нико није досегао дубину и обим рада Трејсијевих, посебно када се ради о анализи извођења.

политичке странке Ослободилачки фронт Мозамбика [Frente de Libertação de Moçambique] (FRELIMO). Врхунац је била пажња која је посвећена *ūимбили* од стране UNESCO-а, када је 2005. године проглашен ремек делом усмене и нематеријалне баштине.

На који начин је ова историјска и политичка метаморфоза, узрокована завршетком колонијализма, подизањем / буђењем национализма и процеса баштињења, ступила у интеракцију са *ūимбилом*?

Пошто се пракса *ūимбиле* константно сматра угроженом, на који начин етномузикологија може активно допринети њеном очувању? Може ли се то супротставити нарацији и осећају културног губитка? Стратегије сарадње и слободан приступ отвореним архивама данас се могу сматрати не само начином размене знања, већ и враћањем резултата истраживања сарадницима на терену.

Кључне речи: Мозамбик, *ūимбила*, аудиовизуелна методологија, сарадништво у архиву.

Notes on Contributors

Jennifer Ansari is a first year full-time PhD candidate at the London College of Music, UK, where she holds a bursary to study. Under the principal supervision of Professor David Osbon, her doctoral research investigates distributed creativity in relation to string quartet performance with real-time interactive technology. She takes an integrated and multi-disciplinary approach. As well as being proactive within her own institution's research environment, Jennifer has recently attended research events at the Royal College of Music, Royal Birmingham Conservatoire, The Open University, and the British Library. She is also a member of the Royal Musical Association.

Her Master of Arts (Music) with Distinction included investigation of aff ordance and constraint for performance of Crumb's *Black Angels*. Undergraduate study was in the subject areas of Music and Social Sciences for which she holds a Bachelor of Arts degree with 1st Class Honours. During this time, she studied violin performance with Stephen Morris and still maintains an active performance schedule today.

David Beard is Reader in Musicology at the School of Music, Cardiff University, UK. He speaks regularly in public and publishes widely in essays for concerts and music festivals, scholarly books and leading journals on aspects of modernism, post-war opera, music theatre and British music. His publications include *Musicology: The Key Concepts* (2005; revised 2nd edition 2016, Routledge), *Harrison Birtwistle Studies* (Cambridge University Press, 2015), and *Harrison Birtwistle's Operas and Music Theatre* (Cambridge University Press, 2012). He is co-General Editor of the series 'Music Since 1900' (Cambridge University Press), a Trustee and Editorial Board member of *Music & Letters* (Oxford University Press), and an advisory Editor for the online series 'Elements in Music since 1945' (Cambridge University Press), and 'Theory and Analysis of Music After 1900' (Routledge). In 2020 he won the Ruth Solie Prize for 'the most outstanding article on a subject in British music', awarded by the North American British Music Studies Association, and in 2021 he began a Research Fellowship, funded by the Leverhulme Foundation, to research the music of Judith Weir for a book contracted to Cambridge University Press. He is co-Director of the Cardiff University British Music Research Centre (CUBRIT).

Miloš Bralović is a musicologist, Research Assistant at the Institute of Musicology, Serbian Academy of Sciences and Arts, and PhD candidate in musicology, at Faculty of Music, University of Arts in Belgrade. Broadest field of interests include questions of Modernism in music and other arts. PhD research project concerns the post World War II opuses of the 'Prague group' of Serbian Composers.

Ana Djordjević, PhD student of musicology at Department of Music, School of Film, Music and Theatre, University College Cork. Her PhD research project is *Once upon a time there was a country: post-Yugoslav war cinema and its music*. She holds MA degree in musicology from Faculty of Music, University of Arts in Belgrade, Serbia. Participated on several conferences in Belgrade, Banja Luka (Bosnia), Graz (Austria), Munich (Germany), and published several papers in collective conference editions and musical journals.

Gianira Ferrara holds a Bachelor degree in Ethnomusicology from the Palermo University (Italy) and a Master's Degree in Ethnomusicology from the Faculty of Human and Social Sciences – Universidade Nova, in Lisbon (Portugal). She is currently a recipient of a research grant funded by the Foundation for Science and Technology (FCT- MCTES) in the framework of The Doctoral Program – Music as Culture and Cognition, in the same University. Whilst still in Italy she developed an interest in the Portuguese musical practices of adufe, in Beira-Baixa, Portugal. In Portugal her research was based on relations between music, memory and migration focusing on the expressive practices between "decolonization migrants" from Angola. For her PhD she investigates the expressive practice of timbila of South of Mozambique. At the moment she integrates in INET- md the research project "Timbila, Makwayela and Marrabenta: a century of musical representation of Mozambique" Projects of R&D (FCT). PTDC/CPC-MMU/6626/2014.

Richard Louis Gillies is a lecturer and scholar specialising in the music and cultural practices of Russia and the Soviet Union. He was awarded his PhD from the University of Manchester in 2018 and currently teaches at the University of Manchester and the University of Glasgow. The relationships between diverse artistic mediums – between music, literature, and the visual arts – forms a major part of his research and teaching. His first book, *Singing Soviet Stagnation: Vocal Cycles from the USSR, 1964–1985* explores the intersection between music, poetry, voice, and identity in post-Stalinist Russia, and will be published imminently as part of Roudledge's Russian and East European Music and Culture series.

Marija Maglov is Research Assistant at the Institute of Musicology SASA and PhD candidate at the Department of Musicology, Faculty of Music, Belgrade. Her main research interests are interdisciplinary relations between musicology and media studies, music practices of 20th and 21st centuries, music industry and media institutions. She is currently working on her PhD thesis titled *Media turn in music: production and reception of music in the context of media culture in 20th century* at the Faculty of Music, Belgrade. She took part in several national and international conferences and round tables and published papers in diff erent editions, as well as the monograph *The Best of: umetnička muzika u PGP-u* (2016). In 2018, she was awarded DAAD Short-term research grant, for the research project carried out at Hochschule für Musik, Theater und Medien, Hannover. Previously, she was recipient of scholarships by Foundation for Young Talents – Dositeja (2011–13) and Ministry of Education, Science and Technological Development of Republic of Serbia for PhD students (2014). She is collaborator with the Centre for Popular Music Research, Belgrade and secretary of the *AM: Journal of Art and Media Studies*.

Borisav Miljković was born in 1987 in Kraljevo, where he starts attending private classes of accordions at age 7. He entered the music school 3 years later when he met with art music in the class of prof. Marija Stevanović. He also participates as a solo artist on kaval, bagpipe, frula, accordion, and as artistic director of the orchestra and singing groups in KUD Abrasevic from Kraljevo. After high school he entered the Faculty of Music in Belgrade at the Department of Ethnomusicology, which ends in 2009. He also enrolled at the Department for Conducting in the class of prof. Bojan Suđić. He was a participant in numerous projects and events, such as the Festival of Bagpipes in Spain (2010), BEMUS (2017, 2019), Traditional Singing and Folk Traditional Workshop (2018), "Gustav Maler" (2012), Workshop of traditional singing and playing frula and kaval (2017-2019). PhD studies enrolles in 2015. and also becomes a professor of folk dances, traditional singing and traditional instruments at the music school „Stevan Mokranjac" in Kraljevo, where he still works. Some of his ethnomusicological works are presented on international symposiums in Sarajevo, Banja Luka and Kragujevac.

Milan Milojković finished musical high school "Josip Slavenski" in Belgrade, studied musicology at the Department of Musicology, Faculty of Music in Belgrade, where he obtained his Bachelor and Master degrees, and defended his PhD thesis titled "Digital technology in Serbian artistic musical output 1972-2010". He is regularly publishing papers in domestic and international pro-

fessional publications, dedicated to contemporary, especially electroacoustic music, improvisation and writings about music. He published a study about Max Reger's music titled "Sempre con tutta forza", and the book "Analysis of the Language of Writings About Music (Serbia in Yugoslavia 1946-1975)". He is working as associate professor at the Department for Musicology and Ethnomusicology of the Academy of Arts in Novi Sad, and one of the music editors at Third Program Radio Belgrade. He designs and makes digital and analogue musical instruments and regularly performs with different chamber ensembles.

Ana Petrović graduated BA and MA ethnomusicology studies (2006-2012) at the Faculty of Music in Belgrade. She is currently on the doctoral studies on the same Faculty. As from July 5th 2017 Senate of the University of Arts in Belgrade officially approved her work on the doctoral dissertation The infl uence of the components of musical articulation on shaping the vocal dialect of Serbs from the Pešter plateau, mentor – associated professor Dr. Mirjana Zakić. Her Master thesis was defended on 2012. mentored by the same professor. Components of musical articulation in traditional vocal performances are in her scientific focus. Ana is employed as the Teaching Assistant at FoM and in charge for the Fonoarchive of the FoM. She is member of the ICTM, S.G. for Music and Dance in the Southeastern Europe since 2014 and attends symposiums. In 2014 she participated on the International Summer Academy (ISA) organized by the University for Music and Performing Arts in Vienna. In 2017 Ana participated on the 9th doctoral workshop for the ethnomusicology students in Hildesheim, Germany organized by the Center for World Music, University in Hildesheim and Hanover University of Music. Since 2008 she is publishing papers in relevant scientific journals and proceedings from international conferences

Bojana Radovanović, Research Assistant at the Institute of Musicology SASA and PhD candidate at the Department of Musicology, Faculty of Music in Belgrade, with master degrees in musicology and theory of art and media. Her research interests include contemporary music and art, voice theory, art and politics, media studies, metal studies. She works on archiving and promotion of Serbian film and art music on the internet with association *Serbian Composers*. She is a collaborator with Center for Popular Music Research (Belgrade, Serbia). She is also a member of Serbian Musicological Society, International Association for the Study of Popular Music, International Society for Metal Music Studies, a member of Editorial Advisory Board in *Metal Music Studies* journal, and the Editor-in-Chief of the *INSAM Journal of Contemporary Music, Art and Technology*.

Selena Rakočević is an ethnochoreologist and ethnomusicologist focused on diversities of multicultural and multi-ethnic dance and musical traditions of Serbia and Banat, author of six books devoted to traditional dance and music. The fields of her professional interests are: dance and musical traditions of Serbia in contemporary socio-historical context; ethnochoreology; history of dance and music research in former Yugoslavia and the Southeastern Europe. music/dance relationships; politics and creative strategies of scenic representations of traditional dance and music. Currently, Selena Rakočević is an associated professor at the Department of Ethnomusicology, Faculty of Music, Belgrade and at the Music Department at Academy of Arts, Novi Sad, where she teaches ethnochoreology. She was a guest lecturer at the Conservatorio Superior de Musica de Vigo (Spain, 2018) and Irish World Academy of Music and Dance (Ireland, 2018, 2020) under the ERASMUS+ (EU programme for education, training, youth and sport). As a representative of the Faculty of Music as a competent body, Selena was a team member of successful nomination of "Kolo. Traditional Dance in Serbia" for Representative List of Intangible Cultural Heritage of UNESCO in 2017. Selena is an active member of the International Council for Traditional Music (ICTM) since 1997. As a board member, Selena organized the Fourth Symposium of the Study Group in Southeastern Europe of the ICTM on September 2014. She is one of the founder of this group and the member of its board from the foundation. Along with this group, Selena is an active member of the ICTM Study Group on Ethnochoreology. With the institutional support of the Faculty of Music, she organized the first online symposium of this Study Group on July 2020 which gathered over 90 scholars all over the globe.

Adriana Sabo is a PhD student at the Postgraduate School ZRC SAZU in Ljubljana, Slovenia. She was a PhD candidate at the Department of Musicology, Faculty of Music in Belgrade (2014–2020), and was employed as a Junior Researcher and a Research Assistant at the same institution. She holds master degrees in musicology (2012) and gender studies (2015). She was a recipient of the scholarship given by the Ministry of Education, Science and Cultural Development of the Republic of Serbia (2014–2018). She is a member of the Serbian Musicological Society, International Association for the Study of Popular Music, Study group for Gender, Music and Sexuality of the International Council for Traditional Music, and a contributor for the Center for Popular Music Research (Belgrade). Her research focuses on issues relating to connections between gender, feminism, politics and music, music industry, as well as Yugoslav and post-Yugoslav contexts.

Vanja Spasić is Research Assistant at the SASA Institute of Musicology. She took part in research on the main project of the Institute entitled Identities of Serbian music from local to global frameworks; traditions, changes, challenges (Nr. 177004). She graduated and received master's degree in Musicology from the Faculty of Music (University of arts, Belgrade). She is currently a student of doctoral studies on the Faculty of Media and Communication in Belgrade and works on a PhD thesis titled *Self-management in culture: The Opera of The National Theatre in Belgrade (1970–1990)*. She has participated in several scientific conferences in the country and region and has published papers in proceedings and scientific journals. Her academic research focuses on opera studies and relationship between music and politics.

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