

# INTRODUCTION

## MUSIC AND ETHNOMUSICOLOGY

### – ENCOUNTERS IN THE BALKANS\*

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**Abstract:** This paper presents an overview of the latest experiences in ethnomusicological research based on the texts incorporated in this collection of works. These experiences emanate primarily from the local researchers' works on music of the Balkans, with a heightened theoretical and methodological dimension. The distinctive Balkan musical practices, created through the amalgamation of elements from different cultures, ethnicities, and religions, made this geo-cultural space intriguing not only to researchers from this very region but also to those from other cultural communities. A theoretical framework for interpreting these practices together with the contemporary research methods stem from interactions of local scientific communities' experiences, sources and practices they deal with, circumstances, ideologies and politics, including the influences of the world's dominant ethnomusicological communities as well as researchers' individual affinities and choices. A comparison with the research strategies applied in similar, transitory geo-cultural spaces contributes to a more complex exploration of the Balkan ethnomusicologists' experiences.

**Keywords:** the musics of the Balkans, methodologies in ethnomusicology, Balkan national ethnomusicologies, fieldwork, interdisciplinarity.

Balkan musical practices, as sound images of a geo-cultural space whose distinct identity has been recognized both 'inside' and 'outside' are incorporated in the perpetual fascination and inspiration of the folklore researchers and ethnomusicologists. The recognizability that the region has acquired (not only) in ethnomusicology under the term *the Balkans*,<sup>1</sup> along with the motivation of the Balkan scientists to look into its ontology rather than its metaphoric meanings

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<sup>1</sup> Here are just a few, latest editions: Laušević 2007, Bohlman and Petković 2011, the title of the panel session which draw a substantial attention at the 39<sup>th</sup> world conference of the ICTM held in 2006, *History and perspectives of national ethnomusicologies and ethnochoreologies in the Balkans* and the title of the international symposium *The Balkan Peninsula as a musical crossroad* held in Macedonia in 2007, when the symposium participants initiated the formation of a regional study group within ICTM.

(more in Todorova 2006: 12), are reasons why on this occasion this term was given priority over the term *Southeastern Europe*.

The history of ethnomusicology in the Balkan countries was significantly and possibly primarily marked by characteristics of musical heritage. For a very long period of time, this region was under the influence of several great civilizations, which is why the stratigraphies of national cultural histories, including musical traditions and even the forms of scientific attention devoted to them, have so many similarities. The different combinations and levels of present traces of the region's early cultures however ('proto-Balkan', antiquity, Mediterranean), Slavic, Byzantine, Ottoman, and Central European – Austro-Hungarian components, make the Balkan musical traditions locally distinctive. Hence the ethnomusicological research in each of the Balkan countries was distinctively oriented in a thematic sense: music analysis (principles of form building, types of polyphony, tonal structures, and metric and rhythmic qualities), as well as instruments, their ergologic and sonic features, were interpreted with regard to the results of research in archeology, paleology and/or genealogy of languages as indicators of belonging to specific cultural layers (Rihtman 1955; Симоновски 1959; Bezić 1974; Petrović 1974; Девић 1996; Миљковић 1998; Вълчинова-Чендлова 2000; Dević 2001; Rakočević 2003).

In addition, the conceptualization of ethnomusicological activities substantially depended on cultural and scientific policies, strategies for utilization of folk music in strengthening national identity (and these strategies were undergoing changes as the state borders and boundaries between the spheres of political influence were changing), and influences of the prominent ethnomusicological 'schools'. In terms of methodology, the vibrant folklore practice primarily encouraged folklore-collecting activities, transcribing and recording, and later on analysis, classifications and comparisons, as strategies incorporated in the history of practically all Balkan ethnomusicologies. Nowadays, theoretical and methodological approaches also directly reflect the situation in practice. For example, the socialist era in Bulgaria saw the 'professionalization' of amateur folk musicians and formation of 'folklore philharmonic orchestras' (more in Buchanan 2006), while in Serbia industrially-produced instruments were given priority, above all the accordion (even though ethnomusicological research suggested the possibility and necessity of including traditional folklore instruments in the national television and radio orchestras, more on this in Vukosavljević 1979: 5). This led to a situation in which the focus of the similar folk instruments contemporary research significantly differs from one country to another (Rice 1994; Buchanan 2006; Atanasov 2002; Лажич-Михајловић 2011; Jakovljević 2012).

The 'openness' of the national scientific policies in the Balkans had a great impact on theoretic considerations, while the level of interactions with other countries' ethnomusicologists was measured indirectly through works, and especially directly, by participating in the symposiums and study visits

abroad. The spheres of political influence, especially evident after World War II, were also present in the field of ethnomusicology. Having worked in the country which belonged to The Non-aligned movement, ethnomusicologists from Yugoslavia had an opportunity to closely cooperate with colleagues from countries belonging to the Eastern Bloc as well as with the ethnomusicological communities from Central and Western Europe and the United States of America, which was considered a privilege in research circles back then. This is verified by the existence of numerous publications in Russian, Ukrainian, Bulgarian, German, and English from that period, found in the institutional libraries and bibliographic references in studies of the time. Awareness of the importance of constructive dialogue between experts resulted in formation of the Union of associations of Yugoslav folklorists, under which umbrella an extensive cooperation among researchers and experts from various humanistic sciences was organized throughout the second half of the twentieth century (1951–1990), while the annual congresses served as opportunities for colleagues from the region (Hungary, Romania, and Bulgaria) and some farther (Czechoslovakia, Poland, USSR, Germany, and Denmark) as well as non-European countries (USA and Japan) to present their works. The works of the most prominent ethnomusicologists of the time from Serbia (D. Dević – more in Vukičević-Zakić 2003, Radinović 2003; and R. Petrović – see [www.music.sanu.ac.rs](http://www.music.sanu.ac.rs)), Croatia (V. Žganec, J. Bezić – more in Ceribašić and Marošević 1999; Starčević-Štambuk 1999), Bosnia and Herzegovina (C. Rihtman – more in Rihtman-Šotrić 1986), and Slovenia (Z. Kumer – Golež-Kaučič 2010), speak about numerous theoretical and methodological influences they absorbed during their professional development.

The turbulent historical and political events that took place in the late twentieth century and which, among other things, resulted in the break up of Yugoslavia, caused the cessation of the formal exchange of publications, while a priority was given to the use of English in all forms of communication at the local level<sup>2</sup>, over the advantage of being able to communicate in mother tongues as far as the Slavic part of the Balkan research community was concerned. The mutual recognition and rapprochement based on common interests in musical phenomena and specific ethnomusicological issues present in the region that occurred at the international symposiums in 2006 and 2007 led to the reorganization of cooperation at this level through the formation of an ICTM Study group on music and dance in Southeastern Europe (ICTM 2012), while numerous international symposiums held in the Balkans in recent years and/or musical practices applied in the region were initiated for the same reasons. Almost by default, scarce resources allocated for organization of such events do not cover the

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<sup>2</sup> The problems of languages of interdisciplinary/intradisciplinary communication have been lately addressed several times from different perspectives (Burckhardt Qureshi 1999: 317; Rice 2006; Psycheva and Dimov 2008: 46).

costs of interpretation services and thus fail to ensure the respect of right to communicate in mother tongue, and therefore English is used as a *lingua franca*.

The researchers from other scientific communities dealing with the music from this region greatly influenced the Balkan ethnomusicologies. Since the time when they, owing to technological advantages, made first recordings (by Bartok, see Dille 1970), performed specific analyses (Wünsch 1938), and pointed out some principles of re-creation in oral traditions (Parry and Lord 1953, Lord 1990), up to the modern research involving participative approach, their presence has left an indelible mark on both the studied cultures and local scientific communities. These developments have opened a number of ethical issues; however, beyond any doubt, they in general have led to some improvements in national ethnomusicologies and certainly promoted Balkan musical cultures. Additionally, the above mentioned practice of the Balkan ethnomusicologists' study visits, which nowadays mainly refer to countries in Western Europe and the USA, represent a way in which new ideas on theoretic framework and working methods reach the Balkans.

The selection of appropriate research strategies can be discussed at a theoretical level, even when based on the experience gathered from researches on different topics. Nevertheless, the most efficient and explicit form of selection of appropriate research strategies represents their comparison based on similar thematic circles. A large number of papers in this collection underline fieldwork as a predominant research method, some deal with fieldwork explicitly, while in some papers this is stated indirectly. Moreover, several papers indicate the presence of interdisciplinary research. As per topics, a substantial number of papers underscore the role of music in the process of identification and self-identification. Furthermore, research on the epic tradition, contemporary life of folklore music, including its revitalization and relations between folklore and popular music are singled out as up-to-date.

As far as the research of the musics of the Balkan is concerned, one has to bear in mind that these music cultures feature almost a half-a-millennium old written history (Bezić 1974, Stathis 1976, Stojkova Serafimovska 2008: 23), numerous ritual genres, and epics in the vibrant, oral tradition (Докмановић 2000, Закић 2009, Bohlman and Petković 2011). Therefore, the historiographical aspect is among the permanent ethnomusicological preferences (here are just a few: Pekka Pennanen 2008; Marušić 2007; Aksoy 2006).

The economic circumstances under which research is organized in many countries of the region practically limits local ethnomusicologists' choices of topics, especially if they include fieldwork. Namely, local scientific policies applied in cases when research is to be conducted in other countries do not consider it as the research of national interest and therefore the great majority of ethnomusicologists conduct research within their own country, except in cases of diasporal research. On the other hand, studies on ethnic minorities are in-

creasingly present (see, for ex. Ceribašić and Haskell 2006). The preservation of the oral tradition of music-playing in villages, and the forms which are considered as very archaic suggest the necessity for 'traditional', quantitative, comprehensive fieldwork with an aim to make recordings of the immensely valuable sound legacy of the Balkan nations. This material is subject to various forms of scientific interpretation – thus only more underlying previously predominant paradigm reflected in the 'fieldwork–transcription–analysis' triad (Vasić and Panić-Kašanski 2008; Golemović and Rakočević 2008; Peycheva and Dimov 2008), as well as to an entire scope of its individual dimensions' interpretations, up to its usage within the framework of applied ethnomusicology (Dumnić 2012). Today, fieldwork is conducted in urbanized rural and urban areas, as qualitative, in-depth research carried out through the application of various techniques, from observation and interviewing, to participating in the research practice. Finally, an option of 'fieldwork at home' (Stock and Chiener 2008), or 'not far from home' (see, for ex. Jovanović 2007), has been used to a great extent in monitoring cultural processes, permanent dynamic relations of the vibrant musical forms, the role of music in their evolution and changes music is undergoing, from the level of text to the level of culture. The availability of proportionally large databases that researchers may refer to and combine gained information with the results of their own fieldwork within the same areas, the researchers perceive as a potential in interpretation of the roles of different actors and how they influence traditions, their mutual relations from diachronic and/or synchronic perspective, as well as problems caused by different contextualizations. Ethnomusicological topics considered to be up-to-date all over the world are also present in the works of Balkan researchers, and therefore issues such as identity, minorities, cultural relations with special focus on relations between folklore and popular music, 'Balkan cosmopolitanism' (Buchanan 2007), new contextualizations – festivalization and mediaization (Baumann 2001: 9; Lundberg, Malm and Ronström 2003: 333), performance, and music industry have been addressed in different ways.

Complex problems require interdisciplinary team projects, which have not yet taken hold in the Balkans, at least not to a significant extent. Nevertheless, the awareness of ethnomusicology's distinctiveness reflected in the necessity of using all available forms of research (Nettl 1999: 288, 310) can be recognized in researches which tend to use the knowledge and strategies from other disciplines for ethnomusicological purposes. Therefore, there are some ethnomusicological works depicting music of the Balkans, in which one may often encounter, in one way or another, experiences and results of other disciplines such as anthropology, ethnology, history, history of literature, linguistics, archeology, but also psychology, sociology, semiology, cultural studies, and gender studies.

Among the topics which at the same time require and offer the opportunity of addressing some issues from different perspectives is certainly a relation

between music and identity as a field of general ethnomusicological interest (Rice 2007) and one of the predominant fields of work of ethnologists dealing with the music of the Balkans. If (only) a *place* where music is performed is taken as a criterion for determination of music identity (Stokes 1994: 3–10), the Balkans could be considered as a common identity determinant of musicians, regardless of their ethnic, national, religious or some other background. However, whereas the local character prefixes are predominant in the self-determination of the Balkan inhabitants, and bearing in mind a distinctive, cultural diversity of sub- and micro-regions, to determine identity based on a solely music criterion is rather challenging. On the other hand, throughout a very long cultural history, the inhabitants of the Balkans found themselves in a situation where they were continuously ‘going beyond’ the boundaries of identity determinants, in which music played an important role. The process, involving the inclusion and ‘naturalization’ of musical differences and playing a pivotal role in the formation of ‘musical ethnicity’ (Ibid. 1994: 17), eventually led to the creation of a specific musical amalgam. At a (greater) distance, this amalgam is often perceived as a unique music culture which is often not only identified but also interpreted as being ‘oriental’ or even ‘Ottoman’ (in line with the discourse of Balkanism, more in Todorova 2006: 311). However, the fact that eastern influences are present in deep layers of Balkan cultures, from times long before the arrival of the Ottomans in this area is often overlooked. Furthermore, the Ottoman culture *per se* represents an amalgam of different eastern cultures (Reinhard et al. 2001). In that respect, researchers who study the music of the Balkans often directly or indirectly focus their attention on interpretation of the elements of ‘music of the East’ in music of the Balkans, which is the case in several papers in this collection.

It is known that social changes have a significant impact on the (re)formation of music identities. They were especially intensive in the Balkans during the creation of nation-states, especially throughout the turbulent twentieth century which often witnessed sudden and drastic changes of political, economic, and social circumstances in the region. The complexity of cultural and social patterns along with musicians’ different communicative circumstances, led to the creation of their multiple identities that are undergoing a permanent process of mutual negotiation. A researcher’s cultural experience and ideological starting point have a great impact on the interpretation of identities of actors in musical practices, and serve as guidelines for research conceptualization.

The Balkan ethnomusicologists tend to increasingly focus on popular music, especially genres which refer to folklore music. This issue incorporates the discourse of Balkanism, that is, essentialized perception of the Balkan musics as ‘the music of the Balkans’/‘Balkan music’, which inevitably narrows the field of observation and suppresses the spontaneity in experiencing and interpreting musics from this region. Global ideologies influence the aesthetic imperatives’

profiling through the music industry and principles of the music market, thus also significantly influencing the production of popular music in the Balkans. It is in this way that the Balkan music space is getting closer to the global music space with the perspective of eventually joining it. Ethnomusicologists tend to analyze popular music in various ways in this sphere so as to be able to discover some music patterns and their cognitive interpretations which would serve as a base for cross-cultural comparisons (Roeder 2011: 3–4), they address interactions between global and local cultural policies, their actors, music products and influences on (re)shaping of cultural identities.

The papers that comprise this collection of works are not classified under any formal subject area, since, according to theoretical and methodological, and especially thematic criteria, they could be classified in various ways, and the order in which they have actually been presented is only one among ways of their possible mutual interconnections.

This book opens with a theoretic discussion by Martin Stokes on treating the measures of analyzed collectivities in ethnomusicology, with a focus on ‘large-scale communities’ sound making, with an aim to promote a ‘multiscalar ethnography’. Relying on social experience, the author addresses the terms *public(s)*, *mass(es)*, *crowd(s)*, and *multitude(s)*. A special contribution is his elaboration on the music codes and the role of sound in ‘large-scale communities’ chanting, in their mutual communication, and transfer of energy and emotions. By encouraging the changes in ethnomusicologists’ opinions, Stokes emphasizes the necessity of researching scalar dynamics and the question of how things are transmitted from (however imagined) ‘small’ to ‘large’, and vice-versa.

Lozanka Peycheva’s study presents an overview and interpretation of the approach and results of fieldwork in Bulgaria. The author highlights differences between the objectives and techniques of this form of research in the past, compared to the research conducted after the social changes took place in this country (1989), as well as the Bulgarian researchers’ experience from the field as compared to foreign researchers’ experiences. As per foreign researchers, she particularly focuses on the aspect of their adaptation to the studied culture and organization of work in a certain political context.

The methods of interpretation of the material collected in the field involving systematic recording of the regional musical practices are especially developed in the Eastern European scientific communities. Olga Pashina’s paper offers a sublimed experience of Russian ethnomusicology presenting methods, techniques, objectives, and the scope of areal studies. This methodology is based on formation of the dialects of traditional, folklore culture according to their structural qualities and their further comparison, and it aims at making certain historical and/or ethnogenetic assumptions, as well as at studying ‘diachrony scattered in space’ – the elements of musical structure in a diachronic dimension, whereas genres’ attributions play an important role. Areal studies

have been accepted by some ethnomusicologists from the Balkans, and Rodna Veličkovska's paper discloses its results and ways of its application in Macedonia. By discovering connections between the results of structural and typological analysis based on distinctive melodic and rhythmic types, she identifies the dialects of vocal folk music in Macedonia.

The collected material interpreted in such way provides a solid foundation for comparative research as well as for an interdisciplinary approach. Being encouraged by the existence of certain similarities between folklore traditions of the Balkans and the Baltic region, Daiva Vyčiniienė started a comparative study that deals with the older layers of their vocal traditions. She took into consideration instrumental music, as well as an exhaustive list of references from other disciplines. The results of her research confirmed the existence of similarities, and contributed to the hypothesis on Balto-Balkan ethnogenetic relations.

Several papers address the participant-observation approach in fieldwork. Athena Katsanevaki's and Vesna Peno's papers directly address this approach by highlighting the importance of this kind of experience not only for the sake of research but for practical pedagogical work and revitalization of traditional music. Furthermore, these papers reveal that there are similar experiences in the fields of secular and religious music. Katsanevaki underlines the importance of participatory research experience in the folklore tradition of Greece, and at the same time highlights how this kind of synchronic research proved to be useful for diachronic research. Peno writes from the perspective of a researcher-church chanter, and based on the history of the Orthodox Church chanting research, indicates how scientific interpretation lacking certain practical experience can be misleading, as this kind of approach carries the risk of missing the very ethos of the text. Finally, Jelena Jovanović's paper describes the direct experience of a group of artists, who participated in two parallel processes—the restoration of the Byzantine chanting and bringing into light the *kaval* playing in Serbia in the late twentieth century. Within that specific context this instrument has been recognized and promoted as an element which reflects an attitude that the identity of Serbs belongs to a broader – Eastern Mediterranean, Orthodox cultural and religious space.

Different forms of interviews are also among the standard techniques of fieldwork. The papers dealing with the epics address this issue. Namely, the epics offer the possibility of choice of different research approaches, owing to the depth of its diachronic dimension and range of topics expressed through its contemporary occurrence. Miroslav Stojisavljević chose a standard form of interview for the purpose of studying the response to epic singing and identity-oriented interpretation of the *gusle* within the Serbian community in Australia. Relying on the methodology of sociological research, he interviewed the representatives of different (age, education, and other) categories of the audience. Iva Nenić's paper belongs to the gender studies, and deals with the position of



women in the tradition of epic singing with the gusle accompaniment in Serbia, and therefore the author combines reinterpretations of historic sources and the results of her own fieldwork. The technique of *in-depth* interview proved to be most efficient for obtaining specific personal information. Thus, the author presents the practice of the female gusle-player as a means of their self-actualization in the social and cultural community in which gusle playing is perceived as a predominantly male activity. Danka Lajić-Mihajlović's paper reveals an example of fieldwork conducted for the purpose of studying the gusle performance by applying an interdisciplinary approach. In this stage, the research was projected from a psychological perspective and focused on memorization strategies of gusle players, as a part of music cognition, especially important in the context of oral epic tradition. This pilot study confirmed the effectiveness of the research method, and the results provided sufficient information from the perspective of the cognitive anthropology of music. Mirjana Zakić's paper is among interdisciplinary-oriented studies and contributes to the application of the semiotic theory in ethnomusicology. It addresses three performances of a ritual, syncretic text in different ideological contexts (authentic, neotraditional, and popular), whereas relations are changing and music signs have different meanings within the *sign-object-interpretant* triad.

The complexity of the issue of identity is commensurate with the scope of its research methodologies. The diversity of up to date interpretations of the identity of tradition whose written trace represents sheet music in the epic *Ribanje i ribarsko prigovaranje / Fishing and fishermen's talk* by Petar Hektorović (sixteenth century) serves as a testimony to the influence of ideologies, and therefore encourages new interpretations of this document. Sanja Radinović gives her contribution to these discussions by combining the study of historic sources with meticulous melopoetic analysis. She concludes that these records serve as a testimony to a formative principle characteristic for the South Slavic folklore vocal music. The research of identity often refers to multinational and multicultural territories, where the range of responses to the multitude of 'the Otherness' enables application of different methods of their scientific interpretation. Selena Rakočević focuses on the musical practice of the Banat Bulgarians who settled in Vojvodina (Northern Serbia) in the seventeenth century, and this has not been the subject of any ethnomusicological research so far. Through the continuous cultural and religious contacts with other ethnicities in Vojvodina, the Banat Bulgarians underwent the process of identity reshaping, and the author singles out and discusses the symbols of their actual identity. Sanja Ranković's text addresses the issue of identity of the Bosnian Serbs (coming from the historic and geo-cultural region of Bosanska Krajina / Bosnian Frontier) who settled in Vojvodina throughout the twentieth century under different circumstances. Through the (stage) revitalization of traditional folklore of Bosanska Krajina, they tend to confirm their affiliation with the *krajiški / Fron-*

*tiers'* cultural identity. Special focus is on a man who plays a key role in the process of identity reconstruction, acting as an intermediary between different cultural territories and generations of people originating from the Bosanska Krajina. Finally, Pál Richter's text brings to light the ethnomusicological legacy of Tihomir Vujičić, a Hungarian ethnomusicologist of Serbian decent, which serves as a foundation for comparative interpretation of the South Slavic as well as other musical identities in the territory of the Pannonian Basin. In addition to the material collected in the field, Vujičić's classification and interpretation of this material is of special importance in terms of identity studies, as a product of the overall experience of this multitalented musician.

Rastko Jakovljević's study addresses the sphere of vernacular in the music domain, through the relations between traditional (folklore) and popular music. The author connects his conclusions with the musical practice in Serbia, while, nevertheless, this represents a universal issue. Freedom in interpretation of traditional music (under different contexts and motivations) inevitably leads to 'vernacularism', regardless of its geo-cultural identity. Thus, this study offers some additional food for further thoughts of rather focal relations. Thanks to the different kinds of sources, Ventsislav Dimov reconstructed the image of a tavern music practice of the first half of the twentieth century, as an umbrella determinant of the social life and entertainment throughout the Balkan region. Through a comparative interpretation, the author was able to notice a distinctiveness of communication through music within smaller and larger communities, and even to elaborate on the phenomena of music going beyond national boundaries. The author highlights the role of the Roma, as intermediaries in the process of conveying the musical elements and repertoire, as well as the important role of mass-media.

Studies of the new(est) popular music incorporated in this book also depict a variety of research approaches. The text by Ahmed Tohumcu, Gonca Girgin Tohumcu, and Merve Eken Küçükaksoy elaborates on the work of three Turkish musicians who act as mediators during cross-cultural encounters, combining in a characteristic way folk, classic, and popular music. The authors interpret the genesis and evolution of thus created hybrid genres with regard to the cultural policies on one hand, and artists' creative sensibility, on the other. Mladen Marković looks into the musical discourse as opposed to the discourse of music created by the most prominent *World Music* authors, that is, the creators and presenters of *ethno* music in Serbia so as to explore the relation between their compositions and Serbian traditional music. Namely, these authors explicitly claim that their compositions are based on traditional music. Analysis reveals that the quality of this relation positions *ethno* music deep into the popular music genre. Marija Dumnić's paper depicts the creation of the discourse of *autobalkanism*, as some kind of feedback on the discourse of Balkanism, present in the sphere of popular music in Serbia. The analysis of elements

of multimedia performance of the Serbian representative at the Eurovision Song Contest 2010 reveals how the auto-Balkan aspiration of the author of the song, that is the creator of the cultural policy, has been actually embodied.

Ethnomusicological encounters in the Balkans are substantially marked by mutual recognition and empathy both on a professional and personal level. The music of the Balkans, scientific and cultural policies offer a platform for networking, as well as for expressing distinctiveness on a national, and even individual level. Each study represents a national ethnomusicological community to a certain extent, but beyond that it is an individual act. In that sense, with regard to the choice of theoretical and methodological framework we can metaphorically refer to and quote Jim Samson: 'music analysis is as much form of self-analysis (raising all the familiar problems of the 'I' describing itself) as an empirical explanation of the other' (Samson 1999: 46). Pluralism of thinking and acting within the frameworks of national ethnomusicologies in the Balkans speaks volumes about the existence of some kind of democracy in expressing research identities. Above all, it reflects the breadth of motivation that Balkan musics extend to researchers.

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## МУЗИКА И ЕТНОМУЗИКОЛОГИЈА – СУСРЕТИ НА БАЛКАНУ

### Резиме

Рад доноси преглед новијих искустава у етномузиколошким истраживањима музика Балкана, првенствено на основу радова који чине овај зборник. Пажња је кључно усмерена на теоријско-методолошку димензију. Специфичне музичке праксе Балкана, формиране амалгамисањем елемената различитих култура, етницитета и религија, учиниле су овај геокултурни простор интригантним не само за истраживаче из самог региона, већ и за оне из других културних средина. Теоријски оквири у којима се оне интерпретирају и методе које се данас користе у истраживањима резултат су интеракција искустава локалних научних заједница, извора и пракси којима се баве, околности, идеологија и политика, укључујући и утицаје доминантних светских етномузиколошких заједница и индивидуалних афинитета истраживача. Комплексније разматрање искустава етномузиколога са Балкана остварено је поређењима са истраживачким стратегијама примењиваним на сличним, транзиторним геокултурним просторима.

