

Svanibor Pettan

BITI ETNOMUZIKOLOG
BEING AN ETHNOMUSICOLOGIST

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Irena Miholić

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Pred dvajsetimi leti je Svanibor Pettan v enem od svojih besedil poudaril, da »študijsko področje, vključno z opredelitvijo predmeta preučevanja, določajo njegovi izvajalci«, s čimer je izpostavil zgodovinsko dinamiko, kulturne posebnosti in osebni pristop (Pettan 1993: 153). Ta pristop odraža dojemanje etnomuzikologije kot interdisciplinarnega področja, ki združuje znanstvene metode z osebnimi pogledi raziskovalcev. Etnomuzikologi se pogosto soočajo z vprašanji o tem, kaj počnejo in kako so začeli svoje delo (gl. npr. Nettl v Sarkissian in Solis 2019: XIII), kar kaže, da osebna razmišljanja o teh vprašanjih v znanstvenih delih le redko najdemo.

Takšna razmišljanja so navdihnila dva ugledna etnomuzikologa, Margaret Sarkissian in Teda Solisa, ki sta več let pripravljala knjigo *Living Ethnomusicology: Paths and Practices*, ki temelji na intervjujih s 50 etnomuzikologi z vsega sveta. Knjiga je izšla leta 2019, kar sovпада z začetkom mojega projekta »Biti etnomuzikolog«, osredotočenega na Hrvaško, ne da bi poznala njuna prizadevanja. Motivacija za moj projekt je izhajala iz prepričanja, da bodo osebne izkušnje etnomuzikologov za bralce zanimive, saj so pogosto zunaj fokusa akademskih besedil.

Ta izdaja prikazuje življenje in delo Svaniborja Pettana skozi desetletja njegove izjemno bogate in raznolike kariere. Posebna pozornost je namenjena njegovim »večplastnim identitetam« (Hemetek 2019: 19) in njegovi sposobnosti vzpostavljanja mrež (ibid.: 21), ki so njegov prispevek k etnomuzikologiji sooblikovale na svetovni ravni. Raziskuje teme, kot so glasba v času vojne, glasba in spol, glasba manjšin, aplikativna etnomuzikologija in institucionalna zgodovina etnomuzikologije, in sicer od Hrvaške, Slovenije, Kosova in Egipta do Tanzanije, Šrilanke, Avstralije in ZDA.

Knjiga vključuje anekdote in osebne zgodbe, ki besedilo obogatijo ter ga naredijo bolj dostopnega in zanimivega. Pettanove »večplastne identitete« in uporaba etnomuzikologije zunaj akademske skupnosti se kažejo v njegovi zmožnosti povezovanja in spodbujanja »namernih intervencij« (Titon 2019: 23), ne le pri znanstvenem delu, temveč tudi v vsakdanjem življenju.

V tej izdaji Pettanova raziskovalna potovanja spremljajo fotografije iz zasebnih albumov in zvočni posnetki, ki ponazarjajo raznolikost njegovih zanimanj. Izbrani posnetki – tako namerni kot tudi naključni – pričajo o bogastvu glasbenih tradicij, s katerimi se je srečal. Kakovost posnetkov odraža dinamiko tehnoloških sprememb, njihov izbor pa omogoča vpogled v različne avtorjeve raziskovalne prioritete.

Poleg poklicnih dejavnosti Pettana odlikuje tudi njegov hobi – fotografija, pri kateri se pogosto osredotoča na živali, muziciranje in glasbenike.

Twenty years ago, Svanibor Pettan pointed out in one of his texts that "a field, including the definition of its subject of study, is determined by its practitioners," emphasizing historical dynamics, cultural specifics, and a personal approach (Pettan 1993: 153). This approach reflects his perception of ethnomusicology as an interdisciplinary field that combines scientific methods with researchers' personal perspectives. Ethnomusicologists often face questions about what they do and how they began their work (see, for example, Nettl in Sarkissian and Solis 2019: XIII), making it notable that personal reflections on these questions are rarely found in scholarly publications.

This context inspired two prominent ethnomusicologists, Margaret Sarkissian and Ted Solis, who spent years preparing the book *Living Ethnomusicology: Paths and Practices*, based on interviews with 50 ethnomusicologists from around the world. The book was published in 2019, coinciding with the start of my project "Being an Ethnomusicologist", focused on Croatia, although at the time I was unaware of their endeavor. The motivation for my project stemmed from the belief that readers would find the personal experiences of ethnomusicologists intriguing, as these are often outside the focus of academic texts.

This edition traces the life and work of Svanibor Pettan over the decades of his exceptionally rich and diverse career. Special attention is given to his "multiple identities" (Hemetek 2019: 19) and his ability to build networks (ibid.: 21), which have shaped his contributions to ethnomusicology on a global scale. His research encompasses topics such as music in wartime, music and gender, music of minorities, applied ethnomusicology, and the institutional histories of ethnomusicology, covering areas from Croatia, Slovenia, Kosovo, and Egypt to Tanzania, Sri Lanka, Australia, and the USA.

The book includes anecdotes and personal stories that enrich the text, making it more accessible and engaging. Pettan's "multiple identities" and the application of ethnomusicology beyond the academic community are evident in his ability to connect and foster "intentional interventions" (Titon 2019: 23), not only in scholarly work but also in everyday life.

In this edition, Pettan's research journeys are accompanied by photographs from private albums and audio recordings illustrating the diversity of his interests. Selected recordings—whether intentional or accidental—testify to the richness of musical traditions Pettan encountered. The quality of the recordings reflects the dynamics of technological advances in the years they were made, while the selection provides insights into the author's diverse research priorities.

Čeprav ga je življenjska pot vodila po vsem svetu, so njegove poklicne in osebne vezi z Inštitutom za etnologijo in folkloristiko v Zagrebu in Univerzo v Ljubljani posebej izrazite, kar se zrcali tudi kronološko v prvi izdaji te knjige v Zagrebu (v hrvaščini in angleščini, 2024) ter v drugi, dopolnjeni izdaji v Ljubljani (v slovenščini in angleščini, 2025). Inštitut hrani številne njegove terenske posnetke in dela, nekatera od njih so dostopna na spletu prek zbirk (<https://www.ief.hr/dokumentacija/zbirke/>) in repozitorija (<https://repozitorij.dief.eu/a/>). Takšna digitalna infrastruktura zagotavlja širšo dostopnost, saj omogoča obdelavo in stalno posodabljanje gradiva. Posebno hvaležnost za to izdajo knjige si zasluži Znanstvena založba Filozofske fakultete Univerze v Ljubljani in njen vodja gospod Jure Preglau, ki je zaslužen za dokončno oblikovno podobo.

Etnomuzikologi svoje delo pogosto dojemajo kot poslanstvo, saj menijo, da uporaba njihovega interdisciplinarnega znanja prispeva k boljšemu razumevanju sveta. Zato preseneča pomanjkanje literature, ki bi poudarjala posebnost etnomuzikološkega poklica, saj bi lahko to področje predstavila širšemu občinstvu in morda spodbudila mlade, da bi o tem razmišljali kot o življenjskem izzivu. Upam, da bo ta knjiga korak v to smer in navdih za prihodnje generacije.

Irena Miholić

Beyond his professional activities, Pettan is also distinguished by his hobby of photography, often focusing on animals, music-making and musicians.

Although his life path has taken him all over the world, his professional and personal ties to the Institute of Ethnology and Folklore Research in Zagreb and to the University of Ljubljana are particularly prominent and chronologically reflected in the fact that the first edition of this book was published by the former (in Croatian and English, 2024) and the second, enlarged edition by the later (in Slovene and English, 2025). The Institute preserves many of his field recordings and works, some of which are available online through collections (<https://www.ief.hr/dokumentacija/zbirke/>) and a repository (<https://repozitorij.dief.eu/a/>). This digital infrastructure ensures broader accessibility, and enables the material to be processed and continually updated. Special gratitude goes to the publisher of the current edition—Ljubljana University Press, Faculty of Arts—and its director Mr. Jure Preglau, who gave this project its final shape.

Ethnomusicologists often view their work as a calling, with a sense that applying their interdisciplinary knowledge contributes to a better understanding of the world. This makes the lack of literature that highlights the distinctiveness of the ethnomusicological vocation surprising, as it could introduce the field to a wider audience and potentially inspire young people to consider this as a worthy challenge to undertake in their lives. I thus hope this book will take a step in that direction, and serve as inspiration for future generations to engage with this endlessly fascinating field.

Irena Miholić

Biti etnomuzikolog je karierna pot, ki prinaša številne možnosti za osebno rast in poklicni razvoj. Moje posebne hvaležnosti sta deležna urednica knjige, dr. Irena Miholić, ki me je prijazno spodbudila, da pojasnim bistvo etnomuzikologije skozi svojo življenjsko zgodbo in desetletja izkušenj, ter Jure Preglau, za skrb, da te vrstice najdejo pot do širokega in raznovrstnega kroga bralcev. Namen te knjige je torej predstaviti dve na videz različni smeri razmišljanja, moj poklic in moje življenje, ki pa sta med seboj globoko povezana. Jasno je, da je etnomuzikologija moje življenje, moja živa in trajna strastna izkušnja. To je področje, na katerem sem se veliko naučil ne le o glasbi in plesu, temveč tudi o življenju v najširšem smislu in o svetu, v katerem obstaja. To je tudi področje, ki se mi želim *oddolžiti* z deljenjem zbranega znanja in modrosti s širokim krogom bralcev in, upam, spodbuditi predstavnike mlajših generacij, da etnomuzikologijo obravnavajo kot potencialno možnost zase. Kljub preseganju različnih meja, ki jih podpira ponotranjen občutek soodvisnosti glasbe/zvoka in plesa/gibanja z geografijo, zgodovino, politiko, gospodarstvom, demografijo, jezikom, religijo, spolom in starostjo, če omenim le nekatere, ta knjiga ostaja dokument določenega prostora in časa ter mojih osebnih odločitev in izkušenj, ki so deloma skupne, a se tudi neizogibno razlikujejo od izkušenj drugih etnomuzikologov.

Opredelitve etnomuzikologije so tako različne kot intelektualna okolja, v katerih se uporabljajo, in so odvisne od geografskih, generacijskih, osebnih in drugih dejavnikov. V preteklih desetletjih je bilo veliko razprav o temah in mejah naše discipline. Lep povzetek področja primerjalne muzikologije in etnomuzikologije je podal Alan P. Merriam (1977), ki je že leta 1960 določil trajno opredelitev etnomuzikologije kot študija (katere koli) glasbe v njenem kulturnem kontekstu in jo potrdil v svoji referenčni knjigi *The Anthropology of Music* (1964). Približno v istem času je slovenska predstavica na področju glasbenega narodopisja Zmaga Kumer ponudila povsem drugačno definicijo: »Etnomuzikologija se v slovenščini imenuje *glasbeno narodopisje*. Njen predmet preučevanja je ljudska glasba, tako vokalna kot instrumentalna, in glasbeni vidiki plesa« (Kumer 1977).¹ Na moje odraščanje je vplivalo zavedanje obeh definicij, zato sem v naslednji tabeli poskušal predstaviti značilnosti treh sorodnih področij – glasbeno narodopisje, primerjalna muzikologija in etnomuzikologija:

INTRODUCTION

Being an ethnomusicologist is a career path with immense potential for personal growth and professional development. Here I wish to express special gratitude to the editor of this book, Dr. Irena Miholić, who kindly invited me to explain the essence of being an ethnomusicologist through my own life story and decades-long experience, and to Mr. Jure Preglau, thanks to whom these lines will reach wide and diverse readership. The intention of this book is thus to present you with two seemingly disparate stories – my profession and my life – which are nevertheless deeply and mutually interconnected. Clearly, ethnomusicology is my life, my lived and lasting passionate experience. It is a field from which I have learned a lot, not only about music and dance, but also about life in the broadest sense and about the world in which it exists. It is also a field that I wish to *pay back* by sharing my accumulated knowledge and wisdom with a wider readership, and to hopefully inspire younger generations to consider ethnomusicology as possible career. Despite crossing various boundaries, supported by the internalized sense of the interdependence of music/sound and dance/movement with geography, history, politics, economics, demographics, language, religion, gender, and age, to mention just a few of the related factors, this book remains a document of a given space and time, and of my own personal choices and experiences, which have commonalities but also unavoidably differ from those of other ethnomusicologists.

The definitions of ethnomusicology are as diverse as the intellectual environments in which they are used, and are subject to geographical, generational, personal, and other factors. There has been a lot of discussion about the subject(s) and boundaries of our discipline over the decades. A nice summary considering the fields of comparative musicology and ethnomusicology was provided by Alan P. Merriam (1977), who some years earlier, in 1960, established the lasting definition of ethnomusicology as the study of (any) music in its cultural context, a status that was confirmed in his seminal book *The Anthropology of Music* (1964). At about the same time, however, a Slovenian representative of the field of folk music research, Zmaga Kumer, offered a very different definition: "The term for ethnomusicology in Slovene is *glasbeno narodopisje* [folk music research]. Its subject is folk music, both vocal and instrumental, and musical aspects of dance" (Kumer 1977).¹ In my early introduction to the field, I was affected by an awareness of both definitions, and have thus tried to present the features of the three related fields – folk music research, comparative musicology, and ethnomusicology – in the following table:

Preglednica 1: Glasbeno narodopisje, primerjalna muzikologija in etnomuzikologija (tabela prirejena po Pettan 2015)

	GLASBENO NARODOPISJE	PRIMERJALNA MUZIKOLOGIJA	ETNOMUZIKOLOGIJA
KDAJ?	Od konca 18. stoletja	1885–50. let 20. stol.	Od petdesetih let prejšnjega stoletja
KAJ?	Kmečka glasba	Glasba <i>primitivnih kultur</i> in <i>visokih orientalskih kultur</i>	Ljudje, ki so udeleženi v glasbi
KAKO?	Delo na terenu – kratki obiski, izdelki	<i>Fotelj</i> – delo na terenu ni nujno, izdelki	Terensko delo – dolgoročno, procesi in izdelki
KDO?	Naši ljudje	Drugi ljudje	Vsi ljudje
KJE?	Na svojem etničnem/državnem območju	Drugje	Kjerkoli
ZAKAJ?	Nacionalna dolžnost	Znanje	Razumevanje

Danes se mnogi strinjajo, da si etnomuzikologi prizadevajo razumeti glasbo kot družbeno prakso v njenem kulturnem kontekstu in z globalne perspektive s »preučevanjem ljudi, ki so udeleženi v glasbi« (Titon 2015). V središču našega zanimanja so glasba, ki je hkrati proces in izdelek, ter tisti, ki jo ustvarjajo, izvajajo in poslušajo. Dodal bi, da si z uporabo etnomuzikološkega znanja, razumevanja in veščin skupaj z glasbeno dejavnimi sodelavci prizadevamo prispevati k izboljšanju okoliščin, povezanih z našimi predmeti raziskovanja.

Etnomuzikologi še naprej odpirajo nove raziskovalne teme, ki jih pogosto povezujejo z vse večjimi izzivi v *težkih časih* našega sveta, zaznamovanega z vojnami, naravnimi nesrečami, boleznimi in drugimi težavami (Rice 2014), nenehno iščejo teoretične in metodološke izboljšave, kritično obravnavajo kolonialne korenine primerjalne muzikologije in nacional(istič)ne konotacije glasbenega narodopisja, hkrati pa se še naprej zavedajo prevlade skupnih značilnosti nad razlikami v naših komunikacijah. Zdi se, da smo pripravljeni celo nadomestiti izraz glasba z zvokom in ples z gibom v študijah o nekaterih praksah, povezanih z religijo ali speciesizmom, in nadaljevati večno delo »preoblikovanja etnomuzikologije« (Diamond in Castelo-Branco 2021).

V tej knjigi so raziskovanje, objavljane, vzgoja in izobraževanje, muziciranje in storitve v javnem interesu predstavljeni kot pet oken, ki naj bi omogočila vpogled v življenje etnomuzikologa.

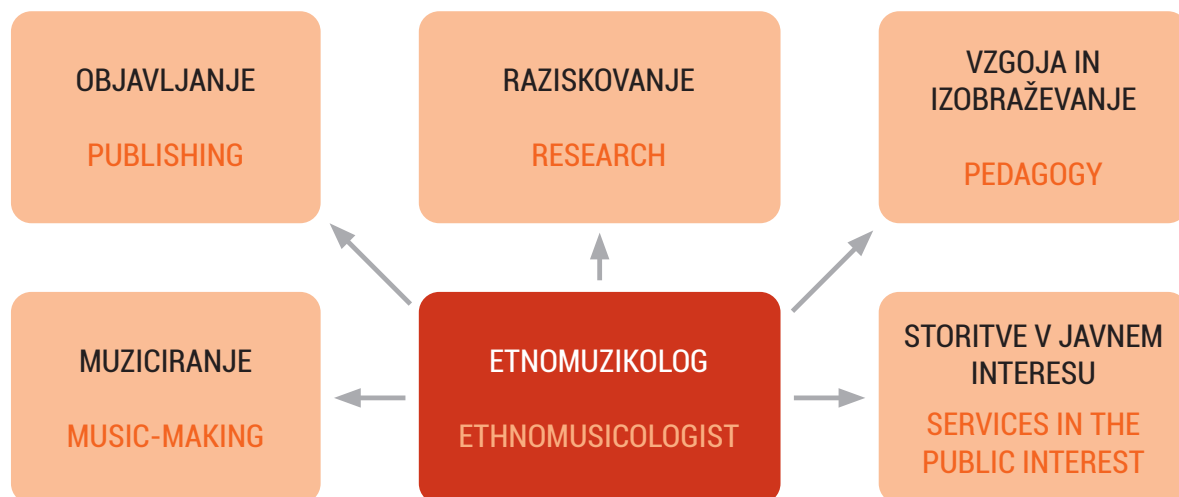
Table 1: Folk music research, comparative musicology, and ethnomusicology (modified from Pettan 2015)

	FOLK MUSIC RESEARCH	COMPARATIVE MUSICOLOGY	ETHNOMUSICOLOGY
WHEN?	From the late 18 th century on	1885–1950s	From the 1950s on
WHAT?	Peasant music	Music of <i>primitive cultures</i> and <i>High Oriental cultures</i>	People making music
HOW?	Fieldwork – short visits, products	<i>Armchair</i> – fieldwork not essential, products	Fieldwork – long term, processes and products
WHO?	Own people	Other people	Any people
WHERE?	Within one's own ethnic / national realm	Elsewhere	Anywhere
WHY?	National duty	Knowledge	Understanding

Nowadays, many would agree that ethnomusicologists strive to understand musics—plural—as social practices in their cultural contexts and from a global perspective by “studying people making music” (Titon 2015). Music, meant both as a process and a product, and those who compose, perform, and listen to it, are at the center of our interest. I would add that by using ethnomusicological knowledge, understanding, and skills together with musically active collaborators, we strive to contribute to the betterment of the conditions and circumstances associated with our research subjects.

Ethnomusicologists continue opening new research themes, often relating them to the increasing challenges we now face in a world marked by wars, natural disasters, diseases, and other calamities (Rice 2014), constantly seeking theoretical and methodological sophistications, critically addressing the colonial roots of comparative musicology and the national(ist) connotations of folk music research, while remaining aware of the prevalence of commonalities over differences in our communications. We appear to be ready even to replace the term *music* with *sound* and *dance* with *movement* in studies on certain practices related to religion or speciesism, and to continue the never-ending work of “transforming ethnomusicology” (Diamond and Castelo-Branco 2021).

In this book, research, publishing, pedagogy, music-making, and services in the public interest are all envisioned as five lenses through which to provide interesting and enlightening views of the life of an ethnomusicologist.



Slika 1: Pet skupin etnomuzikoloških dejavnosti

Figure 1: Five groups of ethnomusicological activities

Raziskovanje

Raziskovanje je osnovna od petih dejavnosti, zaradi katerih je oseba etnomuzikolog. Na podlagi lastnih izkušenj bom v četrtem poglavju podrobneje obdelal naslednjih pet tem, povezanih z raziskovanjem:

- (a) teorija
- (b) metodologija
- (c) etnografski pristop
- (č) spretnosti
- (d) teme

Objavljanje

Moje izkušnje na področju objavljanja, opisane v 5. poglavju, zajemajo naslednjih pet različnih vlog:

- (a) avtorstvo knjig in člankov v revijah in zbornikih,
- (b) uredništvo knjig, revij in njihovih tematskih števil,
- (c) sestavljanje glasbenih primerov in avtor spremnih besed za zvočne izdaje,
- (č) avtorstvo filmov,
- (d) avtorstvo radijskih oddaj.

Vzgoja in izobraževanje

Moje pedagoške dejavnosti, opisane v 6. poglavju, lahko razvrstimo v pet kategorij:

- (a) poučevanje rednih predmetov na matični univerzi,
- (b) izvajanje enega ali več predmetov kot vabljeni gostujoči profesor na drugih univerzah,
- (c) vabljeni gostujoča predavanja na drugih oddelkih, fakultetah in univerzah ali raziskovalnih inštitutih,
- (č) mentorstvo diplomskim, magistrskim in doktorskim delom,
- (d) ekskurzije za študente, ki temeljijo na terenskem delu.

Research

Research is the predominant of the five activities that make a person an ethnomusicologist. Based on my own experience, I will elaborate the following five topics related to research in Chapter 4 of this work:

- (a) Theory
- (b) Methodology
- (c) Ethnographic Approach
- (d) Skills
- (e) Themes

Publishing

My experiences in the domain of publishing, elaborated in Chapter 5, encompass the following five distinctive roles:

- (a) Author of books and articles in journals and non-periodical edited volumes,
- (b) Editor of books, journals, and their thematic issues,
- (c) Compiler of musical examples and author of liner notes for sound-based releases,
- (d) Author of films,
- (e) Author of radio programs.

Pedagogy

My pedagogical activities, described in Chapter 6, can be classified into five categories:

- (a) Teaching standard courses at my home university,
- (b) Teaching one or more courses as an invited visiting professor at other universities,
- (c) Providing invited guest lectures at other departments, faculties and universities or research institutes,
- (d) Mentoring student theses at the BA, MA, and PhD levels,
- (e) Leading fieldwork-based excursions for students.

Muziciranje

Moje izkušnje z muziciranjem zajemajo naslednjih pet področij, ki so obravnavana v 7. poglavju:

- (a) institucionalni učni proces,
- (b) neinstitucionalne prakse,
- (c) za osebni užitek,
- (č) za javne predstave,
- (d) kot dopolnilno raziskovalno orodje.

Storitve v javnem interesu

Razvrstimo jih na naslednje načine, ki so podrobneje pojasnjeni v 8. poglavju:

- (a) delovanje v upravnih organih poklicnih združenj,
- (b) javna predavanja za popularizacijo glasbene znanosti,
- (c) organizacija koncertov, gostujočih predavanj, delavnic in konferenc,
- (č) recenziranje in evalvacije za akademsko napredovanje in druge namene,
- (d) doseganje neakademiških skupnosti.

Terensko delo je verjetno eden najlepših delov etnomuzikološke izkušnje. Dve fotografiji na koncu tega uvodnega poglavja dokumentirata terensko delo s študenti v Sloveniji in na Tajskem.

Music-making

My experiences with music-making encompass the following five domains, which are explored in Chapter 7:

- (a) Institutional learning processes,
- (b) Non-institutional practices,
- (c) For personal pleasure,
- (d) For public performances,
- (e) As a complementing research tool.

Services in the public interest

These can be classified as follows, with further explanations in Chapter 8:

- (a) Service in governing bodies of professional associations,
- (b) Giving public lectures aimed at the popularization of music scholarship,
- (c) Organization of concerts, guest lectures, workshops, and conferences,
- (d) Creating peer reviews and professional evaluations for academic promotion and other purposes,
- (e) Outreach to non-academic communities.

Fieldwork is arguably one of the most enjoyable parts of an ethnomusicologist's experience, and the following two photographs at the end of this introductory chapter document fieldwork with students in Slovenia and Thailand.



Fotografija 1: S pritrkovalci v cerkvenem stolpu. Šmarna gora (Slovenija), 2018
Photo 1: With bell-ringers in a church tower. Šmarna gora (Slovenia), 2018.



Fotografija 2: Obisk lokalnega izdelovalca glasbil. Chiang-Mai (Tajska), 2009
Photo 2: A visit to a local musical instrument maker. Chiang-Mai (Thailand), 2009.

Pisano poreklo in otroštvo

Kot učitelj študentom pogosto svetujem, naj prve raziskovalne korake naredijo v družinskem krogu. Iskanje rodoslovnih dreves, družinskih fotoalbumov, zvočnega in videogradiva, ki ga ima družina, lahko izvrstno dopolni zapisovanje zgodb družinskih članov. V mojem primeru se je uporabnost predlaganega modela izkazala ob številnih priložnostih. V časovnih okvirih sem se lahko dokopal pet generacij v preteklost, vse do srede 19. stoletja. Kar zadeva prostor, sem spoznal svoje korenine na različnih ozemljih nekdanjega habsburškega cesarstva, ki so danes ozemlja Avstrije, Hrvaške, Italije, Poljske in Slovenije.

Na fotografiji so (od leve proti desni): Slava Pettan (babica), Olga Lier (sorodnica), Hubert Pettan mlajši (oče), Antun Korlević (praded), Hubert Lier (sorodnik), Hubert Pettan starejši (ded) in Sabina Korlević (rojena Dabović; prababica). Družina Korlević je bila povezana z območjem Višnjana na istrskem polotoku, družina Dabović z Reko (obe na današnjem Hrvaškem), družina Pettan s Kranjem (današnja Slovenija), družina Lier pa s Steyrjem (današnja Avstrija).

Sorodniki po očetovi strani so bili tudi člani italijanske družine Pellegrini, ki se je sredi 20. stoletja z istrskega polotoka preselila v Kanado, medtem ko so se po

Colorful origins and childhood

As a teacher, I often advise students to take their first research steps in the family circle. Search for genealogical trees, family photo albums, audio and video materials in the family's possession can nicely complement the recording of the family members' stories. In my own case, the usefulness of the suggested model has been proven on many occasions. In terms of time, I was able to dig back up to five generations, to the middle of the 19th century. In terms of space, I learned about my roots in various territories of what used to be the Habsburg Empire, which are nowadays in Austria, Croatia, Italy, Poland, and Slovenia.

The following photograph features (from left to right): Slava Pettan (grandmother), Olga Lier (relative), Hubert Pettan Jr. (father), Antun Korlević (great grandfather), Hubert Lier (relative), Hubert Pettan Sr. (grandfather), and Sabina Korlević (*née* Dabović; great grandmother). The Korlević family was associated with the area of Višnjan in the Istrian peninsula and the Dabović family with Rijeka (both in present-day Croatia), the Pettan family with Kranj (present-day Slovenia), and the Lier family with Steyr (present-day Austria).

My ancestors on the paternal side were also members of the Italian Pellegrini family, which in the mid-20th century



Fotografija 3: Ena družina – tri narodnosti. Zagreb (Hrvaška), 1914

Photo 3: One family, three ethnicities. Zagreb (Croatia), 1914.

ustnem izročilu moje matere predniki moje babice, Guida Špigelski, pred mnogimi generacijami preselili s Poljske in se naselili v mestecu Samobor, približno dvajset kilometrov od hrvaške prestolnice, Zagreba. Tu je Guida, ki je bila učiteljica, spoznala svojega bodočega moža Iva Vedriša, odvetnika iz Novigrada Podravskega na Hrvaškem. Imela sta tri otroke, moja mati Jagoda je bila najstarejša.

Naša ožja družina je bila sestavljena iz mojih staršev Huberta Pettana (skladatelj, muzikolog, pedagog v glasbeni šoli) in Jagode, rojene Vedriš (učiteljica glasbe v osnovni šoli), očetove matere Slave, rojene Korlević (vdove avstro-ogrškega vojaškega častnika), in mene.²

Tako kot v mnogih drugih družinah tudi moja babica po očetovi strani na splošno ni bila v »idiličnih odnosih« z mamo, vendar se je družinsko muziciranje v božičnih dneh vedno izkazalo za učinkovito orodje za izboljšanje harmonije v naši družini. Najboljši pokazatelj odnosov je bila včasih izbira jezika. Vsi štirje smo govorili hrvaško, občasno nemško, italijanščina je bila rezervirana za zaupno



Fotografija 4: Družina Pettan. Zagreb, 1963
Photo 4: The Pettan family. Zagreb, 1963.

moved from the Istrian peninsula to Canada, while, according to my maternal family's oral history, the ancestors of my grandmother, Guida Špigelski, moved from Poland generations ago and established themselves in the townlet of Samobor, some 20 kilometers away from the Croatian capital of Zagreb. This is where Guida, who was a teacher, met her future husband Ivo Vedriš, a lawyer from Novigrad Podravski in Croatia. They had three children, of whom my mother Jagoda was the eldest.

As a child my immediate family consisted of my parents Hubert Pettan (a composer, musicologist, pedagogue in music school) and Jagoda, née Vedriš (a music teacher in elementary school), and my father's mother Slava, née Korlević (the widow of Austro-Hungarian army officer), and me.²

As in many other families, my paternal grandmother was not always on the best terms with my mother, but family music-making during the festive season always proved to be an efficient tool for maximizing social harmony within our household. The use of certain languages was an indicator of relations at times. Croatian and



Fotografija 5: Moja starša ob muziciranju doma. Zagreb, 1984
Photo 5: My parents making music at home. Zagreb, 1984.

komunikacijo med babico in očetom, francoščina pa za zaupno komunikacijo med mojimi starši.

Zahodna umetnostna glasba je v družini veljala za najbolj vredno. Moj oče jo je skladal na klavirju, igral tudi na violini, jo poslušal na javnih prireditvah in doma, bral in pisal o njej ter jo poučeval. Spominjam se, kako je mama na vrtu naše poletne hiše v Samoboru tipkala očetove prihodnje knjige in članke. Samobor je bil rojstni kraj moje mame, lepa hiša z vrtom pa je bila njena družinska dediščina.

Moj oče je kot strasten poznavalec in strokovnjak za opero sanjal, da me bo nekega dne gledal, kako bom pel ali dirigiral opere. Starši so me kot otroka vodili v Hrvaško narodno gledališče na številne operne in baletne predstave. Spomnim se tudi, kako sem opazoval očeta pri skladanju za družinskim klavirjem Bösendorfer, ki je zavzemal približno četrtno prostora v sobi. Tu smo sprejemali tudi družinske prijatelje in se pogosto pogovarjali o glasbenem življenju in drugih temah.

Med več slikami, ki so visele na stenah v tej sobi, je bila ena zame še posebej pomembna. To je bila orientalistična fantazija, ki jo je naslikal oče mojega očeta, avstro-ogrski častnik in nadarjen vizualni umetnik, ko je bil star 16 let. Umrli je med prvo svetovno vojno, zato ga nikoli nisem spoznal, vendar sem v otroštvu v to posebno umetnino, eno od mnogih v našem družinskem okolju, zrl dlje časa in si predstavljal srečanja z različnimi ljudmi in njihovimi kulturami po vsem svetu v prihodnosti.

Moji javno znani sorodniki, umrli in živeči, v kronološkem vrstnem redu:

- Antun Korlević (1851–1915), entomolog in profesor na Gozdarski akademiji v Zagrebu. Po njem se imenuje glavni trg v istrskem mestu Višnjan.
- Mihovil Logar (1902–1998), skladatelj in profesor na Univerzi za umetnost v Beogradu.
- Korado Korlević (r. 1958), učitelj in ljubiteljski astronom v Višnjaju.
- Vanna (Ivana Ranilović Vrdoljak, r. 1970), poppevka in predstavnica Hrvaške na tekmovanju za pesem Evrovizije leta 2001.
- Sanja Barić (r. 1974), strokovnjakinja za ustavno pravo in profesorica na Univerzi na Reki.

occasionally German were in use by all four of us, Italian was reserved for confidential communication between my paternal grandmother and my father, and French for confidential communication between my parents. Western art music was the most prominent kind in the family. My father was composing it on the piano, playing it on the violin, listening to it at public events and at home, reading and writing about it, and teaching it. I remember my mother typing up my father's books and articles in the garden of our summer home in Samobor. Samobor was where my mother was born, and this pleasant house with a garden was her family inheritance.

As a passionate connoisseur and authority on opera, my father dreamed that one day he would see me either singing or conducting such works. As a child my parents took me to many opera and ballet performances at the Croatian National Theater. I also remember observing my father while he was composing at our family's Bösendorfer piano, which took up about a quarter of the room's space. This is also where we welcomed family friends and hours-long discussions about musical life and other topics often took place.

Among several paintings hanging on the walls in that room, one was particularly significant for me. It was an Orientalist fantasy, which my father's father, himself an Austro-Hungarian officer and talented visual artist, created at the age of 16. He passed away in World War I, so I never met him, but this particular piece of art, one of many one of many in our family environment, held my gaze for hours in childhood, as I imagined the various encounters with different peoples and cultures around the world that I would experience as an adult.

My publicly known relatives, past and present, in chronological order, include:

- Antun Korlević (1851–1915), an entomologist and professor at the Academy of Forestry in Zagreb. The main square in the Istrian town of Višnjan is named after him.
- Mihovil Logar (1902–1998), a composer and professor at the University of Arts in Belgrade.
- Korado Korlević (b. 1958), a teacher and prolific amateur astronomer in Višnjan.
- Vanna (Ivana Ranilović Vrdoljak, b. 1970), a pop singer and the Croatian representative at the 2001 Eurovision Song Contest.
- Sanja Barić (b. 1974), a constitutional law specialist and professor at the University of Rijeka.



Fotografija 6: Orientalistična slika Huberta Pettana starejšega, Kranj (Slovenija), 1898
 Photo 6: The Orientalist painting created by Hubert Pettan Sr. Kranj (Slovenia), 1898.

GLASBENI ZAČETKI

Osnovnošolsko izobraževanje

Moje osnovno in srednješolsko izobraževanje je zaznamovalo vzporedno obiskovanje splošne in glasbene šole v Zagrebu na Hrvaškem, takratni Jugoslaviji. Na osnovni stopnji sem bil vpisan v osemletno osnovno šolo *Veljko Vlahović* (zdaj se imenuje po *Petru Zrinskem*), kjer je mama poučevala glasbeno vzgojo, in v šestletno glasbeno šolo *Blagoje Bersa*, ki je bila najbližje našemu družinskemu stanovanju. Violončelo je postal moj glavni inštrument na predlog Rudolfa Matza, znanega skladatelja, violončelista in družinskega prijatelja. Ta dvojna izobrazba je na moje življenje vplivala na različne načine. Na osnovnošolskih predstavah sem v komornem ansamblu na violončelu redno izvajal zahodno umetnostno glasbo.

Hkrati sem zunaj družinskega kroga in glasbene šole spoznaval obstoj drugih, drugačnih glasb, ki so prebujale mojo radovednost. Nadarjeni sošolec, kitarist Danijel Veličan, je imel brata v Nemčiji, ki je prinašal priljubljene plošče (predvsem blues in rock); pozneje so v zagrebških trgovinah začeli prodajati licenčne plošče, kar je nas tri, prijatelje in sošolce, spodbudilo k ustanovitvi popularnoglasbene skupine. Imenovali smo se *Vještice* (*Čarovnice*), v njej pa je bil Danijel glavni pevec in kitarist, jaz sem igral bas kitaro in klaviature, Darko Dajč (kasneje se je

MUSICAL BEGINNINGS

Primary education

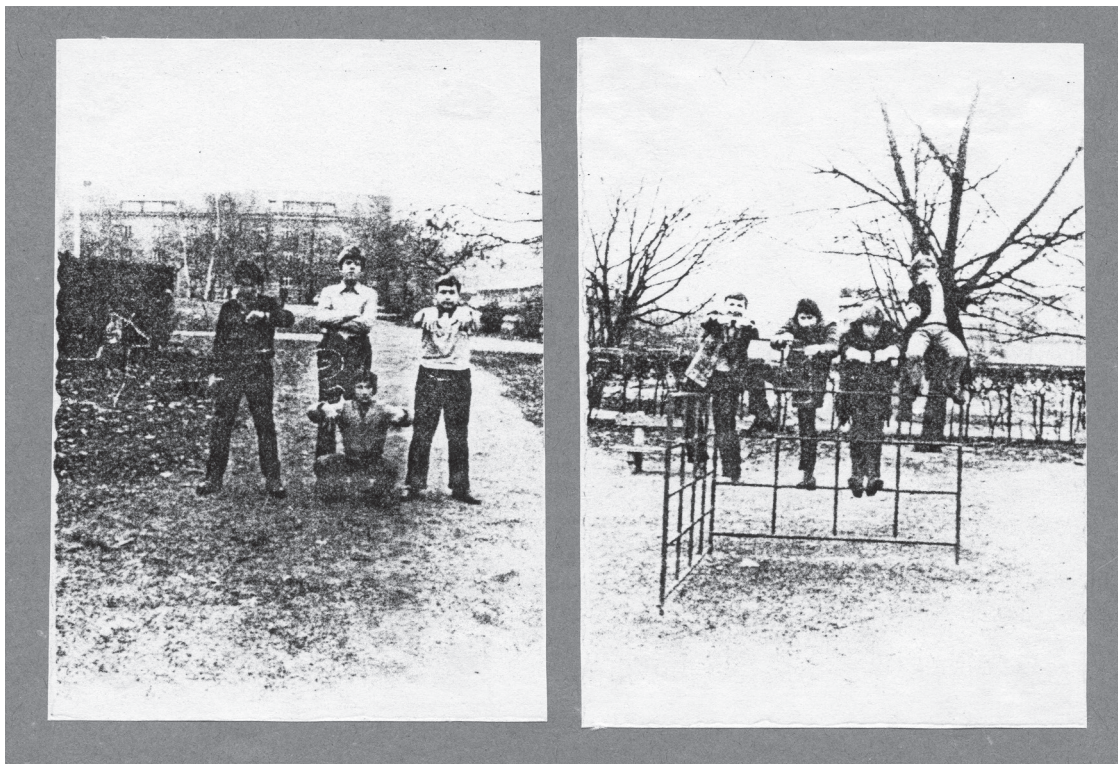
My primary and secondary education were marked by parallel attendance of general and music schools in Zagreb, Croatia, which at the time was still part of Yugoslavia. At the primary level, I was enrolled in the eight-year *Veljko Vlahović* (currently named after *Petar Zrinski*) elementary school, where my mother was teaching music education, and the six-year *Blagoje Bersa* music school, which was the one closest to our family apartment. The cello became my principal instrument based on the suggestion of Rudolf Matz, a well-known composer, cellist, and family friend. This double education affected my life in a variety of ways, and I regularly performed Western art music on the cello in a chamber ensemble at elementary school productions.

At the same time—outside the family circle and music school—I was learning about the existence of other, different musics that awakened my curiosity. A talented elementary school classmate guitarist called Danijel Veličan had a brother living in Germany, who brought home popular music records, mainly blues and rock. Later, the shops in Zagreb started selling licensed records, which inspired three of us, friends and schoolmates, to establish a popular music ensemble. Our band *Vještice* (The Witches) featured Danijel as the main singer and guitarist, me on the



Fotografija 7: Igranje violončela v komornem ansamblu v osnovni šoli. Zagreb, 1971

Photo 7: Playing the cello in a chamber ensemble in an elementary school production. Zagreb, 1971.



Fotografija 8: Popskupina Vještice (Čarovnice), Zagreb, 1971

Photo 8: The popular music ensemble Vještice (The Witches), Zagreb, 1971.

preimenoval v Daniela Deutscha) pa bobne.³ Naš repertoar je vključeval klasike britanskih in ameriških izvajalcev, kot so Slade, Deep Purple in Alice Cooper, jedro pa so bile naše lastne skladbe. V izbranem zvočnem primeru *Viva kemija* so uporabljeni citati naše razredničarke in učiteljice kemije Zdenke Denk. Besedilo v enem primeru duhovito (namenoma pomotoma) namigne, da je O simbol za vodik in H za kisik. Naša stvaritev je bila razredničarki zelo všeč, prav tako pa tudi šolskemu občinstvu. Ker nismo imeli dostopa in sredstev za električne instrumente in ojačevalce, smo igrali na akustičnih. Na naslednji fotografiji so (od leve proti desni) Darko Dajč, Svanibor Pettan, Danijel Veličan (čepi) in Petar Požega (prijatelj in podpornik).

bass or keyboards, and Darko Dajč (who later changed his name to Daniel Deutsch) on the drums.³ Our repertory included standards from British and American performers like Slade, Deep Purple, and Alice Cooper, but its core were our own compositions. The selected audio example "*Viva kemija*" ("Hail to Chemistry") uses quotations from our class master and chemistry teacher Zdenka Denk, in one instance wittily—and mistakenly on purpose—suggesting that the symbol for hydrogen is O and that for oxygen is H. Ms. Denk very much liked our creation, and so did our school audience. Having no access to or funds for electric instruments and amplification, we performed on acoustic instruments. The following photograph features (from left to right) Darko Dajč, the author, Danijel Veličan (squatting), and Petar Požega (friend and supporter).



Zvočni posnetek 1: Popskupina Vještice (Čarovnice):
Viva kemija (Naj živi kemija), Zagreb, 1971

Audio recording 1: The popular music ensemble
Vještice (The Witches) playing "*Viva kemija*" ("Hail
to Chemistry"), Zagreb, 1971.

Srednješolsko izobraževanje

Zaradi bližine doma sem za srednje splošno izobraževanje izbral X. gimnazijo. Tam sem za šolsko revijo *Iskra* pisal članke o glasbi. Primer štirih člankov na isti strani ene od številk odraža moje aktivno zanimanje za različne vrste glasbe (vključno z zahodno umetnostno glasbo in rockom) in zaskrbljenost zaradi kontraproduktivne uporabe starega gramofona pri pouku glasbe. Poleg petja v zboru sem nastopil tudi na koncertu priložnostne zasedbe, ki so jo sestavljali glasbeniki iz različnih progresivnih rock skupin iz Zagreba.⁴ Bili smo uvod v glavno atrakcijo večera – takrat priljubljeno skupino *Stakleno zvono* (*Stekleni zvonec*) – in prejeli zelo pozitivne kritike ter nehote zasenčili glavno skupino.

Moje vzporedno srednje glasbeno izobraževanje je potekalo na Glasbeni šoli Vatroslava Lisinskega, kjer je moj oče predtem poučeval zgodovino glasbe in teoretične predmete. Tri leta je bil moj glavni inštrument rog, vendar sem se po ponesrečenem udarcu v ustnico, ki je povzročil potencialno nevaren krvni strdek, ponovno preusmeril na violončelo in šolo končal kot violončelist. Nekaj časa sem obiskoval tudi zasebne ure solopetja. V glasbeni šoli sem odkril simfonični rock in v odmorih med poukom s sošolci začel analizirati skladbe skupin, kot sta Yes in ELP. Imeli smo tudi izjemnega profesorja glasbene teorije, Tihomirja Petroviča, ki je z enako mero navdušenja za obe zvrsti uporabljal umetnostno in popularno glasbo, da bi nam približal načela glasbene teorije.

Dodiplomska leta

Pri 18 letih sem začel študirati na Pravni fakulteti Univerze v Zagrebu. Naslednje leto sem se vpisal na študij muzikologije na Akademiji za glasbo iste univerze. Po dveh letih študija prava in enem letu študija muzikologije sem opustil prvi študij in se popolnoma osredotočil na drugega. Veliko zadovoljstvo se je bilo učiti glasbene zgodovine pri profesorjih, kot so Ivan Supićić, Koraljka Kos in Stanislav Tuksar, teoretičnih predmetov pri Davorinu Kempfu in Franu Paraću, pozneje o novi glasbi pri Nikši Gligu in številnih

Secondary education

My choice for secondary general education was X. *gimnazija*, or the 10th Four-year Secondary School, because it was near where we lived. There, I contributed articles on music to our school journal *Iskra*. An example of four articles on the same page of one of the issues demonstrated my active interest in various kinds of music, including Western art music and rock, and concern about the counterproductive use of an old gramophone in our music class. Besides singing in the choir, I performed in the concert of an ad-hoc ensemble composed of musicians from various progressive rock ensembles based in Zagreb.⁴ We were an opening act for the main attraction of the evening – a popular band at that time

called *Stakleno zvono* (The Glass Bell) – and received a very positive review, accidentally overshadowing the headline act.

My parallel secondary music education took place in the Vatroslav Lisinski Music School, where my father had previously taught music history and theoretical subjects. My principal instrument for three years was the French horn, but after mistakenly receiving a stroke

to my lip, which created a potentially dangerous blood clot, I switched back to the cello and completed the school as a cellist. For some time, I was also taking private lessons in solo singing. It was at the music school where I discovered symphonic rock and started analyzing the compositions of ensembles such as Yes and ELP with my schoolmates in the breaks between classes. We also had an extraordinary professor of music theory, Tihomir Petrović, who, with equal doses of enthusiasm for each, used art and popular music to help us understand the principles of music theory.

University Undergraduate Years

At the age of 18, I started to study at the Faculty of Law of the University of Zagreb. The following year, I also began the study of musicology at the Music Academy of the same university. After two years of law and one year of musicology studies, I left the former to fully focus on the latter. It was a pleasure to learn music history from professors



Fotografija 9: Napoved koncerta. Zagreb, 1976
Photo 9: Concert announcement. Zagreb, 1976.

praktičnih vidikov glasbe pri Evi Sedak. Moj najljubši predmet pa je bila etnomuzikologija in profesor Jerko Bezić je bil tisti, ki mi je predstavil ljudsko/tradicijsko glasbo, o kateri do takrat nisem vedel skoraj nič.

Petje v Akademskem pevskem zboru Ivan Goran Kovačić, morda najboljšem amaterskem zboru v takratni Jugoslaviji, je lepo dopolnilo moj študij muzikologije in mi omogočilo, da sem z izvajalskega vidika razumel več mojstrov, ki sem se jih učil pri študiju. Pristopanje k glasbi s pomočjo teorije in izvedbe še vedno ostaja z mano, razširjeno na primere iz različnih geografskih in kulturnih okolij.

PRVO SNEMANJE NA TERENU

Moje prvo terensko delo je potekalo leta 1976, ko sem bil srednješolec. To je bila zelo *situacijska* izkušnja. Moja babica je bila takrat stara 93 let in je pogosto potrebovala pomoč mojih staršev in mene. »Huuubert, Huuubert,« je klicala svojega sina/mojega očeta ob različnih nočnih urah. Ko ga je zbudila, jo je s svoje postelje v sosednji sobi vedno prijazno in potrpežljivo vprašal, kaj potrebuje. Njen odgovor je bil pogosto: »Samo preverjam, ali spiš.«

Nekega večera je odgovorila, da potrebuje takojšnjo pomoč, da bi šla na stranišče, zato sem se javil jaz in ji pomagal. Ko je ob 2.30 zjutraj sedela na prenosnem stranišču v svoji sobi, sem jo vprašal, ali mi dovoli, da preizkusim snemalne zmogljivosti svojega novega kasetnika in posnamem njeno petje. »Kaj pa naj zapojem?« je vprašala. »Svojo najljubšo pesem,« sem odvrnil. Kmalu zatem sem pritisnil gumb in snemanje se je začelo. Njena najljubša pesem je bila himna Avstro-Ogrske, države, v kateri se je rodila in je prenehala obstajati leta 1918. V svojem dolgem življenju je živela v štirih državah (Avstro-Ogrski, Kraljevini Jugoslaviji, Neodvisni državi Hrvaški in Socialistični federativni republiki Jugoslaviji), z občasnimi potovanji znotraj osrednjeevropskega prostora. Obdobje Avstro-Ogrske ji je bilo nedvomno najljubše, ljubezen in spoštovanje do cesarja Franca Jožefa pa sta trajala vse do konca njenega življenja.

Himno je najprej zapela v nemščini, nato pa še v hrvaščini.

Nekaj let pozneje sem za predstavitev na konferenci in poznejšo publikacijo transkribiral glasbo in besedilo, kot ju je izvajala moja babica, ter ju primerjal s kodificiranimi različicami himne. Ugotovil sem, da je spremenila več parametrov (obliko, besedilo, melodijo), kar je povsem v skladu z etnomuzikološkimi predstavami o procesu ustnega prenašanja tradicijske glasbe. Kot je razvidno iz posnetkov, je v nemški različici ustvarila celo nekaj lastnih besed (»Heil Franz Joseph, heil Elisabeth, Österreich wird ewig sein«). Pomembno je poudariti, da je bil jezik komunikacije z njenim slovenskim možem, prej omenjenim avstro-ogrskim vojaškim častnikom, ki je umrl leta 1918, nemščina. Po

such as Ivan Supičić, Koraljka Kos, and Stanislav Tuksar, theoretical subjects from Davorin Kempf and Frano Parać, and later on new music from Nikša Gligo, and many practical matters from Eva Sedak. But my favorite subject was ethnomusicology, and professor Jerko Bezić was the one who introduced to me to folk / traditional music, which was largely unknown to me at that time.

Singing in the Academic Choir Ivan Goran Kovačić, perhaps the best amateur choir in what was then the state of Yugoslavia, nicely complemented my study of musicology, enabling me to understand from the performing perspective several of the masterpieces that I studied in the class. The habit of approaching music through theory and performance that I gained in those years still stays with me, now expanded to examples from different geographical and cultural environments.

THE FIRST FIELDWORK RECORDING SESSION

My first fieldwork recording dates to 1976, when I was a secondary-school pupil. It was a very *situational* kind of experience. My grandmother was 93 years old at the time, and often required assistance from family members within the household, which included my parents and me. "Huuubert, Huuubert," she used to shout at various times of the night, calling her son, my father. After being woken, he always kindly and patiently asked her from his bed in the next room what she needed. Her answer was often: "I just wanted to check whether you are sleeping."

One night, she replied that she needed immediate assistance to go to the toilet, so I volunteered to help her. While she was sitting on the mobile commode in her room at 02:30, I asked whether she would allow me to test the recording capacities of my new cassette player by recording her singing. "What would you like me to sing?" she replied. "Your very favorite song," I said. Soon afterwards, I pressed the record button and the recording session started. Her favorite song was the national anthem of the Austro-Hungarian Empire, the state of her birth which ceased to exist in 1918. During her long life, she experienced life in four states (Austria-Hungary, the Kingdom of Yugoslavia, the Independent State of Croatia, and the Socialist Federal Republic of Yugoslavia) without moving anywhere from the central European space. The Austro-Hungarian period was clearly her favorite, and her love and respect for Emperor Franz Joseph never diminished.

She sang the anthem first in German and then in Croatian.

Several years later, I transcribed both music and lyrics as performed by my grandmother for a conference presentation and a later publication, and compared them to the codified versions of the anthem. I realized that she modified

njenih besedah je do konca habsburške monarhije uporabljala hrvaščino predvsem na tržnici, kljub temu pa je znala zapeti, vsaj deloma, tudi hrvaško različico himne.



Zvočna posnetka 2 in 3: Slava Pettan: Avstro-ogrska himna v nemški in hrvaški različici.

Zagreb, 1976

Audio recordings 2

and 3: Slava Pettan:

The Austro-Hungarian anthem in German and Croatian language versions. Zagreb

(Croatia), 1976



Fotografija 10: Umetniška studijska fotografija Slave Pettan, rojene Korlević (1883-1981), Zagreb, 1910

Photo 10: Artistic studio photograph of Slava Pettan née Korlević (1883-1981), Zagreb, 1910.

several parameters (form, lyrics, melody), which is fully in line with ethnomusicological notions about the oral transmission of traditional music. As you can hear from the recordings, she even created some lyrics of her own in the German version ("Heil Franz Joseph, heil Elisabeth, Österreich wird ewig sein"). It is important to note here that the language of communication with her Slovenian husband, the previously mentioned Austro-Hungarian army officer who passed away in 1918, was German. In her own words, she used the Croatian language mainly at the fruit and vegetable market until the end of the Habsburg Empire, although she was able to provide me, to an extent, with the Croatian version of the anthem, as well.

DODIPLOMSKI ŠTUDIJ NA HRVAŠKEM

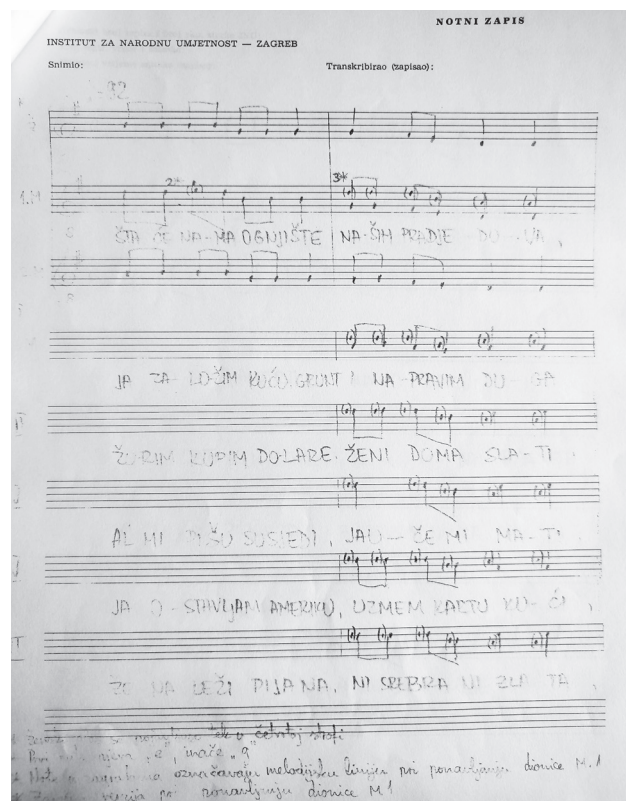
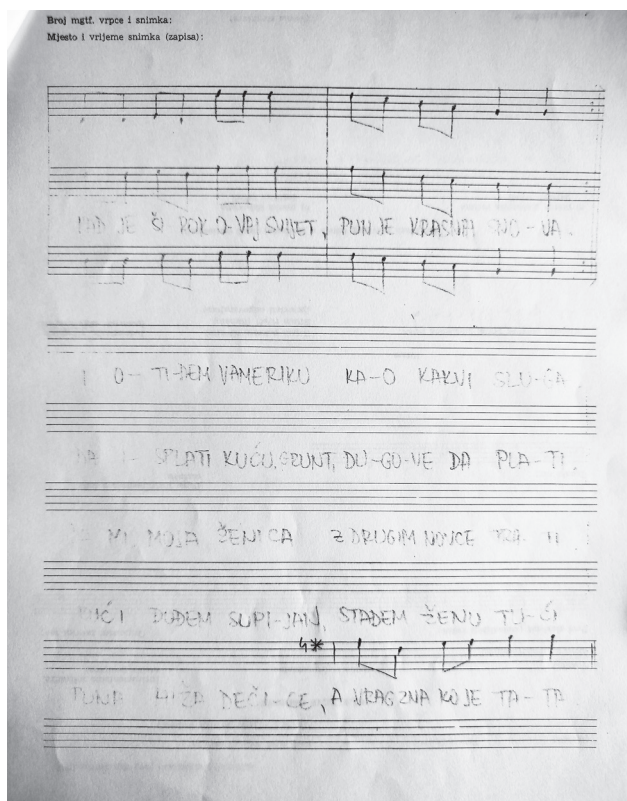
Kot dodiplomski študent sem obiskal družino po mamini strani v vasi Novigrad Podravski in kmalu zatem prišel v bližnje mestece Virje. Tam sem slišal za Josipa Širokega - Bačka (1882-1963), nenavadnega in večinoma neznanega raziskovalca ljudske glasbe, ki je bil tam doma. Med raziskovanjem te teme sem prišel do hiše, v kateri je živel ob koncu svojega življenja, in na podstrešju odkril njegovo pisno zapuščino. Moja raziskava je med drugim dokazala, da je bil prvi Hrvat z doktoratom iz muzikologije, kar je vzbudilo zanimanje drugih raziskovalcev, zlasti na Dunaju, kjer je doktoriral.

Takrat je bilo spoznavanje etnomuzikologije na Akademiji za glasbo v Zagrebu omejeno na le en predmet, ki je trajal dve uri na teden. Zaradi peticije, ki jo je podpisala moja generacija študentov, so pristojni sprejeli odločitev, da se ta predmet razširi še na eno leto, skupno dva predmeta v dveh šolskih letih. To je profesorju Beziću omogočilo, da nas je poslal na terensko delo v različna podeželska okolja na Hrvaškem. V mojem življenju se je tako ustvarila

BACHELOR'S STUDY IN CROATIA

As an undergraduate student, I visited family on my mother's side in the village of Novigrad Podravski and soon afterwards came to a nearby settlement called Virje. There I learned about Josip Široki, nicknamed Baček (1882-1963), an unusual and largely unknown folk-music researcher native to the place. While following this thread, I came to the house in which he lived towards the end of his life and discovered his written legacy in the attic. My research, among the other things, proved that he was the first Croatian with a PhD in musicology, and this raised the interest of other researchers, especially in Vienna, where he earned his doctoral title.

At that time, the access to study of ethnomusicology at the Music Academy in Zagreb was limited to just one course of two hours per week. Thanks to a petition signed by my generation of students, however, the authorities agreed to expand this subject to another year, totaling two courses in two academic years. This enabled Professor Bezić to send us to do fieldwork in various rural settings of Croatia, and



Fotografija 11: Transkripcija pesmi Amerika v izvedbi Franja Kirina in njegove družine. Gradišće (Hrvaška), 1981

Photo 11: Transcription of the song "America" as performed by Franjo Kirin and his family. Gradišće (Croatia), 1981.

From manuscript IEF rkp 1015.

jasna usmeritev za prihodnost. Med raziskovanjem v vasi Gradišće pri Samoboru je bil moj glavni sogovornik violinist v svojih osemdesetih letih Franjo Kirin, ki je končal le nekaj razredov osnovne šole, vendar je posedoval določeno modrost, ki je bila zame popolnoma nova, povsem drugačna od mojega odraščanja s »hodečo enciklopedijo« (kot so nekateri kolegi imenovali mojega očeta). Eden mojih najljubših posnetkov s tega raziskovanja ima naslov *Amerika* in na humoren način obravnava resne posledice izseljevanja za tradicionalno družinsko življenje.

Tretja dragocena izkušnja s terenskim raziskovanjem v mojih dodiplomskih letih je bilo tritedensko bivanje na lokaciji Cere v Istri na Hrvaškem, skupaj s kolegi študenti etnologije in muzikologije. Z jasnimi cilji in nalogami smo se naučili odgovornega ravnanja v različnih situacijah, medsebojnega sodelovanja in učinkovitega opravljanja nalog.

Tako so nastali pogoji za naslednjo fazo moje želje po razširitvi področja etnomuzikologije s terenskim delom v oddaljenih koncih sveta. Profesor Bezić je bil pripravljen podpreti ta izziv in me mentorirati. Povezal me je tudi s profesorico Ankico Petrović z Univerze v Sarajevu, ki je pred tem doktorirala v

a clear direction for my life was set. During the research in a village named Gradišće near Samobor, my main interlocutor was a violinist in his 80s, Franjo Kirin, who had completed just a few elementary school classes, but had a kind of wisdom which was totally new for me, entirely different from my upbringing with a "walking encyclopedia" (as some colleagues referred to my father). One of my favorite recordings from this field trip has the title "America", and deals with the serious consequences of emigration on a traditional family life in a humorous way.

The third valuable experience of field research in my undergraduate years was the three-week period I spent in the village of Cere, Istria, Croatia, together with fellow students of ethnology and musicology. Having clear aims and duties, we learned how to act responsibly in a variety of situations, cooperate with each other, and efficiently accomplish the tasks we had been given.

The conditions were set for the next stage in my plan to broaden the scope of ethnomusicology by doing fieldwork in a far-away part of the world. Professor Bezić was willing to support this aim, and lead me as a mentor. He also connected me with Professor Ankica



Zvočni posnetek 4: Franjo Kirin in njegova družina: *Amerika*, Gradišće (Hrvaška), 1981

Audio recording 4: Franjo Kirin and his family: "America," Gradišće (Croatia), 1981.



Fotografija 12: Terenska raziskava v Istri: s sopci (godci na sopele) iz mesteca Cere. Barban (Hrvaška), 1981

Photo 12: Field research in Istria: with the *sopci* (*sopele* players) from Cere. Barban (Croatia), 1981.

Belfastu pod mentorstvom znanega etnomuzikologa Johna Blackinga, strokovnjaka za Afriko. S hvaležnostjo sem od nje sprejel koristne nasvete in nekaj Blackingovih člankov.

TANZANIJA: PRVO TERENSKO DELO ZUNAJ EVROPE

Leta 1982 je bilo raziskovanje zunaj matične države zelo neobičajno in postal sem prvi etnomuzikolog (v nastajanju) iz takratne Jugoslavije, ki je odpotoval v Afriko, da bi zbral podatke za akademsko zaključno delo.⁵ Moja finančna sredstva so bila omejena, opremo za terensko delo pa sem si izposodil od raziskovalnega inštituta svojega mentorja. Sekundarnih raziskovalnih virov sem imel precej malo, vendar so me moji kolegi študentje iz Tanzanije na to izkušnjo pripravili z nekaj osnovami v svahiliju in s kulturnimi spoznanji.

Na tanzanijskih otokih Zanzibarju in Pembi je bilo za dvaindvajsetletnega študenta, ki še nikoli ni bil zunaj Evrope, v novem okolju zanimivo dobesedno vse. Nekatere od mojih raziskovalnih situacij so bile načrtovane in dogovorjene vnaprej, druge pa so se zgodile nepričakovano.

Nekoč sem med hojo skozi gozd proti šoli, kjer sem želel dokumentirati poezijo (*shairi*, *utenzi*), zaslišal petje in kmalu naletel na edinstven primer delovne pesmi, ki jo je izvajal nabiralec kokosov. Na zvočnem posnetku lahko slišimo njegov zadržani vokalni izraz med plezanjem

Petrović from the University of Sarajevo, who earlier on completed her doctorate in Belfast under the mentorship of the well-known Africanist ethnomusicologist John Blacking. I gratefully received helpful advice and some of Blacking's articles from her.

TANZANIA: THE FIRST FIELDWORK OUTSIDE EUROPE

Doing research outside one's country of origin was highly unusual back in 1982, and I became the first ethnomusicologist (in-the-making) from what was then still Yugoslavia to travel to Africa to collect the data for an academic thesis.⁵ My financial resources were limited, and my fieldwork equipment was borrowed from my mentor's research institute. I had rather scarce secondary research sources, but my Tanzanian student friends prepared me for the experience with some basic language skills in Swahili and by providing me with cultural insights.

On the Tanzanian island of Zanzibar and Pemba, literally everything in the new environment was interesting to a 22-year-old student who had never travelled outside of Europe before. Some of my research settings were planned and agreed upon in advance, while several others happened unexpectedly.

Once, while walking through the forest towards a school to document sung poetry (*shairi*, *utenzi*), I heard singing and

po palmi, arijo, ko doseže vrh, zvoke padajočih kokosov, arijo po končanem delu in spet zadržani vokalni izraz ob premikanju po drevesu navzdol. Proti koncu je moj magnetofon posnel nekoliko drugačne, individualizirane zvoke drugega nabiralca kokosov, ki je plezal na drugo palmo.

Med najboljšimi izvajalci, katerih glasbo sem posnel in s katerimi sem se pogovarjal v Zanzibaru, je Fatma *Bi Kidude* Baraka Khamis, pevka, igralka bobna *msondo*, vodja skupine in *nyakanga* (vodja iniciacijskih obredov *unyago* za dekleta). Pozneje je postala mednarodno priznana svetovna glasbena zvezda in glasbenica, ki so jo oglaševali kot »častitljivo kraljico *Taaraba* in *Unyaga*«.

Pomembna naloga terenskih delavcev bi morala biti, da delijo izkušnje o potencialno nevarnih dogodkih, ki kljub izobraževalnemu potencialu največkrat ne najdejo prostora v publikacijah. Naslednja zgodba lahko služi kot primer.

Med fotografiranjem v nekem urbanem območju v Tanzaniji me je nenadoma obklopile več oboroženih moških v uniformah. Odpeljali so me k svojemu poveljniku, ki mi je razložil, da sem očitno nevede naletel na vojaško območje in da je treba film iz mojega fotoaparata zapleniti in uničiti. Do tega je prišlo kmalu po tem, ko sem posnel pomemben glasbeni dogodek, pomemben za mojo diplomsko nalogo, zato bi to pomenilo izgubo dragocenih fotografij. Dejstvo, da sem s seboj prinesel le pet filmov in da nisem vedel za nobeno lokalno trgovino, ki bi prodajala filme, me je gnalo, da poskušam rešiti film. Najin pogovor v angleščini je trajal več kot dve uri in je postopoma prešel od neomajne zahteve k pogovoru o prijateljskih odnosih med Tanzanijo in Jugoslavijo ter nazadnje o skupnih značilnostih in razlikah med afriško in evropsko glasbo. Na koncu je film ostal na varnem v fotoaparatu. Po eni strani je ta izkušnja razkrila mojo takratno naivnost, po drugi strani pa uči, da se lahko na videz brezupna situacija srečno konča zaradi odločnega, poštenega in dobro argumentiranega dialoga.

In še ena opazka o dobrih odnosih med Tanzanijo in



Fotografija 13: Z *Bi Kidude*. Zanzibar, 1982
Photo 13: With *Bi Kidude*. Zanzibar, 1982.



Zvočni posnetek 5: Pesem nabiralca kokosov. Zanzibar (Tanzanija), 1982
Audio recording 5: Song of a coconut gatherer. Zanzibar (Tanzania), 1982

soon realized a unique example of a work song, performed by a coconut gatherer. My audio recording documents his sustained vocal expression while climbing the palm tree, an aria after reaching the top, then the sounds of falling cut coconuts, an aria after completion of the job, and again a sustained expression while moving down the tree. At that time, my tape recorder also captured the somewhat different, individualized sounds of another coconut gatherer climbing up another palm tree.

One of the best performers whose music I recorded and whom I interviewed in Zanzibar was Fatma "Bi Kidude" Baraka Khamis, a singer, *msondo* drum player, band leader, and *nyakanga* (leader of *unyago* initiation rites for girls). She later became an internationally renowned world music star and recording artist, advertised as "The Venerable Queen of *Taarab* and *Unyaga*".

An important duty of fieldworkers should be to share any potentially dangerous experiences they had in their encounters, although in practice these seldom appear in publications despite their considerable educational value. The following story is an example of one such experience that I had on this trip.

At some point, while taking pictures in an urban area in Tanzania, several armed men in uniforms suddenly surrounded me. They took me to their commander who explained that I, obviously unknowingly, had stumbled into an area of military importance and that the film from my still camera needed to be confiscated and destroyed. This unfortunate situation took place soon after I had recorded an important musical event relevant for my thesis, so the removal of the film from my camera would have meant the loss of the previously taken photographs. The fact that I brought with me a total of only five rolls of film and knew of no local shop selling films only bolstered my determination to try to save the film in my camera, and thus refuse the commander's request. Our conversation in English lasted for more than two hours, gradually moving from an unquestionable demand to a conversation about friendly

Jugoslavijo. Moj magnetofon v Zanzibaru je nenadoma prenehal delovati, kar me je spravljal v obup. Toda pomoč je bila bližje, kot sem mislil. Inženir na Radiu Zanzibar je pred tem končal študij v Ljubljani in je z veseljem popravil mojo opremo.

Glavni izdelek mojega raziskovanja v Tanzaniji je bila diplomska naloga z naslovom *Uvid u glazbeni život tanzanijskih otoka Zanzibara i Pembe* (Oris glasbenega življenja na tanzanijskih otokih Zanzibar in Pemba) na 140 straneh (Pettan 1983).

ODKRITJE V KOSOVSKI VASI

Navdihnjen z raziskavo na Zanzibaru poleti 1982, kjer sem prvič živel v islamskem okolju, sem se odločil obiskati jugovzhodni del takratne Jugoslavije, ki je bila živa dediščina večstoletne prisotnosti Otomanskega cesarstva. Mojo pozornost je med enomesečnim raziskovalnim potovanjem med Makedonijo na jugovzhodu in Slovenijo na severozahodu bolj kot kateri koli drug kraj pritegnilo mesto Prizren na Kosovu. To je bil čudovit kraj, kulturno bogat in raznolik z vidika narodnosti in verstev.

Leta 1983, po dodiplomskem študiju muzikologije na Akademiji za glasbo v Zagrebu, sem moral opraviti enoletno služenje vojaškega roka v Jugoslovanski ljudski armadi. Pristojni organi so ugodili moji zelo nenavadni prošnji za opravljanje te službe v Prizrenu in tako sem imel leto dni razburljivega terenskega dela z brezplačno nastanitvijo in prehrano. Kot inštruktor za kulturne zadeve sem lahko vzel vojaški magnetofon in dokumentiral ulične poroke v bližnjih romskih naseljih, dostopal do civilnega prebivalstva in institucij ter pripravljaj dogodke v vojaškem kompleksu in zunaj njega.

relations between Tanzania and Yugoslavia, and finally about the commonalities and differences between African and European music. In the end, the film remained safely in my camera. On the one hand, this experience revealed my naivety at the time, but on the other hand, it teaches that a seemingly hopeless situation can have a happy end thanks to a determined, honest, and well-argued dialogue.

And one more note about good relations between Tanzania and Yugoslavia. The fact that my tape recorder suddenly stopped working in Zanzibar put me in despair. But help was closer than I thought. The engineer at Radio Zanzibar had previously completed his studies in Ljubljana, and was more than happy to repair my equipment.

The principal product of my research in Tanzania was my 140-page BA thesis titled *Uvid u glazbeni život tanzanijskih otoka Zanzibara i Pembe* (An Outline into Musical Life on the Tanzanian Islands Zanzibar and Pemba) (Pettan 1983).

A DISCOVERY IN A KOSOVO VILLAGE

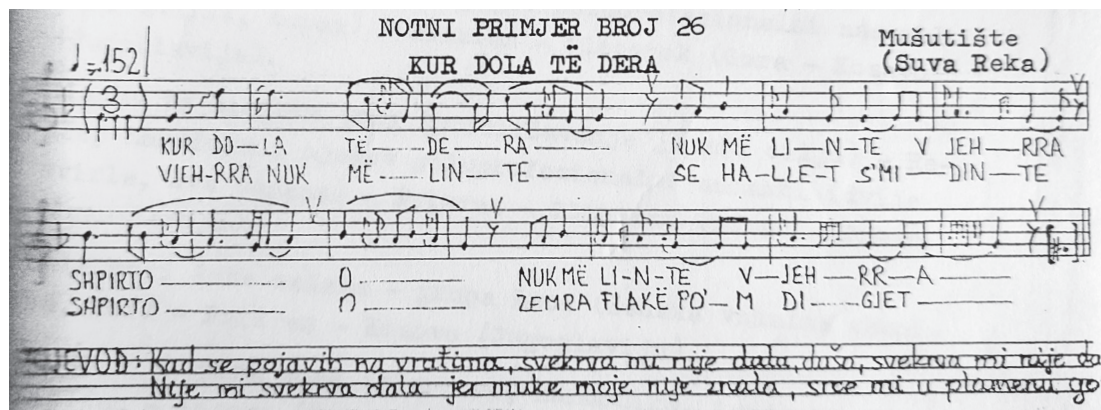
Inspired by my research in Zanzibar in the summer of 1982, where I lived in an Islamic environment for the first time, I decided to visit the southeast of what was then Yugoslavia, a living legacy of the centuries-long presence of the Ottoman Empire. The city of Prizren in Kosovo caught my attention more than any other place during a month-long exploratory tour between Macedonia in the southeast and Slovenia in the northwest. It was a beautiful place, culturally rich and diverse in terms of ethnicities and religions.

In 1983, after completing my bachelor's studies in musicology at the Music Academy in Zagreb, I was obliged to do a year-long service in the Yugoslav Peoples' Army. My highly unusual request to do this service in Prizren was



Fotografija 14: Kot ustanovitelj in dirigent pevskega zbora, ki ga sestavljajo pevke in vojakinje iz lokalnih šol. Prizren (Kosovo), 1984

Photo 14: The author as the founder and conductor of a choir consisting of local school female singers and soldiers. Prizren (Kosovo), 1984.



Fotografija 15: Prepis pesmi Kur dola të dera v izvedbi Safete Mustafa. Mušutište (Kosovo), 1986
 Photo 15: Transcription of the song "Kur dola të dera" as performed by Safete Mustafa. Mushtisht (Kosovo), 1986.

Po končanem služenju vojaškega roka sem v naslednjih letih še naprej prihajal na Kosovo, včasih v okviru svojega poklicnega dela na oddelku za ljudsko glasbo Radia Zagreb (danes Hrvški radio) in kot predstavnik Jugoslavije v sekciji za ljudsko glasbo Evropske radiodifuzijske zveze. Na enem od takšnih snemalnih potovanj leta 1985 sem obiskal vas Mušutište, ki je že bila znana kot zibelka številnih uspešnih albanskih glasbenikov na Kosovu. Na dolgem snemanju sta mi bili najljubši dve deklici, Safete in Sahide Mustafa. Skupaj sta mi zapeli pesem *Moj baluke prere*, ki izvira iz južne Albanije, medtem ko je Safete pela *Kur dola të dera*, ki je bila znana predvsem na Kosovu. Njuna izjemna interpretacija me je spodbudila, da sem jih Esatu Rizvanolliju z oddelka za ljudsko glasbo Radia Priština priporočil za veliki koncert pod okriljem Evropske radiodifuzijske zveze, ki naj bi se zgodil v Skopju leta 1986. Moje besede je vzel resno in sestrì sta postali glavna atrakcija koncerta. Vse ostalo je zgodovina. Kot Motrat Mustafa (Sestri Mustafa) imata za seboj dolgo in uspešno glasbeno kariero, njuna priljubljenost v današnjem času pa seže do kosovske albanske diaspore po vsem svetu.⁶

granted by the authorities, and I enjoyed a year of exciting fieldwork with free accommodation and meals. As instructor for cultural affairs, I was able to take the army tape-recorder and document street weddings in nearby Romani town-quarters, to access the civilian population and institutions, and prepare events inside and outside the military compound.

I continued visiting Kosovo in the following years after completing my military service, sometimes as a part of my professional position in the Folk Music Department of Radio Zagreb (nowadays Croatian Radio) and a representative of Yugoslavia in the folk music section of the European Broadcasting Union. On one such recording trip in 1985, I visited the village of Mushtisht/Mušutište, already known as a cradle of several successful ethnically Albanian musicians in Kosovo. My favorites at the long recording session were two young girls, Safete and Sahide Mustafa. Together they sang to me the song "*Moj baluke prere*", originating in Southern Albania, while Safete sang "*Kur dola të dera*," which was known primarily in Kosovo. Their extraordinary interpretation inspired me to strongly recommend them to Esat Rizvanolli, from the Folk Music Department of Radio Prishtina, for the big concert to be held under the auspices of the European Broadcasting Union, scheduled to take place in Skopje in 1986. He took my words seriously, the sisters became a major attraction at the concert, and the rest is history. Known as *Motrat Mustafa* (Sisters Mustafa), they have had a long and successful musical career, and their popularity nowadays extends to the worldwide Kosovo Albanian diaspora.⁷

MAGISTRSKI ŠTUDIJ V SLOVENIJI

Čeprav sem v svojem prvem poklicnem delu na Radiu Zagreb zelo užival, mi je bilo jasno, da moram in želim nadaljevati akademsko pot. Takrat sta le dve univerzi v Jugoslaviji ponujali magisterij in doktorat iz muzikologije: Ljubljana in Sarajevo. Ker sem zaradi razmerja z bodočo slovensko soprogo že potoval med Zagrebom in Ljubljano, je bila Ljubljana moja prva izbira. Po opravljenem sprejemnem izpitu na Oddelku za muzikologijo Filozofske fakultete sem spoznal svojo bodočo mentorico, profesorico Zmago Kumer, ki ji je bil moj raziskovalni načrt o »ljudski plesni glasbi v Egiptu« vseč, a ga je zaradi nerelevantnosti zavrnila kot nesprejemljivega za magistrsko delo.

»Zakaj iti v tujino, ko pa je doma toliko neraziskanih področij in tem,« je trdila s polno avtoriteto priznane raziskovalke na področju glasbenega narodopisja, katere cilj je bil prinesiti rezultate raziskav o domačih temah na znanstveni oltar domovine. Na srečo je profesor Bezić, mentor mojega diplomskega dela, vskočil kot somentor in kompromisni naslov *Ljudska plesna glasba v Egiptu in primerljivi pojavi v ljudski glasbi Jugoslavije* je bil odobren.

Študij na tej stopnji je bil strogo individualen in je temeljil na občasnih srečanjih z enim od mentorjev. Ni bilo predavanj, pri katerih bi se magistrski študenti lahko srečevali, poleg tega pa je bila profesorica Kumer redno zaposlena na današnjem Glasbenonarodopisnem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti in je za oddelek prispevala le do-diplomska predavanja iz etnomuzikologije. Na Univerzi v Ljubljani takrat ni bilo stalno zaposlenega etnomuzikologa. Takšen sistem študija je študentom nalagal veliko odgovornosti, vključno z vzpostavitvijo delovne discipline in upravljanjem časa. Spomnim se, da sem magistrsko nalogo pisal s svinčnikom in nato strani, ki jih je preveril eden od mentorjev, oddal profesionalnemu strojepiscu, ki je izdelal izvirnik s šestimi zahtevanimi dvojniki. Zahvaljujem se mentorici in somentorju za njuno teoretično in metodološko vodenje pred terenskim delom in za to, da sta me spremljala v času pisanja. Hvaležen sem tudi profesorici Ankici Petrović z Univerze v Sarajevu, ki mi je pomagala z občasnimi nasveti in literaturo ter sodelovala pri zagovoru magistrskega dela kot članica komisije.

EGIPTOVSKO OBDOBJE

Vsaka republika v Jugoslaviji je imela odbor za kulturno in tehnično sodelovanje, ki je skrbel za štipendije za študente, ki so želeli del študija opraviti v tujini. Odbor v Zagrebu je sprejel mojo prijavo s skrbno prilagojenim raziskovalnim načrtom za polletni študij v Egiptu, vendar je bila končna odobritev še vedno odvisna od potrditve institucije

MASTER'S STUDIES IN SLOVENIA

Even though I immensely enjoyed my first professional job at Radio Zagreb, it was clear to me that I needed and wished to continue my academic studies. At that time, only two universities within Yugoslavia were offering MA and PhD degrees in musicology: Ljubljana in Slovenia, and Sarajevo in Bosnia and Herzegovina. Since I was already commuting between Zagreb and Ljubljana because of my relationship with the Slovenian woman who would later become my wife, Ljubljana was my first choice. After passing the qualifying exam at the Department of Musicology at the Faculty of Arts, I met my prospective mentor Professor Zmaga Kumer, and while she seemed to like my research plan on "folk dance music in Egypt", she also found it irrelevant and therefore unacceptable for an MA thesis.

"Why to go abroad when there are so many unexplored terrains and topics at home?" she asked, with the full authority of a recognized folk music researcher, whose aim was to bring research results on domestic topics to the scholarly altar of the homeland. Fortunately, Professor Bezić, the mentor for my BA thesis, jumped in as a co-mentor and with a compromise title, *Folk Dance Music in Egypt and Comparable Phenomena in Folk Music of Yugoslavia*, which was approved.

The study was strictly individual, based on occasional meetings with either of the supervisors. There were no classes that would enable master's students to meet each other and, furthermore, Professor Kumer was regularly employed at what is today the Institute of Ethnomusicology at the Scientific Research Center of the Slovenian Academy of Science and Arts, and was only contributing an undergraduate class in ethnomusicology to the department. There were thus no permanently employed ethnomusicologists at the University of Ljubljana at that time. Such a study system left lots of responsibility on the student's shoulders, including developing one's work discipline and time management skills. I remember writing my thesis with a pencil and then giving the pages, checked by one or other of the mentors, to a professional typist, who would then produce an original typewritten version along with the six required duplicate copies. Looking back at this period, I am grateful to the co-mentors for their theoretical and methodological guidance prior to the fieldwork, and for being with me while I was writing my thesis. I am also grateful to Professor Ankica Petrović from the University of Sarajevo, who helped me with occasional advice and literature, and who served on the MA thesis defense committee.

THE EGYPTIAN PERIOD

Each republic within Yugoslavia had a Committee for Cultural and Technical Cooperation in charge of stipends for

v državi gostiteljici. Ker dolgo pričakovana potrditev iz Egipta ni prišla, sem se soočil z dvema možnostma: da preprosto opustim svojo namero ali da sam odpotujem v Egipt in poskušam tam rešiti težavo s štipendijo. Prevladala je druga možnost in *egiptovsko obdobje* sem začel z mednarodnim folklornim festivalom v Ismajliji leta 1986, na katerem sem snemal in navezal stike s številnimi sodelujočimi skupinami iz Egipta. V nekem trenutku sem na srečo spoznal hrvaškega duhovnika, Stanka iz Zadra, ki mi je prijazno priskrbel nastanitev v Kairu za 10 dni, da sem lahko ugotovil, kako je s štipendijo. Prvi dan v Kairu sem obiskal priznani univerzo za glasbo in prosil za srečanje z dekanjo. Njen spontani komentar ob najinem srečanju »Oh, Vi ste Svanibor Pettan? Vem za vas, saj vaša prošnja že nekaj mesecev leži na moji mizi,« je verjetno sprožil enako spontano jezo na mojem obrazu, zato mi je takoj ponudila »okusne egiptovske bonbone«. Čez nekaj dni sem začel prejemati štipendijo, ki je bila sicer skromna, a je zadoščala za kritje stroškov bivanja. Denar za terensko delo v različnih delih države (od Aleksandrije na severu do Abu Simbla na jugu in od El Ariša na vzhodu do Sive na zahodu) sem dobil s poučevanjem glasbe otrok jugoslovanskih in drugih tujih diplomatov. To je bilo obojestransko koristno: starši so bili navdušeni, da imajo za svoje otroke učitelja glasbe za osnove klavirja in zahodne glasbene teorije, kar mi je v zameno omogočilo financiranje mojih raziskovalnih potreb.

Ena od več zgodb z izobraževalnim potencialom si zasluži, da jo predstavimo tukaj: moje terensko raziskovanje v Egiptu je potekalo več mesecev v letih 1986 in 1987. Mnogo let pozneje, marca 2002, sem



Fotografija 16: Snemanje s folklorno skupino iz oaze Karga. Ismajlija (Egipt), 1986

Photo 16: Recording session with the folklore ensemble from the Kharga Oasis. Ismailiya (Egypt), 1986.



Zvočni posnetek 6: Član folklorne skupine iz oaze Karga izvaja izbrane ritmične vzorce s tapkanjem s prsti po licih. Ismajlija (Egipt), 1986

Audio recording 6: Member of the folklore ensemble from the Kharga Oasis demonstrates a selection of rhythmic patterns by tapping on his cheeks with his fingers. Ismailiya (Egypt), 1986.

students who wanted to do a part of their studies abroad. The Committee in Zagreb accepted my application with a carefully tailored research plan for half-a-year study in Egypt, but final approval was still subject to confirmation from an institution in the host country. As the long-expected confirmation from Egypt never came, I was faced with two options: to simply give up my intention or to travel to Egypt on my own and try to solve the problem with the stipend there. I chose the second option, and started my Egyptian period with the international folklore festival in Ismailiya in 1986, recording and establishing contacts with many participating groups from Egypt. At some point, fortunately, I met a Croatian priest, Father Stanko from Zadar, who kindly provided me with accommodation in

Cairo for ten days, until I could resolve the issue with the stipend. The first day in Cairo, I visited a renowned university for music and asked to meet the Dean. Her first comment after we met was "Oh, you are Svanibor Pettan? I know about you since your application has been sitting on my desk for several months," and I suspect my anger was clear on my face, so she immediately offered me "delicious Egyptian candies" to change the subject. Within a few days I started receiving the stipend, modest but sufficient to cover my accommodation costs. Money for fieldwork conducted in various parts of the country (from Alexandria in the north to Abu Simbel in the south, and from El Arish in the east to Siwa in the west)

came thanks to the private music instruction I offered to the children of Yugoslav and other foreign diplomats. This was a mutually beneficial situation: the parents were excited to have music instructor for their children

po naključju odkril svoje ime v spletni recenziji knjige o »sionističnih zlorabah egipčanske glasbe«. Recenzent je trdil, da se je avtor knjige skliceval na moje raziskave pred petnajstimi leti, ko sem kot »proizraelski jugoslovanski etnomuzikolog zlorabil zaupanje raziskovalcev na inštitutu v Kairu in posnel vse, kar mi je prišlo pod roke«. Avtor me je na nenavaden način povezal s skladatelji, kot sta Camille Saint-Saëns in Ernest Bloch, ter z raziskovalci glasbe, kot sta Robert Lachmann in Amnon Shiloah.

Po njegovem mnenju je bil naš »skupni skriti načrt« spodbijanje arabske glasbe. Raziskovalcem inštituta je očital, da meni, *sionističnemu lisjaku*, niso preprečili, da bi tam delal na zbranih virih in obiskoval vasi po vsej državi. Po posvetu z nekaterimi mednarodnimi kolegi – strokovnjaki za egipčansko glasbo – sem odpotoval v Kairo, da bi od avtorja samega izvedel, zakaj je o meni napisal



Fotografija 17: Kot ustanovitelj in dirigent zbora, ki so ga sestavljali otroci jugoslovanske skupnosti. Kairo (Egipt), 1987
Photo 17: The author as the founder and conductor of a choir consisting of Yugoslav community children. Cairo (Egypt), 1987.

in basic piano and Western music theory, which in return enabled me to finance my research.

One story in particular, out of several with educational potential, deserves to be shared here, as follows.

My field research in Egypt lasted several months in 1986 and 1987. Many years later, in March 2002, just by chance, I discovered my name in a journal's online review of a book on "Zionist misuses of Egyptian music". The reviewer claimed that the author of the book referred to my research of

15 years ago, referring to me as a "pro-Israeli Yugoslav ethnomusicologist who abused the trust of researchers at an institute in Cairo and recorded everything he could lay his hands on." The author went on to link me in a bizarre way with such composers as Camille Saint-Saëns and Ernest Bloch, and with music researchers such as Robert Lachmann and Amnon Shiloah.



Fotografija 18: Srečanje v Jeruzalemu: Amnon Shiloah, Ankica Petrović, Svanibor Pettan. Jeruzalem (Izrael), 1987
Photo 18: A meeting in Jerusalem: Amnon Shiloah, Ankica Petrović, and the author. Jerusalem (Israel), 1987.

laži. Srečal sem se z njim na njegovem domu in izvedel, da je njegova »resnica« o meni izvirala iz neuradnih govoric na inštitutu, kjer je slišal, da sem med bivanjem v Egiptu potoval v Izrael. Dejansko sem res potoval v Izrael, da bi obiskal jugoslovansko profesorico, ki je imela štipendijo za študij v Jeruzalemu, vendar tega nisem nikoli skrival pred egipčanskimi kolegi. Avtor se mi je osebno opravičil, vendar opravičila ni želel objaviti. Kljub temu se je urednik spletne revije takoj strinjal, da se recenzija umakne s spleta. Ta primer kaže, da lahko neodgovoren pisec v vsakem kontekstu omadežuje ugled raziskovalca in da se mora raziskovalec na laž odzvati.

Glavni rezultat mojega raziskovanja v Egiptu je bila magistrska naloga na 240 straneh (Pettan 1988). Sestavljena je iz treh delov, ki vsebujejo podatke o Egiptu, Jugoslaviji (predvsem Kosovu) in nato primerjavo. Medtem ko sem objavil nekaj člankov o svojih raziskavah v Tanzaniji, sem le stežka našel čas za objavo člankov o raziskavah v Egiptu, saj se je naslednji del mojega življenja ravno začel na drugi strani Atlantika.

DOKTORSKI ŠTUDIJ V ZDRUŽENIH DRŽAVAH AMERIKE

Po zaslugi profesorice Ankice Petrović sem navezal stike s profesorjem Jozefom Pacholczykom, ki je ustanovil in vodil doktorski program etnomuzikologije na Univerzi Maryland Baltimore County v ZDA. Glasba v Egiptu je bilo eno od področij njegovega posebnega zanimanja in oba sva se začela veseliti mojega študija, ki se je začel jeseni 1988. Eden od študentov profesorice Petrović, Dane Kusić, se je v isti program vpisal leto prej. Po opravljenih obveznih izpitih iz angleškega jezika (TOEFL in GRE) v Beogradu sem bil pripravljen na štiriletni študij daleč od doma.

Prof. Pacholczyk me ni le sprejel na letališču, temveč me je prvih deset dni gostil v svoji družinski hiši. Nato sem se pridružil Danetu v stanovanju v čudoviti stavbi v starem slogu. Poleg tega, da sem bil doktorski študent, sem bil tudi zaposlen kot asistent. Tako je bil moj doktorski študij brezplačen, prejemal pa sem tudi mesečno plačo, ki je zadostovala za kritje vseh stroškov. Z drugimi besedami – lahko sem se popolnoma osredotočil na svoj doktorski študij.

Profesorska ekipa je bila močna in navdihujoča: Jozef Pacholczyk, ki sta ga zanimala Indija in Bližnji vzhod, njegov nekdanji profesor na Univerzi Kalifornije v Los Angelesu Mantle Hood z raziskovalnimi interesi v Indoneziji, Gani in na Havajih, Philip Schuyler z raziskovalnimi interesi v Jemnu in Maroku ter Karl Signell, ki je bil direktor Centra za turško glasbo. Geslo doktorskega programa je bilo »Glasba kjerkoli in kadarkoli«, kar je dalo jasno vedeti, da lahko preučujemo katero koli glasbo, ne glede na nacionalno, estetsko ali kakršnokoli drugo merilo. V nasprotju z

Our "shared hidden agenda" – according to the author of the book – was to undermine Arabic music. He criticized the institute's researchers for failing to prevent me, "a Zionist fox", from working there on the collected sources and from visiting villages all over the country. After consulting with some international colleagues – specialists in Egyptian music – I went to Cairo to find out from the author himself why he wrote such lies about me. I met him in his home and learned that his "true story" about me originated from informal gossip at the institute, where he had heard that I had travelled to Israel during my stay in Egypt. In fact, I did travel to Israel to visit a Yugoslav colleague who had a grant for study in Jerusalem, but I had never hidden this from my Egyptian colleagues. The author apologized to me personally, but refused to make the apology public. Despite this, the editor of the online journal immediately agreed to remove the review from the Internet. This case shows that an irresponsible writer in any context can sully a researcher's reputation, and that the researcher must react against the dissemination of a falsehood to prevent this.

The principal product of my research in Egypt was a 240-page MA thesis with the title mentioned earlier (Pettan 1988). It consists of three parts containing data on Egypt and Yugoslavia (mainly Kosovo), and then the comparison. While I published some articles dealing with my research in Tanzania, I could hardly find time to publish articles based on my research in Egypt, because the next part of my life was just about to start on the other side of the Atlantic.

DOCTORAL STUDIES IN THE UNITED STATES OF AMERICA

Thanks to the encouragement of Professor Ankica Petrović, I got in touch with Professor Jozef Pacholczyk, who established and led a doctoral program in ethnomusicology at the University of Maryland Baltimore County, USA. Music in Egypt was one of his areas of special interest, and both of us started looking forward to my studying there starting in the fall of 1988. One of Professor Petrović's students, Dane Kusić, had entered the same program a year earlier. After passing the obligatory English language exams (TOEFL and GRE) in Belgrade, I was ready for a four years of study far from home.

Professor Pacholczyk not only welcomed me at the airport but also hosted me in his family home for the first ten days. After that, I joined Dane in an apartment within a beautiful old-style building. Besides being a doctoral student, I was also an employee in the role of a teaching assistant, so in addition to my doctoral studies being tuition-free, I was also receiving a monthly salary sufficient to cover all necessary costs. In other words, I was able to fully focus on my studies.

mojim magistrskim študijem smo imeli redna predavanja in se učili ne le na predavanjih naših profesorjev, temveč tudi na predstavitev in razpravah svojih kolegov. Predmeti so bili: *Proseminar, Glasbe sveta, Glasba in družba v Indiji/na Bližnjem vzhodu/v Indoneziji/na Havajih/v Maroku, Terenske in laboratorijske metode v etnomuzikologiji* in drugi, ki jih je dopolnjeval praktični predmet – igranje balijskega gamelana. Redno smo se srečevali z izbranimi gostujočimi predavatelji iz različnih delov sveta, sodelovali smo pri organiziranju vsakoletnega tekmovanja v indijski glasbi, ki je potekalo na univerzi, ter v samoorganiziranih ansamblih, kot sta bila Ansambel za turško umetnostno glasbo, ki ga je vodil študent Münir Nurettin Beken, in Javanski gamelan na indonezijskem veleposlaništvu v bližnjem mestu Washingtonu.

Potek izbire teme moje doktorske disertacije je še ena izobraževalna zgodba, ki jo je vredno deliti. Potem ko sem se pri študiju in branju seznanil z glasbo v različnih delih sveta, sem se začel zanimati za Mjanmar (nekdanjo Burmo) v jugovzhodni Aziji, vendar je profesor Pacholczyk zaradi nestabilnih političnih razmer, vključno z nenehnimi oboroženimi spopadi, izključil Mjanmar kot kraj mojega doktorskega terenskega dela. Moja druga izbira je bila Somalija. Stike na njihovem veleposlaništvu sem začel vzpostavljati že, ko so notranje napetosti v Somaliji prerasle v odprte spopade. Tretja možnost je bilo Kosovo, kjer sem že imel izkušnje s terenskim delom in tema *Romski glasbeniki na Kosovu: interakcije in ustvarjalnost* je bila potrjena. Takoj po koncu poučevanja na univerzi

The professorial team was strong and inspiring, including Jozef Pacholczyk with research interests in India and Middle East; his former professor at the University of California Los Angeles, Mantle Hood, with research interests in Indonesia, Ghana, and Hawaii; (later) Philip Schuyler with research interests in Yemen and Morocco; and Karl Signell, serving as director of the adjunct Center for Turkish Music. The motto of the doctoral program was "Music Wherever Whenever", making it instantly clear that we were welcome to study any music, regardless of national, aesthetic or any other relevance. In a sharp contrast to my master's studies, we shared regular classes, benefitting not only from our professors' lectures, but also from each other through our presentations and discussions. The classes included a *Proseminar, Musics of the World, Music and Society in India / Middle East / Indonesia / Hawaii / Morocco, Field and Laboratory Methods in Ethnomusicology*, and more, complemented by regular practical classes in Balinese gamelan. We were also regularly exposed to selected guest lecturers from various parts of the world, and volunteered at the annual Indian Music Competition taking place at the university, in self-organized student ensembles such as the Turkish classical music ensemble led by fellow student Münir Nurettin Beken, and in a Javanese gamelan at the Indonesian Embassy in nearby Washington D.C.

The process of choosing the topic of my doctoral dissertation is yet another educational story worth sharing. After being exposed to music in different parts of the world through classwork and readings, I started developing an



Fotografija 19: S profesorji po zagovoru disertacije. Ellicott City (ZDA), 1992

Photo 19: The author with his professors following the dissertation defense. Ellicott City (USA), 1992.

maja 1989 sem odšel na Kosovo, kjer sem delal do septembra, ko se je začel nov semester. To sem ponovil leta 1990, vendar sem moral leta 1991 zaradi začetka vojne, povezane z razpadom Jugoslavije, kraj svojega terenskega dela zapustiti mesec dni prej in dobesedno ujeti zadnji avtobus, ki je povezoval Beograd in Zagreb.

Eden od kolegov se je po moji zgodbi o Mjanmaru, Somaliji in Jugoslaviji šalil: »Prosim, ne hodite raziskovat v mojo državo, nočem vojne.«

Raziskava, ki sem jo opravil na Kosovu, je temeljila na aktualni antropološki literaturi in metodoloških vprašanjih, ki so bila nova tako zame kot za etnomuzikologijo v širši regiji. To je pomenilo življenje v skupnosti in dejavno sodelovanje z udeleženci raziskave. Imel sem srečo, da sem lahko tri leta več mesecev zaporedoma živel v romski družini s štirimi generacijami glasbenikov, katere dom je bil v skupnosti, ki je bila znana po glasbenikih in glasbenem življenju. To terensko delo sem financiral z lastnimi prihranki. Glavni končni izdelek, disertacijo na 304 straneh, sem zagovarjal leta 1992.

Na fotografiji so (od leve proti desni): Jozef Pacholczyk, Karl Signell, Svanibor Pettan, Philip Schuyler in Mantle Hood.

RAZISKOVANJE IN POUČEVANJE NA NORVEŠKEM

Včasih lahko srečanje dveh posameznikov ob pravem času in na pravem mestu povzroči izjemno koristne dolgoročne posledice. Letni simpozij ob Slovenskih glasbenih dnevih v Ljubljani leta 1993 je nosil naslov Glasba kot provokacija in bil sem edini udeleženec, ki je predstavil glasbo v kontekstih še vedno trajajočih vojn na nekaterih ozemljih, ki so bila del Jugoslavije. Na podlagi mojega prispevka in kasnejšega pogovora me je eden od udeležencev, profesor Kjell Skjellstad z Univerze v Oslu, povabil na pedagoško in raziskovalno bivanje na Norveško, mi priskrbel štipendijo ter postal moj dober prijatelj in navdihujoč sodelavec za prihodnja desetletja. Njegov projekt *Zvočna skupnost* (1989–1992) je želel z glasbo zapolniti vrzeli in zblížati šolske otroke, starše in učitelje norveškega in priseljskega porekla iz Afrike, Azije in Latinske Amerike. Na podlagi njegovih bogatih in pozitivnih izkušenj sva skupaj ustvarila projekt Azra, da bi zapolnili vrzel in zblížali Norvežane in begunce iz Bosne in Hercegovine na Norveškem v letih 1994–1996. Izvirnost projekta, kjer praksa prednjači pred teorijo, in navezanost na kritične razmere na terenu se je izkazala za začetek novega obraza aplikativne etnomuzikologije. V središču trikotnika, ki ga sestavljajo raziskovanje, vzgoja in izobraževanje in muziciranje, je bil ansambel Azra, sestavljen iz bosanskih begunskih glasbenikov in norveških študentov glasbe z Univerze v Oslu.

interest in Myanmar (formerly Burma) in Southeast Asia, but the unstable political situation, including ongoing armed conflicts, made Professor Pacholczyk rule this country out as the site of my doctoral fieldwork. My second choice was Somalia, and I had already started establishing contacts at the Somalian embassy when internal tensions in Somalia rose to open conflicts. My third option was Kosovo, where I already had some fieldwork experiences and my theme *Rom(ani) Musicians in Kosovo: Interactions and Creativity* was confirmed. As soon as my teaching duties at the university were over in May 1989, I went to Kosovo and worked there until September, when the new semester was scheduled to start. I repeated this in 1990, but in 1991 the start of the war that came with the disintegration of Yugoslavia forced me to leave the site of my fieldwork a month early, catching literally the last bus connecting Belgrade and Zagreb.

One colleague joked after hearing my story about Myanmar, Somalia, and Yugoslavia, saying "Please don't come to do research in my country, I don't want a war here."

The kind of research I did in Kosovo was based on the current anthropological literature, and there were methodological issues which were new for me, as well as for ethnomusicology in the larger region. This new approach recommended living in the community and actively collaborating with the research subjects. I was fortunate to live for some months over three consecutive years with a Romani family with four generations of musicians, whose home was in a community widely known for its musicians and musical life. This fieldwork was financed by my own savings. The principal final product, my 304-page dissertation, was defended in 1992.

The photograph features (from left to right): Jozef Pacholczyk, Karl Signell, the author, Philip Schuyler, and Mantle Hood.

RESEARCHING AND TEACHING IN NORWAY

Sometimes, a meeting of two individuals at the right time and place can have in uniquely beneficial long-term consequences. The annual symposium associated with Slovenian Music Days in Ljubljana in 1993 had the theme Music as Provocation, and I was the only participant whose presentation was about music and the still ongoing wars in some of the territories that used to belong to Yugoslavia. Based on my paper and a later conversation, one of the participants, Professor Kjell Skjellstad from the University of Oslo, invited me for a teaching-and-research stay in Norway, arranged a grant for me, and became a dear friend and inspiring colleague for decades to come. His project, *The Resonant Community* (1989–1992), aimed to use music to fill the gaps and bring school children,

Skupaj z glasbeniki smo bili zgled glasbene izmenjave bosanskih in norveških glasb ter naraščajočega občutka sprejetosti, ki temelji na vzajemnem učenju in poučevanju. Azrini koncerti so potekali na različnih prizoriščih, od begunskih centrov do Narodnega gledališča, in bili deležni pozornosti medijev (časopisov, radia, televizije). Prva etnomuzikološka številka revije *Muzikološki zbornik/Musicological Annual* (44/1, 2008) je bila v celoti posvečena aplikativni etnomuzikologiji in je bila zbornik, posvečen Kjellu, kot priznanje za njegovo pionirsko vlogo na tem področju dela.

Na fotografiji 22 je bosansko-norveški ansambel Azra na svojem prvem koncertu v klubu bosanskih beguncev v Oslu. Od leve proti desni so: Tori Snerte, Sead Krnjić, Eisabeth Vatn, Braco Isović in Suad Vučković (na fotografiji nista vidna baskitarist Hovar Enge in bobnar Nermin).



Fotografija 20: Norveški muzikolog Kjell Skylldstad in Svanibor Pettan. München (Nemčija), 1994

Photo 20: The Norwegian musicologist Kjell Skylldstad and the author. Munich (Germany), 1994.

parents, and teachers of Norwegian and immigrant backgrounds from Africa, Asia, and Latin America closer together. Based on his rich and positive experience with this, we worked together to create the Azra project, with the aim of bringing together Norwegians and refugees from Bosnia and Herzegovina who were staying in Norway from 1994 to 1996. The project's originality, with praxis preceding theory and attachment to the critical situation on the ground turned out to be the start of a new aspect of applied ethnomusicology. At the core of a triangle consisting of research, pedagogy, and music-making was the ensemble Azra, consisting of Bosnian refugee musicians and Norwegian music students from the University of Oslo. Together with

the musicians, we set an example of musical exchange of Bosnian and Norwegian musics, and a growing sense of acceptance based on mutual learning and teaching. Azra's



Fotografija 21: Norveški slavist Svein Mønnesland in njegova žena Kjerstin, Kjell Skylldstad in Svanibor Pettan na odprtju Pettanove fotografske razstave romskih glasbenikov na Kosovu. Oslo (Norveška), 1996

Photo 21: The Norwegian scholar in Slavic studies Svein Mønnesland and his wife Kjerstin, Kjell Skylldstad, and the author at the opening of the latter's photo exhibition on Romani musicians in Kosovo. Oslo (Norway), 1996.



Fotografija 22: Prvi koncert bosansko-norveškega ansambla Azra. Oslo (Norveška), 1994
 Photo 22: The first concert of the Bosnian-Norwegian ensemble Azra. Oslo (Norway), 1994.



Zvočni posnetek 7: Bosansko-norveški ansambel Azra na koncertu v begunskem taborišču izvaja bosansko tradicijsko pesem Moj dilbere. Bosansko begunsko taborišče na Norveškem, 1995.

Audio recording 7: The Bosnian-Norwegian ensemble Azra performs Bosnian traditional song "Moj dilbere" at its concert in a refugee camp. A Bosnian refugee camp in Norway, 1995

ISKANJE ZAGORE V MAROKU

Etnomuzikolog ostaja etnomuzikolog kadar koli in kjer koli. Tudi med počitnicami v tujini, kar bom dokazal z naslednjo zgodbo iz Maroka. Med sprehodom po ulicah Marakeša leta 2003 sem v izložbi neke trgovine opazil glasbilo, ki ni bilo podobno nobenemu od meni znanih maroških glasbil, še več – zelo je bilo podobno dvojnicam, lesenem aerofonem glasbilo iz Dalmatinske zagore in drugih dinarskih delov Hrvaške ter nekaterih sosednjih držav. Vstopil sem v trgovino in od lastnika slišal povsem presenetljivo razlago. »Seveda je to maroško glasbilo – izvira iz kraja, ki je od tod oddaljen približno šest ur vožnje in

concerts took place in a wide variety of venues, from refugee centers to the National Theatre, receiving attention in the media (newspapers, radio, television). The first ethnomusicological issue of *Muzikološki zbornik/Musicological Annual* (44/1, 2008) was entirely dedicated to applied ethnomusicology and was a *Festschrift* to Kjell Skjellstad, recognizing his pioneer role in this area of work.

Photograph 22 features the Bosnian-Norwegian ensemble Azra at its first concert at the Bosnian refugee club in Oslo. From left to right are Tori Snerte, Sead Krnjić, Elisabeth Vatn, Braco Iović, and Suad Vučković. Missing from the photo are bass guitar player Hovar Enge and drummer Nermin.

SEARCHING FOR ZAGORA IN MOROCCO

An ethnomusicologist remains an ethnomusicologist at all times and places, including when on vacation, as I will demonstrate with the following story from Morocco. While walking the streets of Marrakech in 2003, I noticed a musical instrument in the window of a shop, which did not resemble any of the Moroccan instruments then known to me. However, it very much looked like a *dvojnice*, a wooden aerophone from the Dalmatinska zagora (Dalmatian Hinterland) and other Dinaric parts of Croatia and some neighbouring countries. I entered the shop and heard an entirely surprising explanation from the owner. "Of course,

se imenuje Zagora.« Ko sem to slišal, je bilo moje edino vprašanje, kako priti v maroško Zagoro. Ko sem se moral zaradi peščenega viharja kasneje istega dne zateči v lokalno gostilno, sem se pogovarjal z dvema prijaznima Maročanoma, ki sta v gostilno vstopila iz istega razloga. Izkazalo se je, da so čakali, da bi s tovornjakom nadaljevali pot do domače Zagore. Kakšna neverjetna sreča! Med dolgim potovanjem sva s sopotnico Albinco vozniku in njegovemu prijatelju s petjem vseh pesmi, ki sva jih znala, preprečevala, da bi zaspala. Žal sta trdila, da onadva ne znata peti. Prihod v njihov kraj v Zagori sredi noči je bil spektakularen: še nikoli prej nisem doživel tako jasnega neba, polnega bleščečih zvezd, ki so se zdele skoraj na doseg roke. Dnevi v Zagori so bili v vseh pogledih fantastični (glej sliko z muziciranjem z lokalnimi Gnawa glasbeniki), vendar se je prvotni razlog za to potovanje izkazal za kombinacijo naključja in »lažnih informacij«. Zagora je namreč svoje ime dobila bodisi po lokalni gori bodisi po neki priseljeni družini pred stoletji, medtem ko je lastnik trgovine v Marakešu pozneje priznal, da je instrument v njegovi izložbi »spominek iz Jugoslavije«.

it is a Moroccan musical instrument – it originates in a place some six hour drive from here, called – Zagora." After hearing that, my only question was how to get to the Moroccan Zagora. When later that day a sandstorm forced me to take refuge in a local inn, I started a conversation with two friendly Moroccans, who also come in to escape the weather. It turned out that they were waiting to continue travelling with their truck to their home – Zagora. What an unbelievable blessing! During the long journey, my fellow traveller Albinca and I had to keep the driver and his friend awake by singing all the songs we knew. They claimed they could not sing, unfortunately. Our arrival at their place in Zagora in the middle of the night was spectacular: never before have I experienced such a clear sky filled with stars that seemed almost within a hand's reach. The days in Zagora were fantastic in all respects – see the photo featuring music-making with local Gnawa musicians for a taste of this – but the original reason for this trip turned to have been based on little more than a coincidence and "fake information". Namely, Zagora got its name either from a local mountain or from a family of settlers centuries ago, while the shop owner in Marrakesh later admitted that the instrument in his window was "a souvenir from Yugoslavia".



Fotografija 23: Igranje z Gnawa glasbeniki. Zagora (Maroko), 2003

Photo 23: Music-making with the Gnawa musicians. Zagora (Morocco), 2003.

Tega pomembnega početja se lahko lotimo na različne načine. V uvodu v to knjigo sem se odločil obravnavati naslednjih pet področij: teorijo, metodologijo, terensko delo, veščine in teme.

Teorija predstavlja okvir za znanstveno razmišljanje in pisanje. Utemeljena je na kritičnem poznavanju del drugih raziskovalcev in zagotavlja intelektualno moč za lastne raziskave. Timothy Rice razlikuje med štirimi teoretskimi področji: znanstveno teorijo, družbeno teorijo, glasbeno teorijo in etnomuzikološko teorijo, vezano na specifično podobo discipline. Poleg tega priporoča označevanje izbrane teorije, uporabo različnih vrst teorij in povezovanje naših konkretnih študij z vsaj eno točko ene od dimenzij v konceptualnem prostoru etnomuzikologije.⁷

Kjer sem delal prve korake kot etnomuzikolog, teoretiziranje ni bilo tako pomembno kot v ameriški etnomuzikologiji, utemeljeni na antropologiji. Spomnim se, da so nekateri jugoslovanski etnomuzikologi v šali komentirali, kako so njihovi ameriški kolegi na predavanjih in konferenčnih predstavitev teoretizirali in predstavljali video posnetke, medtem ko so oni, evropski glasbeni narodopisci, svoje predstavitve gradili na natančnih transkripcijah posnetih glasbenih primerov. Opazil sem tudi, da so se mlajše generacije vse bolj navduševale nad tem, kar je postalo zahodni glavni tok etnomuzikologije, citirale raziskave tujcev na območjih, ki so jih imeli za svoja, sodelovale z njimi in ustvarjale nove, regionalno obarvane različice discipline.

Mojemu delu so seveda koristile teoretično bogate študije, ki se ukvarjajo z nekaterimi mojimi raziskovalnimi področji, kot so etničnost (Stokes 1994), glasbe sveta (Tenzer 2006), nacionalizem (Bohlman 2011) ali romski glasbeniki (Silverman 2012), in tiste, ki se osredotočajo na teorijo (Stone 2008, Rice 2017). Sloni na različnih teoretičnih temeljih in dialogu s kolegi iz različnih delov sveta, s čimer želi ponuditi nove razlage in razumevanja. Dober primer teoretsko bogatega primerjalnega pogleda na postjugoslovanske etnomuzikologije v dialogu je Ceribašić, Hofman in Rasmussen (2008), ki mu sledi kritičen pogled Naile Ceribašić na marginalni položaj hrvaške etnomuzikologije kljub njeni vključenosti v sodobni glavni tok discipline (Ceribašić 2019).

Metodologija je organsko povezana s teoretičnimi izhodišči. Običajno razlikujemo med terenskimi (zbiranje podatkov v resničnem svetu) in laboratorijskimi metodami (delo s podatki v nadzorovanem okolju) ter med kvantitativnimi, kvalitativnimi in mešanimi metodami (drugi dve sta prevladujoči v stroki), ki se lahko uporabljajo tako za intenzivne (osredotočena poglobljena študija) kot za

This essential topic can be approached in a variety of ways. In the Introduction to this book, I chose to address the following five domains: theory, methodology, fieldwork, skills, and themes.

Theory provides a framework for scholarly thinking and writing. Rooted in critical familiarity with the writings of other researchers, it provides intellectual strength to anyone's own research. Timothy Rice distinguishes between four theoretical domains: scientific theory, social theory, music theory, and discipline-specific ethnomusicological theory. Additionally, he recommends labelling the selected theory, using different kinds of theory, and connecting own particular studies to at least one point along one of the dimensions in the conceptual space of ethnomusicology.⁸

In the part of the world in which I was making my first steps as an ethnomusicologist, theorizing was not considered as important as in the American anthropology-informed ethnomusicology. I recall some Yugoslav ethnomusicologists jokingly commenting on how their American counterparts were theorizing and showing videos at their lectures and conference presentations, while they, the European folk music researchers, were basing their presentations on meticulous transcriptions of the recorded musical examples. I also noticed that the younger generations were increasingly fond of and engaged with Western mainstream ethnomusicology, quoting foreigners' research in what they considered their territories, collaborating with them, and creating new, regionally flavored varieties of the discipline.

My own work clearly benefited from theoretically rich studies dealing with some of my research areas, such as ethnicity (Stokes 1994), world music (Tenzer 2006), nationalism (Bohlman 2011), or Romani musicians (Silverman 2012), and those with a focus on theory (Stone 2008, Rice 2017). This approach rests on diverse theoretical roots and dialogues with colleagues from different parts of the world, and aims to offer new outcomes and understandings. A good example of theory-rich comparative views on post-Yugoslav ethnomusicologies in dialogue is Ceribašić, Hofman, and Rasmussen (2008), followed by Naila Ceribašić's critical view regarding the marginal position of Croatian ethnomusicology, despite its involvement in the contemporary mainstream of the discipline (Ceribašić 2019).

Methodology is organically linked to theoretical premises. We usually distinguish between field (collecting the data in the real world) and laboratory methods (working on the data in a controlled environment), and also between quantitative, qualitative, and mixed methods (the second

ekstenzivne raziskave (študija s širšim referenčnim obsegom), ki se medsebojno dopolnjujejo. Razširitev raziskovalnega interesa s preučevanja glasbenih izdelkov na preučevanje procesov, ki so pomembni za razumevanje glasbenih pojavov, ali z drugimi besedami, od teksta h kontekstu, zahteva drugačne pristope iz področij družbene in drugih teorij.

Mantle Hood je v svojih predavanjih pogosto opozarjal na šest »klasičnih« raziskovalnih metod – opisno, zgodovinsko, primerjalno, kritično, analizno in sintezno –, ki sem jih občasno uporabljal v svojih raziskavah in nastalih delih, na primer o vojni v devetdesetih letih na Hrvaškem (Pettan 1998) in oživljanju ljudskega plesa v Sloveniji (2010a).⁸

Drugje sem se pri prikazovanju razlik med romskimi in neromskimi različicami istih melodij opiral na glasbeno transkripcijo, kar je diskurz vodilo k interpretaciji družbeno podprtih stališč o romski glasbeni ustvarjalnosti (1992, 1996). Med raziskovanjem estetskih meja širokega romskega repertoarja sem »izumil« metodo, pri kateri sem sodelujočim glasbenikom ponudil posnete odlomke romske in neromske glasbe s Kosova, nekaterih drugih delov Evrope in nekaterih drugih delov sveta kot spodbudo za razpravo o njih (Pettan 2001). Pozneje sem ugotovil, da je tak raziskovalni postopek znan kot metoda glasbenega izvajljanja. Obdobje 1989–1991 v moji večdesetletni (*longue durée*) raziskavi romskega glasbeništva na Kosovu je bilo verjetno prvi primer v takratni Jugoslaviji, ko je etnomuzikolog dlje časa živel v raziskovani skupnosti (namesto kratkih obiskov; Pettan 2015a). Na koncu naj omenim še PAR (participativno akcijsko raziskovanje), kvalitativno raziskovalno metodo, za katero je značilno sodelovanje raziskovalca in drugih udeležencev v raziskovalnem procesu z namenom doseči družbene spremembe, ki sem jo uporabil v več projektih (npr. Pettan, 1996).

Etnografsko terensko delo velja za zaščitni znak etnomuzikologov, ne glede na razlike v tem, kako definirajo in prakticirajo etnomuzikologijo. Na spletni strani Društva za etnomuzikologijo piše, da je to eden od treh temeljnih elementov naše discipline (poleg globalnega pogleda na glasbo in razumevanja glasbe kot družbene prakse). Terensko delo, ki je pogosto manjkalo v nekdanji primerjalni muzikologiji in je bilo vedno prisotno v glasbenem narodopisju, je ogledalo naše discipline in odraža spremembe v odnosu do naših subjektov, ki smo jih prej imenovali *informatorji*, nato *sogovorniki*, zdaj pa *sodelavci*, *raziskovalni partnerji* ali *učitelji*. Terensko delo ostaja glavni vir našega znanja in razumevanja, ne glede na spremembe v tem, kako ga opredeljujemo in katere skupine in posameznike vključujemo v obseg naših raziskav. Intervjuji, opazovanje z udeležbo in izvajanje glasbe, ki jo preučujemo, nam pomagajo čim bolj razumeti raziskovani pojav, preden začnemo z analitičnimi in dokumentacijskimi postopki.

two being the prevalent ones in the discipline), which can be applied to both – and mutually complementing – intensive (a focused in-depth study) and extensive research (a study seeking broader reference scope). Broadening of research interest from the study of musical products to the study of processes relevant for understanding of musical phenomena, or in other words from text to context, calls for different approaches from the domains of social and other realms of theory.

Mantle Hood frequently pointed to six "classical" research methods in his classes – descriptive, historical, comparative, critical, analysis, and synthesis – and I applied them in my research and resulting writings, for instance on the 1990s war in Croatia (Pettan 1998) and folk dance revival in Slovenia (2010a).⁸

Elsewhere, I relied on musical transcription to demonstrate differences between Romani and non-Romani versions of the same tunes, leading the discourse towards interpretation of socially supported attitudes on Romani musical creativity (1992, 1996). While researching the aesthetic boundaries of broad Romani repertoires, I "invented" a method by providing participating musicians with recorded excerpts of Romani and non-Romani musics from Kosovo, some other parts of Europe and some other parts of the world, as encouragement for discussion about them (Pettan 2001). Later, I found out that such a research procedure is known as the music elicitation method. A 1989 to 1991 part of my decades-long (*longue durée*) research on Romani musicianship in Kosovo was probably the first case in what was then Yugoslavia of an ethnomusicologist living in the researched community for longer research periods, rather than conducting short visits (Pettan 2015a). Finally, I should point to participatory action research, or PAR, a qualitative research method characterized by collaboration between the researcher and other participants in the research process, aimed at bringing about social change, which I used in several projects (e.g. Pettan 1996).

Ethnographic fieldwork is widely seen as a hallmark of ethnomusicologists, regardless of any differences in the ethnomusicologies they practice. On its website, the Society for Ethnomusicology considers it one of the three essentials of our discipline, in addition to a global perspective on music and to understanding of music as a social practice. Missing in comparative musicology, and ever present in folk music research, fieldwork is the mirror of our discipline, reflecting the change of attitudes towards our research subjects, formerly named *informants*, then *interlocutors*, and currently *collaborators*, *research partners* or *teachers*. The *field* remains the principal source of our knowledge and understanding, regardless of the changes in how we define it, and which groups and individuals are

V mojem življenju mi je terensko delo vedno odpiralo nove vidike. Prav komunikacija z ljudmi na terenu me je spodbudila, da sem etnomuzikologijo izbral za svoj poklic, mi pomagala pridobiti globalni pogled na glasbo ter mi omogočila razumeti različne strukture moči in velik potencial glasbe kot družbenega orodja. Formalni študij me ni pripravil na raziskovanje med vojaki, ljudmi, ki se skrivajo v zavetiščih, zaporniki, bolniki v bolnišnicah, begunci ali mirovniki, če omenim le nekatere skupine in posameznike. Prav terensko delo in v njegovem okviru potreba po celostnem razumevanju raziskovanih pojavov ter želja po izboljšanju okoliščin sta me pripeljala do tega, da sem si prizadeval za svoj razvoj in razvoj stroke.

Veščine, potrebne za uspešno raziskovanje na področju etnomuzikologije, so v mnogih primerih predmet poučevanja na univerzah. Kako napisati prijavo za projekt, kako načrtovati terensko delo, kako narediti dobre intervjuje, fotografije, zvočne posnetke, video posnetke, kako napisati dobre terenske zapiske? Vse to so tehnične spretnosti, ki se jih je treba naučiti pred dejanskim raziskovanjem na terenu. *Laboratorijsko delo*, ki naj bi ga opravili po terenskem delu, lahko vključuje transkribiranje intervjujev, transkribiranje glasbenih in gibalnih vsebin, analizo, urejanje videoposnetkov, shranjevanje podatkov za namene dokumentacije ipd. Hiter tehnološki napredek in seznanjenost mladih generacij z novostmi, pridobljenimi s formalnim izobraževanjem in neformalno komunikacijo, terjajo manj potrebnih ur za pridobivanje tehničnih znanj v sklopu univerzitetnih predavanj iz etnomuzikologije. Še vedno pa sta bistvenega pomena vlaganje v komunikacijske spretnosti in zavedanje o pomenu etičnega ravnanja.

V spominu mi je ostal dogodek iz mojega terenskega dela, s katerim v kontekstu vzgoje in izobraževanja izpostavljam vprašanje etičnega ravnanja. Pred desetletji, v študentskih letih, sem izvedel, da je v prometni nesreči nepričakovano umrl mlad moški in da naj bi na pogrebu zanj jokala redka poklicna objokovalka. Predstavil sem se družinskemu članom umrlega in jih prosil za dovoljenje, da objokovanje posnamem za znanstvene namene. Dali so dovoljenje, vendar so si tik pred pogrebom zaradi globoke žalosti premislili in se opravičili. Ni mi preostalo drugega, kot da njihovo odločitev sprejemem. V kasnejših pogovorih z nekaterimi kolegi etnomuzikologi so bila mnenja presenetljivo različna, vse do (nekoliko šaljivo) predlaganega skrivnega snemanja. Čeprav je bilo objokovanje z glasbenega vidika fascinantno in edinstveno, sem še vedno prepričan, da je bila moja odločitev pravilna. To je le ena od etičnih veščin, ki jih moramo deliti s tistimi, ki prihajajo za nami.

Lokacije mojih raziskav so omenjene drugje v tej knjigi. Proučevane teme na teh lokacijah so bile v osnovi različne, vendar včasih povezane. Imel sem na primer privilegij, da

encompassed by the scope of our research. Interviews, participant observation, and learning to perform the music that we study help us understand the researched phenomenon as well as we can, prior to analytical and documenting procedures.

In my own life, fieldwork always served as an essential eye-opener. It was communication with people in the field that made me choose ethnomusicology as my profession, that helped me gain a global perspective on music, and that enabled me to comprehend various power structures and the considerable potential of music as a social tool. My formal studies clearly did not prepare me for research among soldiers, people hiding in shelters, prisoners, hospitalized patients, refugees, or peacebuilders, to mention just some groups and individuals. It was the fieldwork itself and, under this umbrella, the necessity for a holistic understanding of the researched phenomena, and the wish for improvement of the circumstances in which they occurred, that made me work on developing both myself and the discipline.

The skills needed for successful research in the ethnomusicological realm are in many cases taught in university settings. How to write a grant application, how to plan fieldwork, how to get good interviews, photographs, sound recordings, and video recordings, and how to write good fieldnotes. These are all technical skills to be learned prior to the actual research in the field. The *laboratory work*, expected to be done after fieldwork, may include transcription of interviews, transcription of music and movement contents, analysis, editing of videos, storing the data for documentation purposes, and more. Rapid technological improvements and the familiarity of the younger generation with such novelties, acquired through both formal education and informal communications, have made it easier and faster to acquire technical skills within the university education in ethnomusicology. What remains essential is the need to improve both communication skills and an awareness of the importance of ethical conduct.

One situation from my own fieldwork stays in my mind in this context, and I use it in classes to emphasize the issue of ethics. Decades ago, in my student years, I learned that a young man unexpectedly passed away in a car accident and that a rare professional lamenter was to cry for him at the funeral. I introduced myself to the family members of the deceased man and asked for their permission to record the lamenting for scholarly purposes. They granted permission, but just prior to the funeral changed their mind due to deep sorrow and apologized for their new decision. For me, there was no alternative but to accept their decision. In later conversations with some fellow ethnomusicologists, the opinions were surprisingly different, all the way to a (somewhat jokingly) suggested

sem v letih pred razpadom Jugoslavije, zaradi katerega so se številni od teh ljudi znašli na nasprotnih straneh, opravil primerjalno raziskavo v več sosednjih etnično hrvaških in etnično srbskih vaseh v regiji Banija/Banovina v osrednji Hrvaški in izbrane posnetke objavil (Pettan 1988, 1989). Razumevanje, ki sem ga pridobil v Baniji, mi je skupaj z raziskavami o izkušnjah bosanskih beguncev na Hrvaškem, v Sloveniji in na Norveškem (1996) pomagalo bolje razumeti raziskovanje kontinuitete vojne in miru na območjih takratne Jugoslavije, vključno s Kosovom (2001), ter hrvaške in slovenske diaspore v Avstraliji (1996). Gradnja miru je pozneje postala bistveni del mojega raziskovanja in udejstvovanja v aplikativni etnomuzikologiji na splošno (2008, 2010, 2015). V okviru predstavljenih raziskovalnih tokov se je pojavilo moje zanimanje za glasbo in manjšinske izkušnje, ki niso vključevale le etnično opredeljenih manjšin, s posebnim poudarkom na Romih na Kosovu (2002), temveč tudi izkušnje v smislu spola in spolnosti (2004). Cilj več mojih raziskovalnih projektov je bil razširiti meje relevantnosti in sprejemljivosti v smislu drugosti (1993, 1997, 2001) ter prispevati k izboljšanju pogojev za udeležence raziskav in za stroko na splošno (2019, 2021, 2022).

hidden recording. Even though the lament was fascinating and unique from the musical point of view, I remain convinced that my decision was correct. This is the kind of story on ethics and ethical dilemmas that we should share with those who come after us.

The various locations of my research have been mentioned elsewhere in this book. The themes researched in these locations were basically different but sometimes related. For instance, I had the privilege to do comparative research in several neighbouring ethnically Croatian and ethnically Serbian villages in the region of Banija/Banovina in central Croatia, and to publish selected recordings in the years prior to the violent dissolution of Yugoslavia, which left many of these people on opposing sides (Pettan 1988, 1989). The understanding I acquired in Banija, along with my research on the Bosnian refugee experiences in Croatia, Slovenia, and Norway (1996), helped me to better comprehend the research on the war-peace continuum in the territories of what was then Yugoslavia, including Kosovo (2001), and the Croatian and Slovenian diasporas in Australia (1996). Peacebuilding later became an essential part of my research, and my work in general in applied ethnomusicology (2008, 2010, 2015). From these various research threads emerged my interest in music and minority experiences, which encompassed not only those defined in ethnic terms, with special emphasis on the Roma people in Kosovo (2002), but also those in terms of gender and sexuality (2004). Several of my research projects aim at extending the boundaries of relevance and acceptability in terms of Otherness (1993, 1997, 2001), and contributing to the betterment of the conditions for research participants and for the discipline in general (2019, 2021, 2022).

Kot je nakazano v uvodu, se to poglavje osredotoča na moje izkušnje (a) avtorja knjig in člankov v revijah in ne-periodičnih zbornikih, (b) urednika knjig, revij in njihovih tematskih števil, (c) sestavljavca glasbenih primerov in avtorja spremnih besed k zvočnim izdajam, (č) avtorja filmov in (d) avtorja radijskih oddaj.

Znani aforizem »publish or perish«, objavljal ali izgini, opisuje vedno večji pritisk na znanstvenike, tudi etnomuzikologe, da vedno več pišejo in objavljajo rezultate svojih raziskav, po možnosti v revijah z visokim vplivom. Večino svoje akademske kariere nisem čutil pritiska, da bi moral veliko objavljati ali iskati najboljše revije ali založbe za svoje članke. Moj cilj je bil prispevati tako k mednarodnemu kot domačemu/lokalnemu kontekstu, kar je bilo včasih mogoče doseči z objavo sorodnih tem v različnih jezikih. Ko sem imel na voljo tematsko povezane prispevke različnih avtorjev, sem včasih izbral manj znano domačo revijo in želel prispevati k njeni mednarodni prepoznavnosti v dobi odprtega dostopa. Dober primer je bila tematska številka o aplikativni etnomuzikologiji, objavljena v slovenski reviji *Muzikološki zbornik* (Pettan 2008). Ta številka je bila prva, posvečena etnomuzikologiji, v štirinširidesetih letih obstoja revije in je pritegnila veliko pozornosti doma in v tujini. Sledilo je še nekaj primerov v isti reviji s tematskimi številkami o *glasbi, zvoku in ekologiji* (Pettan 2016), *glasbi, migracijah in manjšinah* (Kovačič in Hofman 2019), *glasbi, religiji in duhovnosti* (Markoff in Bjelica 2022) ter *glasbi in manjšinah* (Poske, van Tongeren, Alawathukotuwa in Tilakaratna 2024).⁹

Zdi se, da dinamika naraščajočih akademskih zahtev za zaposlitev, napredovanje, vodenje projektov in druge razloge vse bolj omejuje svobodo izbire, opisano v prejšnjem

As suggested in the Introduction, this chapter focuses on my experiences as (a) the author of books and articles in journals and non-periodical edited volumes; (b) the editor of books, journals, and their thematic issues; (c) the compiler of musical examples and author of liner notes for sound-based releases; (d) the author of films; and (e) the author of radio programs.

The well-known aphorism "publish or perish" describes the ever-increasing pressure on scholars, including ethnomusicologists, to write more and more, and make public the results of their research, preferably in a high-impact journal. For most of my academic career, I felt neither the pressure to publish so much nor to search for top journals or publishers for my writings. My aim was to contribute to both international and domestic/local contexts, which was sometimes manageable through publication in different languages. When I had a collection of essays suitable for an edited volume, I sometimes selected a less-known domestic journal, wishing to contribute to its international recognition in the age of open access. A good example was the thematic issue on *Applied Ethnomusicology*, published in the Slovenian journal *Muzikološki zbornik/ Musicological Annual* (Pettan 2008). This issue became the first ever dedicated to ethnomusicology in the journal's 44 years of existence, and attracted much attention at home and abroad. A few more examples in the same journal followed with the thematic issues on *Music, Sound, and Ecology* (Pettan 2016), *Music, Migration, and Minorities* (Kovačič and Hofman 2019), *Music, Religion, and Spirituality* (Markoff and Bjelica 2022), and *Music and Minorities* (Poske, van Tongeren, Alawathukotuwa, and Tilakaratna 2024).⁹



Fotografija 24: Knjige

Photo 24: Some of the author's books.

odstavku. Kljub temu trdno verjamem, da lahko izvirne in ustvarjalne raziskave, ki so teoretično in metodološko oblikovane tako, da se spoštljivo in kritično sklicujejo na prispevke drugih znanstvenikov, najdejo pot do najboljših revij in založb. Takšne izkušnje imam s svojimi članki v revijah, kot sta na primer *The World of Music* (1996, 2001) in *The Yearbook for Traditional Music* (2016).

Vendar pojdimo korak za korakom in uporabimo pet kategorij, ki smo jih predlagali v uvodu.

Mojo prvo znanstveno knjigo, ki temelji na disertaciji o interakcijah in ustvarjalnosti romskih glasbenikov na Kosovu, je izdal Inštitut za muzikologijo Madžarske akademije znanosti. Ta dvojezični zvezek v madžarščini in angleščini, ki ga je uredila etnomuzikologinja in romologinja Katalin Kovalcsik, vsebuje zgoščenko, ki dopolnjuje pisano besedo (Pettan 2002). Druga knjiga, *Lambada na Kosovu* (Lambada in Kosovo), je zbirka mojih izbranih člankov, od katerih so nekateri prvič objavljeni v hrvaškem in srbskem jeziku. Knjiga, ki jo je uredila etnomuzikologinja Iva Nenić, je izšla v ugledni srbski seriji XX vek (Pettan 2010). V moji tretji knjigi, v slovenščini, *Etnomuzikologija na razpotju*, je preučevanje romskega muziciranja na Kosovu orodje za razumevanje širših vprašanj stroke (Pettan 2013).

K temu lahko dodamo še soavtorsko pesmarico v slovenščini s pesmimi in igrami ljudstev sveta za otroke. Publikacija, ki je plod sodelovanja glasbene pedagoginje in etnomuzikologa, je praktični rezultat multikulturne glasbene vzgoje in izobraževanja, vsebuje glasbene transkripcije, prevedena besedila, opise gibov, ilustracije ter zvočne posnetke s pevskim delom in brez njega (Pesek in Pettan 2000).

The ongoing dynamics of changing academic requirements for employment, promotion, project leadership, and so on seem to increasingly limit the freedom of selection described in the previous paragraph. Still, I firmly believe that original and creative studies, theoretically and methodologically framed in both respectful and critical referencing of other scholars' contributions, can find a way to the top journals and publishers. I have experience of this, with my articles appearing in journals such as *The World of Music* (1996, 2001) and *The Yearbook for Traditional Music* (2016).

But let us go step by step, using the five categories proposed in the Introduction.

My first scholarly book, based on my dissertation on the interactions and creativity of Romani musicians in Kosovo, was published by the Institute for Musicology of the Hungarian Academy for Sciences. Edited by the ethnomusicologist and Romologist Katalin Kovalcsik, this bilingual volume (in Hungarian and English) contains a CD which complements the written word (Pettan 2002). The second book, *Lambada na Kosovu* (Lambada in Kosovo), was a compilation of my selected articles, some of them for the first time published in Croatian and Serbian languages. Edited by the ethnomusicologist Iva Nenić, this book was published in the respected Serbian series XX vek (Pettan 2010). In my third book, this time published in Slovene, *Etnomuzikologija na razpotju* (Ethnomusicology at the Crossroads), the study of Romani musicianship in Kosovo is taken as a tool towards understanding broader issues in the discipline (Pettan 2013).



Fotografija 25: Članki v izbranih zbornikih

Photo 25: The author's articles in selected edited volumes.



Fotografija 26: Nekaj zbornikov, ki jih je uredil avtor
Photo 26: A selection of the author's edited volumes.

Seznam mojih člankov, objavljenih bodisi v revijah bodisi v neperiodičnih zbornikih, kaže na premike mojih raziskovalnih interesov, vključno z multikulturno glasbeno vzgojo in izobraževanjem (Pesek in Pettan 1994), nacionalno identiteto (Pettan 1997), glasbo manjšin (Pettan 1992, 2019), plesom (2010), spolom (2004), glasbo na kontinuumu vojne in miru (2001, 2010), aplikativno etnomuzikologijo (1996, 2019) in institucionalno zgodovino etnomuzikologije (2021).

Nekateri članki so objavljeni v vrhunskih zbornikih o mednarodno pomembnih temah, kot so *Music and Gender: Perspectives from the Mediterranean* (Magrini 2003), *Balkan Popular Culture and the Ottoman Ecumene* (Buchanan 2007), *Music in Motion: Diversity and Dialogue in Europe* (Clausen, Hemetek in Saether 2009), *Music and Conflict* (O'Connell in Castelo-Branco 2010) ter *Transforming Ethnomusicology* (Diamond in Castelo-Branco 2021).

Uredniško delo omogoča, da urednik(-i) zbere(-jo) več sodelavcev za skupno temo in usmeri(-jo) njihova prizadevanja skozi ustvarjalni proces k optimalnemu rezultatu. *Music, Politics, and War: Views from Croatia* (Pettan 1998), *Music and Music Research in Croatia* (Pettan 1998), *Glasba in manjšine / Music and Minorities* (Pettan, Reyes in Komavec 2001), *Applied Ethnomusicology: Historical and Contemporary Approaches* (Harrison, Mackinlay in Pettan

To these titles I would add a co-authored songbook in Slovene for children, featuring songs and games of the peoples of the world. This publication, a product of cooperation between a scholar in music education and an ethnomusicologist, is a practical outcome of multicultural music education, with music transcriptions, translated lyrics, descriptions of moves, illustrations, and audio recordings with and without the sung part (Pesek and Pettan 2000).

The list of my articles, published in either journals or non-periodical edited volumes, demonstrates the changes in my research interests, including multicultural music education (Pesek and Pettan 1994), national identity (Pettan 1997), the music of minorities (Pettan 1992, 2019), dance (2010), gender (2004), music on a war-peace continuum (2001, 2010), applied ethnomusicology (1996, 2019), and the institutional history of ethnomusicology (2021).

Some articles are published in top non-periodical edited volumes on internationally relevant topics, such as *Music and Gender: Perspectives from the Mediterranean* (Magrini 2003), *Balkan Popular Culture and the Ottoman Ecumene* (Buchanan 2007), *Music in Motion: Diversity and Dialogue in Europe* (Clausen, Hemetek, and Saether 2009), *Music and Conflict* (O'Connell and Castelo-Branco 2010) and *Transforming Ethnomusicology* (Diamond and Castelo-Branco 2021).

2010), *The Oxford Handbook of Applied Ethnomusicology* (Pettan in Titon 2015), *Glasba in etnične manjšine: (trans) kulturna dinamika v Sloveniji po letu 1991 / Music and Ethnic Minorities: (Trans)cultural Dynamics in Slovenia After the Year 1991* (Pettan 2021), in *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades* (Pettan, Ceribašić in Niles, 2022) so v tej kategoriji med mojimi najljubšimi v okviru mojega opusa.

Zbiranje zvočnih primerov in priprava spremnih besed za zvočne izdaje je dejavnost, ki jo poznajo številni etnomuzikologi. V veselje mi je bilo ustvariti takšne izdaje, ki temeljijo na določenih glasbenikih, vključno z družinskimi člani, kot sta moj oče (Hubert Pettan, 2012) in moja žena (Lasanthi Manaranjanie Kalinga Dona, 2016), v določeni regiji (Banija na Hrvaškem, 1988 in 1989) in državi (Hrvaška 1998). V nekaterih primerih je glasbenik izbral in posnel glasbene primere, meni pa je prepustil, da dodam kratek esej. Tako sem, na primer, prispeval kratka eseja za albuma *Stari grehi, nova sramota* (1996) slovenske glasbene skupine Tolovaj Mataj ter *Ethnophonia* (1999) hrvaškega multiinstrumentalista Ratka Vojteka. Besedila sem prispeval tudi za dve izdaji, posvečeni slovenski tradicijski glasbi – *Etno in Sozvočja Slovenije / Sounds of Slovenia* (obe iz leta 2011).

Izjemen primer je CD-ROM z naslovom Kosovo Roma, ki vsebuje izbor mojih zvočnih posnetkov s terenskega dela, spremne besede, fotografije, besedila s prevodi in kratek video (Pettan 2001).

Številni etnomuzikologi se izražajo tudi z dokumentarnimi filmi (Zemp 1979, Blacking 2002, Baily 2005, Terada

Editorial work enables the editor(s) to bring together several colleagues around a shared topic and to direct their efforts through a creative process towards the optimal result, and some of my favorite projects in this category from within my own opus are as follows: *Music, Politics, and War: Views from Croatia* (Pettan 1998), *Music and Music Research in Croatia* (Pettan 1998), *Glasba in manjšine / Music and Minorities* (Pettan, Reyes, and Komavec 2001), *Applied Ethnomusicology: Historical and Contemporary Approaches* (Harrison, Mackinlay, and Pettan 2010), *The Oxford Handbook of Applied Ethnomusicology* (Pettan and Titon 2015), *Glasba in etnične manjšine: (Trans)kulturna dinamika v Sloveniji po letu 1991 / Music and Ethnic Minorities: (Trans)cultural Dynamics in Slovenia After the Year 1991* (Pettan 2021), and *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades* (Pettan, Ceribašić, and Niles 2022).

Compiling audio examples and providing liner notes for sound editions is a common activity for many ethnomusicologists. I had the pleasure to create such editions based on particular musicians, including family members such as my father (Hubert Pettan, 2012) and my wife (Lasanthi Manaranjanie Kalinga Dona, 2016), a particular region (Banija in Croatia, 1988 and 1989), and even a whole country (Croatia 1998). In some cases, a given musician selected and recorded musical examples and left to me to add a short essay. Among others, the Slovenian music group Tolovaj Mataj invited me to write a commentary for their album *Stari grehi, nova sramota* (1996), as did the

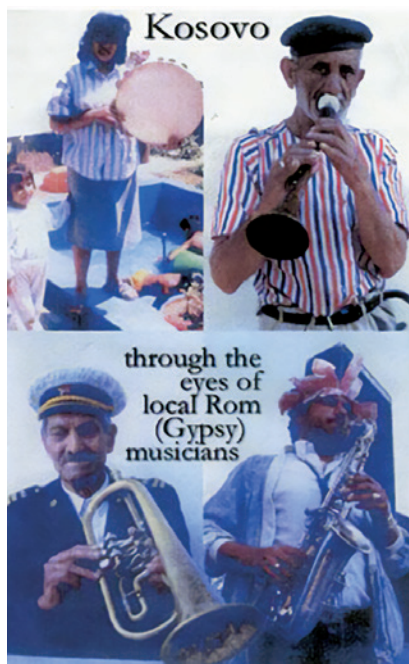


Fotografija 27: Izbor zvočnih kompilacij

Photo 27: A selection of the author's audio compilations.

2008, 2011, 2018, Sherinian 2011, Staiti 2012, Hofman in Krasić 2020, če omenimo le nekatere). Do zdaj sem posnel dva filma. *Bluegrass? We Love It!* je nastal kot končni izdelek pri predmetu o terenskih in laboratorijskih metodah v etnomuzikologiji v sklopu mojega doktorskega študija in je dolg približno 20 minut (1991). Drugi, *Kosovo Through the Eyes of Local Romani (Gypsy) Musicians*, v celoti temelji na gradivu posnetem v sklopu mojega doktorskega terenskega dela v obdobju 1989–1991. Montaža je bila opravljena leta 1999 in od takrat je bil 24-minutni film predstavljen občinstvu na šestih celinah. Film je razdeljen na šest delov: *Uvod, glasbila in ansambli, repertoar polnomadske romske skupnosti, lokalizacija melodije tujega izvora (Lambada), glasba in politika* ter *zaključek*. Leta 2015 sta Društvo za etnomuzikologijo in Založba Univerze v Ljubljani skupaj izdala film s spremljajočim študijskim priročnikom, znanstveno študijo, ki pojasnjuje več plasti tega projekta, ki je nastal brez proračuna, le iz navdušenja in želje po podpori Romom na Kosovu v težkih časih konec devetdesetih let.

Imel sem srečo, da sem lahko pripravljal programe za različne radijske postaje. Večina jih je od 80. let prejšnjega stoletja nastajala za 1. in pozneje tudi 3. program Radia Zagreb (Hrvaški radio), in sicer v tedenskih ciklih *Iz naroda za narod*, (*Iz ljudstva za ljudstvo*) *Glazbom preko granica* (*Z glasbo čez meje*) in *Glazbeni atlas* (*Glasbeni atlas*). Ostale so predvajali Radio Slovenija, Radio Študent, različne postaje Evropske radiodifuzne zveze, WCVT in VOA (Glas Amerike).



Fotografija 28: Film *Kosovo skozi oči lokalnih romskih (ciganskih) glasbenikov*

Photo 28: The author's film *Kosovo Through the Eyes of Local Rom (Gypsy) Musicians*.

Croatian multi-instrumentalist Ratko Vojtek, for whom I wrote a short essay to accompany his album *Etnophonija* (1999). I also contributed texts for two releases focused on Slovenian traditional music – *Etno* and *Sozvočja Slovenije / Sounds of Slovenia* (both 2011).

An extraordinary example of my work in this area is the CD-ROM titled *Kosovo Roma*, which includes a selection of my fieldwork audio recordings, liner notes, photographs, lyrics with translations, and a short video (Pettan 2001).

Several thnomusicologists also express themselves through documentary films, such as Zemp (1979), Blacking (2002), Baily (2005), Terada (2008, 2011, 2018), Sherinian (2011), Staiti (2012), and Hofman and Krasić (2020), to mention just a few. I myself have made two films so far. *Bluegrass? We Love It!* (1991) came as the final product of my doctoral studies' class on field and laboratory methods in ethnomusicology. and lasts some 20 minutes. The second film, *Kosovo Through the Eyes of Local Romani (Gypsy) Musicians*, is entirely based on my doctoral fieldwork footage collected in the period 1989–1991. The editing was done in 1999 and since then, the 24-minute long film has been presented to audiences on six continents. The film is divided into six sections: *Introduction, Musical instruments and ensembles, Repertoire of a semi-nomadic Romani community, Localization of a tune of foreign origin (Lambada), Music and politics*, and *Conclusion*. In 2015, the Society for Ethnomusicology and University of Ljubljana Press jointly published the film with an accompanying study guide, a scholarly study that explains multiple layers of this project, one that was created with no budget, just out of enthusiasm and the wish to support the Romani people in Kosovo during the hard times of the late 1990s.

I have also been fortunate to be in the position of preparing programs for various radio stations. Most of them, starting in the 1980s, were created for the First and later also Third Programs of Radio Zagreb (Croatian Radio), within the weekly series *Iz naroda za narod* (From people for the people), *Glazbom preko granica* (With music over the borders), and *Glazbeni atlas* (Musical atlas). The others were broadcasted by stations such as Radio Slovenia, Radio Študent, various stations participating in the European Broadcasting Union, WCVT, and VOA (The Voice of America).

Vzgoja in izobraževanje sta opredeljeni kot najpomembnejše delovno področje za tiste etnomuzikologe, ki poučujejo na univerzah. To področje naj bi bilo podprto z raziskovanjem, objavljanjem, muziciranjem in administrativnim »delom v javnem interesu«. Kot je predlagano v uvodu v to knjigo, lahko vzgoja in izobraževanje zajema (a) poučevanje standardnih predmetov na matični univerzi, (b) poučevanje enega ali več predmetov kot vabljeni gostujoči profesor na drugih univerzah, (c) vabljeni gostujoča predavanja na drugih oddelkih, fakultetah in univerzah ali raziskovalnih inštitutih, (č) mentorstvo študentskim diplomskim, magistrskim in doktorskim delom ter (d) vodenje terenskih ekskurzij za študente.

Predmeti, ki sem jih pripravil in poučeval na »matični univerzi« (Univerza v Ljubljani) ter na več drugih univerzah v Avstriji, Bosni in Hercegovini, na Hrvaškem, Norveškem, v Sloveniji, Švici, na Tajvanu in v ZDA kot gostujoči profesor, so že navedeni na drugih mestih v tej knjigi, skupaj z zahvalami kolegom, ki so mi to omogočili. Med moje pogoste dejavnosti sodijo tudi vabljeni gostujoča predavanja na univerzah in raziskovalnih inštitutih po svetu, ki so me popeljala v približno stoštirideset različnih in intelektualno navdihujočih akademskih okolij, od glasbenoraziskovalnega inštituta Min-on v Tokiu na Japonskem (po zaslugi Olivierja Urbaina) do univerze Stanford v Stanfordu, ZDA (zahvala gre Denise Gill), od Muzeja glasbil v Katmanduju v Nepal (zahvala gre Ramu Prasadu Kadelu) do Univerze v Gani v Legonu v Gani (zahvala gre Danielu Avorgbedorju) in Avstralske nacionalne univerze v Canberri v Avstraliji (zahvaljujem se Stephenu Wildu). Zaradi ekoloških in finančnih razlogov ta predavanja vse pogosteje potekajo v spletni obliki.

V desetletjih svoje pedagoške kariere sem imel tudi veselje povabiti in gostiti najrazličnejše kolege z vsega sveta, da so predavali redne predmete namesto mene (npr. Sandra Jean Graham, Ted Tsung Te Tsai), imeli več predavanj (npr. Philip V. Bohlman, Bruno Nettl, Patricia Shehan Campbell) ali predstavili posamezna predavanja (v povprečju jih je bilo vsako leto deset). V nekaterih primerih sem imel veselje deliti redna predavanja z gostujočimi predavatelji, kot so Lasanthi Manaranjanie Kalinga Dona, Marko Prpič in Bharath Ranganathan. Študentom nadvse koristijo predavanja gostujočih predavateljev in komunikacija z njimi, to pa sodi med prizadevanja k odprtosti in mednarodni prepoznavnosti našega akademskega okolja. Evropski program akademske izmenjave Erasmus za profesorje in študente se je izkazal za enega od glavnih pripomočkov pri optimizaciji teh prizadevanj. Spodnja fotografija prikazuje sladek odmor v ljubljanski slaščičarni

Pedagogy is the top working domain for those ethnomusicologists who serve in teaching positions in university settings. This domain is expected to be supported by research, publishing, music-making, and administrative "work in the public interest", and music-making. As suggested in the Introduction to this book, pedagogy may encompass (a) teaching standard courses at one's home university, (b) teaching one or more courses as an invited visiting professor at other universities, (c) giving invited guest lectures at other departments, faculties and universities or research institutes, (d) mentoring student theses at the BA, MA, and PhD levels, and (e) leading fieldwork-based excursions for the students.

The courses that I developed and taught at my "home university" (the University of Ljubljana) and at several other universities in Austria, Bosnia and Herzegovina, Croatia, Norway, Slovenia, Switzerland, Taiwan, and the USA while serving as a visiting professor, have already been listed elsewhere in this book, along with thanks to the colleagues who made it possible. Giving invited guest lectures at universities and research institutes worldwide also became one of my frequent activities, taking me to about 140 diverse and intellectually inspiring academic environments that range from the Min-on Music Research Institute in Tokyo, Japan (thanks to Olivier Urbain) to Stanford University in Stanford, USA (thanks to Denise Gill), and from the Museum of Musical Instruments in Kathmandu, Nepal (thanks to Ram Prasad Kadel) to the University of Ghana in Legon, Ghana (thanks to Daniel Avorgbedor) and the Australian National University in Canberra, Australia (thanks to Stephen Wild). These days, however, for both ecological and financial reasons, such lectures increasingly take place in an online format.

Over the decades of my teaching career, I have also had the pleasure to invite and host a wide variety of colleagues from all over the world to teach courses (e.g., Sandra Jean Graham, Ted Tsung Te Tsai), give a number of lectures (e.g., Philip V. Bohlman, Bruno Nettl, Patricia Shehan Campbell), or present a single lecture (on average ten of these take place every year). In some cases, I have had the pleasure of sharing courses with guest co-lecturers, such as Lasanthi Manaranjanie Kalinga Dona, Marko Prpič, and Bharath Ranganathan. Students benefit significantly from the presentations of guest lecturers and communications with them, as well as from my other constant attempts to make our academic environment more open and international. The Erasmus European academic exchange program for both professors and students has proven to be vital in optimizing these attempts. The following photograph shows



Fotografija 29: Z mednarodnimi študenti na sladkem odmoru. Ljubljana: slaščičarna, 2018
Photo 29: With international students on a sweet break. Ljubljana: a pastry shop, 2018.

s skupino mojih mednarodnih študentov, ki so (od leve proti desni) po narodnosti Angležinja, Poljakinja, Kitajka, Kazahstanka, Američan iz ZDA in Rus. Zhang Xiaoju, kitajska študentka, ki je v Ljubljani preživela celo študijsko leto, vključno z doktorsko raziskavo, danes poučuje na Centralnem konservatoriju v Pekingu na Kitajskem.

Mentorstvo študentom sodi med glavne naloge univerzitetnih učiteljev, od seminarских nalog do dispozicij diplomskih, magistrskih in doktorskih del, vodenja v procesu pisanja, sodelovanja s somentorji, če obstajajo, in člani komisije ter zagovora. Ves čas svoje pedagoške kariere sem bil mentor, ki je študentom omogočal, da so se ukvarjali z izvirnimi in raznolikimi temami. Naslednja tabela prikazuje imena mojih prvih in zadnjih študentov dodiplomskega, magistrskega in doktorskega študija ter naslove njihovih zagovarjanih nalog. Nekaj mentorstev je še v postopku.

a sweet break in a pastry shop in Ljubljana with a group of my international students who are (left to right) ethnically English, Polish, Chinese, Kazakh, US American, and Russian. Zhang Xiaoju, the Chinese student who spent a whole academic year, including her doctoral fieldwork, in Ljubljana, is now teaching at the Central Conservatory in Beijing, China.

Mentoring students is among the major duties of academic pedagogues, from seminar works to dispositions of BA, MA, and PhD theses, guidance throughout the writing process, cooperation with co-mentors, if any, and committee members, and the defense. I served as a mentor throughout my pedagogical career, enabling students to work on original and diverse themes. The following table demonstrates the names of my first and most recent BA, MA, and PhD students, and the titles of their defended theses. Some mentorships are still in process.

Tabela 2: Avtorjevo prvo in zadnje (so)mentorstvo akademskih del.

STOPNJA	ŠTUDENT/-KA	NASLOV
Diploma (1999)	Alenka Kovačič Divjak	Možnosti obravnave elektronske plesne glasbe v glasbeni vzgoji in izobraževanju
Magisterij (1999)	Mojca Bizjak	Vloga otroških ljudskih pesmi v začetkih glasbene vzgoje
Doktorat znanosti (2005)	Inge Breznik	Razsežnosti ljudske glasbe pri spodbujanju nacionalne identitete in razumevanju svetovnih kultur
Diploma (2016)	Hazemina Đonlić	Povezovanje aplikativne etnomuzikologije in socialnega dela na primeru študije glasbenega življenja dveh romskih skupnosti v Sloveniji
Magisterij (2024)	Luka Pintarič	Slovenska narodnozabavna glasba in primerljive povezave med tradicionalnim in popularnim v bližnjih evropskih prostorih
Doktorat znanosti (2024) ¹⁰	Ioannis Christidis	Glasba v izkušnji prisilne migracije iz Sirije na evropsko obmejno območje – dve študiji primerov ¹¹

Bil sem mentor ali somentor tovrstnim nalogam na univerzah v Ljubljani, Mariboru, Zagrebu ter na Univerzi za glasbo in uprizoritvene umetnosti na Dunaju. V kvantitativnem smislu je med njimi 26 nalog na dodiplomski ravni, 14 nalog na magistrski ravni in 12 doktorskih disertacij. Več nekdanih mentorirancev je danes uspešnih sodelavcev, med njimi Alma Bejtullahu (podoktorski študij na Julius-Maximilians-Universität Würzburg, Nemčija), Maja Bjelica (Inštitut za religijske in filozofske študije ZRS Koper, Slovenija), Inge Breznik (Zavod Republike Slovenije za šolstvo, Slovenija), Imer Traja Brizani (plodovit glasbenik in avtor, Ljubljana, Slovenija), Ines Cvitković Kalanjoš (Univerza v Zadru, Hrvaška), Ana Hofman (Inštitut za kulturne in spominske študije ZRC SAZU, Ljubljana, Slovenija), Vesna Ivkov (Univerza v Novem Sadu, Srbija), Teja Klobčar (Radio Slovenija, Ljubljana, Slovenija), Mojca Kovačič (Inštitut za etnomuzikologijo ZRC SAZU, Ljubljana, Slovenija), Ivan Lešnik (Univerza na Primorskem, Slovenija), Maša Marty (Campus Muristalden Bern, Švica), Mojca Piškor (Univerza v Zagrebu, Hrvaška), Renata Sam Palmič (Univerza na Reki, Hrvaška), David Verbuč (Karlova univerza, Praga, Češka), Vojko Veršnik (glasbeni pedagog za otroke s posebnimi potrebami), Jane Weber (Radio

Table 2: The author's first and most recent (co-)mentorships of academic theses.

LEVEL	STUDENT	TITLE
BA (1999)	Alenka Kovačič Divjak	Possibilities of Treating Electronic Dance Music in Music Education
MA(1999)	Mojca Bizjak	The Role of Children's Folk Songs in the Beginnings of Music Education
PhD (2005)	Inge Breznik	Dimensions of Folk Music in Fostering National Identity and Understanding World Cultures
BA (2016)	Hazemina Đonlić	Connecting Applied Ethnomusicology and Social Work on the Example of the Study of Musical Life of Two Romani Communities in Slovenia
MA (2024)	Luka Pintarič	Slovenian Folk-pop Music and Comparable Connections Between Traditional and Popular in the Nearby European Spaces
PhD (2024) ¹⁰	Ioannis Christidis	Music in the Experience of Forced Migration from Syria to the European Borderland – Two Case Studies ¹¹

I mentored or co-mentored theses at the universities of Ljubljana, Maribor, Zagreb, and Music and Performing Arts Vienna. In quantitative terms they include 26 theses at the BA level, 14 theses at the MA level, and 12 doctoral dissertations. Several former mentees are today successful colleagues, including Alma Bejtullahu (post-doc at Julius-Maximilians-Universität Würzburg, Germany), Maja Bjelica (Institute for Religious and Philosophical Studies ZRS Koper, Slovenia), Inge Breznik (Institute of the Republic of Slovenia for Education, Slovenia), Imer Traja Brizani (a prolific musician and author, Ljubljana, Slovenia), Ines Cvitković Kalanjoš (University of Zadar, Croatia), Ana Hofman (Institute of Cultural and Memory Studies ZRC SAZU, Ljubljana, Slovenia), Vesna Ivkov (University of Novi Sad, Serbia), Teja Klobčar (Radio Slovenia, Ljubljana, Slovenia), Mojca Kovačič (Institute of Ethnomusicology ZRC SAZU, Ljubljana, Slovenia), Ivan Lešnik (University of Primorska, Slovenia), Maša Marty (Campus Muristalden Bern, Switzerland), Mojca Piškor (University of Zagreb, Croatia), Renata Sam Palmič (University of Rijeka, Croatia), David Verbuč (Charles University, Prague, Czechia), Vojko Veršnik (a music educator for children with special needs), Jane Weber (Radio Slovenia, Ljubljana, Slovenia) and Tina Žun (Radio Slovenia, Ljubljana, Slovenia).

Slovenija, Ljubljana, Slovenija) in Tina Žun (Radio Slovenija, Ljubljana, Slovenija).

Ekскурzije, ki temeljijo na terenskem delu, so še en pomemben segment poučevanja, namenjen razvijanju potrebnih veščin za uspešno etnomuzikološko prakso. Fotografiji 1 in 2 na koncu uvoda napovedujeta ta pomembni del izobraževanja, prva v Sloveniji, druga pa na daljnem Tajskem. Po predavanjih o osnovah stroke se študenti skupaj udeležijo organiziranih obiskov institucij, pomembnih za raziskovalne in dokumentacijske dejavnosti, pišejo o izbranih temah in nazadnje izkusijo priprave, terensko delo in delo potem.

Fotografija 30 prikazuje ekskurzijo iz leta 2023 v Globoče pri Vojniku v Sloveniji, kjer so študentje pridobili dragocene izkušnje terenskega dela skozi komunikacijo z gostiteljema Jožetom in Jelko Žlaus in ansamblom *Joškova banda*.

Fieldwork-based excursions are another important segment of pedagogy, aimed at developing the skills necessary for a successful ethnomusicological practice. Photographs 1 and 2 at the end of the Introduction anticipate this important part of training, the first one taken in Slovenia, and the second in far-away Thailand. Following classes on the essentials of the discipline, students collectively enjoy organized visits to institutions relevant for research and documentation activities, write about selected topics, and finally experience preparations, fieldwork itself, and what comes after.

Photograph 30 documents a 2023 excursion to Globoče near Vojnik in Slovenia, where the students earned valuable fieldwork experience through communication with the hosts Jože and Jelka Žlaus, and the ensemble known as *Joškova banda*.



Fotografija 30: Študentje snemajo nastop Joškove bande. Globoče (Slovenija), 2023

Photo 30: Students recording a performance of Joškova banda. Globoče (Slovenia), 2023.

Muziciranje v tem kontekstu vključuje glasbo, ki nastaja (a) znotraj institucionalnega učnega procesa, (b) kot neinstitucionalna učna praksa, (c) za osebni užitek, (č) za potrebe javnih dogodkov in (d) kot dopolnilno raziskovalno orodje. Meje med temi petimi kategorijami niso vedno nepretočne.

Institucionalni učni proces se v mojem primeru nanaša na praktično glasbeno izobraževanje v glasbenih šolah, kjer sem pridobil znanje igranja violončela, roga in klavirja ter izkušnje kot solist in član zborov, komornih zasedb in orkestrrov.

Neinstitucionalne učne prakse so na primer vključevale zasebne ure petja zahodne umetnostne glasbe na Hrvaškem ter igranja *naya* (flavte) in *ouda* (lutnje) v Egiptu. Medtem ko je bilo igranje v balijskem gamelanu del mojega institucionalnega učnega procesa na Univerzi Maryland Baltimore County (UMBC), je bilo igranje v javanskem gamelanu na indonezijskem veleposlaništvu neinstitucionalna učna praksa.

Glasba za osebni užitek se nanaša predvsem na mojo navado, da se sprostim z izvajanjem improvizirane glasbe. Izbira instrumenta je odvisna od mojega razpoloženja in včasih vključuje kombinacijo več zvočnih virov. Sem sodi tudi občasno sodelovanje v jam-sessionih ali ad hoc skupinah, kot se je pokazalo pri igranju na *angklung* na Tajskem ali z glasbeniki iz skupnosti Gnawa v Maroku.

Javni nastopi terjajo vaje in, kot bo prikazano v nadaljevanju, to kategorijo dokumentira več primerov, od pop benda do akademskega zbora, ansambla za turško klasično glasbo in koncertov z makedonskim ansamblom *Strune* v Sloveniji in ansamblom *Balkanalia* v ZDA.

Muziciranje je v več pogledih primerno orodje za dopolnjevanje raziskovanja; najbolj neposredno sta povezana v primeru *Ethnoansambla* na Oddelku za muzikologijo v Ljubljani. Pri tem predmetu vsak sodelujoči študent izbere vižo na podlagi lastne raziskave in jo priredi za skupno izvedbo.

Moj oče je večkrat dejal: glavni cilj glasbe je, da se izvaja, pisanje o njej je drugotnega pomena. Pri razvijanju koncepta bimuzikalnosti je Mantle Hood izhajal iz tega, da če muzikološko raziskovanje zahodne umetnostne glasbe zahteva poznavanje analitičnega igranja partitur na klavirju, bi moralo etnomuzikološko raziskovanje katere koli glasbe vključevati tudi zmožnost njenega izvajanja. Oba pojma sta pomembno vplivala na moje razmišljanje in me spodbudila k raziskovanju globljega razumevanja različnih glasb skozi izvajanje.

Tukaj je nekaj kronološko dokumentiranih primerov mojega sodelovanja pri muziciranju v različnih kategorijah, opisanih na začetku tega poglavja.

Music-making in this context includes music that is made for: (a) the institutional learning process, (b) non-institutional learning practices, (c) personal pleasure, (d) public events, and (e) as a complementary research tool. The boundaries among these five categories are not always mutually exclusive.

The institutional learning process in my own case refers to the practical musicianship I learned in the music schools where I received skills in playing the cello, French horn, and piano, and gained experience as a soloist and a member of choirs, chamber ensembles and orchestras.

My non-institutional learning practices have included, for instance, private lessons in singing Western art music in Croatia and in playing the *nay* (flute) and *oud* (lute) in Egypt. While performing in a Balinese gamelan was a part of my institutional learning process at the University of Maryland Baltimore County (UMBC), performing in a Javanese gamelan at the Indonesian embassy was a non-institutional learning practice.

Music for personal pleasure refers primarily to my habit of seeking relaxation by performing improvised music for myself. The selection of the instrument depends on my mood and sometimes includes a combination of several sound sources. Occasional participation in a jam-session or an ad-hoc group, as shown later with the *angklung* players in Thailand or a Gnawa group in Morocco, are also included here.

Public performances require rehearsals and, as will be proved later with some pictures, I have had a broad range of experience in this regard, from a pop band to academic choir, to a Turkish art music ensemble, to the concerts with the Macedonian ensemble *Strune* in Slovenia and the *Balkanalia* ensemble in the USA.

Finally, music-making is in several respects a suitable tool to complement research, and the two are most directly related in the case of the *Ethnoensemble* at the Department of Musicology in Ljubljana. In this course, each participating student selects a tune based on his or her own research and then arranges it for a collective performance.

When it comes to music-making, my father said it many times: the primary aim of music is to be performed, writing about it is of secondary importance. While developing the concept of bi-musicality, Mantle Hood took as the starting point the idea that if musicological research on Western art music requires knowledge of the analytical playing of the scores on piano, then ethnomusicological research on any music should also imply the ability to perform it. Both notions had a profound impact on my thinking, and encouraged me to explore the deeper

Ker so bile izkušnje v glasbenih šolah osredotočene predvsem na zahodno umetnostno glasbo, sem poskušal razširiti svoja glasbena obzorja z iskanjem izvajalskih praks zunaj šolskega sistema. Poleg že omenjene skupine *Vještice* in nekaterih priložnostnih ansamblov sem užival v hibridnih nastopih, v katerih so se srečevale tradicijska, umetnostna in popularna glasba. Eden takih primerov je rock oratorij *Veli Jože*, ki ga je Damir Šebetić napisal v 70. letih prejšnjega stoletja in v katerem se je godalni trio pridružil rock ansamblu.

Dodatna izkušnja, ki je trajala nekaj let med mojim dodiplomskim študijem, je bilo petje v Akademskem zboru *Ivan Goran Kovačić* v Zagrebu, ki je bil na vrhuncu v osemdesetih letih pod vodstvom maestra Vladimirja Kranjčevića. Poleg včasih presenetljive vključitve na videz nezdržljivih partizanskih in božičnih pesmi smo skupaj z nekaterimi najbolj znanimi mednarodno priznanimi solisti in priznanimi orkestri izvedli izjemen repertoar. *Pasijon po Mateju* in *Božični oratorij* Johanna Sebastiana Bacha, *Te Deum* Antona Brucknerja in *Vojni rekviem* Benjamina Brittna so le nekateri od naslovov, ki mi jih je omogočilo razumeti ne le poslušanje ali študij partitur, temveč tudi dobro pripravljene in ponovljene javne izvedbe.

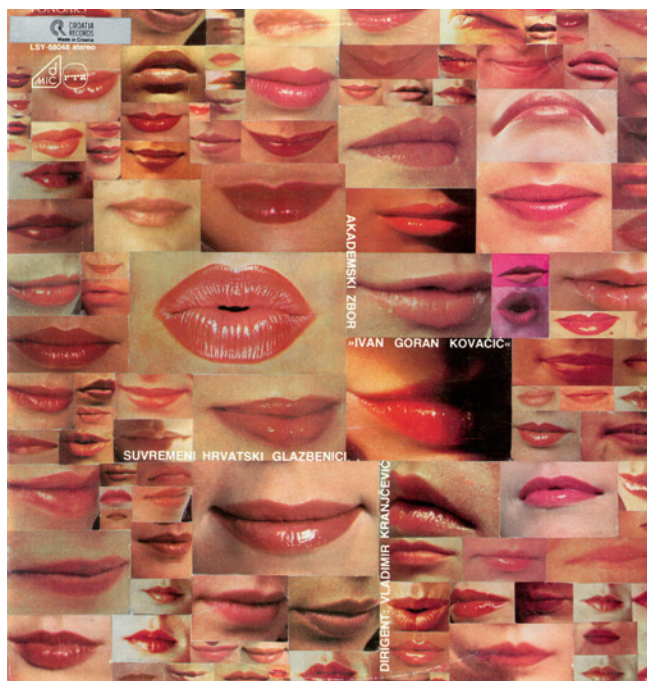
Naslednja pomembna glasbena izkušnja je bilo redno igranje balijskega gamelana tipa *semar pegulingan* na Univerzi v Marylandu med mojim doktorskim študijem. Pravi privilegij je bil pridobiti teoretično znanje o gamelanu pri Mantlu Hoodu, nato pa se



Fotografija 31: Izvedba rock oratorija *Veli Jože*. Zagreb, 1978

Photo 31: Performance of the rock oratorio *Veli Jože*. Zagreb, 1978.

My undergraduate studies was singing in the Ivan Goran Kovačić academic choir in Zagreb, which was at its peak in the 1980s under the leadership of Maestro Vladimir Kranjčević.



Fotografija 32: Ena od LP-plošč Akademskoga zbora *Ivan Goran Kovačić*, Zagreb 1978

Photo 32: One of the LP records of the Ivan Goran Kovačić academic choir, Zagreb 1978.

understanding of various musics through performance.

Here are some chronologically documented examples of my involvement in various categories of music-making, as outlined at the beginning of this chapter.

Since my experiences at music schools were mostly focused on Western art music, I tried to broaden my horizons by seeking performing practices outside the school system. In addition to the popular music ensemble *Vještice* mentioned earlier, and some ad-hoc ensembles, I enjoyed hybrid performances in which traditional, art, and popular music met each other. One example of this was my work in the rock oratorio *Veli Jože* composed by Damir Šebetić in the 1970s, in which a string trio joined a rock ensemble.

Am experience that lasted a few years during my undergraduate studies was singing in the Ivan Goran Kovačić academic choir in Zagreb, which was at its peak in the 1980s under the leadership of Maestro Vladimir Kranjčević.

Besides the sometimes surprising inclusion of seemingly incompatible partisan fighters' songs and Christmas songs, we performed an amazing repertoire together with some of the best internationally known solo singers and renowned orchestras. Johann Sebastian Bach's *St. Matthew Passion* and *Christmas Oratorio*, Anton Bruckner's *Te Deum* and Benjamin Britten's *War Requiem* are just some of the works that I came to understand not only through listening or studying the scores, but also through well-rehearsed and repeated public performances.



Fotografija 33: Nastopanje v balijskem gamelanu na Univerzi Maryland Baltimore County. Baltimore, 1991

Photo 33: Performing in a Balinese gamelan at the University of Maryland Baltimore County. Baltimore, 1991.

udeleževati rednih vaj in občasnih nastopov s sošolci, ki jih je vodil balijski glasbenik Asnawa Ketut Gede.

Naslednja sestavljena fotografija prikazuje glasbila iz moje raznolike zasebne zbirke, ki obsega približno 150 predmetov s šestih celin. Odvisno od razpoloženja jih izbiram in igram večinoma zase. V nadaljevanju sta predstavljena lamelofon, značilen za podsaharsko Afriko, ki ga v Tanzaniji imenujejo *marimba ya mkono*, in turška dolgovrata lutnja *saz*.

Fotografija 35 prikazuje moje aktivno sodelovanje v ansamblu *Balkanalia*, ki ga vodi prijateljica in kolegica z Univerze Illinois Urbana-Champaign Donna A. Buchanan. Med svojim pedagoškim delom leta 2006 sem imel ta privilegij, da sem v njem igral violončelo in *oud*.

The next notable example of my varied music-making was regularly playing in the Balinese gamelan of the Semar Pegulingan type at the University of Maryland during my doctoral studies. It was a true privilege to receive theoretical knowledge of gamelan in Mantle Hood's classes, and then attend regular rehearsals and occasional performances, led by Balinese musician Asnawa Ketut Gede, with fellow students.

The next photograph features some musical instruments from my diverse private collection of around 150 items from six continents. Depending on my mood, I select and play on them mostly for myself. The instruments presented below are the Sub-Saharan African lamellophone, known in Tanzania as a *marimba ya mkono*, and the Turkish long-necked lute known as a *saz*.



Fotografija 34: Igranje na marimbo ya mkono in saz. Ljubljana, 2001

Photo 34: Playing the marimba ya mkono and saz. Ljubljana, 2001.





Fotografija 35: Nastop z ansamblom Balkanalia. Urbana-Champaign, 2006

Photo 35: Performing with the Balkanalia ensemble. Urbana-Champaign, 2006.

Sodelovanje s tajskimi prijatelji in kolegi z Univerze Chulalongkorn v Bangkoku – Bussakorn Binson, Pornprapit Ros Phoasavadi in Paphutsorn Koong Wongratapitak – je omogočilo plodno izmenjavo izkušenj za slovenske študente na Tajskem in tajske študente v Sloveniji. Po turneji ansambla, ki so ga sestavljali tajski profesorji in študenti, po petih slovenskih mestih leta 2009 so

The next photograph shows my active participation in the Balkanalia ensemble, led by Donna A. Buchanan, my friend and colleague at the University of Illinois Urbana-Champaign. I was privileged to play the cello and *oud* in this ensemble during my teaching there in 2006.

A collaboration with Thai friends and colleagues from the Chulalongkorn University of Bangkok – namely



Fotografija 36: Igranje angklungov med poletnim taborom. Koh Sichang (Tajska), 2005

Photo 36: Playing angklungs in a summer camp. Koh Sichang (Thailand), 2005.

instrumenti, kot so *jakhee*, *pin* in drugi, ostali v moji zbirki z namenom uporabe v izobraževalnih procesih. Fotografija 36 prikazuje moje sodelovanje v mešani skupini tajskih študentov in tujih inštruktorjev, ki so igrali na *angklunge* na poletnem taboru univerze Chulalongkorn.

Obstoj praktičnega predmeta *Etnoansambel* v okviru študija etnomuzikologije v Ljubljani priča o pomenu, ki ga ima muziciranje v okviru akademskega študija glasbe. *Etnoansambel* obstaja poleg mešanega zbora in simfoničnega orkestra.

Bussakorn Binson, Pornprapit Ros Phoasavadi, and Paphutsorn Koong Wongratanapitak – led to a fruitful exchange of experiences for both Slovenian students in Thailand and Thai students in Slovenia. Following the tour of the ensemble composed of Thai professors and students in five Slovenian cities in 2009, instruments such as the *jakhee*, *pin*, and others rest in my collection, which I intend to use for educational purposes. Photograph 36 shows my participation in a mixed group composed of Thai students and foreign instructors playing *angklungs* at Chulalongkorn University's summer camp.

Finally, the existence of the practical course titled *Etnoansambel* (Ethnoensemble) in the context of the study of ethnomusicology in Ljubljana testifies to the importance given to music-making in the context of the academic study of music. The Ethnoensemble exists alongside the mixed choir and symphony orchestra.



Fotografija 37: Letni koncert Etnoansambla, ki ga je pripravil oddelčni kolega dr. Nejc Sukljan.

Ljubljana: Filozofska fakulteta, 2013

Photo 37: The annual concert of the Ethnoensemble, prepared by my departmental colleague Dr. Nejc Sukljan.

Ljubljana: Faculty of Arts, 2013.

Kot sem zapisal v uvodu, je pet osnovnih kategorij na tem področju: delo v različnih strokovnih organih, popularizacija znanosti, organizacija dogodkov, oblikovanje strokovnih recenzij in ocen za akademska napredovanja in druge namene ter stiki z neakadetskimi skupnostmi.

Prva od petih kategorij najprej vključuje organizacijo primarne zaposlitve in *administrativna* pričakovanja, povezana z dejanskim delovnim mestom. Običajno vključuje delo v različnih odborih, ki so bistveni za uspešno delovanje organizacije, in lahko obsega raznovrstne dejavnosti, od pisanja predlogov za sofinanciranje do vzdrževanja infrastrukture. Etnomuzikolog lahko prispeva k boljšemu delovanju širšega okolja z delovanjem v organih drugih organizacij, povezanih z njegovim poklicem na lokalni, nacionalni in mednarodni ravni. Z veseljem sem na primer deloval v različnih odborih na ministrstvih, najprej na Hrvaškem in nato v Sloveniji, v številnih uredniških in svetovalnih odborih po vsem svetu, pa tudi v upravnih organih znanstvenih združenj, ki so podrobneje predstavljena v 10. poglavju te knjige.

Popularizacijo znanosti je mogoče izvajati na različne načine, vključno z javnimi predavanji, nastopi v časopisih, na radiu in televiziji, objavami v revijah, namenjenih popularizaciji znanosti, sodelovanjem v organiziranih dejavnostih, katerih cilj je pritegniti zanimanje javnosti, obiski izobraževalnih in drugih ustanov, dejavnostmi na družbenih platformah in drugimi.

V vseh takih primerih sem z veseljem delil svoja stališča, v referenčnem delu te knjige pa sem navedel izbor zvočnih in avdiovizualnih virov. Med mojimi mednarodnimi

As suggested in the Introduction, the five basic categories in this domain include services in various professional bodies, popularization of scholarship, organization of events, carrying out peer reviews and professional evaluations for academic promotions and other purposes, and outreach with non-academic communities.

The first of these initially involves the organization of primary employment and the administrative expectations associated with one's actual working position. It usually includes service on various committees, essential for the successful functioning of the organization, and may involve work that ranges from writing grant proposals to maintenance of the infrastructure. An ethnomusicologist may wish to contribute to the better functioning of the broader environment by serving on the bodies of other organizations related to their profession on the local, national, and international levels. For instance, I gladly served on various committees at different ministries, first in Croatia and then in Slovenia, as well as on many editorial and advisory boards worldwide, and in the governing bodies of various professional societies, which are presented in detail in Chapter 10 of this book.

The popularization of scholarship can be done in many ways, including public lectures, appearances in newspapers and on radio and television, writing in journals dedicated to the popularization of science, participation in organized activities aimed at attracting public interest, visits to educational and other institutions, activities on social platforms, and so on.



Fotografija 38: S Sayeemom Rano, nacionalnim predstavnikom ICTMD v Bangladešu (drugi z leve), in sodelavci po naših predavanjih. Chittagong, 2019

Photo 38: With Sayeem Rana, ICTMD National Representative (second from the left) and colleagues after our lectures. Chittagong, 2019.

izkušnjami, ki se mi v tem kontekstu zdijo še posebej omembe vredne, sta dvotedenski predavanja v Bangladešu leta 2019, ki jih je organiziral Sayeem Rana, in polurni pogovor na nacionalni televiziji v Kuvajtu leta 2023, ki ga je organiziral Ali Mahdi. (<https://www.instagram.com/sarah.albaker/reel/CqC9OD5uitK/?locale=zh-TW&hl=am-et>)

Organizacija dogodkov se običajno nanaša na simpozije, gostujoča predavanja, koncerte in delavnice. Za vsako okolje, v katerem delujejo etnomuzikologi, je bistveno, da zagotovi pogoje za organizacijo dogodkov, ki bogatijo intelektualno in kulturno sceno. V Ljubljani že vrsto let uspešno sodelujejo Oddelek za muzikologijo, Glasbenonarodopisni inštitut ZRC SAZU, Kulturno in etnomuzikološko društvo Folk Slovenija ter fundacija *Imago Sloveniae*, ki redno organizirajo tovrstne dogodke. Poleg posameznih predavanj je imelo več kolegov dve ali več predavanj (Philip V. Bohlman, Marko Prpič, Anthony Seeger, Patricia Shehan Campbell, Saida Yelemanova), nekateri so predavali teden (Bruno Nettl), mesec (Ted Tsung Te Tsai) in semester (Sandra J. Graham).

Fotografiji 40 in 41 prikazujeta delavnico alikvotnega petja, ki jo je vodil Tran Quang Hai, in vabilo na javno predavanje o mojih raziskovalnih izkušnjah z egipčanskimi glasbami.

Ocenjevanje dosežkov naših kolegov podpira njihovo delovanje in omogoča razvoj etnomuzikoloških dejavnosti na domači in mednarodni ravni. Včasih ocenjujemo predlagane povzetke za znanstvena srečanja, včasih eseje ali rokopise knjig, ki so predlagani za objavo, drugič pa zbrane dosežke



Fotografija 39: Z Alijem Mahdijem, nacionalnim predstavnikom ICTMD v Kuvajtu. Mesto Kuvajt, 2023

Photo 39: With Ali Mahdi, ICTMD National Representative of Kuwait. Kuwait City, 2023.

scene. In Ljubljana, the Department of Musicology, Institute of Ethnomusicology ZRC SAZU, Cultural and Ethnomusicological Society Folk Slovenia, and the Imago Sloveniae foundation have successfully cooperated for many years in organizing such events on a regular basis. In addition to

single lectures, several colleagues gave two or more lectures (Philip V. Bohlman, Marko Prpič, Anthony Seeger, Patricia Shehan Campbell, Saida Yelemanova), while some lectured for a week (Bruno Nettl), a month (Ted Tsung Te Tsai), or a semester (Sandra J. Graham).

Photographs 40 and 41 show a workshop in overtone singing led by Tran Quang Hai and an invitation to a public lecture on my research experiences with the musics of Egypt, respectively.



Fotografija 40: Delavnica alikvotnega petja, ki jo je vodil Tran Quang Hai za slovenske kolege, člane izvršnega odbora ICTMD in druge zainteresirane posameznike. Ljubljana, 2006
Photo 40: A workshop in overtone singing led by Tran Quang Hai for Slovenian colleagues, ICTMD Executive Board members, and any interested individuals. Ljubljana, 2006.

kolegov, ki iščejo službo ali si prizadevajo za napredovanje. Pišemo tudi recenzije izdanih knjig, nosilcev zvoka in filmov. Ne glede na različne zaposlitve v različnih obdobjih svoje kariere sem se vedno čutil odgovornega, da opravljam omenjene naloge, in tako sodelujem v številnih primerih, ki so koristili stroki in kolegom po vsem svetu.

Ko se etnomuzikolog zaposli, je koristno, da naveže stike z ljudmi iz širše okolice in tako pripravi pogoje za uspešno in večplastno sodelovanje. Spomnim se, da sem med doktorskim študijem pomagal lokalni južnoazijski skupnosti na vsakoletnem tekmovanju v indijski glasbi, ki ga je gostila Univerza v Marylandu. Eden od številnih spodbudnih primerov je inovativni Center za zvočne skupnosti, ki ga vodi etnomuzikologinja Marcia Ostashewski na Univerzi Cape Breton v Sydneyju v Kanadi (<https://soundcommunities.org>). Na Univerzi v Ljubljani je navezovanje stikov z ljudmi iz širše okolice povezano zlasti s predmetom aplikativna etnomuzikologija.

Evaluation of our colleagues' achievements supports their functioning and enables advancement of ethnomusicological activities, both at home and abroad. Sometimes we evaluate conference abstracts, sometimes essays or book manuscripts proposed for publication, and at other times the accumulated achievements of colleagues seeking a job or promotion. We also provide reviews of published books, sound carriers, and films. Regardless of the different forms of employment I have had at various times in my career, I have always felt a responsibility to serve in the above mentioned capacities, and thus have participated in numerous activities that benefited the discipline and my colleagues worldwide.

Wherever an ethnomusicologist is employed, outreach to people from the broader surrounding area, who are also often the subjects of collaboration, is advisable. I remember providing services to the local South Asian community at the annual Indian Music Competition, hosted by the University of Maryland, during my doctoral studies. One of the many encouraging examples of such work is the innovative Centre for Sound Communities, led by the ethnomusicologist Marcia Ostashewski at the Cape Breton University in Sydney, Canada (<https://soundcommunities.org>). At the University of Ljubljana, such outreach efforts are associated in particular with the course on applied ethnomusicology.



ODDELEK ZA
MUZIKOLOGIJO
50 LET

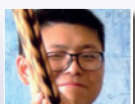


ETNOMUZIKOLOGIJA NA FILOZOFSKI FAKULTETI

GLASBENI PROCESI V IZBRANIH DRUŽBENIH KONTEKSTIH INDIJE, INDONEZIJE, KITAJSKE IN VIETNAME

Predavatelji: Liu Xiangkun (Kitajska), Gisa Jähnichen (Nemčija/Kitajska), Chinthaka P. Meddegoda (Šrilanka)

Ponedeljek, 10. 4. 2017, 8:00-11:20, Predavalnica 535 B



RABINDRANATH TAGORE: SEDEM ASPEKTOV

Predavateljica: Rupa Chakravarti (Indija). Uvodni nagovor: Nj. Eks. Sarvajit Chakravarti, Veleposlanik Indije v Sloveniji
Petek, 14. 4. 2017, 11:30-13:30, Predavalnica 535 B

GLAS OTROKOM! GLASBENE KULTURE OTROK & SVET V GLASBENI VZGOJI IN IZOBRAŽEVANJU

Predavateljica: Patricia Shehan Campbell (ZDA)
Petek, 12. 5. 2017, 11:30-14:40, Predavalnica 2



GLASBENI MENEDŽMENT IN INTELEKTUALNA ZAPUŠČINA MOISEIA KAGANA (delavnica)

Predavatelj: Kjell Skjellstad (Norveška/Tajska)
Sreda, 24. 5. 2017, 18:00-19:30, Predavalnica 535 B

Predavanja bodo v angleškem jeziku.

Prijazno vabljeni!

Fotografija 41: Vabilo na več gostujočih predavanj na Filozofski fakulteti Univerze v Ljubljani, 2017

Photo 41: Invitation to a series of guest lectures at the Faculty of Arts of the University of Ljubljana, 2017.

Če se ozrem nazaj, si nikoli nisem mislil, da bom v življenju imel toliko stalnih zaposlitev. V tem poglavju predstavljam le dolgoročne zaposlitve, brez gostujočih profesorskih bivanj, ki so prav tako imela značaj zaposlitve, le za določen čas, običajno za en semester. Nekatere moje gostujoče profesure so bile organizirane v obliki zgoščenih učnih blokov ob koncih tedna in so trajale dve leti ali več. Ti podatki so na voljo v poglavju Kronologija.

RADIO ZAGREB (1984–1988)

Po končanem dodiplomskem študiju muzikologije sem začel opravljati nekakšno pripravništvo na Radiu Zagreb (današnji nacionalni Hrvaški radio), kjer sem delal skupaj z Bogdanom Sepčičem, izkušenim urednikom na *Oddelku za ljudsko glasbo*. Več urednikov na tem oddelku je bilo tik pred upokojitvijo in že leta 1984 sem dobil službo za polni delovni čas. Skupaj s svojim odličnim mentorjem in strokovno snemalno ekipo ali samostojno sem opravljal terensko delo in pripravljaj tedenske programe. Prvič v življenju sem uporabljal najsodobnejšo snemalno opremo (magnetofon Nagra) in imel veliko svobode pri izbiri tem za programe. Nekatere tedenske cikle oddaj sem podedoval od predhodnikov, hkrati pa sem ustvarjal tudi nove. Oddaje so obravnavale različne aspekte tradicijske glasbe v domačem in v svetovnih okoljih.

Na enem od snemanj v regiji Banija/Banovina v osrednji Hrvaški, za katero je bilo značilno večinoma podeželsko prebivalstvo s približno enakim številom Hrvatov in Srbov,

Looking back, I never thought that I would have so many permanent employment positions over my career. In this chapter, I will only present details of my various long-term positions, without mentioning the visiting scholarships and professorships that also had the character of employment, albeit for a limited time. This was usually a semester, but some of my visiting professorships were managed in concentrated teaching blocks over the weekends and lasted for two or more years. More details can be found in the chronology chapter of this publication.

RADIO ZAGREB (1984–1988)

Following the end of my bachelor's study of musicology, I started a kind of apprenticeship at Radio Zagreb (presently the Croatian national radio broadcaster), working together with Bogdan Sepčić, an experienced editor in the Folk Music Section. Several editors in that section were close to retirement, and as soon as 1984 I got a full-time job. I was conducting fieldwork and preparing weekly programs, working either on my own or together with my superb mentor and the professional recording team. For the first time in my life, I used the most modern recording equipment (a Nagra tape recorder) and enjoyed lots of freedom in selecting the themes for the programs. I inherited some weekly program series from my predecessors and at the same time introduced some new ones. The programs were focused on different aspects of traditional music at home and world-wide.



Fotografija 42: Z Bogdanom Sepčičem in njegovo ženo Lado. Cres (Hrvaška), 1988
Photo 42: With Bogdan Sepčić and his wife Lada. Cres (Croatia), 1988.



Fotografija 43: Ovitki LP-plošč z glasbo iz Banije/Banovine. Zagreb, Jugoton, 1988 in 1989

Photo 43: Covers of LP records featuring music from Banija/Banovina. Zagreb, Jugoton, 1988 and 1989.

sva z gospodom Sepčićem spoznala gospoda Ljubana Maričića, vplivnega lokalnega folklornega navdušenca. Po njegovi zaslugi smo lahko z ekipo snemalcev organizirali sistematične terenske izlete in dokumentirali glasbeno življenje številnih podeželskih skupnosti, ki so živele v etnično opredeljenih vaseh, le izjemoma z mešanimi zakoni. Poleg tega nam je uspelo izdati nekaj LP-plošč, na vsaki sta bili dve hrvaški in dve srbski vasi. Vpogled v glasbene in kontekstualne podobnosti in razlike med obema skupinama in razlike znotraj vsake od skupin v osemdesetih letih se je izkazal za pravi privilegij. Ker so se proti koncu desetletja napetosti stopnjevale in so glasbila v prvi polovici devetdesetih let zamenjale strojnice, naša četrta plošča s hrvaškimi in srbskimi glasbeniki ni mogla iziti. Tudi zadnja konferenca Zveze društev folkloristov Jugoslavije v Plitvicah na Hrvaškem leta 1990 se je končala s prepiri. Ekspanzionistična ideja Velike Srbije je bila v nasprotju z odločenostjo Hrvaške, da ohrani neodvisnost znotraj svojih meja. Gordan Lederer, snemalec hrvaške televizije in moj prijatelj, ki sem ga sredi osemdesetih let prejšnjega stoletja pripeljal v Banijo/Banovino, da bi fotografiral vaščane za naslovnico naše druge LP-plošče, je tam leta 1991 izgubil življenje pod streli ostrostrelca. Moja doktorska disertacija je posvečena njegovemu spominu, znanje, pridobljeno med raziskovanjem v tej regiji, pa mi je služilo kot navdih pri prizadevanjih za spravo pri razvoju aplikativne etnomuzikologije.

Moj opus na Radiu Zagreb je obsegal približno 800 oddaj. Med njimi je bilo arhiviranih nekaj najboljših, vendar je bilo veliko teh posnetkov izbrisanih v devetdesetih letih

At one of the recording sessions in the region of Banija/Banovina in central Croatia, characterized by mostly rural populations of about equally numerous ethnic Croats and ethnic Serbs at the same time, Sepčić and I got to know Ljuban Maričić, an influential local folklore enthusiast. Thanks to him, we were able to organize systematic field trips with the recording team and document the musical lives of many rural communities which lived in ethnically defined villages, with only exceptional intermarriages. Furthermore, we managed to publish a few LP records, each featuring two Croatian and two Serbian villages. Gaining insights into musical and contextual commonalities and differences between the two groups and within each of the groups in the 1980s turned out to be a true privilege. As the tensions rose towards the end of the decade, and musical instruments were replaced by machine guns in the first half of 1990s, our fourth record featuring Croatian and Serbian musicians had no chance of being published. Even the last conference of the Union of Associations of Yugoslav Folklorists in Plitvice, Croatia, in 1990, ended up in despair. The expansionist notion of a Greater Serbia led to a determination to keep an independent Croatia within its borders. Gordan Lederer, a camera person with Croatian TV and a friend of mine, whom I brought to Banija/Banovina to take photographs of the mentioned villagers for the cover of our second LP record in the mid-1980s, was killed there by a sniper in 1991. My doctoral dissertation is dedicated to his memory, while the knowledge I accumulated during my research in this region served as the inspiration for my reconciliation efforts within the development of applied ethnomusicology.

prejšnjega stoletja, ko je zaradi vojne primanjkovalo magnetofonskih trakov za potrebe dnevnega oddajanja. Radio kot medij mi je ostal blizu in tudi pozneje v življenju sem ustvarjal in sodeloval v radijskih programih na Hrvaškem, v Sloveniji in ZDA.

INŠTITUT ZA ETNOLOGIJO IN FOLKLORISTIKO V ZAGREBU (1988–1998)

Inštitut je veljal za vodilno interdisciplinarno središče humanistike in družboslovja in zgled za marsikatero primerljivo intelektualno okolje na Hrvaškem. Skupna prisotnost nekaterih najboljših etnologov, antropologov, folkloristov, etnomuzikologov, etnokoreologov in predstavnikov drugih disciplin je spodbudila tako formalno sodelovanje kot neformalne pogovore o novih izdajah in vzajemno koristnih vplivih. To je bilo resnično sanjsko delo za mlade z akademskimi ambicijami.

Profesor Bezić je na inštitutu vodil sekcijo za etnomuzikologijo. Na fotografiji 44 so od leve proti desni Svanibor Pettan, Krešimir Galin, Jerko Bezić, Ruža Bonifačić, Naila Ceribašić in Grozdana Marošević. Pozneje v devetdesetih letih se je ekipi pridružil etnomuzikolog Joško Čaleta, etnokoreologoma Tvrtnko Zebcu in Elsie Ivancich Dunin, ki nikoli ni bila redno zaposlena na inštitutu, vendar je bila pomembna sodelavka pri številnih nalogah, pa se je pridružila Iva Niemčić.

Inštitut me je v nasprotju z radijem, ki ni prenesel moje štiriletno odsotnosti (1988–1992), spodbudil, da sem predvideni doktorski študij opravil v Združenih državah Amerike. Z radia na inštitut sem se preselil le nekaj dni pred odhodom v Baltimore. Po vrnitvi leta 1992 sem v tem okolju preživel šest navdihujočih in produktivnih let.

Moje glavno delo je bilo raziskovanje s poudarkom na Hrvaški, zato je izšlo več publikacij, med njimi knjiga o glasbi, politiki in vojni (1998), zbornik o glasbi in glasbenem raziskovanju (1998), članki o hrvaški sredozemski glasbeni identiteti (1994), begunski izkušnji (1996) in spolu (1996) ter reprezentativna zgoščenka (1998). Več let sem bil sourednik inštitutske revije



Fotografija 44: Etnomuzikološka skupina na Inštitutu za etnologijo in folkloristiko, Zagreb, 1992. IEF arhiv IEF foto 30259

Photo 44: Ethnomusicological team at the Institute of Ethnology and Folklore Research. Zagreb, 1992. IEF Archive IEF photo 30259.

My work at Radio Zagreb included about 800 programs. Some of the best among them were archived, but many of these recordings were erased during the war years in the 1990s, when there was a shortage of the tape needed to meet daily broadcasting needs. Radio as a medium remained close to me, and later on I created and participated in radio programs in Croatia, Slovenia, and the USA.

INSTITUTE OF ETHNOLOGY AND FOLKLORE RESEARCH IN ZAGREB (1988–1998)

The institute was widely considered a leading interdisciplinary center of humanities and social sciences, beyond comparison with other intellectual environments of its kind in Croatia. The presence of some of the best ethnologists, anthropologists, folklorists, ethnomusicologists, ethnochoreologists, and representatives of other disciplines, encouraged both formal collaborations and informal talks about new releases and mutually beneficial influences. It was a true dream job for young people with academic ambitions.

Professor Bezić led the section on ethnomusicology within the institute. Photograph 44 features, from left to right, myself, Krešimir Galin, Jerko Bezić, Ruža Bonifačić, Naila Ceribašić, and Grozdana Marošević. Later in the 1990s, the ethnomusicologist Joško Čaleta joined the team, while the ethnochoreologists Tvrtnko Zebec and Elsie Ivancich Dunin, the latter of whom was never a full-time employee of the Institute but was always felt to be an important collaborator on many tasks, were joined by Iva Niemčić.

In a sharp contrast to Radio Zagreb, which would not tolerate my four-year absence (1988–1992), the institute encouraged me to do my PhD studies in the USA.

My transfer from Radio Zagreb to the Institute of Ethnology and Folklore Research took place a few days prior to my trip to Baltimore. After coming back in 1992, I spent six inspiring and productive years in this environment.

My principal work was research with a focus on Croatia, and several publications were released as a result, including a book on music, politics,

Narodna umjetnost. Poleg tega sem lahko poučeval na univerzah v Zagrebu in Ljubljani.

UNIVERZA MARYLAND BALTIMORE COUNTY (1988–1992)

V prejšnjem poglavju sem se osredotočil na študijski vidik svojega bivanja na UMBC. S pomočjo asistenture sem se lahko izognil plačilu študija in hkrati zaslužil denar, potreben za nastanitev, hrano in druge potrebe. Poučeval sem izbirni predmet *Uvod v glasbo* za dodiplomske študente neglasbenih študijskih smeri, ki je ob ponedeljkih zvečer na tri ure trajajoče predavanje privabil več kot 60 zelo različnih posameznikov in posameznic. Menil sem, da me je evropska splošna in glasbena izobrazba dobro pripravila na to nalogo, vendar se je predstojnik oddelka za glasbo z mano najprej pogovoril in me opozoril na razliko v slogu med enosmernim poučevanjem *ex cathedra*, ki ga je predstavil kot značilnega za Evropo, in dialoškim poučevanjem, ki se je uveljavilo kot standard v Združenih državah Amerike. Spomnil sem se, da je več mojih profesorjev v Evropi dejansko bralo iz zapiskov, študentje pa smo hiteli s zapisovanjem informacij v svoje beležnice. Novi pristop mi je bil zelo všeč in sem ga pri poučevanju vneto udeleževal. Kljub nazivu *asistent* sem bil v celoti odgovoren za zasnovo in poučevanje predmeta.

and war (1998), an edited volume on music and music research (1998), as well as articles on the Croatian Mediterranean musical identity (1994), the refugee experience (1996), and gender (1996), and a representative CD compilation (1998). For several years, I served as a co-editor of the Institute's journal *Narodna umjetnost*. In addition, I was allowed to teach at the universities of Zagreb and Ljubljana.

UNIVERSITY OF MARYLAND BALTIMORE COUNTY (1988–1992)

In the previous chapter, I focused on the study aspects of my stay at UMBC. Thanks to a teaching assistantship, I was able not only to avoid payment for my studies, but also to earn enough to meet my accommodation, food, and other needs. My teaching assignment was an elective course called *Introduction to Music* for undergraduate non-music majors, which attracted more than 60 highly diverse students to the three-hour classes on Monday evenings. I felt that my European general and musical education prepared me well for this task, but the Chair of the Music Department first had an introductory conversation with me pointing to the difference in style between the unidirectional *ex cathedra* teaching associated with Europe, and the dialogical teaching that was standard in the USA. This was true, and I recalled several of my teachers in Europe



Fotografija 45: Delo v kabinetu na univerzi UMBC. Catonsville (Baltimore, ZDA), 1989
Photo 45: Working at the UMBC office. Catonsville (Baltimore, USA), 1989.

Ker so bili študentje, ki so obiskovali moj predmet, iz različnih neglasbenih okolij, sem včasih uporabljal nena- vadna vprašanja, da sem zadržal njihovo pozornost v po- znih urah. V zvezi s tem mi je ostala v spominu anekdota. Študente sem prosil, naj na podlagi zvočnega posnetka določijo, kateri del dneva ali noči je po njihovem mnenju skladatelj želel prikazati z glasbo. Primer je bil prvi stavek (*Jutro*) iz suite *Peer Gynt* Edwarda Griega. Na moje veli- ko presenečenje so se vsi brez izjeme strinjali, da je bila skladateljeva zamisel prikazati jutro. Moje presenečenje je bilo tako očitno in močno, da je eden od študentov po pouku prišel k meni in mi ponudil razlago. Glasbo so na- mreč poznali iz televizijskega oglasa, v katerem je družina na verandi mazala reklamirani namaz na kruh v zgodnjih jutranjih urah.

Pozneje sem bil zadolžen za poučevanje *glasbenega la- boratorija* (stopnje I–IV), najprej kot pomočnik, kmalu za- tem pa tudi samostojno. Ta kombinacija glasbene teorije in solfeggia je vsem udeležencem prinesla veliko veselja. Študentje so se radi seznanjali s kompleksnimi ritmičnimi strukturami iz jugovzhodne Evrope, Azije in Afrike, ki jih v njihovih učbenikih ni bilo, jaz pa sem z veseljem sodeloval pri ustvarjalnem eksperimentiranju, da bi njihove glasbene veščine dvignil na najvišjo možno raven.

UNIVERZA V LJUBLJANI – AKADEMIJA ZA GLASBO (1995–2003)

Na povabilo profesorja Primoža Kureta sem že leta 1992 začel poučevati na Akademiji za glasbo v Ljubljani kot zu- nanji predavatelj. To je bilo hektično življenje: od ponedeljka do srede sem živel v domu svojih staršev v Zagrebu in delal na inštitutu, v drugi polovici tedna pa sem živel v domu svoje soproge v Ljubljani in predaval na Akademi- ji za glasbo. Od leta 1993 dalje je ta ureditev postala še kompleksnejša, saj sem začel poučevati etnomuzikologijo na Akademiji za glasbo v Zagrebu. Leta 1995 se je moje delovno mesto v Ljubljani spremenilo v stalno zaposlitev. Zanimivo je, da je bila moja prošnja za slovensko drža- vljanstvo, ki je bila potrebna iz več tehničnih razlogov in je temeljila na mojem slovenskem poreklu, poklicnih kva- lifikacijah, poroki s slovensko državljanico in zaposlitvi za polni delovni čas v Sloveniji, najprej zavrnjena, a je bila kmalu zatem odobrena.

Standardni predmeti, ki sem jih poučeval, so bili *Zgo- dovina glasbe*, ki je postala *Zgodovina svetovne glasbe*, *Etnomuzikologija* in *Seminar iz etnomuzikologije*. V ne- kem trenutku sem v okviru posebnega programa Opera poučeval tudi predmet o operi. Novosti, ki sem jih uvedel, so dijaki in večina profesorjev sprejeli z navdušenjem, nekaj predstavnikov starejših generacij pa je izkoristilo priložnost in me opozorilo, da naš izobraževalni sistem

reading from their notes, so that the students could write them down. And I loved this new requirement to engage in dialog with the students, practicing it passionately in my classes. Despite the title of teaching assistant, I was fully in charge of conceptualizing and teaching the course.

Since the students attending my course were of differ- ent non-musical backgrounds, I sometimes used unusual questions to keep their attention in the late class hours. One anecdote in this regard stays vivid in my mind. I asked the students to determine, based on listening to the sound recording, which part of the day or night did they feel the composer wanted to depict with the music. The example was the first movement (*Morning Mood*) from Edward Grieg's suite *Peer Gynt*. To my big surprise, all of them, with no exception, agreed that the composer's idea was to depict the morning. My surprise was so obvious and strong that one of the students came to me after the class to offer an explanation. Namely, they knew the music from a television commercial, in which a family was putting some spread on bread on their porch in the early morning!

Later, I was in charge of teaching the *Musicianship Laboratory class* (levels I – IV), first as an assistant to a senior colleague and soon afterwards independently. This combination of music theory and solfège brought lots of pleasure to all involved. The students loved learning about complex rhythmic structures from southeastern Europe, Asia, and Africa, which were not in their textbooks, and I was glad to be involved in a process of creative exper- imentation, aiming to elevate their musicianship to the highest possible level.

UNIVERSITY OF LJUBLJANA – ACADEMY OF MUSIC (1995–2003)

Thanks to the invitation of Professor Primož Kuret, I started teaching at the Music Academy in Ljubljana as an adjunct faculty member as early as 1992. It was a hectic way of life: I lived in my parental home in Zagreb and worked at the institute from Monday to Wednesday, followed by life in my newlywed wife's home in Ljubljana and work at the Music Academy on Thursday and Friday. This arrangement became further enriched by teaching classes in ethnomu- sicology at the Music Academy in Zagreb from 1993 on. In 1995, my position in Ljubljana turned into a permanent job. Interestingly, my application for Slovenian citizenship, needed for several technical reasons, and based on my Slo- venian ancestry, professional qualifications, marriage to a Slovenian citizen, and a full-time job in Slovenia, was initial- ly rejected, but soon afterwards it was approved.

The standard courses I was teaching included *Music His- tory*, which became *World Music History*, *Ethnomusicology*, and a *Seminar in Ethnomusicology*. At some point I was also

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Fotografija 46: Inventarni seznam s šaljivimi dodatki.

Ljubljana, 1995

Photo 46: Inventory list with humorous additions.

Ljubljana, 1995.

potrebuje le zahodno umetnostno glasbo in slovensko glasbo ter da naj vsebine o sitarju in gamelanu zamenjam s Schubertovimi umetninami. Eden od mojih študentov je to ne tako javno razpravo v šali (sklepam) komentiral tako, da je na seznam inventarja na vratih moje pisarne dodal moje ime, 007 (številko tajnega agenta Jamesa Bonda) in besedo gamelan.

UNIVERZA V LJUBLJANI – FILOZOFSKA
FAKULTETA – ODDELEK ZA ETNOLOGIJO IN
KULTURNO ANTROPOLOGIJO (2003–2005)

Akademija za glasbo v Ljubljani takrat še ni bila registrirana kot raziskovalna ustanova, zato je bilo povabilo profesorja Božidarja Jezernika, da se preselim na *njegov* oddelek na Filozofski fakulteti iste univerze, videti kot korak v pravo smer. A ne samo, da je bil moj obseg poučevanja drugačen, tudi način poučevanja študentov brez izkušenj v glasbeni pedagogiki je zahteval drugačen pristop. Moj predmet *Zgodovina svetovne glasbe* se je spremenil v *Antropologijo glasbe: glasbe sveta*, *Etnomuzikologija* je ostala, hkrati pa so novi predmeti, kot je *Etnologija Afrike*, okrepili moje intelektualne sposobnosti, skupaj z večjim poudarkom na teoriji in metodologiji.



Fotografija 47: S Primožem Kuretom in Albinco Pesek ob praznovanju Kuretovega rojstnega dne. Ljubljana, 1993

Photo 47: With Primož Kuret and Albinca Pesek celebrating Kuret's birthday. Ljubljana, 1993.

teaching a course on opera as a part of a special opera program. The innovations I brought were very enthusiastically accepted by the students and most of the professors, but a few representatives of the older generation took the opportunity to remind me that our educational system needs only Western art music and Slovenian music, and that I should replace teaching about the sitar and gamelan with classes on Schubert's art songs. One of my students jokingly (I guess) commented on this not-so-public debate by adding my name to the inventory list on the door of my office, along with 007 – James Bond's number – and the term gamelan.

UNIVERSITY OF LJUBLJANA – FACULTY OF
ARTS – DEPARTMENT OF ETHNOLOGY AND
CULTURAL ANTHROPOLOGY (2003–2005)

The Music Academy in Ljubljana was not registered as a research institution at the time, so the invitation of Professor Božidar Jezernik to move to his department at the Faculty of Arts at the same university looked like a step in the right direction. However, not only was the range of classes that I had to teach quite different, but the need to teach students with no experience of music education called for different approaches to be used. My *World Music History* class turned into *Anthropology of Music: Musics of the World*, and while *Ethnomusicology* remained a class, new classes such as *Ethnology of Africa* reinvigorated my intellectual capacities, along with demanding more emphasis on theory and methodology.

Photograph 48 features most members of the Department of Ethnology and Cultural Anthropology at its annual end-of-the-academic-year excursion. From left to right



Fotografija 48: Na ekskurziji s kolegi z Oddelka za etnologijo in kulturno antropologijo. Velike Lašče (Slovenija), 2003

Photo 48: On an excursion with colleagues from the Department of Ethnology and Cultural Anthropology. Velike Lašče (Slovenia), 2003.

Na fotografiji 48 je večina članov Oddelka za etnologijo in kulturno antropologijo na letni ekskurziji ob koncu študijskega leta. Od leve proti desni: Katja Hrobat, Zmago Šmitek (pokrit), Jože Hudales, Svanibor Pettan, Lea Kužnik, Božidar Jezernik, Damjana Žbontar, Peter Simonič, Uršula Lipovec Čebren (pokrita), Boštjan Kravanja in Nataša Visočnik. Na sliki manjkajo Janez Bogataj, Borut Brumen, Vito Hazler, Mirjam Mencej in Rajko Muršič.

Etnomuzikologija je na splošno veljala za področje, povezano z Oddelkom za muzikologijo, zato je bil dosežen prijateljski medoddelčni dogovor, da se preselim na muzikologijo in ostanem nekakšen most do etnologije in kulturne antropologije.

UNIVERZA V LJUBLJANI – FILOZOFSKA FAKULTETA – ODDELEK ZA MUZIKOLOGIJO (2005–2025)

Kot vodja Katedre za etnomuzikologijo sem dobil bogato priložnost povezovanja področij glasbene vzgoje in izobraževanja, etnologije in kulturne antropologije in muzikologije. Tu sem končno bil v situaciji, da študij etnomuzikologije razvijem v skladu s svojimi vizijami in izkušnjami. Etnomuzikološki predmeti na dodiplomski stopnji so postali *Uvod v etnomuzikologijo*, *Slovenska ljudska/tradicijska glasba*, *Glasbe sveta* in *Popularna glasba*. Predmeta na magistrski stopnji sta postala *Aplikativna etnomuzikologija* in *Izbrana poglavja iz etnomuzikologije*. Predmeti na doktorski stopnji so individualni, da se čim boljše

are Katja Hrobat, Zmago Šmitek (covered), Jože Hudales, myself, Lea Kužnik, Božidar Jezernik, Damjana Žbontar, Peter Simonič, Uršula Lipovec Čebren (covered), Boštjan Kravanja, and Nataša Visočnik. Missing in the picture are Janez Bogataj, Borut Brumen, Vito Hazler, Mirjam Mencej, and Rajko Muršič.

Ethnomusicology was generally considered a field associated with the Department of Musicology, so a friendly interdepartmental agreement was reached that I move there, and remain a kind of bridge to Ethnology and Cultural Anthropology.

UNIVERSITY OF LJUBLJANA – FACULTY OF ARTS – DEPARTMENT OF MUSICOLOGY (2005–2025)

As Chair in ethnomusicology, I got a broad opportunity to connect the related fields of music education, ethnology and cultural anthropology, and musicology. It was here that I finally got a chance to develop the study of ethnomusicology according to my own vision and experience. The courses now offered on the undergraduate level include *Introduction to Ethnomusicology*, *Slovenian Folk/Traditional Music*, *Musics of the World*, and *Popular Music*. Courses on master's level include *Applied Ethnomusicology* and *Selected Chapters in Ethnomusicology*, while those on the doctoral level are individualized to best accommodate the needs of each student, generally focusing on theoretical issues and methods of research and analyses.



Fotografija 49: Na ekskurziji z (nekaterimi) kolegi z Oddelka za muzikologijo. Kolovrat, 2017

Photo 49: On an excursion with (some of) my colleagues from the Department of Musicology. Kolovrat, 2017.

prilagodijo potrebam vsakega študenta, na splošno pa se osredotočajo na teoretična vprašanja ter metode raziskovanja in analize.

Na fotografiji 49 so nekateri člani Oddelka za muzikologijo na ekskurziji leta 2017. Od leve proti desni so Katarina Bogunović Hočevar, Peter Grum, Matjaž Barbo, Svanibor Pettan, Larisa Vrhunc, Vesna Venišnik Peternej in Nejc Sukljan. Manjkajo Aleš Nagode, Gregor Pompe in Leon Stefanija.

Poleg omenjenih glavnih zaposlitev sem se občasno zaposloval tudi v drugih ustanovah, predvsem na univerzah, pogosto z novozasnovanimi predmeti.

- Leta 1993 sem na povabilo profesorja Ina Mirkovića poučeval *Glasbe sveta* na Konservatoriju Ino Mirković v Lovranu na Hrvaškem.
- Leta 1994 sem na povabilo profesorja Kjella Skyllstada na Univerzi v Oslu na Norveškem izvajal predmeta *Glasba in vojna na ozemljih nekdanje Jugoslavije ter Glasba v izgnanstvu*. Leta 1996 sem tam predaval *Izbrane teme iz etnomuzikologije*.
- Od leta 1995 sem z nekaj prekinitvami na podlagi povabil profesorjev Albinca Pesek in pozneje Jerneja Weissa predaval *etnomuzikologijo* za poddiplomske študente glasbene vzgoje na Univerzi v Mariboru.
- Leta 1998 sem poučeval *glasbe sveta* na Oddelku za etnologijo in kulturno antropologijo Univerze v Zagrebu na Hrvaškem.
- Med letoma 1999 in 2001 sem na povabilo profesorice Tamare Karača Beljak in Jasmine Talam imel vrsto

Photograph 49 features some members of the Department of Musicology at an excursion in 2017. From left to right are Katarina Bogunović Hočevar, Peter Grum, Matjaž Barbo, myself, Larisa Vrhunc, Vesna Venišnik Peternej, and Nejc Sukljan. Missing are Aleš Nagode, Gregor Pompe, and Leon Stefanija.

Besides the main long-term positions mentioned above, I have also enjoyed occasional periods of employment by other institutions, mainly universities, and often with newly created courses.

- In 1993, based on an invitation from Professor Ino Mirković, I taught *Musics of the World* at the Conservatorium Ino Mirković in Lovran, Croatia.
- In 1994, based on the invitation from Professor Kjell Skyllstad, I taught the courses *Music and War on the Territories of the Former Yugoslavia* and *Music in Exile* at the University of Oslo, Norway. In 1996 I taught there *Selected Topics in Ethnomusicology* at the same institution.
- Since 1995, with a few breaks, and based on invitations from Professor Albinca Pesek and later Professor Jernej Weiss, I have taught *Ethnomusicology* for graduate students of music education at the University of Maribor, Slovenia.
- In 1998, I taught *Musics of the World* at the Department of Ethnology and Cultural Anthropology, University of Zagreb, Croatia.
- From 1999 to 2001, based on invitations from Professor Tamara Karača Beljak and Professor Jasmina Talam, I gave a series of lectures for the students of the Music

predavanj za študente Akademije za glasbo Univerze v Sarajevu v Bosni in Hercegovini.

- Leta 2004 sem na povabilo profesorjev Philipa Schuylerja in Patricie Shehan Campbell izvajal predmet *Prečkanje glasbenih meja v novi Evropi* na Univerzi Washington v Seattlu (ZDA).
- Leta 2006 sem na povabilo profesorice Donne A. Buchanan predaval predmeta Glasba in manjšine: Romi in njihovi glasbeni svetovi ter Glasba v obvladovanju konfliktov: poglavja iz aplikativne etnomuzikologije na Univerzi Illinois, Urbana-Champaign, ZDA.
- V obdobju 2007–2011 sem na povabilo profesorjev Mirjane Grakalić in Bashkima Shehuja predaval predmet *Glasbe Evrope* na Univerzi Jura Dobrile v Pulju na Hrvaškem.
- V letih od 2012 do 2013 sem na povabilo profesorja Nikole Buble vodil predmet na doktorskem programu etnomuzikologije na Univerzi v Splitu na Hrvaškem.
- Leta 2013 sem na povabilo profesorjev Cheng Te-Yuana in Teda Tsung-Te Tsaija imel vrsto predavanj za študente na Nacionalni univerzi za umetnost Tainan na Tajvanu.
- Leta 2019 sem na povabilo profesorice Jocelyne Guilbault predaval predmet *Glasba in manjšine v Evropi* na Univerzi Kalifornije v Berkeleyju, ZDA.
- V obdobju 2019–2025 sem na povabilo profesorjev Ursule Hemetek in pozneje Marka Kölbla izvajal podiplomski predmet *Aplikativna etnomuzikologija* na Univerzi za glasbo in uprizoritvene umetnosti na Dunaju v Avstriji.
- Leta 2022 in 2024 sem na povabilo profesorja Laurenza Lüttekena in dr. Esme Cerkovnik izvajal predmeta *Glasba in manjšine v Evropi* ter *Glasba Južne Azije* na Univerzi v Zürichu v Švici.

Academy of the University of Sarajevo, Bosnia and Herzegovina.

- In 2004, based on an invitation from Professor Philip Schuyler and Professor Patricia Shehan Campbell, I taught the course *Crossing Musical Boundaries in New Europe* at the University of Washington in Seattle, USA.
- In 2006, based on an invitation from Professor Donna A. Buchanan, I taught *Music and Minorities: Roma and Their Musical Worlds* and *Music in Conflict Management: Issues in Applied Ethnomusicology* at the University of Illinois, Urbana-Champaign, USA.
- In the period 2007–2011, based on an invitation from Professor Mirjana Grakalić and Professor Bashkim Shehu, I taught *Musics of Europe* at the Juraj Dobrila University of Pula, Croatia.
- In the period from 2012 to 2013, at the invitation of Professor Nikola Buble, I taught a course in the doctoral program of ethnomusicology at the University of Split, Croatia.
- In 2013, at the invitation of Professor Cheng Te-Yuan and Professor Ted Tsung-Te Tsai, I gave a series of lectures for students at the Tainan National University of the Arts in Taiwan.
- In 2019, based on an invitation from Professor Jocelyne Guilbault, I taught *Music and Minorities in Europe* at the University of California at Berkeley, USA.
- In the period 2019–2025, based on the invitations from Professors Ursula Hemetek and later Marko Kölbl, I have taught the graduate course *Applied Ethnomusicology* at the University of Music and Performing Arts Vienna, Austria.
- In 2022 and 2024 respectively, based on the invitation from Professor Laurenz Lütteken and Dr. Esma Cerkovnik, I taught the courses *Music and Minorities in Europe* and *Music of South Asia* at the University of Zürich, Switzerland.

Članstvo v stanovskih združenjih nam omogoča, da iz prve roke delimo znanje in izkušnje, predstavljamo in izmenjujemo teoretična in metodološka orodja, ki krepijo in posledično izboljšujejo kakovost našega raziskovalnega dela, hkrati pa ustvarjamo socialne mreže, ki se pogosto ohranjajo skozi celotno poklicno pot. Poleg tega, da so združenja nosilci teh bistveno pomembnih komunikacij, odražajo dinamiko znotraj znanstvene discipline in družbenopolitične tokove, ki jih oblikujejo.

Etnomuzikologe bi si namreč težko predstavljali brez strokovnih in človeških koristi, ki jih ponuja članstvo v enem ali več takšnih združenjih. Na tem mestu se omejujem na pet tistih, ki so vplivale na moje pozicioniranje kot etnomuzikologa.

Mednarodno združenje za tradicije glasbe in plesa (ICTMD),

ustanovljeno leta 1947, je znanstvena nevladna organizacija, ki se ukvarja s preučevanjem, izvajanjem, dokumentiranjem, ohranjanjem in razširjanjem glasbe in plesa vseh držav. Prej je bilo znano kot Mednarodni svet za ljudsko glasbo (IFMC) in Mednarodno združenje za tradicijsko glasbo (ICTM). Organizira svetovne konference, simpozije, kolokvije in forume, izdaja ugledno revijo *Traditions of Music and Dance* (prej je bila znana pod različnimi imeni, med drugim *Journal of the International Folk Music Council* in *Yearbook for Traditional Music*), ima svetovno mrežo, ki jo sestavljajo predstavniki iz približno 130 držav in regij, ter 28 študijskih skupin, opredeljenih geografsko ali tematsko. Združenje je v uradnih posvetovalnih odnosih z Unescom in kot vez med ljudmi različnih kultur prispeva k svetovnemu miru.

Član Združenja sem postal kot dodiplomski študent leta 1980 in od takrat sem se redno udeleževal različnih znanstvenih dejavnosti po vsem svetu. Leta 2001 sem bil kooptiran v izvršni odbor in v naslednjih nekaj desetletjih opravljal skoraj vse vodstvene funkcije, vključno s funkcijama generalnega sekretarja in predsednika.

ICTMD mi je omogočil resnično mednarodno razumevanje etnomuzikologije in etnokoreologije, razumevanje različnih teoretičnih in metodoloških pristopov ter edinstvene izkušnje pri organizaciji dogodkov, objavljanju, predavanju, raziskovanju in nastopanju, s katerimi sta se v celoti prepletla moj poklicni in zasebni vidik življenja.

Fotografija 50, ki jo sestavlja pet izbranih situacij, se nanaša na skupni simpozij študijskih skupin za glasbo in manjšine ter aplikativno etnomuzikologijo v Hanoju v Vietnamu (2010), zaključek šestletnega obdobja na položaju generalnega sekretarja v Limericku na Irskem (2017),

Membership in professional societies enables us to engage in the first-hand sharing of knowledge and experiences, presenting and exchanging theoretical and methodological tools to strengthen and, consequently, improve the quality of our research work, while simultaneously creating social networks that are often sustained over our entire careers. In addition to being the agents of these essential communications, such societies mirror the dynamics within a scholarly discipline and the sociopolitical currents that shape them.

Indeed, it would be difficult to imagine ethnomusicologists without the professional and human benefits offered by membership in one or more of these societies. Here, I will limit my presentation to five of them, which all impacted my work as an ethnomusicologist.

The International Council For Traditions Of Music And Dance (ICTMD),

founded in 1947, is a scholarly non-governmental organization which focuses on the study, practice, documentation, preservation, and dissemination of music and dance of all countries. Formerly known as the International Folk Music Council (IFMC) and the International Council for Traditional Music (ICTM), it organizes world conferences, symposia, colloquia, and fora, publishes a highly respected journal, *Traditions of Music and Dance* (formerly known under different names, including the *Journal of the International Folk Music Council* and the *Yearbook for Traditional Music*), has a world network composed of representatives from some 130 countries and regions, and 28 study groups defined either geographically or topically. The ICTMD is in formal consultative relations with UNESCO, and as a link among peoples of different cultures contributes to the international peace.

I became a member of the ICTMD as an undergraduate student in 1980, and since then have quite regularly participated in its diverse scholarly activities worldwide. In 2001, I was appointed to the executive board, and in the next couple of decades served in almost all governing roles, including as secretary general and president.

ICTMD has provided me with a truly international understanding of ethnomusicology and ethnochoreology, the appreciation of diverse theoretical and methodological approaches, and unique experiences in organizing the events, publishing, lecturing, researching, and performing through which my professional and private lives have become fully intertwined.

Photograph 50, composed of five images, refers to the joint Symposium of Study Groups on Music and Minorities



Fotografija 50: Sestavljena fotografija s petimi izbranimi situacijami z ICTMD
 Photo 50: A photograph featuring five images from my work with the ICTMD.

predstavitev zbornika *Celebrating the International Council for Traditional Music*, 43. svetovno konferenco v Astani v Kazahstanu (2015), in ustanovitev Študijske skupine za glasbo in ples v jugovzhodni Evropi (<https://ictmusic.org/>) v Strugi v Severni Makedoniji (2007).

Društvo za etnomuzikologijo (SEM),

ustanovljeno leta 1955, je »organizacija s sedežem v ZDA in mednarodnim članstvom, ki se posveča preučevanju vseh oblik glasbe z različnih humanističnih in družboslovnih vidikov. Kot mreža znanstvenikov, pedagogov, študentov, glasbenikov, aktivistov, kuratorjev in drugih strokovnjakov, ki se razteza med državami, disciplinami in institucijami, je SEM vključujoč forum za izmenjavo znanja o svetovni glasbi ter zagovorništvo glasbenikov in njihovih skupnosti.« (https://www.ethnomusicology.org/page/About_SEM) Znanstvena revija društva *Ethnomusicology* spada med vodilne revije v tej disciplini.

Član društva sem postal leta 1988 in od takrat se bolj ali manj redno udeležujem letnih znanstvenih srečanj v različnih delih Združenih držav Amerike, občasno pa tudi v sosednjih državah, v Kanadi in Mehiki. Bil sem član enega od upravnih organov, imenovanega Svet, v času doktorskega študija sem bil sem dejaven v Srednjeatlantskem oddelku društva (MACSEM) in sodim med ustanovne člane Sekcije za aplikativno etnomuzikologijo.

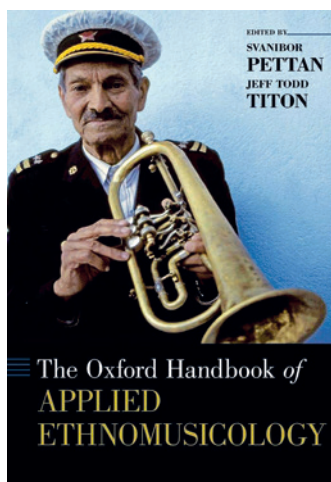
Društvu sem hvaležen za navdih na področju teorije ter za močan antropološki vpliv, značilen za ameriško

and Applied Ethnomusicology in Hanoi, Vietnam (2010), completion of a six-year period in the position of the Secretary General in Limerick, Ireland (2017), presentation of the co-edited volume *Celebrating the International Council for Traditional Music*, the 43rd World Conference in Astana, Kazakhstan (2015), and the establishment of the Study Group on Music and Dance in Southeastern Europe (<https://ictmusic.org/>) in Struga, North Macedonia (2007).

The Society for Ethnomusicology (SEM),

founded in 1955, is a U.S.-based organization with an international membership dedicated to the study of all forms of music from diverse humanistic and social scientific perspectives. As a network of scholars, educators, students, musicians, activists, curators, and other professionals that reaches across countries, disciplines, and institutions, SEM serves as an inclusive forum for the exchange of knowledge about the world's music and for advocacy on behalf of musicians and their communities. (https://www.ethnomusicology.org/page/About_SEM) Its journal, *Ethnomusicology*, is among the leading ones in the discipline.

I became a member of SEM in 1988 and, since then, have more or less regularly participated in its annual meetings in various parts of the USA, with occasional extensions to the neighbouring countries of Canada and Mexico. I served a mandate in one of its governing bodies called the council,



Fotografija 51: Naslovnica knjige *The Oxford Handbook of Applied Ethnomusicology* (New York, 2015) in urednika Titon in Pettan (Maine, 2011)

Photo 51: The cover of *The Oxford Handbook of Applied Ethnomusicology* (New York, 2015) and the editors Titon and the author (Maine, 2011).

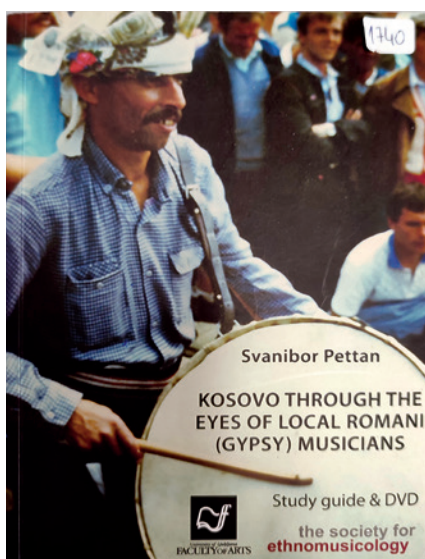
etnomuzikologijo. Na SEM-u sem spoznal Suzanne Ryan, vizionarsko urednico pri založbi Oxford University Press, ter vsestranskega in vplivnega etnomuzikologa Jeffa Todda Titona. Na podlagi naših pogovorov je čez leta nastal večavtorski zbornik *The Oxford Handbook of Applied Ethnomusicology*, katerega pobudnica je bila Suzanne, z Jeffom pa sva ga souredila (2015, leta 2019 je ponovno izšel v treh zvezkih).

SEM in Založba Univerze v Ljubljani sta skupaj izdala moj film z obsežnim študijskim priročnikom z naslovom *Kosovo skozi oči lokalnih romskih (ciganskih) glasbenikov* (2015). To je bila tretja publikacija v avdiovizualni seriji SEM, ki je sledila filmu Huga Zempa 'Are'are Music and Shaping Bamboo in Johna Blackinga *Domba 1956–1958: A Personal Record of Venda Initiation Rites, Songs & Dances*.

was active in its Mid-Atlantic Chapter (MACSEM) during my doctoral studies, and was among the founding members of its section on Applied Ethnomusicology.

SEM provided me with theoretical rigor and the strong anthropological impact characteristic of the mainstream US-based ethnomusicology. It was at SEM where I met Suzanne Ryan, a visionary editor at the Oxford University Press, and the versatile and influential ethnomusicologist Jeff Todd Titon. Our conversations led to the multi-authored volume *The Oxford Handbook of Applied Ethnomusicology*, which Suzanne initiated, and Jeff and I co-edited (2015, re-issued in three volumes in 2019).

SEM and the University of Ljubljana Press co-published my film with an extensive study guide titled *Kosovo Through the Eyes of Local Romani (Gypsy) Musicians* (2015). This was the third publication in the SEM's audiovisual series, following Hugo Zemp's film 'Are'are Music and Shaping Bamboo and John Blacking's *Domba 1956–1958: A Personal Record of Venda Initiation Rites, Songs & Dances*.



Fotografija 52: Naslovnica študijskega priročnika in filma *Kosovo Through the Eyes of Local Romani (Gypsy) Musicians*. Bloomington in Ljubljana, 2015

Photo 52: The cover of the *Kosovo Through the Eyes of Local Romani (Gypsy) Musicians* study guide and film. Bloomington and Ljubljana, 2015.

Evropski seminar iz etnomuzikologije (ESEM),

ustanovljen leta 1981, je platforma za poklicne znanstvenike in študente etnomuzikologije višjih letnikov. ESEM, ki velja za evropsko mrežo etnomuzikologov, združuje znanstvenike in pokriva teme z vsega sveta. V primerjavi z ICTMD in SEM je ESEM precej manjši in manj formalen, kljub temu pa v stroki zaseda pomembno mesto.

Sem član združenja ESEM, vendar se nisem redno udeleževal letnih seminarjev in nisem opravljal nobene vodstvene funkcije. Vseeno pa bi rad delil dve ganljivi zgodbi, povezani z 9. seminarjem ESEM v Calelli (Katalonija, Španija) leta 1993. Prvi se nanaša na mojega nekdanjega profesorja z Univerze v Marylandu, Mantla Hooda (1918–2005). Aktivno sodelovanje na tem seminarju se je izkazalo za najino zadnje srečanje. Prinesel mi je posebno darilo, podpisani izvod svoje znane knjige *The Ethnomusicologist* s prisrčnim in spodbudnim posvetilom.

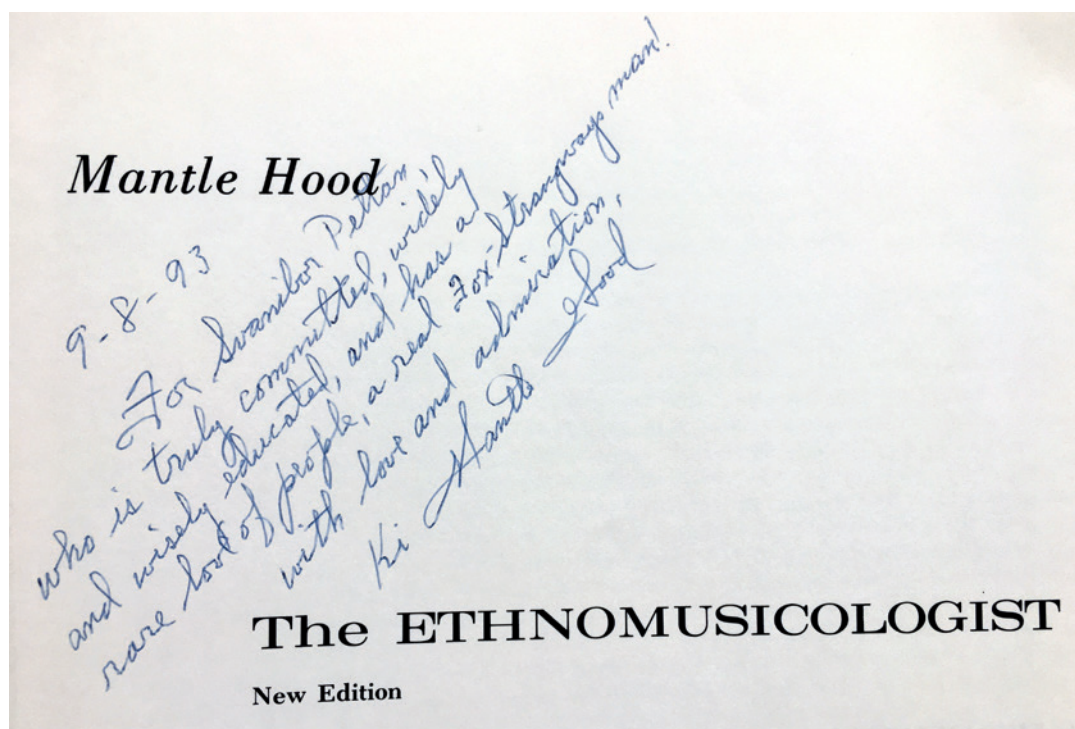
V drugi zgodbi je v ospredju moj dolgoletni prijatelj in spoštovani kolega Nice Fracile iz Srbije. Zelo sva uživala v družbi drug drugega, potem ko zaradi grozodejstev in vojn na nekaterih ozemljih, ki jih je prej obsegala Jugoslavija, več let nisva bila v stiku. Za številne kolege v Calelli sva postala simbol upanja kot posameznika, ki prihajata iz Hrvaške in Srbije. Med najinim bivanjem v Španiji so srbske sile silovito napadle letališče v Zagrebu. Brez moje vednosti so kolegi začeli zbirati denar, da bi mi omogočili nakup nove letalske vozovnice, ki bi me varno pripeljala v sosednjo Slovenijo in ne na Hrvaško. Niso vedeli, da so

The European Seminar in Ethnomusicology (ESEM),

founded in 1981, is defined as a platform for professional scholars and advanced students in ethnomusicology. Widely seen as the European network for ethnomusicologists, ESEM brings together scholars and topics from all over the world. Considerably smaller and less formal compared to ICTMD and SEM, ESEM still has an important place in the discipline.

I am a member of ESEM, but have not regularly attended its annual seminars and have not served in any governing roles. However, there are two touching stories I wish to share here related to the 9th ESEM seminar in Calella (Catalonia, Spain) in 1993. The first one refers to my former professor from the University of Maryland, Mantle Hood (1918–2005). Our active participation at that seminar turned out to be our final encounter. He brought me a special present, a signed copy of his well-known book *The Ethnomusicologist*, with a heartwarming and encouraging dedication.

The second story refers to my long-term friend and respected colleague Nice Fracile from Serbia. The two of us very much enjoyed each other's company after not being in touch for years due to a series of wars and atrocities in some parts of the former Yugoslavia. For many of our colleagues in Calella, we became a symbol of hope as individuals coming from the opposing countries of Croatia and Serbia. It so happened that during our stay there, the airport in Zagreb, Croatia, came under fierce attack by Serbian forces. Without



Fotografija 53: Posvetilo Mantla Hooda. Calella (Španija), 1993

Photo 53: Mantle Hood's dedication. Calella (Spain), 1993.

bile moje prvotne vozovnice namenjene letom iz Slovenije in v Slovenijo. Globoko ganjen nad njihovim sočutjem in skrbjo sem jim razložil okoliščine in prijazno zavrnil njihovo dobronamerno donacijo. Naslednja fotografija je ena od številnih fotografij Nica Fracila in mene, ki so jih posneli naši kolegi v Calelli.

Hrvaško muzikološko društvo

Hrvatsko muzikološko društvo, HMD, ustanovljeno leta 1992, je opredeljeno kot »znanstveno združenje državljanov, ki združuje muzikologe in strokovnjake, ki se ukvarjajo z raziskovalnim in drugim delom na področju muzikologije« (www.hmd-music.org). Izdaja muzikološke publikacije (vodilni nacionalni reviji *Arti musices* in *International Review of the Aesthetics and Sociology of Music*, knjige in notne zapise), organizira predavanja, nacionalne in mednarodne simpozije ter podpira muzikološko delo s projekti in vsakoletnimi nagradami.

Po zaključku doktorskega študija v Združenih državah Amerike leta 1992 sem se vrnil na mesto raziskovalca na Inštitutu za etnologijo in folkloristiko v Zagrebu. Po posvetovanju s profesorjem Jerkom Bezićem in drugimi etnomuzikologi v državi sem opustil zamisel o ustanovitvi neodvisnega etnomuzikološkega združenja in postal ustanovni predsednik aktivne etnomuzikološke sekcije v okviru HMD, ki je postala tudi hrvaški nacionalni odbor v ICTMD.



Fotografija 54: Prijatelja iz dveh držav, ki sta bili v vojni druga z drugo. Calella (Španija), 1993

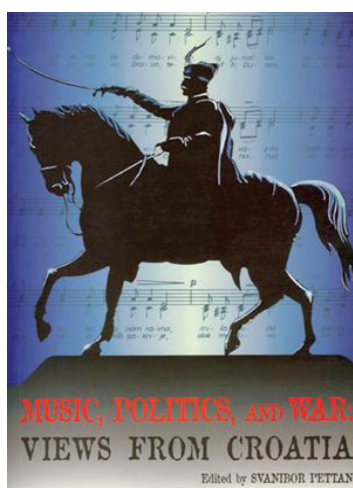
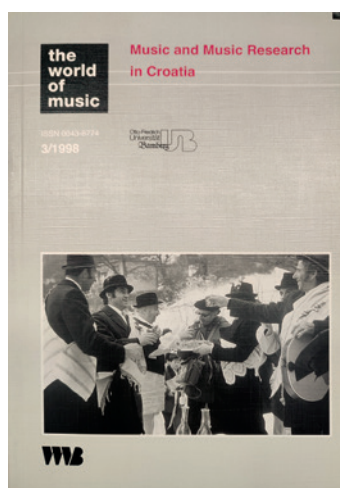
Photo 54: Friends from two countries at war with each other. Calella (Spain), 1993.

my knowledge, my colleagues started collecting money to enable me to buy a new airplane ticket that would safely take me to the neighbouring Slovenia rather than war-torn Croatia. They did not know that the ticket I already had was for Slovenia. Deeply touched by their compassion and care, I explained the situation and kindly refused their well-intended donation. The following photograph features one of many pictures of Nice Fracile and me taken by our colleagues in Calella.

The Croatian Musicological Society

Hrvatsko muzikološko društva – HMD, founded in 1992, is defined as "a scholarly association of citizens, which brings together musicologists and experts engaged in research and other work in the field of musicology" (www.hmd-music.org). It publishes musicological editions (the leading national journals *Arti musices* and *International Review of the Aesthetics and Sociology of Music*, books, and sheet music), organizes lectures, national and international symposia, and supports musicological work through projects and annual awards.

After completing my doctoral studies in the USA in 1992, I returned to my research position at the Institute of Ethnology and Folklore Research in Zagreb. Following consultations with Professor Jerko Bezić and other



Fotografija 55: Tri publikacije, posvečene glasbi in glasbenim raziskavam na Hrvaškem.

Photo 55: The three publications dedicated to music and music research in Croatia.

Delo v tem društvu mi je dalo izjemno priložnost, da se oddolžim okolju, v katerem sem se rodil, se izobrazil do konca dodiplomske stopnje in opravljal dela, povezana z mediji, raziskovanjem in poučevanjem. Na naslednji fotografiji so predstavljene tri glavne publikacije, v katerih sem se osredotočil na Hrvaško, vse so izšle leta 1998: tematska izdaja revije *The World of Music* 40/3: *Music and Music Research in Croatia*; zbornik *Music, Politics and War: Views from Croatia* in zgoščenka iz serije UNESCO z naslovom *Croatia: Traditional Music of Today*.

Kulturno in etnomuzikološko društvo Folk Slovenia

KED FS, ustanovljeno leta 1996, je opredeljeno kot »samostojno, prostovoljno in nepridobitno društvo v javnem interesu«. Društvo združuje raziskovalce, izvajalce in pedagoge ter organizira tematske letne koncerte, delavnice (petje, igranje glasbil, ples), individualna predavanja, okrogle mize in simpozije. Ukvarja se tudi z objavo zvočnih posnetkov svojih članov in dejavno sodeluje z drugimi društvi in ustanovami.

Bil sem med ustanovnimi člani in predsednik v dveh obdobjih (2000–2004, 2010–2018). Društvo, ki je bilo sprva zamišljeno kot združenje slovenskih ljudskoglasbenih preporodnikov, je postalo tudi dom slovenskih etnomuzikologov in je bilo priznано kot slovenski nacionalni odbor pri ICTMD. Z veseljem sem ga obogatil s širšimi etnomuzikološkimi temami in pristopi, tako da je postalo središče za srečanja večinskih in manjšinskih glasbenikov, člane pa vključil v pedagoške in raziskovalne procese s sodelovanjem z ustreznimi institucijami.

ethnomusicologists in the country, I gave up the idea of starting an independent ethnomusicological association and instead became the founding chair of an active ethnomusicological section within the HMD, which also became the Croatian National Committee in the ICTMD.

Work in this society provided me with a good opportunity to pay back the environment in which I was born, received education up to the bachelor's level, and held positions associated with media, research, and teaching activities. The following photograph features three principal publications in which my focus was on Croatia, all published in 1998: a thematic volume of the journal *The World of Music* 40/3: *Music and Music Research in Croatia*; the edited volume *Music, Politics and War: Views from Croatia*; and a CD in the UNESCO series titled *Croatia: Traditional Music of Today*.

The Cultural and Ethnomusicological Society Folk Slovenia

Kulturno in etnomuzikološko društvo Folk Slovenia – KED FS, founded in 1996, is defined as “an independent, voluntary and non-profit association in the public interest”. The society encompasses researchers, performers, and pedagogues, and organizes thematic annual concerts, workshops (singing, playing musical instruments, dancing), individual lectures, roundtables, and symposia. It is also involved in the publication of audio recordings of its members, and actively collaborates with other societies and institutions.

I was among the founding members of KED FS, and served as the president in two periods (2000–2004, 2010–2018). Originally envisioned as an association of



Fotografija 56: Delavnica slovenske tradicijske glasbe za študente z vokalno skupino Cintare v soorganizaciji društva. Ljubljana, 2023

Photo 56: A Slovenian traditional music workshop for students with the vocal group Cintare, co-organized by the KED FS. Ljubljana, 2023.



Fotografija 57: Gostujoče predavanje Ljubena Dimkaroskega (tretji z leve), ki sta ga organizirala društvo in oddelek, o »neandertalski piščali«, najdeni v Sloveniji leta 1995. Ljubljana, 2014

Photo 57: A guest lecture by Ljuben Dimkaroski (third from the left), co-organized by the KED FS and the department, on the "Neanderthal flute" excavated in Slovenia in 1995. Ljubljana, 2014.

Moje poklicne poti so se v različnih obdobjih križale tudi s številnimi drugimi društvi, med njimi (po abecednem vrstnem redu): Avstrijsko muzikološko društvo (ÖGMW), Brazilsko združenje za etnomuzikologijo (ABET), Britanski forum za etnomuzikologijo (BFE), Kanadsko društvo za tradicijsko glasbo – Société canadienne pour les traditions musicales, Društvo hrvaških skladateljev (HDS), Hrvaško etnološko društvo (HED), Evropski glasbeni svet (EMC), Mednarodno združenje za preučevanje popularne glasbe (IASPM), Mednarodno združenje glasbenih knjižnic, arhivov in dokumentacijskih centrov (IAML), Mednarodno združenje zvočnih in avdiovizualnih arhivov (IASA), Mednarodni glasbeni svet (IMC), Mednarodno muzikološko združenje (IMS), Mednarodno združenje za glasbeno vzgojo in izobraževanje (ISME), Muzikološko društvo Federacije Bosne in Hercegovine, Kraljevo glasbeno združenje (RMA), Sociedad de Etnomusicología (SIBE) in drugi. Bilo mi je v veselje, da sem lahko nekatere izmed njih pripeljal do skupnih konferenčnih dogodkov.

Omeniti velja tudi sodelovanje z organizacijami, kot so Freemuse, Imago Sloveniae, Répertoire International de Littérature Musicale (RILM) in Türksoy.

Slovenian folk music revivalists, the society also became a home to Slovenian ethnomusicologists and was recognized as the Slovenian National Committee in the ICTMD. It was my pleasure to enrich it with wider ethnomusical themes and approaches, making it a home for encounters of majority and minority musicians, and to involve the members in pedagogical and research processes through collaborations with relevant institutions.

My professional path also crossed with many other societies at different times, including the following, in alphabetical order: the Austrian Musicological Society (ÖGMW), Brazilian Association of Ethnomusicology (ABET), British Forum for Ethnomusicology (BFE), Canadian Society for Traditional Music – Société canadienne pour les traditions musicales, Croatian Composers' Society (HDS), Croatian Ethnological Society (HED), European Music Council (EMC), International Association for the Study of Popular Music (IASPM), International Association of Music Libraries, Archives and Documentation Centres (IAML), International Association of Sound and Audiovisual Archives (IASA), International Music Council (IMC), International Musicological Society (IMS), International Society for Music Education (ISME), Musicological Society of the Federation of Bosnia and Herzegovina, Royal Musical Association (RMA), and Sociedad de Etnomusicología (SIBE), among others. It was always a pleasure to bring some of these societies together at conference events.

Collaborations with organizations such as Freemuse, Imago Sloveniae, Répertoire International de Littérature Musicale (RILM), and Türksoy also deserve to be mentioned here.

DVE IZBRANI LETI V MOJEM ETNOMUZIKOLOŠKEM ŽIVLJENJU

Tukaj predstavljam kronologijo izbranih najpomembnejših dogodkov v dveh izbranih letih mojega poklicnega življenja, in sicer po mesecih. Leta 2017 sem zaključil šestletno delo generalnega sekretarja ICTMD (2011–2017) in nadaljeval osemletno delo predsednika Kulturnega in etnomuzikološkega društva Folk Slovenija (2010–2018). Leto 2023 je zaznamovalo to, da sem deloval kot predsednik ICTMD (2021–2025). Dejavnosti v letih 2017 in 2023, predstavljene v tem poglavju, ponazarjajo delček tega, kaj pomeni živeti etnomuzikologijo.

2017

Januar	Ljubljana, Slovenija. Letni zbor članov Kulturnega in etnomuzikološkega društva Folk Slovenija: poročilo o delu v preteklem letu in predstavitev načrtov za leto 2017.
Marec	Bangkok, Tajska. 15. forum Urban Research Plaza Abu Dabi, Združeni arabski emirati. Glasba kot kulturna dediščina: Drugi forum ICTMD (skupaj z IAML in IMS) Bussakorn Binson in Kjell Skyllstad ter Virginia Danielson si zaslužijo zahvalo za organizacijo teh dogodkov.
April	Kanada. Zahvaljujoč Marcii Ostashewski, profesorici na Univerzi Cape Breton, in njenemu sodelavcu na Univerzi Alberta v Edmontonu, Michaelu Frishkopf, sem predaval, predstavil film in razstavo slik kot del Marcijinega projekta <i>Global Musics, Local Connections</i> .
Maj	Peking, Kitajska. Ustanovna konferenca Zveze za glasbeno izobraževanje na svileni poti je bila pomemben mednarodni dogodek na Osrednjem glasbenem konservatoriju v Pekingu, ki so ga mojstrsko pripravili profesor Zhang Boyu in njegova ekipa. Imel sem osrednji govor z naslovom <i>Beyond the Silk Road: Musical Encounters, Interpretations, and Prospects</i> in napovedal naslednji veliki konferenčni dogodek v istem okolju za julij 2018: 3. forum ICTMD, na katerem bo sodelovalo več sestrskih društev: IAML, IASPM, IMS, SEM in ATMC (Združenje za tradicijsko glasbo na Kitajskem).
Junij	Hildesheim, Nemčija. 9. mednarodna doktorska delavnica iz etnomuzikologije. Raimund Vogels, Philip V. Bohlman, Michael Fuhr in drugi člani ekipe so v Centru za glasbo sveta Univerze v Hildesheimu ponovno opravili odlično delo.
Julij	Limerick, Irska. Šest let predanega dela v vlogi generalnega sekretarja, med katerimi se je svetovna mreža ICTMD razširila na 127 držav in regij, se je končalo na 44. svetovni konferenci. Nova generalna sekretarka je postala Ursula Hemetek. Film o svetovni konferenci, ki jo je gostila Irska svetovna akademija za glasbo in ples Univerze v Limericku, je na voljo na https://youtu.be/KppBa6iNkVE

TWO SELECTED YEARS IN MY ETHNOMUSICOLOGICAL LIFE

Here I present the chronology, month by month, of selected highlights during two selected years of my professional life. In 2017, I completed my six-year service in the role of ICTMD Secretary General (2011–2017), while continuing my eight-year service as President of the Cultural and Ethnomusicological Society Folk Slovenia (2010–2018). Meanwhile, 2023 was marked by my service as the President of the ICTMD (2021–2025). My activities in 2017 and 2023, as presented in this chapter, illustrate some of what it means to live ethnomusicology as a profession.

2017

January	Ljubljana, Slovenia. Annual assembly of members of the Cultural and Ethnomusicological Society Folk Slovenia: report about the activities in the previous year and presentation of plans for 2017.
March	Bangkok, Thailand. The 15 th Urban Research Plaza's Forum. Abu Dhabi, United Arab Emirates. Music as Cultural Heritage: The 2 nd ICTMD Forum (with IAML and IMS). Bussakorn Binson and Kjell Skyllstad, and Virginia Danielson deserve thanks for hosting these events, respectively.
April	Canada. Thanks to Marcia Ostashewski, professor at the University of Cape Breton, and her collaborator at the University of Alberta in Edmonton, Michael Frishkopf, I lectured, presented a film and picture exhibition as a part of Marcia's project <i>Global Musics, Local Connections</i> .
May	Beijing, China. The inaugural conference of the Music Education Alliance Across the Silk Road was a major international event at the Central Conservatory of Music in Beijing, masterfully put together by Professor Zhang Boyu and his team. I delivered the keynote address titled <i>Beyond the Silk Road: Musical Encounters, Interpretations, and Prospects</i> and announced the next major conference event in the same environment for July 2018: the 3 rd ICTMD Forum featuring multiple sister societies: IAML, IASPM, IMS, SEM, and ATMC (Association for Traditional Music in China).
June	Hildesheim, Germany. The 9 th International Doctoral Workshop in Ethnomusicology. Raimund Vogels, Philip V. Bohlman, Michael Fuhr and other team members once again did an excellent job at the Center for World Music of the University of Hildesheim.

August	Ohrid – Prilep – Skopje, Severna Makedonija. Spominska slovesnost z vokalno skupino Pella za slovenskega/makedonskega glasbenika in raziskovalca neandertalske flavte Ljubena Dimkaroskega, ki je pred letom dni umrl v rodnem Prilepu. Načrtovanje simpozijev študijskih skupin ICTMD z makedonskimi kolegi (Velika Stojkova-Serafimovska, Dragan Dautovski, Ivona Opetcheska-Tatarchevska, Sonja Zdravkova-Djeparoska in drugi) Ljubljana, Slovenija. Trije medsebojno povezani dogodki in »bravo« si zasluži Arnd Adje Both, predsedujoči študijske skupine ICTMD za glasbeno arheologijo. 1. 15. Simpozij študijske skupine ICTMD za glasbeno arheologijo 2. Muzejska razstava <i>Archaeomusica</i> 3. Festival Noči v stari Ljubljani/Nights in Old Ljubljana Town.
September	Cetinje, Črna gora. <i>Glasbena dediščina Črne gore</i>. Čestitke dekanu Akademije za glasbo v Cetinju Bojanu Martinoviću in njegovi ekipi ter Jasmini Talam. Črno goro sem obiskal prvič po tem, ko je leta 2006 postala neodvisna država. Nova Gorica, Slovenija. <i>Zbogom orožje, dobrodošlica pesmi</i> (Evropska mreža za profesionalne komorne zборе TENSO 2017). Dunaj, Avstrija: <i>Glasbe so pomembne! Etnomuzikologija in njena sociopolitična relevantnost v današnjem času</i> (pozdravni simpozij za novi sedež sekretariata ICTMD na Univerzi za glasbo in uprizoritvene umetnosti na Dunaju).
Oktober	Denver, ZDA. 62. letno srečanje Društva za etnomuzikologijo. Močan plenarni nagovor Scheherazade Hassan o glasbi in vojni v Iraku ter več sekcij o angažirani oz. aplikativni znanosti. Predsedovanje je Anne Rasmussen predala Gregoryju Barzu.
November	Katmandu, Nepal. 7. Mednarodni filmski festival tradicijske glasbe s simpozijem. Moj film <i>Kosovo skozi oči lokalnih romskih (ciganskih) glasbenikov</i> (film in študijski vodnik) iz leta 2015 je prejel nagrado! Zahvaljujem se Ramu Prasadu Kadelu, ustanovitelju Glasbenega muzeja Nepala in uradniku za zvezo ICTMD. Moje dobro obiskano predavanje na Univerzi v Katmanduju je potekalo v nedeljo dopoldne. Zahvaljujem se Rajkumarju Manandharju. Osaka, Japonska. Osrednji govorec na simpoziju <i>Upravljanje nesnovne kulturne dediščine</i>. Čestitke odličnim gostiteljem – ekipi IRCI in Teradi Yoshitaki iz Nacionalnega etnološkega muzeja.
December	Budimpešta, Madžarska. Nacionalni mojster v mednarodnem kontekstu: Mednarodna muzikološka Konferenca ob 50. obletnici smrti Zoltána Kodálya. Čestitke za odlično organizacijo Palu Richterju in Anni Dalos. Ljubljana, Slovenija. Filozofska fakulteta v Ljubljani je leto zaključila z lepim presenečenjem – z nagrado za življenjsko delo.

July	Limerick, Ireland. Six years of my service in the role of the Secretary General, during which the ICTM World Network came to be present in 127 countries and regions, reached its end at the Council's 44th World Conference. Ursula Hemetek became the new Secretary General. A film about the World Conference, hosted by the University of Limerick's Irish World Academy of Music and Dance, is available at https://youtu.be/KppBa6iNkVE.
August	Ohrid – Prilep – Skopje, North Macedonia. Commemoration with the vocal ensemble Pella for the Slovenian/Macedonian musician and Neanderthal flute researcher Ljuben Dimkaroski who passed away in his native Prilep a year ago. Planning of ICTMD Study Groups' symposia with Macedonian colleagues (Velika Stojkova-Serafimovska, Dragan Dautovski, Ivona Opetcheska-Tatarchevska, Sonja Zdravkova-Djeparoska, and others) Ljubljana, Slovenia. Three related events, with a "bravo" for Arnd Adje Both, Chair of the ICTMD study group on Music Archaeology 1. 15th Symposium of ICTMD Study Group on Music Archaeology 2. Museum exhibition <i>Archaeomusica</i> 3. Festival Noči v stari Ljubljani/Nights in Old Ljubljana Town.
September	Cetinje, Montenegro. <i>Musical Heritage of Montenegro</i>. Congratulations to the Dean of Music Academy in Cetinje, Bojan Martinović, and his team, and to Jasmina Talam. It was great to visit Montenegro for the first time after it became an independent state in 2006. Nova Gorica, Slovenia. <i>A Farewell to Arms, A Welcome to Song</i> (The European Network for professional chamber choirs TENSO 2017). Vienna, Austria: <i>Musics Matter! Ethnomusicology and its Socio-Political Relevance Today</i> (a welcome symposium for the new ICTMD Secretariat seat at the University of Music and Performing Arts Vienna).
October	Denver, USA. Society for Ethnomusicology's 62nd Annual Meeting. A powerful keynote address by Scheherazade Hassan on music and war in Iraq, and several sessions featuring engaged/applied scholarship. The presidency passed from Anne Rasmussen to Gregory Barz.
November	Kathmandu, Nepal. The 7th International Folk Music Film Festival with symposium. My film <i>Kosovo Through the Eyes of Local Romani (Gypsy) Musicians</i> (the film and a study guide) from 2015 won an award! Many thanks to Ram Prasad Kadel, founder of the Music Museum of Nepal and ICTMD Liaison Officer. My well-attended lecture at the University of Kathmandu took place on Sunday morning. Thanks to Rajkumar Manandhar. Osaka, Japan. Keynote at the <i>Negotiating Intangible Cultural Heritage</i> symposium. Congratulations to excellent hosts – the IRCI team and Terada Yoshitaka of the National Museum of Ethnology.
December	Budapest, Hungary. <i>A National Master in International Context: International Musicological Conference on the 50th Anniversary of Zoltán Kodály's Death</i>. Congratulations to Pal Richter and Anna Dalos for the superb organization. Ljubljana, Slovenia. The Faculty of Arts in Ljubljana concluded the year with a kind surprise, by presenting me with a Life Achievement Award.

Opombe	Na Filozofski fakulteti Univerze v Ljubljani je v letu 2017 predavalo več gostujočih predavateljev s področja etnomuzikologije: Liu Xiangkun, Gisa Jähnichen, Chintaka P. Meddegoda, Julcsi Laposa, Samuel Araújo, Patricia Shehan Campbell, Kjell Skyllstad, Lasanthi Manaranjanie Kalinga Dona, Drago Kunej, Mojca Kovačič, Urša Šivic, Vladimir Hrovat & Sorarmonica, Hilde Binford. Hvala vsem! Predlog projekta moje raziskovalne skupine (Ana Hofman, Mojca Kovačič, Drago Kunej, Leon Stefanija, Urša Šivic, Jernej Weiss) je bil odobren v začetku leta 2017. Tema <i>Glasba in etnične manjšine: (trans)kulturalna dinamika v Sloveniji po letu 1991</i> nas je zaposlovala vse do aprila 2020.
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2023

Januar	Vavuniya, Šrilanka. Predstavitev ICTMD in njegovih dejavnosti na 1. mednarodni konferenci o harmoniji in spravi na Univerzi v Vavuniyi.
Februar	Vabljeni spletni nagovor nacionalnemu odboru ICTMD Bosne in Hercegovine ob njeni deseti obletnici. Hvala predsednici odbora Tamari Karači Beljak. Sodelovanje pri enem izmed spletnih ICTMD Dialogov z naslovom Proti Mednarodnemu svetu za glasbene in plesne tradicije. Zahvaljujem se predsedujočima Tan Sooi Beng in Marcii Ostashevski.
Marec	Kuvajt (mesto), Kuvajt. V okviru vabljenega obiska v Kuvajtu predstavitev Združenja na nacionalni televiziji. Zahvaljujem se nacionalnem predstavniku Aliju Mahdiju.
April	Oslo in Sandefjord, Norveška. Obiski prijateljev Kjella Skyllstada, mojega nekdanjega gostitelja na Univerzi v Oslu, in Dorothee de Jonge, s katero sem v devetdesetih letih sodeloval pri projektu z bosanskimi begunci na Norveškem. Dunaj, Avstrija. Predavanja v okviru predmeta Aplikativna etnomuzikologija za študente Univerze za glasbo in uprizoritvene umetnosti.
Maj	Almaty, Kazahstan. Številne dejavnosti, vključno s prispevkom o ICTMD in turško govorečem svetu na Kazahstanski nacionalni akademiji umetnosti Temirbek Zhurgenov v Almatyju v Kazahstanu. Zahvaljujem se nacionalni predstavnici Zakiji Sapenovi, ki je organizirala tudi praznovanje za nove člane ICTMD iz Kazahstana.
Junij	Dunaj, Avstrija. Vabljeni uvodni nagovor na študijskem dnevu o afganistanski glasbi v izgnanstvu na Dunaju v Avstriji. Na tem dogodku sem prvič osebno spoznal nacionalnega predstavnika Afganistana Mirwaisa Sidiqija. Na spletu: Vabljeni uvodni spletni nagovor na 2. simpoziju Študijske skupine za globalno zgodovino glasbe v Palermu v Italiji. Hvala predsedujoči Študijske skupine Razii Sultanovi. Baku, Azerbajdžan. Nagovor udeležencem 6. mednarodnega simpozija Space of Mugham v Bakuju v Azerbajdžanu. Zahvaljujem se nacionalni predstavnici Sanubar Baghirovi.

Notes	Several guest lecturers in ethnomusicology had presentations at the Faculty of Arts, University of Ljubljana, in 2017: Liu Xiangkun, Gisa Jähnichen, Chintaka P. Meddegoda, Julcsi Laposa, Samuel Araújo, Patricia Shehan Campbell, Kjell Skyllstad, Lasanthi Manaranjanie Kalinga Dona, Drago Kunej, Mojca Kovačič, Urša Šivic, Vladimir Hrovat & Sorarmonica, and Hilde Binford. Thanks to all! A project proposal of my research team (Ana Hofman, Mojca Kovačič, Drago Kunej, Leon Stefanija, Urša Šivic, Jernej Weiss) was approved in the early 2017. The theme <i>Music and Ethnic Minorities: (Trans)cultural Dynamics in Slovenia After the Year 1991</i> kept us busy until April 2020.
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2023

January	Vavuniya, Sri Lanka. Presenting the ICTMD and its activities at the 1 st International Conference on Harmony and Reconciliation at the University of Vavuniya.
February	Giving an invited online address to the ICTMD National Committee of Bosnia and Herzegovina on its 10 th anniversary. Thanks to the Chair of the Committee Tamara Karača Beljak. Participating in an edition of the online ICTMD Dialogues titled Towards the International Council for Traditions of Music and Dance. Thanks to Chairs Tan Sooi Beng and Marcia Ostashevski.
March	Kuwait City, Kuwait. As a part of an invited visit to Kuwait I made a presentation of the Council on national television. Thanks to Liaison Officer Ali Mahdi.
April	Oslo and Sandefjord, Norway. Visits to my friends Kjell Skyllstad, my former host at the University of Oslo, and Dorothea de Jonge, with whom I cooperated on the Bosnian refugee project in Norway in the 1990s. Vienna, Austria. Lectures in my Applied Ethnomusicology course for students at the University of Music and Performing Arts.
May	Almaty, Kazakhstan. Multiple activities, including a paper about the ICTMD and the Turkic-speaking world at the Temirbek Zhurgenov Kazakh National Academy of Arts in Almaty, Kazakhstan. Thanks to Liaison Officer Zakiya Sapenova, who also organized a celebration for new ICTMD members from Kazakhstan.
June	Vienna, Austria. Giving an invited introductory address at the <i>Afghan Music in Exile Study Day</i> in Vienna, Austria. This event enabled me to meet for the first time in person the Liaison Officer for Afghanistan Mirwais Sidiqi. Online: Giving an invited introductory online address at the 2 nd symposium of the Study Group on Global History of Music held in Palermo, Italy. Thanks to the Study Group Chair Razia Sultanova. Baku, Azerbaijan. Addressing the participants of the 6 th international symposium Space of Mugham in Baku, Azerbaijan. Thanks to the Liaison Officer Sanubar Baghirova.

Julij	Legon, Gana. Več dolžnosti, povezanih s svetovno konferenco ICTMD, od vodenja sestankov izvršnega odbora pred konferenco in po njej, vodenja otvoritvenega zasedanja, generalne skupščine, skupščine nacionalnih predstavnikov, pozdravnega sestanka študijske skupine za glasbo in manjšine, komemoracije za Yoshitaka Terado in zaključnega zasedanja do predstavitve prispevka in sodelovanja v razpravah. Kelaniya, Šrilanka. Izmenjava izkušenj ICTMD z nesnovno kulturno dediščino na posvetu na Univerzi v Kelaniji.
September	Istanbul, Turčija. Predstavljanje ICTMD na prvem skupnem znanstvenem dogodku z združenjem IASA (International Association of Sound and Audiovisual Archives), ki je bil 4. Forum ICTMD.
Oktober	Ottawa, Kanada. Vodenje panela z naslovom ICTMD in njegova zavezanost znanstvenemu delu, zagovorništvu in aktivizmu: Razmišljanja o preteklih, sedanjih in prihodnjih perspektivah na 68. letnem srečanju Društva za etnomuzikologijo.
November	Celovec, Avstrija. Povezovanje ICTMD in aplikativne etnomuzikologije v skupnem predavanju z Weiyo Lin na letnem srečanju Avstrijskega muzikološkega društva.
December	Colombo, Šrilanka. Več vlog na zadnjem znanstvenem dogodku Združenja v tem letu, 12. simpoziju Študijske skupine za glasbo in manjšine s skupnim dnevom s Študijsko skupino za avtohtono glasbo in ples, ki mu je predsedovala Yuh-Fen Tseng. Organizacijski odbor je vodila Lasanthi Manaranjanie Kalinga Dona.

July	Legon, Ghana. Several responsibilities associated with the ICTMD World Conference, from chairing meetings of the Executive Board before and after the conference, chairing the Opening Session, General Assembly, Assembly of National Representatives, Welcome Meeting of the Study Group on Music and Minorities, Commemoration to Yoshitaka Terada, and Closing Session, to giving a paper and participating in discussions. Kelaniya, Sri Lanka. Sharing the ICTMD's experiences with Intangible Cultural Heritage at a panel at the University of Kelaniya.
September	Istanbul, Türkiye. Representing the ICTMD at its first joint scholarly event with IASA (International Association of Sound and Audiovisual Archives), which counted as the 4 th ICTMD Forum.
October	Ottawa, Canada. Chairing a panel titled <i>ICTMD and Its Commitment to Scholarship, Advocacy, and Activism: Reflections on Past, Present, and Future Perspectives</i> at the 68 th Annual Meeting of the Society for Ethnomusicology.
November	Klagenfurt, Austria. Relating ICTMD and applied ethnomusicology in a keynote shared with Weiya Lin at the annual meeting of the Austrian Society for Musicology.
December	Colombo, Sri Lanka. Multiple roles at the Council's final scholarly event in the year, the 12 th Symposium of the Study Group on Music and Minorities with a Joint Day with the Study Group on Indigenous Music and Dance chaired by Yuh-Fen Tseng. The Local Arrangements Committee was led by Lasanthi Manaranjanie Kalinga Dona.

Profesor Mantle Hood me je med doktorskim študijem vprašal, ali imam kakšen hobi. »Etnomuzikologija je zame vse – izbrani način življenja, pretekli, sedanji in prihodnji poklic ter moj hobi,« sem odgovoril iskreno in z jasnim ponosom. »Narobe, morate imeti še kakšen hobi,« je odgovoril, »za izklop, ko ga boste potrebovali.« Njegov odgovor mi je takoj priklical v spomin opozorila mojih mentorjev, na primer: »Vaša delovna hitrost 200 kilometrov na uro je dolgočasno previsoka, pametno bi bilo nekoliko upočasniti« (Jerko Bezić) in »Ne delajte 16 ur na dan na svoji disertaciji, oči boste potrebovali še dolgo« (Jozef Pacholczyk). »Poskusite igrati golf,« je predlagal Hood. Ničesar nisem rekel.

Pravzaprav pa so mi ameriški profesorji pomagali razviti zanimanje za fotografijo kot hobi. Profesor Pacholczyk je neko nedeljo študente peljal na boljši sejem, kjer smo lahko po ugodnih cenah kupili profesionalne fotoaparate in potrebne dodatke. Kmalu zatem smo novopridobljeno opremo uporabili pri Hoodovem predmetu o terenskih in laboratorijskih metodah v etnomuzikologiji. Med izvajanjem naloge se je vsak študent posebej sprehajal naokoli in poskušal napraviti dobre fotografije, ob naslednjem srečanju pa smo skupaj ocenjevali rezultate. Med fotografiranjem na lokalnem pokopališču sem ugotovil, da sem pravkar odkril hobi, ki me navdihuje in hkrati sprošča. Nekateri od mojih najljubših motivov so živali, mnogi drugi pa so neizogibno povezani z etnomuzikologijo. Moje fotografije so se znašle na naslovnih več revij in zbornikov ter v mojih lastnih publikacijah v različnih formatih. Nekoč sem pripravil razstavo slik o romskih glasbenikih s Kosova, ki je potovala po več državah.

Moj drugi hobi, povezan z glasbo, je zbiranje in igranje glasbil. Domača zbirka približno 150 instrumentov z vsega sveta mi omogoča, da priložnostno rabo prilagajam glede na razpoložanje, da glasbeno sodelujem z obiskovalci in – kar je prav tako pomembno – da jih uporabljam pri poučevanju.

Nazadnje so živali moj najljubši (navidezno) neglasbeni hobi – v naravi, doma in kot motivi na fotografijah. Kot otrok se spominjam naših mačkonov, ki so bili poimenovani po likih iz oper: Belisario, Carmen, Des Grieux, Manon, Otello, Tosca, Treemonisha in številne druge. Ta konjiček me je seveda pripeljal do področij zoomuzikologije ter večvrstnih študij zvoka in gibanja, vendar na to temo še nisem objavil.

Zvočni posnetek 8: Pes laja ob glasbi, ki jo izvajajo glasbeniki na dvojnicah in bobnu.

Vas v Baniji/Banovini (Hrvaška), 1988

Audio recording 8: A dog's barking along with music performed by players of svirale (double flute) and bubanj (drum). A village in Banija/Banovina (Croatia), 1988



At some point during my doctoral studies, Professor Mantle Hood asked me whether I had a hobby. "Ethnomusicology is my everything – a chosen way of life, past, present and future profession, and my hobby," I replied honestly and with a clear sense of pride. "Wrong, you must have a different hobby" – the professor replied – "as a way out when you need it." His answer immediately brought to my mind warnings from my mentors, such as "Your working speed of 200 kilometers per hour is too fast for the long term, it would be wise to slow down a bit" from Jerko Bezić, and "Don't work for 16 hours per day on your dissertation, you will need your eyesight for many more years" from Jozef Pacholczyk. "Try to play golf," Hood suggested. I remained silent.

In fact, it was my American professors who helped me develop interest in photography as a hobby. Professor Pacholczyk took his students to a flea market one Sunday, so that we could buy professional photo cameras and the necessary accessories for reasonable prices. Soon afterwards, we used our equipment in Hood's class on Field and Laboratory Methods in Ethnomusicology. We wandered around trying to take good pictures during an assignment, which would be a subject of discussion in the next class. While taking photos in the local cemetery, I realized that I had just discovered a hobby which inspires and relaxes me at the same time. Some of my favorite motifs are animals, but many others are unavoidably related to ethnomusicology. My photos have ended up as cover pages of several journals and edited volumes, and on my own publications in different formats. At some point, I also created a picture exhibition on Romani musicians from Kosovo, which travelled to several countries.

My other hobby, more music-related, is collecting and playing musical instruments. My home collection of around 150 instruments from all over the world allows me to make a selection depending on the mood, to musically interact with visitors, and, no less important, to use them in teaching.

Finally, animals are my most beloved (and seemingly) non-musical hobby – in nature, at home, and as subjects in photographs. As a child I recall our kittens, each of whom was named after characters from the world of opera: Belisario, Carmen, Des Grieux, Manon, Otello, Tosca, Treemonisha, and many more. This hobby naturally led me to the fields of zoomusicology and multispecies sound and movement studies, although I have not published on this topic yet.



Fotografija 58: Moje fotografije glasbenikov iz različnih delov sveta.
Photo 58: Some of my photographs showing musicians from various parts of the world.

NAMESTO SKLEPA: DODATNA ETNOMUZIKOLOŠKA HRANA ZA MOŽGANE

Etnomuzikolog je nagnjen k temu, da je zelo občutljiv za druge ljudi, da spoštuje njihove vrednote in njihovo vede-nje, tudi če so ti drugačni od njegovih.

Goji zdravo radovednost do novega in neznanega ter talent, da izstopi iz sebe [...] dovolj dolgo, da si z naklo-njenostjo ogleda neznano. Predvsem pa je njegova nak-lonjenost do glasbe tesno povezana z naklonjenostjo do ljudi [...]. V najbolj dobesednem pomenu je humanist, ki je usmerjen v svet umetnosti.

(Mantle Hood, *The Ethnomusicologist*, 1971)

Slovenski etnomuzikolog Julijan Strajnar in skladatelj Uroš Krek sta za dobrega etnomuzikologa izpostavila tri glavne značilnosti: ljubezen do svojega poklica, spoštljiv odnos do informatorjev (sogovornikov, sodelavcev) in po-zornost do podrobnosti.

(Julijan Strajnar, osebna komunikacija, 1998)

Poleti 1981 sem kot dodiplomski študent s posebnim zanimanjem za etnomuzikologijo skupaj s skupino štu-dentov z Univerze v Zagrebu opravljal terensko raziskavo v naselju Cere v Istri na Hrvaškem. Tam sem dva tedna zbiral podatke o glasbi in arhitekturi v bližnjih vaseh in zaselkih. Naš mentor je bil izkušen terenski raziskovalec, etnolog Josip Miličević, ki je pozorno spremljal, kako se mi, novinci, spopadamo s terenom. Tako je nekega dne začel pogovor z mano:

JM: Kolikor vidim, ne kadite.

SP: Kot osemletni deček sem iz radovednosti pokadil eno cigareto, potem pa sem se odločil, da to ni zame.

JM: In ne pijete ...

SP: Ne, sploh ne (ponosno).

JM: Potem verjetno tudi ne jemljete drog (v šali).

SP: Seveda ne.

JM: Ah, škoda, nikoli ne boste uspešen terenski raz-iskovalec!

Njegova ocena, izrečena v šali s kančkom resnosti, se na srečo ni izkazala za pravilno, saj sem od dodiplomskega študija do danes ostal strasten zagovornik in podpornik terenskih raziskav na različnih koncih sveta. Mnenje gos-poda Miličevića je temeljilo na pogosti situaciji v nekaterih raziskovalnih okoljih, ko gostitelj raziskovalcu na samem začetku komunikacije ponudi »pijačo dobrodošlice«, obi-čajno močno domače žganje, in tega darila ni priporočljivo

INSTEAD OF A CONCLUSION: ADDITIONAL ETHNOMUSICOLOGICAL BRAINFOOD

The ethnomusicologist is inclined to be highly sensitive to other human beings, to respect their scales of values and their behavior, even if these are not compatible with his own.

He has a healthy curiosity about the new and the un-known and a talent for stepping out of himself [...] long enough to take a sympathetic look at the unknown. Above all, his liking for music is closely tied to his liking for peo-ple [...]. In the most literal sense, he is a humanist attuned to the world of the arts.

(Mantle Hood, *The Ethnomusicologist*, 1971)

The Slovenian ethnomusicologist Julijan Strajnar and composer Uroš Krek used to point to the three main fea-tures of a good ethnomusicologist: love for the profession, respectful attitude towards the informants (interlocutors, collaborators), and attentiveness to detail.

(Julijan Strajnar, personal communication, 1998)

In the summer of 1981, I was an undergraduate student with a special interest in ethnomusicology, together with a group of students from the University of Zagreb, doing field research in Cere in Istria, Croatia. There, for two weeks, I was collecting data about music and architecture in near-by villages and hamlets. Our mentor was an experienced field researcher, the ethnologist Josip Miličević, who kept a close eye on how we, the newcomers, coped in the field. That's how he started a conversation with me one day:

JM: As far as I can see, you don't smoke.

SP: I smoked one cigarette out of curiosity as an eight-year-old boy and then I decided it wasn't for me.

JM: And you don't drink alcohol...

SP: No, not at all [proudly]

JM: I guess you also don't do drugs [now jokingly]

SP: Of course not.

JM: Eh, it's a shame, there's no way you can become a successful field researcher!

Fortunately his assessment, uttered in jest with a hint of seriousness, did not prove correct, because from my under-graduate studies until today I have remained a passionate advocate and promoter of field research in various parts of the world. Miličević's opinion was based on a common situ-ation in some research environments, when the host offers the researcher a "welcome drink" at the very beginning of communication, usually strong homemade brandy, and it

zavrnuti. Ščasoma sem ustvaril sistem prepričljivih izgovorov o občutljivosti mojega organizma na alkohol, ki skupaj z ustreznimi izrazi spoštovanja gostiteljem jasno povedo, da je moja odločitev upravičena in dokončna.

Očitno lahko osebnost, javna podoba, izvor, spol in zgoraj omenjena stališča raziskovalca vplivajo na komunikacijo z ljudmi na terenu. Kako globoko?

Naslednjo zgodbo je povedal Bogdan Sepčič, moj mentor in partner pri terenskem delu na radijski postaji. Nekoč je posnel pevko, ki je pela pesem s precej lascivnim besedilom. Iz prepisa, ki ga je naredil drug raziskovalec, je poznal isto pesem s precej resnejšim besedilom, zato je o tem odstopanju povprašal pevko. Njen odgovor je bil: »Vi ste tako vesel človek, drugi raziskovalec pa je bil nekoč duhovnik – le kako bi mu lahko zapela iste besede, ki jih tako zlahka zapojem Vam! «

Etnomuzikologi pogosto govorijo o *skupnostih*, kar bi glede na okoliščine lahko pomenilo skupino ljudi, ki živi v medsebojnem sožitju. Vendar pa skupnosti in celo družine niso nujno harmonične skupine enako mislečih ljudi; ti lahko razmišljajo in se odzivajo različno, imajo različne karakterje in ambicije. Naša raziskovalna pozornost mora biti usmerjena na posameznike, zavedanje o dinamiki njihovih medsebojnih odnosov skozi glasbo pa nas varuje pred vprašljivimi posplošitvami.

Včasih se lahko zaradi številnih preteklih izkušenj v drugih krajih počutimo preveč samozavestni pri terenskem delu. Tukaj je poučna zgodba o tem.

Leta 2007 sem se udeležil predstave tradicijske nočne drame Kolam na Univerzi Colombo v kraju Horana na Šrilanki. Spremljala me je šrilanška znanstvenica, ki je tam poučevala. Nekje okoli polnoči sem predlagal, da se sprehodiva po bližnji cesti. Moja šrilanška kolegica je trdila, da je gibanje ponoči lahko nevarno, vendar sem vztrajal in končno je privolila.

Med sprehodom se je ob nama nenadoma ustavilo motorno kolo s tremi mladeniči. Poskušala sva se izogniti moškima, ki se jim je prizor tujca, ki se sredi noči sprehaja z domačinko, očitno zdel neprimeren, tako da sva se pridružila nekaj ljudem na drugi strani ulice, vendar to ni pomagalo. Največji od treh je skočil pred naju, pripravljen za napad brez odvečnih vprašanj. Šrilanška kolegica se je kljub svoji manjši rasti in pomanjkanju kakršnih koli izkušenj na prostem ponoči pogumno postavila med naju in vsiljivcu zakričala, da ona poučuje na bližnji univerzi in da sem jaz gostujoči predavatelj iz Evrope. Z velikim presenečenjem na obrazu me je vprašal, katero je moje študijsko področje. »Et-no-mu-zi-ko-lo-gi-ja,« sem odgovoril.

»Etno kaj?« je poskušal ponoviti. In to je bilo dovolj, da se je začela komunikacija, ki je zamenjala zelo verjetno nasilje z besedami. Ta epizoda se je z nekaj stavki srečno končala in trije moški so končno odšli.

is not advisable to refuse this gift. Over time, I created a system of persuasive apologies, referring to the sensitivity of my organism to alcohol, which, along with due expressions of respect, make clear to the hosts that my decision is justified and final.

Clearly, the personality, public image, origin, gender, and attitudes of a researcher can influence communication with others in the field. But how profoundly?

The following story comes from Bogdan Sepčič, my mentor and fieldwork partner at the radio station. Once he recorded a female singer performing a song with quite lascivious lyrics. He knew the same song with much more serious lyrics from the transcription made by an earlier researcher, so he started discussing the differences with the singer. Her answer was: "Well, you are such a merry person, and the other researcher used to be a priest – how could I sing to him the words which I feel comfortable singing to you! "

Ethnomusicologists often refer to *communities*, which under the circumstances could suggest a group of people living in mutual harmony. But communities, even families, are not necessarily harmonious groups of like-minded people; they may think and react differently, having different temperaments and ambitions. Our research attention should be on individuals, and the awareness of the dynamics of their interrelations through music should prevent us from questionable generalizations.

Sometimes we may feel too self-confident in fieldwork situations due to our numerous previous experiences in other places. Here is an educational story about that.

Back in 2007, I attended a performance of a traditional night-long drama known as Kolam at the University of Colombo compound in Horana, Sri Lanka. I was accompanied by a Sri Lankan female scholar who was teaching there. Sometime around midnight, I proposed that we take a walk on the nearby road. My Sri Lankan colleague claimed that it was dangerous to move around at the nighttime, but I insisted, and she finally agreed.

During our walk, a motorcycle with three young men abruptly stopped next to us. We tried to avoid the men – to whom a scene of a foreigner walking with a local woman in the middle of the night obviously looked inappropriate – by joining a few people on the other side of the street, but it did not help. The biggest of the three jumped in front of us, ready to attack me without asking any questions. Despite her smaller size and lack of experience being alone and outdoors at night, my Sri Lankan colleague bravely moved between us and shouted at my would-be attacker that she taught at the nearby university, and that I had come from Europe to give a guest lecture there. With a big surprise on his face, he asked me what my discipline was. "Eth-no-mu-si-co-lo-gy," I replied.

Šrilanška kolegica se še ne kaj časa ni nehala tresti. Počutil sem se krivega, ker nisem upošteval njenega opozorila in sem naju oba neodgovorno spravil v nevarnost. Ta izkušnja je koristen opomnik, kako pomembno je spoznati lokalne posebnosti in prisluhniti poznavalcem. Ta kolegica, dr. Lasanthi Manaranjanie Kalinga Dona, je pozneje postala moja žena.

Moja zadnja pripomba se nanaša na potrebo po večnem spoštovanju in hvaležnosti do tistih posameznikov in posameznic, ki so nam omogočili, da sledimo svojim sanjam in dosežemo vse, kar lahko dosežemo kot ljudje in strokovnjaki.

Če se v mislih vrnem v preteklost, veliko dolgujem svojim staršem, ki zagotovo nista bila navdušena nad vsemi glasbami, ki sem jih prinašal domov, in ki sta se bala mojih raziskovalnih potovanj daleč od doma, vendar sta me vedno podpirala pri mojih odločitvah.

Kako bi sploh lahko razmišljal o širjenju obzorij etnomuzikologije v takratni Jugoslaviji, če ne bi imel spodbudnega in odprtega mentorja, kot je bil profesor Jerko Bezić na Univerzi v Zagrebu? Prav njegovo somentorstvo je omogočilo tudi moj magistrski študij v Ljubljani.

Prof. Ankica Petrović z Univerze v Sarajevu, ki je po doktoratu pod mentorstvom Johna Blackinga v Belfastu že prinašala drugačno etnomuzikologijo v domače okolje, mi je vedno pomagala in podpirala moja prizadevanja ter mi nazadnje omogočila doktorski študij v ZDA.

Moj ameriški mentor Jozef Pacholczyk je na moje vprašanje, kaj lahko storim v zahvalo za njegovo izjemno človeško in strokovno vodenje, odgovoril karseda lepo. »Nič mi ne dolgujete,« je rekel, »le vse dobro usmerite k svojim študentom.«

Drugi moji ameriški učitelji – Mantle Hood, Philip Schuyler, Karl Signell – so me naučili veliko o življenjskih vrednotah in našem ljubem poklicu.

In kako pomembne so bile terenske ure z mojim radijskim mentorjem Bogdanom Sepčićem ali prizadevanja mojega nekdanjega profesorja Nikše Glige, da sem v težkih vojnih letih na začetku devetdesetih let prejšnjega stoletja poučeval na alternativni lokaciji v Zagrebu.

Norveški muzikolog Kjell Skyllstad je s povabilom na Norveško odprl novo stran v mojem življenju, kjer sva skupaj začela graditi to, kar je danes znano kot aplikativna



Fotografija 59: Lasanthi Manaranjanie Kalinga Dona in Svanibor Pettan
Photo 59: Lasanthi Manaranjanie Kalinga Dona and the author.

“Ethno what?” he tried to repeat. It was just enough to start communication, very likely replacing violence with words. A few more sentences brought this episode to a happy end and the three men finally departed.

My Sri Lankan colleague could not stop shaking for some time. I felt guilty for disregarding her earlier warning and for irresponsibly putting both of us in danger. This experience is a useful reminder how necessary it is to get familiar with local specifics and to listen to insiders. Well, this wise and brave colleague of mine, Dr Lasanthi Manaranjanie Kalinga Dona, later became my wife.

My final remark here refers to the need for eternal respect and gratitude to those individuals who made it possible for us to

follow our dreams and achieve whatever heights we can as people and professionals.

Thinking back, I owe a lot to my parents, who certainly did not appreciate all the musics that I introduced them to, and who were clearly afraid of my research trips far away from home, but who were always supportive of my choices.

How would I be able to even think about widening the scope of ethnomusicology in what was once Yugoslavia, if there had not been an encouraging and open-minded mentor such as Professor Jerko Bezić at the University of Zagreb? It was his co-mentorship that made possible my master's studies in Ljubljana, as well.

Professor Ankica Petrović from the University of Sarajevo, who was already introducing a different kind of ethnomusicology in the country following her doctorate under the mentorship of John Blacking in Belfast, was always helpful and supportive of my efforts, and finally made possible my doctoral studies in the USA.

My American mentor Jozef Pacholczyk gave the nicest possible answer to my question about what I could do to thank him for his extraordinary human and professional guidance. “You do not owe me anything,” he said, “just direct everything good to your students.”

My other American teachers – Mantle Hood, Philip Schuyler, Karl Signell – taught me a lot both about life and our beloved profession.

Also essential were the fieldwork lessons with my radio mentor Bogdan Sepčić, or the efforts of my former professor Nikša Gligo to make me teach my classes at an

etnomuzikologija. Skupno delo z Jeffom Toddom Titonom pri izdaji priročnika *Oxford Handbook on Applied Ethnomusicology* ter z Nailo Ceribašić in Donom Nilesom pri *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades* sodijo med moje najljubše souredniške izkušnje. Med mnogimi, mnogimi drugimi izjemnimi prijatelji in sodelavci, ki jih tu niti ne bom poskušal naštet, saj bi bil seznam zelo dolg in neizogibno nepopoln, bi se vseeno želel zahvaliti svoji nekdanji ženi iz devetdesetih let prejšnjega stoletja, dr. Albinici Pesek, skupaj z njenim partnerjem skladateljem Marjanom Šijanecem, in svoji ženi, dr. Lasanthi Manaranjanie, ki najboljše vesta, kaj pomeni živeti z aktivnim etnomuzikologom.

Na koncu se še enkrat posebej zahvaljujem etnomuzikologinji in urednici te knjige, dr. Ireni Miholić, za njeno vizijo, potrpežljivost in vodenje. Strinjam se z njo, da je ta zbornik začetek nove serije predstavitev etnomuzikologov, ki tako kot midva živijo svojo disciplino in verjamejo v njeno transformativno moč, zlasti v teh težkih časih za naš svet.

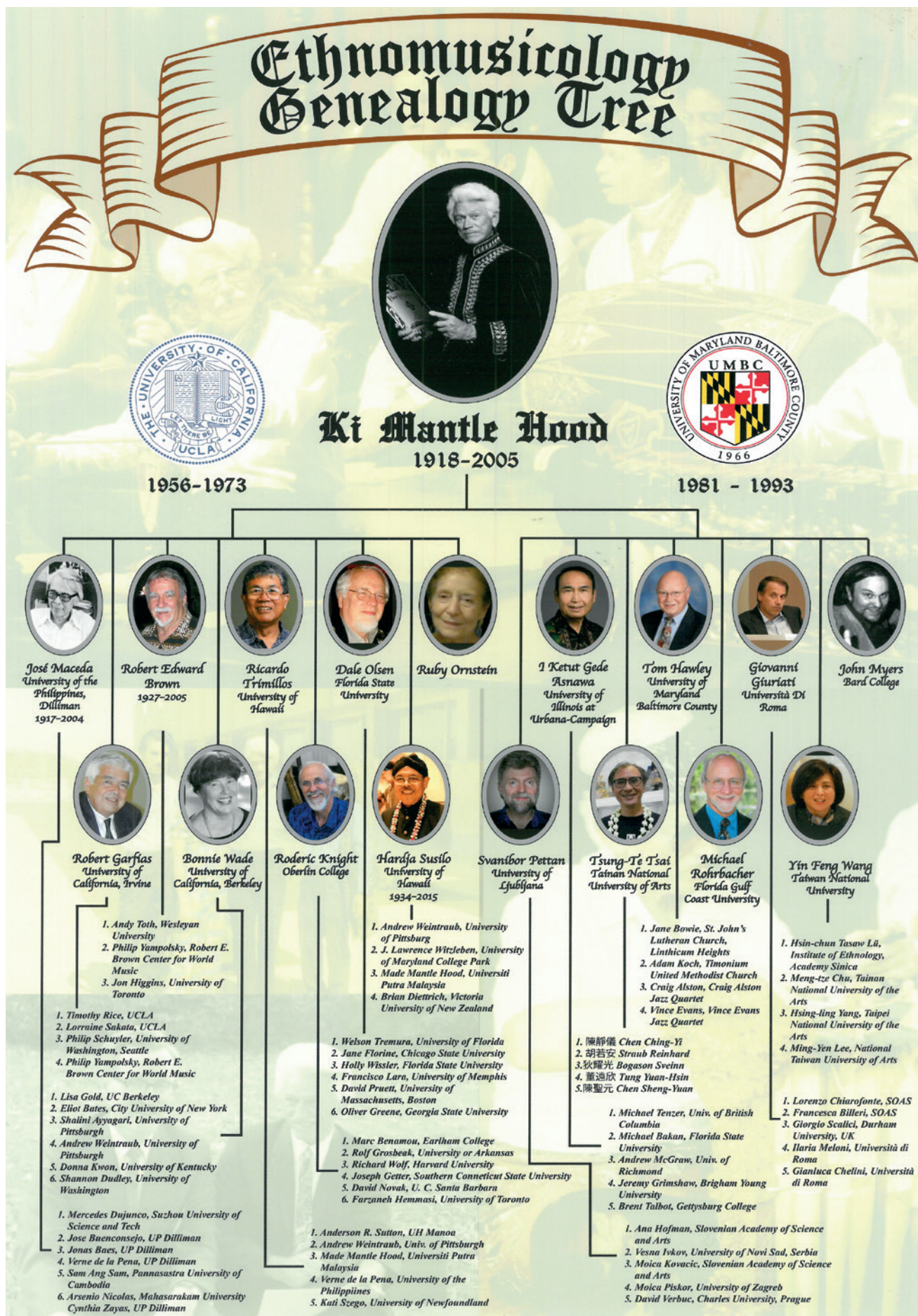
Moja zadnja misel je: izkažite spoštovanje in priznanje sodelavcem, ki so vam omogočili, da lahko uspešno delujete, ter potrudite se za kar najbolj kakovostno vodenje tistih, ki jih na uspešno delo šele pripravljate!

alternative location in Zagreb in the hard war years in the early 1990s.

The Norwegian musicologist Kjell Skylstad turned a new page in my life by inviting me to Norway, where together we started to build what is today known as applied ethnomusicology. My joint work with Jeff Todd Titon on *The Oxford Handbook on Applied Ethnomusicology*, and with Naila Ceribašić and Don Niles on *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades*, count among my favorite co-editing experiences. Among many, many other remarkable friends and colleagues, whom I will not even try to list here because the list would be very long and unavoidably incomplete, I would, nevertheless, wish to express gratitude to my former wife back in the 1990s, Dr Albinca Pesek, along with her partner composer Marjan Šijanec, and to my current wife, Dr Lasanthi Manaranjanie, who know best what it means to share life with an active ethnomusicologist.

Finally, once again special thanks to the ethnomusicologist and editor of this book Dr Irena Miholić for her vision, patience, and guidance. I share her view of this volume as a start of new series of presentations of ethnomusicologists who, just like the two of us, have lived and continue to live our discipline and believe in its transformative power, particularly in these challenging times for our world.

My final thought is this: Make sure to show respect and give credit to the colleagues who made it possible for you to fly, and make sure to provide the highest quality guidance for those whom you are preparing to fly!



Fotografija 60: Študentje Mantla Hooda. Avtor Made Mantle Hood, 2018

Photo 60: Students of Mantle Hood. Author: Made Mantle Hood, 2018.

V svetu etnomuzikologije ste poskrbeli za prepoznavnost Univerze v Ljubljani in Slovenije nasploh. Ali ste zdaj, ko se upokojujete, zadovoljni s svojo izkušnjo v ustanovi, v kateri ste kot profesor in predstojnik katedre za etnomuzikologijo preživel večino svojega aktivnega poklicnega življenja?

Popolnoma. Moja trenutna zaposlitev mi omogoča poučevanje, raziskovanje in administracijo ter podpira moja mednarodna strokovna udejstvovanja. Tu sem dobil priložnost, da zgradim študij etnomuzikologije, in to sem tudi naredil, od dodiplomskega do doktorskega študija.

Akadske nazive ste pridobili na različnih univerzah – v Zagrebu na Hrvaškem (dodiplomski študij), Ljubljani v Sloveniji (magisterij) in Marylandu v ZDA (doktorat). Kakšno je vaše mnenje o tej precej nenavadni situaciji?

Študentom bi lahko svetoval, da vsako fazo študija opravijo v različnih osebnih in intelektualnih okoljih. V mojem primeru je pridobivanje izkušenj različnih miselnih smeri nedvomno razširilo moje znanje, izostrilo moje razmišljanje ter mi podarilo raznovrstne in uporabne spretnosti. Vse to je prispevalo k osebemu razvoju, ki mi je omogočil, da delam stvari, v katere verjamem, in želim, da bi koristile svetu.

Terensko delo ste opravljali v več krajih, kot to običajno počnejo etnomuzikologi – doma na območjih nekdanje Jugoslavije, pa tudi po svetu, v Avstraliji, Egiptu, na Norveškem, Šrilanki, v Tanzaniji, ZDA.

Res je. So pa tudi izjeme in ena najbolj pozitivnih med njimi je zagotovo Robert Garfias, znan po svojih raziskavah in vplivnih objavah o številnih glasbah v zelo različnih koncih sveta. Eno izmed splošnih vprašanj je, ali res moramo izbirati med »domačimi« in »tujimi« kraji za terenske raziskave? V mojem primeru mi je delo v tujini pomagalo bolje razumeti razmere doma in obratno. Raznolike izkušnje s terenskim delom so mi omogočile, da sem razvil večplastne poglede na pomembna globalna in lokalna vprašanja.

Imate širok spekter raziskovalnih interesov, kar se odraža v vaših delih o glasbi in politiki v kontinuumu vojne in miru, multikulturalizmu, spolu, manjšinah, aplikativni etnomuzikologiji in institucionalni zgodovini etnomuzikologije.

Sprva sem želel razširiti obseg etnomuzikologije v takratni Jugoslaviji z legitimacijo preučevanja Drugih na svetovni

You have made the University of Ljubljana and Slovenia in general well-known in the world of ethnomusicology. Now, looking back at the point of your retirement, are you satisfied with your experience in the institution in which you spent most of your active professional life as a professor and chair in ethnomusicology?

Entirely. My current employment entitles me to do teaching, research, and administration, and is supportive of my international professional involvements. Here I got a chance to build the study of ethnomusicology, and I did it passionately all the way from the bachelor's to PhD level.

Each of your academic degrees is from a different university – Zagreb, Croatia (BA), Ljubljana, Slovenia (MA), and Maryland, USA (PhD). What is your opinion about this quite unusual situation?

I would recommend that students complete each phase of their studies in different personal and intellectual environments. In my case, the experience of different schools of thought broadened my knowledge, sharpened my thinking, and provided me with diverse and helpful skills. All of these contributed to personal development, which enabled me to do things that I believe in, and to work to benefit the world.

You have conducted fieldwork in more places than ethnomusicologists usually do – at home in the former Yugoslav lands, but also around the world, in Australia, Egypt, Norway, Sri Lanka, Tanzania, and the USA.

That's correct. But there are exceptional cases, one of the most positive ones being Robert Garfias, who is known for his research and influential writings on several musics from very different parts of the globe. On the other hand, do we really have to choose between "domestic" and "foreign" fieldwork sites? In my case, work abroad clearly helped me better understand the situation at home, and *vice versa*. Diverse fieldwork experiences enabled me to develop multiple perspectives on pertinent global and local issues.

You have a wide range of research interests, which is reflected in your writings about music and politics on a war-peace continuum, multiculturalism, gender, minorities, applied ethnomusicology, and the institutional history of ethnomusicology.

I initially wished to broaden the scope of ethnomusicology in what was Yugoslavia by legitimizing study of the Others

ravni (glasbe sveta) in znotraj nacionalnih meja (glasbe manjšin). Sledile so raziskave o glasbi in vojni, ki so jih kasneje dopolnile medsebojno povezane raziskave o glasbi in miru – skupaj »glasba v kontinuumu med vojno in mirom«. Prišel sem v stik s situacijami in ljudmi, ki niso del standardne vzgoje etnomuzikologov v univerzitetnem okolju, kot so vojaki, migranti, begunci, ljudje s posebnimi potrebami in upokojenci. Aplikativna etnomuzikologija je bila logično nadaljevanje in hkrati nova usmeritev. Nazadnje sem se posvetil premalo raziskani vlogi znanstvenih združenj v razvoju naše discipline.

Niste bili prvi jugoslovanski etnomuzikolog, ki je za pridobitev akademskega naziva raziskoval zunaj Evrope? Pri tem imam v mislih vaše terensko delo na Zanzibaru leta 1982 in v Egiptu v letih 1986-87.

Mislim, da sem bil. Zunanja politika neuvrščene Jugoslavije se je izkazala za koristno za povezave na področju politike in gospodarstva, medtem ko lahko rečemo, da so bile kultura in zlasti raziskave v humanistiki in družboslovju zamujene priložnosti. To sem poskušal spremeniti. Moje delo je navdihnilo več starejših kolegov, ki niso bili samo z Zahoda v bipolarnem svetu v času hladne vojne. Romunski etnomuzikolog Tiberiu Alexandru je na primer v Egiptu opravil nekaj pomembnih raziskav. Lahko omenim tudi reprezentativno edicijo Musikgeschichthe in Bildern, ki je izhajala v Nemški demokratični republiki.

Na Vašo poklicno rast so nedvomno vplivale izkušnje v medijih, raziskovalnem inštitutu in različnih kontekstih znotraj akademskega okolja. Kako to doživljate s časovne razdalje?

Delo na veliki radijski postaji je bilo sanjsko delo iz več razlogov. Omogočilo mi je številne priložnosti za delo na terenu, dostop do visokokakovostne snemalne opreme in občutek za čas pri ustvarjanju programov. Kot predstavnik Jugoslavije za ljudsko glasbo v Evropski radiodifuzni zvezi (EBU) sem bil v stiku s številnimi kolegi in izvajalci tradicijske glasbe v sklopu dinamičnega preporodništva ljudske glasbe. Sledil je privilegij zaposlitve na vodilnem inštitutu za interdisciplinarne humanistične študije na Hrvaškem, ki je hkrati spodbujal tudi moj nadaljnji institucionalni študij v tujini. Menim, da se je moje zanimanje za pedagoško področje začelo v Ameriki, kjer sem užival v izzivih prilagajanja poučevanja predmetov zelo različnim študentom, nekaterim z glasbenim predznanjem in nekaterim brez njega, pri čemer sem upošteval prednosti posameznih disciplin. V nekem smislu se nikoli nisem prenehal imeti za študenta, in vem, da enako menijo tudi nekateri moji kolegi.

globally (musics of the world) and within national boundaries (musics of minorities). Then came research on music and war, later complemented by related research on music and peace – together "music on a war-peace continuum". I came to deal with situations and people which were not part of the standard upbringing of ethnomusicologists in university settings, such as soldiers, migrants, refugees, people with special needs, and the elderly. Applied ethnomusicology followed as a natural continuation and new focus. Finally, I turned to under-researched role of scholarly associations in the development of our field.

Weren't you the first Yugoslav ethnomusicologist who conducted research for academic degrees outside of Europe? Here I have in mind your fieldwork in Zanzibar in 1982 and in Egypt in 1986-87.

I believe I was. The non-aligned foreign policy of Yugoslavia proved to be beneficial with regard to connections in the domains of politics and the economy, while those in culture and especially research in the humanities and social sciences can be described as missed opportunities. I tried to make a difference. My work was inspired by several senior colleagues, who were not only from the West in the bipolar world of the Cold War. The Romanian ethnomusicologist Tiberiu Alexandru, for example, did some important research in Egypt. There was also the representative series Musikgeschichthe in Bildern, published in German Democratic Republic.

Your professional development obviously benefitted from your experiences in the media, research institutes, and various contexts within academia. How do you see this after all these years?

Working at a major radio station was a dream job for several reasons. It provided me with many fieldwork opportunities, access to high-quality recording equipment, and sensitivity to time in creating the programs. As a representative of Yugoslavia for folk music in the European Broadcasting Union (EBU), I got in touch with many colleagues and traditional music performers from the lively domain of folk music revival. After that, it was a privilege to work in the principal institute for interdisciplinary studies in humanities in Croatia, which was also encouraging my further institutional studies abroad. My interest in pedagogy started in America, I believe, and I enjoyed challenges of adjusting teaching subjects to a wide variety of students, some with and some without a musical background, building up from their different disciplinary strengths. In a sense, I never stopped thinking of myself as a student, and I know several of my colleagues feel the same.

Izvedli ste več kot sto štirideset gostujočih predavanj na univerzah ali raziskovalnih inštitutih v približno štiridesetih državah, med drugim v Avstraliji, Avstriji, Azerbajdžanu, Bangladešu, Bosni in Hercegovini, Braziliji, Kanadi, Kitajski, Hrvaški, Danski, Egiptu, Finski, Gani, Nemčiji, Grčiji, Madžarski, Indiji, Irski, Italiji, Japonski, Kazahstanu, Maldivih, Črna gori, Nepal, Severni Makedoniji, na Norveškem in Portugalskem, v Rusiji, Srbiji, Sloveniji, Španiji, Šri Lanki, Švedski, Švici, na Tajvanu in na Tajskem, v Turčiji, Ukrajini, Združenem kraljestvu, ZDA in Vietnamu. Ali še vedno čutite veselje do tako intenzivnega mednarodnega življenja?

Ljubezen do ljudi in etnomuzikologije je pripomogla k spontanemu oblikovanju življenjskega sloga, v katerem se zasebno in poklicno vedno prepletata. Za vedno bom globoko hvaležen za številna vabljenja predavanj, zaradi katerih sem lahko potoval po vsem svetu, spoznal čudovite kolege in nove študente, učil in se še bolj učil, se na konferencah dogovarjal o novih znanstvenih mostovih in pridobil najbolj dragocene neposredne izkušnje pri razumevanju našega sveta. V začetku leta 2025 sem prvič obiskal Novo Zelandijo, kjer je Brian Diettrich s svojo ekipo gostil svetovno konferenco ICTMD, Pakistan, kjer sva z Muhammadom Zafarjem Iqbalom pripravljala teren za prihodnji kolokvij, in Kirgizijo, kjer je Roza Amanova s svojo ekipo gostila neverjetno kompleksen festivalski dogodek Ruh Sanat. Junija sem po 43 letih ponovno obiskal Dar es Salaam in Zanzibar ter predaval, kar je bilo zame zelo čustveno. Tik za mano je čudovita turneja s predavanji na petih tajvanskih univerzah, ki jo je mojstrsko organiziral Yuh-Fen Tseng, v Tainanu pa Made Mantle Hood. V teh negotovih časih je treba veliko deliti. Neizmerno sem hvaležen ne le za predavateljska povabila v tujino, temveč tudi tistim kolegicam in kolegom, približno dvestotim, ki so skozi desetletja prihajali v Ljubljano in delili svoja znanja in izkušnje z našimi profesorji in študenti. Seznam obiskovalcev v letu 2025, v katerem se upokojujem, je dolg, bogat in raznolik. Že osnovni seznam gostujočih predavateljev temelji na dvajsetih imenih.

Poleg gostujočih profesur, predstavljenih v tej knjigi, ste prav tako večkrat gostovali v tujini v statusu gotujočega znanstvenika. Kako bi ocenili tovrstne akademske izmenjave?

Zaradi odsotnosti rednega pedagoškega dela so manj intenzivne, kar pomeni, da so odličen način za osredotočeno akademsko delo v drugem fizičnem in intelektualnem okolju. Zelo se spominjam takšnih štipendij v ZDA (na Univerzi Wesleyan po zaslugi Marka Slobina ter na Univerzi v Chicagu po zaslugi Philipa V. Bohlmana in Victorja

You have given more than 140 invited lectures at universities or research institutes in some 40 countries, including Australia, Austria, Azerbaijan, Bangladesh, Bosnia and Herzegovina, Brazil, Canada, China, Croatia, Denmark, Egypt, Finland, Ghana, Germany, Greece, Hungary, India, Ireland, Italy, Japan, Kazakhstan, the Maldives, Montenegro, Nepal, North Macedonia, Norway, Portugal, Russia, Serbia, Slovenia, Spain, Sri Lanka, Sweden, Switzerland, Taiwan, Thailand, Turkey, Ukraine, the UK, the USA, and Vietnam. Do you still feel enthusiasm for such an intense international life?

It is love for people and ethnomusicology that contributed to the spontaneous creation of a lifestyle in which the private and professional are always intertwined. I remain deeply grateful for all those invited lectures that let me travel all over the globe, meet wonderful colleagues and new students, teach and even more learn, cross new scholarly bridges through conferences, and get the most valuable first-hand experiences in understanding our world. Earlier this year, in 2025, I visited New Zealand for the first time, where Brian Diettrich and his team hosted the ICTMD World Conference; Pakistan, where Muhammad Zafar Iqbal and I were setting terrain for a future Colloquium; and Kyrgyzstan, in which Roza Amanova and her team hosted an amazingly complex festival event called Ruh Sanat. In June, I revisited Dar es Salaam and Zanzibar after 43 years and delivered lectures in a very emotional mood. Just behind me is a wonderful lecture tour of five Taiwanese universities, masterfully organized by Yuh-Fen Tseng, and in Tainan by Made Mantle Hood. There is so much to be shared in these uncertain times. I am immensely grateful not only for the kind invitations to the institutions abroad, but also to a couple of hundreds of colleagues who were coming to Ljubljana in the course of decades to share their areas of expertise with our professors and students. The list of visitors in 2025, the year of my retirement, is long, rich, and diverse. The basic list of guest lecturers includes 20 names.

Besides the visiting professorships presented in this book, you also experienced visiting scholarships in different academic settings. How would you evaluate these kind of academic exchanges?

They are less intense due to the absence of regular pedagogical work, in short – a perfect way for a scholar to do a focussed academic work in a different physical and intellectual environment. I very much cherish memories of such scholarships in the USA (at Wesleyan University thanks to Mark Slobin, and at the University of Chicago thanks to Philip V. Bohlman and Victor Friedman), in Türkiye (at Ondokuz Mayıs in Samsun thanks to Can Karahan)

Friedmana), v Turčiji (na Ondokuz Mayıs v Samsunu po zaslugi Cana Karahana) in v Avstraliji (na Univerzi Griffith v Brisbanu po zaslugi Huiba Schippersa). Te izkušnje so mi razširile intelektualna obzorja ter mi pomagale postati boljši znanstvenik in širše misleč človek.

Kako bi komentirali seznam svojih preteklih in sedanjih vlog v uredniških ali svetovalnih odborih akademskih publikacij? Med njimi so Bloomsbury (nekdanji Continuum) Encyclopedia of Popular Music of the World (Velika Britanija), Colloquium (Türkiye), Ethnomusicology Forum (Velika Britanija), Etnomuzika (Ukrajina), Glasba v šoli in vrtcu (Slovenija), Music and Arts in Action (Velika Britanija), Music & Minorities (Avstrija), Muzika (Bosna in Hercegovina), Muzikološki zbornik (Slovenija), Narodna umjetnost (Hrvaška), Pax Sonoris (Rusija), Sound Ethnographies (Italija), TNNUA Artistica (Tajvan), Tradicija ir darbarts (Litva), Traditiones (Slovenija), The World of Music (Nemčija) in Translingual Discourses in Ethnomusicology (Avstrija).

Delovanje v uredniških in svetovalnih odborih znanstvenih publikacij je običajno posledica razširjenih dejavnosti v stroki. Primerljivo je tudi sodelovanje v svetovalnih odborih institucij in znanstvenih skupnosti, kot so Center for World Music Univerze v Hildesheimu v Nemčiji (ustanovitelj Raimund Vogels), Music and Minorities Research Center na Univerzi za glasbo in uprizoritvene umetnosti na Dunaju v Avstriji (ustanoviteljica Ursula Hemetek), MIRAS Centre for Cultural Sustainability v Carigradu v Turčiji (ustanoviteljica Olcay Muslu), International Centre for Cultural Sustainability Univerze Zhaoqing na Kitajskem (ustanovitelj Huib Schippers) ter mirovniški Min-On Music Research Institute v Tokiu na Japonskem (ustanovitelj Olivier Urbain, Japonska).

Od leta 2011 vodite organizacijsko ekipo vsakoletnih mednarodnih simpozijev o aktualnih temah, ki jih dopolnjujejo koncerti v okviru mednarodnega festivala Noči v stari Ljubljani.

Kot sem že omenil, je enako pomembno, da gremo v tujino predstaviti rezultate znanstvenih raziskav različnim občinštvom, kot tudi da gostimo znanstvenike iz mednarodnega prostora v našem okolju. Še posebej sem ponosen na vsakoletni cikel simpozijev, ki ga prirejamo v sodelovanju s fundacijo Imago Sloveniae in prav tako na leta odličnega sodelovanja z direktorjem z vizijo Janošem Kernom, ki je žal pred kratkim umrl. Več študijskih skupin ICTMD je v tem kontekstu v Ljubljani naredilo prve korake.

Kako pomembni so pri vašem delu raziskovalni projekti?

and in Australia (at the Griffith University in Brisbane thanks to Huib Schippers). These experiences broadened my intellectual horizons and helped me become a better academic and a wider thinking human being.

What can you say about the list of your past and current roles on the editorial or advisory boards of academic publications? They include Bloomsbury (ex Continuum) Encyclopedia of Popular Music of the World (UK), Colloquium (Türkiye), Ethnomusicology Forum (UK), Etnomuzika (Ukraine), Glasba v šoli in vrtcu (Slovenia), Music and Arts in Action (UK), Music & Minorities (Austria), Muzika (Bosnia and Herzegovina), Muzikološki zbornik (Slovenia), Narodna umjetnost (Croatia), Pax Sonoris (Russia), Sound Ethnographies (Italy), TNNUA Artistica (Taiwan), Tradicija ir darbarts (Lithuania), Traditiones (Slovenia), The World of Music (Germany), and Translingual Discourses in Ethnomusicology (Austria).

Service on the editorial and advisory boards of scholarly publications usually comes because of someone's widespread activities in the discipline. There is also a comparable involvement on the advisory boards of institutions and scholarly communities, such as the Center for World Music of the University of Hildesheim, Germany (founded by Raimund Vogels), the Music and Minorities Research Center at the University of Music and Performing Arts Vienna, Austria (founded by Ursula Hemetek), MIRAS Centre for Cultural Sustainability in Istanbul, Türkiye (founded by Olcay Muslu), International Centre for Cultural Sustainability at Zhaoqing University, China (founded by Huib Schippers), and peace building Min-On Music Research Institute in Tokyo, Japan (founded by Olivier Urbain, Japan).

Since 2011, you have led the organizing team of the international annual symposia on pertinent topics, complemented by the concerts that take place within the frame of the Nights in Old Ljubljana Town International Festival.

As I suggested earlier, it is vital to go abroad to present the results of scholarly research to a variety of audiences, and it is also essential to provide a harbor for international academics to present their work in one's own environment. I am particularly proud of the annual symposia series managed in cooperation with the Imago Sloveniae foundation and of the years of fruitful cooperation with its visionary director Janoš Kern, who passed away recently. Several ICTMD study groups made their first steps in this context in Ljubljana.

How important in your work are the research projects?



Fotografija: 61: Naslovne strani nekaterih knjižic simpozijev. Ljubljana v 3. tisočletju.
 Photo 61: The cover pages of some symposia booklets. Ljubljana in the 2000s.

Raziskovalne dejavnosti pogosto potekajo v okviru finančno podprtih projektov. V mojem primeru so bili financirani projekti bolj izjema kot pravilo. Ponavadi sem bil ponosen na svojo finančno neodvisnost in zmožnost, da sem se pri raziskavah opiral na svoja skromna, a zadostna sredstva. Najnovejša projekta, ki ju vodim ob finančni podpori Javne agencije za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije (ARIS), sta *Glasba in etnične manjšine: (trans)kulturna dinamika v Sloveniji po letu 1991* (2017–20) in *Romski glasbeniki v Sloveniji: družbeni status, kulturne prakse in interakcije* (2023–26).

Ste prejemnik nagrad Muzikološkega društva Federacije Bosne in Hercegovine (2015), Študijske skupine ICTMD

Research activities are often framed by financially supported projects. In my case, funded projects were more an exception than a rule. I tended to be proud of my financial independence and ability to do research relying on my own modest but sufficient resources. The two of the most recent projects under my leadership, supported by the Slovenian Research and Innovation Agency (ARIS), are *Music and Ethnic Minorities: (Trans)cultural Dynamics in Slovenia After the Year 1991* (2017–20) and *Romani Musicians in Slovenia: Social Status, Cultural Practices, and Interactions* (2023–26).

You are the recipient of awards from the Musicological Society of the Federation of Bosnia and Herzegovina (2015), ICTMD Study Group on Music of the Turkic-Speaking

za glasbe turkovskega sveta (2016), Mednarodne organizacije turkovskih kultur Türksoy (2017), Filozofske fakultete (nagrada za življenjsko delo, 2017), Univerze v Ljubljani (zlata plaketa, 2018) in Javne agencije za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije (odličnost v znanosti, 2019). Leta 2022 ste postali redni član Academia Europaea.

Nagrade nikoli niso bile motiv za moje delo. Ko pridejo, jih običajno razumem kot dobrodošlo potrditev, da je moje delo smiselno in da ga ljudje dojemajo pozitivno. Imam lepo in raznoliko zbirko daril z različnih koncev sveta, vključno z »zlatimi copati« iz Gane, tradicionalnimi oblačili iz Kazahstana in drugimi, kot je razvidno s fotografije 62.

Predstavljeni ste v knjigi, ki izpostavlja 50 izbranih etnomuzikologov z vsega sveta in je omenjena v mojem uvodu, vaši članki pa so bili objavljeni v dveh pomembnih zbornikih.

Margaret Sarkissian in Ted Solis sta me prijazno vključila v svoj zbornik *Living Ethnomusicology: Paths and Practices* (2019), v katerem sta predstavila osebne in poklicne portrete 50 izbranih kolegov. Max Peter Baumann in Mark F. DeWitt sta moja članka vključila v reprezentativne zbirke *The World of Music: Readings in Ethnomusicology* (2010) in *Roots Music* (2011).

Kje je na voljo najboljše seznam vaših del?

Najobsežnejši seznam publikacij, čeprav pomanjkljiv zaradi posebnih okoliščin, je na voljo tukaj: <https://bib.cobiss.net/biblioweb/biblio/si/slv/conor/4845667>.

Veseli me, da ta pomemben segment mojega dela zajema objave v različnih formatih: knjiga, članek, zbornik, zgoščenka, CD-ROM, razstava slik, film in radijski program. Publikacije so izšle v več jezikih in v različnih državah na šestih celinah.

In za konec, večina Vaših položajev in mandatov se je iztekla v letu 2025. Kako iz današnje pozicije vidite lastno zapuščino?

Prepušteni prostor drugim je naravni sled dogodkov in prepričan sem, da bodo moji spoštovani in delavni nasledniki kreativno nadgradili zapuščine predhodnikov in ustvarili nove mejnike. Moj naslednik pri profesorskem poklicu na Univerzi v Ljubljani je David Verbuč, nova predsednica ICTMD je Tan Sooi Beng in nova predsedujoča Študijske skupine ICTMD za Glasbo in manjšine je Kai Tang. Vsem trem srčno želim vse najboljše na njihovih poteh.

World (2016), The international organization of Turkic culture Türksoy (2017), Faculty of Arts (Life Achievement Award, 2017), University of Ljubljana (Golden Plaque, 2018), and Slovenian Research Agency (Excellence in Science, 2019). In 2022, you also became an Ordinary Member of Academia Europaea.

Awards were never a motive for my work. When they come, I tend to see them as a welcome sign that my work is meaningful and people perceive it positively. I have a nice and diverse collection of gifts from various parts of the world, including the "golden slippers" from Ghana, a traditional outfit from Kazakhstan and more, as can be seen in Photograph 62.

You are featured in a book presenting 50 selected ethnomusicologists from around the world, as mentioned in my introduction, and your articles have been published in two important compilations.

Margaret Sarkissian and Ted Solis kindly included me in their volume *Living Ethnomusicology: Paths and Practices* (2019), in which they presented human and professional portraits of 50 selected ethnomusicologists. Max Peter Baumann and Mark F. DeWitt included my articles in their representative compilations *The World of Music: Readings in Ethnomusicology* (2010) and *Roots Music* (2011).

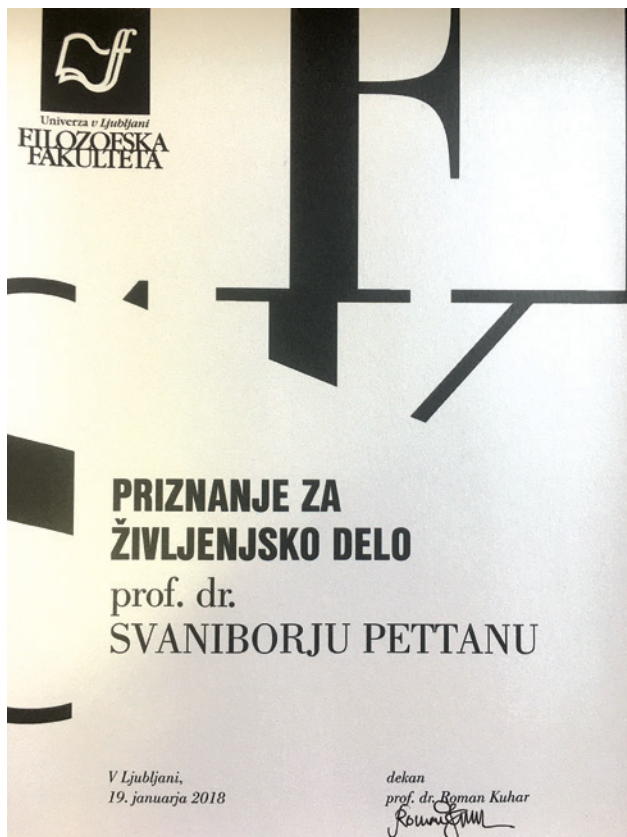
Where can the most comprehensive list of your works be found?

My most comprehensive list of publications, yet incomplete due to specific circumstances, can be found here: <https://bib.cobiss.net/biblioweb/biblio/si/slv/conor/4845667>.

I am glad that this important segment of my work encompasses publications in different formats: book, article, edited volume, CD, CD-ROM, picture exhibition, film, and radio program. The publications appeared in several languages, and were published in various countries on six continents.

Finally, most of your positions and mandates expired in 2025. How do you feel about your legacies while looking back?

Providing space for the others is a natural way, and I am confident that my respected and hardworking successors will creatively upgrade former legacies and reach new heights. My professorial successor at the University of Ljubljana is David Verbuč, the new ICTMD President is Tan Sooi Beng, and the new Chair of the Study Group on Music and Minorities is Kai Tang. I wholeheartedly wish them all the best on their ways.



Fotografija 62: Nekatera priznanja, nagrade in darila
Photo 62: Some acknowledgments, awards, and gifts.

1. Za primerjavo, Univerza za glasbo in uprizarjajoče umetnosti na Dunaju ima Inštitut za glasbeno narodopisje in etnomuzikologijo.
2. O svojem očetu, ki je bil doktor prava in diplomant kompozicije, sem ob deseti obletnici njegove smrti objavil podroben članek (Pettan, 1999).
3. Naša skupina *Vještice* ni povezana s poznejšo, splošno znano glasbeno zasedbo z istim imenom. Pozneje je Danijel Veličan igral kitaro v znani skupini *Drugi način*.
4. Ameriški saksofonist, omenjen na plakatu, je bil izmišljen lik.
5. Nekoliko starejša kolegica Marina Rak je napisala dobro diplomsko nalogo o afriški glasbi, ki ne temelji na lastnem terenskem raziskovanju (Rak 1981).
6. V predstavitvi z naslovom »Kaj in kje je teorija v etnomuzikologiji« 7. julija 2009 na 40. svetovni konferenci ICTMD v Durbanu v Južni Afriki.
7. Nekateri drugi metodološki modeli, ki se mi zdijo uporabni, so predstavljeni v knjigi *Subcultural Sounds: Micromusics of the West* (Slobin 1993), *Music and Social Life: The Politics of Participation* (Turino 2008), *Music Endangerment* (Grant 2014) in *Sustainable Futures for Music Cultures: An Ecological Perspective* (Schippers in Grant 2016).
8. Številka iz leta 2016 je bila posvečena 70-letnici ICTMD in 20-letnici Kulturnega in etnomuzikološkega društva Folk Slovenija.
9. Od leta 2017 imajo študenti Oddelka za muzikologijo v Ljubljani drugačne pogoje za dokončanje dodiplomskega študija in ne pišejo več diplomskih nalog.
10. Mentorica je bila Ursula Hemetek, jaz pa sem bil somentor.
11. Zamisel za naslov tega poglavja je navdihnila serija spletnih publikacij *Musicological Brainfood* (Muzikološka hrana za možgane) Mednarodnega muzikološkega društva (IMS).

1. For the sake of comparison, the University of Music and Performing Arts Vienna hosts the Institute of Folk Music Research and Ethnomusicology.
2. I wrote a detailed article about my father, who had Doctorate in Law and Diploma in composition, on the tenth anniversary of his passing (Pettan 1999).
3. Our band *Vještice* should not be mistaken for a later, much better known ensemble using the same name. In his adulthood, Danijel Veličan performed on the guitar in the well-known band *Drugi način*.
4. The American saxophonist mentioned on the poster was an imaginary character.
5. Marina Rak, a slightly older colleague, wrote a fine bachelor's thesis about African music without conducting fieldwork (Rak 1981).
6. In a presentation titled "What and Where is Theory in Ethnomusicology?" on 7 July 2009 at the 40th ICTMD World Conference in Durban, South Africa.
7. Some other methodological models that I found applicable are featured in *Subcultural Sounds: Micromusics of the West* (Slobin 1993), *Music and Social Life: The Politics of Participation* (Turino 2008), *Music Endangerment* (Grant 2014), and *Sustainable Futures for Music Cultures: An Ecological Perspective* (Schippers and Grant 2016).
8. The 2016 issue was dedicated to the 70th anniversary of ICTMD and 20th anniversary of the Cultural and Ethnomusicological Society Folk Slovenia.
9. From 2017 on, students at the Department of Musicology in Ljubljana have had different requirements to complete their undergraduate studies, and no longer write BA theses.
10. The mentor was Ursula Hemetek, and I was the co-mentor.
11. The idea for the title of this chapter owes inspiration to the online publication series *Musicological Brainfood* of the International Musicological Society (IMS).

Fotografije so iz zasebnega arhiva avtorja, če ni navedeno drugače. Zahvaljujemo se vsem, ki so nam posredovali svoje fotografije.

1. S pritrkovalci v cerkvenem stolpu. Šmarna gora (Slovenija), 2018
2. Obisk lokalnega izdelovalca tradicionalnih glasbil. Chiang-Mai (Tajska), 2009
3. Ena družina – tri narodnosti. Zagreb (Hrvaška), 1914
4. Družina Pettan. Zagreb (Hrvaška), 1963
5. Moja starša muzicirata doma. Zagreb (Hrvaška), 1984
6. Orientalistična slika, ki jo je ustvaril Hubert Pettan starejši Kranj (Slovenija), 1898
7. Igranje violončela v komornem ansamblu na osnovnošolski prireditvi. Zagreb (Hrvaška), 1971
8. Skupina Vještice. Zagreb (Hrvaška), 1971
9. Napoved koncerta. Zagreb (Hrvaška), 1976
10. Umetniška studijska fotografija Slave Pettan, rojene Korlević (1883-1981). Zagreb (Hrvaška), 1910
11. Notni zapis pesmi Amerika v izvedbi Franja Kirina in njegove družine. Gradišće (Hrvaška), 1981 Iz rokopisa IEF rkp 1015
12. Terensko raziskovanje v Istri: s sopci (godci na sopele) iz mesteca Cere. Barban (Hrvaška), 1981
13. Z Bi Kidude. Zanzibar (Tanzanija), 1982
14. Kot ustanovitelj in dirigent pevskega zbora, ki ga sestavljajo pevke iz lokalnih šol in vojaki. Prizren (Kosovo), 1984
15. Notni zapis pesmi Kur te dola të dera v izvedbi Safete Mustafa. Mušutište (Kosovo), 1986 IEF rkp 1265
16. Snemanje s folklorno skupino iz oaze Karga. Ismailija (Egipt), 1986
17. Kot ustanovitelj in dirigent zbora, ki ga sestavljajo otroci jugoslovanske skupnosti. Kairo (Egipt), 1987
18. Srečanje v Jeruzalemu: Amnon Šiloah, Ankica Petrović, Svanibor Pettan. Jeruzalem (Izrael), 1987
19. S profesorji po zagovoru disertacije. Ellicott City (ZDA), 1992
20. Norveški muzikolog Kjell Skjellstad in Svanibor Pettan. München (Nemčija), 1994
21. Norveški slavist Svein Mønnesland in njegova žena Kjerstin, Kjell Skjellstad in Svanibor Pettan na odprtju Pettanove razstave slik romskih glasbenikov na Kosovu. Oslo (Norveška), 1996
22. Prvi koncert bosansko-norveškega ansambla Azra. Oslo (Norveška), 1994
23. Muziciranje z Gnawa glasbeniki. Zagora (Maroko), 2003
24. Ovitki knjig
25. Članki v izbranih zbornikih

The photographs are from the author's private archive unless otherwise stated. We would like to thank everyone for providing their photographs.

1. With bell-ringers in a church tower. Šmarna gora (Slovenia), 2018.
2. A visit to a local musical instrument maker. Chiang-Mai (Thailand), 2009.
3. One family – three ethnicities. Zagreb (Croatia), 1914.
4. The Pettan family. Zagreb (Croatia), 1963.
5. My parents making music at home. Zagreb (Croatia), 1984.
6. The orientalist painting created by Hubert Pettan Sr. Kranj (Slovenia), 1898.
7. Playing the cello in a chamber ensemble in an elementary school production. Zagreb (Croatia), 1971.
8. The popular music ensemble *Vještice* (The Witches). Zagreb (Croatia), 1971.
9. Concert announcement. Zagreb (Croatia), 1976.
10. Artistic studio photograph of Slava Pettan née Korlević (1883-1981). Zagreb (Croatia), 1910.
11. Transcription of the song "America" as performed by Franjo Kirin and his family. Gradišće (Croatia), 1981. From manuscript IEF rkp 1015.
12. Field research in Istria: with the *sopci* (sopele players) from Cere. Barban (Croatia), 1981.
13. With Bi Kidude. Zanzibar (Tanzania), 1982.
14. The author as the founder and conductor of a choir consisting of local school female singers and soldiers. Prizren (Kosovo), 1984.
15. Transcription of the song "Kur te dola të dera" as performed by Safete Mustafa. Mushtishtë (Kosovo), 1986. IEF rkp 1265.
16. Recording session with the folklore ensemble from the Kharga Oasis. Ismailiya (Egypt), 1986.
17. The author as the founder and conductor of a choir consisting of Yugoslav community children. Cairo (Egypt), 1987.
18. A meeting in Jerusalem: Amnon Shiloah, Ankica Petrović, and the author. Jerusalem (Israel), 1987.
19. The author with his professors following the dissertation defense. Ellicott City (USA), 1992.
20. The Norwegian musicologist Kjell Skjellstad and the author. Munich (Germany), 1994.
21. The Norwegian scholar in Slavic studies Svein Mønnesland and his wife Kjerstin, Kjell Skjellstad, and the author at the opening of the Pettan's photo exhibition on Romani musicians in Kosovo. Oslo (Norway), 1996.
22. The first concert of the Bosnian-Norwegian ensemble Azra. Oslo (Norway), 1994.

26. Nekaj zbornikov, ki jih je uredil avtor
27. Izbor avdio kompilacij
28. Film Kosovo skozi oči lokalnih romskih (ciganskih) glasbenikov
29. Z mednarodnimi študenti na sladkem odmoru v slaščičarni. Ljubljana (Slovenija), 2018
30. Študenti snemajo nastop Joškove bande. Globoče (Slovenija), 2023
31. Izvedba rock oratorija Veli Jože. Zagreb, 1978
32. Ena od LP-plošč Akademskega zbora Ivan Goran Kovačić. Zagreb, 1978
33. Nastopanje v balijskem gamelanu na Univerzi Maryland Baltimore County. Baltimore (ZDA), 1991 Slika iz lokalnega časopisa.
34. Igranje na marimba ya mkono in saz. Ljubljana (Slovenija), 2001. Foto: Vanja Kos.
35. Nastop z ansamblom Balkanalia. Urbana-Champaign (ZDA), 2006
36. Igranje angklungov med poletnim taborom. Koh Sichang (Tajska), 2005
37. Letni koncert Etnoansambla, ki ga je pripravil moj oddelčni kolega dr. Nejc Sukljan. Ljubljana: Filozofska fakulteta, 2013. Foto: Matjaž Rebolj.
38. S Sayeemom Rano, nacionalnim predstavnikom ICTMD v Bangladešu (drugi z leve), in sodelavci po predstavitvi. Chittagong (Bangladeš), 2019 Foto: Sayeem Rana
39. Z Alijem Mahdijem, nacionalnim predstavnikom ICTMD v Kuvajtu. Mesto Kuvajt (Kuvajt), 2023 Fotograf: g. Baker
40. Delavnica alikvotnega petja, ki jo je vodil Tran Quang Hai za slovenske kolege, člane izvršnega odbora ICTMD in druge zainteresirane posameznike. Ljubljana (Slovenija), 2006
41. Vabilo na več gostujočih predavanj na Filozofski fakulteti Univerze v Ljubljani, 2017
42. Z Bogdanom Sepčičem in njegovo ženo Lado. Cres (Hrvaška), 1988
43. Ovitki LP-plošč z glasbo iz Banije/Banovine. Zagreb (Hrvaška), Jugoton, 1988 in 1989
44. Etnomuzikološka skupina na Inštitutu za etnologijo in folkloristiko. Zagreb (Hrvaška), 1992 Arhiv IEF
45. Delo kabinetu na univerzi UMBC. Catonsville (Baltimore, ZDA), 1989
46. Inventarni seznam s šaljivimi dodatki. Ljubljana (Slovenija), 1995
47. S Primožem Kuretom in Albinco Pesek ob praznovanju Kuretovega rojstnega dne. Ljubljana (Slovenija), 1993
48. Na ekskurziji s kolegi z Oddelka za etnologijo in kulturno antropologijo. Velike Lašče (Slovenija), 2003 Arhiv Oddelka za etnologijo in kulturno antropologijo
23. Music-making with the Gnawa musicians. Zagora (Morocco), 2003.
24. Some of the author's books.
25. The author's articles in selected edited volumes.
26. A selection of the author's edited volumes.
27. A selection of the author's audio compilations.
28. The film *Kosovo Through the Eyes of Local Rom (Gypsy) Musicians*.
29. With international students on a sweet break. Ljubljana: a pastry shop, 2018.
30. Students recording a performance of Joškova banda. Globoče (Slovenia), 2023.
31. Performance of the rock oratorio Veli Jože. Zagreb, 1978
32. One of the LP records of the Ivan Goran Kovačić academic choir. Zagreb, 1978.
33. Performing in a Balinese gamelan at the University of Maryland Baltimore County. Baltimore (USA), 1991. Picture from a local newspaper.
34. Playing the *marimba ya mkono* and *saz*. Ljubljana, 2001. Photo courtesy of Vanja Kos.
35. Performing with the Balkanalia ensemble. Urbana-Champaign (USA), 2006.
36. Playing angklungs in a summer camp. Koh Sichang (Thailand), 2005.
37. The annual concert of the Etnoensemble, prepared by my departmental colleague Dr. Nejc Sukljan. Ljubljana: Faculty of Arts, 2013. Photo courtesy of Matjaž Rebolj.
38. With Sayeem Rana, ICTMD National Representative of Bangladesh (second from the left) and colleagues after our presentations. Chittagong (Bangladesh), 2019. Photo courtesy of Sayeem Rana.
39. With Ali Mahdi, ICTMD National Representative of Kuwait. Kuwait City (Kuwait), 2023.
40. A workshop in overtone singing led by Tran Quang Hai for Slovenian colleagues, ICTMD Executive Board members, and any interested individuals. Ljubljana (Slovenia), 2006.
41. Invitation to a series of guest lectures at the Faculty of Arts of the University of Ljubljana, 2017.
42. With Bogdan Sepčič and his wife Lada. Cres (Croatia), 1988.
43. Covers of LP records featuring music from Banija/Banovina. Zagreb (Croatia), Jugoton, 1988 and 1989.
44. Ethnomusicological team at the Institute of Ethnology and Folklore Research. Zagreb (Croatia), 1992. IEF Archive IEF photo 30259.
45. Working at the UMBC office. Catonsville (Baltimore, USA), 1989.
46. Inventory list with humorous additions. Ljubljana (Slovenia), 1995.

49. Na ekskurziji z (nekaterimi) kolegi z Oddelka za muzikologijo. Kolovrat (Slovenija), 2017 Foto: Vesna Venišnik Peternej
50. Sestavljena fotografija s petimi izbranimi situacijami z ICTMD
51. Naslovnica knjige *The Oxford Handbook of Applied Ethnomusicology* (New York 2015) in urednika Titon in Pettan (Maine, ZDA, 2011)
52. Naslovnica študijskega priročnika in filma *Kosovo Through the Eyes of Local Romani (Gypsy) Musicians*. Bloomington in Ljubljana, 2015
53. Posvetilo Mantla Hooda. Calella (Španija), 1993
54. Prijatelja iz dveh držav, ki sta bili v vojni druga z drugo. Calella (Španija), 1993
55. Tri publikacije, posvečene glasbi in glasbenim raziskavam na Hrvaškem: The World of Music in javna predstavitev v Zagrebu, Music, Politics and War: Views from Croatia in Croatia: Traditional Music of Today
56. Gostujoče predavanje Ljubena Dimkaroskega (tretji z leve), ki sta ga organizirala društvo in oddelek, o »neandertalski piščali«, najdeni v Sloveniji leta 1995. Ljubljana (Slovenija), 2014
57. Delavnica slovenske tradicijske glasbe za študente z vokalno skupino Cintare v soorganizaciji društva. Ljubljana (Slovenija), 2023
58. Moje fotografije glasbenikov iz različnih delov sveta.
59. Lasanthi Manarnanjanie Kalinga Dona in Svanibor Pettan. Kelanija (Šrilanka), 2015
60. Študenti Mantla Hooda. Avtor Made Mantle Hood, 2018
61. Naslovne strani nekaterih knjižic simpozijev. Ljubljana v 3. tisočletju
62. Nekatera priznanja, nagrade in darila

Ilustracija na strani 100: umetniška fotografinja Alenka Slavinec, Ptuj (Slovenija), 2024

47. With Primož Kuret and Albinca Pesek celebrating Kuret's birthday. Ljubljana (Slovenia), 1993.
48. On an excursion with colleagues from the Department of Ethnology and Cultural Anthropology. Velike Lašče (Slovenia), 2003. Archive of the Department of Ethnology and Cultural Anthropology.
49. On an excursion with (some of) my colleagues from the Department of Musicology. Kolovrat (Slovenia), 2017. Photo courtesy of Vesna Venišnik Peternej.
50. A photograph featuring five images from my work with the ICTMD.
51. The cover of *The Oxford Handbook of Applied Ethnomusicology* (New York, 2015) and the editors Jeff Todd Titon and the author (Maine, USA, 2011).
52. The cover of the *Kosovo Through the Eyes of Local Romany (Gypsy) Musicians* study guide and film. Bloomington and Ljubljana, 2015.
53. Mantle Hood's dedication. Calella (Spain), 1993.
54. Friends from two countries at war with each other. Calella (Spain), 1993.
55. The three publications dedicated to music and music research in Croatia.
56. A guest lecture by Ljuben Dimkaroski (third from the left), co-organized by the KED FS and the department, on the "Neanderthal flute" excavated in Slovenia in 1995. Ljubljana (Slovenia), 2014.
57. Slovenian traditional music workshop for students with the vocal group *Cintare*, co-organized by the society. Ljubljana (Slovenia), 2023.
58. Some of my photographs showing musicians from various parts of the world.
59. Lasanthi Manarnanjanie Kalinga Dona and the author. Kelaniya (Sri Lanka), 2015.
60. Students of Mantle Hood. Author: Made Mantle Hood, 2018.
61. The cover pages of some symposia booklets. Ljubljana (Slovenia), the 2000s.
62. Some acknowledgments, awards, and gifts.

Illustration on the page 100 by the art photographer Alenka Slavinec, Ptuj (Slovenia), 2024.

Avtor vseh posnetkov je Svanibor Pettan (če ni navedeno drugače). Shranjeni so v avtorjevem arhivu in v dokumentacijskem oddelku Inštituta za etnologijo in folkloristiko v Zagrebu.

1. Popskupina Vještice (Čarovnice): *Viva kemija* (Naj živi kemija), Zagreb, 1971
2. Slava Pettan: Avstro-ogrška himna v nemški različici. Zagreb, 1976
3. Slava Pettan: Avstro-ogrška himna v hrvaški različici. Zagreb, 1976
4. Franjo Kirin in njegova družina: *Amerika*, Gradišće (Hrvaška), 1981
5. *Pesem nabiralca kokosov*. Zanzibar (Tanzanija), 1982
6. Član folklorne skupine iz oaze Karga izvaja izbrane ritmične vzorce s tapkanjem s prsti po licih. Ismailija (Egipt), 1986
7. Bosansko-norveški ansambel Azra na koncertu v begunskem taborišču izvaja bosansko tradicijsko pesem *Moj dilbere*. Bosansko begunsko taborišče na Norveškem, 1995.
8. Pes laja ob glasbi, ki jo izvajajo glasbeniki na sviralah (dvojnicah) in bobnu. Vas v Baniji/Banovini (Hrvaška), 1988

The author of all recordings is Svanibor Pettan (unless otherwise stated). They are stored in the author's archive and in the Documentation Department of the Institute of Ethnology and Folklore Research in Zagreb.

1. The popular music ensemble Vještice (The Witches) playing "Viva kemija" ("Hail to Chemistry"), Zagreb, 1971.
2. Slava Pettan: The Austro-Hungarian anthem in German. Zagreb (Croatia), 1976.
3. Slava Pettan: The Austro-Hungarian anthem in Croatian. Zagreb (Croatia), 1976.
4. Franjo Kirin and his family: "America," Gradišće (Croatia), 1981.
5. Song of a coconut gatherer. Zanzibar (Tanzania), 1982
6. Member of the folklore ensemble from the Kharga Oasis demonstrates a selection of rhythmic patterns by tapping on his cheeks with his fingers. Ismailiya (Egypt), 1986.
7. The Bosnian-Norwegian ensemble Azra performs Bosnian traditional song "Moj dilbere" at its concert in a refugee camp. A Bosnian refugee camp in Norway, 1995
8. A dog's barking along with music performed by players of *svirale* (double flute) and *bubanj* (drum). A village in Banija/Banovina (Croatia), 1988

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Reflections on the First

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Naila Ceribasi, and

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hereby confers upon

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the degree of

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