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Sounds of Minorities in National Contexts: Ten Research Models*

Zvoki manjšin v nacionalnih okoljih: deset raziskovalnih modelov**

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IZVLEČEK

ABSTRACT

Članek opredeljuje pojem manjšin v političnem in znanstvenem diskurzu, s posebnim poudarkom na kontekst Mednarodnega združenja za tradicijsko glasbo (ICTM). Prispeva metodološki vidik, ki sloni tako na dosedanjih raziskavah kot tudi na potrebah študijskega polja v prihodnosti, in predstavlja deset tematsko profiliranih raziskovalnih modelov.

The article defines minorities in political and scholarly realms, with special emphasis to the context of the International Council for Traditional Music (ICTM). It contributes a methodological view, rooted partly in the past research and partly in the envisioned needs of the study field, and features ten thematically profiled research models.

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1. Minorities in Politics and Scholarship

Minority: Construct or Reality? and *Four Reasons Why We Have No Musical Minorities in the United States* are two thought-provoking titles (and readings) that nicely announce the thematic focus on minorities in this issue of *MusicoLogical Annual*.¹ Two decades of active existence of the ICTM Study Group on Music and Minorities suggest that minorities are not only a part of our lives as a political status category, but also as a scholarly category linked to theoretical and methodological dynamics of our discipline.² In various political contexts, minorities are defined differently and refer to African Americans, American Indians and Alaska Natives, Asian and Pacific Islanders, and Hispanics (USA); to persons, other than aboriginal peoples, who are non-Caucasian in race or non-white in colour (the so-called visible minorities in Canada); to diverse ethnic groups in countries like China, Russia, and many European countries, each considering specific ethnolinguistic communities. While American ethnomusicologists tend to use the term “minorities” in their studies about musics in other countries (other than the United States),³ ethnomusicologists in Europe and in many other parts of the world widely adopted this term, aware of the complex interplay between its political and scholarly connotations and implications. As a result, research on minorities is often related to activism and applied ethnomusicology.⁴ This relation was convincingly demonstrated by the joint symposia of the ICTM Study Groups on Music and Minorities and Applied Ethnomusicology in Hanoi, Vietnam, in 2010.

What does it mean to be a part of population with the official minority status in a nationally defined political environment? The answer to this question is context-dependent, and relies on the stability of the circumstances and on the resulting sense of personal and collective safety and security. A series of mutually related wars that marked the end of Yugoslavia in the 1990s reinstated the issue of minorities as an important factor for understanding the complex web of interethnic relations. Namely, political and later also armed resistances were at several levels justified by vulnerability and fear associated with the minority status under the unstable circumstances, so the parties involved in these wars fought to avoid it. Music was there to support their agendas. In the subsequent, peaceful decades, to the opposite, communities tend to see the minority status as a

1 Zuzana Jurková, Blanka Soukupová, Hedvika Novotná, and Peter Salner, eds. *Minority: Construct or Reality? On Reflection and Self-realization of Minorities in History* (Bratislava: Zingprint, 2007) and Mark Slobin, “Four Reasons Why We Have No Musical Minorities in the United States,” in *Music in the Year 2002: Aspects on Music and Multiculturalism*, eds. Max Peter Baumann, Krister Malm, Mark Slobin, and Kristof Tamas (Stockholm: The Royal Swedish Academy of Music, 1995), 31–9. Slobin’s four reasons are: the dominance of black-white music, multiculturalism, demographics, and commercial music. In March 2019, more than two decades after he published the “four reasons,” I asked Slobin to re-visit them and to comment their accuracy today. He pointed to continued dominance of black-white music, decline of multiculturalism in official rhetoric and actual practice, acceleration of demographic changes, and to consequent acceptance of greater eclecticism in commercial music, not any more labeled “world music.”

2 Timothy Rice, *Modeling Ethnomusicology* (New York and Oxford: Oxford University Press, 2017), 240–42.

3 As suggested by publications within the latest decade, American ethnomusicologists tend to encompass various communities in the US within the scope of “multiculturalism.” The examples include: William M. Anderson and Patricia Shehan Campbell, eds., *Multicultural Perspectives in Music Education*, Vols. 1–3 (Lanham: Rowman and Littlefield, 2009, 2010, 2011); Ric Alviso, *Multicultural Music in America. An Introduction to Our Musical Heritage* (Dubuque: Kendall Hunt Publishing Company, 2011); Kip Lornell and Anne K. Rasmussen, eds., *The Music of Multicultural America. Performance, Identity and Community in the United States* (Jackson: University Press of Mississippi, 2017).

4 Ursula Hemetek, “Applied Ethnomusicology in the Process of the Political Recognition of a Minority: A Case Study of the Austrian Roma,” *Yearbook for Traditional Music* 38 (2006): 35–57.

positive means of their political protection and cultural affirmation. Music again plays an important role in this process.

The previous paragraph pointed to the general political understanding of minorities as primarily “national” or “ethnic” categories, each of them with distinctive cultural representation.⁵ According to Naila Ceribašić, the states often feature them as “clearly delimited groups, each with ‘its culture’,” distinctiveness of which should be protected and promoted.⁶ Scholarly understanding of minorities is obviously much more complex and nuanced, based on the awareness of polyvocality within each minority over the issues such as heritage production, ownership negotiation, cultural fossilisation vs. hybridization, and “cultural defense of borders”.⁷ It makes sense here to remind on Max Peter Baumann’s model pointing to the processes such as reculturation, deculturation and transculturation, which derive from the selection of different options and contribute to diversification of a multicultural setting.⁸

How to define a minority? Ethnomusicology itself is often portrayed as an interdisciplinary field, so the definition of one of its subjects, the minorities, should also rely on the awareness about the definitions in other disciplines. The simplest and most obvious numerical ratio i.e. “less than half of the whole” is not essential, though it may have impact in certain contexts. An old yet influential anthropological definition suggests that “a minority group is distinguished by five characteristics: (1) unequal treatment and less power over their lives, (2) distinguishing physical or cultural traits like skin color or language, (3) involuntary membership in the group, (4) awareness of subordination, and (5) high rate of in-group marriage.”⁹ At several occasions, ethnomusicologist Adelaida Reyes emphasized power as the key-factor that determines the majority – minority relation, where one concept cannot and does not exist without the other.¹⁰ This kind of argumentation is not explicit in the late 1990s definition adopted by the then newly formed ICTM Study Group on Music and Minorities: “Minority is a group of people distinguishable from the dominant group for cultural, ethnic, social, religious, or economic reasons,” but it is central to the current definition of the same Study Group adopted at its tenth symposium in Vienna in 2018. It states: “For the purpose of this Study Group, the term minority encompasses communities, groups and/or individuals, including indigenous, migrant and other vulnerable groups that are at higher risk of discrimination on grounds of ethnicity, race, religion, language, gender, sexual orientation, disability, political opinion, social or economic deprivation.”¹¹

5 Although technically different, the terms “national” and “ethnic” are sometimes used interchangeably. Otherwise, people can share nationality while belonging to different ethnic groups and people who share an ethnic identity can have different nationalities.

6 Naila Ceribašić, “Musical Faces of Croatian Multiculturalism,” *Yearbook for Traditional Music* 30 (2007): 21.

7 Philip V. Bohlman, *The Music of European Nationalism: Cultural Identity and Modern History* (Santa Barbara: ABC-CLIO, 2004).

8 Please see Figure 1 on page 44.

9 Charles Wagley and Marvin Harris, *Minorities in the New World: Six Case Studies* (New York: Columbia University Press, 1958).

10 See also Hakan Gürses, “Ghört a jeder zu ana Minderheit? Zur politischen Semantik des Minderheitenbegriffs,” *Stimme von und für Minderheiten* 71 (2009): 6–7 and Ana Hofman, “Maintaining the Distance, Othering the Subaltern: Rethinking Ethnomusicologists’ Engagement in Advocacy and Social Justice,” in *Applied Ethnomusicology: Historical and Contemporary Approaches*, eds. Klisala Harrison, Elizabeth Mackinlay and Svanibor Pettan (Newcastle Upon Tyne: Cambridge Scholars Publishing, 2010): 22–35.

11 “Mission statement,” ICTM Study Group of Music and Minorities, International Council for Traditional Music, <http://ictmusic.org/group/music-and-minorities>.

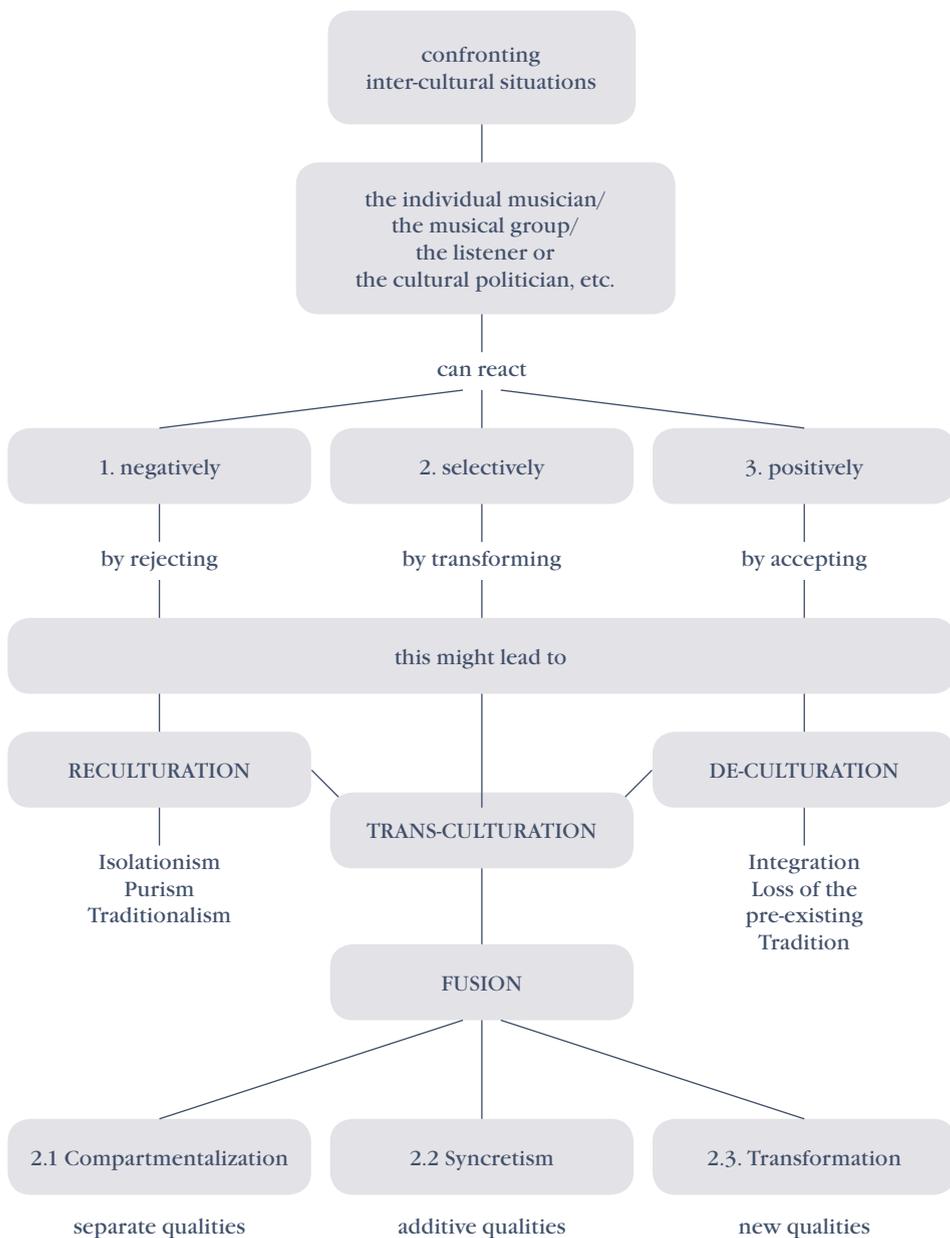


Figure 1: Situative Context of Multi-Culturalism (after Baumann)¹² The Issue of Definition

12 Max Peter Baumann, "Multiculturalism and Transcultural Dialogue," in *Aspects on Music and Multiculturalism* (Stockholm: The Royal Swedish Academy of Music, 1995), 18.

The Study Group's current definition is based on Naila Ceribašić's draft, which benefited from the discussion among the participants of the mentioned symposium. Ceribašić applied the categories "communities", "groups" and "individuals," often used in the UNESCO documents related to the Intangible Cultural Heritage.¹³ Indigenous people and migrants are specified among those "at higher risk of discrimination" on the listed grounds, which I discuss in the following paragraphs:

Ethnicity. In both political and scholarly contexts, people tend to perceive the term »minority« primarily or even exclusively in ethnic terms. Ethnic identity is a widely explored subject in ethnomusicological literature and is often closely related to national, racial, lingual, religious or/and other identities. Ethnic studies make one of the fields that continue to benefit ethnomusicological thought about ethnicity. Most articles published in the ICTM Study Group on Music and Minorities' edited volumes focus on ethnic minorities.

Race, in its both political and scholarly contexts, seems more present and theorized in the United States than in the other parts of the world. Due to the history of racism, which marked the centuries of colonialism and culminated in systematic exterminations in the World War Two period, European Union does not use the concept of race in official documents and at the same time actively combats racism.¹⁴ Scholarly view on race as a social construct does not overshadow much needed research on racialization, a process of ascribing racial identities to relationships, social practices, or groups regardless of self-identification.¹⁵ Catherine Baker questions the absence of this concept in southeast-European scholarship in her recent book.¹⁶ Ronald Radano and Philip V. Bohlman provided a firm base for the consideration of race in ethnomusicology, while Ursula Hemetek and Carol Silverman portray Roms as the most common target of racism in Europe.¹⁷ Critical race theory and ethnic studies in general contribute to the scholarly understanding of this concept and its implications.

Religion continues to be one of the pillars of identity, ranging from a spiritual worldview and inspiration for ritualistic uses and artistic creations all the way to various cases of past and present violence committed in the name of a religion. Religious interpretations in certain cases mark boundaries not only between music and non-music, good and bad music, or acceptable and unacceptable practices involving sound and movement, but also between Us and the Others. Religious studies and since 2015 also the *Yale Journal of music and Religion* contribute to the advancement of this study field. Philip V. Bohlman, Anna Czekanowska, and Mojca Kovačič are just some of the authors, who contributed to the diversity of religious topics, and who are also active within the

13 Personal communication with Naila Ceribašić on 17 April 2019. She serves as ICTM's representative in UNESCO.

14 Mark Bell, *Racism and Equality in the European Union* (Oxford Scholarship Online, 2009).

15 The outdated terms such as "racial minorities," "people of colour," or "non-Whites" are increasingly being replaced by "racialized" categories.

16 Baker discusses Said's "orientalism" and Gilroy's "black Atlantic" paradigm and asks, "How would south-east European cultural studies look if it had been based on Paul Gilroy instead of Edward Said?" Catherine Baker, *Race and the Yugoslav Region. Postsocialist, Post-conflict, Postcolonial?* (Manchester: Manchester University Press, 2018), 3.

17 Ronald Radano and Philip V. Bohlman, eds. *Music and the Racial Imagination* (Chicago: The University of Chicago Press, 2000); Hemetek, "Applied Ethnomusicology in the Process of the Political Recognition of a Minority: A Case Study of the Austrian Roma," 35–57; Carol Silverman, *Romani Routes: Cultural Politics and Balkan Music in Diaspora* (Oxford: Oxford University Press, 2012).

ICTM Study Group on Music and Minorities.¹⁸ The Study Group's symposium in Lublin in 2002 featured the theme Minority Music and Religious Identity.¹⁹

Language is yet another key identity feature, closely related to ethnicity; together they contribute to the formation of ethnolinguistic identities, relevant in the research on music and minorities. Connections between language and music were strongly emphasized in the context of folk song collecting, while nowadays both language and music conform to the same scale of vitality and endangerment.²⁰ Linguistic concepts such as codeswitching and *Sprachschatz/Sprachbund* have clear parallels in music research. The ICTM Study Group on Music and Minorities featured a theme Local Languages and Music at its symposium in Rennes in 2016.²¹

Gender and sexuality. Gender identity and gendered representations are for decades a commonplace in ethnomusicological studies. The Society for Ethnomusicology's Section on Gender and Sexualities Taskforce provides three useful bibliographies containing topics such as: Women on stage, feminist performance, performance studies; Cross dressing; Women's studies and Gender studies; Transsexual and Intersexual studies; Queer theory, Gay and lesbian history; Sexology, psychology and sex history.²²

Gender is the only of the concepts discussed here around which an ICTM Study Group has been formed.²³ ICTM Study Group on Music and Minorities featured a theme Gender and Sexual Minorities at its symposium in Osaka in 2014 and held a joint meeting with the Study Group on Music and Gender in Vienna in 2018. In 2019, the Study Group on Music and Gender officially changed its name to Music, Gender, and Sexuality.

Disability counts to the least researched concepts in relation to music and minorities in the ICTM context. *The Oxford Handbook of Medical Ethnomusicology* assisted valuable later research involving AIDS, autism, and more.²⁴ One could add here the early and recent studies of elderly people in relation to music from a minority perspective.²⁵ Ageing studies is a growing field to be consulted in future ethnomusicological research within this topical realm.

18 Philip V. Bohlman, "Pilgrimage, Politics, and the Musical Remapping of the New Europe," *Ethnomusicology* 40, no. 3 (1996): 375–412; Anna Czekanowska, "Looking for Identity Marks: Locality - Religion - Music. Music Tradition of the Russian Orthodox People in Eastern Poland," in *Glasba in manjšine/Music and Minorities*, eds. Svanibor Pettan, Adelaida Reyes and Maša Komavec (Ljubljana: Založba ZRC SAZU, 2001), 291–301; Mojca Kovačič, "'Sacred Noise': The Case of Ezan in Ljubljana," *Muzikološki zbornik/Musicological Annual* 52, no. 2 (2016): 25–38.

19 Selected articles are published in Ursula Hemetek, Gerda Lechleitner, Inna Naroditskaya, and Anna Czekanowska eds., *Manifold Identities: Studies on Music and Minorities* (London: Cambridge Scholars Press, 2004).

20 Catherine Grant, *Music Endangerment. How Language Maintenance Can Help* (New York and Oxford: Oxford University Press, 2014).

21 See the proceedings: Yves Defrance, ed., *Voicing the Unheard: Music as Windows for Minorities* (Paris: L'Harmattan, 2019).

22 Gender and Sexualities Taskforce (SEM), "Bibliographies," posted by "Kiri Miller", November 16, 2008, accessed February 11, 2019, <http://gstsem.pbworks.com/w/page/8504929/Bibliographies>.

23 By Barbara L. Hampton and others in the 1980s.

24 Benjamin Koen et al., *The Oxford Handbook of Medical Ethnomusicology* (New York and Oxford: Oxford University Press, 2008); Gregory Barz and Judah M. Cohen, eds., *The Culture of AIDS in Africa: Hope and Healing through Music and the Arts* (New York: Oxford University Press, 2011); Michael Bakan, "Being Applied in the Ethnomusicology of Autism," in *De-Colonization, Heritage, & Advocacy. An Oxford Handbook of Applied Ethnomusicology Volume 2*, eds. Svanibor Pettan and Jeff Todd Titon (New York and Oxford: Oxford University Press, 2019), 148–86.

25 Owe Ronström, "I'm Old and I'm Proud! Music, Dance and the Formation of a Cultural Identity Among Pensioners in Sweden," *The World of Music* 36, no. 3 (1994): 5–30; Vojko Veršnik, "Solid as Stone and Bone: Song as a Bridge between Cultures and Generations," in *Applied Ethnomusicology: Historical and Contemporary Approaches*, eds. Klisala Harrison, Elizabeth Mackinlay and Svanibor Pettan (Newcastle upon Tyne Cambridge Scholars Publishing, 2010), 133–48.

Political opinion is a notion that could hardly be overestimated here. A number of spatial and temporal contexts worldwide provide us with the examples of denigration of individuals, groups and communities due to differences in political views. Denigration sometimes leads to violence and even persecution of political opponents including musicians such as Victor Jara, tortured and killed in Chile in 1973.²⁶ Study of music and minorities, defined according to power relations, could considerably benefit from research in this direction.

Social and economic deprivation creates subalternity in a variety of contexts ranging from indigenous people to refugees to homeless people in modern urban settings. Ethnomusicological studies include a thematic section on music and poverty, South Asian Dalits, Japanese Buraku, and - in this volume - Sri Lankan Veddas.²⁷

2. Ten Research Models

The proposed ten models are envisioned not as a typology composed of mutually exclusive categories. They are rather focused possibilities, which either evolved in the course of two decades of active existence of the ICTM Study Group on Music and Minorities or did not evolve but have, in the author's opinion, a potential to benefit this study field. A respective name suggests the main emphasis in each of the models, which sometimes can overlap to some extent. Use of one research model could be a basis for using one or more others afterwards. Each model is supplemented by a modest selection of references and the author's own research experience within the presented frame.

RESEARCH MODEL 1:

Various minorities in a territory (country, region, settlement)

This model is complex, extensive, and expensive, and thus relatively rarely used. It has potential to both serve "state multiculturalism," i.e. display of a variety of minority cultures within the given national framework and to provide mapping of the selected geocultural framework for research purposes.²⁸ Governmental research agencies have interest in supporting projects based on this model in order to demonstrate their internationally and nationally expected care for cultural rights of the minorities, to receive empirically based evidence on inter-ethnic cultural relations, and to profit from scholarly recommendations on how to improve them. Such type of research provides an opportunity

26 Advocacy for and defense of freedom of artistic expression and systematic documentation of cases comparable to Jara's nowadays count to the activities of Freemuse, an independent, human rights-based international organisation, founded in Copenhagen in 1998, (<https://freemuse.org>).

27 Klisala Harrison, guest ed., "Special Section on Music and Poverty," *Yearbook for Traditional Music* 45 (2013): 1–96; Yoshitaka Terada, *Angry Drummers: A Taiko Group from Osaka, Japan* (documentary) (Osaka: National Museum of Ethnology, 2010); Zoe Sherinian, "Activist Ethnomusicology and Marginalized Musics of South Asia," in *De-Colonization, Heritage, & Advocacy: An Oxford Handbook of Applied Ethnomusicology Volume 2*, eds. Svanibor Pettan and Jeff Todd Titon (New York and Oxford: Oxford University Press, 2019), 220–49.

28 "State multiculturalism" is a term proposed in Naila Ceribašić, "Folklore Groups of National Minorities at the International Folklore Festival," 37th *International Folklore Festival* (catalogue), (2003): 5–7.

for the creation of a broad database that can assist further study of various more specific aspects of music and minority issues. Depending on the circumstances, it can include all or any combination of the activities associated with the ICTM: study, practice, documentation, preservation, and dissemination of music created, performed and consumed by the given communities, groups and individuals.

Four inspiring references should be mentioned here. In a comprehensive book of more than 500 pages, Ursula Hemetek presented the results of her long-term research on musical lives of Austria's ethnic and religious minorities.²⁹ Naila Ceribašić focussed on the annual International Folklore Festival, which in 2003 featured Croatia's minorities as the central theme.³⁰ In addition to the event, she managed to produce a CD with a selection of recorded performances of 14 minority groups. Katarina Juvančič compiled a CD that emerged from her study of lullabies in Slovenia. Rather than focusing on lullabies of exclusively ethnic Slovenes, she provided examples performed by women of different ethnic backgrounds.³¹ Alma Bejtullahu presented a critical overview of music and dance activities of six selected ethnic minorities in Slovenia.³²

Nevertheless, this article is a part of an ongoing research project titled *Ethnic Minorities in Slovenia: (Trans)cultural Dynamics After the Year 1991*, which is expected to provide the first systematic mapping of musical activities of four types of minorities in the country: (a) "traditional minorities" in the border regions (Hungarians, Italians), (b) Roms whose diverse population has a distinctive legal position, (c) "new minorities" (the most numerous category, composed mostly of the people from the former Yugoslav territories), and (d) Refugees, migrants, and asylum seekers.

RESEARCH MODEL 2:

A selected minority in a territory (country, region, settlement)

This research model is quite common and mostly unrelated to the multi-minority mapping featured in Research model 1. It is often used either (a) by a foreign researcher coming from a country in which the selected minority enjoys the majority status (often equaling the ethnicity of the researcher) or (b) by a domestic researcher in the country in which the selected minority resides. There are also (c) cases of cooperation between these two kinds of researchers, resulting in balanced emic and etic perspectives, and also (d) the cases of researchers from "the third countries," unrelated to the selected minority by nationality, ethnicity or other criteria.

Representative references are numerous. For instance, (a) Polish researchers Bożena Muszkalska and Tomasz Polak studied Polish minority in Brazil, while Slovenian

29 Ursula Hemetek, *Mosaik der Klänge. Musik der ethnischen und religiösen Minderheiten in Österreich* [The Mosaic of Sounds. Music of Ethnic and Religious Minorities in Austria] (Vienna: Böhlau Verlag, 2001).

30 Ceribašić, "Folklore Groups of National Minorities at the International Folklore Festival," 5–7.

31 Katarina Juvančič, *Ali že spiš? Ali kako uspravamo v Sloveniji* [Do You Sleep Already? Or, How We Put to Sleep in Slovenia], CD (Ljubljana: Kulturno društvo Folk Slovenija, 2006).

32 Alma Bejtullahu, "Music and dance of ethnic minorities in Slovenia: National identity, exoticism, and the pitfalls of ethnomusicology," *Traditiones* 45, no. 2 (2016): 159–76.

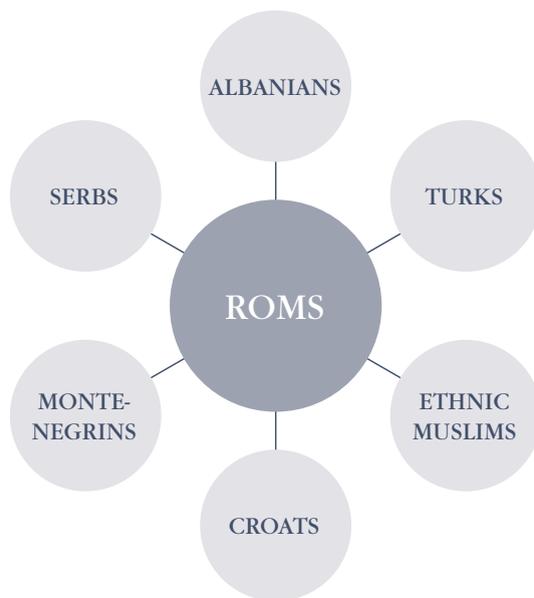


Figure 2: Studying Romani musicians in Prizren in late 1980s

researcher Maša Marty studied Slovenian minority in Switzerland.³³ As for (b), Croatian researcher Naila Ceribašić studied Macedonian music in Croatia, while German researcher Dorit Klebe studied Turkish music in Germany.³⁴ Examples of cooperation (c) include Austrian ethnomusicologist Ursula Hemetek and Bosnian ethnomusicologist Sofija Bajrektarević researching Bosnian music in Austria and Australian ethnomusicologist Linda Barwick and Italian/Swiss ethnomusicologist Marcello Sorce Keller researching Italian music in Australia.³⁵ Unrelated in the earlier explained sense are (d) Bulgarian

33 Božena Muszkalska and Tomasz Polak, "Music as an Instrument of Cultural Sustainability Among the Polish Communities in Brazil," in *Music and Minorities in Ethnomusicology: Challenges and Discourses from Three Continents*, ed. Ursula Hemetek (Vienna: Institut für Volksmusikforschung und Ethnomusikologie, 2012): 119–28; Maša Marty, "Glasba gre na pot. Pomen in vloga glasbe v izseljenstvu" [Music on the Way. The Meaning and the Role of Music in Exile], in *Dve domovini – Two Homelands* 41 (2015): 41–89.

34 Naila Ceribašić, "Macedonian Music in Croatia: The Issues of Traditionality, Politics of Representation and Hybridity," in *The Human World and Musical Diversity*, eds. Rosemary Stelova, Angela Rodel, Lozanka Psycheva, Ivanka Vlaeva, and Ventsislav Dimov (Sofia: The Institute of Art Studies, 2008), 83–90; Dorit Klebe, "Music of Sephardic Jews and Almancilar Turks in Several Berlin Events: Aspects of Syncretism in the Musical Culture of Minorities," in *Glasba in manjšine/Music and Minorities*, eds. Svanibor Pettan, Adelaida Reyes, and Maša Komavec (Ljubljana: Založba ZRC SAZU, 2001), 277–90; for a case of combination of (a) and (b) see Vesna Andréa-Zaimović, "Bosnian Traditional Urban Song 'On the Sunny Side of the Alps': From the Expression of Nostalgia to a New Ethnic Music in Slovene Culture," in *Glasba in manjšine/Music and Minorities*, eds. Svanibor Pettan, Adelaida Reyes, and Maša Komavec (Ljubljana: Založba ZRC SAZU, 2001), 111–20.

35 Ursula Hemetek and Sofija Bajrektarević, *Bosnische Musik in Österreich: Klänge einer bedrohten Harmonie* [Bosnian Music in Austria: Sounds of a Threatened Harmony] (Vienna: Institut für Volksmusikforschung und Ethnomusikologie, 2000); Linda Barwick and Marcello Sorce Keller, eds., *Italy in Australia's Musical Landscapes* (Melbourne: Lyrebird, 2012).

researcher Rosemary Stelova studying Lusatian Sorbs in Germany and American/Norwegian researcher Thomas Solomon studying Laz minority in Turkey.³⁶

I used this model while studying interactions and creativity of Romani musicians in the multiethnic city of Prizren in Kosovo (Serbia and Yugoslavia in the research period 1989-91). Figure 2 presents my positioning of the Roms at the center of this study. Back then, ethnic Serbs were the dominant ethnic group in terms of political power, ethnic Albanians were dominant in numerical terms, ethnic Turks were considered dominant in the domain of historical urban cultural capital, while Roms were in a variety of ways seen as superior musicians.

RESEARCH MODEL 3:

A selected minority in various territories (countries, regions, settlements)

This research model enables studying a selected minority in different geopolitical frameworks, where its status is likely to be defined differently and where the interactions with different Others, both majorities and minorities, affect its musical life. Several kinds of multi-sited ethnographic approaches appear as possibilities, pointing to members of the given ethnic communities or to the very same musicians in different contexts, benefiting from the fields such as migration studies and diaspora studies and from theoretical frames such as imagined communities and the invention of tradition.³⁷

Representative examples were provided by Ardian Ahmedaja and Carol Silverman respectively. Ahmedaja researched music of ethnic Albanians in several national contexts, pointing to cultural and other boundaries and specifics within the same “ethnic community.”³⁸ Silverman combined a variety of approaches, even organizing concerts for/with various Romani musicians and touring with them, which provided her with a uniquely broad and at the same time in-depth knowledge and understanding of diversity among the transnational people with no shared home country.³⁹

I used this model while doing research with ethnic Croats in a number of locations, such as Kosovo, Australia, and USA.⁴⁰

36 Rosemary Stelova, “The Musical Education of Children Through Traditional Songs and Dances in Sorbian Lusatia,” in *The Human World and Musical Diversity*, eds. Rosemary Stelova, Angela Rodel, Lozanka Peycheva, Ivanka Vlaeva, and Ventsislav Dimov (Sofia: Institute of Art Studies, 2008), 200-3; Thomas Solomon, “Who Are the Laz? Cultural Identity and the Musical Public Sphere on the Turkish Black Sea Coast,” *The World of Music* 6, no. 2 (2017): 83-113.

37 Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983); Eric Hobsbawm and Terence Ranger, eds., *The Invention of Tradition* (Cambridge: Cambridge University Press, 1983).

38 Even within a single country, for instance, “The Arvanites and Alvanoi are two Albanian-speaking minorities in Greece, different in their history and their traditions, including musical ones,” see Ardian Ahmedaja, “On the Question of Methods for Studying Ethnic Minorities’ Music in the Case of Greece’s Arvanites and Alvanoi,” in *Manifold Identities*, eds. Ursula Hemetek, Gerda Lechleitner, Inna Naroditskaya and Anna Czekanowska (London: Cambridge Scholars Press, 2004), 54; also Ardian Ahmedaja, “Music and Identity of the Arbëreshë in Southern Italy,” in *Glasha in manjšine/Music and Minorities*, eds. Svanibor Pettan, Adelaida Reyes and Maša Komavec (Ljubljana: Založba ZRC SAZU, 2001), 265-76.

39 Carol Silverman, *Romani Routes: Cultural Politics and Balkan Music in Diaspora* (Oxford: Oxford University Press, 2012).

40 For a comparison of the involvement of ethnic Croats in processes and musical practices in Kosovo and Australia see Svanibor Pettan, “The Croats and the Question of Their Mediterranean Musical Identity,” *Ethnomusicology OnLine* 3 (1997), <https://www.umbc.edu/eol/3/pettan/>. This article contains audio, photo and video documentation of the discussed specifics.

RESEARCH MODEL 4:

Borderlands

Borderlands are “expressive contact zones,” “simultaneously barriers and bridges permitting both enactments and denials of transitionality,” marked by interplay of autonomous, inter-dependent and fused artistic forms.⁴¹ Following Gupta and Ferguson's proposal “to move away from cultural-territorial entities, to the ongoing historical and political processes, on which cultural, ethnic, and national territorializations are contingent,« Benjamin Brinner positioned his “ethnography of micropractices” of Israeli - Palestinian encounters in such “across a divide” zone.⁴² Border areas bear considerable potential for long-term studies of intercultural communication. Istrian peninsula, divided among three states (Croatia, Slovenia, Italy) is a good example, with ethnomusicologist Dario Marušić calling for integrative study of its musical culture and opposing the approaches marked by earlier research dominated by partial national interests.⁴³ Studies by Engelbert Logar across the Slovenian - Austrian borderland provides valuable evidence about the mutual influences of Slovene- and German-speaking neighbors, as can be seen in shared repertoires in respective languages.⁴⁴ Previously often neglected, bilingual songs are in focus of an ongoing research project in Slovenia. The idea of “borderland” within Yugoslavia is in various ways present in important studies by Ankica Petrović, Nice Fracile and Dimitrije O. Golemović.⁴⁵

“Interethnic Problems of Borderlands” was one of the themes of the ICTM Study Group Music and Minorities' symposium in Lublin in 2002 and five related articles are available in the proceedings.⁴⁶ They reveal on the one hand the importance of territorial identity and on the other fluid and dynamic senses of identity among the “internally varied” (Kalinowska) ethnic minorities and their capacity to “situationally adopt and display various ethnonational and ethnolinguistic identities” (Metil).

I used this model back in the 1980s while studying and recording village music of ethnic Croats and ethnic Serbs in Croatia's and at that time also Yugoslavia's region called Banija (present-day Banovina) for radio broadcasts and a series of LP records. One of the outcomes was that besides the shared musical style which exemplified regional culture, ethnic Serbs had yet another musical style that could be traced to the region from which their ancestors migrated to Banija centuries ago.⁴⁷

41 John Holmes McDowell, “Transitionality: The Border as Barrier and Bridge.” Keynote address at the Conference on América Paredes: Border Narratives and the Folklore of Greater Mexico (Los Angeles, 2016).

42 Benjamin Brinner, *Playing Across a Divide: Israeli-Palestinian Musical Encounters* (New York and Oxford: Oxford University Press, 2009), 11-12.

43 Dario Marušić, *Piskaj, sona, sopi* (Pula: Castropola, 1996).

44 Engelbert Logar, “Musikalisch-tekstliche Aspekte deutsch-slovenischer interethnischer Beziehungen im Volkslied des Jauntales/Kärnten,” in *Echo der Vielfalt: Traditionelle Musik von Minderheiten / ethnischen Gruppen – Echoes of Diversity: Traditional Music of Ethnic Groups / Minorities*, ed. Ursula Hemetek (Vienna: Böhlau Verlag, 1996), 127-44.

45 Ankica Petrović, “Tradition and Compromises in the Musical Expressions of the Sephardic Jews in Bosnia,” in *Glazbeno stvaralaštvo narodnosti (narodnih manjina) i etničkih grupa - Traditional Music of Ethnic Groups - Minorities*, ed. Jerko Bezić (Zagreb: Zavod za istraživanje folklor, 1986), 213-22.

Nice Fracile, *Vokalni muzički folklor Srba i Rumuna u Vojvodini* (Novi Sad: Matica srpska, 1987); Dimitrije O. Golemović, *Narodna muzika Podrinja* (Sarajevo: Drugari, 1987).

46 Hemetek, Lechleitner, Naroditskaya, and Czekanowska, eds., *Manifold Identities*.

47 Svanibor Pettan, *Narodne pjesme i plesovi iz Banije 2 / Folk Songs and Dances from Banija 2*, LP-record (Zagreb: Jugoton, 1988).

RESEARCH MODEL 5:

Intersectionalities

There are two basic aims of this model. The first aim points to various kinds of minority identities, some of which are clearly underresearched in comparison to ethnically defined minorities. Race, religion, language, gender, sexual orientation, (dis)ability, political opinion, and social or economic status are the criteria named (next to ethnicity) in the current definition created by and for the ICTM Study Group on Music and Minorities. Each of them is expected to receive more scholarly attention in the future. The second aim is to encourage research with focus on mutual interactions and combined impacts of these different identities on musical practices and their carriers. Systematic consideration of their interconnectedness has clear potential to contribute to better understanding of disadvantages often associated with the minority status. A wide range of disciplinary references from race studies, religious studies, linguistics, feminist, gender, sexuality and queer studies, critical disability studies, human dignity and humiliation studies, and human rights studies provide additional potential for research in this context.

Five themes relevant for this model attracted presentations at four ICTM Study Group symposia so far: (1) Minority Music and Religious Identity (in Lublin in 2002),⁴⁸ (2) Multiple Identities and Identity Management in Music of Minorities (in Roč in 2004),⁴⁹ (3) Minority - Minority Relations in Music and Dance, and (4) Race, Class, Gender: Factors in the Creation of Minorities (in Varna in 2006),⁵⁰ and (5) Other Minorities – Challenges and Discourses (in Hanoi in 2010).⁵¹ Nevertheless, seven articles in a special section titled Music and Poverty in the *Yearbook for Traditional Music* provide a firm basis for the inclusion of economic aspects to the future studies within the model.⁵²

I used this model twice in my own work: firstly in the study of some “third gender” cases in Kosovo⁵³ and secondly in an unpublished paper on a minority musician associated with the Evangelical Church in Slovenia.

RESEARCH MODEL 6:

Indigenous People

Encompassing more than 370 million people in 70 countries worldwide, indigenous people are – in absence of a universally applied definition – defined by the following conditions: self-identification as such, historical continuity in present homelands

48 Hemetek, Lechleitner, Naroditskaya, and Czekanowska, eds., *Manifold Identities*.

49 Naila Ceribašić and Erica Haskell, eds., *Shared Musics and Minority Identities* (Zagreb and Roč: Institute of Ethnology and Folklore Research and Cultural-artistic society “Istarski željezničar,” 2006).

50 Both in Rosemary Statelova, Angela Rodel, Lozanka Psycheva, Ivanka Vlaeva and Ventsislav Dimov, eds., *The Human World and Musical Diversity: Proceedings from the Fourth Meeting of the ICTM Study Group “Music and Minorities”* (Varna, Bulgaria, 2006), 83–90.

51 Ursula Hemetek, ed., *Music and Minorities in Ethnomusicology: Challenges and Discourses from Three Continents* (Vienna: Institut für Volksmusikforschung und Ethnomusikologie, 2012).

52 Harrison, guest ed., “Special Section on Music and Poverty.”

53 Svanibor Pettan, “Female to Male - Male to Female: Third Gender in the Musical Life of the Gypsies in Kosovo,” *Narodna umjetnost* 33, no. 2 (1996a), 311–24.

predating the ingress of colonial or settler peoples, dominance by such populations, and desire to maintain distinct identity by drawing on resources of language, culture and beliefs that predate occupation or conquest.⁵⁴ “Over time, the concepts of indigeneous and aboriginal have become increasingly synonymous with powerlessness, marginality, and social distress – approaches which are Eurocentric in origin and crisis-based.”⁵⁵ “Self-representation, Indigenous sovereignty, and rights to land and lifeways are intricately linked, and many Indigenous artists including Sámi musicians are turning to music videos that they can showcase through global media channels to assert self-representation.”⁵⁶ The notion of self-representation is in focus of many deeply-respectful long-term collaborations of indigenous people and ethnomusicologists in various worldwide environments.⁵⁷ “As the Sámi continue to wage political, social, and environmental activism, popular music will likely continue to give voice to these battles.”⁵⁸ And this is true not only for the Scandinavian indigenous Sámi people and their artists like Mari Boine or Sofia Jannok; creative expressions of performers in a range from Canada (Tanya Tagaq, A Tribe Called Red) to Australia (Yothu Yindi) contribute to the wider picture. ICTM definition of minorities mentions Indigenous People by name and traces what appears to be a new direction in its activities.

This model is useful for sensitive collaborative research and teaching, inclusive of the holistic worldviews, of the point that some indigenous communities do not have equivalents of “music” in their vocabularies and of various audiovisual self-representations.⁵⁹ In my teaching, the cases of Indigenous “strategic traditionalism”⁶⁰ and of performers such as Coloured Stone, Redbone, Link Wray, or Sunne contribute to the more inclusive and respectful presentation of the world.

RESEARCH MODEL 7: Involuntary Migrants

Involuntary migrations, forced by conflicts and/or economic reasons, are perhaps as old as the human history. In Adelaida Reyes' words, the term “involuntary migrants” refers to refugees, escapees, asylees, and displaced persons, living in a transitional period of danger and uncertainty, knowing that going back is not possible and not knowing whether and when they will be allowed to stay and settle in a new place.⁶¹ As we are

54 Jonathan Stock, “Indigeneity,” *Music and Arts in Action* 6, no. 2 (2018): 3–4.

55 Ken S. Coates, *A Global History of Indigenous Peoples: Struggle and Survival* (New York: Palgrave Macmillan, 2004), 5.

56 Tina K. Rammnarine, “Aspirations, Global Futures, and Lessons from Sámi Popular Music for the Twenty-First Century,” in *The Oxford Handbook of Popular Music in the Nordic Countries*, eds. Fabian Holt and Antti-Ville Kärjä (New York and Oxford: Oxford University Press, 2017), 278.

57 The examples ranging from Beverley Diamond and Anthony Seeger in the Americas all the way to the Australian ethnomusicologists and institutions such as the Australian Institute of Aboriginal and Torres Strait Islander Studies. In addition, Indigenous researchers are increasingly present in academia.

58 Kelsey A. Fuller, “Place, Music, and the Moving Image: Popular Music Videos and Indigenous Sami Activism,” Paper presented at the Annual Meeting of the Society for Ethnomusicology (2018), 10.

59 Beverley Diamond, *Native American Music in Eastern North America* (New York and Oxford: Oxford University Press, 2008).

60 John-Carlos Perea, “Recording Technology, Traditioning, and Urban American Indian Powwow Performance,” in *Music, Indigeneity, Digital Media*, eds. Thomas Hilder, Henry Stobart, and Shzr Ee Tan (Rochester: University of Rochester Press, 2017).

61 Adelaida Reyes, “When Involuntary Migrants Become Minorities: Musical Life and Its Transformation,” paper presented at the

reaching the end of the 21st century's second decade, involuntary migrant conditions directly affect the lives of more than fifty million individuals worldwide.

This model benefits from migration studies, refugee studies, and diaspora studies.⁶² Society for Ethnomusicology's Resource list on music and diaspora, compiled by Sarah V. Rosemann and David Rosenberg, documents the respectable extent of ethnomusicological thought about music and migration.⁶³ Just like the Indigenous people, the migrants are mentioned by name in the ICTM Study Group's definition of minorities.⁶⁴

My own use of this model goes back to mid 1990s, when Kjell Sjøllstad and I worked with the Bosnian refugees in Norway within the project Azra, bringing together research, education, and music-making and envisioning a new applied ethnomusicology.⁶⁵ Besides Adelaida Reyes, who gave the strong imprint to this direction, Fulvia Caruso, Michael Frishkopf, and Oliver Shao count to the prominent authors of current ethnomusicological work with focus on involuntary migrants.⁶⁶

RESEARCH MODEL 8:

Returnees

The term “returnees” in this context refers to people who return to a place seen as their ancestral homeland after a prolonged absence. In the present world, there are countries rooted in this kind of discourse, such as Liberia in West Africa and Israel in the Middle East. Roms, widely seen as transnational people, provide a different case: most of them are aware and proud of their South Asian ancestry, as can be seen e.g. in their flag and affinity for Indian film music, but one could hardly imagine conditions that would ever make them “return” to India.⁶⁷

The wars that marked the end of Yugoslavia caused several moves to “ancestral homelands”. For instance, ethnic Croats moved from Kosovo to Croatia,⁶⁸ ethnic Serbs

45th ICTM World Conference in Bangkok, 2019.

62 These interdisciplinary fields are mutually related to various extents. For instance, the term “diaspora” carries connotations of resettlement due to expulsion, coercion, slavery, racism, or war.

63 Sarah Victoria Rosemann and David Rosenberg, “Music and Diaspora: A resource list,” The society for ethnomusicology, https://www.ethnomusicology.org/members/group_content_view.asp?group=144588&id=479944.

64 “Migrants” in the definition include both voluntary and involuntary ones. The former received more scholarly attention so far.

65 Svanibor Pettan, “Making the Refugee Experience Different: ‘Azra’ and the Bosnians in Norway,” in *War, Exile, Everyday Life: Cultural Perspectives*, eds. Renata Jambrešić Kirin and Maja Povržanović (Zagreb: Institute of Ethnology and Folklore Research, 1996b), 245–55. Useful topically-related studies include Miha Kozorog and Alenka Bartulović, “The Sevdalinka in Exile, Revisited. Young Bosnian Refugees’ Music-making in Ljubljana in 1990s: A note on Applied Ethnomusicology,” *Narodna umjetnost* 52, no. 1 (2015): 121–42 and Alenka Bartulović and Miha Kozorog, “Gender and Music-making in Exile: Female Bosnian Refugee Musicians in Slovenia,” *Dve domovini/Two Homelands* 46 (2017): 39–55.

66 Adelaida Reyes, *Songs of the Caged, Songs of the Free. Music and the Vietnamese Refugee Experience* (Philadelphia: Temple University Press, 1999).

67 Depending on the respective governments, some Western European countries occasionally forcibly “return” Romani families to the Eastern European countries from which the elderly members came from and in which the young ones have never lived.

68 Ger Duijzings, “The Exodus of Letnica. Croatian Refugees from Kosovo in Western Slavonia. A Chronicle,” in *War, Exile, Everyday Life. Cultural Perspectives*, eds. Renata Jambrešić Kirin and Maja Povržanović (Zagreb: Institute of Ethnology and Folklore Research, 1996), 147–170.

moved from Croatia to Serbia,⁶⁹ and ethnic Circassians (Adigs) moved from Kosovo to the Republic of Adigea in the Russian Federation.⁷⁰ All of them traded their minority position under unstable circumstances for a position in a country where their ethnic kinsmen make a majority population. The idea of shared ethnicity is in such situations commonly challenged by the perception of cultural differences of the hosting population towards the newcomers, proving Benedict Anderson's argumentation on "imagined communities."⁷¹

This model provides a unique frame for critical research on national and ethnic issues. I have not used it so far, but can clearly see its advantages for ethnomusicological research.⁷²

RESEARCH MODEL 9:

Microminorities

The term "microminority" refers to a subcategory within the majority-minority framework, whose members share sense of a specific local or regional identity, and usually identify with one or more ethnic communities. Microminorities could be and often are overlooked in those research situations, in which attention is paid to the "major" ethnic communities; thus this research model calls for a focus on them.⁷³ Political status of a microminority may differ from one country to another and sometimes even its members have different opinions about the essential identity issues. The lack of microminorities' own nation-state frameworks makes this dynamic category more susceptible to the political interests of the neighboring dominant communities. The diverse examples in the Slavic world include Bunjevci,⁷⁴ Gorale,⁷⁵ Rusyns,⁷⁶ Kashubs,

69 Vesna Ivkov, "Tradicionalne instrumentalne melodije u godišnjem ciklusu običaja domicilnih i doseljenih Srba u Bačkoj u XX veku" [Traditional instrumental melodies in the customary life cycle of domicile and recently migrated Serbs in the Bačka region in the Twentieth Century], in *Muzička i igrčka tradicija multietničke i multikulturalne Srbije*, eds. Sanja Radinović and Dimitrije O. Golemović (Belgrade: Univerzitet umetnosti, Fakultet muzičke umetnosti, Katedra za etnomuzikologiju, 2016), 103–26.

70 Alla N. Sokolova, "Танцы и инструментальная музыка косовских адыгов" [Dances and instrumental music of the Circassians from Kosovo], *Вестник Адыгейского государственного университета (Серия филология и искусствоведение)* 4 (2008).

71 Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*

72 A good example is the work of Piotr Dahlig on the Poles who settled in Bosnia and Herzegovina in the late 19th century and their descendants who "returned" to Poland after World War II (he used the term "re-emigrants"). See Piotr Dahlig, "Migrations in Austria-Hungary after 1878 and Poland after 1945: Music as a Therapy for Cultural Minorities", in *Shared Musics and Minority Identities*, eds. Naila Ceribašić and Erica Haskell (Zagreb and Roč: Institute of Ethnology and Folklore Research and Cultural-artistic society "Istarski željezničar," 2006), 201–12.

73 One of the themes of the ICTM Study Group on Music and Minorities (in Rennes in 2016) points to the name "minorities within minorities", while Shane Joshua Barter, in a somewhat different sense, uses the term "second-order minorities." Shane Joshua Barter, "Second-order Ethnic Minorities in Asian Secessionist Conflicts: Problems and Prospects," *Asian Ethnicity* (2015): 123–35.

74 Aleksandra Marković and Ana Hofman, "The Role of Cultural-Artistic Societies in Emphasizing the Identity of Bunjevci," in *Shared Musics and Minority Identities*, eds. Naila Ceribašić and Erica Haskell (Zagreb and Roč: Institute of Ethnology and Folklore Research and Cultural-artistic society "Istarski željezničar," 2006), 315–32.

75 Timothy J. Cooley, *Making Music in the Polish Tatras: Tourists, Ethnographers and Mountain Musicians* (Bloomington: Indiana University Press, 2005); Louise Wrazen, "Relocating the Tatras: Place and Music in Górale Identity and Imagination," *Ethnomusicology* 51, no. 2 (2007): 185–204.

76 Robert C. Metil, "Examples from Current Research – Rusyns of Slovakia: Traditional Song, Song-Sponsoring Institutions, and Cultural Survival," in *Glasba in manjšine/Music and Minorities*, eds. Svanibor Pettan, Adelaida Reyes and Maša Komavec (Ljubljana: Založba ZRC SAZU, 2001): 233–43.

Moravians, Sorbs, various Slavic Muslim communities such as Gorani, Pomaks, and Torbeši, and many more.

Public attention to microminorities is sometimes caused by the moments of their extreme suffering, like the Rohingyas in Myanmar or the Yazidis in Syria, sometimes by different opinions concerning their essence, like the Assyrians in Sweden, the Laz in Turkey or the Egyptians in Kosovo and Macedonia. The aim of this research model is to maintain awareness about their existence and to promote systematic research attention to their cultural and other expressions and in some cases also needs.

My own research encompassed, though briefly and with different foci, several groups that can be named microminorities (for instance, Ababda and Bisharin in Egypt, Gorani in Kosovo), while my pedagogical work demonstrates increased sensitivity and inclusiveness in this regard.

RESEARCH MODEL 10: Minority individuals

A common sense of whether an individual is “a minority” or not is largely based on external features such as ethnicity, nationality, or race. The individual is rarely asked whether he or she approves such a label, feels indifferent about it, or rejects it. In real life, some individuals are ready to give their lives for any of the earlier mentioned features, while on the other side of the spectrum are those with claims like “I have not selected my parents” or “I had to be born somewhere”.⁷⁷

Approaching a culture through the perspective of an insider individual is a common practice in ethnomusicology, augmented by a thematic issue of the journal *The World of Music*, which the editor Jonathan Stock titled *Ethnomusicology of the Individual*.⁷⁸ There are several representative examples of this approach on the Slovenian and worldwide scale.⁷⁹ The third symposium of the ICTM Study Group on Music and Minorities in Croatia in 2004 featured two presentations based on individual musicians, even though none of the themes called for such contributions.⁸⁰ Hopefully, these two early examples will encourage systematic thematic coverage of the individuals in one of the upcoming symposia.

Writing about my own father⁸¹ was such a strong experience that I still practice and continue to encourage biographical writing. Several of my students followed this path. My fieldwork and teaching activities clearly benefitted from joining forces with the

77 Personal communications at various times and places.

78 Jonathan Stock, ed., *Ethnomusicology and the Individual – The World of Music* 43, no. 1 (2001).

79 Igor Cvetko, *Jest sem Vodovnik Jurij: o slovenskem ljudskem pevcu, 1791–1858* (I am Vodovnik Jurij: On a Slovene folk singer, 1791–1858) (Ljubljana: Partizanska knjiga, 1989); Drago Kunej and Rebeka Kunej, *Music from Both Sides. Gramophone Records Made by Matija Arko and the Hoyer Trio* (Ljubljana: Založba ZRC, 2017); Virginia Danielson, *The Voice of Egypt: Umm Kulthum, Arabic Song and Egyptian Society in the 20th Century* (Chicago: University of Chicago Press, 1997); Joselyne Guilbault and Roy Cape, *Roy Cape: A Life on a Calypso Soca Bandstand* (Durham and London: Duke University Press, 2014).

80 Philip V. Bohlman, “Minorities of One, and Other Traces on the Postcolonial Musical Landscape,” 1–14, and Ivan Lešnik, “Prospects of an Individual Minority Musician. The Case of Slavo Batista,” 259–74, both in *Shared Musics and Minority Identities*, eds. Naila Ceribašić and Erica Haskell (Zagreb: Institute of Ethnology and Folklore Research, 2006).

81 Svanibor Pettan, “Čekajući Mendelssohna: Hubert Pettan (1912–1889),” *Arti musices* 30, no. 2 (1999): 221–39.

minority individuals and my upcoming publications within the scope of the ongoing minority project will feature several individual perspectives.

3. Conclusions

A common, sometimes idealized and simplified perception of a minority as a bridge between the country of origin and the country of current residence can be documented by real-life examples from ethnomusicological research. Here I bring three contrasting cases:

Example 1 (folk music): Minority vocal group within the Sedef Association of Bosnian women, based in Malmö, Sweden, has a history of joint performances with the Swedish female choir Röster utan gränser. This collaboration enriched their repertoires with several Bosnian folk songs translated into Swedish.⁸²

Example 2 (art music): Young Indian immigrant to Norway, the tabla player Jai Shankar, placed on his first CD a track titled Griegraga, in which he and his family musicians created an interplay of Indian and Norwegian art music elements, improvising on the motifs from *The Morning Mood* from the *Peer Gynt* suite by the Norwegian composer Edward Grieg.⁸³

Example 3 (popular music): In her song *Es ist Zeit* [The time has come], a Berlin-born hip-hop performer of Turkish immigrant ancestry Aziza A combined Turkish pop music and American rap to express in the German language her experience of life between two cultures and to address a large audience, including German majority and Turkish minority.⁸⁴

These examples, comparable to many other bridge-building collaborations worldwide, are reflected in the activities of the Cultural and Ethnomusicological Society Folk Slovenia, which started in 1996 as a Slovenian folk music revival association and gradually became a creative meeting point of musicians and scholars of Slovenian and various other (minority) ethnic backgrounds. The Society got additional inspiration to manage a number of thematic concerts, workshops, lectures, symposia, and CDs from the International Council for Traditional Music that held the first symposium of the Study group on Music and Minorities in Ljubljana (2000), and after several other events had its headquarters at the University of Ljubljana for six years (2011-2017).⁸⁵

The ten research models make a methodological contribution, which partly documents and frames the ongoing practices and partly attempts to trace the path to the future activities of the Music and Minorities studies. As suggested, our research should expand from the still dominant ethnic criterium and take into account the other observable

82 Jasmina Talam, *Bosnians in Sweden – Music and Identity* (Stockholm: Svenskt Visarkiv, 2019), 51.

83 Jai Shankar, *Shankar of Norway* (CD) (Oslo: Etnisk Musikklubb, 2000).

84 Aziza A, *Es ist Zeit* (CD) (Berlin: Orient Express, 1997).

85 The other ICTM-related events include a symposium Ethnomusicology and Ethnochoreology in Education: Issues in Applied Scholarship (2006), the first symposia of the three other Study Groups (Applied Ethnomusicology in 2008, Audiovisual Ethnomusicology in 2016, Music and Dance in the Slavic World in 2016, symposium of the Study Group on Music Archaeology in 2018, and a number of annual symposia with engaged topics such as Music and Protest (2012), Music and Otherness (2014), and Music and Ecology (2016).

criteria including race, religion, language, gender and sexuality, disability, political opinion, and social and economic deprivation. There is a need for more research focused on the modalities and consequences of the interconnectedness of these criteria, as well as on their impact on people with different senses of identity sharing the same territorial units. Indigenous people, involuntary migrants, returnees, and microminorities make particularly important cases, partly due to the specific consequences in regard to the nation state concept and its functioning. Some of the models point to the importance of collaboration in approaching the sensitive issue of self-representation on all three levels: community, group, and individual.

The models also serve as a reminder that studying minorities often implies engagement beyond research for the sake of broadening and deepening scholarly knowledge, and that ethnomusicological involvement in both theory and praxis enables action that can and should bring improvements to the minority-majority power continuum. The lessons learned from the wars in the territories of what was Yugoslavia suggest that times of peace and stability are the right times for sensitizing and improving mutually respectful and beneficial relations involving majority and minority populations. As demonstrated in this article, music has considerable potential in such a process. Music and minority studies could thus be understood as an open call to researchers to contribute to peacebuilding here and now, by advocating for more sensitive interhuman relations based on knowledge and mutual respect, for research collaborations across political and other boundaries, and nevertheless for passionate and argument-based passing of positive values to future generations.

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POVZETEK

Definicija manjšine v članku temelji na novi različici le-te, ki jo je Študijska skupina Glasba in manjšine pri Mednarodnem združenju za tradicijsko glasbo (ICTM) sprejela leta 2018. Zajema »skupnosti, skupine in/ali posameznike, med katere sodijo staroselci, migranti in drugi ranljivi ljudje, ki so v večji meri podvrženi diskriminaciji zaradi njihove etnične, rasne, verske, jezikovne ali spolne pripadnosti, seksualne usmerjenosti, zdravstvenega stanja, političnih pogledov ter družbenih ali ekonomskih razlogov«. Članek ponuja pregled teh razlogov v sklopu etnomuzikološke stroke in študija manjšinskih glasb. V osrednjem delu članka so predstavljeni raziskovalni modeli, ki po eni strani odsevajo delo študijske skupine v preteklosti, po drugi pa temeljijo na avtorjevi viziji potreb razisko-

valnega polja v prihodnosti. Ne gre za tipologijo medsebojno se izključujočih kategorij temveč za predstavitev tematsko profiliranih metodoloških celot, ki so samostojne, lahko pa se tudi medsebojno dopolnjujejo. Imena desetih raziskovalnih modelov so: Manjšine na določenem ozemlju (država, območje, naselje), Izbrana manjšina na določenem ozemlju, Izbrana manjšina na različnih ozemljih, Obmejne krajin, Manjšinska stičišča, Staroselci, Neprosto voljni migranti, Povratniki, Mikromanjšine in Posamezniki. Študij glasbe, ki namenja pozornost različnim manjšinskim kontekstom lahko prispeva k bolj ponotrzanemu doživljanju in razumevanju medčloveških odnosov. Aplikacijo etnomuzikološke teorije in praktičnih izkušenj z namenom izboljšanja kontinuuma moči na relaciji večina – manjšine je tukaj mogoče razumeti kot mirovniško naložbo v bolj ozaveščeno prihodnost.