



ETHNOMUSICOLOGICAL NATIONALISM AND ITS INNOCENCE IN TIMES OF CRISIS

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HISTORICAL CONNECTION BETWEEN ETHNOMUSICOLOGY AND NATIONALISM

influence of nationalistic ideologies mostly recognized within the development of European folk-music collection projects (Nettl 2010: 15)

arising from the Herdarian idea “that national identity and spirit was most authentically expressed in rural speech, folktales, and folksong lyrics and melodies” (Rice 2014: 14)

the other stream, comparative musicology participated in “colonialist fascination with music of the Other” (Rice 2014: 16)



NATIONALISM STUDIES AND STRUGGLE FOR CROATIAN INDEPENDENCE

Anthony D. Smith (2003) – the importance of ethnic roots beyond the modernist critique of Anderson, Hobsbawm and Gellner



Zdenka Sertić: Narodne nošnje iz Hrvatske — Costumes nationaux de Croatie — Хорватские национальные костюмы
National costumes of Croatia — Volkstrachten aus Kroatien — Costumi popolari della Croazia

DIVERSITY OF TRADITIONAL MUSIC IN CROATIA

solution to the problem of overly diverse musics

“the collection of the largest possible number of examples (...) and identification of their typical features (...) to determine the individual ‘Croatian folklore music areas’”...

“the deduction of a summary of the ‘characteristics of Croatian folk music’” (Marošević 1995: 40)



PRODUCED EFFECTS

Cultural consistency despite diversity

Territorial claim

Srđan Atanasovski (2017): folk song collections and their nationalistic territorial pretensions

„Croatonormativity”

- “assumption of someone’s Croatian ethnicity”
- being a Croat seems “coherent, natural and privileged”



IDENTITIES IN BORDER REGIONS AND THE CASE OF OJKANJE SINGING

repertoire in these areas functions “to break down rather than erect borders between cultural groups” (Bohlman 2011: 91)

when it is put in the function of nationalism, it can deepen the ethnic disputes in a way that “possessing music becomes like possessing land” (Bohlman 2011: 87)

oјkanje singing tradition in border areas, shared by Croats and Serbs

UNESCO inscription and consequences



FESTIVAL IN PETRINJA



ATTEMPTS AT BREAKING THE FRAME IN THE CLASSROOM

traditional music and nationalism as the focus of Traditional music course in WS 2019

Petrinja as a field research site

introduction to ethnomusicology and Croatian folklore areas

Katia Sarlija: Tradicijska glazba u ulozi održavanja identiteta te sredstva konflikta – primjer „Festivala otkrača“

Festival koji se 2019. održao četvrti put, od svojih je početaka u Petrinji bio izvorom etnički baziranih konflikata. Konflikt koji nastaje oko festivala u referatu će biti prikazan iz dvije perspektive – one organizatorice Mare Vilus te one koja je ključna u prosvjedu protiv održavanja festivala, braniteljka Darka Dumbovića. Kroz uvid u njihova različita tumačenja iste situacije pokušat će se odgovoriti na neka od pitanja kao što su postoji li otvoreni društveni prostor za kulturnu hrvatskih Srba kao manjine u Petrinji te na koji se način interpretira tradicijska glazba u ovome kontekstu i koji se proturječni simboli upisuju u nju.

Ena Hadžimerović: Pozicija glazbe bosanskih Hrvata u Petrinji

U Petrinji kao jednome od gradova najpogođenijih Domovinskim ratom, i dugi niz godina nakon rata postojale su tenzije stvorene na temelju kategorija nacionalnosti, etničnosti i religije. Danas se Petrinja javno proklamira kao multikulturalni grad jednakosti, no unatoč tome, u Petrinji nisu svi jednaki. Hrvatske nacionalnosti i etničnosti, s katoličkom religijom koja se čita između redaka, bosanski su Hrvati Drugi zbog kulture koju nose sa sobom. Bosanska tradicijska glazba koju aktivno prakticiraju jedna je od onih koje nemaju mnogo kulturnog kapitala i koje teško izlaze na „pozornicu“ grada. Ovo etnografsko istraživanje kroz prikaz pozicije dviju petrinjskih obitelji vodi prema odbacivanju nacionalnog diskursa ili pak njegovoj temeljitoj izmjeni.



BREAKING THE FRAME IN RESEARCH

role and position of other ethnicities

Roma “raise the issue of exclusion versus inclusion in the nation/state; they interrogate the framework of heritage by exposing its monoethnic framework” (Silverman 2012: 127)

“the research of national folk music had a considerable prescriptive element linked with nationalism, moralism and the idea of beauty”...

Roma were labelled as people who “rarely master the real performance practice of folk music, and if they do, it is not innate but learned for the trade” (Pennanen 2007: 108)



ROMA MUSICIANS IN EARLY CROATIAN RECORD INDUSTRY

Roma ensembles on labels of the first Zagreb record factory, Edison Bell Penkala

1920s turbulent times for professional musicians and composers

“What wonder is it then, that in these circumstances, the only remaining interpreters of Yugoslavian music are the Gypsy *sevdah* performers, *tambura* players and other naturalists who by luck need no sheet music anyhow” (Kern 1931: 7)

Roma as corruptors or saviours of national music?



HRZZ

Hrvatska zaklada
za znanost

THE TWO STREAMS IN ETHNOMUSICOLOGY



Antonije Pušić

prije otprilike 6 mj.



Rasizam na Balkanu se ne mjeri odnosom prema Crncima - jer ovdje ih nema. Mjeri se odnosom prema našoj braći - Romima. Koliko njih poznajete lično? Sa koliko njih ste prijatelji? Radite neki posao sa Romom. Iznenadiće vas preciznost, pouzdanost i efikasnost. Sve suprotno od predrasuda koje dominiraju.



SPIVAK ON NATIONALISM AND THE HUMANITIES

The role of humanities in critical reading of nationalistic discourses

“keeping it framed in the imaginary, instead of looking at it as an unspoken cultural reality that controls the public sphere” (Spivak 2011: 42).



THANK YOU!

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