
CELEBRATING THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
Reflections on the First Seven Decades
Edited by Svanibor Pettan, Naila Ceribašić, and Don Niles
BITI ETNOMUZIKOLOG
BEING AN ETHNOMUSICOLOGIST
Svanibor Hubert Pettan
the degree of
Doctor of Philosophy
SVANIBOR PETTAN

SVANIBOR PETTAN

Beeing An Ethnomusicologist

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Book editor: Irena Miholić

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CONTENTS

1. PREFACE BY THE EDITOR 6

2. INTRODUCTION 8

3. GROWING UP AND LEARNING 13

COLORFUL ORIGINS AND THE CHILDHOOD 13

MUSICAL BEGINNINGS 18

THE FIRST FIELDWORK RECORDING SESSION 21

BACHELOR'S STUDY IN CROATIA 23

TANZANIA: THE FIRST FIELDWORK OUTSIDE EUROPE 25

A DISCOVERY IN A KOSOVO VILLAGE 27

MASTER'S STUDY IN SLOVENIA 30

THE EGYPTIAN PERIOD 30

DOCTORAL STUDY IN THE UNITED STATES OF AMERICA 33

RESEARCHING AND TEACHING IN NORWAY 36

SEARCHING FOR ZAGORA IN MOROCCO 38

4. RESEARCH 39

5. PUBLISHING 43

6. PEDAGOGY 48

7. MUSIC-MAKING 53

8. SERVICE IN PUBLIC INTEREST 59

9. EMPLOYMENTS 63

RADIO ZAGREB (1984-1988) 63

INSTITUTE OF ETHNOLOGY AND FOLKLORE RESEARCH IN ZAGREB (1988-1998) 65

UNIVERSITY OF MARYLAND BALTIMORE COUNTY (1988-1992) 66

UNIVERSITY OF LJUBLJANA – MUSIC ACADEMY (1995-2003) 67

UNIVERSITY OF LJUBLJANA – FACULTY OF ARTS – DEPARTMENT OF ETHNOLOGY AND CULTURAL ANTHROPOLOGY (2003-2005) 69

UNIVERSITY OF LJUBLJANA – FACULTY OF ARTS – DEPARTMENT OF MUSICOLOGY ..... (2005-2025) 70

10. SOCIETIES 72

THE INTERNATIONAL COUNCIL FOR TRADITIONS OF MUSIC AND DANCE (ICTMD), ... 72

THE SOCIETY FOR ETHNOMUSICOLOGY (SEM), ... 73

THE EUROPEAN SEMINAR IN ETHNOMUSICOLOGY (ESEM) 75

THE CROATIAN MUSICOLOGICAL SOCIETY 77

CULTURAL AND ETHNOMUSICOLOGICAL SOCIETY FOLK SLOVENIA 78

11. TWO SELECTED YEARS IN MY ETHNOMUSICOLOGAL LIFE 80

2017: 80

2023 84

12. HOBBIES 86

13. ADDITIONAL ETHNOMUSICOLOGICAL BRAINFOOD (instead of conclusion) 88

14. A BRIEF ANNOTATED CV 92

15. NOTES 98

16. LIST OF PHOTOGRAPHS 99

17. LIST OF AUDIO AND VIDEO EXAMPLES 102

18. REFERENCES 103

1. PREFACE BY THE EDITOR

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 his personal approach to everything (Pettan 1993: 153). This personal approach reflects the uniqueness of ethnomusicology as an interdisciplinary field that combines scientific methods with researchers' personal perspectives. Adding to this is the fact that ethnomusicologists often face questions about what they do and how they began their work (see, for example, Nettl in Sarkissian and Tolis 2019: XIII), making it notable that personal reflections on these questions are rarely found in scholarly publications.

Such considerations 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, unaware of their endeavor. The motivation for my project stemmed from the belief that readers would find 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 six decades of an 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 minority communities, and applied 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 technological advancements, while the selection provides insights into the author's diverse research priorities.

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

Although his life path has taken him away from Zagreb, his professional and personal ties to the Institute of Ethnology and Folklore Research remain strong. 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/). Such digital infrastructure ensures broader accessibility, enabling material to be processed and continually updated.

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 life challenge. I hope this book will take a step in that direction and serve as inspiration for future generations.

Irena Miholić

2. INTRODUCTION

To be an ethnomusicologist? It is a choice 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 experiences. Thus, the intention of this book is to present to you two seemingly disparate lines of thought, my profession and my life, which are nevertheless deeply mutually related. Clearly, ethnomusicology is my life, my lived and lasting passionate experience. It is a field from which I 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 to which I wish to *pay back* by sharing the accumulated knowledge and wisdom with the wide readership and to hopefully inspire representatives of younger generations to consider ethnomusicology as a valuable potential selection for their lives. Despite crossing various boundaries, supported by the internalized sense of the interdependence of music/sound and dance/movement with geography, history, politics, economy, demography, language, religion, gender, and age, to mention just a few, this book remains a document of a given space and time, and, nevertheless, of my own personal choices and experiences, which have commonalities but also unavoidably differ from those of other ethnomusicologists.

Definitions of ethnomusicology are as diverse as the intellectual environments in which are used, and are subject to geographical, generational, personal, and other factors. There was 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 earlier on, in 1960, established the lasting definition of ethnomusicology as the study of (any) music in its cultural context, and confirmed it in his seminal book *The Anthropology of Music* (1964). At about the same time, 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). My growing up was affected by the awareness of both definitions, so I tried to present the features of the three related fields – comparative musicology, folk music research, and ethnomusicology in the following table:

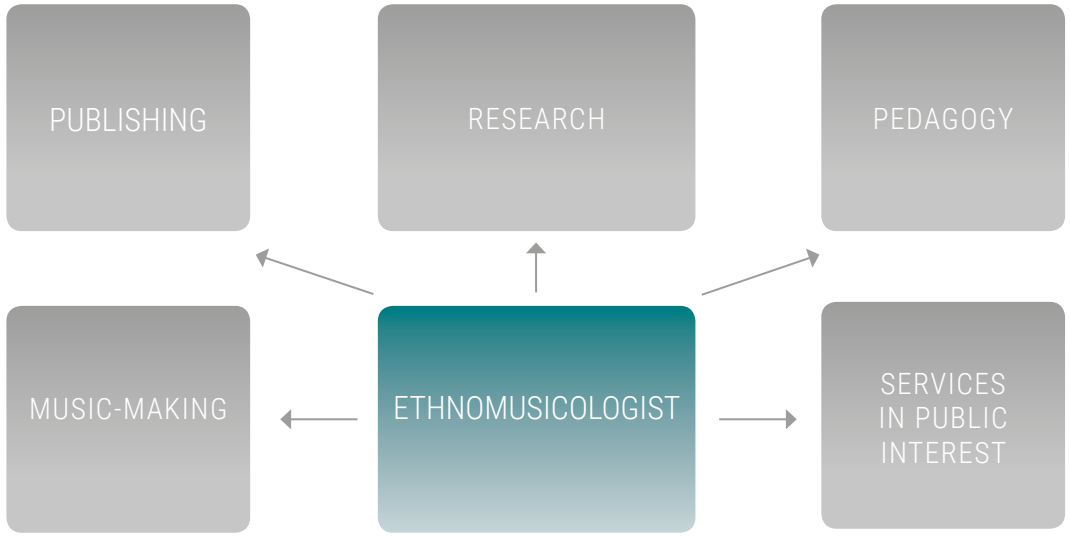
	COMPARATIVE MUSICOLOGY	ETHNOMUSICOLOGY	FOLK MUSIC RESEARCH
WHEN?	1885-1950s	From 1950s on	From late 18th c. on
WHAT?	Music of *primitive cultures* and *High Oriental cultures*	People making music	Peasant music
HOW?	*Armchair* products	Fieldwork - long term processes and products	Fieldwork – short visit products
WHO?	Other people	Any people	Own people
WHERE?	Elsewhere	Anywhere	Within own ethnic / national realm
WHY?	Knowledge	Understanding	National duty

Comparative Musicology, Ethnomusicology and Folk Music Research – Table modified from Pettan 2015.

Nowadays, many would agree that ethnomusicologists strive to understand musics as social practices in their cultural contexts and from a global perspective by »studying people making music« (Titon 2015). Music, meant both 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 circumstances associated with our research subjects.

Ethnomusicologists continue opening new research themes, often relating them to the increasing challenges *in times of trouble* for our world marked by wars, natural disasters, diseases, and other calamities (Rice 2014), constantly seeking theoretical and methodological sophistications, critically addressing colonial roots of comparative musicology and nationalist 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 the studies on certain practices related to religion or speciesism, and to continue everlasting work on »transforming ethnomusicology (Diamond and Castelo-Branco 2021).

In this book, research, publishing, pedagogy, music-making, and services in public interest are envisioned as five windows expected to provide views into the life of an ethnomusicologist.



Five groups of ethnomusicological activities

RESEARCH

Research is the primary of the five activities that makes a person an ethnomusicologist. Based on my own experience, I will elaborate in chapter 4 the following five topics related to research:

(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 home university,

(b) teaching one or more courses as an invited visiting professor at other universities,

(c) giving invited guest lectures at my own and other departments, faculties and universities or research institutes,

(d) mentoring student theses at B.A., M.A., and Ph.D. levels,

(e) leading fieldwork-based excursions for the students.

MUSIC-MAKING

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

(a) Institutional learning process

(b) Non-institutional practices

(c) For personal pleasure

(d) For public performances

(e) As a complementing research tool

SERVICES IN 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 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 nicest parts of an ethnomusicologist's experience. The two photographs at the end of this introductory chapter document fieldwork with students in Slovenia and Thailand.



1. With bell-chimers in a church tower. Šmarna gora, Slovenia, 2018



2. A visit to a local musical instrument maker. Chiang-Mai, Thailand, 2009

3. GROWING UP AND LEARNING

COLORFUL ORIGINS AND THE 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 that 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 family 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 territories of Croatia, Slovenia, Austria, Italy, and Poland.

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 Dabović with Rijeka (both in present-day Croatia), the Pettan family with Kranj (present-day Slovenia), and the Lier family with Steyr (present-day Austria).

3. One family – three ethnicities. Zagreb, 1914



Relatives on the paternal side were also members of the Italian family Pellegrini, which in the mid-20th century 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 twenty kilometers away from the Croatian capital city 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, out of whom my mother Jagoda was the eldest one.

Our immediate family consisted of my parents Hubert Pettan (composer, musicologist, pedagogue in music school) and Jagoda née Vedriš (music teacher in elementary school), my father's mother Slava née Korlević (widow of Austro-Hungarian army officer), and me.[1]



4. The nuclear Pettan family. Zagreb, 1963

Like in many other families, my paternal grandmother was generally not on »idyllic terms« with my mother, but family music-making during Christmas days always proved to be an efficient tool for maximizing social harmony within our family. The use of languages was an indicator of relations at times. Croatian and occasionally German were in use by all four of us, Italian was reserved for confidential communication between grandma and my father, and French for confidential communication between my parents. Western art music was considered the most prominent one in the family. My father was composing it on piano, playing it also on violin, listening to it at public events and at home, reading and writing about it, and teaching it. I remember my mother typing my father's future books and articles in the garden of our summer home in Samobor. Samobor was the birthplace of my mother, and the nice house with the garden was her family inheritance.

5. My parents making music at home. Zagreb, 1984



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

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 in our family archive, made me stare at it in my childhood for extended periods of time, imagining encounters with different people and their cultures worldwide in the future.

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

Antun Korlević (1851-1915), entomologist and professor at Academy of Forestry in Zagreb. The main square in the Istrian town of Višnjan is named after him.

Mihovil Logar (1902-1998), composer and professor at University of Belgrade.

Korado Korlević (b. 1958), teacher and prolific amateur astronomer in Višnjan.

Vanna (Ivana Ranilović Vrdoljak, b. 1970), pop singer and representative of Croatia in the Eurovision Song Contest in 2001.

Sanja Barić (b. 1974), Constitutional law specialist and professor at University of Rijeka.



6. The Orientalist painting created by Hubert Pettan Sr. Kranj, 1898

MUSICAL BEGINNINGS

Primary education

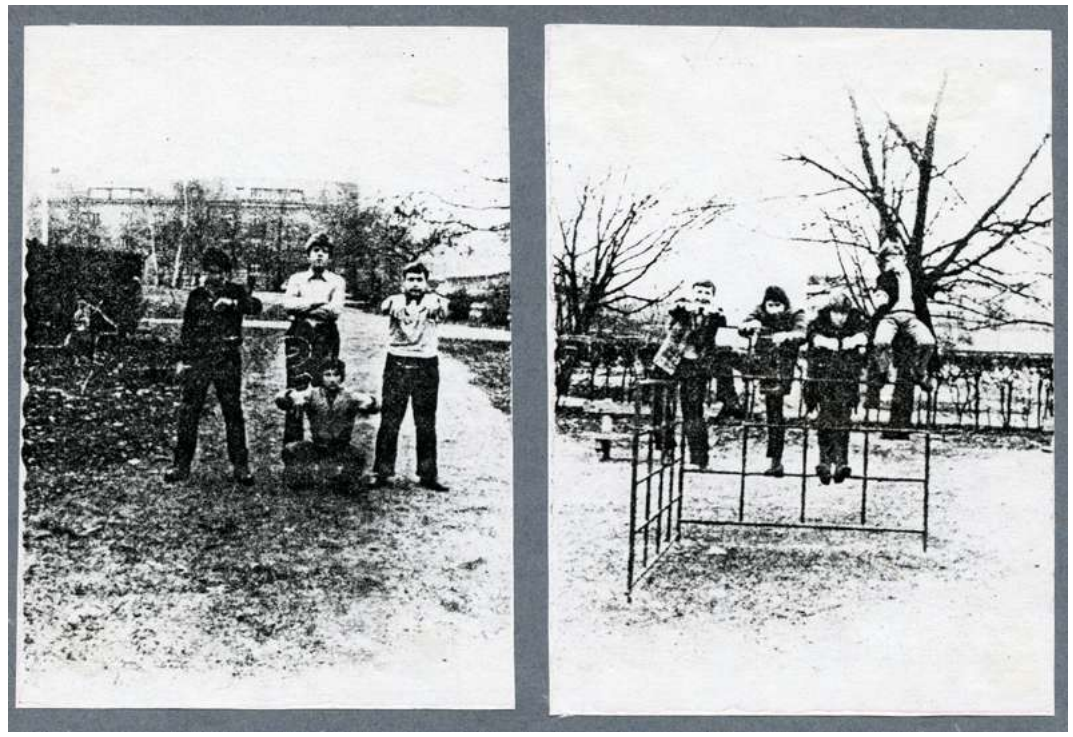
My primary and secondary education were marked by parallel attendance of general and music schools in Zagreb, Croatia, Yugoslavia at the time. On the primary level, I was enrolled in the elementary school *Veljko Vlahović* (currently named after *Petar Zrinski*) in Krajiška street 9, where my mother was teaching Music Education, and the music school *Blagoje Bersa*, which was closest to our family apartment in Kačićeva 4. 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. I regularly performed Western art music on the cello in a chamber ensemble at elementary school productions.

7. Playing the cello in a chamber ensemble at elementary school production. Zagreb, 1971



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 Danijel Veličan had a brother living in Germany, who was bringing 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 bass or keyboards, and Darko Dajč (he later changed his name to Daniel Deutsch) on the drums.[2] 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* (*Heil to Chemistry*) uses quotations from our classmaster and chemistry teacher Zdenka Denk, in one instance wittingly (mistakenly on purpose) suggesting that the symbol for hydrogen is O and for oxygen H. She very much liked our creation and so did our school audience. Having no access and funds for electric instruments and amplification, we performed on acoustic instruments. The following photograph features (from left to right) Darko Dajč, Svanibor Pettan, Danijel Veličan (squatting), and Petar Požega (friend and supporter).

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

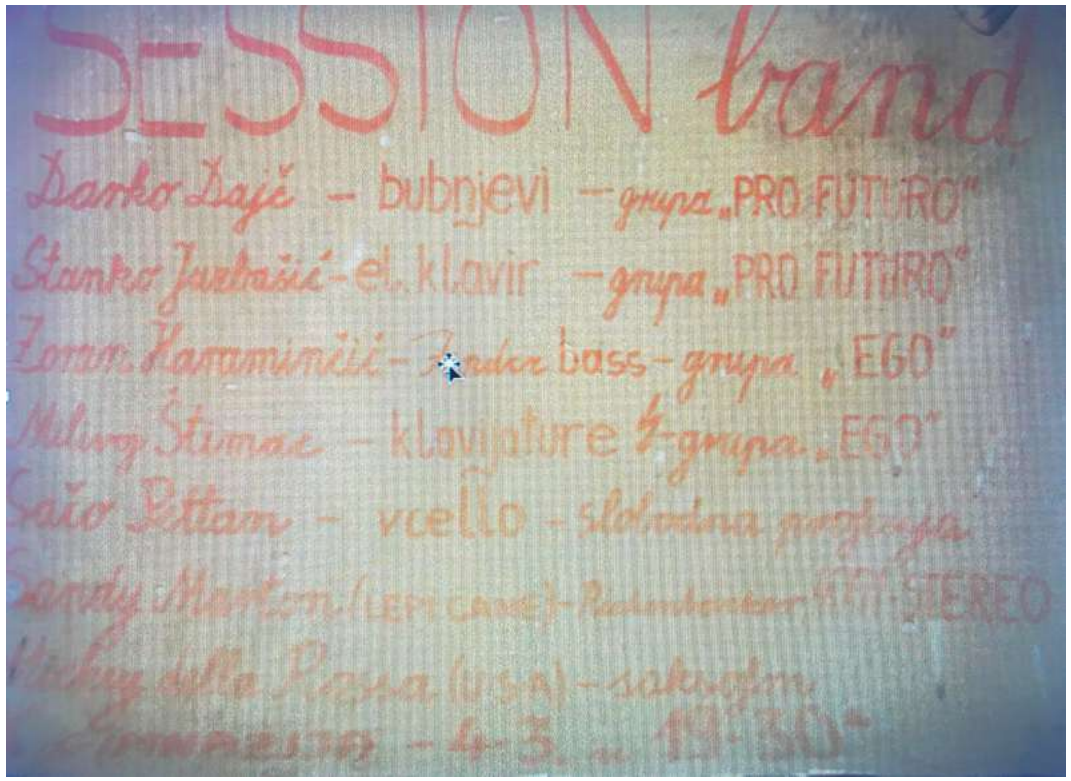


1. The popular music ensemble Vještice (The Witches): **Viva kemija (Hail to Chemistry)**, Zagreb, 1971

Secondary education

Due to the close distance to home, my choice for secondary general education was »X. gimnazija« (The Tenth Grammar School) in Medulićeva Street 33. 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 a concert of an ad-hoc ensemble composed of musicians from various progressive rock ensembles based in Zagreb.[3] We were an introduction to the main attraction of the evening – a popular band at that time called *Stakleno zvono* (*The Glass Bell*) – and received a very positive review, unwillingly overshadowing the main band.

9. Concert Announcement. Zagreb, 1976



My parallel secondary music education took place in the *Vatroslav Lisinski* Music School, where my father used to teach music history and theoretical subjects before. My principal instrument for three years was the French horn, but after mistakenly receiving stroke to my leap, which created a potentially dangerous blood clot, I switched again to the cello and completed the school as a cellist. For some time, I was also taking private lessons in solo singing. It was the music school where I discovered sympho-rock and started analyzing compositions of the ensembles such as Yes and ELP with 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 make 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 entered 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 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 on 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 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 the state of Yugoslavia at that time, nicely complemented my study of musicology, enabling me to understand from the performing perspective several masterpieces studied in the class. The notion of approaching music through theory and performance still stays with me, expanded to the examples from different geographical and cultural environments.

THE FIRST FIELDWORK RECORDING SESSION

My first fieldwork recording«dates back to 1976, when I was a secondary-school pupil. It was a very *situational* kind of experience. My grandmother was 93 years old at that 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«.



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

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 toilet device in her room at 2:30 a.m., I asked her 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 recording 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 further from Croatia and Slovenia. The period of Austria-Hungary was clearly her favorite, and her love and respect for Emperor Franz Joseph never diminished until the end of her life.

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

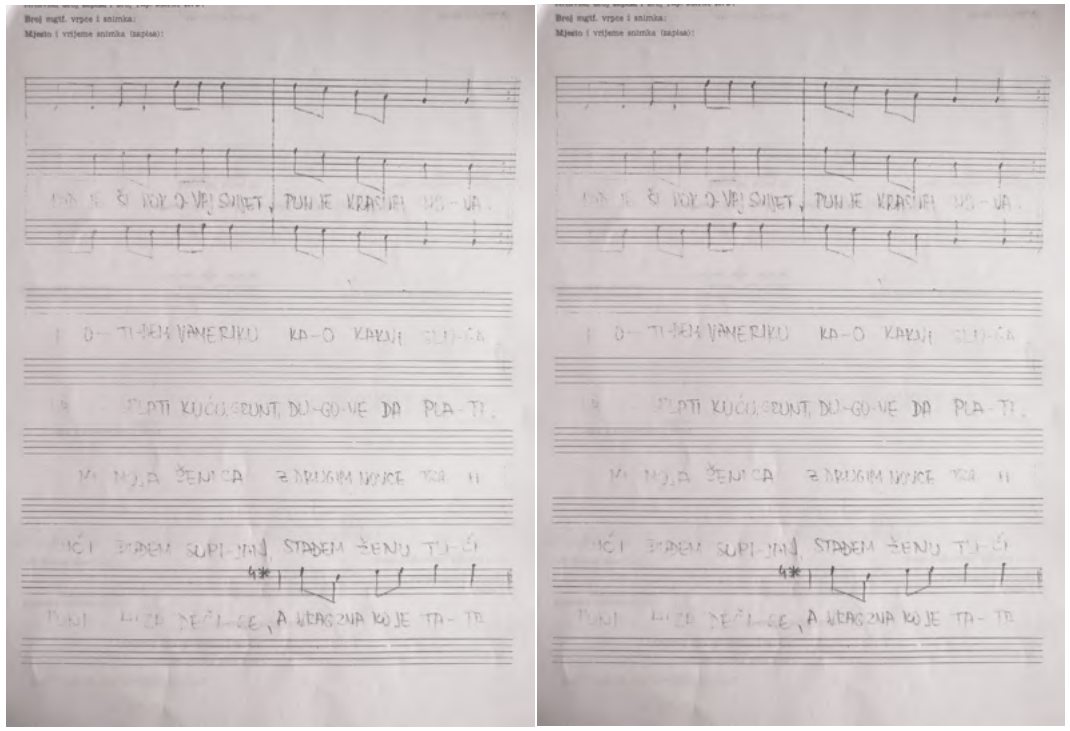
Several years later, I transcribed both music and lyrics as performed by my grandmother for a conference presentation and a later publication, and compared them to the codified versions of the anthem. I realized that she modified several parameters (form, lyrics, melody), which is fully in tune with ethnomusicological notions about the process of 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«). Important to note, the language of communication with her Slovenian husband, the earlier mentioned Austro-Hungarian army officer who passed away in 1918, was German. In her own words, until the end of the Habsburg Empire, she used Croatian language mainly at the green market, but despite that, she was able to provide me with the Croatian version of the anthem, as well.

2 AND 3. Slava Pettan: **The Austro-Hungarian anthem** in German and Croatian language versions. Zagreb, 1976

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 townlet 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 Ph.D. degree in musicology and this raised the interest in other researchers, especially in Vienna, where he earned his doctoral title.

At that time, ethnomusicology was limited to just one course of two hours per week. Thanks to a petition signed by my generation of students, the authorities agreed to expand this subject to another year, totalling two courses in two academic years. This enabled Professor Bezić to send us to do fieldwork in various rural settings of Croatia. This opened a new chapter in my life. During the research in a village named Gradišće near Samobor, my main interlocutor was a violinist in his eighties, Franjo Kirin, who 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« (how 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.



11. Transcription of the song America as performed by Franjo Kirin and his family. Gradišće, 1981

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

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



12. Field research in Istria: with the sopela players from Cere. Barban, Croatia, 1981

The conditions were set for the next stage in my envisioned wish for broadening the scope of ethnomusicology by doing fieldwork in a far-away part of the world. Professor Bezić was willing to support this challenge and lead me as a mentor. He also connected me with Professor Ankica 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 my country of origin was highly unusual back in 1982, and I became the first ethnomusicologist (in-the-making) from what was then Yugoslavia to travel to Africa to collect the data for an academic thesis.[4] 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 providing me with cultural insights.

When I arrived on the Tanzanian island of Zanzibar, literally everything in the new environment was interesting to a twenty-two-year-old student who had never travelled outside of Europe. Some of my research situations 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 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 sounds of falling cut coconuts, an aria after completion of the job, and again a sustained expression while moving down the three. At that time, my tape recorder captured somewhat different, individualized sounds of another coconut gatherer climbing up another palm tree.

5. **Song of a coconut gatherer.** Zanzibar (Tanzania), 1982

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 a recoding artist, advertised as »The Venerable Queen of *Taarab* and *Unyago*«.



13. With Bi Kidude. Zanzibar, 1982

An important duty of fieldworkers should be to share potentially dangerous experiences of encounters, which most often do not find space in publications despite their considerable educational potential. The following story is an example.

At some point, while taking pictures in an urban area, 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 removal of the film from my camera would have meant the loss of the previously collected photographs. The fact that I brought with me a total of only five rolls of film and knew of no local shop selling films supported my determination to try to save the film in my camera against 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 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 into despair. But help was closer than I thought. The engineer at Radio Zanzibar had previously completed his studies in Ljubljana and was more than glad to repair my equipment.

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

A DISCOVERY IN A KOSOVO VILLAGE

Inspired by my research in Zanzibar in the summer of 1982, where I for the first time lived in an Islamic environment, I decided to visit the South-East of what was Yugoslavia at that time, 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 in the course of a month-long exploratory tour between Macedonia and Slovenia. It was a beautiful place, culturally rich and diverse in terms of ethnicities and religions.

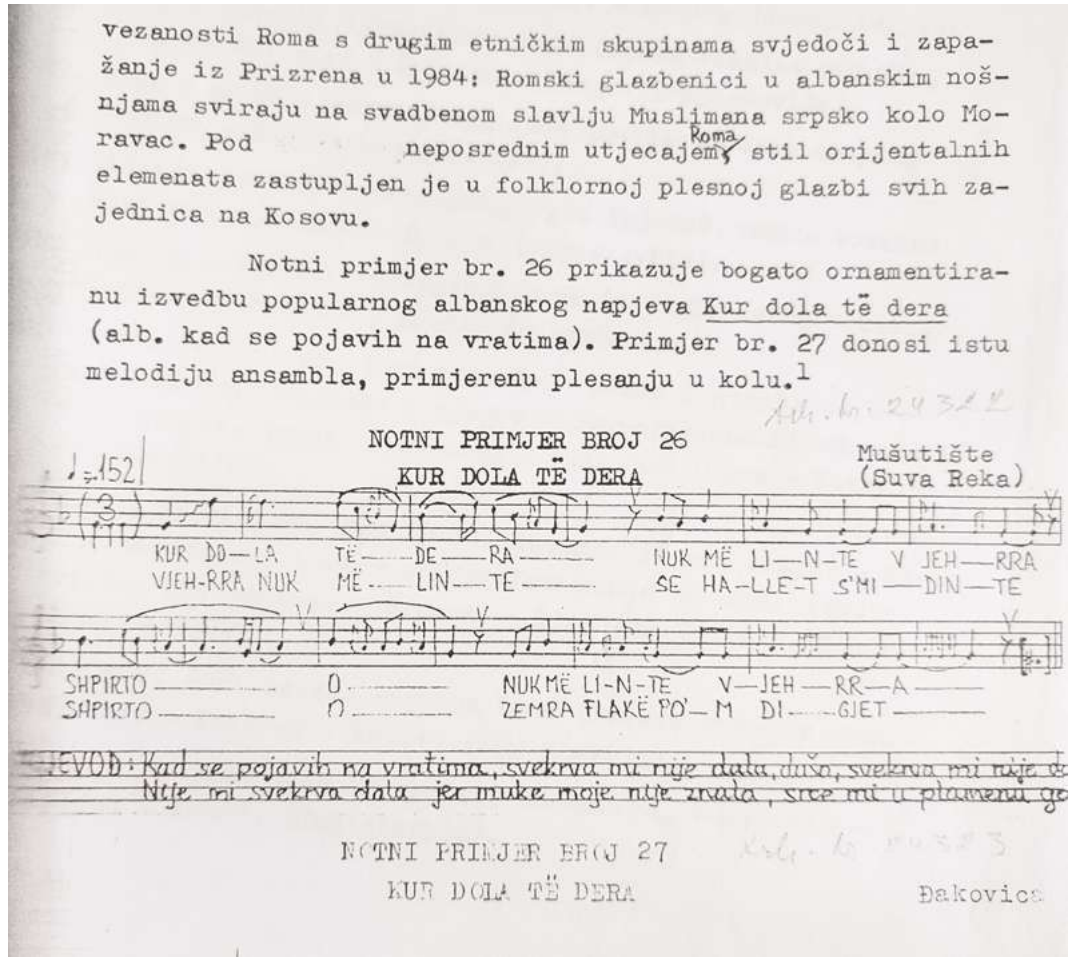
In 1983, completing my bachelor studies in musicology at the Music Academy in Zagreb, I was obliged to do a year-long service in the Yugoslav Peoples' Army. My highly unusual request to do this service in Prizren was granted by the authorities in charge and I enjoyed a year of exciting fieldwork with free accommodation and meals. As instructor for cultural affairs, I was in a position to take the army tape-recorder and document street weddings in nearby Romani town-quarters, to access civilian population and institutions, to prepare events inside and outside the military compound.

14. As a founder and conductor of a choir consisting of local school female singers and soldiers. Prizren (Kosovo), 1984



After completing my military service, I continued coming to Kosovo in the following years, 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 very favorites at the long recording session were two young girls, Safete and Sahide Mustafa. They together 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 Esad Rizvanolli, from the Folk Music Department of Radio Prishtina, for the big concert under the auspices of the European Broadcasting Union, scheduled to take place in Skopje in 1986. He took my words seriously, and the sisters became a major attraction at the concert. The rest is history. Known as Motrat Mustafa (Sisters Mustafa), they have had a long and successful musical career and their popularity extends to the world-wide Kosovo Albanian diaspora.[5]

15. Transcription of the song Kur dola të dera as performed by Safete Mustafa. Mushtisht (Kosovo), 1986



vezanosti Roma s drugim etničkim skupinama svjedoči i zapažanje iz Prizrena u 1984: Romski glazbenici u albanskim nošnjama sviraju na svadbenom slavlju Muslimana srpsko kolo Moravac. Pod neposrednim utjecajem Roma stil orijentalnih elemenata zastupljen je u folklornoj plesnoj glazbi svih zajednica na Kosovu.

Notni primjer br. 26 prikazuje bogato ornamentiranu izvedbu popularnog albanskog napjeva Kur dola të dera (alb. kad se pojavih na vratima). Primjer br. 27 donosi istu melodiju ansambla, primjerenu plesanju u kolu.[1]

NOTNI PRIMJER BROJ 26
KUR DOLA TË DERA
Mušutište (Suva Reka)

KUR DO—LA TË—DE—RA NUK MË LI—N—TE V JEH—RRA
VJEH-RRA NUK MË—LIN—TE SE HA-LLE-T S'MI—DIN—TE

SHPIRTO O NUK MË LI-N-TE V—JEH—RR—A
SHPIRTO O ZEMRA FLAKË PO'—M DI—GJET

TEVOD: Kad se pojavih na vratima, svekrva mi nije dala, duša, svekrva mi nije d
Nije mi svekrva dala jer muke moje nije znala, srce mi u plamenu go

NOTNI PRIMJER BROJ 27
KUR DOLA TË DERA
Đakovica

6. Safete Mustafa:
Kur dola të dera. Mushtisht (Kosovo, Serbia, Yugoslavia), 1985

MASTER'S STUDY 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 M.A. and Ph.D. degrees in musicology: Ljubljana, Slovenia, and Sarajevo, Bosnia and Herzegovina. Since I was already commuting between Zagreb and Ljubljana due to the relationship with my future Slovenian wife, Ljubljana became my first choice. After passing the qualifying exam at the Department of Musicology at the Faculty of Arts, I met my prospective mentor Prof. Zmaga Kumer, who seemed to like my research plan on »folk dance music in Egypt«, but found it irrelevant and therefore unacceptable for an M.A. thesis. »Why to go abroad when there are so many unexplored terrains and topics at home«, she claimed with the full authority of a recognized folk music researcher, whose scholarly aim was to bring research results to the altar of the homeland. Fortunately, Professor Bezić, the mentor of my B.A. thesis, jumped in as a co-mentor and a compromise-kind-of-title *Folk Dance Music in Egypt and Comparable Phenomena in Folk Music of Yugoslavia* 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, Prof. 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 classes in ethnomusicology to the department. There was no permanently employed ethnomusicologist at the University of Ljubljana at that time. Such a system of study left lots of responsibility on the student's shoulders, including establishing a working discipline and time management. I remember writing the thesis with a pencil and then giving the lists, checked by either of the mentors, to a professional typewriting person, who was producing the original with six required duplicate copies. I am grateful to the co-mentors for their theoretical and methodological guidance prior to the fieldwork and for being with me in the period of writing. I am also grateful to Prof. Ankica Petrović from the University of Sarajevo who was helping me with occasional advice and literature, and who served on the M.A. thesis defense committee.

THE EGYPTIAN PERIOD

Each republic within Yugoslavia had a Committee for Cultural and Technical Cooperation in charge of stipends for 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. The second option prevailed, and I started *the 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 who kindly provided me accommodation in Cairo for 10 days, until I could explore the situation with the stipend. The first day in Cairo, I visited a renowned university for music and asked to meet the Dean. Her spontaneous comment after we met was »Oh, you are Svanibor Pettan? I know about you since your application is sitting on my desk for several months« probably invoked an equally spontaneous angry feature on my face, so she immediately offered me »delicious Egyptian candies«. In a few days, I started receiving the stipend, modest but sufficient to cover 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 my private music instructions 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 in basic piano and Western music theory, which in return enabled me to finance my research needs.



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

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



17. As a founder and conductor of a choir consisting of Yugoslav community children. Cairo (Egypt), 1987

One out of several stories with educational potential deserves to be shared here:

My field research in Egypt encompassed several months in 1986 and 1987. Many years later, in March 2002, just by chance, I discovered my name in a web review of a book on »Zionist misuses of Egyptian music.« The reviewer claimed that the author of the book referred to my research fifteen years ago, when I, a »pro-Israeli Yugoslav ethnomusicologist abused the trust of researchers at an institute in Cairo and recorded everything I could lay my hands on.« The author linked me in a bizarre way with such composers as Camille Saint-Saens and Ernest Bloch and with music researchers such as Robert Lachmann and Amnon Shiloah.

Our »shared hidden agenda« - according to him - 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 lies about me. I met him in his home and learned that the *truth* about me originated from informal gossip at the institute, where he 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 that, the editor of the online journal 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 a falsehood.



18. A meeting in Jerusalem: Amnon Shiloah, Ankica Petrović, Svanibor Pettan. Jerusalem (Israel), 1988

The principal product of my research in Egypt was an M.A. thesis of 240 pages with the title mentioned earlier (Pettan 1988). It consists of three parts containing data concerning Egypt, 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 research in Egypt, because the next part of my life was just about going to start on the other side of the Atlantic.

DOCTORAL STUDY IN THE UNITED STATES OF AMERICA

Thanks to the encouragement of Prof. Ankica Petrović, I got in touch with Prof. 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 study there starting in fall 1988. One of Prof. Petrović's students, Dane Kusić, entered the same program one year earlier. After passing the obligatory English language exams (TOEFL and GRE) in Belgrade, I was ready for a four-year study far from home.

Prof. 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 colonial-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 study 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 doctoral study.

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 (founder of the first doctoral program in ethnomusicology worldwide at UCLA in 1954), 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 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 study, we shared regular classes, benefitting not only from our professors' lectures, but also from each other through 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, and in Javanese gamelan at the Indonesian Embassy in nearby Washington D.C.

The process of selection of the topic of my doctoral dissertation makes yet another educational story worth sharing. After being exposed to music in different parts of the world through classwork and readings, I started developing interest in Myanmar (former Burma) in Southeast Asia, but the unstable political situation, including ongoing armed conflicts, made Prof. Pacholczyk rule out Myanmar as the site of my doctoral fieldwork. My second choice was Somalia. I already started establishing contacts at their embassy when internal tensions in Somalia rose to open conflicts. My third option was Kosovo, where I already had fieldwork experiences and my theme *Rom(ani) Musicians in Kosovo: Interaction 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 that in 1990, but in 1991 the start of the war related to the disintegration of Yugoslavia forced me to leave the site of my fieldwork a month earlier, catching literally the last bus connecting Belgrade and Zagreb.

One colleague joked after hearing my story about Myanmar, Somalia, and Yugoslavia, saying »Please do not 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 reading current anthropological literature concerned with methodological issues which was new for me as well as for ethnomusicology in the larger region. It implied living in the community and actively collaborating with the subjects of research. I was fortunate to live for months during 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 dissertation, was defended in 1992.

Photograph features (from left to right): Jozef Pacholczyk, Karl Signell, Svanibor Pettan, Philip Schuyler, and Mantle Hood.

19. With professors following the dissertation defense. Ellicott City (USA), 1992



RESEARCHING AND TEACHING IN NORWAY

Sometimes, a meeting of two individuals at the right time and place can result in uniquely beneficial long-term consequences for decades. The annual symposium associated with Slovenian Music Days in Ljubljana in 1993 had a theme Music as Provocation, and I was the only participant whose presentation was about music and the still ongoing wars in the territories of what was then Yugoslavia. Based on my paper and a later conversation, one of the participants, Prof. Kjell Skyllstad 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 in filling the gaps and bringing closer together school children, parents, and teachers of Norwegian and immigrant backgrounds from Africa, Asia, and Latin America. Based on his rich and positive experience, together we created the project Azra, with the aim of filling the gap and bringing closer together Norwegians and refugees from Bosnia and Herzegovina in Norway in 1994-1996. Its originality, with praxis preceding theory and attachment to the critical situation on the ground turned out to be the start of a new face of applied ethnomusicology. At the core of a triangle consisting of research, teaching, 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* concerts took place in a wide variety of venues, from refugee centers to the National Theatre, receiving attention in 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, recognizing his pioneer role in this area of work.



20. Norwegian musicologist Kjell Skyllstad and Svanibor Pettan. Munich, 1994

Photograph 022 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, Eisabeth Vatn, Braco Isović, and Suad Vučkić (not visible at the photograph are Hovar Enge and Nermin).



21. Norwegian scholar in Slavic studies Svein Mønnesland and his wife Kjerstin, Kyell Skyllstad, and Svanibor Pettan at the opening of Pettan's picture exhibion of Romani musicians in Kosovo. Oslo (Norway), 1996



22. The first concert of the Bosnian-Norwegian ensemble Azra. Oslo (Norway), 1994

8. Bosnian-Norwegian ensemble Azra performs Bosnian traditional song **Moj dilbere** at its concert in a refugee camp. A Bosnian refugee camp in Norway, 1995. Recording courtesy of the Norwegian National television.

SEARCHING FOR ZAGORA IN MOROCCO

An ethnomusicologist remains an ethnomusicologist at any time and any place. Also during the time of vacations abroad, 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 known to me; moreover – it very much looked like *dvojnice*, a wooden aerophone from Dalmatinska zagora (Dalmatian Hinterland) and other Dinaric parts of Croatia and some neighboring countries. I entered the shop and heard an entirely surprizing explanation from the owner. »Of course, 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 Moroccan Zagora. When later that day a sandstorm forced me to take refuge in a local inn, I started conversation with two friendly Moroccans, who entered the inn for the same reason. It turned out that they were waiting to continue the travel with their truck to their native - Zagora. What an unbelievable blessing! During the long travel, my partner 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). 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 shiny stars that seemed almost within a hand's reach. The days in Zagora were fantastic in all respects (see the picture featuring musicking with local Gnawa musicians), but the original reason for this trip turned to be a combination of coincidence and »fake information«. Namely, Zagora got its name either from a local mountain or from the Sicura family of Jewish settlers centuries ago, while the shop owner in Marrakesh later admitted that the instrument in his window actually was »a souvenir from Yugoslavia«.

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



4. RESEARCH

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 frame 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 to label the selected theory, to use different kinds of theory, and to connect our particular studies to at least one point along one of the dimensions in the conceptual space of ethnomusicology.[6]

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 of Yugoslav ethnomusicologists jokingly commenting how their American counterparts were theorizing while 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 what became the 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 benefitted 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). It rests on diverse theoretical roots and dialogues with colleagues from different parts of the world, aiming 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 (work on the data in a controlled environment) and also between quantitative, qualitative, and mixed methods (the second two

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

Mantle Hood was frequently pointing to six »classical« research methods in his classes - descriptive, historical, comparative, critical, analysis, and synthesis - and I successfully 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).[7] Elsewhere, I relied on musical transcription in demonstrating 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 new 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). A segment 1989-1991 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 the PAR (participatory action research), a qualitative research method characterized by collaboration of 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 trademark of ethnomusicologists, regardless of any differences in ethnomusicologies they practice. On its website, the Society for Ethnomusicology considers it one of the three essentials of our discipline (in addition to global perspective on music and to understanding of music as a social practice). Missing in what was 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*. *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 encompassed by the scope of our research. Interviews, participant observation, and learning to perform music that we study help us to understand the researched phenomenon as good 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 study 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, within this umbrella, the necessity for holistic understanding of the researched phenomena, and the wish for improvement of the circumstances, that made me work on developing myself and the discipline.

Skills needed for successful research in the ethnomusicological realm are in many cases subject of teaching in university settings. How to write a grant application, how to plan fieldwork, how to make good interviews, photographs, sound recordings, video recordings, 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 return from fieldwork, may include storing the data for documentation purposes, analysis, transcription of interviews, transcription of music and movement contents, editing of videos, and more. Fast technological improvements and familiarity of the young generations with novelties, acquired through both formal education and informal communications, contribute to reduction of hours necessary for acquiring of technical skills. What remains essential are the investment into communicational skills and the awareness about the importance of ethical conduct.

One situation from my own fieldwork stays in my mind and I use it in the 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 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 just one of the ethical skills that we should share with those who come after us.

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 neighboring ethnically Croatian and ethnically Ser-

bian villages in the region of Banija/Banovina in central Croatia and publish selected recordings in the years prior to the violent dissolution of Yugoslavia, which left many of these people on mutually confronted sides (Pettan 1988, 1989). The understanding I acquired in Banija, along with research on the Bosnian refugee experiences in Croatia, Slovenia, and Norway (1996) helped me to better comprehend the research of the war-peace continuum in the territories of what was then Yugoslavia, including Kosovo (2001), and Croatian and Slovenian diasporas in Australia (1996). Peacebuilding later became an essential part of my research and involvement in general in applied ethnomusicology (2008, 2010, 2015). Within the presented 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).

5. PUBLISHING

As suggested in the introduction, this chapter focuses on my experiences as (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, and (e) 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 the high-impact journals. 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 of the related topics in different languages. When having a collection of articles 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 forty-four 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), and *Music, Religion, and Spirituality* (Markoff 2022).[8]

The ongoing dynamics of change of academic requirements for employments, promotions, projects' leaderships, and other reasons, 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 such experiences with my articles in journals such as for instance *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 Hungarian Institute of Musicology in its respected series *Gypsy Music of Europe*. Edited by ethnomusicologist and romologist Katalin Kovalcsik, this bilingual volume contains a CD which complements the written word (Pettan 2002). The

second book, *Lambada na Kosovu* (Lambada in Kosovo), is a compilation of my selected articles, some of them for the first time published in Croatian and Serbian languages. Edited by ethnomusicologist Iva Nenić, this book was published in the respected Serbian series XX vek (Pettan 2010). In my third book, in Slovene, *Etnomuzikologija na razpotju* (Ethnomusicology at the Crossroads), the study of the Romani musicianship in Kosovo is taken as a tool towards understanding of broader issues in the discipline (Pettan 2013).

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



24. Books

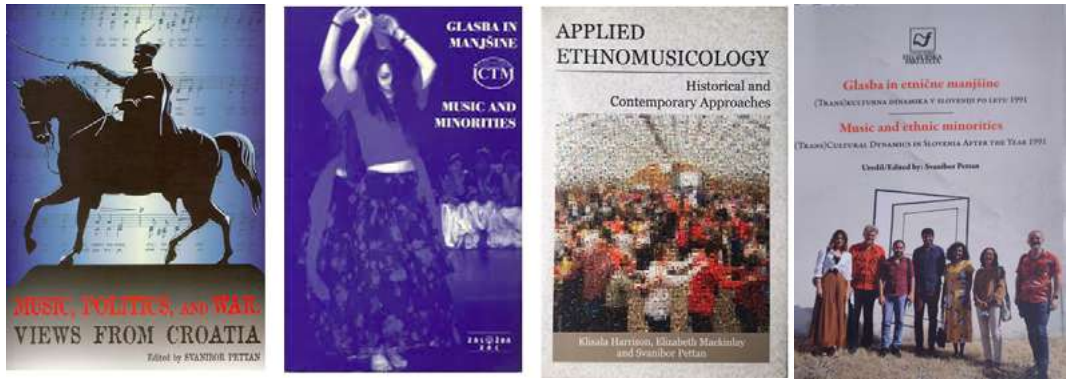
The list of my articles, published in either journals or non-periodical edited volumes, demonstrates the shifts of my research interests, including multicultural music education (Pesek and Pettan 1994), national identity (Pettan 1997), music of minorities (Pettan 1992, 2019), dance (2010), gender (2004),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



25. Articles in selected edited volumes

Editorial work often 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 final result. *Music, Politics, and War: Views from Croatia* (Pettan 1998), *Music and Music Research in Croatia* (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) are some of my favorites in this category within my own opus.



26. A selection of the edited volumes

Compiling audio examples and providing liner notes for sound editions here mentioned is a common activity, known to 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 a country (Croatia 1998, Slovenia 2011). 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 multi-instrumentalist Ratko Vojtek, for whom I wrote a short essay to accompany his album *Etnofonija* (1999), inspired by traditional sounds. I also contributed texts for a series of releases focused on Slovenian traditional music — *Sozvočja Slovenije* (2011).

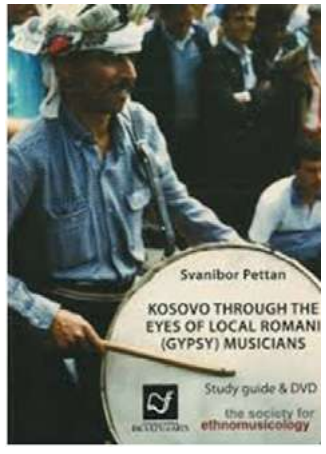
An extraordinary example is the CD-ROM titled Kosovo Roma, which includes a selection of my fieldwork audio recordings, liner notes, photographs, lyrics with translations, and a short video (Pettan 2001).



27. A selection of audio compilations

Several ethnomusicologists express themselves also through documentary films (Zemp 1979, Blacking 2002, Baily 2005, Terada 2008, 2011, 2018, Sherinian 2011, Staiti 2012, Hofman and Krasić 2020, to mention just a few). I have made two films so far. *Bluegrass? We Love It!* came as the final product of my doctoral study class on field and laboratory methods in ethnomusicology and lasts some 20 minutes (1991). The second one, *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 minutes 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, created with no budget, just out of enthusiasm and the wish to support the Romani people in Kosovo during the hard times in the late 1990s.





28. The film Kosovo Through the Eyes of Local Romani (Gypsy) Musicians

I was fortunate to be in a position of preparing programs for various radio stations. Most of them, starting in the 1980s, were created for the 1st and later also 3rd program of Radio Zagreb (Croatian Radio), within the 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 Radio Slovenia, Radio Student, European Broadcasting Union, WCVT, and The Voice of America.

6. PEDAGOGY

Pedagogy is defined as a top working domain for those ethnomusicologists who serve in teaching positions in the university settings. This domain is expected to be supported by research, publishing, 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 home university, (b) teaching one or more courses as an invited visiting professor at other universities, (c) giving invited guest lectures at own and other departments, faculties and universities or research institutes, (d) mentoring student theses on B.A., M.A., and Ph.D. levels, and (e) leading fieldwork-based excursions for the students.

Courses that I developed and taught at the »home university« (University of Ljubljana) and at several other universities in Austria, Bosnia and Herzegovina, Croatia, Norway, Slovenia, Switzerland, Taiwan, and 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 world-wide also became one of my frequent activities, taking me to more than a hundred diverse and intellectually inspiring academic environments in a range from 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). Due to ecological and financial reasons, these lectures increasingly take place in an online format.

In the course of decades of my teaching career, I 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 single lectures (ten such lectures on average take place every year). Students considerably benefit from the presentations of guest lecturers and communications with them, as well as from my other continuous attempts to make our academic environment open and international. The European academic exchange program Erasmus for both professors and students proved to be one of the major devices in optimizing these attempts. Folowing photograph demonstrates 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. Zgang Xiaoju - Alma, the Chinese student who spent a whole year in Ljubljana, is nowadays teaching at the Central Conservatory in Beijing, China.

29. With international students at the sweet break. Ljubljana: a pastry shop. Photo courtesy of the author, 2018



Mentoring students counts among the major duties of academic pedagogues, from seminar works to dispositions of B.A., M.A., and Ph.D. 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 the students to work on original and new themes variety of themes. The table below demonstrates the names of my first and latest B.A., M.A., and Ph.D. students and their defended theses.

The author's first and the latest (co-)mentorships of academic theses.

LEVEL	STUDENT	TITLE
B.A. (1999)	Alenka Kovačič Divjak	Possibilities of treating electronic dance music in music education
M.A. (1999)	Mojca Bizjak	The role of children's folk songs in the beginnings of music education
Ph.D. (2005)	Inge Breznik	Dimensions of folk music in fostering national identity and understanding world cultures
B.A. (2016)[9]	Hazemina Đonlić	Connecting applied ethnomusicology and social work on the example of the study of the musical life of two Romani communities in Slovenia
M.A. (2024)	Luka Pintarič	Slovenian folk-pop music and comparable connections between traditional and popular in the nearby European spaces
Ph.D. (2024)	Ioannis Christidis	*Music in the Experience of Forced Migration from Syria to the European Borderland – Two Case Studies*

I mentored or co-mentored the theses from any of the three levels at the universities of Ljubljana, Maribor, Zagreb, and Music and Performing Arts Vienna. In quantitative terms they include 26 theses at the B.A. level, 14 theses at the M.A level, and 12 doctoral dissertations. Several former mentorees are nowadays 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 (prolific Romani 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), and Jane Weber (Radio Slovenia, Ljubljana, Slovenia).

Fieldwork-based excursions make yet another important segment of pedagogy, aimed at developing necessary skills for a successful ethnomusicological practice. Photographs 1 and 2 at the end of the Introduction anticipate this important part of training, the former one in Slovenia, and the latter 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 its aftermath. Photograph 30 documents a 2023 excursion to Globoče near Vojnik in Slovenia, where students earned valuable fieldwork experience through communication with the hosts Jože and Jelka Žlaus and the ensemble known as *Joškova banda*.



30. Students recording the performance of Joškova banda. Globoče (Slovenia), 2023

Svanibor Pettan

7. MUSIC-MAKING

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

Institutional learning process in my own case refers to practical musicianship 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.

Non-institutional learning practices included, for instance, private lessons in singing Western art music in Croatia and in playing *nay* (flute) and *'ud* (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 the combination of several sound sources. Occasional participation in a jam-session or an ad-hoc group as shown later with *angklung* players in Thailand or a Gnawa group in Morocco, are also included here. Public performances require rehearsals and, as it will be shown later in the pictures, several examples document this category, from pop band to academic choir, to Turkish art music ensemble, to a specific performance with the Macedonian ensemble *Strune* in Slovenia and ensemble *Balkanalia* in the USA. Finally, music-making is in several respects a suitable tool to complement research, which are most directly related in the case of the *Ethno Ensemble* at the Department of Musicology in Ljubljana. In this course, each participating student selects a tune based on his or her own research and arranges it for the collective performance.

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 that if musicological research of Western art music requires knowledge of the analytical playing of the scores on piano, then ethnomusicological research on any other music should also imply the ability of performing it. Both notions importantly affected my thinking and encouraged me to explore the deeper understanding of various musics through performance.

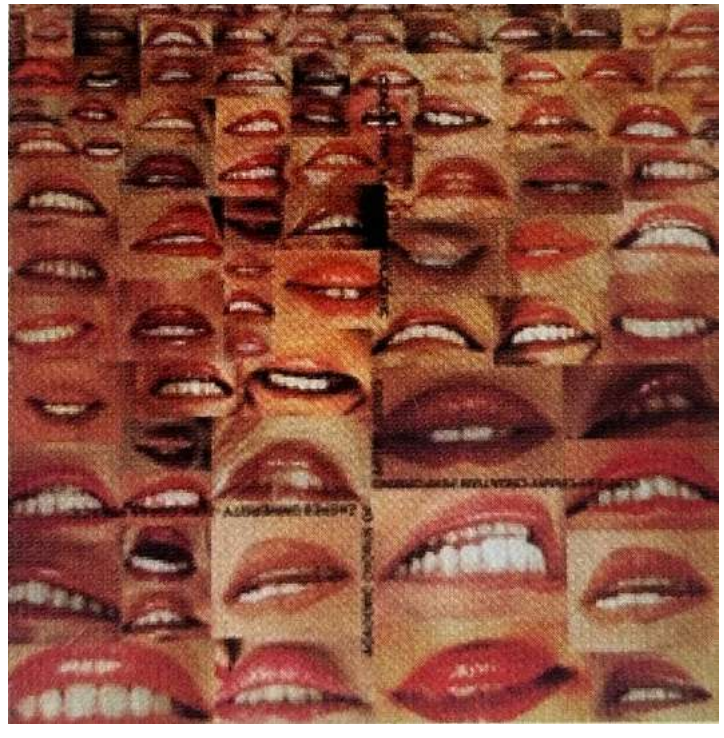
Here are some chronologically documented examples of my involvement in music-making in different categories outlined in the beginning of this chapter.

Since the experiences in music schools were focused mostly on Western art music, I tried to broaden my musical 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 were meeting each other. One of such cases was the rock oratorio *Veli Jože* composed by J. Šebetić in the 1970s, in which a string trio joined a rock ensemble.

A bonus experience that lasted a few years during my undergraduate study was singing in the Academic choir *Ivan Goran Kovačić* 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 titles that enabled me to understand them not only through listening or studying the scores, but also through well-rehearsed and repeated public performances.



31. One of the LP records of the Academic choir Ivan Goran Kovačić, Zagreb 1978



32. One of the LP records of the Academic choir Ivan Goran Kovačić, Zagreb 1978

The next important musical exposure 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 on gamelan in Mantle Hood's classes and then attend regular rehearsals and occasional performances with fellow students. In addition, several among us were travelling to the relatively nearby Indonesian embassy in Washington D.C. to experience playing in a Javanese gamelan.



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

The next composed photograph features musical instruments from my diverse private collection of some 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 thumb piano, known in Tanzania as *marimba ya mkono* and the Turkish long-necked lute *saz*.

34. Playing the marimba ya mkono and saz. Ljubljana, 2001. Courtesy of Vanja Kos.





The next two photographs demonstrate my active participation in the ensemble *Balkanalia* led by my friend and colleague at the University of Illinois Urbana-Champaign Donna A. Buchanan. I was privileged to play the cello and the *'oud* in it during my teaching period there in 2006.

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



Collaboration with Thai friends and colleagues from the Chulalongkorn University of Bangkok - Bussakorn Binson, Pornprapit *Ros* Phoasavadi, and Paphutsorn *Koong* Wongratanapitak - led to 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, the instruments such as *jakhee*, *pin*, and the others rest in my collection with the intention to be used in educational processes. Photograph 38 demonstrates my participation in a mixed group composed of Thai students and foreign instructors playing *angklungs* at Chulalongkorn University's summer camp.

36. Playing anklungs in a summer camp. Thailand, 2005



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 along the Mixed choir and Symphony orchestra.

37. The annual concert of the Ethnoensemble, prepared by my departmental colleague Dr. Nejc Sukljan. Ljubljana: Faculty of Arts, 2000s. Photo courtesy of Matjaž Rebolj.



8. SERVICE IN PUBLIC INTEREST

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

The first of the five categories initially involves the organization of primary employment and *administrative* expectations associated with the actual working position. It usually includes service in various committees, essential for the successful functioning of the organization, and may involve work in a range from writing grant proposals to maintenance of the infrastructure. An ethnomusicologist may wish to contribute to the well-functioning of the broader environment by serving in the bodies of other organizations related to his or her profession on a local, national, and international levels. For instance, I gladly served in various committees at ministries first in Croatia and then in Slovenia, in many editorial and advisory boards worldwide, and nonetheless in the governing bodies of professional societies, which are presented in detail in chapter 12 of this book.

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

I have gladly shared my views in all such situations and I provide a selection of audio and audiovisual sources in the Reference section of this book. Among my international experiences that I find particularly noteworthy in this context are the two-week lecturing tour in Bangladesh in 2019, organized by Sayeem Rana and half-an-hour long conversation on the national television in Kuwait in 2023, organized by Ali Mahdi. https://www.instagram.com/sarah.albaker/reel/CqC9OD5uitK/?locale=zh-TW&hl=am-et).



38. With Sayeem Rana, ICTM National Representative of Bangladesh (second from the left) and colleagues after the presentation. Chittagong, 2019. Photo courtesy of Sayeem Rana.

39. With Ali Mahdi, ICTM National Representative of Kuwait. Kuwait City, 2023. Photographer: Mr. Baker.



Organization of events usually refers to conferences, guest lectures, concerts, and workshops. It is essential for any environment with active ethnomusicologists to provide conditions for hosting the events that enrich intellectual and cultural scene. In Ljubljana, the Department of Musicology, Institute of Ethnomusicology ZRC SAZU, Cultural and Ethnomusicological Society Folk Slovenia, and the foundation *Imago Sloveniae* 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), some lectured for a week (Bruno Nettl), a month (Ted Tsung Te Tsai), and a semester (Sandra J. Graham).

Photographs show a workshop in harmonic singing led by Tran Quang Hai in 2006 and a poster inviting to several guest lectures in 2017.

40. A workshop in overtone singing led by Tran Quang Hai for Slovenian colleagues, ICTM Executive Board members, and any interested individuals. Ljubljana, 2006





41. Invitation to a series of guest lectures in 2017

Evaluation of our colleagues' achievements supports the functioning and enables advancement of ethnomusicological activities on domestic and international levels. Sometimes we evaluate conference abstracts, sometimes essays or book manuscripts proposed for publication, and at other times accumulated achievements of colleagues seeking job or promotion. We also provide reviews of the published books, sound carriers, and films. Regardless of the different employments at various times of my career, I have always felt responsible to serve in the mentioned capacities and thus participated in numerous cases that benefitted the discipline and colleagues worldwide.

Wherever an ethnomusicologist is employed, outreach to people from the broader surrounding area, who are also often subjects of collaboration, are 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 study. One of many encouraging examples is the innovative Centre for Sound Communities, led by ethnomusicologist Marcia Ostashewski at the Cape Breton University in Sydney, Canada (https://soundcommunities.org). At the University of Ljubljana, outreach is associated in particular with the course on applied ethnomusicology. The female ensemble Cintare regularly collaborates with the Department.

Svanibor Pettan

9. EMPLOYMENTS

Looking back, I had never thought that I would experience so many permanent employments in my life. In this chapter, I present only long-term employments, without visiting scholarships and professorships that also had a character of employment, just for a limited time, usually a semester. Some of my visiting professorships were managed in concentrated teaching blocks over the weekends and lasted for two or more years. These data can be found in the Chronology chapter of this publication.

RADIO ZAGREB (1984-1988)

Following the end of my bachelor study of musicology, I started a kind of apprenticeship at Radio Zagreb (presently the Croatian national radio), working together with Bogdan Sepčić, an experienced editor in *the Folk Music Section*. Several editors in that section were close to the retirement stage, and as soon as 1984 I was offered a full-time job. Either together with my superb mentor and the professional recording team or on my own, I was conducting fieldwork and preparing weekly programs. 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. Some programs were focused on traditional music from Croatia which I commented, but I also created a new series titled *Glazbom preko granica* (With music over the borders) which featured traditional music from all over the world.



42. With Bogdan Sepčić and his wife. Cres (Croatia), 1988

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, Mr. Sepčić and I got to know Mr. Ljuban Maričić, an influential local folklore enthusiast. Thanks to him, we were able to organize systematic field trips with the recording team and document 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. Getting insight 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 anticipating the end of Yugoslavia, 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 Greater Serbia clashed with determination to keep 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, lost his life there in 1991 from a sniper rifle. My doctoral dissertation is dedicated to his memory, while the knowledge accumulated during research in this region served as inspiration for the reconciliation efforts within the development of applied ethnomusicology.

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





My opus at Radio Zagreb included about 800 programs. Some of the best ones among them were archived, but many of these recordings were erased during the war years in the 1990s when there was a shortage of tapes for daily broadcasting needs. Radio as a medium remained close to me and later in my life I kept creating and participating 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 shared presence of some of the best ethnologists, anthropologists, folklorists, linguists, ethnomusicologists, ethnochoreologists, and representatives of other disciplines, encouraged both formal collaborations and informal talks about new releases and mutually beneficial influences. It was a dream job for young people with academic ambitions. Professor Bezić was leading the section on ethnomusicology within the Institute; he is presented on picture 044. From left to right are Svanibor Pettan, Krešimir Galin, Jerko Bezić, Ruža Bonifačić, Naila Ceribašić, and Grozdana Marošević. Ethnochoreologist Tvrtko Zebec was later joined by Iva Niemčić, while Elsie Ivancich Dunin, though never a full-time employee of the Institute, was always felt to be a helpful collaborator on many tasks.



44. Ethnomusicological team at the Institute of Ethnology and Folklore Research, Zagreb, 1992, IEF foto 30259

In a sharp contrast to the Radio, which would not tolerate my 4-year long absence (1988 – 1992), the Institute encouraged me to do my envisioned Ph.D. study in the United States of America. My transfer from the Radio to the Institute 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, and war (1998), an edited volume on music and music research (1998), as well as articles on 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 studying aspects of my stay at UMBC. Thanks to a teaching assistantship, I was able not only to avoid payment for the study, but also to earn money necessary for accommodation, food, and other needs. My teaching assignment was an elective course *Introduction to Music* for undergraduate non-music majors, which attracted more than 60 highly diverse students to the 3-hour long 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 unidirectional *ex cathedra* teaching associated with Europe and dialogical teaching being a kind of standard in the United States. True, I recalled several of my teachers in Europe reading from their notes, so that the students could write them down. I loved this new requirement and practiced it passionately in my classes. Despite the title *teaching assistant*, I was fully in charge of conceptualizing and teaching the course.

Since the students attending my course were of different non-musical backgrounds, I was sometimes using 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 do 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 spread to the bread on their porch in the early morning!

Later on, 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 solfege brought lots of pleasure to all involved. Students loved to get accustomed to complex rhythmic structures from southeastern Europe, Asia, and Africa, which were non-existent in their textbooks, and I was glad to be involved in creative experimenting, aiming to elevate their musicianship to the highest possible level.



45. Working at the UMBC office. Catonsville, 1989

UNIVERSITY OF LJUBLJANA – MUSIC ACADEMY (1995-2003)

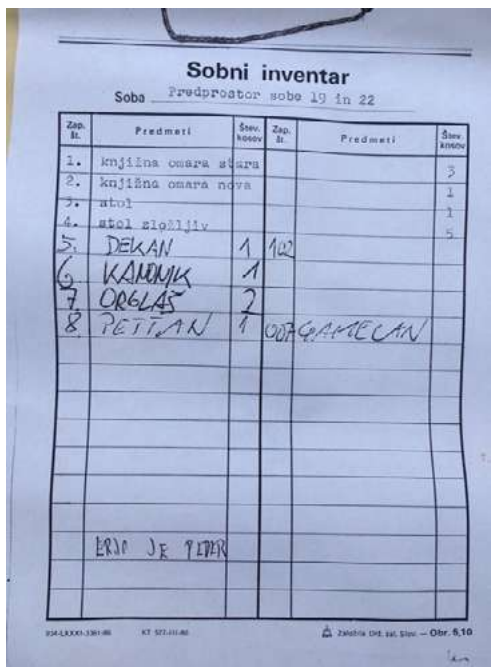
Thanks to the invitation of Prof. Primož Kuret, I started teaching at the Music Academy in Ljubljana as an adjunct faculty member as early as 1992. It was a hectic way of life: I lived in my parental home in Zagreb and worked at the Institute from Monday to Wednesday, followed by life in my newly-wed wife's home in Ljubljana and work at the Music Academy on Thursday and Friday. This arrangement became further enriched by teaching classes in ethnomusicology at the Music Academy in Zagreb in the period 1993-1996. In 1995, my position in Ljubljana turned into a permanent job. Interestingly, my application for Slovenian citizenship, needed due to several technical reasons, and based on my Slovenian ancestry, professional qualifications, a marriage to a Slovenian citizen, and a full-time job in Slovenia was initially rejected, probably because of the arrogance of some official in the decision-making chain, but soon afterwards it was approved.

The standard courses I was teaching included *Music History*, which became *World Music History*, *Ethnomusicology*, and a *Seminar in ethnomusicology*. At some point I was also teaching a course on opera as a part of a special Opera program. The innovations I brought were very



46. With Primož Kuret and Albinca Pesek celebrating Kuret's birthday. Ljubljana, 1993

enthusiastically accepted by students and some professors, but a few representatives of older generations took opportunities to remind me that our educational system needs only Western arts music and Slovenian music and that I should replace teaching about sitar and gamelan with Schubert's art songs. One of my students jokingly (I guess) commented this not-so-public debate by adding my name to the inventory list at the door of my office, adding 007 (number of the secret agent character James Bond) and the term gamelan.



47. Inventory list with humorous additions. Ljubljana, 1995

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 that time, so the invitation of Prof. Božidar Jezernik to move to *his* department at the Faculty of Arts within the same university, looked like a step in the proper direction. But, not only that the range of classes I became in charge of was different, the way of teaching students with no experience in music education called for different approaches. My *World Music History* class turned into *Anthropology of Music: Musics of the World*, while *Ethnomusicology* remained a class, but new classes such as *Ethnology of Africa* invigorated my intellectual capacities, along with more emphasis on theory and methodology.

Photography features most members of the Department of Ethnology and Cultural Anthropology at its annual end-of-the-academic-year excursion. From left to right are Katja Hrobat, Zmago Šmitek (covered), Jože Hudales, Svanibor Pettan, (?), Božidar Jezernik, (?), Peter Simonič, Uršula Čebron Lipovec (covered), Boštjan Kravanja, and Nataša Visočnik. Missing in the picture are Janez Bogataj, Borut Brumen, Vito Hazler, Mirjam Mencej, and Rajko Muršič.

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



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

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

It felt good to serve as a bridge between music education, ethnology and cultural anthropology, and musicology with my seat in musicology. Here I was able to develop the study of ethnomusicology according to my visions and experiences. The courses on the undergraduate level include *Introduction to Ethnomusicology*, *Slovenian Traditional Music*, *Musics of the World*, and *Popular Music*. Courses on Master's level are *Applied Ethnomusicology* and *Selected Chapters in Ethnomusicology*. Courses on the doctoral level are individualized to optimally accommodate the needs of each student, generally focusing on theoretical issues and methods of research and analyses.

Photograph 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, Svanibor Pettan, Larisa Vrhunc, Vesna Venišnik Peternelj, and Nejc Sukljan. Missing are Aleš Nagode, Gregor Pompe, and Leon Stefanija.

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



Besides the mentioned principal employments, I enjoyed occasional employments by other institutions, mainly universities, often with newly created courses.

-In 1993, based on the invitation from Professor Ino Mirković, I taught a course called *Musics of the World* at the Conservatorium Ino Mirković in Lovran, Croatia.

-In 1994, based on the invitation from Professor Kjell Skyllstad, I taught courses called *Music and War on the Territories of the Former Yugoslavia* and *Music in Exile* at the University of Oslo, Norway. In 1996 I taught *Selected Topics in Ethnomusicology*.

-Since 1995, with a few breaks, based on invitations from Professors Albinca Pesek and later Jernej Weiss, I have taught *Ethnomusicology* for graduate students of music education at the University of Maribor, Slovenia.

-In 1998, I have 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 Professors Tamara Karača Beljak and Jasmina Talam, I gave a series of lectures for the students of the Music Academy of the University of Sarajevo, Bosnia and Herzegovina.

-In 2004, based on an invitation from Professors Philip Schuyler and Patricia Shehan Campbell, I taught *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 the invitation from Professors Mirjana Grakalić and Bashkim Shehu, I taught *Musics of Europe* at the University of Pula, Croatia.

-In 2011, based on the invitations from Professors Cheng Te-Yuan and Ted Tsai Tsung-Te, I gave a series of lectures for students at the Tainan National University of Arts, Taiwan.

-In 2014, based on the invitation from Professor Nikola Buble, I taught a doctoral course at the University of Split, Croatia.

-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.

-Since 2020 on, based on the invitation from Professor Ursula Hemetek, I have taught the graduate course *Applied Ethnomusicology* at the University of Music and Performing Arts Vienna, Austria.

-In 2022, based on the invitation from Professor Laurenz Lütteken and Dr. Esma Cerkovnik, I taught *Music and Minorities in Europe* at the University of Zürich, Switzerland. In 2004, I taught *Music of South Asia* at the same university.

10. SOCIETIES

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 essentially important communications, 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 such societies. Here, I will limit the presentation to five of them, which impacted my positioning 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 *Journal of the International Folk Music Council* and the *Yearbook for Traditional Music*), has a World Network composed of representatives from more than 130 countries and regions, and 27 Study Groups defined either geographically or topically. The Council is in formal consultative relations with UNESCO and as a bond among peoples of different cultures contributes to the peace of humankind.

I became a member of the Council as an undergraduate student in 1980 and since then have quite regularly participated in its diverse scholarly activities worldwide. In 2001, I was co-opted

on to the Executive Board and in the next couple of decades served in almost all governing roles, including my present capacity as the President.

ICTMD has provided me with a truly international understanding of ethnomusicology and ethnochoreology, 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 life aspects have become fully intertwined.

Photograph 50, composed of five selected situations, refers to the establishment of the Study Group on Music and Dance in Southeastern Europe (https://ictmusic.org/) in Struga, North Macedonia (2007), joint Symposium of Study Groups on Music and Minorities and Applied Ethnomusicology in Hanoi, Vietnam (2010), the 43rd World Conference in Astana, Kazakhstan (2015), completion of a successful 6-year period in the position of the Secretary General in Limerick, Ireland (2017), and presentation of the co-edited volume *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades* in Lisbon, Portugal (2022).

THE SOCIETY FOR ETHNOMUSICOLOGY (SEM),

50. A composed photograph featuring five selected situations with the ICTMD











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*, counts to the leading ones in the discipline.

I became a member of the Society in 1988 and, since then, more or less regularly have participated in its Annual Meetings in various parts of the United States, with occasional extensions to the neighboring countries of Canada and Mexico. I served a mandate in one of its governing bodies called the Council, was active in its Mid-Atlantic Chapter (MACSEM) during my doctoral study years, and was among the founding members of its Section on Applied Ethnomusicology.

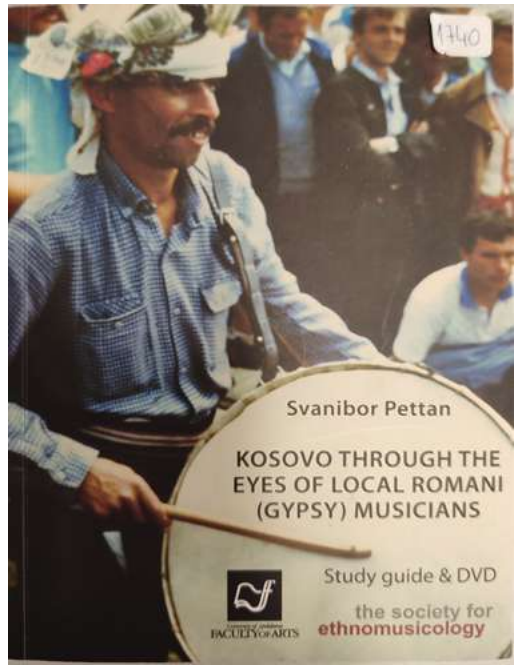
SEM provided me with theoretical rigor and the strong anthropological impact characteristic of the mainstream US-based ethnomusicology. It was at SEM where I met Suzanne Ryan, a visionary editor at the Oxford University Press, and versatile and influential ethnomusicologist Jeff Todd Titon. Our conversations let 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).

51. Cover of The Oxford Handbook of Applied Ethnomusicology and editors Titon and Pettan. Bloomington, 2015





SEM and the University of Ljubljana Press co-published my film with an accompanying book 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*.

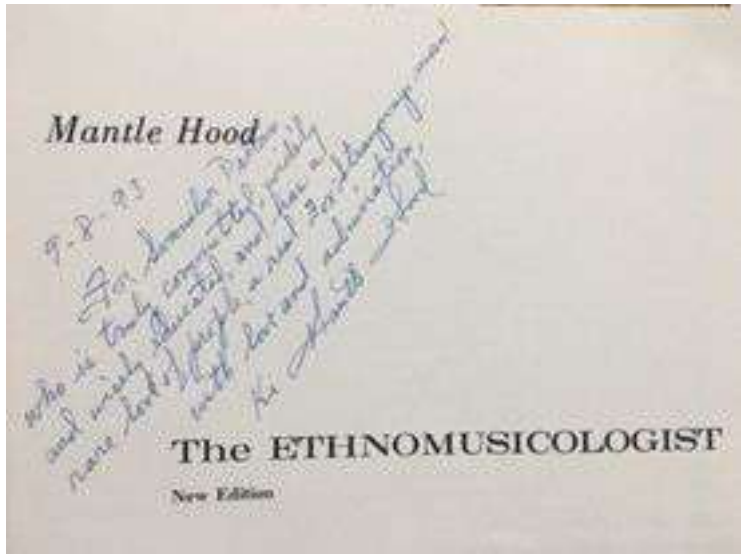


52. The cover of the Kosovo Through the Eyes of Local Romany (Gypsy) Musicians film and study guide. Bloomington, 2015

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, nevertheless, 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 and one of the American pioneers of our discipline, Ki Mantle Hood (1918-2005). Our active participations at that particular seminar turned out to be, alas, 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.



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

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 atrocities and a series of wars in some of the territories previously encompassed by Yugoslavia. For many of our colleagues in Calella, we became a symbol of hope as individuals coming from the mutually confronted Croatia and Serbia. It happened that during our stay there, the airport in Zagreb, Croatia, came under fierce attack by Serbian forces. Without my knowledge, colleagues started collecting money to enable me to buy a new airplane ticket that would safely bring me to the neighbouring Slovenia rather than Croatia. They did not know that my original tickets were for the flights from and to Slovenia. Deeply touched by their compassion and care, I explained the circumstances and thanked them for their well-intended action. The following photograph features one of many pictures of Nice Fracile and me taken by our colleagues in Calella.



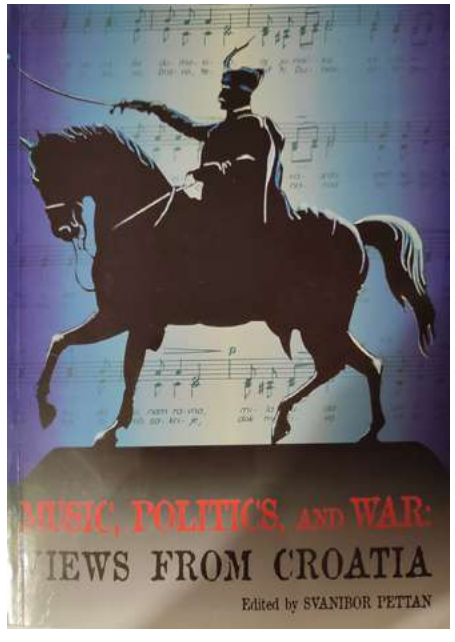
54. Friends from the countries at war with each other. Calella, 1993

THE CROATIAN MUSICOLOGICAL SOCIETY

(Hrvatsko muzikološko društvo, 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 United States in 1992, I returned to my research position at the Institute of Ethnology and Folklore Research in Zagreb. Following consultations with Prof. Jerko Bezić and other 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 served as the Croatian National Committee in the ICTMD.

Work in this Society provided me with a good opportunity to benefit from the environment in which I was born, receive education up to the bachelor's level, and hold positions associated with media, research, and teaching activities. The following photograph features three principal publications in which my focus was on Croatia. It includes journal *The World of Music* 40/3 (1998), the edited volume *Music, Politics and War: Views from Croatia* (1999), and a CD in the UNESCO series titled *Croatia: Traditional Music of Today* (1999).



55. The three publications dedicated to music and music research in Croatia: The World of Music and its public presentation in Zagreb, Music, Politics and War: Views from Croatia, and Croatia: Traditional Music of Today.

CULTURAL AND ETHNOMUSICOLOGICAL SOCIETY FOLK SLOVENIA

(Kulturno in etnomuzikološko društvo Folk Slovenija, KED FS), founded in 1996, is defined as »an independent, voluntary and non-profit association in 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 publication of audio recordings of its members and active collaboration with other societies and institutions.

I was among the founding members and served as the president in two periods (2000-2004, 2010-2018). Originally envisioned as an association of Slovenian folk music revivalists, the society also became a home to Slovenian ethnomusicologists and was recognized as Slovenian National Committee in ICTMD. It was my pleasure to enrich it with wider ethnomusicological 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.

56. A guest lecture of Ljuben Dimkaroski (the third person from the left), co-organized by the society and the department, on »the Neanderthal flute« excavated in Slovenia in 1995. Ljubljana, 2014



My professional paths also crossed with many other societies at different time periods, including (in alphabetical order): 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 od the Federation of Bosnia and Herzegovina, Royal Musical Association (RMA), Sociedad de Etnomusicología (SIBE), and more. It was always a pleasure to bring some of them 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.

11. TWO SELECTED YEARS IN MY ETHNOMUSICOLOGAL LIFE

Here I present chronologies, month by month, of selected highlights during the two chosen years of my professional life. In 2017, I completed the 6-year long service in the role of ICTMD Secretary General (2011-2017), while still continuing the 9-year long service as the President of the Cultural and Ethnomusicological Society Folk Slovenia (2009-2018). 2023 was marked by my service as the President of the ICTMD (2021-2025). The activities in 2017 and 2023, as presented in this chapter, illustrate a little portion of what it means to live ethnomusicology.

2017:

JANUARY
Ljubljana, Slovenia. After eight years as the President of the Cultural and Ethnomusicological Society Folk Slovenia (2009-2017), I concluded my term in January 2017, grateful for the dedicated collaboration with colleagues like Mojca Kovačič, Teja Klobčar, and Carlos Yoder. My successor, Mojca Kovačić, is now guiding the Society, Slovenia's National Committee for the ICTMD, to new heights.
FEBRUARY
Zagreb, Croatia. Lasanthi's Sri Lankan Singing Workshop at Teatar ITD in Zagreb. Ana Čorić from the Music Academy in Croatia's capital city was a great host.
MARCH
Bangkok, Thailand. The 15th Urban Research Plaza's Forum Abu Dhabi, United Arab Emirates. Music as Cultural Heritage: The ICTM – IMS – IAML Forum Bussakorn Sumrongthong, Kjell Skyllstad, and Virginia Danielson – thank for remarkable hosting of these events.
APRIL
Canada. Thanks to the extraordinary skills of 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 *Global Musics, Local Connections*.
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 Prof. Zhang Boyu and his team. I delivered the keynote address titled *Beyond the Silk Road: Musical Encounters, Interpretations, and Prospects*. I announced the next major conference event in the same environment for July 2018: a multiple society Forum involving ICTM, SEM, IMS, IAML, and IASPM.
JUNE
Zakintos, Greece. A good place for regaining energy after the end of a rich academic year and prior to the demanding summer events. Hildesheim, Germany. Wonderful and unique Ninth 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.
JULY
Limerick, Ireland. Six years of my service in the role of the Secretary General, during which the ICTM World Network rose to 127 countries and regions, came to an end at the Council's 44th World Conference. The new Secretariat at the University of Music and Performing Arts in Vienna consists of my successor Ursula Hemetek and the old/new Executive Assistant Carlos Yoder. 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, Macedonia. Commemoration for the Slovenian/Macedonian musician and Neanderthal flute researcher Ljuben Dimkaroski who died in his native Prilep a year ago. Planning of ICTMD Study Groups' symposia with Macedonian colleagues (Velika Stojkova, Dragan Dautovski, Sonja Zdravkova-Djeparoska, and others)

Ljubljana, Slovenia. 3 mutually related events, a »bravo« for Arnd Adje Both

1. *15th Symposium of ICTM Study Group on Music Archaeology*

2. Museum exhibition *Archaeomusica*

3. Festival *Noči v stari Ljubljani/Nights in Old Ljubljana Town*.

SEPTEMBER

Cetinje, Montenegro. 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; my previous trip to this former republic of Yugoslavia took place in 1990.

Nova Gorica, Slovenia. *A Farewell to Arms, A Welcome to Song* (The European Network for professional chamber choirs TENSO 2017)

Vienna, Austria: *Musics Matter! Ethnomusicology and its Socio-Political Relevance Today* (Welcome symposium for the International Council for Traditional Music 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 and several sessions featuring engaged/applied scholarship, Presidentship from Anne Rasmussen to Gregory Barz

NOVEMBER

Kathmandu, Nepal. 7th International Folk Music Film Festival with symposium. My film *Kosovo Through the Eyes of Local Romani (Gypsy) Musicians* (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 *Negotiating Intangible Cultural Heritage* symposium. Congratulations to excellent hosts - the IRCI team and Terada Yoshitaka of the National Museum of Ethnology.

DECEMBER

Budapest, Hungary. *A National Master in International Context: International Musicological Conference on the 50th Anniversary of Zoltán Kodály's Death*.

A bravo for a superb organisation to Pal Richter and Anna Dalos.

Ljubljana, Slovenia. The Faculty of Arts in Ljubljana concluded the year with a kind surprise - by presenting me with a Life achievement award.

NOTES

Some 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, Sorarmonica, Hilde Binford. Thanks to all!

A project proposal of my research team (Ana Hofman, Mojca Kovačič, Drago Kunej, Leon Stefanija, Urša Šivic, Jernej Weiss) has been approved in the early 2017. The theme *Music and Ethnic Minorities: (Trans)cultural Dynamics in Slovenia After the Year 1991* kept us busy until April 2020.

2023

JANUARY
Vavuniya, Sri Lanka. Presenting the ICTMD and its activities at the *1st 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 10th anniversary. Thanks to the chair Tamara Karača Beljak. Participating in an edition of the online Dialogue titled Towards the International Council for Traditions of Music and Dance. Thanks to chairs Tan Sooi Beng and Marcia Ostashewski.
MARCH
Kuwait City, Kuwait As a part of an invited visit to Kuwait, a presentation of the Council on national television. Thanks to Liaison Officer Ali Mahdi.
APRIL
Oslo and Sandefjord, Norway. Visits to 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 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 ICTM members from Kazakhstan.
JUNE
Vienna, Austria. Giving an invited introductory address at the *Afghan Music in Exile Study Day* in Vienna, Austria. This event enabled me to meet for the first time in person the liaison officer for Afghanistan. Mirwais Sidiqi. * Giving an invited introductory online address at the *2nd symposium of the Study Group on Global History of Music* held in Palermo, Italy. Thanks to the chair Razia Sultanova. Baku, Azerbaijan. Addressing the participants of the *6th international symposium Space of Mugham* in Baku, Azerbaijan. Thanks to the liaison officer, Sanubar Baghirova.
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 Terada Yoshitaka, and Closing session, to giving a paper and participating in discussions. Kelaniya, Sri Lanka. Sharing ICTMD's experiences with Intangible Cultural Heritage at a panel in Kelaniya.
SEPTEMBER
Istanbul, Türkiye. Representing ICTMD at the first joint scholarly event with IASA (International Association of Sound and Audiovisual Archives), which counted as our 4th Forum.
OCTOBER
Ottawa, Canada. Chairing a panel titled *ICTMD and Its Commitment to Scholarship, Advocacy, and Activism: Reflections on Past, Present, and Future Perspectives* at the 68th Annual Meeting of the Society for Ethnomusicology.
NOVEMBER
Klagenfurt, Austria. Relating ICTM 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 12th Symposium of the Study Group on Music and Minorities with a Joint Day with the Study Group on Indigenous Music and Dance.

12. HOBBIES

At some point during my doctoral studies, Prof. Mantle Hood asked me whether I have 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« – he replied – »as a way out when you need it«. His answer immediately brought to my mind warnings from my other teachers, such as »Your working speed of 200 kilometers per hour is too high in long terms, it would be wise to slow down a bit« (Jerko Bezić) and »Don't work for 16 hours per day on your dissertation, you will need your vision for many more years« (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. Pacholczyk took students to a flea market one Sunday, so that we could buy professional photo cameras and necessary appliances for reasonable prices. Soon afterwards, we used our newly-owned pieces of equipment in Hood's class on Field and Laboratory Methods in Ethnomusicology. During an assignment, we individually wandered around trying to make good pictures, which will be a subject of discussion in the next class. While taking photo shots in the local cemetery, I realized that I just discovered a hobby which inspires me and relaxes me at the same time. Some of my favorite motives are animals, but many others are unavoidably related to ethnomusicology. My photos ended up as cover pages of several journals and edited volumes, and on my own publications in different formats. At some point, I created a picture exhibition on Romani musicians from Kosovo, which traveled to several countries.

Interest in visual aspects led me to the next step, which was filming. Years after creating a film on bluegrass music in a local music shop in Catonsville, USA, for class purposes, I made a film titled *Kosovo Through the Eyes of Local Romani (Gypsy) Musicians*, which received lots of attention worldwide. It was a work of pure enthusiasm with like-minded and well-intended collaborators in Slovenia, with no budget whatsoever. The film uses my field recordings and narration. The Society for Ethnomusicology and the University of Ljubljana Press published it with an accompanying book in 2015.

My other music-related hobby includes collecting and playing musical instruments. Home collection of some 150 instruments from all over the world allows me to adjust the selection depending on the mood, to interact with visitors, and, not less important, use them in teaching.

Finally, animals make my most beloved (seemingly) non-musical hobby – in nature, at home, and also as subjects on photographs. As a child I recall our kittens, each of whom was named after characters from the operas: 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, but I have not published on this topic yet.

9: A dog attuning the barking with music performed by double flute and drum players. A village in Banija / Banovina (Croatia), 1988,



13. ADDITIONAL ETHNOMUSICOLOGICAL BRAINFOOD

(instead of conclusion)[10]

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 unknown 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 people [...]. In the most literal sense, he is a humanist attuned to the world of the arts.

(Mantle Hood, The Ethnomusicologist, 1971)

Slovenian ethnomusicologist Julijan Strajnar and composer Uroš Krek used to point to the three main features for a good ethnomusicologist: love for the profession, respectful attitude towards the informants (interlocutors, collaborators), and attentiveness for details.

(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 collected data about music and architecture in nearby villages and hamlets. Our mentor was an experienced field researcher, ethnologist Josip Milićević, 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 8-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!

His assessment, uttered in jest with a hint of seriousness, fortunately did not prove correct, because from my undergraduate studies until today I have remained a passionate advocate and promoter of field research in various parts of the world. Mr. Milićević's opinion was based on a common situation 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 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, personality, public image, origin, gender, and the above-mentioned attitudes of a researcher can influence communication with people in the field. How profoundly?

The following story comes from Bogdan Sepčić, my mentor and fieldwork collaborator 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 one earlier researcher, so he started discussing the difference 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 it.

Back in 2007, I attended a performance of 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 potentially 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 any single outdoor experience in the night, my Sri Lankan colleague bravely moved between us and shouted at the intruder that she teaches at the nearby university and that I had come 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. »Ethno what?« he tried to repeat. It was just enough to start communication, replacing very likely 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 the insiders. Well, this colleague, Dr. Lasanthi Manaranjanie Kalinga Dona, later became my beloved wife.



062. Lasanthi Manaranjanie Kalinga Dona and Svanibor Pettan

My final remark 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 persons and professionals.

Thinking back, I owe a lot to my parents, who most certainly have not appreciated all musics that I have brought home and who were clearly afraid of my research trips outside Europe, but who were always supportive of my choices.

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

Prof. Ankica Petrović from the University of Sarajevo, who was already introducing a different 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 study 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 values and our beloved profession.

And, how essential were fieldwork lessons with my radio mentor Bogdan Sepčić, or the efforts of my former professor Nikša Gligo to make me teach my classes on an alternative location in Zagreb in the hard war years in the early 1990s.

Norwegian musicologist Kjell Skyllstad opened a new page in my life by inviting me to Norway, where we together started to build what is today known as applied ethnomusicology. 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 and to my present wife, Dr. Lasanthi Manaranjanie, who best know what it means to share life with an active ethnomusicologist.



Finally, once again special thanks to Dr. Irena Miholić, herself an ethnomusicologist, 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, live our discipline and believe in its transformative power needed in our world in these challenging times.

To sum up, 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!

59. Students of Mantle Hood

14. A BRIEF ANNOTATED CV

IM: Svanibore, are you satisfied with your position as a Professor and Chair in ethnomusicology at the Faculty of Arts, University of Ljubljana, Slovenia.

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 all the way from the Bachelor's to Ph.D. level.

IM: Your academic degrees are from the Universities of Zagreb, Croatia (B.A.), Ljubljana, Slovenia (M.A.), and Maryland, USA (Ph.D.). Isn't that unusual?

I would always recommend students to complete each phase of their studies at a different university, in a different personal and intellectual environment, in order to broaden their knowledge and understanding.

IM: You conducted fieldwork at home in the former Yugoslav lands, but more often around the world, in Australia, Egypt, Norway, Sri Lanka, Tanzania, and USA.

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. All those diverse fieldwork experiences contributed to my formation as an ethnomusicologist with multiple perspectives on pertinent global and local issues.

IM: You have a wide range of research interests. Your principal research topics are music and politics on a war-peace continuum, multiculturalism, gender, minorities, applied ethnomusicology, and institutional history of ethnomusicology.

First I wished to broaden the scope of ethnomusicology in what was Yugoslavia by legitimizing study of the Others globally (music of the world) and the Others within national boundaries (music 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«. Applied ethnomusicology followed as a natural continuation and a new focus. Finally, I turned to research of scholarly associations in the developments of the discipline.

IM: You were the first Yugoslav ethnomusicologist who conducted research for academic degrees outside of Europe (Zanzibar in 1982, Egypt in 1986-87).

Non-aligned foreign policy of Yugoslavia proved to be beneficial in the domains of politics and economy, while culture and especially research in humanities and social sciences can be described as missed opportunities. I tried to make a difference.

IM: Your professional career includes several permanent positions. As radio editor (1984-88)

Work as an editor for folk music at a major radio station (Radio Zagreb, today Croatian Radio) was a dream-job, which provided me with organized fieldwork opportunities, high-quality recording equipment, and sensitivity to time in creating and recording my programs. Thanks to my work, I soon became a representative of folk music section of the Yugoslav Radio in the European Broadcasting Union (EBU), which brought me in contact with many colleagues and some of the top traditional music performers in Europe. But, I was parallel conducting my graduate studies, which was not in the interest of the Radio station, which somehow allowed me to be absent for half a year for my M.A. fieldwork in Egypt, but would clearly not tolerate my envisioned 4-year doctoral study in the USA.

IM: As a scholar in a research institute (1988-98),

It was fortunate that the principal institute for interdisciplinary studies in humanities in Croatia (Institute of Ethnology and Folklore Research) was encouraging me to do my Ph.D. studies abroad, so I moved to the institute a month prior to the start of my doctoral studies in Baltimore. After coming back, I enjoyed six more very creative years in a stimulating intellectual environment of the Institute.

IM: As a pedagogue/scholar at a music academy (1995-2003)

My first teaching experience at the University of Maryland encompassed classes on Music Appreciation and Musicianship Laboratory and prepared me well for professorial career. Parallel with the work at the Institute in Zagreb, I was teaching three courses at the Music Academy in Ljubljana (World History of Music, Ethnomusicology, Seminar in Ethnomusicology) since 1992 and two courses at the Music Academy in Zagreb (Ethnomusicology, Seminar in Ethnomusicology) between 1993 and 1996. Following the full-time employment in Ljubljana in 1995, I started thinking about family life and after train commuting between the countries in the course of six years, I finally decided to move to Ljubljana in 1998.

IM: As educator/scholar at a department of ethnology and cultural anthropology (2003-05)

The Music Academy in Ljubljana was not registered as a research institution at the time, so the move to the Faculty of Arts meant a better balance between pedagogical work and scholarly research. Lack of students' musical knowledge was compensated by better theoretical knowledge. The courses I was teaching included Anthropology of Music, but also, for instance, Ethnology of Africa and Visual Anthropology.

IM: As educator/scholar at a department of musicology (2005-now).

My final move was to the department where the Chair in ethnomusicology was located and

where I could contribute most. This is the place where I created the space for ethnomusicology at bachelor, master, and doctoral levels.

IM: Within the International Council for Traditional Music, today International Council for Traditions of Music and Dance (ICTMD), the leading international association of ethnomusicologists and ethnochoreologists, you served as the national representative of Croatia and Slovenia, Chair of the Program Committee of the 38th World Conference, co-founder and Chair of the Study Group on Music and Minorities, founder and Chair of the Study Group on Applied Ethnomusicology, member of the Executive Board, Secretary General, Vice-President, and President.
A dedicated ICTMD member since my undergraduate studies in the early 1980s, I served in various governing capacities for more than two decades. The aim behind my involvement was to help making the association more international, inclusive, sensitive, and supportive.

IM: You also served as a member of the Council of the Society for Ethnomusicology.
It was an honor to serve in the governance of my other favorite scholarly association, to which I am also grateful for co-producing my film on Romani musicians in Kosovo.

IM: In Slovenia, you were twice President of the Cultural and Ethnomusicological Society Folk Slovenia.
I always wanted to make my immediate environment an active part of a big international whole, providing the conditions for mutually beneficial influences. By enriching the original folk music revival-inspired Cultural Society Folk Slovenia with ethnomusicological contents, I managed to shape it as a suitable Slovenian national committee of the ICTMD.

IM: You gave more than a hundred invited lectures at universities or research institutes in forty 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, Maldives, Montenegro, Nepal, North Macedonia, Norway, Portugal, Russia, Serbia, Slovenia, Spain, Sri Lanka, Sweden, Switzerland, Taiwan, Thailand, Turkey, Ukraine, UK, USA, and Vietnam.
My love for people and ethnomusicology contributed to the spontaneous creation of a lifestyle in which private and professional were always intertwined. I remain deeply grateful for all those invited lectures that made me travel all over the globe, meet wonderful colleagues, teach and learn even more, and get a first-hand experience and understanding of our world.

IM: But you also were visiting professor at the Universities of Zagreb (1993-96), Oslo (1994, 1996), Sarajevo (1998-2001), Washington (2004), Illinois (2006), Pula (2007-11), Tainan (2013), Split (2014), Maribor (2017-), California at Berkeley (2019), Music and Performing Arts Vienna (2020-), Zürich (2021, 2023), and Visual and Performing Arts Colombo (2022-); visiting scholar at Wesleyan (2001), Brown (2010), Chicago (2012), Griffith (2013) and Ondokuz Mayis Samsun (2014); and external examiner at the Irish World Academy of Music and Dance, University of Limerick (2004-2008).
In addition to short-term visits to different universities and research institutes, I deeply treasure the opportunities for systematic teaching/learning/examination experiences in a variety of academic environments. They considerably broadened my intellectual horizons and helped me become a better academic and a wider thinking human being.

IM: You have an impressive record of past and current editorial or advisory boards of academic publications include *Bloomsbury (ex Continuum) Encyclopedia of Popular Music of the World* (UK), *Colloquium* (Turkey), *Ethnomusicology Forum* (UK), *Glasba v šoli in vrtcu* (Thailand), *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 darbartis* (Lithuania), *Traditiones* (Slovenia), *The World of Music* (Germany), *and Translingual Discourses in Ethnomusicology* (Austria).
As a result of my widespread activities in the discipline came the invitations to serve in editorial boards in scholarly publications. In addition to them, I also cherish my involvement in the advisory boards of institutions and communities, such as the World Music Center of the University of Hildesheim (Germany), Music and Minorities Research Center at the University of Music and Performing Arts Vienna (Austria), and a music and peace building group at the Min-On Music Research Institute based in Tokyo (Japan).

IM: Since 2011, you have led the organizing team of the international annual symposia on pertinent topics, complemented by the concerts within the frame of the Nights in Old Ljubljana Town International Festival.
It is equally important to go abroad to present the results of scholarly research to a variety of audiences, as to provide a harbor for international academics to present their work in the scholar's own environment. It has become a standard practice that several guest lecturers per year keep enriching the classes in ethnomusicology in Ljubljana, but I am particularly proud of the annual symposia series managed in cooperation with the foundation Imago Sloveniae. Several ICTMD Study Groups made their first steps in this particular context in Ljubljana.

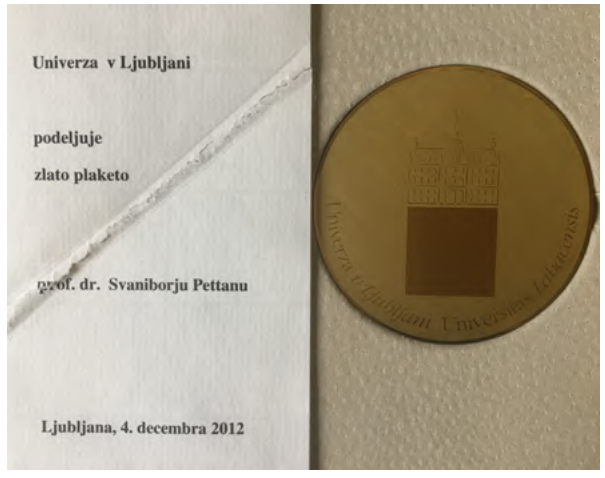
IM: And you participate in research projects
Research activities are often framed by financially supported projects. In my case, funded projects were more an exception than a rule. I tended to be proud of my financial independence and ability to do research relying on my own modest but sufficient resources. The two latest

projects supported by the Slovenian Research 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).

IM: You are the recipient of the awards from the Musicological Society of the Federation of Bosnia and Herzegovina (2015), ICTM Study Group on Music of the Turkic-speaking World (2016), 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 became an Ordinary member of Academia Europaea.

Awards were never a motive for my work. Still, when they come, I tend to see them as expressions of approval that my work is meaningful and that people perceive it in this way. Looking back from today's perspective, I would agree with several Croatian colleagues that my triple achievement in the year 1998 (edited volume *Music, Politics and War: Views from Croatia,* thematic edited volume Music and Music Research in Croatia of the journal *The World of Music,* and CD *Croatia: Traditional Music of Today* for the UNESCO series) would be worth of recognition, especially since this was meant to be a present to my native country prior to my move to Slovenia, but back to those days I didn't even think about it. I am grateful to my former students Mojca Kovačič and Ana Hofman for a festschrift volume (Music, Migration, and Minorities, 2019) and to Darja Korez Korenčan for a nice television portrait (Opus, 2020).





61. Several Awards

IM: You are featured in a book presenting 50 selected musicologists, 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 prominent colleagues. Max Peter Baumann and Mark F. DeWitt included my articles in their respective compilations *The World of Music: Readings in Ethnomusicology* (2010) and *Roots Music* (2011).

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

My complete list of publications 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. In addition to books, articles, and edited volumes, the formats include CD, CD-ROM, picture exhibition, film, and radio programs. The publications appeared in several languages and were published in various countries on six continents.

15. NOTES

1. I wrote a detailed article about my father, who had Doctorate in Law and Diploma in composition, on the tenth anniversary of his passing away (Pettan 1999).

2. Our band Vještice should not be mistaken for a later, well-known ensemble using the same name. In his adulthood, Danijel Veličan performed on the guitar in the famous band Drugi način.

3. The American saxophonist mentioned on the poster was an imaginary character.

4. Marina Rak, a slightly older colleague wrote a thesis about African music, without conducting fieldwork (Rak 1981).

5. Here is how the same song in their interpretation sounds decades later: https://www.youtube.com/watch?v=4hoUJB01sr

6. In a presentation titled »What and Where is Theory in Ethnomusicology« on 7 July 2009 at the 40th ICTM 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 ICTM and 20th anniversary of the Cultural and Ethnomusicological Society Folk Slovenia. I take this opportunity to thank my former students and respected colleagues, Mojca Kovačič and Ana Hofman, for dedicating the 2019 issue to me on my 60th birthday.

9. From 2017 on, students at the Department of Musicology in Ljubljana have different requirements to complete their undergraduate studies and no longer write B.A. theses.

10. The idea for the title of this chapter owes inspiration to the online publication series Musicological Brainfood of the International Musicological Society (IMS)

16. LIST OF PHOTOGRAPHS

The photographs are from the author's private archive unless otherwise stated.

Cover page illustration by art photographer Alenka Slavinec, Ptuj, Slovenia, 2024

2. INTRODUCTION

001: With bell-chimers in a church tower. Šmarna gora (Slovenia), 2018

002: Visit to a local maker of traditional musical instruments, Chiang-Mai (Thailand), 2009

3. GROWING UP AND LEARNING

003: One family – three ethnicities. Zagreb, 1914

004: The nuclear Pettan family. Zagreb, 1963

005: My parents making music at home. Zagreb, 1984

006: Orientalist painting created by Hubert Pettan, Sr. Kranj, 1898

007: Playing cello in a chamber ensemble at elementary school production. Zagreb, 1971

008: Band *Vještice*. Zagreb, 1971. (With permission Petra Požege)

009: Concert Announcement. Zagreb, 1976

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

013: Transcription of the song "America" as performed by Franjo Kirin and his family. Gradišće, 1981

014. Field research in Istria: with *sopela* players from Cere. Barban (Croatia), 1981

015. With Bi Kidude. Zanzibar, 1982

016. As a founder and conductor of a choir consisting of local school female singers and soldiers. Prizren (Kosovo), 1984

017. Transcription of the song Kur dola të dera as performed by Safete Mustafa. Mushtisht (Kosovo), 1986

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

019. As a founder and conductor of a choir consisting of Yugoslav community children. Cairo (Egypt), 1987

020. A meeting in Jerusalem: Amnon Shiloah, Ankica Petrović, Svanibor Pettan. Jerusalem (Israel), 1988

021. With professors following the dissertation defense. Ellicott City (USA), 1992

022. Norwegian musicologist Kjell Skyllstad and Svanibor Pettan. Munich, 1994

023. Norwegian scholar in Slavic studies Svein Mønnesland and his wife Kjerstin, Kyell Skyllstad, and Svanibor Pettan at the opening of Pettan's picture exhibition of Romani musicians in Kosovo. Oslo, 1996

024. The first concert of the Bosnian-Norwegian ensemble Azra. Oslo, 1994

025. Music-making with the Gnawa musicians. Zagora (Morocco), 2003

6. RESEARCH

7. PUBLISHING

026: Four books

027: Articles in selected edited volumes

028. A selection of edited volumes

029: A selection of audio compilations

030: Film *Kosovo Through the Eyes of Local Romani (Gypsy) Musicians*

8. PEDAGOGY

031: With international students at the sweet break. Ljubljana: a pastry shop. Photo courtesy of the author, 2018

032: Students recording the performance of Joškova banda. Globoče, Slovenija, 2023. Photographer: Svanibor Pettan.

9. MUSIC-MAKING

033: Performance of Josip Šebetić's rock oratorio Veli Jože. Zagreb, 1978

034: One of the LP records of the Academic choir Ivan Goran Kovačić, Zagreb 1978. Jugoton

035: Performing in a Balinese gamelan at the University of Maryland Baltimore County. Baltimore, 1991, picture from a local newspaper

036: Playing *marimba ya mkono* and *saz*. Ljubljana, 2001. Courtesy of Vanja Kos.

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

038: Playing *angklung*s in a summer camp in Thailand in 2005

039: The annual concert of the Ethnoensemble, prepared by my departmental colleague Dr. Nejc Sukljan. Ljubljana: Faculty of Arts, around 2000s. Photo courtesy of Matjaž Rebolj.

10. SERVICE IN PUBLIC INTEREST

040: With Sayeem Rana, ICTM National Representative of Bangladesh (second from the left) and colleagues after the presentation. Chittagong, 2019. Photo courtesy of Sayeem Rana.

041: With Ali Mahdi, ICTM National Representative of Kuwait. Kuwait City, 2023. Photographer: Mr. Baker.

042: A workshop in harmonic singing led by Tran Quang Hai for Slovenian colleagues, ICTM Executive Board members, and any interested individuals. Ljubljana, 2006. Photographer: Svanibor Pettan

043: Invitation to a series of guest lectures in 2017

11. EMPLOYMENTS

044. With Bogdan Sepčić and his wife. Cres (Croatia), 1988

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

046. Ethnomusicological team at the Institute of Ethnology and Folklore Research. Zagreb, 1992

047: Working at the UMBC office. Catonsville, 1989

048. With Primož Kuret and Albinca Pesek celebrating Kuret's birthday. Ljubljana, 1993

049. Inventory list with humorous additions. Ljubljana, 1995

050. On excursion with colleagues from the Department of Ethnology and Cultural Anthropology. Velike Lašče (Slovenia), 2003, Archive of the Department of Ethnology and Cultural Anthropology

051. On excursion with (some of) colleagues from the Department of Musicology. Kolovrat, 2017. photograph courtesy of Vesna Venišnik Peternelj

12. SOCIETIES

052: A composed photograph featuring five selected situations with the ICTMD

053: Cover of *The Oxford Handbook of Applied Ethnomusicology* with editors Ttiton and Pettan. Bloomington, 2015

054: Cover of the *Kosovo Through the Eyes of Local Romany (Gypsy) Musicians*. Bloomington, 2015

055: Mantle Hood's dedication. Calella, 1993

056: »Friends from the countries at war with each other«. Calella, 1993

057: The three publications dedicated to music and music research in Croatia: *The World of Music* and its public presentation in Zagreb, *Music, Politics and War: Views from Croatia*, and *Croatia: Traditional Music of Today*.

058. A guest lecture of Ljuben Dimkaroski (third from the left), co-organized by the society and the department, on »the Neanderthal flute« excavated in Slovenia in 1995. Ljubljana, 2014

13. TWO SELECTED YEARS

059: With Ali Mahdi in Kuwait. Kuwait City, March 2023

060: With Liaison Officer Zakiya Sapenova and new ICTMD members from Kazakhstan. Almaty, May 2023, photo courtesy of Zakiya Sapenova.

061: Participants of the the 12th Symposium of the Study Group on Music and Minorities with a Joint Day with the Study Group on Indigenous Music and Dance. Colombo, December 2023. Photo by Alenka Slavinec.

14. HOBBIES

062: Animals (kompilacija)

063: Musicians

064: Covers of selected publications

17. LIST OF AUDIO AND VIDEO EXAMPLES

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. Band Vještice: Viva kemija. Zagreb, 1971

2 AND 3. Slava Pettan: The Austro-Hungarian anthem in German and Croatian language versions. Zagreb, 1976

4. Franjo Kirin and his family: Gradišće (Croatia), 1981

5: Song of a coconut gatherer. Zanzibar (Tanzania), 1982

6. Safete Mustafa: Kur dola të dera. Mushtisht (Kosovo, Serbia, Yugoslavia), 1985

7: Member of the folklore ensemble from the Kharga oasis demonstrates a selection of rhythmic patterns by taping with fingers on his cheeks. Ismailiya (Egypt), 1986

8: Bosnian-Norwegian ensemble Azra performs Bosnian traditional song at its concert in a refugee camp. A Bosnian refugee camp in Norway, 1995. Recording courtesy of the Norwegian National Television. (mp4)

9: A dog attuning its barking to music performed by double flute and drum players. A village in Banija / Banovina (Croatia), 1988

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