

Editorial: Anthropology of Music Part I

Music represents an important aspect of identity of both individuals and groups and an inevitable part of everyday life impregnated with cultural codes that are a part of the symbolic system of our society. Through the analysis of these manifest and latent meanings, a holistic understanding of the musical product within a culture that consumes it is acquired and a better understanding of the wider social, cultural, political and historical processes within the studied community is achieved. Music can therefore serve as a prism for studying a number of anthropological topics that can be conceptualized through it, such as identity, gender, ethnicity, religion, globalization, urbanization, migration, economics, markets, popular culture, symbols, performance, dressing, etc.

The relationship between music and culture in the broadest sense is the central field of study of anthropology of music, a discipline with a growing number of researchers, study programs and published works in the world, within which the interpretation of music in itself, meaning the process of its creation, structure, sound analysis or aesthetic values, is not represented, rather emphasis is placed on studying the meaning that music creates and communicates in everyday life and its perception within a particular culture or globally.

During the last thirty years, popular music has become an increasingly important subject of anthropological interest, and this tendency is, to some extent, also present in the local scientific production. The inception of the research of modern and mass culture, as well as subculture, which is in domestic ethnology assigned to the last quarter of the twentieth century, is the consequence of the rejection of the idea that ethnologists have the sole task of preserving the tradition of the rural environment and turning to urban anthropology instead, which brought full freedom in choosing research subjects and opened the door to studies of popular culture. In the 1980s, the first studies of newly-formed folk music began in Yugoslavia, and a growing range of topics in contemporary Serbian anthropology of music, especially in the last decade of the twentieth century, includes both theoretical considerations, such as problematizing the classification of popular music by genres or the conceptualization of the term world music in the local context, as well as concrete studies of music festivals and performances and anthropological case studies within musical genres, such as rock and roll, new wave, hip-hop and sevdalinka.

With the idea of popularizing the study of popular music in the local anthropological community and opening this field to researchers who have not dealt with this topic thus far, as well as to exchange ideas and opinions among researchers from various related socio-humanistic disciplines who have long been studying music, the national academic conference *Anthropology of music* was held at the Faculty of Philosophy in Belgrade, on March 23, 2018. At the conference, 24 papers were presented, a selection of which will be published in the second and fourth issue of the *Issues in Ethnology and Anthropology* for 2018.

In their paper *Music as an instrument of making a sociocultural otherness*, Bojan Žikić and Miloš Milenković present the mechanism of generating otherness by analyzing different types of musical pieces, types of otherness and socio-cultural contexts. The authors look at music as a synesthetic concept that combines the impressions gained with the sense of hearing with visual stimuli and the emotional-intellectual comprehension which the receptionist establishes towards the performance, the lyrics or the musician, and consider the conscious and intended acts of using music in order to convey the message of otherness.

Aleksandra Pavićević and Gordana Blagojević in the paper *From electroacoustic music to Byzantine cantillation and vice versa: Vladimir Jovanović, composer*, through the observation of the life and work of the composer, analyze the connection of the artist with the time in which he has been creating. Following Jovanović's developmental path from composing electro-acoustic music to composing in the spirit of Byzantine expression and finally to interweaving and concurrent creation in both music genres in the late stage of his life, the authors illuminate numerous aspects of postmodernism in his music and work.

In the particularly interesting autoreflexive study, *Heretical statements: An autoethnographic story regarding one doctoral dissertation on the anthropology of opera*, Vlado Kotnik from a safe time distance, acquaints readers with academic and social circumstances in which the first anthropological dissertation on the topic of opera in Slovenia has been created and the reactions that it has produced among traditionally oriented music researchers. The author through the elaboration of his own motives to introduce the opera as a legitimate field of anthropological enquiry and at the same time by challenging the existing monopoly on the subject, as well through the presentation of the resistance he encountered for this "heretical" act, provides valuable insights into the contemporary redefinition of the understanding of the anthropology of music.

To answer the questions why has rock music established a complete dominance over jazz among the audience and how has jazz music lost its popularity and music masters, Nikola Samardžić offers answers in the paper *The Death of Jazz: The End of a history of an improvised music?* Starting from the already offered explanations of this intriguing phenomenon, which take into account the

fact that the enormous and superior production of rock music caused the takeover of the market, the author continues by analyzing the changes in the process of production, content and consumption, by considering the consequences the invasion of world music has brought to elitist movements and by interpreting the influence of the American free economic market, state protectionism and academism, all the while seeking for reasons behind a drastic decline in the popularity of jazz music, inspiration and individual expression.

Jelena Jovanović's ethnomusicological study *Nikola Borota's Kameni cvijet (Stone flower) and inscriptions on stećci tombstones: Semantic and poetic level*, in an ingenious way connects the theme of stone art and its growing popularity in Yugoslavia in the seventies, as well as the scientific interest for stećci medieval monuments in the second half of the twentieth century, with popular music of the time and pioneers of the world music genre in these region, in whose music it is possible to recognize the echoes of stone symbolism. On the concrete case of the ballad of the composer Nikola Borota, the author demonstrates that the musical structure and poetics of such songs can be linked to the semantics and poetics of textual inscriptions on stećci tombstones, emphasizing the similarity of hearing and the visual experience in perceiving these two different forms.

Marija Ajduk in her work *Understanding, creating and listening to music on the Youtube website: The Case of Viva Vox choir*, analyzes the importance of Youtube in creating and perceiving music in a contemporary context and environment. Through the case study of the Belgrade choir Viva Vox, which started as a local singing association and became a world-renowned and recognized choir, the author demonstrates the influence of this site on the production and perception of music, where the site is viewed as a place of gathering and free exchange of ideas, which provides an insight into a individual's relationship to everyday life.

In the paper *One Song a Day Takes Mischief Away: Anthropological analysis of the music fountain on Slavija Square*, which connects urban anthropology and anthropology of music in an interesting way, Marko Pišev examines in this concrete case, one of the basic premises of anthropological research of public spaces, that states that power relations in a society reflect in certain urban spatial and visual expressions in a way that can be decoded by using anthropological methods and concepts. The author therefore sees the fountain music repertoire as a "text" that he associates with the surrounding ambient entirety and from which he reads meanings, whereby the musical fountain is at the same time a reflection of projections of the power structures "from above downwards", but also an apparently symbolically neutral object whose values can actually be distinguished through the analysis of the audio content through which it communicates with the environment.

Finally Bojana Radovanović's text *Serbian Underground Festival: Music scene "in a small-scale"*, observes and analyzes a event dedicated to extreme music genres as a diminished reflection of the entire musical scene, with all usually involved actors and participants in the same space. The author defines the basic concepts which are used in the text and examines the conceptual limitations and influence of the festival in the light of contemporary theories, with the aim of deep understanding of the way of functioning of the domestic underground scene.

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