

Editorial: Anthropology of Music Part II

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 this fourth issue are published following articles, also presented at the conference: Bogdan Dražeta and Zorana Guja – *The influence of music on interethnic relations of Sarajevo and Mostar's inhabitants*; Nataša Marjanović and Marija Brujić – *Serbian Church Chant as Intangible Cultural Heritage – Preliminary View from Interdisciplinary Perspective*; Miloš Rašić – *Turbotronic: Case study of Lenhart Tapes and Mirjana Raić*; Nevena Milanović – *The new life of tavern: Dissolution of a "great third place"*; Dunja Njaradi – *Trance, Music and Dance – Old topics and new interdisciplinary dialogues*; Igor Vujčić – *Digital nostalgia: Vaporwave as a multimedia musical fiction*; and Danilo Trbojević – *Between music and violence: "Šutka" (Mosh pit) as a ritualized performance of identity and ideologies*.

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