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THE DOMINANT CURRENTS IN THE RESEARCH OF MUSIC IN SERBIA: AN OVERVIEW OF THE INSTITUTE OF MUSICOLOGY SAS'S EARLY HISTORY (1947–1965)*

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ABSTRACT:

This paper is dedicated to the investigation of the initial period of the Institute of Musicology SAS, the first scientific institution of this kind in Serbia (and Yugoslavia), in order to give an insight into the development of national musicology and ethnomusicology. The results of earlier research about the topic have been expanded by means of the analysis of documents from the archive of the Institute of Musicology SASA. The organization of the Institute's functioning, general research orientation, key topics, methodological choices and the significance of individual researchers were considered in detail. This diachronically oriented overview of research into music throughout the 20th century enabled us to pointing out the continuities and innovations after World War II and the Institute's foundation.

KEYWORDS: Institute of Musicology SAS(A), history of music research, musicology, ethnomusicology, Serbia, Yugoslavia

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Interest in the analysis of the constitutive period of Serbian music historiography/musicology and ethnomusicology emerged as a result of the research we have conducted in previous years (Весић 2016; Lajić Mihajlović and Jovanović 2012; Думнић and Лајић Михајловић 2014) and was also inspired by the work of the Institute of Musicology SASA's associates and collaborators from the past decade and a half (Томашевић 2009; Васић 2012; Атанасовски 2014; Кокановић Марковић 2014; Пено 2016; Милановић 2016; Думнић 2016; Марјановић 2016; Atanasovski 2017). In addition to this, the writings of the musicologist Roksanda Pejović (Пејовић 1994; 1999) which, among other things, largely contributed to the understanding of history of music criticism and music research in Serbia from its earliest phases represented one of the important cornerstones for this research. Pejović's investigations into the accomplishments of Stana Đurić Klajn (1905–1986) (Пејовић 1994; 2008) – one of the most prominent figures in the institutionalization of historical musicology in Serbia and Yugoslavia – were of particular value in this respect. Beside Pejović's pioneering efforts in the study of the foundations of Serbian musicology, overviews of investigations into folk music in Serbia written by Dragoslav Dević (Девећ 1960; 2004), Radmila Petrović (Petrović 1968; Петровић 1973; 1974), Ana Matović (Матовић 1973), Mladen Marković (Марковић 1994) and Sanja Radinović (Радиновић 2016), also had a significant role in the shaping of present research.

The explorations of art, traditional folk, church and popular music practices from the 19th and 20th century on the territory of Serbia that took place in the previous decades dealing with phenomena such as the expansion of ideas of national state and culture, formulations of state cultural and public policies, the role of public and private sphere, development of urban cultures, emancipation of music journalism and music criticism etc. offered a rich and multifaceted image of the processes of music making, performing, publishing, consumption and evaluation. Although they were based on diverse theoretical positions and methodologies and focused on problems that were not directly interrelated, their findings led to several assumptions: 1. there is a larger body of phenomena relevant for the research of music in Serbia in the above-mentioned period than was indicated in previously published musicological and ethnomusicological work, 2. certain accepted historical "truths" should be approached with much reserve, 3. Serbian musical historiography was deeply influenced by the dominant interpretations of the concepts of nation and national culture in the political and public spheres of the time. Moreover, the lack of thorough and systematic investigation of musicological and ethnomusicological research in Serbia including its history, methodological aspects, ideological grounding, research interests was more or less openly brought to the fore.

It was the absence of critical evaluation of studies on art, traditional folk, church and popular music from the early, formative period of national music historiography in Serbia stretching from the second half of the 19th century to the early 1960s³ that

3 As we have concluded during our research, the early 1960s represented a significant point in the history of the Institute of Musicology SAS/SASA (after 1960 the name was changed to Institute of Musicology on account of changes in funding and organization of the scientific research on the federal level), primarily as a result of appearance of transformative processes in the domain of research, above all the

provided an important motivation for carrying out our research. Its aim was to delineate the main currents that appeared in this period, particularly through the undertakings of the Institute's researchers, as well as to point out the values on which they were based, topics selected, key perspectives, interpretations and methods. For this purpose we used the results of our own previous research (Vesić 2016; Lajić Mihajlović and Jovanović 2012; Думнић and Лајић Михајловић 2014) complementing them with findings from archival exploration centered mostly on administrative documents of the Institute of Musicology SASA in Belgrade. The documents analysed, preserved at the Institute's Archival Collection, date back to 1947 and go as far as the late 1960s. Among them are various materials such as registries, minute-books from the meetings of different boards and committees, research reports, annual reports, five-year and six-year plans, etc.

Before discussing the approach to studies of diverse musical practices in Serbia developed in the initial period of functioning of the Institute of Musicology SAS (1947–1965) it was necessary to establish the tendencies in this domain before the end of World War II. On account of this, we were able to identify similarities and distinctions in the work of Institute's researchers and their predecessors. Moreover, it was possible to detect crucial moments in the process of institutionalization of studies of music in Serbia with an emphasis on its methodological and ideological basis.

AN OUTLINE OF RESEARCH INTO ART, FOLK, CHURCH AND POPULAR MUSIC IN SERBIA BEFORE THE END OF WORLD WAR II

Although it is not possible to speak about scientifically grounded research into music in Serbia before the beginning of the 20th century, certain attempts at historiographical and ethnographical explorations can be traced from the beginning of the 19th century (Cf. Vasić 2007: 28–37). Most of them originated outside the borders of the Principality of Serbia, later the Kingdom of Serbia and were initiated by intellectuals, teachers and priests. Later in the 20th century, up to the 1940s, research into music in Serbia as well as Serbian music was mostly under the deep influence of the disciplines of music journalism and music criticism, which dealt with diverse musical issues in a less rigorous manner – without procedures and methods characteristic of a scientific approach. In case of church and folk music, investigations were greatly shaped by practical motives. These oral traditions were written down mainly for use in specific social settings – primarily as didactic material in regular schools and seminaries or as objects for creative elaborations in art music practice.

Contrary to predominant models, there were many examples in which a tendency to use some methods and techniques from the disciplines of humanities, particularly

selection of research topics and methods, creation of research plans etc. This was influenced both by changes in the leading personnel (director of the Institute, leading researchers) and the organizational structure of the Institute (the division of work among departments and their overall orientation) and shifts in the subsidizing policies of scientific institutions as well the management of scientific work in the whole of Yugoslavia.

history and ethnography, was manifested. Among the first authors who displayed such ambition both in the study of folk and art music in Serbia were the brothers Tihomir and Vladimir Đorđević. Tihomir, a renowned ethnologist and a multidisciplinary oriented scientist, laid the foundations of a systematic approach to music phenomena, basing his explorations on the combination of critical analysis of primary and secondary sources with insights from ethnographic field research. This was manifested not only in his work on folk dances in Serbia (1907), but also in his writings on the role of the Roma minority in the expansion of the field of popular and folk music (Ђорђевић 1910, reprinted in 1923) and the development of art practices – architecture, painting, music, dancing, theatre – during Prince Miloš Obrenović's first rule (1815–1939) (Ђорђевић 1921). Using the data from published travelogues, archival documents, historical studies and press, Tihomir Đorđević brought insight into the musical legacy in Serbia from the Ottoman period in the domains of folk, church and art music. Apart from sketching the main characteristic of various musical practices at the time, Đorđević pointed out the role of Roma and foreign musicians in the musical life of Serbia and identified the names and activities of male and female vocal and instrumental performers engaged at Miloš Obrenović's court as well as the household of his brother Jevrem Obrenović (see Ђорђевић 1910; 1921: 11–15, 73–80). He dedicated a large part of this study to the life and work of musician Josif Šlezinger describing in detail his undertakings in the establishment and the activities of the first official orchestra of Prince Miloš (*knjaževska banda*) primarily on the basis of thorough research into the documents of the State Archives (1921: 73–80).

Despite the scarcity of Tihomir Đorđević's writings on music, his contributions to research into music in Serbia were significant. Not only did he reconstruct certain unknown segments of 19th-century musical life in Serbia, but he also presented synthetic observations on the development of diverse musical practices in its regions, possible foreign influences and the role of minority ethnic groups grounded on data from various sources. Investigations and interpretations of this kind were not common before the end of World War Two, making Đorđević's efforts historically significant.

Of similar historical value were the research activities of Vladimir Đorđević concerning various musical practices in Serbia. In parallel with his extensive melographic work and very important studies of folk instruments, including those for children, with the emphasis on the process of instrument-making and organology (Ђорђевић 1926; Đorđević 1928), together with explorations of Turkish influences on Serbian folk melodies (1923), Đorđević left an outstanding legacy for research into music in Serbia with his pioneering biographical and bibliographical investigations (Ђорђевић 1950; 1969) part of which were published before the Second World War II in the journals *Музички гласник* (1922; Cf. Васић 2012), *Гласник Етнографској музеја* (Ђорђевић 1931), *Српски књижевни гласник* (Ђорђевић 1931) and *Sveta Cecilija* (Đorđević 1936). The examination of data from various sources necessary for the creation of a bibliography of published and unpublished musical works both from composers of Serbian origin and composers who lived in Serbia as well as writings on music and brochures of music societies and institutions started early in the 20th

century and was modified and complemented several times in the following decades. The collecting of biographical data probably started in the later period and part of the results were presented in the periodical *Музички власник* (1922). It is important to note that manuscripts of both Đorđević's studies – *Одлег српске музичке библиографије до 1914. године* (Ђорђевић 1969) and *Прилози биографском речнику српских музичара* (Ђорђевић 1950) were bought out by the officials of the Institute of Musicology SAS in 1950⁴ and, consequently, its employees had exclusive access to this precious material.⁵

Besides the work of brothers Tihomir and Vladimir Đorđević in the domain of musical research that were known only to a small number of music specialists and experts, there were other noteworthy contributions in this regard. Above all, these were the studies of folk music conducted by Kosta P. Manojlović (Cf. Лајић Михајловић 2017; Vesić and Peno 2017), explorations of folk dances by Ljubica and Danica Janković (Cf. Илијин 1974; Васић О. 2005; Ракочевић 2014) and investigations of musical form, musical language, aesthetics and philosophy by Miloje Milojević (Милојевић 1926a, b, 1933) and Vojislav Vučković.

The undertakings of Manojlović and Milojević are particularly interesting considering the objectives of this paper. Manojlović's collaboration over more than a decade with the Ethnographic Museum in Belgrade (1924–1936) (Cf. Лајић Михајловић 2017; Vesić and Peno 2017) and the research he initiated at the State Music Academy in Belgrade (from 1937) resulted in fruitful work in the field of the exploration of folk music heritage particularly from "Southern Serbia" (Cf. Лајић Михајловић 2017; Atanasovski 2017b). Besides using traditional techniques of writing down folk music "by ear", Manojlović was among the first melographers from Serbia who had access to sound recording technology *in situ* in field research (Cf. Девић 1960: 108; Лајић Михајловић 2017: 241–243). Not only did he discuss melodic and rhythmic characteristics of folk songs and dances collected together with the social settings of its performance in the manner of his predecessors (Stevan St. Mokranjac) (Cf. Девић 1960: 105) and contemporaries (Vladimir Đorđević, Miloje Milojević etc.), but he also worked on the systematization of published and unpublished melographic material. The creation of the inventory of folk melodies that Manojlović started at the Ethnographic Museum in Belgrade included the writing down of each melody with additional *meta*-data – the name of the song, its location, the name of the singer and the melographer etc.

Finally, Miloje Milojević with his discussions on musical styles, the significance of folk material in art music creation and particularly with his doctoral thesis dedicated to a detailed harmonic analysis of works by Bedřich Smetana (1926b), including an

4 Cf. Institute of Musicology SASA – Archival Collection [IM SASA – AC], Archive of the Institute of Musicology SAS/SASA [A IM SAS/SASA], Registry no. 5 (1949–1950), Draga St. Janković's letter to the Scientific Council of the Institute of Musicology of the Serbian Academy of Sciences, no. 41, Belgrade, 31 May, 1950.

5 This occurrence will be discussed below.

emphasis on identification of scales, chords, and harmonic progression, introduced an approach to musical research similar to the systematic musicology developed later.

While it is interesting to perceive how boundaries between more or less scientifically orientated writings were regularly distorted and how authors on music in Serbia after World War I combined different historiographic, ethnographic and journalistic traditions together with traditions of art music criticism, we found it important to note the ideological basis of narratives on music created at the time. As was broadly discussed in Ivana Vesić's doctoral thesis (2016), interwar music intellectuals took an active part in the process of the construction of Serbian music, which included interpretations of musical practices and key figures from past and present as well as predictions of future developments based on several ideologically distinctive positions – conservative, liberal and leftist. The norms and values characteristic for each position determined the approach to the concept of national (Serbian) music including the understanding of the canon of composers, the hierarchy of music genres in art music and the significance of diverse music practices (art, traditional, church and popular) and different types of traditional folk music (urban, rural; music of Serbs, music of ethnic minorities).

Owing to the fact that some proponents of liberal views (Miloje Milojević, Petar Konjović, Kosta P. Manojlović, Stevan Hristić, Stanislav Binički, Petar Krstić) held a dominant place in Serbian and Yugoslav public and music spheres, being appointed to the symbolically most prestigious posts in academic and cultural institutions, media and state bureaucracy, they had the possibility not only of extensively propagating their visions of Serbian and Yugoslav music but to claim them as the only legitimate visions (Vesić 2016: 301–309). Since many of them were involved in diverse activities related to music including teaching, lecturing, composing, performing, creating music policies and writing music critiques and studies on music, they were in a position to impose their judgments on a broader scale (Ibidem). Because of their presence in the public sphere and close connections with influential political and intellectual circles together with widespread cultural activism, a number of musicians from the liberal group made the sphere of music an important tool in the process of national identification and the creation of national culture (Ibidem).

Assuming the autonomous status of nation and national culture as a prerequisite for intellectual progress, liberally orientated music experts saw great potential in the constitution of Yugoslav state for the realization of the process of cultural development. This process encompassed music development which could be reached under the following conditions: 1. the preservation of “authentic” folk music, 2. the creation of art music based on the intertwining of complex compositional methods based on a deep, psychological immersion of composer in the substance of folk music. Since the present and future of art and folk music were considered a priority, the musical past was understood as a means for the justification of the values and goals on which they were based. Therefore, the interpretation of Serbian music from the 19th century to the end of World War I was, in a way, restricted to finding the precursors of a “progressive” national art music style while leaving individuals who did not conform to its aesthetic and compositional principles on the margins. In addition, it was grounded on the ethno-nationalist stance which favoured composers of Serbian

origin while disregarding others. This criterion was validated through belief in the strong connection between cultural and biological elements necessary for the constitution of an authentic and autonomous national culture. The idea that *ethnos* and *bios* were fundamental to the rise of elevated culture and arts played a crucial role not only in explorations of 19th and early 20th century art musical practice in Serbia and Yugoslavia, but also in the reception of interwar music production.

The two criteria embedded in the concepts of progressive national art music and ethnic type of national identity resulted in an exclusivist version of Serbian music history in interwar period. It was grounded on the following assumptions: 1. That the status of the first great composer belonged to Stevan St. Mokranjac, 2. That his predecessors and contemporaries of Serbian origin were believed to have made contributions to the development of art music but were not perceived as equal to Mokranjac, 3. That many Czech, Hungarian, Austrian professional musicians and composers who were active in Serbia in the 19th and early 20th century were not given credit for their achievements, 4. That art music of more commercial type was thought irrelevant as well as their authors, 5. That urban folk music was approached as potentially dangerous to the preservation of authentic folk music practices, and 6. That popular music was interpreted as problematic because of its lack of aesthetic and formal sophistication (Cf. Vesić 2016: 226–247, 306).

These assumptions were a product of the amalgamation of the ethnic concept of nation and culture with the concepts of composer-genius, serious art music and “authentic” folk music, resulting in a reductionist conception of the history of music(s) in the territory of Serbia that encompassed only a handful of composers, music genres, musical practices, processes and events. It is possible that many military, foreign and “less progressive” musicians would have been permanently erased from the historical narrative and, consequently, from the collective memory without the writings and explorations of a small circle of liberally orientated experts such as Tihomir and Vladimir Đorđević and Petar Krstić, whose interpretations were less influenced by ethno-nationalist views.

While the period of the German occupation (1941–1944) strengthened conservative “readings” of Serbian music history (Cf. Vasiljević 2019), there were not many shifts in the organization and form of music studies. Among the rare initiatives that appeared at the time in this field was Svetolik Pašćan Kojanov’s proposal for the foundation of a specialized centre for the collection of traditional folk music.⁶ Still, it was

6 Pašćan Kojanov’s proposal was devised during World War II and submitted to the Assistant Minister of Education in July 1943 in order to contribute to the establishment of the Serbian cultural plan – one of the priorities of the collaborationist government of Serbia at the time. According to his conception, a centre for collecting traditional folk music should be established as part of broader ethnographic research, including the transcription, sound recording and audio-visual recording of traditional folk songs and dances along with collecting of musical instruments under the supervision of professors from the State Music Academy and Secondary Music School and teachers previously trained for carrying out this type of activity. Among the main aims was the publishing of collections of folk music without harmonization, and exchanges with other countries. Pašćan Kojanov’s proposal was discovered by Maja Vasiljević in the Military Archives of Serbia and was discussed in her PhD (forthcoming). thesis. See Vasiljević 2018.

only after the end of the Second World War that various processes were instigated thoroughly, affecting the domain of music research.

THE FOUNDATION OF THE INSTITUTE OF MUSICOLOGY SAS: TOWARDS NEW PERSPECTIVES IN THE RESEARCH OF MUSIC?

A few years after the end of the War, a significant step was made concerning the professionalization and thorough restructuring of the investigation into art, folk, church and popular music in Serbia and Yugoslavia. As a result of the reorganization of the Serbian Academy of Sciences that formally came into existence in 1947, numerous scientific institutes were established and new disciplines were introduced (Appendix: Figure 1).⁷ Simultaneously with the development of organizational units that covered the disciplines of ethnology, history, archeology and literary studies, the idea of creating a body dedicated exclusively to music research began to materialize.

According to archival sources, the proposal for the foundation of the Institute of Musicology was prepared during 1947 and was planned to be presented at the ceremonial conference in honour of Vuk Karadžić, Đuro Daničić and Branko Radičević that took place on 15 September 1947 at the Serbian Academy of Sciences (Appendix: Figure 2).⁸ Although it is hard to assess whether there were other musicians and experts involved in this process besides Petar Konjović, who took the leading role and was appointed the Institute's first director by the authorities in December of 1947 (Appendix: Figure 3),⁹ the proposal represents a valuable document with an embryo of research priorities and the organizational shape of the future Institute of Musicology.

Despite thorough modifications of the projected scopes and goals in the first years of Institute's functioning as a result of analysis of the work of institutions dedicated to music research in Yugoslavia (Zagreb, Ljubljana)¹⁰ and abroad (Czechoslovakia, Hungary, Austria

7 In 1947 thirteen institutes started to carry out their research. Six institutes including the Institute of Musicology were officially founded but needed to submit research and organizational plans, three more were expected to be constituted in the short period of time, while the opening of four institutes demanded further discussion. According to IM SASA – AC, A IM SAS/SASA, Registry no. 1 (1947–1948), A. Belić's memo to the Director of the Institute of Musicology SAS, undated.

8 IM SASA – AC, A IM SAS/SASA, Registry no. 1 (1947–1948), Proposal to the ceremonial conference at the SAS, undated, unsigned (probably written by Petar Konjović, judging by the characteristics of handwriting).

9 The foundation of the Institute of Musicology SAS was officially approved on 12 December 1947 by the Committee for scientific institutions, universities and colleges (no. 2928) and Konjović was named its first director. IM SASA – AC, A IM SAS/SASA, Registry no. 1 (1947–1948), Petar Konjović's memo to the Presidency of SAS, 24 December 1947. On the foundation and early history of the Institute of Musicology SAS see also Петровић 2010 and Мосусова 2010.

10 The trips to Zagreb, Ljubljana and cities outside Yugoslavia were undertaken by the director Petar Konjović immediately after the Institute was formally founded. As he stated in the preserved memos, his aim was to explore the organizational structure and approach to research in various countries and institu-

and Romania),¹¹ appropriation of new approaches, methodologies and research perspectives, but also problems with material and “human resources”, the organizational and research frame sketched out in the proposal remained relevant in the following decades.

There were several research tasks and topics that were given a central position. Among the main priorities was the work on collecting all existing folk music and folk dances primarily from Serbia. It was spread over several steps. The first step consisted of gathering all published and unpublished melographic material (collections) primarily from domestic, but also from foreign authors. The second step involved extensive field research particularly from the diverse regions of Serbia aiming at the recording of songs and dances, mostly from Serbs, that were previously not written down, as well as variants of material already preserved. For that purpose, it was planned to appoint only able melographers, together with teachers whose task was to find skillful folk singers and connoisseurs of “pure folk singing”.¹² The collected material was meant to be classified, examined and prepared for publishing in a monumental edition in order to be presented to Slavic and other nations together with the broader Yugoslav public.

The second research priority consisted of the reconstruction of the development of musical culture in Serbia through various historical epochs on the basis of the examination of manuscripts and printed or archival documents. One of the main objectives was the publishing of previously redacted and expertly studied material, in this case – musical works. Of special importance was the publishing of critical editions of the complete works of Kornelije Stanković, Stevan Mokranjac and Josif Marinković, who were considered to be the founders of Serbian art music. Apart from that, the exploration of compositional methods of the above-mentioned composers with emphasis on their influence on the further expansion of Serbian music was held to be very important. There was also a plan to prepare critical editions of the works of younger generations of composers.

The third priority was the collecting, examination, redacting and publishing of examples of folk church music practices of diverse kinds (Orthodox, Catholic and others) and the study of their interrelations with church music.

Finally, general musicological research based on the exchange of knowledge and methods of Yugoslav and Slavic experts and comparative analysis of diverse music traditions was deemed essential.

The outline of research subjects and objectives given in the proposal became the starting point for the establishment of several Institute’s departments in the late 1940s and early 1950s – the Department for Folklore Studies, the Historical-Archival

tions dedicated to study of music. IM SASA – AC, A IM SAS/SASA, Registry no. 1 (1947–1948), Memo of the Director of the Institute of Musicology SAS to the Presidency of SAS, no. 3, March, Belgrade, 1948.

11 Konjović spent one month in Budapest, Prague, Brno, Bratislava, Vienna and Bucharest from January to February 1948. IM SASA – AC, A IM SAS/SASA, Registry no. 1 (1947–1948), Approval for work trip of Petar Konjović signed by Dr. V. V. Mišković, Secretary of the SAS, Serbian Academy of Sciences, no. 307, 24 January 1948.

12 Cf. IM SASA – AC, A IM SAS/SASA, Registry no. 1 (1947–1948), Proposal to the ceremonial conference at the SAS, undated, unsigned, pp. 1–2.

Department, the Department for Contemporary Music, the Department for General Musicology. The organization of each department, its capacities, research orientations and plans underwent more or less pronounced changes throughout the 1950s and 1960s and, consequently, a distancing from the original conception. In parallel with these internal shifts, analysis of the early history of the Institute of Musicology SAS indicates fluctuations concerning the importance of pre-WWII narratives, methodologies and topics. Both aspects seem crucial as regards the investigation of the process of the institutionalization of music research in Serbia. Since the majority of research activities in this period were initiated by the Department of Folklore Studies, the Historical-Archival Department and the Department of General Musicology, our focus was directed primarily at their annual reports, yearly, six year and seven-year plans and other material.

In case of the Department of Folklore Studies, echoes of pre-WWII views and perspectives were manifested on various levels. This is confirmed by reports both from late 1940s and late 1950s, particularly in the explanations of reasons behind the process of collecting folk music. In the manner of pre-WWII researchers who appealed to the authorities and the public for the preservation of the uniqueness of local folk music threatened by urbanization and modernization by the organized work on its complete notation (see Milojević 1920 and Gjorgjević 1922, according to Vesnić 2016: 231, 234–235), Petar Konjović concluded the following after his exploratory trip to Dubrovnik, Cetinje and Boka Kotorska (Herceg Novi, Risan, Kotor):

The living folk music still exists among the people, but its older layers are disappearing while influence from other places, from towns and foreign countries is becoming visible in the lyrics, content and melodies. Therefore, it is high time to start making written records, or, even better, to use sound recording techniques in order to preserve the lyrical folk music material.¹³

Similar observations were repeated ten years later in order to support the claim of the necessity of recording folk music in all regions of Serbia. In the six-year plan for the period from 1960 to 1965 prepared for the Council for Scientific Research, the principal tasks of the Department of Folklore Studies were described in the following manner:

The aim of the Department of Folklore Studies is to collect, classify and explore musical folklore on the territory of the Peoples' Republic of Serbia. But, since in the present social circumstances folk material is rapidly perishing and the larger part of the territory is still not covered, our main focus is mostly on the process of collecting. Of course, after every field research and recording the material is being classified and arranged. Still, the comprehensive analysis and more serious study of the material can be expected only after the sources are completely collected

13 IM SASA – AC, A IM SAS/SASA, Registry no. 4 (1949–1983), A report of Professor Konjović on his trip to Dubrovnik – Cetinje, 1 June 1949, Belgrade.

and compared with folk music material from neighbouring countries with which it has many similarities.¹⁴

Emphasis on the necessity of detailed examination of collected folk material including the use of comparative analysis represented a slight departure from the earliest plans, but similar aspirations were characteristic for many pre-WWII researchers, particularly Kosta P. Manojlović who led and shaped traditional folk music investigations at the Institute in 1948 and 1949. His methods of assembling folk songs and dances and their further classification seem to have been employed years after he passed away. According to archival documents, Manojlović's procedures were planned to be abandoned and replaced with classifications based on "modern principles" in the period from 1960 to 1965.¹⁵

While there were obvious similarities in the interpretations of traditional folk music between interwar and post World War II generations of researchers, there were also certain distinctions. The institutionalizing of the music research through the founding of the first specialized institution resulted in, above all, more direct contacts between music experts of various profiles (composers, music theorists, music writers etc.) in the field of music research, their productive exchange of opinions, but also professional disagreements and confrontations, discovering different ways of thinking through certain topics (Cf. Радиновић 2016: 175–176). Given the circumstance of there being very few permanent associates of the Institute, new employees-assistants were trained at the time as "multifunctional" researchers of broader competence (for example, for research of both traditional folk and church music, such being the case of Stojan Lazarević). Finally, the associates of the Institute of Musicology joined the projects of field research of traditional culture organized by SAS, which provided a multidisciplinary context for the study of traditional music. Research took place in Boka Kotorska, Montenegro (Cf. Лајић Михајловић and Јовановић 2014), and in Prizren, Kosovo and Метохија (Cf. Лајић Михајловић and Јовановић 2018).

Methodological choices were significantly directed by the available technical equipment – devices for sound recording and expendable material that the associates had to spare, which were reflected in the choice of the material to be docu-

14 IM SASA – AC, A IM SAS/SASA, Registry no. 3 (1948–1965), Institute of Musicology, Plan for the period from 1960 to 1965, Department of Folklore Studies, unsigned, undated, pp. 1. It is interesting to note that other reasons for the collecting of traditional folk music were also mentioned. For instance, it was claimed that "the musical folklore of the peoples of Yugoslavia represents a traditional treasure of immense artistic and historical-documentary value which had an important role in the cultural life of our peoples. Today, it serves as a basis for our contemporary artists of national orientation and it will have the same role in the future". The analogy with the interwar narrative is hard to overlook, not only in the underlining of the artistic qualities of folk music but also in its treatment as a cornerstone for artistic creation.

15 IM SASA – AC, A IM SAS/SASA, Registry no. 3 (1948–1965), Institute of Musicology, Plan for the period from 1960 to 1965, Department for Folklore Studies, Explanation, Part II. Work at the Institute, unsigned, undated, unpaginated.

mented and in the method of recording. Judging from the appeals for a new tape recorder and tapes,¹⁶ the attitude of the authorities towards this specific need of field traditional music researchers did not radically change in comparison to the beginning of the century, when Mokranjac unsuccessfully appealed for a phonograph (Cf. Младеновић 1971: 196). However, instead of writing “by ear”, the technique which marked research into traditional music in Serbia until mid-twentieth century, on the basis of the efforts of Kosta Manoјlović (Cf. Лајић Михајловић 2017), through the work of the associates of the Institute of Musicology SAS recording music in the field, *in situ*, was promoted as the standard for field research.

Dedication to coming to know traditional folk music in the field, in the environments that had inherited and practiced concrete expressions, led to a more contextualized approach, and to its study as a “social behaviour”, which would be defined by the renowned music anthropologist Alan Merriam as studying “the music in culture” (Merriam 1964). An illustrative comparison is a musicological study by Miodrag Vasiljević, a part-time research fellow, published in the collection of records from Kosovo – “Kosmet”, with an ethnographic approach applied in the collection of records from Leskovac (Васиљевић 1950, 1960). Although the hints about the need for a more complex approach to traditional music research, which are present even in the “prehistory” of ethnomusicology in Serbia (Cf. Бушетић 1902), suggest that certain methods were gradually developed, it does seem that certain solutions are the products of immediate circumstances. It is probable that the abovementioned direction of ethnomusicology was significantly influenced by the fierce critiques of the study by Vasiljević on the tonal bases of the music folklore, written by certain authoritative composers and theorists of the time (Cf. Радиновић 2016: 174–175). Besides, the lack of institutionalization of folklore research as a whole (which would, amongst other things, more significantly acknowledge its syncretic nature, and would offer a multidisciplinary approach to folk music) was of great importance, given that it was already extant in some of the other former Yugoslav Republics (Slovenia, Croatia, Bosnia and Herzegovina).¹⁷ That is how the music education of the researchers provided their competence in music, while accentuating field work was a means of developing the disciplinary specificity in music research and the closeness of their experiences to those of ethnologists and folklorists.

Innovation in traditional music research achieved by the associates of the Institute of Musicology represents an intentional, strategic broadening its focus to the folk heri-

16 IM SASA – AC, A IM SAS/SASA, Registry no. 3 (1948–1965), Institute of Musicology, Explanation of the budget proposal for the year 1956, pp. 1–2.

17 A specific indicator is naming the Department “of Folklore (Studies)”, not of “Folk Music (Studies)”, and placing folk dance research – dance art under the umbrella of the Institute of Musicology, which is explicitly stressed in the plans. That is how the (ethno)musicological context of the institutionalization of dance research significantly directed the development of ethnochoreology in Serbia during the second half of the twentieth century, even though research in this field was also done by researchers of the Ethnographical Institute SAS.

tage of urban areas, including both singing and dancing practices. The above-mentioned research project *Prizren and its surroundings* included music recording in various circumstances, mainly in new social contexts, such as schools and cultural and arts societies (Cf. Lajić Mihajlović and Jovanović 2018). In circumstances like these, both country music and dance, which migrated with time into urban areas as well as children's folk music of more recent date and examples of "NOB" (National Liberation War) folklore were recorded, in addition to songs that became symbols of "the urban songs from Kosovo". The city would, as a relevant area of research, be confirmed by further work of the associates of the Institute; hence in 1961 Radmila Petrović undertook field research in the area of Titovo Užice, focusing on both rural and urban folk traditions (Петровић 1961), while in 1964 Milica Ilijin initiated research on the relations between urban and rural folk dances (Илијин and Младеновић 1962).

The city – in this case Prizren – as a multicultural environment, the place of coexistence of cultures of various origins, geographical, historical, ethnic, religious, is accepted as an important locus of research acculturation processes. The above-mentioned occasion served the researchers as an opportunity to note down some verbal data and to record dance music by Turks, Albanians, Roma, Gorani, Muslims, Tzintzars, alongside the Serbs. The fact that this was not only a politically-caused inflexion of previous research policies, but an important shift to a more inclusive approach is confirmed by the application of Miodrag Vasiljević for support for a journey to Bosanska Krajina in Bosnia and Herzegovina, in order to record the Muslim epic songs performed with *šargija* (a plucked string instrument) from 1954.¹⁸ Similarly, the official documentation points to the fact that the associates of the Institute of Musicology Milica Ilijin and Milan Vlajin joined the research into the Romanian tradition in Vojvodina – the northern province of Serbia, which was undertaken by the renowned Romanian ethnomusicologist Constantin Brailoiu in 1955.¹⁹

In the research of Boka Kotorska and Prizren folklore, the multidisciplinary quality was, as mentioned, projected by the members of the teams, who needed to contribute to the mosaic of knowledge about the culture of a certain area. An ever-higher level of inter-disciplinary cooperation, in a way of systematic musicology, was planned in the field of acoustic research in cooperation with the Institute for Experimental Phonetics in Belgrade. The laboratory of this Institute represented the necessity for studying the relationship between spoken and sung text, but it seems that the need for additional funds for this purpose became the cause behind the fact that

18 IM SASA – AC, A IM SAS/SASA, Registry no. 3 (1948–1965), Institute of Musicology, untitled request for the fieldtrip of Miodrag Vasiljević to the Director of the Institute, Academician Petar Konjović, 10 July 1954.

19 IM SASA – AC, A IM SAS/SASA, Registry no. 8 (1954–1956), Institute of Musicology, Letter to the Cultural Council of Romanians in Vršac, 26 August 1955, Milica Ilijin (on behalf of the Secretary of the Institute); request for the fieldtrip of Milica Ilijin and Milan Vlajin, signed by Stana Djurić-Klajn on behalf of the Institute, to the Presidency of the SAS, 3 September 1955.

the project did not take place, as suggested by the available documentation.²⁰ There is no doubt that this endeavour, if it had been completed, would have significantly improved research into the vocal music of all genres, from vocal traditional music to opera. However, even the exchange of ideas and the elaboration of the initial idea for the need of applying for support at the SAS authorities confirm the productive contact between disciplines.

Finally, the institutionalization of research enabled more frequent contacts with colleagues from abroad. Keeping up with world-wide scientific knowledge concerning traditional music is assisted by memberships in the international ethnomusicological and related expert associations,²¹ participations in their conferences, as well as guest appearances of foreign experts at the Institute of Musicology itself and the annual Congresses of the Association of Yugoslav Folklorists. These Congresses represented not only an opportunity for intra-disciplinary and inter-disciplinary exchanges on the national level, but also a place where western and eastern visions of ethnomusicology meet, and from which the young Serbian ethnomusicology has significantly profited (see more in Лајић Михајловић and Думнић 2015).

In case of the Historical-Archival Department the research conducted mostly followed the path initiated in the proposal at least before the early 1960s. The main tasks included the preparation of manuscripts of Kornelije Stanković's collected church chants for publishing, the exploration of Stevan St. Stojanović's melographic and compositional legacy in the field of church music and detailed reconstruction of the biographies and systematization of bibliographies of Mokranjac and Josif Marinković. The redactional work together with investigations of modern Serbian church music was performed by Petar Bingulac, while biographical and bibliographical studies were led by Stana Đurić Klajn. In parallel with this, during the 1950s studies of mediaeval and post-Byzantine music in Serbia were initiated at the department owing to the efforts of Stojan Lazarević and Dimitrije Stefanović, who needed specializations abroad in order to be able to assess the material from this period. Since both Lazarević and Stefanović spent years in Princeton and Oxford in order to advance their skills and knowledge, medieval studies progressed slowly before the 1960s.

Certain changes in the research directions of the Historical-Archival Department began to manifest themselves in the 1960s and were announced in the six-year plan

20 IM SASA – AC, A IM SAS/SASA, Registry no. 8 (1954–1956), Institute of Musicology, Letters from the Institute of Experimental Phonetics, Speech Pathology and Foreign Language Teaching, 27 November 1954 and 31 December 1954, signed by the director Đorđe Kostić.

21 The level of cooperation between Serbia as a part of Yugoslavia at that time and the International Folk Music Council is illustrated through the presence of its representatives on the Executive Board: Radmila Petrović was a member from 1971 to 1984, while the position of the Secretary of the National Committee was also held by representatives from Serbia, firstly Miodrag Vasiljević (from 1960 until his death in 1963), followed by Radmila Petrović (1970–1982). Cf. International Council for Traditional Music 2010–2018.

(1960–1965).²² This was particularly emphasized in the studies of 19th and early 20th century music in Serbia. According to two versions of the plan, narrow and broad, several fields and topics were given priority in the research (See Table 1).

Table 1. Research plan of the Historical-Archival Department from 1960 to 1965

Narrow version

1. The collection of materials concerning all aspects of Serbian history of the 19th century with special focus on Stevan Mokranjac and Josif Marinković with the aim of publishing their complete bibliographies along with documentary and biographical sources
2. Analysis of certain compositions: cycle of *kolos* written by Marinković and his cantatas with piano

Broad version

1. The study, deciphering and transcription of music from manuscripts kept at Hilandar and other monasteries in order to publish a collection of Serbian mediaeval music
2. Outline and analysis of the historical development of music criticism in Serbia
3. Examination of certain genres such as choral music, the Serbian version of *Singspiel*, revolutionary songs, music for piano solo etc.
4. Critical editions of works of old masters in the form of anthologies or separate publications

In order to carry out the research plan it was intended to include the examination of visual art objects (frescoes, monuments etc.), investigations of literary genres of various kinds (manuscripts, older literature, travelogues, archival documents, published sources), and recording of most important musical works and performances on sound tapes or gramophone records.

Some tendencies observable in this plan are significant. For instance, it is obvious that apart from composition, other activities such as performance and music criticism were given credit. In addition, the need to incorporate diverse sources and introduce new disciplines such as musical iconography was clearly manifest.

The modification of perspectives in the Historical-Archival Department became even more evident through the research of its director, Stana Đurić Klajn, conducted in the early 1960s. In this regard, of particular importance was the study initiated in 1962–1963 concerning the life and works of the first professional composer in 19th-century Serbia, Josif Šlezinger. Research into the biography and achievements of this author was conceived ambitiously. Owing to the examination of documents kept in the Archives of Serbia, Đurić Klajn was able to emphasize Šlezinger's role in the establishment of orchestral performances in Serbia, in the organization of concert life and the composition of

22 IM SASA – AC, A IM SAS/SASA, Registry no. 3 (1948–1965), Institute of Musicology, Plan for the period from 1960 to 1965, Historical-Archival Department, unsigned, undated, pp. 2–4.

instrumental pieces, as well as his political activities. This shift of focus from “father-figures” of Serbian art music to non-Serbian composers was anticipated in Đurić Klajn’s previous study, *Razvoj muzičke umetnosti u Srbiji* [*The development of art music in Serbia*], published in 1962, where she not only referred to generally marginalized Czech composers, but also gave affirmative judgement of the work of Slovenian-born Davorin Jenko, unlike the majority of interwar music experts (Cf. *Весник* 2016: 226–247).

Stana Đurić Klajn’s efforts in the first half of the 1960s were important in the context of the development of historical musicology in Serbia in many respect. As well as taking into consideration composers outside the accepted canon (Šlezinger, Jenko, Czech composers), her contributions laid an overall broadening of research perspectives. This included the exploration of musical activities and phenomena of various kinds, amongst others, the functioning of choral societies, the establishment of specialized music education, the foundation of military ensembles, the significance of concert performers etc. Her ability to grasp the historical and social context of the phenomena under analysis as well as to assess the contributions of individual composers in a more nuanced manner, partly abandoning the norms of aesthetic excellence and originality as fundamental, led to a more culturally oriented approach to historical musicology, at the same time based on an understanding of music as a complex set of practices (art, traditional, church, popular) which play significant roles in everyday life of a certain society. From such a perspective, Serbian music history is not perceived as the sum of the exceptional results of composers of Serbian origin but as a result of the diligent work of many individuals and groups whom music served for the accomplishment of different objectives – political, social, cultural, artistic, public, private etc.

Unlike other departments, the Department for General Musicology has undergone various transformations since the Institute’s foundation; these were brought to light primarily in its organizational structure and the formulation of its research goals and topics. In the 1950s it generally did not function autonomously and was merged with the Department for Contemporary Music. The research plans seemed not to have been grounded on clearly defined principles, but prospects started to change in the late 1950s. As composer Dragutin Gostuški worked on his doctoral thesis and his parallel research on the issues of musical time, theory of rhythm, musical memory etc. this department slowly gained more precise contours. The culminating point of this process was reached in 1959 with the preparation of the six-year plan (1960–1965). In this proposal the Department for General Musicology was conceived as a separate unit dedicated to the theoretical discussion of problems of the sociology, aesthetics and psychology of music.²³ As a result, the decisive step towards systematic musicology that had become visible in Gostuški’s investigations in late 1950s was strongly confirmed. This represented a completely new field of research in Serbia despite the fact that some traces of it appeared in the interwar period (the research of Miloje Milojević). Besides the multi-disciplinary approach and complex methodology, there were other novelties that were announced in the six-year plan regarding this department. Amongst other things, one

23 IM SASA – AC, A IM SAS/SASA, Registry no. 3 (1948–1965), Institute of Musicology, Plan for the period from 1960 to 1965, Department for General Musicology, unsigned, undated, p. 5.

of the research topics that was sketched out was the sociological analysis of “the new phenomena in music” including “the problem of jazz and its influence both on composers and listeners”. The idea of focusing on the sociological aspects of music such as the formation of musical taste, the establishment of distinctive musical preferences among different social groups, the possibility of the emancipation of masses and their musical choices was not exceptional at the time. In fact, in 1962, Dušan Plavša, as a member of the Institute’s Council, suggested broad musical-sociometric research into the most populous towns in Serbia in order to collect data on the development of musical life in urban places and the living conditions of musicians.²⁴ Nevertheless, the proposal of the researchers of the Department for General Musicology which involved focusing on the popular music genres such as jazz represented an uncommon and bold move.

CONCLUDING REMARKS. THE INSTITUTIONALIZATION OF MUSIC RESEARCH AS A FACTOR IN THE SHAPING OF MUSICOLOGY AND ETHNOMUSICOLOGY IN SERBIA

The foundation of the Institute of Musicology SAS certainly represented a great step forward for the study of music in Serbia. For the first time the possibility of approaching various musical phenomena systematically and methodically was created owing to precisely-defined research directions and aims, topics and procedures, specific organizational structures and human, technological and material resources. As the results of our analysis have shown, the overall contributions of the Institute’s investigations varied over the course of time and also depended on the area of research, in this case, on the work of particular departments. Changes of perspective were manifest between the original organizational and research plans of the Institute and their later modifications, and, simultaneously, between pre- and post-WWII explorations. As a result of this “dual” approach, innovations in terms of methodology, findings and interpretations were less pronounced in the Historical-Archival Department in comparison to other departments. The example of Stana Đurić Klajn’s investigations is illuminating in this respect. Despite distancing herself from Petar Konjović’s conception of musicological research apparent in the appropriation of culturally orientated historical musicology, Đurić Klajn largely built on the achievements of her predecessors – Vladimir and Tihomir Đorđević and Kosta P. Manojlović.²⁵ Most of the topics she took into consideration were

24 IM SASA – AC, A IM SAS/SASA, Registry no. 3 (1948–1965), Memo to the Yugoslav Concert Agency, Institute of Musicology, no. 256, 19 May 1962, Belgrade.

25 Manojlović’s role in the shaping of the Historical-Archival Department was crucial, despite the fact that he spent less than one year working as a part-time associate of the Institute of Musicology SAS. During this short period he proposed broad archival investigations in order to collect data on Serbian musicians and composers from various periods. For that purpose, he planned a thorough examination of documents from the State Archives of Serbia. The aim was to bring together information on ninety-eight composers and musicians of Serbian, Czech, Austrian, Slovenian, Italian and Russian origin who

also explored by the afore-mentioned authors who outlined sources, problems and possible interpretations.

Although Đurić Klajn partly refuted the dominant canon of Serbian composers promoted by influential interwar experts, showing interest in numerous non-Serbian authors who lived and worked among Serbs, she never questioned its political nature. Unwilling to assess critically the concept of Serbian music created in the pre-WWII period was evident in the separation of the group of Czech musicians from Serbian-born musicians in the study of the history of music in Serbia, as well as in the absence of discussion on the question of whether music history in Serbia is synonymous with Serbian music history. Comparing Đurić Klajn's approach to this problem with the approach of her predecessors, it is clear that she stood between two opposing factions – the ethno-nationalist propagators of Serbian music (Milojević, Konjović, Binički and partly Manojlović) and more inclusively-orientated authors (Vladimir Đorđević, Krstić).

Unlike Stana Đurić Klajn, her colleague from the department, Petar Bingulac, had a more daring stance towards the legitimized “musical authorities”. Inquiring into Mokranjac's church chant collections and church music compositions, Bingulac noticed that there was no serious, scientifically based critical examination of his achievements in this area and that there were many “superficial and incorrect observations” and biased praise.²⁶ Therefore, he asked for an objective evaluation of Mokranjac's legacy, which was uncommon at the time. It was Bingulac's efforts that provoked methodological and ideological shifts in the Historical-Archival Department, rather than Đurić Klajn's.

Research into traditional music in Serbia was, as mentioned, symbolically and pragmatically placed on the border of musicology and folk studies or, rather, as a combination of these research visions firstly by institutionalization within the Institute of Musicology SAS, and then by the naming of the Department (of Folklore Studies) and by interweaving the practice of music and dance research. In this manner, continuity was created with the former research of traditional music, carried out by amateur and academic musicians and ethnographically-oriented researchers of different education. Their scientific shaping and innovating came gradually, in ideological and programmatic, technological and methodical and conceptual spheres, non-synchronously, intertwining mutual influences.

Given that mostly experienced researchers of folk music were brought in for cooperation in the Department of Folklore after the founding of the Institute, the motives and goals, and the whole background of amateur and institutional researches from the interwar period were reflected in the projections of future work in the

had contributed to the development of the “music of our people”. Special focus was given to material of diverse kinds, including correspondence connected to Kornelije Stanković and Strevan St. Mokranjac (IM SASA – AC, A IM SAS/SASA, Registry no. 5 (1949–1950), memo from Kosta P. Manojlović to the Institute of Musicology SAS, no. 340, 29 September 1949, Belgrade). Manojlović also suggested the exploration of primary sources from the 17th and 18th century outside Serbia and Yugoslavia in order to consider musical life and circumstances of the more distant past.

26 IM SASA – AC, A IM SAS/SASA, Registry no. 3 (1948–1965), Proposal and explanation of proposal of the scientific research at the Institute of Musicology SAS, 3. Mokranjac and his work on church music, undated, pp. 3–4.

new institution. In addition, the small number of associate-researchers in traditional music was a very important fact, leading to the establishing of scientific and institutional policies by the persons who conducted them, especially the leaders. The circumstance that Kosta Manojlović passed away not long after the founding of the Institute (1949) made Miodrag Vasiljević the key figure of the Department of Folklore in the initial phase of the work of the Institute. On the other hand, even though research was extensive and represented a significant part of his professional engagement, it seems that the basic position of music teacher at the Academy of Music (Cf. Марковић 2003: 23), but also many other assignments he had at the time influenced the manner and the tempo/dynamics of professionalization of traditional music research and the shaping of ethnomusicology as a discipline. Apart from this, the fact that he acted primarily from the position of a “collector” of folk music (with exceptional results), while his studies of the recorded materials and theoretical deliberations were, as he said, more “self-developed and intuitive” (Cf. Јовановић 2002: 205) in spite of contact with foreign colleagues, made Vasiljević’s contribution great and valuable, but highly individualized. Even though he, as a pedagogue and a mentor, primarily shaped his scientific heirs, it was without doubt Vasiljević’s early death (1963), as the disappearance of a great authority, that influenced the history of the Serbian ethnomusicology in two ways: in the sense of losing a recognizable research track and in the sense of furthering completely individual scientific development of the younger generations. Given that the establishing of specific education for a researcher into musical folklore at the Academy of Music (in 1961 as a part of the Department of History of Music and Musical Folklore) was completely his contribution, after Vasiljević’s departure there were two key figures who stood out – Radmila Petrović, who would (together with Milica Ilijin as a researcher of folk dances) in the decades to come, mark the work of the Department of Folklore of the Institute of Musicology, and Dragoslav Dević, who inherited the role of leader of the Department of Musical Folklore at the Academy of Music.²⁷ This is how this generational shift achieved professionalization of research (as the basic and exclusive activity).

It is the specificity of the initial phase of the work of the Institute of Musicology as regards research into traditional music compared to the latter period which demonstrates the influence of scientific thinking on the development of the discipline, especially in proportionally smaller environments and research groups such as ethnomusicological (and ethnochoreological) circles in Serbia.

²⁷ Radmila Petrović would, based on intensive contacts with the Anglophone ethnomusicological circles all round the world, which were then becoming predominant and were promoting intensely an anthropological approach to ethnomusicological research, make a significant but a more idiosyncratic mark with her personal scientific production and activities in culture, but the resonance of her work in the national ethnomusicology would be proportionally weak as a result of the lack of an opportunity to share her experience with students. On the other hand, Dragoslav Dević conducted only part of his research as an associate of the Institute of Musicology, and mostly carried out his research from the position of Professor at the Academy of Music (later the Faculty of Music), and in parallel transmitted his programmatic and methodological choices to numerous generations of Serbian ethnomusicologists.

Finally, the initiatives in the Department of General Musicology were of enormous historical importance in opening completely unknown horizons of research. Amongst other things, associates of this department promoted a multidisciplinary approach to various musical phenomena combining theoretical and empirical investigations. Topics that were explored echoed the interests of musicologists from other countries and “research traditions”, giving the possibility of a fruitful exchange of results.

Despite the fact that the early history of the Institute of Musicology was under the profound influence of pre-1945 narratives, it is important to observe the appearance of new tendencies, particularly since the 1960s. At the time, a more nuanced approach to historical and social processes, events and figures became manifest, indicating a move towards modified perspectives on musical practices. In theory, this opened possibilities for alternative interpretations of Serbian music history – denationalized, counter-elitist and focused both on the macro- and micro-levels.

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APPENDIX

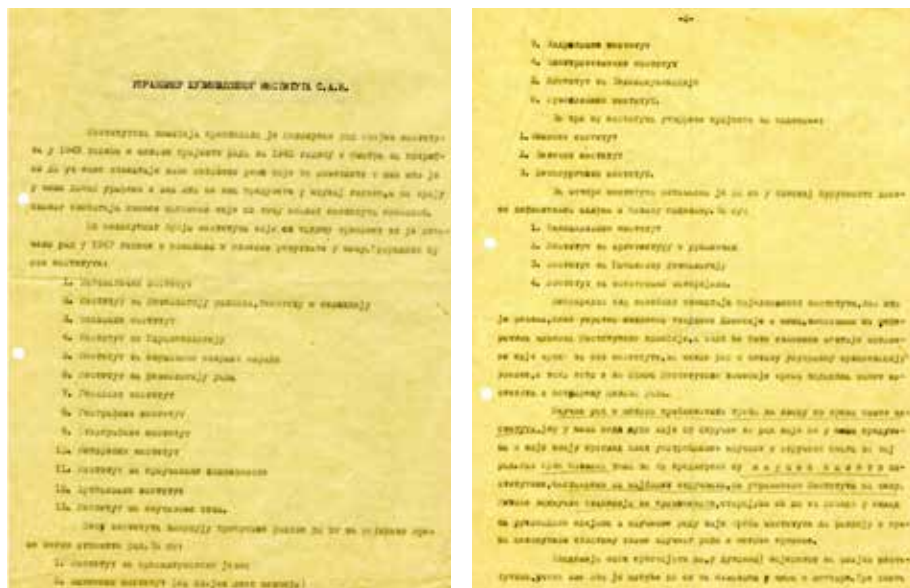


Figure 1. A. Belčić's memo to the Director of the Institute of Musicology SAS, first and second page. IM SASA – AC, IM SAS/SASA, Registry no. 1 (1947–1948), undated.

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Figure 2. Proposal to the ceremonial conference at the SAS. IM SASA – AC, A IM SAS/SASA, Registry no. 1 (1947–1948), undated, unsigned (probably written by Petar Konjović).

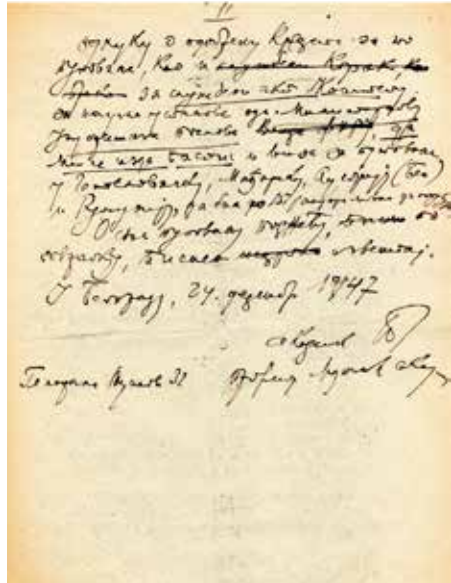
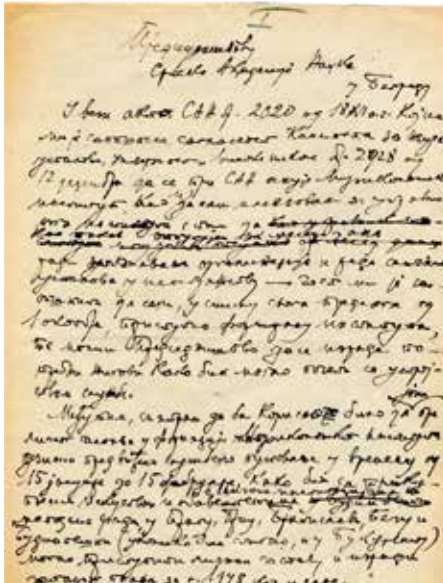


Figure 3. Petar Konjović's memo to the Presidency of SAS, handwritten version. IM SASA – AC, A IM SAS/SASA, Registry no. 1 (1947–1948), 24 December 1947.

ИВАНА ВЕСИЋ И ДАНКА ЛАЈИЋ МИХАЈЛОВИЋ

ДОМИНАНТНЕ СТРУЈЕ У ИСТРАЖИВАЊИМА МУЗИКЕ У СРБИЈИ:
ПРЕГЛЕД РАНЕ ИСТОРИЈЕ МУЗИКОЛОШКОГ ИНСТИТУТА САН (1947–1965)
(РЕЗИМЕ)

Рад се бави историјатом српске музикологије и етномузикологије на основу анализе деловања Музиколошког института САН(У), једине научно-истраживачке институције усмерене на проучавање музике у Србији. У фокусу је почетни период рада Института – две деценије непосредно после Другог светског рата (1947–1965). Основне изворе чинила је административна документација ове научноистраживачке установе. На основу ње је разматрана организација рада Института по појединим одељењима (Одељење за фолклор, Историјско-архивско одељење, Одељење за општу музикологију), као и деловање сталних и „спољних“ (хонорарних) сарадника. Указано је на функције истраживања различитих музичких пракси у то време, кључне теме по областима, методолошке одабире, а осветљени су и утицаји појединачних личности. На основу увида у разматрања музичких појава пре Другог светског рата у закључку су сагледани континуитети и дисконтинуитети, као и појава иновативних истраживачких пракси и подухвата. Поред уочавања доминантних струја у српској музикологији и етномузикологији у дужем временском периоду, рад има за циљ потцртавање утицаја процеса институционализације на обликовање ових дисциплина у националним оквирима.

Кључне речи: Музиколошки институт САН(У), историјат истраживања музике, музикологија, етномузикологија, Србија, Југославија