

Shared Musics and Minority Identities: Papers from the Third Meeting of the “Music and Minorities” Study Group of the International Council for Traditional Music (ICTM)

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In the last decade the “Music and Minorities” Study Group of the International Council for Traditional Music has been a driving force in the ethnomusicological study of minorities and their music. This volume, titled *Shared Musics and Minority Identities*, contains papers from the Study Group’s third meeting, which was held in 2004 in Roč, Croatia. The three mutually interlocking themes of the meeting were:

1. Multiple identities and identity management in the music of minorities,
2. Emics and etics in relation to the music of minorities,
3. Marginality, empowerment and applied ethnomusicology. But, the sharing of identities inside or beyond a supposedly firm ethnic group, the sharing of musics between different ethnic groups, and the issue of sharing between researchers (and other experts) and their subjects have appeared as the three conjunctive aspects of the papers in this volume, and the basis for their sequence.

This volume directly follows the collections of papers from two previous meetings of the Study Group “Music and Minorities”. All of them greatly value the existence of different national research traditions, theoretical and methodological differences, and the varying positions of insiders and outsiders in relation to the community under study, as well as different voices of the individual authors. The value of diversity, exceptionally important regarding minorities, finds its counterpart in the value of diverse research approaches. However, the authors’ approaches gathered here on the whole could be determined to be conjunctive due to the dominant interdisciplinarity, and the fact that analysis and interpretation are built upon the immediate fieldwork experience and knowledge about researched communities and their musical practices. All of the authors also share in efforts to represent researched communities led by dialogical and humanistic principles, and to contribute to the protection of minority rights and cultural diversity in multicultural and multi-ethnic societies. The varied articles in this volume have brought out several issues for future work within the subject of the music and minorities by pointing at the complexities of implementing these principles and objectives. Namely, it is not that researchers who are gathered in this study group always succeed in surmounting the dichotomy of emics and etics, to grasp the community, to

write ethnography which is as convincing and truthful as possible ethnography, either as insiders or outsiders, or that, despite surely good intentions, always contribute to a well-being of minorities. It is more likely that because of dealing with often hot issues and marginalized communities, some concerns of ethnomusicological work in general come to the fore; for example, an interplay between stereotyping, de-stereotyping and/or re-stereotyping the community under study. Also, the sensitivity of the relationship between studying and working in favor of minorities, similar to the situation in women's studies and the women's movement, does not mean that problems are solved but that they have surfaced; for example, the relationship between analytical findings and activist conclusions. The editors have accepted all the papers that were submitted for publication, believing that the value of this research field is indeed in tackling salient issues or, sometimes unintentionally, making them visible.

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