
Article received on September 20th 2022
Article accepted on November 30th 2022
Original scientific paper

UDC 784.4(497.11)
781.7(497.11)
378.6:78(497.11)"1998/..."

DOI 10.5937/newso2260091R

Sanja Ranković*

University of Art in Belgrade
Faculty of Music Art
Department for Ethnomusicology

**SERBIAN TRADITIONAL SINGING IN AN ACADEMIC
FRAMEWORK: TWENTY-FIVE YEARS OF TRADITIONAL
SINGING PERFORMING PRACTICE AT THE FACULTY
OF MUSIC IN BELGRADE**

Abstract: The objective of this paper is to present the teaching methods of Serbian traditional singing at the Department of Ethnomusicology at the Faculty of Music in Belgrade from 1998 (when this practice was introduced) to the present day. During many years of work, traditional singing has become an academic discipline having its developed methods and principles of work. The transmission of knowledge is carried out within two activities, where the first one entails knowledge of the basic characteristics of singing practice (theoretical knowledge), while the second one requires being familiar with the skill of singing (practical knowledge). These two directions are intertwined, since learning Serbian traditional singing without theoretical knowledge is practically impossible. In addition to considering the way in which singing is taught, special attention will be paid to the *singing body*, that is, body (somatic) memory as part of the educational process.

By institutionalizing and teaching academic musicians the skill of traditional singing, the preservation and continuity of the rare techniques and styles of singing as a segment of the intangible cultural heritage is ensured. Studying Serbian traditional singing at the Faculty of Music in Belgrade, enables the students to transfer the

* Contact details: sanjaetno@gmail.com

acquired knowledge within the framework of formal and informal education and thus contribute to the sustainability of this practice.

Key words: Serbian traditional singing, Faculty of Music in Belgrade, Department of Ethnomusicology, transmission, teaching, intangible cultural heritage, practical knowledge, *singing body*.

The development of ethnomusicology as both humanities and social sciences provided the opportunity, in addition to research, for ethnomusicologists to expand their activities in the field of execution, creation of music, establishing of strategies and others.¹ The need for specialists to work in the community stems from the “ethical responsibility to ‘pay back’ those whose music, and lives we study and make our livings from.”² In order to strengthen the community engagement of ethnomusicologists and their “Sense of Purpose”, it is important to encourage an awareness of the culture of music which is researched throughout the educational process at university.³ This is also indicated by ethnomusicological pedagogy, which was explained by Simon Kruger through the three basic activities: listening, performing, and constructing.⁴ This is the path for overcoming the barriers between academic and practical work in the field of ethnomusicology⁵, for music should be considered not only as a human creation, but as a social act that requires

¹ Simone Kruger, “The Ethnomusicologist as Pedagogue: Disciplining Ethnomusicology in the United Kingdom”, *The world of music (Jurnal of the Ethnomusicology Programme The University of Sheffield)*, 51/3, 2009, 160.

² Daniel Sheehy, “A Few Notions about Philosophy and Strategy in Applied Ethnomusicology”, *Ethnomusicology*, 36 (3), 1992, 323.

³ See more: Mantle Hood, “The challenge of Bi-Musicality”, *Ethnomusicology*, 4, May, 1960, 55; Kay Kaufman Shelemay, “The Ethnomusicologist, Ethnographic Method, and The Transmission of Tradition”, in: Bartz Georgy and Cooley Timothy (Eds), *Shadows in the Field*, second edition, New York, Oxford University Press, 2008, 142.

⁴ Kruger’s musical model is perceived as the “sociocultural experience”, or “sonic experience” which refers to “music theory and analyses, transcriptions, occasional performance workshops”, “learning to perform”, final performance, and composing. Based on this structure, each activity includes the perception of music as a sociocultural experience through sound cognition. That is how the activity which Kruger designates as “learning” refers to learning about extra-musical meaning (themes/concepts), historical study of music, as well as music theory and analysis. Performance includes hands-on workshops, “learning to perform” and final performance. Simone Kruger, op. cit., 161.

⁵ Daniel Sheehy, op. cit., 335.

human interaction⁶. One of the ways to reach such goals is to introduce the skill of traditional singing into academic framework, which represents an important base for raising awareness of the significance of ethnomusicology when it comes to establishing continuity and preserving traditional singing as part of intangible cultural heritage.⁷ As such, the goal of this paper is to present the course of teaching Serbian traditional singing at the Department of Ethnomusicology at the Faculty of Music in Belgrade, as well as to emphasize its social implications. This is especially important considering that this activity has been present within the academic community for almost a quarter of a century and is part of the Serbian music scene.

Serbian traditional singing within the teaching process

In order to understand the position of traditional music in Serbian academic education, it is important to mention that the primary goal of the Department of Ethnomusicology at the Faculty of Music in Belgrade is scientific-theoretical and research work with students.⁸ This means that traditional singing is one of the teaching activities that contributes to the professional guidance of students and strengthening their competencies.⁹ This skill became a part of the academic educational system in 1998, due to the initiative of students who recognized its potential through various formal and informal practices.¹⁰ That is when I was given the opportunity to create a com-

⁶ Adelaida Reyes, "What Do Ethnomusicologists Do? An Old Questions for a New Century", *Ethnomusicology*, 53, 2009, 13.

⁷ The transmission of traditional singing in this paper is observed through the lens of Key Kaufman Shelemay, who defined "musical transmission" as "any communication of musical materials from one person to another, whether in oral, aural, or written forms, without regard to the time depth of the materials transmitted" (Kay Kaufman Shelemay, op. cit., 155).

⁸ The Music Academy, today known as the Faculty of Music, was founded in 1937, while the Department of Ethnomusicology was founded in 1961. See more: Ивана Перковић, *80 година Музичке академије/Факултета музичке уметности [80 Years of the Music Academy/Faculty of Music]*, Београд, Факултет музичке уметности, 2017.

⁹ Sanja Ranković, "The Role of Formal Musical Education in the Process of Professionalization of Traditional Rural Singing in Serbia", in: *Fourth Symposium of the ICTM Study Group on Music and Dance in South-eastern Europe, Music and dance in Southeastern Europe: New Scopes of Research and Action*, Belgrade, Faculty of Music, 2016, 181.

¹⁰ In order to understand the position of traditional singing in the academic framework, it is important to indicate several processes that led to its incorporation into the syllabuses of high education. Namely, the accelerated modernization and urbanization that

plete process of teaching which I had been building up and improving over the course of the previous two and a half decades. At its start, Serbian traditional singing was an optional activity, which meant that it was practiced by those students who demonstrated interest. In this way, the students gained predominantly practical knowledge, which they presented at public performances of the Department of Ethnomusicology. However, this changed in 2011, when the course became a required subject at the basic academic level of studies under the name *Traditional Folk Singing and Playing*, which incorporated the practical teachings of singing and traditional flute (“frula”) playing.¹¹

The manner in which the classes of traditional singing course is realized, within the designated subject, greatly depends on its final objective, that is, the competences that the students will acquire at the end of the educational process. That is why the starting point for the creation of the traditional singing course is aimed at future ethnomusicologists becoming skilled singers (to the extent possible),¹² and also able to utilize the acquired knowledge in a creative and socially engaged way. The basic principles of getting to know Serbian traditional singing require students to combine theoretical and practical knowledge that results from understanding the dialectic of the oral tradition, which consists of products and processes created in the diachronic plane.¹³ This way of considering the content that is adopted during academic

took hold of the Republic of Serbia in the second half of the 20th century led to the disappearance of traditional singing in rural areas. At the same time, traditional singing became subject of interest amongst young people in the cities, who actively started to perform traditional rural songs. The first such ensemble was the female vocal group “Paganke” [“pagan women”], founded in Belgrade in 1983, whose goal was to revive rural traditional heritage. However, it was not until the 1990’s that we witnessed the expansion of neo-traditional vocal ensembles in Serbia, which followed the concept of musical revival. Mirjana Zakić, Iva Nenić, “World music u Srbiji: eluzivnost, razvoj, potencijali” [World music in Serbia: Elusiveness, Development, Potentials], *Etnoumlje*, 19–22, 2012, 166–171. Among them the female singing group “Moba”, which was founded by me and my colleague Jelena Jovanovic in 1993 in Belgrade. Based on School “Mokranjac” in 1995. in Belgrade. This is when the teaching of traditional music at the primary and secondary educational level officially began in Serbia.

¹¹ Sanja Ranković, op. cit., 2016, 182.

¹² It is important to point out that, during the entrance exam, students are not tested in their singing skills, so there are performers of different quality among them.

¹³ Philip Bohlman, *The Study of Folk Music in the Modern World*, Bloomington, Indianapolis, Indiana University Press, 1998, 25–26.

education is based on the scientific explanation of singing practice in professional folklore frameworks, which is also based on the combination of theoretical and practical.¹⁴ Furthermore, through the synthetization of acquired knowledge, which is the fruit of theoretical and practical experience, we gain additional competencies and skills.¹⁵ They require various engagements of human potential, given that the practice is a “real, direct, physical, sensory activity” in comparison with the theory that is a “thoughtful, contemplative, and speculative activity”.¹⁶ In this sense the study of vocal tradition unfolds itself through understanding of a musical thought and also a song as the materialization of the concrete musical tradition. The transmission of teaching contents flows in two directions, the first one referring to *knowledge of singing*, while the second one requires mastering *singing as a skill*.

Theoretical knowledge of singing implies getting acquainted with relevant information about traditional vocal expression and raising students’ awareness of all processes related to the practice. It can also be described through a theoretical understanding of the basic characteristics of musical dialects and styles of Serbian traditional music. Namely, during the basic studies, the teaching program is implemented in such a way that it covers the vocal tradition of the entire Serbian ethnic area – both Serbia and the parts of the Balkans where Serbs live.¹⁷ Therefore, theoretical knowledge includes the study of musical dialects that are spread throughout specific geographical areas. Within each musical dialect, students become familiar with the vocal repertoire, the genres, characteristic, musical forms, melodies and rhythmic formulas that represent the paradigm of specific local practices.

The initial phase of work involves the vocal heritage of Kosovo and Metohija characterized by a unanimous soloist or group interpretation of

¹⁴ Сања Ранковић, *Певачка пракса ансамбла народних игара и песама Србије КОЛО* [*Singing practice of the National Ensemble of Folk Dances and Songs of Serbia KOLO*], Београд, Ансамбл народних игара и песама Србије КОЛО, 2022.

¹⁵ Loren Ober, *Muzika drugih* [*The Music of the Other*], Београд, Библиотека XX век, 2007, 148.

¹⁶ Having in mind the premise of the French sociologist (Pier Bourdieu), the relation between theory and practice in this paper uses Miško Šuvaković’s definition, which stems from the Marxist philosophy of practice observed in comparison to theory. Miško, Šuvaković, *Pojmovnik suvremene umjetnosti* [*Glossary of contemporary art*], Zagreb, Horretzky, Vlees & Beton, Ghent, 2005, 506.

¹⁷ The final year of studies includes studying the songs of other nations through learning typical examples.

songs. The next step is to study the features of the singing practice dominantly based on two-part interpretation in south-eastern and eastern Serbia, Šumadija, as well as in western and south-western parts of Serbia. Vocal tradition of the native Serbs in Vojvodina is part of the consideration of a wider musical corpus, which encompasses Serbian musical practice in Slavonija (Republic of Croatia) and Bela Krajina (Republic of Slovenia) is discussed.)¹⁸ The final year of studies covers the Dinaric vocal dialects, both from the original region (Montenegro, Bosnia and Herzegovina and Croatia), and from Vojvodina, which is partly inhabited by the Serbian population from these areas. In addition to knowing the musical characteristics of the above mentioned geographical areas, special attention is given to the adequate use of melodic and rhythmic formulas within the performing practice, which leads to understanding of traditional singing and enables improvisation and memorization of new songs. Understanding in this case refers not only to interpretation, but (and most importantly) also to wider perception of singing through interconnecting of previously acquired knowledge of art music and ethnomusicology, as well as the cultural history of the area from which the example being interpreted originates. This particularly relates to the knowledge of ritual practice and the context of performance in the past, which can be of exceptional significance for the performance and articulation of a concrete musical and poetic text.

Traditional singing as a skill

Singing as a skill, i.e. practical knowledge, includes various processes that are meant to enable the acquisition of the techniques and of setting the voice, practicing one-part and two-part song examples, non-tempered intervals and rows,¹⁹ agogic, dynamics, performance styles, timbre, and other sound characteristics. Since one-part singing is the most prevalent in the southern

¹⁸ Bela Krajina is the most western region to which Serbs moved during the Metanastasic movements. Most of them have been assimilated, while in a few villages there is still a Serbian population that cherishes one-part and two-part examples of newer rural singing. Сања Ранковић, "Основне одлике српске вокалне праксе у Белој Крајини (Словенија)" ["The main features of Serbian vocal practice in Bela Krajina (Slovenia)"], in: Ивана Перковић-Радак, Драгана Стојановић-Новичић, Данка Лајић (Eds), *Историја и мистерија музике, у част Роксанде Пејовић*, Музиколошке студије – монографије, св. 2, Београд, Катедра за музикологију ФМУ, 2006, 225–238.

¹⁹ Tone rows, based on non-tempered, narrow intervals have, until now, been preserved in the vocal practice of the oldest singers in the Serbian rural tradition.

regions of Serbia, special attention is paid to simultaneous group performing, which requires technical uniformity to be achieved based on the same method of vocal interpretation – “vocal uniformity”.²⁰ With two-part singing, different ways of interpreting songs are applied, older (“on voice”) and newer (“on bass”) rural practice.²¹ When articulating an example of the older rural singing, two to three singers participate, and an adequate sound realization of the second interval is needed as the consonance base of the melodic line. Namely, in the artistic musical tradition the second is treated as a dissonance, while in examples of Serbian two-part singing of the older tradition it represents an intonational support, especially between the finalis and hypofinalis which is the most frequent case.²² When it comes to the performance of songs of newer rural singing, the number of performers is unlimited, and it is necessary to practice both voices separately, as well as simultaneous interpretation with careful intonation of the interval of the quint, which is the most common consonance in the cadence. Namely, within the natural tonal system, the quint is formed by the simultaneous performance of the soloist and the accompaniment must be “sharp” and higher than the tempered one.

As previously mentioned, a special task in the learning process is the interpretation of non-tempered tonal systems, timbres and agogic. Bearing in mind that during the music studies, students are educated to intonate in a tempered manner, it is extremely difficult to achieve an adequate performance of chromatic tonal sequences and non-tempered sound relations. However, over many years of repeated listening to field recordings and repetition of sound patterns, it is possible to reach non-temperance. An equally difficult task is to reach the appropriate timbre and agogic, which requires adjusting the intonation to the one characteristic for the rural interpreters. The timbre specific to certain geographical units requires additional technical efforts when singing because the so-called natural “color” of the voice of each student (as well as any other singer) cannot be suitable for certain sound

²⁰ Сања Ранковић, *Основни принципи учења народног певања: Једногласно певање I* [*Basic principles of learning folk singing, One-part singing I*], Београд, Завод за уџбенике и наставна средства, 2007.

²¹ Димитрије Големовић, “Српско двогласно певање I (облици – порекло – развој)” [Serbian two-part singing I (forms – origin – development)], *Нови звук*, 8, II/1996, 11–22; Димитрије Големовић, “Српско двогласно певање II (новије двогласно певање)” [Serbian two-part singing II (newer two-part singing)], *Нови звук*, 9, I/1997, 21–37.

²² Димитрије Големовић, *op. cit.*, II/1996, 21–37.

areas.²³ In other words, songs from eastern and southeastern Serbia require “brighter” voices positioning the vocals forward, on the lips. However, in the area of central Serbia, especially in the west and southwest, as well as in the Dinaric regions, the vocals are “retracted” from the front position of the lips and additionally “covered” with the upper lip in order to obtain a slightly “darker” sound image. It is in the Dinaric regions, especially in Herzegovina, that accentuation of certain parts of the musical flow is represented as a specificity of the local traditional musical language.

For successful interpretation and mastery of all these elements, the source used for becoming familiar with the specific musical example is of exceptional significance. This is, most frequently, in-field audio or video recording, direct contact with prominent rural singers, and the sheet music sourced from the ethnomusicological studies. Knowledge acquisition through listening to traditional music and learning a song through imitation contributes to better comprehension of the singing techniques and development of the singer’s auditory sensibility. Imitation, as a method of transferring the traditional musical experience, represents the starting point for transmitting knowledge in many cultures around the world in which studying singing also represents a sort of “enculturation”.²⁴ Acquiring knowledge through repeated repetition we may achieve the originality of each performance, and as many variations of the song in question as there are repetitions.²⁵ In addition to the immense importance of the oral transmission of knowledge, which establishes a correlation with the way of learning in Serbian rural areas, it is impossible to exclude the use of the sheet music within high education. Namely, in an academic environment, in which we deal with musicians who are musically literate, and who, prior to matriculating at the university, have already been educated in music schools, both primary and secondary level, it is impossible to disregard their previous education. That is why, while working on the establishment of traditional singing at the Faculty of Music, it is excep-

²³ A similar phenomenon is present in opera singing, where nuances in the specificity of the natural voice are expressed through phrases: lyric soprano, dramatic soprano, alto, contralto, etc.

²⁴ According to Alan Merriam: “enculturation refers to the process whereby individual learns culture, and it must be emphasized that this is a never-ending process continuing throughout the lifespan of the individual”. Alan Merriam P., *The Anthropology of music*, Evanston, Illinois, Northwestern University Press, 1964, 146.

²⁵ Walter Ong J., *Orality and Literacy: The Tehnologizing of the Word*, London and New York, Routledge, Taylor & Francis Group, 2002, 51–52.

tionally important to “reconcile” the heritage of oral and written culture, or rather, the Traditional and West European art of music,²⁶ which brings a kind of “bimusicality”.²⁷ According to the students, the best way to learn and become aware of the musical text is transcribing, which takes place through repeated listening and slowing down of the recordings in order to catch the details, which activates the memory and additionally visually stimulates through the writing process.²⁸

In addition to memorizing certain musical-poetic texts and other melodic features, an important role in the whole process is played by “body memory”, which can be explained by the phrase “singing body”. Body memory has so far not been sufficiently represented in the research of Serbian traditional singing as part of oral culture, in contrast to other sciences – especially ethnochoreology, linguistics, etc. By studying the basic principles of oral cultures, Walter Ong noted “that oral memory differs significantly from textual memory by having a high somatic component”.²⁹ In ethnochoreological and dance narratives we speak of the “kinetic memory” that implies the physicality and storage of the body movements assembled into choreographic play.³⁰ Based on the example of traditional singing we can also discuss “body knowledge”, or “learning through the senses”³¹, since the body memorizes what it reproduces such as: melody, tone scales, movements related to the form and position of the entire corpus (body) but also particular sections that are important for achieving sound (tongue, lips, facial muscles,

²⁶ As a good model of ethnomusicological study, Bruno Nettle brought up the parallel practice of classical Western music, local musical traditions and music from the rest of the world. Bruno Nettle, “Music education and Ethnomusicology: A (usually) Harmonious Relationship”, in: *MinAd: Israel Studies in Musicology Online*, Keynote address to 2010 ISME conference in Beijing, 2010, 1–9, https://hugoribeiro.com.br/biblioteca-digital/NettleEthnomusicology_and_Music_Education.pdf (accessed to 7. September 2022).

²⁷ Mantle Hood, op. cit., 155; Loren Ober, op. cit., 148;

²⁸ Melography represents a segment of the academic education of ethnomusicologists in which, through repeated listening, traditional songs are transcribed using West European notations and diacritics for those parts of the musical texts that deviate in intonation, tempo, etc.

²⁹ Walter Ong, op. cit., 76.

³⁰ See more: Дуња Ђаради, *Књиџа о њлесу: ѡрагиције, теорије, методе* [*The Book on Dance: Traditions, Theories, Methods*], Београд, Ансамбл народних игара и песама Србије „КОЛО”, 2018, 129.

³¹ Frances Morton, “Performing ethnography: Irish Traditional music sessions and new methodological spaces”, *Social & Cultural Geography*, 6/5, October, 2005, 664–665.

and head). Successful memorization of the movements of the lips and facial muscles contribute to the mastery of the singing technique which, for example, in the rural tradition requires a strong performance with forte dynamics, and a “strained voice”. However, in urban singing, as well as in singing style characteristic to the northern parts of Serbia, setting the voice must be done completely differently, and implies a performance more similar to choral vocal interpretation. Within various vocal dialects the way sound is articulated differs, as do its timbre specificities, which requires exceptional body mobility for the singer.

Body memory refers not only to the positioning of certain body parts in the right position when performing specific vocal dialects, but also to the body that interprets the musical text on stage. Specifically, the students of the Department of Ethnomusicology perform Serbian traditional music on stage, performing at concerts, festivals, competitions and other public presentations. The position of the singer during stage performances is of exceptional importance, as it represents a part of nonverbal communication with the audience. The position of the hands, head, and other body parts may additionally influence the veracity of the interpretation, and represent memorized movements that the body reproduces, which in turn strengthens and livens the musical experience in real time.³² Body movements are generally learned by observing rural singers when it comes to technique and style of performance, while the kinetics related to the stage space depend on the individual performer, and are most often a part of the projection of emotions and inner entity on the surface-the body.³³ Students mostly gain stage experience by participating in the work of the Ensemble “Tradicija viva”, which was established in 1998 but has been operating under this name since September 2020. It is a female vocal singing group that operates as one of the representative ensembles of the Faculty of Music and performs at concerts and leading cultural events in the country and abroad. In this way, students are introduced not only to adequate stage movement, but also to the organization and realization of significant cultural events. It is particularly significant that through participation in public presentations, they directly see different ways of using the ethnomusicological knowledge they have acquired in academic frame.

³² Ibid., 762.

³³ Sara Ahmed, “Collective Feelings: Or, the Impressions Left by Others”, in: *Theory, Culture & Society*, The TCS Centre, Nottingham Trent University, 2004, 28.

The final stage of synthesizing knowledge in the field of Serbian traditional singing is the master degree program called *Methodology of Teaching Traditional Singing*. Throughout this course, students are trained in methods to teach Serbian traditional singing and apply the previously acquired knowledge for its placement within the educational system and on the stage. Lectures are realized through familiarizing with different methods of work in the formal and informal education system. As part of the practice, the students conduct classes of Serbian traditional singing, trying to solve the assigned tasks from the position of the lecturer. The goal of this course is to train students to direct and create strategies that will contribute to establishing the continuity of Serbian traditional singing within local communities.

Conclusion

Work on educating students of ethnomusicology and developing their practical skills in performing Serbian traditional music implies a process that is constantly improving and adapting to the given circumstances. Through such a wide range of activities, the “bifunctional identity” of ethnomusicologists is manifested, and particularly through the area of performance and the development of theory based on practice.³⁴ Their professional competence has multiple effects on the development of local traditional musical practices, but also on the cultural and educational system in Serbia. Namely, academic program has so far educated a sufficient number of competent pedagogues who have established Departments for Traditional Music in state music schools throughout Serbia.³⁵ Moreover, this way of education has enabled inclusion of ethnomusicologists in the process of preservation and active transmission of traditional vocal skills in private schools of singing³⁶, cultural and artistic societies, at singing workshops, seminars and other forms of knowledge transfer that take place in the country and abroad. Special at-

³⁴ Kay Kaufman Shelemay, op. cit., 155; Sanja Ranković, “The Role of Forma...”, op. cit., 179–184.

³⁵ So far, traditional music departments where Serbian traditional singing is taught have been launched in various music schools in Serbia: Belgrade, Subotica, Kraljevo, Smederevo, Leskovac, Sombor, Kragujevac, Sremska Mitrovica, Trstenik and Grocka.

³⁶ One of my students, Bojana Nikolić, created informal private school in 2010 in Belgrade. She is the director of this school in which, in addition to the transmission of traditional singing, she also runs several projects at the field of ethnomusicology, such as the publication of audio editions of rare, in field recordings of traditional rural music.

tention is given to revival of rural singing groups where ethnomusicologists appear as mediators between singers of older and younger generation of singers, thus ensuring the continuity of local practices.³⁷

The first twenty-five years of Serbian traditional singing at the Department of Ethnomusicology represented the time of gradual transfer of this folk art from the “natural environment” to the institutional framework. This entire process was followed by finding an adequate way to not lose the essential expression of traditional vocal practice and to adequately adapt to the educational context. By pointing out the way of acquiring knowledge within Serbian traditional singing at the Department of Ethnomusicology, as well as its application in social reality, only some of the possibilities in the domain of applied ethnomusicology are shown. Further development of the subject Traditional folk singing and playing and qualitative and quantitative increase of knowledge will open up new opportunities for its networking with other contents.

Works Cited

- Ahmed, Sara: “Collective Feelings: Or, the Impressions Left by Others”, in: *Theory, Culture & Society*, The TCS Centre, Nottingham Trent University, 2004, 25–42.
- Bohlman, Philip: *The Study of Folk Music in the Modern World*. Bloomington, Indianapolis: Indiana University Press, 1998.
- Големовић, Димитрије: “Српско двогласно певање I (облици – порекло – развој)” [Serbian two-part singing I (forms – origin – development)], *Нови звук*, 8, II/1996, 11–22.
- Големовић, Димитрије: “Српско двогласно певање II (новије двогласно певање)” [Serbian two-part singing II (newer two-part singing)], *Нови звук*, 9, I/1997, 21–37.
- Hood, Mantle: “The challenge of Bi-Musicality”, *Ethnomusicology*, 4, May 1960, 155–159.

³⁷ One such example is the rural singing group “Crnućanka” from the village of Crnuća in Rudnik (Central Serbia), which nurtures rare types of singing. Its members nowadays include those from an older generation who, due to health and other problems, are rarely able to meet up, so the ensemble’s survival is uncertain. They were assisted by Ivana Todorović, who acquired her knowledge of traditional singing at the Department of Ethnomusicology at the Faculty of Music in Belgrade. Ivana lives in Gornji Milanovac, which is near the village of Gornja Crnuća, and thus began collaboration with the group “Crnućanka” and became its leader. In addition to actively singing, she is also working on attracting younger members into the ensemble and organizes performances in order to ensure the continuity of the local musical tradition.

- Kaufman Shelemay, Kay: "The Ethnomusicologist, Ethnographic Method, and The Transmission of Tradition", in: Bartz Georgy and Cooley Timothy (Eds), *Shadows in the Field*, second edition. New York: Oxford University Press, 2008, 141–156.
- Kisiluk, Michelle: "(Un)doing fieldwork – Sharing Songs, Sharing Lives", in: Bartz Georgy and Cooley Timothy (Eds), *Shadows in the Field*, second edition, New York: Oxford University Press, 2008, 183–205.
- Kruger, Simone: "The Ethnomusicologist as Pedagogue: Disciplining Ethnomusicology in the United Kingdom", *The world of music (Journal of the Ethnomusicology Programme The University of Sheffield)*, 51/3, 2009, 139–170.
- Merriam, Alan P.: *The Anthropology of music*. Evanston, Illinois: Northwestern University Press, 1964, 145–164.
- Morton, Frances: "Performing ethnography: Irish Traditional music sessions and new methodological spaces", *Social & Cultural Geography*, 6/5, October 2005, 661–676.
- Nettl, Bruno: *The study of Ethnomusicology: Thirty-one issues and Concepts*. Urbana and Chicago: University of Illinois Press, 2005, 388–418.
- Nettl, Bruno: "Music education and Ethnomusicology: A (usually) Harmonious Relationship", in: *MinAd: Israel Studies in Musicology Online*. Keynote address to 2010 ISME conference in Beijing, Accessed 25 of August 2019, 1–9, https://hugoribeiro.com.br/biblioteca-digital/Nettl_Ethnomusicology_and_Music_Education.pdf (accessed to 7 September 2022).
- Њаради, Дуња: *Књига о плесу: традиције, теорије, методе* [*The Book on Dance: Traditions, Theories, Methods*]. Београд: Ансамбл народних игара и песама Србије „КОЛО”, 2018.
- Ober, Loren: *Muzika drugih [The Music of the Other]*. Beograd: Biblioteka XX vek, 2007.
- Ong, Walter, J.: *Orality and Literacy: The Technologizing of the Word*. London and New York: Routledge, Taylor & Francis Group, 2002.
- Перковић, Ивана: *80 година Музичке академије/Факултета музичке уметности* [*80 Years of the Music Academy/Faculty of Music*]. Београд: Факултет музичке уметности, 2017.
- Ранковић, Сања: "Основне одлике српске вокалне праксе у Белој Крајини (Словенија)" [The main features of Serbian vocal practice in Bela Krajina (Slovenia)], in: Ивана Перковић-Радак, Драгана Стојановић-Новичић, Данка Лајић (Eds), *Историја и мистерија музике, у част Роксанде Пејовић*. Музиколошке студије – монографије, св. 2. Београд: Катедра за музикологију ФМУ, 2006, 225–238.
- Ранковић, Сања: *Основни принципи учења народног певања: Једногласно певање I* [*Basic principles of learning folk singing, One-part singing I*]. Београд: Завод за уџбенике и наставна средства, 2007.
- Ranković, Sanja: "The Role of Formal Musical Education in the Process of Professionalization of Traditional Rural Singing in Serbia", in: *Fourth Symposium of the ICTM Study Group on Music and Dance in South-eastern Europe, Music and dance in*

Southeastern Europe: New Scopes of Research and Action. Belgrade: Faculty of Music, 2016, 179–184.

Ранковић, Сања: *Певачка њракса ансамбла народних игара и њесама Србије КОЛО*, [Singing practice of the National Ensemble of Folk Dances and Songs of Serbia KOLO]. Београд: Ансамбл народних игара и песама Србије КОЛО, 2022.

Reyes, Adelaida: “What Do Ethnomusicologists Do? An Old Questions for a New Century”, *Ethnomusicology*, 53, 2007, 1–17.

Sheehy, Daniel: “A Few Notions about Philosophy and Strategy in Applied Ethnomusicology”, *Ethnomusicology*, 36/3, 1992, 323–336.

Šuvaković, Miško: “*Pojmovnik suvremene umjetnosti*” [Glossary of contemporary art]. Zagreb: Horetzky, Vlees & Beton, Ghent, 2005.

Zakić, Mirjana; Iva Nenić: “World music u Srbiji: eluzivnost, razvoj, potencijali” [World music in Serbia: Elusiveness, Development, Potentials], *Etnoumlje*, 19–22: 2012, 166–171.

Summary

In order to strengthen the community engagement of ethnomusicologists and their “Sense of Purpose”, it is important to encourage an awareness of the culture of music which is researched throughout the educational process at university. One of the ways to reach such goals is to introduce the skill of traditional singing into academic framework as part of intangible cultural heritage. This skill became a part of the academic educational system in 1998, due to the initiative of students who recognized its potential through various formal and informal practices. However, this changed in 2011, when the course became a required subject at the basic academic level of studies under the name Traditional Folk Singing and Playing, which incorporated the practical teachings of singing and traditional flute (“frula”) playing.

The basic principles of getting to know Serbian traditional singing require students to combine theoretical and practical knowledge that results from understanding the dialectic of the oral tradition. Furthermore, through the synthetization of acquired knowledge, which is the fruit of theoretical and practical experience, we gain additional competencies and skills. Theoretical knowledge of singing implies getting acquainted with relevant information about traditional vocal expression and raising students’ awareness of all processes related to the practice. Singing as a skill, i.e. practical knowledge, includes various processes that are meant to enable the acquisition of the techniques and of setting the voice, practicing one-part and two-part song examples, non-tempered intervals and rows, agogic, dynamics, performance styles, timbre, and other sound characteristics. In addition, special attention is paid to the singing body, that is, body (somatic) memory as part of the educational process.

The final stage of synthesizing knowledge in the field of Serbian traditional singing is the master degree program called Methodology of Teaching Traditional Sing-

ing. Throughout this course, students are trained in methods to teach Serbian traditional singing and apply the previously acquired knowledge for its placement within the educational system and on the stage.

Work on educating students of ethnomusicology and developing their practical skills in performing Serbian traditional music implies a process that is constantly improving and adapting to the given circumstances. Through such a wide range of activities, the “bifunctional identity” of ethnomusicologists is manifested, and particularly through the area of performance and the development of theory based on practice. Their professional competence has multiple effects on the development of local traditional musical practices, but also on the cultural and educational system in Serbia. Namely, academic program has so far educated a sufficient number of competent pedagogues who have established Departments for Traditional Music in state music schools throughout Serbia.