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Ethnomusicology and Music Pedagogy: Opportunities for Dialogue and Convergence

Abstract:

The interdisciplinary approaches of studies among related scientific fields, especially after the mid 20th century, offer a field for fertile dialogue and firmly contribute to further development and evolution of the scientific thought. This article aims at the promotion of the scientific dialogue which is developing between ethnomusicology and music education. The historic progress of the science of Ethnomusicology is analyzed as well as the corresponding methodological practices used by the two main branches of musicology and anthropology which lead the research on during the 20th century. These practices are often adopted by music education scientists. At the same time, ethnomusicologists use methods of music teaching interest during their field studies, that are connected to the transmission of music knowledge (teaching - learning), in order to fully understand the specific music culture under examination. Furthermore, the “world music” is the focus of attention of these two sciences at the point they converge. As a result, this common interest is the reason for feedback, review and reflection of the fields mentioned above.

Key words:

interdisciplinarity, ethnomusicology and music education, world music, teaching - learning, fieldwork.

Introduction

Comparative musicology and music pedagogy constituted fields of the systematic branch of musicology during the first attempts to establish

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the field at the end of the 19th century. The now distinct scientific fields of ethnomusicology and music pedagogy have been interacting with each other since the beginning of their re-orientation, after the middle of the 20th century, and gradually this “conversation” results, in many cases, in the co-shaping of the curricula in primary and secondary education.

This essay attempts to highlight the approaches of the two fields through bibliographic research. At first, it provides an overview of the historical course and evolution of comparative musicology — which is renamed as ethnomusicology in the middle of the 20th century — in order to make it understandable to the readers of a scientific magazine of music pedagogical interest, the new orientations and the methodological practices being followed. The approaches and the practices of ethnomusicology fascinate music educators and will be a stepping stone for further cooperation between the two fields.

In the second part, an attempt is made to capture the points of convergence of the two sciences. Historically, “world music” was the main field of these convergences, and that is why the various meanings of the term are being explored. The new orientations of ethnomusicology turn the scholars’ attention to an ethnographic direction of research, studying music through participatory observation as an element intertwined with its cultural and social context. These elements will appeal to music educators who, on the one hand, will use parallel methods in their own research and, on the other hand, will use the findings of the ethnomusicological research for educational purposes. On the other hand, the ethnomusicologists, influenced by the methods of music educators, are increasingly focused on understanding how music is transmitted and received, as the main means of understanding the musical behavior of the culture they study.

The formation of the scientific field of ethnomusicology

In 1885, Guido Adler codified the distinction between the individual branches of musicology. According to this codification, the two sub-sectors are the historical and the systematic sector, which also includes Comparative Musicology (Adler 1885, 5-20). The purpose of comparative musicology is the comparison and classification of folk songs. The field of research is initially focused on studying the music of non-European cultures, while in the following period the research also concerns folk music within the national borders of European countries. Merriam

mentions the definitions of many researchers concerning the subject of comparative musicology (Merriam 1977). Taking into account these definitions, he concludes that what they all have in common is, on the one hand, the dissemination of music through the orality of tradition, and, on the other hand, the fact that they identify non-Western music as the scope of their study (Merriam 1977).

The origins of comparative musicology date back to this period for two additional reasons; one concerns the discovery of cylinders in 1877, by Tomas Edison, which enabled audio reproduction in order to transcribe and analyse audio material, and the other one concerns the publication of Ellis *On the music scales of various systems* (1885) which laid the foundations for an intercultural comparison of music systems around the world.

In the early 20th century, the Berlin Phonographic Archive was created by the musicologists Stumpf, Hornbostel, Sachs, who formed the so-called “school of Berlin” and established comparative musicology as an “autonomous scientific direction” (Chapsoulas 2010, 13; Myers 2009). The formation of the branch takes place in the context of the evolutionary theories based on Darwin’s formulations and the theories of diffusion, in the scientific spirit which characterised the social sciences at the end of the 19th century. In addition, the establishment of the Vienna Archive, on which prominent researchers of the period such as Lach, Wallaschek, Nadel, Graf, Wellek worked, as well as other European city archives, contributed to the establishment of comparative musicology (Myers 2009).

Many scientific studies of that period use the comparative method, which lies in the investigation of the “historical and genetic relationship of music systems” of different musical cultures, apart from the Western culture, to classify the musical instruments and their tuning, to record and study the scales, the tonal systems and different rhythms thoroughly. In addition, researchers of the schools of Berlin and Vienna have contributed to various theories, such as Graebner, Schmidt, and Koppers’s “Theory of cultural cycles”, which describes the history of cultures (Myers 2009, 6-7), or Hornbostel’s theory of the 5th (1927). The principal methodological tool, in the context of the analyses and descriptions of the individual musical parameters, is mainly the Western musical notation.

During the same period, it is clear that, in the context of romantic nationalism, which played a decisive role in the creation of the national homogeneities of the new nation-states, a new current in Europe and in America will contribute decisively to the creation of national schools in the early 20th century. It is in this spirit that researchers focus their research on the study of their domestic musical traditions: Cecil Sharp and

Grainger in England but also Karpeles in the United States; Béla Bartók and Zoltan Kodály in the provinces of Hungary but also in Romania, Slovakia and Bulgaria; Constantine Brăiloiu in Romania; Kvitka in Ukraine but also in southern Russia, Belarus, Moldova, and Crimea, and he also founds ethnomusicology in the former Soviet Union (USSR); John Avery Lomax in the United States (Myers 2009, 10-16; Bohlman 2002). The above are just a few examples of researchers of the time, who gather ample ethnographic material, by recording a number of songs from these areas. They create very important archives which are utilized in various ways and contribute to the research and understanding of the musical phenomena of the time. At the same time, in America, Franz Boaz introduces modern anthropological methods of field research and influences a number of young researchers towards the direction of the “holistic study of musical cultures”, thus laying the foundations for a new direction of ethnomusicology (Myers 2009, 17).

The new term “ethnomusicology”, which replaces the previous term “comparative musicology”, appeared in the middle of the 20th century (Kunst 1950). The new term is accepted almost immediately, however, the content of the term both in terms of the object of study and in terms of the research methods is different.

Historically, the “epicenter” of ethnomusicology, which was located in Central Europe before World War II, is shifting to North America, and this is due to the fact that a number of researchers with a background in the ethnomusicological perspective of Central Europe, such as Nettl, Kaufmann and Wachmann, move to America and co-develops the new perspective of the methods of ethnomusicology. After all, in North America, before 1950, ethnomusicology already uses methods belonging to social and cultural anthropology (Bohlman 2009).

Two organisations trigger the new trends that will follow and will become the research centers of ethnomusicological thinking and development during the following decades: the organisation *International Council for Traditional Music* (ICTM), which is founded in 1947, in Europe, based in London, with the contribution of Karpeles, Williams, Lorenzen, Marinus and publishes the magazine *Yearbook for Traditional Music*² and the organisation *Society for Ethnomusicology* (SEM), which is founded in 1955 in America, following the recommendations of Mer-

² The initial name of ICTM was *International Folk Music Council* (IFMC) and of the scientific magazine was *Journal of the International Folk Music Council*. The change in the name of the organisation was made in 1981, while the name of the magazine was altered in 1969, see fig. <http://ictmusic.org/general-information>, last access in 18/05/2020.

riam, McAllester, Rhodes, Seeger, and publishes the scientific magazine *Ethnomusicology*.³

During this period, the position of ethnomusicology is significantly enhanced as a distinct field in the academic world. The introduction of relevant courses in higher education curricula reflects the interest in the development of the new field. The direct consequence of that introduction is an increase in human resources and the creation of the conditions for the “conversation” and the interaction of the branch with the other social and humanities sciences.

At the beginning of the second half of the 20th century, there are two main currents of ethnomusicology that reflect the musicological and anthropological direction, with Mantle Hood and Alan Merriam respectively as their main representatives. Hood introduces the concept of “bi-musicality” and proposes the development of the researcher’s musical skills, the understanding of the teaching and learning methods, the learning and recording of the repertoire and musical structures (Baily 2001). Merriam, on the other hand, in *The Anthropology of Music* lays the foundations and theoretical framework of an anthropologically oriented ethnomusicology, using methods of ethnographic field research. He recommends that the researchers should have a long stay in the field of research as well as an understanding of music in relation to aspects of other social activities concerning culture, in the context of a “study of music as human behavior” (Merriam 1964).⁴

Merriam along with McAllester in the United States and Blacking in the United Kingdom consider premature the approach of the comparative study of music and they introduce new methods to field study, influenced by the science of Anthropology and in the context of ethnographic methods (Bohlman 2009, 27). Blacking, in various of his studies, refers to musical practices which are associated with “foundations of human activities” in order to understand and interpret society (Blacking 1979; 1995). During the decades of 1950 and 1960, Nettl establishes the new approaches on a theoretical basis (Bohlman 2009, 27). In the first decades during which ethnomusicology is under the influence of anthropology, Seeger and Feld redefine the formulations of theories relating to music and language, and the science of linguistics takes its place in the theoretical pursuits of ethnomusicologists (Seeger 1987; Feld 1974; Feld & Aaron 1994).

3 The initial name of the magazine of the organisation, *Society for Ethnomusicology*, was *Ethnomusicology Newsletter*, see fig. https://www.ethnomusicology.org/page/History_Founding, last access in 18/5/2020.

4 The so-called “great controversy” during the decades of 1950-1960 expressed through the two above-mentioned trends, will end with the convergence of the viewpoints of Merriam and Hood in the late 1960s (Kallimopoulou & Balantina 2014, 21-22).

The most recent theoretical approaches formulated by the science of anthropology during the following decades have a major impact on ethnomusicology. The “crisis of representation” which criticizes the role of the researcher and challenges his objectivity and neutrality on the description of the subject, combined with the fact that many young researchers now come from non-Western countries, are the reasons for the creation of “other kinds of ethnomusicologies” which in many cases highlight issues of reproduction of stereotypes and obsessions of Western researchers (Bohlman 2009, 28; Kallimopoulou & Balantina 2014, 31).

At the same time, in the context of the “musicological” perspective of ethnomusicology, the methods of classifying musical instruments still carry on (Picken 1975; Kartomi 1990). Researchers present new organological approaches based on “the distinct forms and interactions between [musical] instruments in each musical culture” (Bohlman 2009, 28).

World music

Historically, world music is perhaps the first field in which the sciences of ethnomusicology and music pedagogy “met”. In order to understand the term “world music” and the content to which it refers, it is absolutely necessary to believe in the common acceptance of the second constituent of the term in all cultures.

Although the question of “what is music?” is seemingly simple, the answer is not so easy. In recent decades, numerous researchers refer to the different meanings attributed to the concept of music in each cultural environment that it is performed. In many cases, it has been found that societies have different perceptions of music, as different cultures have their own influences that enable them to have their own exclusive interpretation of the phenomenon.

Modern studies have highlighted the existence of cultures in which the word itself is absent from the vocabulary of certain peoples, or the phenomenon itself has other dimensions and practices that differ radically from how the Western world perceives music (Roseman 1984; Panopoulos 2005; Nettle 2010). After all, even in the Western world itself, the one sole perception of the concept, the significations of music, whose common content is disputed, is doubtful. Consequently, the interpretation of the music phenomenon on the basis of the Western way of thinking and point of view can only generate confusion, especially when the field we are referring to concerns all cultures.

The existence of the music phenomenon is universal, although it would be unfounded to try to interpret it in terms that do not take into account all the practices of each culture. A deep understanding of the distinct communication systems to which each musical “language” is subject, is a key requirement for the interpretation of the phenomenon. Music is not a universal language of communication but each of these systems is “integrated and complete” and, according to this viewpoint, it is inductively considered that non-Western music, classical music is not a distinct and separate category but part of what is called world music (Nettl 2010; Bohlman 2002).

According to Nettl, the world of music consists of distinct music systems which often have blurred boundaries between them and in addition all music has influences from other cultures (Nettl 2010). The different characteristics of these systems can be interpretive tools for understanding societies and different cultures, in the context of the cultural relations that music can establish. Small also sets the sociological dimension of music and points out the different functions it has in different cultures. (Small 1983; 2010). Blacking (1977, 11-12), in an attempt to define music in terms of the integration of all musical cultures, he refers to “humanly organized sound”.

In recent decades, there have been some systematic attempts in order to understand the meaning of the world musicians and the field to which we refer. Nettl (1985) addresses thoroughly the complexity of the impact of Western music on world music. Taylor (1997) examines and analyzes a wide range of discussions about world music. He explores how intercultural music collaborations, which combine different sounds and styles, have shaped new musical genres through experimentation and innovation. The collective work *Worlds of music* and its revised republications are based on the field research of authors who express the experiences they gained from the musical cultures they have studied in different parts of the world (Titon et al. 1992). Bohlman (2002) presents a wide range of repertoire and music of various musical genres for which there is an ever-increasing interest in the early 21st century. Bakan (2007) approaches world music from a multidimensional perspective and points out the relation between music and the cultural context in which it is performed.

In contemporary discussions on the meaning of the term world musicians, the field is fully expanded and open to all world music, traditional, artistic or popular music, performed either by professionals of their kind or by amateur musicians. (Bohlman 2002).

The convergence between the two fields

During the 1960s and afterwards, the effort made by the part of the academic community that realizes the opportunities that can be provided by music ensembles involved in world music in the field of music pedagogy finds fertile ground and gradually enters the educational community.

The growing interest is leading scientists in both fields to a convergence and collaboration. A fruitful dialogue begins in which the scientific methods and research interests of ethnomusicologists enter the study practices of music educators. At the same time, ethnomusicologists are turning their attention towards the study of how music is perceived in the field of research of the cultures they study.

The main element that characterises the ethnomusicological method is field research. The initial interest stemming from the principles of comparative musicology was focusing on the study of the object itself, which is music. In this context, researchers concentrate on the recording of songs and music in the field of research, on their transcription and structural analysis, and the comparison of tonal music systems. Furthermore, with the introduction of ethnographic methods and the influences of the principles of anthropology that enter the field of ethnomusicology, the interest shifts to the study of the subject that produces music in order to understand the social and cultural context in which it is performed. In addition, with the “crisis of representation” which questions the authority of the researcher, the new studies are presented as just a few truths, and emphasis is placed on the cultural background, the influences and the perception of the researcher himself.

The evolution of the methods of ethnomusicology is still focusing on field research. The participatory observation is the way by which the researcher will try to understand the system in which the functions of music take place and govern a particular society. The perception of some researchers that the transmission of music is a simple habit is set aside and the viewpoint of the study of how it is transmitted is gaining ground (Nettl 2010). From the first ethnomusicological studies it is immediately evident that in order to understand such a system it is required to study the way in which music is taught, learned and reproduced, as well as the communication codes that develop between the teacher and the learner.

In this context, Hood (1960) refers to the learning of musical instruments to which the researcher studying non-Western culture must engage, in order to thoroughly understand any study on music. In the framework of bi-musicality, that is, the ethnomusicologist’s musical

function in other musical cultures apart from his own, Hood described a number of issues arising from the study of Asian music genres and highlights the importance of physical movement in relation to the promotion of the musical instrument (Baily 2001). Merriam (1964) refers to the way music is transmitted as a key element in order to understand music as a culture. Blacking's research focuses on how Vega children are taught music (1967).

Nettl (1985; 2010) in his research refers thoroughly to the importance of teachers as agents of the culture they transmit within their own culture, since the method of transmission will contribute to the understanding of music itself. In fact, he suggests that musical exchanges will contribute to the understanding of interculturalism. Rice (2003; 2004) in his extensive field research engages in the learning of musical instruments. Baily (2001) deals extensively with the teaching/learning process in Afghanistan, his teachers' different techniques with the use and non-use of notation, and the effects that the teachers' methods have on the teaching methods then developed by the students themselves. to their own students. Shannon (2003) describes in his study the methods and techniques used by musicians in order to interact with the audience, in the context of the *Tarab* concept.

In the aforementioned studies, the researcher tries to understand the ways in which the teacher teaches and the student learns, the relationship that develops between them, the codes of conduct which result from the cultural relations that govern society, the meaning of music itself and of musicians within a particular society. In order for researchers to understand this relationship, they become students themselves through participatory observation. This process of trying to understand the transmission and acquisition of knowledge concerning music is described as a "pedagogical practice" (Campbell 2003).

The scientists of the two fields have shown a two-way interest concerning the use of the respective methods. Researchers in the field of music pedagogy study the work of ethnomusicologists and use ethnomusicological research techniques in their own field. Booth uses ethnomusicological methods to study the pedagogical techniques of a musician from India, and Holmes formulates a teaching model after having used participatory observation as a method to record teaching techniques for beginners on a particular musical instrument (Campbell 2003). In recent decades, many studies have been using methodological techniques of other fields.

However, the process of convergence gradually emerged from the interest of music educators in expanding the knowledge of their students.

The results of ethnomusicologists' researches were presented in a number of scientific conferences, lectures, in publications of volumes which are often accompanied by audiovisual material and in musical productions. The primary material, which is now available, will be a very important basis for its use by music educators. World music can now be used at all levels of education through curricula.

The introduction of world musicians to education in both America and Europe has been going on since the middle of the 20th century, through the formulation of new curricula that correspond to a more multicultural approach and the publication of expanded and appropriate textbooks.⁵

The convergence of the two scientific fields and the fruitful dialogue that has developed over the last decades is articulated in a series of recent researches. In particular, various and common practices are formulated — in the context of comparative music pedagogy, a field still in early development stages — which music educators can develop with ethnomusicologists in respect to pedagogical processes and curriculum structures (Campbell & Higgins 2015). World music is at the center of the dialogue and the discussion takes place, on the one hand, in the context of the use of material that has emerged from ethnomusicological research for educational purposes and, on the other hand, in the forms of music performance in each cultural and social context (Campbell 1991; 2003; 2004; Campbell & Higgins 2015).

Stock (2003), after describing the methods of ethnomusicological research, emphasises on issues of music transmission and ways of teaching music that have emerged from ethnomusicological research, while he also suggests that music educators should explore new different ways of teaching and learning and identifies the areas of mutual interest between the two sciences. Furthermore, Krüger (2011) criticises the prevailing elitist concepts and the way music education is treated in the Western world, and he focuses on the democratic attitude required by music education which will be able to recognize cultural differences and considers the contribution of ethnomusicology to be crucial on this direction. In addition, he criticises issues of music authenticity, as he considers it to be a “fabrication” of the Western way of thinking, and he proposes a holistic and inclusive music pedagogy (Krüger 2011; 2013; Nettl 2010).

Wong (1998) explores the possible relations that develop between music, education and cultural policy and regards ethnomusicological

⁵ For a detailed description of the introduction of world musicians to American music curricula and the contribution of ethnomusicologists in this direction, see fig. Campbell (2003).

research to be a catalyst in the emergence of multiculturalism in music education. In similar publications, Harop-Allin (2005) elaborates and proposes educational material for music education in South Africa, which results from ethnomusicological research, while at the same time she cites relevant literature from ethnographic research conducted in the region. El Kadi (2017). in her doctoral thesis, deals with issues that concern the modern world such as immigration and the equal integration of immigrants in music education in Canada with the assistance of ethnomusicology. Carvalho refers to the dialogue between the two fields and the prospects of integrating the results of the dialogue into higher education in Brazil, and he proposes the democratisation of the respective curricula in an interdisciplinary context (Carvalho et al. 2016).

What is evident from the literature review, studying the relation between these two fields, is the universal dimension of such interaction. The initial discussion concerned the United States of America and specific countries on the European continent. Ethnomusicologists and music educators from various countries around the world are now involved in the dialogue and they further contribute to the cooperation between the two fields, by developing methods, with the objective to achieve an in-depth understanding of music functions in the field of education. In this context, there is an urgent need for a new approach, redefinition and update of the curricula of all education levels which take into account, among other things, the methods of ethnomusicology, the research findings of existing studies and their extensions.

As far as Greece is concerned, the interaction between the two fields and mainly the influences of the ethnomusicological research on the pedagogical methods have become evident with the gradual recruitment of teaching staff, whose field is music pedagogy, didactics of music, or music education, for the pedagogical departments and their departments of music studies.

Sergi (2003), based on the studies of ethnomusicologists Blacking, Waterman and Johnson, refers to the relation between ethnomusicology and music education and focuses on the belief in developing curricula through interdisciplinary teaching-learning methods in preschool education. Similar reports are made by Dogani (2012) and Raptis, who in the context of comparative music pedagogy further mentions the need to implement “intercultural music activities” in preschool education through collaboration with “related sciences” such as ethnomusicology (Raptis 2015, 97). Kanellopoulos (2000; 2009) refers to the influences exerted by ethnomusicology on the views expressed by younger researchers on children’s musical improvisations — studies which emphasise on

the understanding of social and cultural context. Furthermore, Lapidaki makes extensive reference to the necessity of music “pluralism” in education (Lapidaki et al. 2012).

Scholars of music pedagogy focus their research interests on the correlation of modern anthropology methods such as autoethnography and the role it plays in music education (Stamou 2016), in the socio-cultural approaches on music education and the musical behavior of people “from the inside” as a means of understanding oneself and others in relation to musical preferences. These issues concern the scientific reflection of ethnomusicology.⁶

The integration of world musicians in the levels of education is increasingly encouraged in the academic community. At the same time, the study of the researchers’ culture itself continues on the rationale of developing intercultural dialogue and deeper understanding through the emergence of diversity, both in our own culture and in other cultures (Netll 2010). In this framework, Dionyssiou, in a series of articles, refers to the didactics of Greek traditional music, the promotion of the oral musical tradition of Greece and the ways of using this material in preschool education (Dionyssiou 2016; 2018α; 2018β).

The interdisciplinary tendency of convergence and dialogue of the last decades already applies to Greek reality. Researchers and teaching staff in higher education are involved in this dialogue. This fact is reflected in the first tentative steps of introducing world musicians to modern music textbooks.⁷

Conclusions

During the 20th century, the scientific field of ethnomusicology is developing and evolving both as a subject of research as well as concerning the methods used in the field. The initial musicological orientation of ethnomusicology is enhanced by the science of anthropology, whose contribution has been catalytic since it provides new content and expands the area of interest from the study of music to the person conducting it and the social and cultural context in which it is performed.

⁶ Professors of music pedagogy in higher education Lelouda Stamou, Professor at the Department of Music Science & Art of the University of Macedonia, Panagiotis Kanellopoulos, Associate Professor at the Department of Early Childhood Education of the University of Thessaly, and Eleni Lapidaki, Professor at the Department of Music Studies of the Aristotle University of Thessaloniki, set these issues in the descriptions of their scientific interests.

⁷ The issue of including world musicians in curricula and textbooks consists a separate issue which should be analysed thoroughly and that is why it is not further addressed in this study.

In the context of interdisciplinarity, a fruitful dialogue starts developing between ethnomusicology and other fields of social sciences and humanities. In particular, the scientists of ethnomusicology “converse” with the respective music educators. The processes of transferring knowledge in formal and, above all, informal forms of learning, as perceived and defined by Western researchers, are beginning to concern ethnomusicologists in their field of research. In addition, the ethnographic material which constitutes the product of field research often refers to distant musical cultures from around the world and includes musical performance. The publication of this material contributes to the creation of a vast database of music from around the world.

These studies are used by music educators in various ways during the educational process. They are the basis for a multitude of intercultural collaborations and contribute decisively to the creation of “mixed” orchestras at various levels of education, which at the heart of their repertoire display world music. In addition, field research and participatory observation — methods intertwined with the ethnographic studies — are now methods used by music educators in their research work. The convergence between the two scientific fields concern both the use of methods made by both sides and the actual use of the material by scholars of the two branches, for further research, analysis and elaboration.

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Ламброс Ефтимииу

Етномузикологија и музичка педагогија: могућности за дијалог и конвергенцију

Нарочито од средине 20. века, интердисциплинарни приступи истраживањима омогућују плодан дијалог између повезаних научних области и снажно доприносе даљем развоју и еволуцији научне мисли. Овај чланак настоји да промовише научни дијалог који се развија између етномузикологије и музичког образовања. У њему се анализира историјски прогрес етномузиколошке науке, као и кореспондирајуће методолошке праксе коју користе две главне бранше – музикологија и антропологија, које су усмеравале истраживања током 20. века. Ове праксе често прихватају научници из области музичког образовања. Истовремено, етномузиколози користе методе учења музике, на својим теренским истраживањима, која су, да би се потпуно разумела проучавана музичка култура, повезана са преношењем музичког знања (предавање – усвајање). Штавише, те две науке усмеравају своју пажњу на „музику света“, која представља тачку њихове конвергенције. Резултат тога је да то заједничко интересовање представља разлог за критику и рефлексију горепоменутих области.

Кључне речи:

интердисциплинарност, етномузикологија и музичко образовање, музика света, предавање и усвајање знања, теренско истраживање.