

ible counterpoint are determined and an overview is given of the diachronic aspect of its application in compositional practice. Different ways of manifesting vertically-invertible, horizontally-invertible and double-invertible counterpoint gain their theoretical foundation and the possibility of practical implementation. In addition to this, special attention is paid to the so-called „Reflections“ or duplications within each type of invertible counterpoint.

The third chapter – Measural-variable Counterpoint, defines the modalities of rhythmic variation (proportional, non-proportional, double), considers the process of the crystallization of the principle of „measuring“ the tones' length in compositional practice and encompasses the development of theory. Firstly, the testing capabilities of the measural variation is set in the context of duplication; then the possibilities of the original manifestation and the derivative counterpoint combination are discussed. The modalities of an analytical approach to such counterpoint situations are determined and the counterpoint rules of composition are carried out.

The theoretical setting of different complex counterpoint species and subspecies enabled the identification and analysis of their interfaces. This is the subject of the fourth chapter (Combined Counterpoint), where the two-part and three-part combinations are systematized and the analysis of the example is conducted, specifying the manner of their composition.

A comprehensive theoretical system, incorporating not only the existing interpretations but unexplored aspects of this issue was also developed by complex counterpoint research. The implementation methods of all considered examples are defined. Three levels of research were carried

out: theoretical, analytical and practical, in which the theoretical models and the proposed formula can be used in pedagogy and composing.

Article received on 16th November 2015

Article accepted on 16th November 2015

UDC: 78.071.2-055.2(497.11)

305-055.2:781.7(497.11)

COBISS.SR-ID 223359244

IVA NENIĆ

*Дерегулација канона:
Идентитети, праксе и идеологије
женског свирања на
традиционалним инструментима
у Србији*

**Deregulating the Canon: Identities,
Practices, and Ideologies of
Women's Playing of Traditional
Instruments in Serbia**

This doctoral dissertation addresses the past and presence of women's playing and participation in traditional folk instrumental music and its contemporary heritage in the territory of Serbia, as well as the material-signifying practice of performing identity/resistance in various contexts of culture, politics, ideology, and genre. The main focus of research was on female players of traditional instruments, with emphasis on historical and contemporary prac-

* Author contact information:
genije@gmail.com

tices of playing the *frula* and singing with a *gusle* accompaniment, as well as on two macro case studies. The diverse musical activities and life histories of women instrumentalists is viewed in genealogic and ethnographic terms, while the other, equally important research trajectory concerned the discourses, institutions, and practices that materially reproduce intersections between social ideological patterns of tradition, nation, and gender, whereby female players have always been “situated” in their appropriate places. The starting hypothesis is the view that music is a performative whereby subjects and identities are socially presented, through a specific type of affirming women’s instrumental practices by various cultural mechanisms, as well as through those of negating or rejecting women’s expression in the domain of traditional instrumental folk music. The aim of this research was to systematize and enrich our knowledge of women’s instrumental performance from the perspective of previously neglected personal experiences and observations of the ideological-material dimensions of broader social processes, in order to intervene in existing discursive practices whereby female instrumentalists are still partly marginalized, and to offer a critical correction of the current approach to women’s playing and gender identification through music in general, both in Serbian and international ethnomusicology.

The study entailed a reconstruction of the history of women’s instrumental performance on various types of traditional folk instruments (aerophone, chordophone, membranophone, and idiophone), as well as a multi-locale ethnographic study conducted in collaboration with a number of older, middle-aged, and younger female

players from most parts of Serbia, with a focus on female performers on the *frula* and *gusle*. The players were engaged in detailed semi-structured and free interviews, in order to gain more insight into the complexity and variability of their personal processes of identification in the framework of the social habitus they occupy. This ethnographic study included following the dominant forms of preserving and relaying the knowledge of traditional and neo-traditional playing (the *frula* festival in Prislonica, the *frula* review in Sopot, a number of preliminary competitions for performers on traditional aerophone instruments, institutional teaching of traditional instruments and private pedagogical practice in the field of traditional music, media events partly or wholly devoted to presenting neo- and post-traditional music, etc.). In methodological terms, a number of different procedures and methods were combined, ranging from extended fieldwork with women players in various contexts, private and public alike (multi-locale classic and online ethnography), via observation with participation and analyses of media narratives and musical texts, with the accompanying techniques of audio and video recording, conventional music transcription of the descriptive type, pitch measurement, and formal analysis of musical structures in the spirit of ethnomusicological semiotics, for the purpose of producing a problematized view of the relationship between music and discourse.

The dissertation’s theoretical starting point was formulated by producing a web of concepts, including *identity/identification*, *gender*, *practice*, and *ideology*, taken from British cultural studies, ethnomusicology/musicology, the constructivist the-

ory of gender performatives, and theories of ideology, with reliance on the tradition of French structuralist Marxism and some relevant insights from sociology, anthropology, and psychology. Identification as a path toward understanding the individual positioning and agency of women instrumentalists in the framework of relevant practices is viewed here in non-essentialist terms and in line with the current critique of theoretical approaches to identity, as the subject's material performative that brings together the social and the personal, as well as processuality reflected in various acts (such as that of playing, underscored by a specific affective dimension) as instances of an individual's variable ideological positioning. Gender identity constitutes an important framework in this dissertation, that is, *gender* as a patriarchal social construct and system of social regulations that are inscribed in the body, in sound, and movement, along the coordinates of gender performativity theory (Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"*, 1993). The key concept of *identification-interpellation in the practice of making music*, as well as its various modalities (such as dis-identification, or tactical compliance-resistance by means of material actions on the part of the subject) is posited on the basis of the Althusserian late-Marxist theory of ideological (mis)recognition, Michel Pêcheux's concept of ideological disidentification (*Language, Semantics, and Ideology*, 1982), and its later theoretical elaborations (José Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics*, 1999 and Judith Butler, *Undoing Gender*, 2004), as well as Foucaultian genealogy of the dispersal of power in society (Michel Fou-

cault, *Discipline and Punish: The Birth of the Prison*, 1977 and 2007).

The dissertation comprises three chapters, each further divided into multiple sub-chapters, as well as an introduction and conclusion, appendices of different types (music examples, transcriptions, photographs), and a bibliography. The introduction presents the motivation behind the study, as well as a brief discussion of the object of research, an outline of the main features of the marginalization of women's performance practices on folk instruments in the traditional and contemporary culture of Serbia and the Balkans and the dimensions of their real existence in various cultural-historical contexts. Bearing the title of "Theoretical Discourse on Identity", Chapter 1 addresses current approaches to identity in the psychological-psychoanalytical, cultural-studies, sociological, anthropological, and ethno-musicological interpretative traditions, favouring anti-essentialist and post-positivistic positions. Identification is posited as a process close to ideological interpellation (subjection by means of material gestures of responding to ideology), while identity is considered as an inherently split structure, equally influenced by narratives of collectivity and by fundamental social antagonisms that those narratives seek to conceal. There is a separate discussion of the concept of identification-interpellation in the context of musical practices, in terms of *interpellation through music*, in which context there is a further discussion of the insights of general and secondarily derived (ethnomusicological) theory of gender identities.

Chapter 2, "Genealogy of Women's Instrumental Performance", offers a critical history of the instrumental performance of

women, ranging from medieval sources to 20th-century ethnographies that feature female players. The focus is on the 19th century as a decisive point in the representation of women players, when the project of constructing a national culture circumscribed “good” femininity in the private sphere, which gradually led to the marginalization of women’s playing and its later exceptional status in folkloristic, ethnological, and ethnomusicological interpretations of folk culture in Serbia and the historical space of Yugoslavia in the 20th century. The chapter shows that the *notion of the woman player* commands continuity in cultural discourses all the way from the Middle Ages (figural representations of women players in frescoes, historical data about women players from Dubrovnik at the wedding of a Bosnian nobleman toward the end of the 15th century, the lexeme *свиральница*, etc.). It reconstructs the history of women’s *gusle* playing and concomitant mechanisms of its marginalization, which caused a gap/discontinuity between blind itinerant female *gusle* players and settled rural and urban women *gusle* performers, whose practice was notated by 20th-century ethnographers; also, the chapter offers a critical reconsideration of scholarly and specialist contextualizations of women’s instrumental performance in rural folk music that are based on an essentialist and hetero-normative approach to gender in the practice of music (the *frula*, *dvojnica*, *gusle*, and other instruments). This chapter also comprises two case studies, an imagological presentation of the genesis of the notion of *свирачица*, a woman player, as a shameless woman who undermines public morality in the context of popular music ensembles around 1900,

as well as an analysis of the specifics of musical practices such as turning the pan or playing the *daire*, which were mostly reserved for women.

Chapter 3, “Contemporary Musical Practices of Women Players”, presents a dense ethnography and simultaneously pursued theoretical discussion of contemporary women’s performance on traditional folk instruments in Serbia, with a focus on the current practice of *frula* playing and singing with a *gusle* accompaniment in the context of the neo-traditionalist musical scene and, to a lesser extent, world music and other trans-genre orientations. The chapter introduces narratives from the players themselves, who come from different generational and genre-subcultural backgrounds, in counterpoint with insights that the author herself reached in her fieldwork, taking part “on the margins of events”. Identification-interpellation and the regulative mechanisms of the marginalization of women’s performance in the domain of instrumental folk music are viewed in relation to a reconstruction of past instrumental activities of older performers (on the *frula*, *list*, *dvojnica*, harmonica, and *gusle*). The chapter also considers revivalism in traditional folk music as constitutive of the neo-traditional, ethno, and world music scene, as well as the gender-identification trajectories of middle-aged and younger female players, on the basis of a large case study of women’s participation in contemporary *frula* performance. There is a special focus on shedding light on identification-interpellation on multiple material levels: in the public discourse of the practice, in interviewees’ personal narratives and life histories, and, finally, in the sound itself, which, by means of semiotics and analysis of

ideologemes concerning gender in the corpus of transcribed musical examples, shows the ways in which societal demands for “the correct gender” in music and the irreducible elements of personal choices and passionate responses to the ideological call are met (and opposed). Chapter 3 concludes with a discussion of the practice of *gusle* performance today in the context of re-traditionalization, that is, the re-emergence of a polarized model of representation inherited from the 19th century, whereby the female *gusle* player is either a “good subject”, a hypostasis of her gender and personification of ideal national femininity, or a lesser version of it that resorts to “emulating masculinity” as a liberating act of transgression.

The dissertation’s final segment once again juxtaposes theoretical models of identification with conclusions derived from the genealogy and ethnography of women’s playing. The category of *disidentification* is singled out as a set of different tactics whereby a special domain of freedom and creative expression is secured inter-personally for female subjects *within* the system of the reproduction of gender, nation, and class. In line with a critical revaluation of existing scholarly, popular, and engrained approaches to women’s

playing, the conclusion of the dissertation suggests an additional self-critique of ethnomusicology’s approach to music and gender in society, as well as an active (engaged) role for post-disciplinary ethnomusicology in the ongoing transformation of neo- and post-traditional musical practices in Serbia and the Balkans.

The dissertation’s three appendices serve to document the audio and visual dimensions of women’s instrumental performing practices. The first appendix comprises 42 transcriptions of musical examples of various durations, based on the audio recordings the author made as part of her fieldwork, as well as six transcriptions of women’s playing made by other transcribers, which are relayed here in order to furnish at least a partial overview of the historicity of musical practices in terms of musical text itself. The second appendix comprises 25 photographs and illustrations of women players of traditional instruments, taken from public and private archives, as well as a selection from the author’s own photo-documentation, made during the many years of following female performers on the neo-traditional and world music scene. The appendices are complemented by an audio CD with pieces of various genre profiles.