

**JOURNAL MUZIKOLOGIJA – MUSICOLOGY AS AN AGENT
IN SHAPING MUSICOLOGICAL AND
ETHNOMUSICOLOGICAL RESEARCH (2001–2025)***

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**ЧАСОПИС МУЗИКОЛОГИЈА – MUSICOLOGY КАО
ЧИНИЛАЦ ОБЛИКОВАЊА МУЗИКОЛОШКИХ И
ЕТНОМУЗИКОЛОШКИХ ИСТРАЖИВАЊА (2001–2025)**

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ABSTRACT

This study has been written on the occasion of the twenty-fifth anniversary of the journal *Muzikologija – Musicology*. It employs a hybrid methodology, ranging from autoethnographic reflection to quantitative data analysis. It focuses on the process of the journal’s founding, as well as the research of the standardization of editorial policies and internationalization trends, and

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the editorial and author networking in shaping the journal's thematic scope and physiognomy. In this way, the journal is viewed from different angles as a factor in ethno/musicological research at both local and international levels.

KEYWORDS: journal *Muzikologija – Musicology*, Institute of Musicology SASA, musicology, ethnomusicology.

АПСТРАКТ

Ова студија написана је поводом двадесет пете годишњице часописа *Музиколоџија*. Заснована је на хибридној методологији, у распону од аутоетнографске рефлексije до квантитативне анализе података. Фокусирана је на процес оснивања часописа, истраживање стандардизације уређивачких политика и трендова интернационализације, као и на умрежавање уредника и аутора у обликовању тематског обима и физиономије часописа. На овај начин, часопис се посматра из различитих углова, као чинилац савремене музикологије и етно-музикологије на локалном и међународном нивоу.

Кључне речи: часопис *Музиколоџија – Musicology*, Музиколошки институт САНУ, музикологија, етномузикологија.

INTRODUCTION

Journal *Muzikologija – Musicology*¹ is a peer-reviewed academic journal established in 2001 and published by the Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA), the only scholarly institution in Serbia dedicated to musicological and ethnomusicological research. The journal is devoted to the study of music as an aesthetic, cultural, historical, and social phenomenon, with particular emphasis on ethno/musicological research. It publishes scholarship employing a wide range of topics and methodologies, including interdisciplinary approaches drawn from history, art history, literary studies, ethnology, anthropology, sociology, communication studies, semiotics, and other fields. By promoting contemporary Serbian ethno/musicological research within the international scholarly community and

¹ The full official name of the journal is bilingual, in Serbian Cyrillic and in English: *Музиколоџија: часопис Музиколошког института САНУ* = *Musicology: Journal of the Institute of Musicology SASA*. In the remainder of the text, only the English title *Musicology* will be used.

featuring contributions by distinguished international scholars, the journal has established itself as a relevant and reliable source for current musicological and ethnomusicological research worldwide.² The marking of the journal's twenty-fifth anniversary provided the impetus for this study. It proceeds from the premise that a jubilee represents an appropriate moment for reflecting on and critically examining the journey undertaken.

We occupy a specific position as co-authors of this study, given our direct involvement in the journal's leadership and long-standing participation on its Editorial Board, as well as our role, together with a third colleague, Katarina Tomašević, as the conceptual initiators and founders of the journal. This configuration simultaneously places us inside and alongside the subject of our analysis. Accordingly, our research incorporates elements of autoethnography as part of a broader methodological framework in this study. Autoethnography can be briefly defined as a qualitative, reflexive, and interpretative research method that draws on lived experience through self-reflection, linking the researcher's insights and critical stance to broader political and cultural phenomena. In the words of Stacy Holman Jones, Tony Adams, and Carolyn Ellis, "autoethnography presents a person's experience in the context of relationships, social categories, and cultural practices," and, for that reason, "the method revels in sharing insider knowledge about a phenomenon" (2013, 34). At the same time, "the autoethnographer is not a traditional participant-observer [...]. Centering the work inside personal experience, autoethnographers not only have an investment in the experience they study but can also articulate aspects of cultural life traditional research methods leave out or could not access" (2013, 34). In our case, this perspective is particularly relevant to the context of the journal's founding, as it allows us to critically discuss the processes that were marked by our persistence in sustaining the initial idea, navigating internal institutional, organizational, and material obstacles, and ultimately inaugurating the journal. From this standpoint, the journal's history emerges not merely as an institutional narrative but as a lived process shaped by individual commitment, collective endeavor, and the broader academic and cultural environment.

On the other side of this study's methodological spectrum lie elements of quantitative analysis, which were essential for assessing data regarding the ratio between domestic and international contributions to the journal. In this context, particular attention was paid to the standardization of editorial policies and trends of internationalization, as well as editorial and authorial

² See also the journal's website, where all previously published issues (Nos. 1–39) are available in open access (Muzikologija–Musicology 2025).

networking in shaping the journal's thematic scope and physiognomy. These various insights indicate that over the past twenty-five years, the journal *Musicology* has become a significant agent in shaping musicological and ethnomusicological research on national, regional, and international levels.

THE CONTEXT OF THE JOURNAL'S ESTABLISHMENT

Our idea to establish a periodical publication of the Institute of Musicology SASA crystallized toward the end of the last decade of the twentieth century. As representatives of the Institute's mid-career and junior associates, we were encouraged by our own experience gained through initiating and organizing scholarly conferences and preparing their proceedings during the 1990s.³ It should also be recalled that prior to 1993, when younger associates conceived and successfully prepared the conference on the Serbian musical scene, the Institute had not independently organized scholarly symposia, nor had it served as the sole publisher of related publications.⁴ Such events and editions were previously realized either by the SASA Department of Fine Arts and Music (today the SASA Department of Arts) or as joint ventures of the Department and the Institute.⁵ Organizing scholarly events and publishing in cooperation with SASA offered various advantages, as the Academy's publishing and other support services were readily available.

³ The first of the aforementioned events was the conference *Srpska muzička scena* [Serbian Musical Scene], held in December 1993. The conference proceedings were prepared by Ana Matović, Melita Milin, and Katarina Tomašević, with Nadežda Mosusova, at the time principal research fellow of the Institute, listed as editor-in-chief (1995). The subsequent conference, *Kompozitorsko stvaralaštvo Miloja Milojevića* [The Compositional Oeuvre of Miloje Milojević], held in 1996, was conceived and organized by Melita Milin and Biljana Milanović; the proceedings were prepared by Melita Milin, while the editorial responsibility was assumed by Prof. Vlastimir Peričić, Corresponding Member of SASA (1998). In addition to our involvement in these events and publications, during the preparation of the first issue of *Musicology* we also organized the scholarly conference *Delo i delatnost Mihaila Vukdragovića i Marka Tajčevića* [The Work and Activities of Mihailo Vukdragović and Marko Tajčević], held in December 2000. This conference was institutionally affiliated with the SASA Department of Fine Arts and Music, which also published the volume of the same title; the proceedings were prepared by Melita Milin, with Academician Dejan Despić listed as editor (2004).

⁴ The staff of the Institute of Musicology at that time consisted of the following associates: Academician Dr. Dimitrije Stefanović (1929–2020), Principal Research Fellow and Director of the Institute; Dr. Danica Petrović (1945–2024), Principal Research Fellow; MPhil Ana Matović (1948–), Research Assistant; Dr. Melita Milin (1953–), Research Associate; MPhil Katarina Tomašević (1960–), Research Assistant; as well as five junior research assistants born in the 1960s: Jelena Jovanović, Aleksandar Vasić, Biljana Milanović, and Vesna Peno.

⁵ See conference proceedings edited by Academician Dimitrije Stefanović (1985; 1989; 1995).

Conferences and publications prepared solely by the Institute did not enjoy such privileges; instead, they were realized with modest support from the Ministry of Science and through the technical engagement of colleagues and friends working on a contractual basis. Nevertheless, the younger collaborators were willing to take this risk, guided by the conviction that the Institute required a shift in its scholarly policies toward the promotion of new ideas and more independent modes of work. The establishment of the journal was of central importance within this context.

By the late 1990s, two relevant journals in the fields of musicology and related disciplines were being published in Serbia, both of which continue to regularly appear today. *Zbornik Matice srpske za scenske umetnosti i muziku* [*Matica Srpska Journal for Stage Arts and Music*], founded in Novi Sad in 1987 by Matica Srpska, covers the fields of musicology, ethnomusicology, theatre and film studies, and has a predominantly national profile.⁶ “*Novi zvuk*” – *Internacionalni časopis za muziku* / “*New Sound*” *International Journal of Music*, published since 1993, is open to a wide range of musicological and ethnomusicological topics, with its primary focus on contemporary music created both in Serbia and abroad.⁷ If one also takes into account the journal *Muzički talas* [*Musical Wave*], published intermittently since 1994 by Clio publishing house in Belgrade,⁸ as well as the journal *Mokranjac*, published by the Mokranjčevi dani [Mokranjac’s Days] Festival in Negotin since 2000,⁹ the existence of these journals might have appeared entirely sufficient, given the very small number of musicologists and ethnomusicologists in Serbia at the very end of the twentieth century. However, as initiators of a new periodical publication, we believed that there was a clear need for it, considering the growing domestic ethno/musicological community¹⁰

⁶ For details about the journal, see official website, which also includes issues since 2003 in open access (Matica srpska s.a.).

⁷ The publisher of the journal has changed over time. During the first five years, it was the Union of Yugoslav Composers’ Organizations (SOKOJ), followed by the Music Information Center (SOKOJ–MIC) from 1998 to 2009. The current publisher is the Department of Musicology of the Faculty of Music, University of Arts in Belgrade (since 2009), which had previously served as co-publisher of issues Nos. 30 (II/2007), 31 (I/2008), and 32 (II/2008). For details see official website, which also includes issues available in online format (New Sound International Journal of Music n.a.).

⁸ Since 2016, the journal has been published by the Faculty of Philology and Arts, University of Kragujevac (see FILUM n.a.).

⁹ See Mokranjac Days Festival s.a.

¹⁰ The Institute of Musicology itself was a clear indicator of this growth, as evidenced by the numerical distribution of associates across different generations (see footnote 4). It may also be noted that employment policies in research institutions at the time favored the engagement of a larger number of associates than in previous decades, resulting in the highest number of

and the necessity of a more systematic presentation of research results within an international context. Our efforts were also closely connected to a broader social framework, as the 1990s in Serbia – despite wars, prolonged international sanctions, and general political and economic instability – encouraged large groups of people to engage in creative work within their artistic and scholarly fields, thereby resisting the prevailing circumstances.

The process of establishing the journal was lengthy, and our initiative did not meet with unanimous approval from senior colleagues. This is evidenced by the documentation from two meetings of the Scientific Council, for which extensive preparatory materials had to be compiled. The Scientific Council consisted of research staff holding scientific appointments, as well as representatives of the SASA Department of Fine Arts and Music.¹¹

At the meeting held on 2 March 1999, Melita Milin, seeking to obtain the Council's support, presented the "Proposal for the Launch of the Journal of the Institute of Musicology of the Serbian Academy of Sciences and Arts" to those present for their consideration.¹² Although the proposal did not address the structure of the future journal in detail, it emphasized that it would pursue systematic research into underexplored topics in recent Serbian music. The journal was envisioned to include sections on art, folk, and church music, alongside a segment for reviews of books, recordings, and conferences. To ensure an international reach, contributions were planned in multiple languages. Furthermore, the proposal emphasized compliance with the Ministry of Science and Technology's editorial criteria, a prerequisite for securing funding after the inaugural issue. Finally, the proposal listed our names: Melita Milin as editor-in-chief, and Katarina Tomašević and Biljana Milanović as members of the editorial team of a journal to be published annually.

employees since the Institute's founding in 1946. In addition, alongside the long-established education of musicologists and ethnomusicologists at the Faculty of Music in Belgrade, the first students were also graduating from the newly established study programs in musicology (1989) and ethnomusicology (1993) at the Academy of Arts in Novi Sad.

¹¹ The members from the Institute were Academician Dr. Dimitrije Stefanović, Dr. Danica Petrović, Dr. Nadežda Mosusova, Principal Research Fellow of the Institute who retired in 1994, as well as Dr. Melita Milin. The Department was represented by three members: Academician Dr. Dejan Medaković (President of the Scientific Council), Academician Dejan Despić, and Corresponding Member Enriko Josif.

¹² Archive of the Institute of Musicology SASA. Collection: Archive of the Institute of Musicology SAS/SASA, register 174. Scientific Council 1999–2002. Minutes of the meeting of the Scientific Council of the Institute of Musicology SASA, held on 2 March 1999. Accompanying material: Melita Milin, "Elaborat o pokretanju časopisa Muzikološkog instituta SANU [Proposal for the Launch of the Journal of the Institute of Musicology of the Serbian Academy of Sciences and Arts]," 2 March 1999.

At the meeting in question, Nadežda Mosusova expressed her support for the idea, as did Academician Medaković, who proposed exploring the possibility that the relevant SASA Department might serve as the journal's publisher. By contrast, Danica Petrović voiced reservations due to the junior associates' preoccupation with completing their MPhil and PhD theses, while Academician Despić initially adopted a skeptical stance toward the establishment of yet another journal. He subsequently suggested that the journal might be conceived in a more modest form, under a title such as *Sveske [Notebooks] of the Institute of Musicology SASA*. Melita Milin, however, pointed out that such a title would carry a diminishing connotation, as it would primarily suggest a publication devoted to research sources rather than original scholarly articles. At this meeting, the idea of launching the journal was not rejected, but it was agreed that the question of whether the Institute or the SASA Department for Fine Arts and Music would act as the publisher should be further considered.

The postponement of establishing the journal and suggestions that it be put under the authority of SASA were not in accord with our vision of the journal since we had imagined it as a publication that would make the Institute more recognizable and internationally visible over time. Additionally, since we had already been working intensely on the first issue, we decided to accelerate the preparations, as well as to sharpen the conceptual frame of the journal. We obtained wholehearted support from Prof. Vlastimir Peričić (2027–2000), who served as the first reviewer of the contributions edited for the first issue, which had to be presented again to the Scientific Council. The review was very positive, expressing a deeper understanding of the idea and potential importance of the future journal.¹³

For the Scientific Council meeting on 8 February 2000, a detailed proposal was prepared, introducing the title *Musicology* for the first time.¹⁴ The journal was defined as an annual international scholarly periodical in accordance with the Ministry of Science standards. The document justified the initiative by noting that the Institute was the only SASA institute without its own periodical despite its associates' achievements in conferences and publishing. Emphasizing that “the time has now matured” for a project never before attempted, the proposal

¹³ Archive of the Institute of Musicology SASA. Collection: Archive of the Institute of Musicology SAS/SASA, Unclassified documentation. Peer Review of Articles for the Journal of the Institute of Musicology of the Serbian Academy of Sciences and Arts, submitted to the Institute of Musicology SASA, signed by Vlastimir Peričić, Belgrade, 1 September 1999.

¹⁴ Archive of the Institute of Musicology SAS/SASA, register 174. Scientific Council 1999–2002. Minutes of the meeting of the Scientific Council of the Institute of Musicology SASA, held on 8 February 2000. Accompanying materials: “Elaborat o pokretanju časopisa Muzikološkog instituta SANU [Proposal for the Launch of the Journal of the Institute of Musicology SASA],” n.d.; Danica Petrović's letter to the Scientific Council, 7 February 2000.

addressed methodological issues in domestic ethno/musicology and envisioned the journal as a key instrument for shifting scholarly policy:

Serbian musical heritage remains insufficiently explored. Many fundamental studies of the primary source material are yet to be conducted. Consequently, attempts at generalization, synthesis, typology, and other broader perspectives – which Serbian musicology and ethnomusicology are still to undertake – are hindered. The concept of the journal of the Institute of Musicology will be directed toward addressing these issues by simultaneously encouraging the production of integral studies and papers on until recently unknown and unresearched material. We believe that a periodical publication could inspire all interested colleagues to make a collective contribution to this endeavor.

The proposal outlined the journal's concept, programmatic goals, methodological diversity, and interdisciplinary openness. It detailed a three-section structure: *The Main Theme*, *Varia*, and *Reviews*, presenting Institute's research but remaining open to contributions by other colleagues and international authors for comparative analysis. Some of these features were later published in the first issue's Editorial (2001).

At the meeting on 8 February, skepticism persisted, including written objections from the absent Danica Petrović regarding methodological heterogeneity and the low number of contributions from Institute associates. Conversely, Nadežda Mosusova strongly supported the initiative, countering Dimitrije Stefanović's concerns about the younger members' lack of experience. Enriko Josif also welcomed the project, noting that "skepticism can play a stimulating role" and that the timing was favorable. Dejan Despić's doubts diminished upon the proposal of an annual publication; he recommended that the journal "concentrates on our music as much as possible" as the Institute's primary task and extended his best wishes to the founders.

After institutional approval had been obtained, a small team of the Institute's associates began preparing the first issue of the journal for publishing. Melita Milin was appointed editor-in-chief, while the Editorial Board was composed of almost all associates of the Institute of Musicology SASA at the time (Katarina Tomašević, Jelena Jovanović, Aleksandar Vasić, Biljana Milanović, and Vesna Peno). The Publishing Council included SASA members D. Medaković, D. Despić, and E. Josif as well as two international scholars – Albert van der Schoot of the University of Amsterdam and Jarmila Gabrielová of Charles University in Prague – thus emphasizing the journal's international orientation from its very inception. An additional peer review of all submitted articles was also secured, authored by

Academician Dejan Despić who offered insightful remarks, thus enhancing the quality of the prepared manuscripts.¹⁵

Through a combination of personal commitment, limited sponsorships (including the Oxford Center, Studio Anglian, and Mobtel), and assistance from colleagues outside the Institute, the basic conditions for printing the first issue were met. The journal's visual identity was designed by Zoran Mujbegović, and the core design concept of the journal's title – albeit with later modifications – has been retained to this day. The first issue was printed in the first half of 2001, and its promotion took place on 9 May at the SASA Gallery.

The journal was quickly embraced by colleagues, and as early as 2004, it received a very favorable review in the American journal *Notes*, in which Zdravko Blažeković described the first three issues in detail, concluding that “[i]t is not easy to edit a periodical in which every issue is concerned with a specific topic. [...] Melita Milin fulfilled this task extremely well, and her success indicates that severe economic isolation of Serbia during the 1990s did not prevent some musicologists from being well informed about trends in current musical scholarship” (2004, 181). We would also like to highlight the opinion of Academician Dejan Despić, recorded in his formal speech on the occasion of the sixtieth anniversary of the Institute of Musicology, when he stated that the journal, “through its first seven issues, has distinguished itself as the leading journal of its kind in our environment.” On that occasion, he recalled, with an apology, his initial skepticism regarding the idea of launching *Musicology* (Despić 2010, 374).

STANDARDIZATION OF EDITORIAL POLICIES AND TRENDS OF INTERNALIZATION

Even a cursory glance at the names of the scholars who have served as editors-in-chief of the journal *Musicology* over the course of two and a half decades (see Table 1) clearly points to the journal's deep institutional embeddedness. Most of them had been a part of the *Musicology* Editorial Board from the very beginning or joined it shortly after taking up positions at the Institute of Musicology SASA. Until the end of 2024, the Editorial Board was composed exclusively of representatives of the home institution.¹⁶ The journal's

¹⁵ Archive of the Institute of Musicology SAS/SASA, Unclassified documentation. Peer Review of Materials for the Journal *Musicology*, signed by Dejan Despić, 9 May 2000.

¹⁶ The original Editorial Board was expanded as new staff joined the Institute: Danka Lajić

international dimension was embodied solely in the International Editorial Council, which was expanded with new members in 2017.¹⁷ As of 2025, the Editorial Board itself has also been internationalized, incorporating renowned scholars from six European countries and the United States.¹⁸

An analysis of the journal's editorial structure over the full twenty-five years of publication (Nos. 1–39) reveals both a stable institutional framework and a gradual change. Seven editors-in-chief have succeeded one another in fixed-term cycles (ranging from two to five years), ensuring the necessary continuity of the journal's scholarly policy. With the exception of *Musicology* No. 10 (2010), published as a jubilee issue marking the anniversary of the Institute of Musicology SASA and representing a departure from the journal's standard and recognizable format, the past decade has also seen the introduction of the role of guest editor for *The Main Theme*. This role has been assumed by both Institute associates and international scholars, including Jim Samson and Katerina Levidou (see Table 1). The engagement of experts in specific fields has contributed both to thematic diversification and to strengthening of the journal's international standing as a visible agent of ethno/musicological research. Furthermore, until 2012, the journal was published annually. Due to increasing interest among domestic and international contributors, the Editorial Board decided to begin publishing two issues per year (June and December), both in print and in open-access digital format.

From the outset, such changes – aimed at the continuous improvement of the journal's quality – have been aligned with the official policies of the Ministry of Science concerning the categorization of scholarly journals. Although these standards have frequently changed, a matter that raises broader questions about attitudes toward scholarship and, in particular, toward the Arts and Humanities, successive editorial teams have sought to comply with the required formal criteria in order to secure not only financial support but also appropriate classification within the local research system. The official annual journal categorization lists in Serbia, available on the Ministry of Science

Mihajlović (from 2003), Ivana Medić (from 2013), and Ivana Vesić (from 2017) became permanent members of the Editorial Board, while Rastko Jakovljević was also part of the Board for a brief period of time (2013–2015).

¹⁷ In addition to the two longstanding members, van der Schoot and Gabrielová, the international component of the Council also came to include Jim Samson (London), Razia Sultanova (Cambridge), Denis Collins (Queensland), Svanibor Pettan (Ljubljana), Zdravko Blažeković (New York), Dave Wilson (Wellington), and Danijela Špirić (Cardiff).

¹⁸ Jim Samson (London), Marina Frolova-Walker (Cambridge), Thomas Apostolopoulos (Athens), Ulrich Morgenstern (Vienna), Jelena Novak (Lisboa), Laura Emmerly (Atlanta GA), Jana Ambrózová (Nitra), and Anna Dalos (Budapest).

website since 2006, attest to the stable position of *Musicology*. After relatively quickly attaining the status of a national journal of international significance (M24), it has in recent years been officially upgraded to the category of an international journal (M23).¹⁹ This upward trajectory has been achieved through sustained attention to the standardization of editorial processes, including the implementation of rigorous double-blind peer review, as well as the adoption of tools such as DOI registration, ORCID integration, and open-access policies as key mechanisms for increasing the journal's accessibility and international visibility. In addition, inclusion in national and international indexing services – most notably the presence of *Musicology* in abstracting and citation databases such as Scopus and the Web of Science (WoS), Emerging Sources Citation Index (ESCI) – has significantly enhanced the journal's reputation and visibility at the international level, with reciprocal effects in the local context.²⁰ As of 2025, *Musicology* is one of only six journals in the Arts and Humanities in Serbia that, on the basis of its standing in the Web of Science, has been awarded the status of a distinguished international journal (M22).²¹

Although bibliometric analyses have become an inevitable feature of the journal's publishing ecology at both local and global levels,²² for the editors of *Musicology* the international networking achieved over the journal's two-and-a-half-decade existence has been of far greater significance. A statistical

¹⁹ For information on prerequisites and procedures for the categorization of scholarly journals, conducted in accordance with the Regulations on the Categorization and Ranking of Scholarly Journals, including the Ranking Lists since 2006, see The Ministry of Science, Technological Development and Innovation of the Republic of Serbia n.a.

²⁰ Several other repositories and catalogues include doiSerbia (repository that contains articles from leading Serbian academic journals, published under Open Access), RILM (*Répertoire International de Littérature Musicale*), CEEOL (*Central and Eastern European Online Library*), DOAJ (*Directory of Open Access Journals*), ProQuest, EBSCO, and ERIH PLUS (*European Reference Index for the Humanities and Social Sciences*).

²¹ See the document “International journals by domestic publishers indexed in WoS – JCR,” available on the KoBSON website (KoBSON n.a.), in which *Musicology* is listed alongside the journals *Art+Media*, *Balkanica*, *Filozofija i društvo [Philosophy and Society]*, *Istorija 20. veka [History of the 20th Century]*, and *Zbornik Vizantološkog instituta SANU [Journal of the Institute of Byzantine Studies SASA]*. To be classified as M22, a journal must be indexed in the Journal Citation Reports (JCR) via Web of Science, and rank within the second quartile (Q2) of its respective scholarly field. This means the journal's Impact Factor places it in the top 25% to 50% of global journals in that discipline.

²² The consideration of the problematic nature of metric-based research assessment procedures is a complex topic that falls outside the scope of this study; however, it is important to emphasize that social sciences and humanities scholars in Serbia, with their reservations and criticism toward metric-based analyses, are typical representatives of the European scholarly community. For more details on this, see Milenković 2020, 43–44.

analysis of cumulative contributions from Serbia and abroad – conducted here across all thirty-nine issues of the journal – shows that the share of international authors has been substantial since the journal's inception. On the basis of the tabulated data for the first decade (2001–2010) and the subsequent three five-year periods of the journal's publication (see Tables 2a, 2b, 2c, and 2d), it is possible to trace parallel trends toward the journal's internationalization and the promotion of domestic authors.²³ Thus, during the first ten-year phase, domestic contributors slightly dominated (55.56%). Their share increased in the subsequent two five-year stages (63.64% in 2011–2015 and 62.79% in 2016–2020), while at the same time, there were pronounced year-to-year fluctuations in the participation of international authors (ranging from around 20% in 2013 and 2020 to 48% in 2016 and 60% in 2019). The final five-year cycle (2021–2025) brought the share of international contributors to 51.30%, representing the highest level of their presence since the journal's founding. Taken as a whole, the overall average share of international contributors is 42.26%, which clearly positions the journal *Musicology* as an international platform for ethno/musicological research. Cumulative data for the entire period (2001–2025), as well as participation by country (Table 3), demonstrate the global reach of this publication of the Institute of Musicology SASA, which has so far attracted authors from five continents, thereby securing a high degree of international relevance by the end of 2025.

Closely related to this is the journal's language policy, which initially published articles in Serbian, English, German, French, and Russian. Although the total number of papers in German (20), French (7), and Russian (4) is small, their share was clearly visible in the first decade (15.8%), after which they gradually declined, reaching a negligible 2% in issues published between 2021 and 2025. At the same time, in the first decade Serbian (43.9%) slightly exceeded English (40.3%). In the subsequent years, however, English became increasingly dominant, accounting for 68% of the total output in the most recent five-year period. The reasons for this shift in the linguistic paradigm are

²³ The tables present the total sample of contributors in scholarly articles (not including scholarly reviews), with each contributor counted as a single unit, regardless of co-authorship. These figures, therefore, represent the cumulative number of authorial participations. Given the long continuity of the journal's publication, the same authors appear in the sample multiple times. This is particularly evident among contributors from Serbia, a significant number of whom have published ten or more studies in the journal over the past twenty-five years. Each individual participation has been treated as a separate statistical unit in order to accurately map the geographical distribution of content per issue and year. The exact number of studies published by individual authors can be easily determined by consulting the *Bibliography of the Journal "Музикологија – Musicology" (2001–2025)*, which is comprehensively compiled and primarily organized by authors (Trajković 2025).

manifold. In recent years, editorial policy has favored publishing exclusively in Serbian and English, as the influx of submissions in other languages has been declining for years. Many domestic authors, moreover, prefer to publish in English in order to increase their citation rates.

EDITORIAL AND AUTHORIAL NETWORKS IN SHAPING THE JOURNAL'S THEMATIC SCOPE AND PHYSIOGNOMY

From its inception, every issue of the journal *Musicology* has featured three permanent segments: *The Main Theme*, *Varia*, and *Reviews*, along with occasional sections for significant jubilees and obituaries. Within this stable and well-defined structure, *The Main Theme* section was envisioned as a kind of micro-symposium or a thematic collection of papers. In contrast, the *Varia* section encompasses a variety of topics from all fields of ethnomusicology and musicology, including their manifold interdisciplinary networking. Both sections publish original scientific papers covering a wide range of research areas and methodologies, from the study of primary sources and theoretically focused discussions to synthetically grounded studies dedicated to the research of complex phenomena. The third permanent section provides critical reviews of monographs, audio editions, and scholarly conferences. Initially, the number of these contributions was exceptionally high, often exceeding ten texts in a single issue. Although this section – now titled *Scholarly Reviews and Polemics* – is shorter today, it continues to reflect the endeavor to present the most valuable local and international publications.²⁴

By introducing *The Main Theme* segment, we wished to draw attention to certain research areas we thought important to be further investigated and/or rethought. We believed that by inviting musicologists from both Serbia and other countries to submit results of their scholarly work on a specific topic, we would gain a broader view of the chosen thematic field, along with lesser-known national and regional variations and characteristics. We expected that the contributions would offer comparisons on different levels, leading to observations of various analogies and differences whose meanings were open to analysis.

It is important to emphasize that some main themes were inspired by past conferences and projects, mapping the collaborative connections and international networks of the associates of the Institute of Musicology SASA, as well

²⁴ A total of 686 texts have been published in previous issues (Trajković 2025). While scholarly studies are the most frequent (442), the 244 reviews also constitute a notable share of the total twenty-five-year volume.

as those of the Institute itself and its journal. Issue No. 2/2002 of the journal focused on *Correspondences Among Musicians*, emphasizing the value of researching musicians' letter-exchanges as cultural and historical documents. This theme originated from the international project "Musicians' Letters as Mirror of Inter-Regional Cultural Links in Central and Eastern Europe," led by Prof. Helmut Loos of Leipzig University. Similarly, the theme for issue No. 3/2003, *Musical Migrations*, was conceived after a panel organized by Prof. Katy Romanou from Athens University for the IMS congress in Leuven (2002).

The incentive for *The Main Theme* of issue No. 5/2005 (*East and West in Music*) were the inspiring scholarly contacts with Prof. Jim Samson (from Royal Holloway, UK) who came several times on study visits to Serbia, working on his great project on the music in the Balkans. The symposium organized by Jim Samson, featuring musicologists from Greece and the Institute of Musicology SASA and held as part of the IMS Congress in Zurich (2007), served as the basis for *The Main Theme* of issue No. 8/2008 (*Music in the Balkans: Traditions, Changes, Challenges*). Some conferences held in Belgrade and organized by the Institute of Musicology SASA had Jim Samson as a creative and resourceful member of program committees, which resulted in getting some high-quality papers that became scholarly contributions to certain issues of the journal. Such was the case with some papers presented at the conference *Musical Legacies of State Socialism* (2015) and published in *The Main Theme* section, *Reflections on Socialism* (23/2017). Another example is provided by *The Main Theme* of issue No. 27/2019, which contained a selection of papers from the conference *The Future of Music History* (2017), published after the conference of the same name and whose focus was on the *Balzan Musicology Project* and other important projects. Distinguished musicologists such as Reinhard Strohm, Katharine Ellis, and Marina Frolova-Walker were among the authors of the contributions.

As anticipated, the articles in issue No. 5/2005 offered complex approaches to the phenomenon of East and West in music, including analyses of interwar polemics among Serbian composers and critics, contributions on the use of Oriental elements, stereotypes about "Eastern" musical characteristics, and methodological questions concerning traditional music in the Balkans. These lines of research proved so provocative that *Music and Identity/ies* (No. 7/2007) and *Music of the Balkans* (No. 8/2008) were chosen as subsequent main themes, both exploring similar problem areas. Consequently, ethnomusicological contributions became more prominent, covering topics like collective identities, *Ethnomusicology* journal's reflections, Bulgarian music between folk and chalga, and shared characteristics of scales between more recent Greek and Serbian chant traditions. Notably, issue No. 7/2007 introduced popular music

as an object of research via Philip V. Bohlman's article on the Eurovision Song Contest; Bohlman subsequently lectured at the Institute and attended the 2008 Eurovision Song Contest in Belgrade.

On the other hand, issue No. 6/2006 featured a quite different main theme – one widely discussed since the late twentieth century but still of significant interest to musicologists focused on stylistic and aesthetic problems: *Tradition – Modernism – Avant-garde – Postmodernism*. It is rewarding to read side-by-side articles by distinguished Western researchers such as Jonathan Cross, Lawrence Kramer, and Richard Taruskin, and contributions by outstanding musicologists primarily from the Balkan region, including Valentina Sandu-Dediu, Dan Dediu, Maria Kostakeva, Katy Romanou, Leon Stefanija, Mirjana Veselinović-Hofman, and Vesna Mikić. While some authors chose to discuss general theoretical aspects of the theme, others focused on individual composers' outputs or specific musical works.

After issue No. 9/2009 offered the topic *Music in the Context of Urban Culture* with only three articles in that segment – addressing Athens as a new capital of traditional Greek music at the beginning of the twentieth century, theoretical and methodological questions concerning urban ethnomusicological research, and the public and private spaces of music – issue No. 11/2011 introduced a new and quite different main theme: *The Chanted Word in the Orthodox Oikoumene*. This issue brought together researchers from Italy, Austria, Serbia, Bulgaria, Greece, Russia, Romania, Finland, and Portugal. By focusing on concrete chant materials, they researched topics such as the rhetorical meaning of the neume *synemba*, the status of chanting codices in the Serbian chant tradition, and the insertion of poetic texts in the chant of the Polyeleos. One of the later issues of *Musicology*, No. 28/2020, which featured the theme *Russian–Serbian Cultural Relations Reflected in Music*, also encompassed contributions primarily addressing topics in the field of church music.

Widely discussed topics concerning music, politics, and cultural policy prompted the editor to dedicate space to them in two consecutive issues of *Musicology*. The *Main Theme* section of issue No. 12/2012, *Music and Cultural Policies*, featured articles exclusively by Serbian authors, whose contributions provided careful analyses of diverse themes. The *Main Theme* of No. 13/2012, *Music and Political Ideologies*, included studies addressing important questions related to the most fateful events of the twentieth century and their impact on music, such as Italian music and fascist propaganda, the positioning of jazz in socialist Yugoslavia, and the reception of Soviet music in the West.

The main themes of two consecutive issues – *Music and Words: Reflections and Ideology* (14/2013) and *Word in Melody, Melody in the Words* (15/2013) – appear similar at first glance. However, the former refers primarily to the

impact of ideology on various writings and musical practices, whereas the latter is broad enough to include studies on word and music in epic songs, melodic models of wedding songs in certain Serbian regions, and the treatment of words in the works of the Nastasijević brothers: the poet Momčilo and the composer Svetomir.

The four subsequent issues form two pairs, each sharing the same main theme: *Aspects of Performing in (Ethno)Musicology*, Parts I & II (16 and 17/2014), and *(Ethno)Musicology at the Turn of the Millennium*, Parts I & II (18 and 19/2015). As performance studies have proved to be highly relevant for ethno/musicologists worldwide, the first pair presents a wide range of scholarly articles on the subject, including semiotic perspectives on musical performance, Serbian church singing in the nineteenth century, “authenticity” in the performance of traditional music in Georgia, and live rock albums. In the latter pair of issues, the topics are diverse, encompassing vast territories and testing new methodologies: from the “affective turn” in musicology and ethnomusicology to a new interdisciplinary approach to the study of the origins of traditional polyphony.

Issue No. 20/2016, a jubilee one, is dedicated to examining the theme *Music and Empire*, as a gesture marking the centenary of World War I, with the dominant focus on examining the ways in which music can participate in creating and representing imperial and national identities. *Music and Crisis*, as *The Main Theme* of issue No. 21/2016, was probably among the first such themes in Serbian musicology and in the wider region. It gathers approaches from quite different perspectives, ranging from the activities of composers in times of crisis to the crisis of tonality, which was attempted to be overcome through the re-semanticized tonality of modernism. Issue No. 23/2017 builds on these topics with the theme *Reflections on Socialism*, offering new interpretations of art and popular music and music education created in countries that had belonged mainly to the former Eastern bloc.

Novel areas of research are particularly well represented in some *Main Theme* sections. *Urban Sonic Ecology* was introduced in issue No. 22/2017, with contributions exploring the soundscapes of Bern, Ljubljana, and Belgrade, focusing on questions such as sonic interventions in the Slovenian and Serbian capitals, short-lived independent festivals of contemporary music, and the musical space of urban districts known for their kafanas with live music. *The Main Theme* of issue No. 24/2018, *Quantum Music*, was especially innovative because it ventured into a completely unknown territory. Inspired by the eponymous international project co-funded by the Creative Europe program of the European Union – on which occasion the Institute of Musicology was the first institution from Serbia ever to serve as a project leader within this program – the section featured nine texts written by physicists, mathematicians,

engineers, composers, musicologists, and pianists, illuminating various aspects of the intersection between quantum physics and music.

In contrast, the thematic focus of three subsequent issues was on different perspectives of music history – a much-researched yet perpetually relevant and emphatically fluid field, subject to constant reconfigurations. While *Music and Historiography as The Main Theme* of issue No. 25/2018 encompassed results of scholarly examinations of various aspects of Serbian music historiography, *Music History Today* (26/2019) primarily featured contributions from international musicologists. The theme *The Future of Music History* (27/2019) could be viewed as the third part of a thematic trilogy on music historiography. Among the topics examined are the results of the Balzan Musicology Project (*Towards a Global History of Music*, 2013–2017), whose approach was post-Eurocentric and united music history and ethnomusicology; questions of regionalism and ethnic nationalism in music history writing; the possibilities for writing music history from “below”; and ideas on “thematic music history.”

Music criticism is another significant research area in *Musicology*, covered by the main themes of issue No. 30/2021, *Music Criticism in Russia and Eastern Europe*, and issue No. 31/2021, *Music Criticism, Ideology and Politics*. In the former case, notable topics include critical reception of Alexei Stanchinsky – a largely forgotten composer who died in 1914 – as well as “Russian Dresden” between the world wars, and Rachmaninov’s “Russian Paris.” In the latter case, the studies examine the reception of pianist Nikolai Orlov in the British music press, Asafyev’s *Book About Stravinsky*, the significance of the year 1968 for Bulgarian musical culture, and other topics.

As research on discography has become more intense in recent times, it was decided that *The Main Theme* of issue No. 32/2022 would be *Discography as a Scientific Source*. Both musicological and ethnomusicological perspectives were explored in the included contributions. The focus of the first two articles is on early commercial gramophone records in Bulgaria and Serbia. Other studies research further relevant themes, such as the introduction of copyright legislation in the early record industry in Croatia and the concert evenings featuring gramophone records broadcast on Radio Belgrade during the inter-war period. The theme *Sound Heritage in Ethnomusicology and Musicology* (33/2022) is closely related to that of the previous topic, but with an emphasis on sound and audiovisual archives in ethnomusicology. Conversely, while the theme *Music Festivals* (35/2023) is not a novel one, it incorporates new ethno/musicological approaches to this phenomenon through the study of a range of festivals across different musical genres (in Poland, Serbia, Croatia, and the United States), while also addressing topics of social activism and various types of identity within the framework of music festivals.

Two consecutive issues (36 and 37/2024) featured *Music and Cultural Trauma* as their main theme. In the former, the scars of trauma suffered during wars and other violent events were examined through examples of the singing of Pontic Greeks, the works of a Greek Cypriot composer, the output of a composer from state-socialist Romania who emigrated to the West, and Goran Bregović's soundtrack for Emir Kusturica's film *Underground*, while the latter issue investigated topics of migration and political pressure under socialist and fascist dictatorships.

Given the editorial policy of the journal *Musicology*, which has already demonstrated a long-standing dedication to exploring less-researched fields and problems, it is unsurprising that *The Main Theme* of issue No. 38/2025 is *Music and Dance of Roma in the Balkans and Its Diaspora*. This theme expands the journal's focus to include the study of minority communities. The music of Roma communities in Bulgaria, Serbia, Hungary, and Romania has been investigated, with the results presented in five contributions that critically examine stereotyped narratives regarding the Roma.

Main themes dedicated to specific individuals are exceptions to the journal's predominant practice of choosing problem-oriented and broadly defined topics. Since all artistic achievements require constant re-evaluation, the fiftieth anniversary of Stravinsky's death served as the occasion for selecting *Contemporary Perspectives on Stravinsky* as *The Main Theme* of issue No. 34/2023. Similarly, *The Main Theme* section in issue No. 29/2020 was dedicated to the legacy of the Serbian ethnomusicologist Vladimir R. Đorđević, marking the sesquicentennial of his birth.

The Varia Segment

As indicated by its title, the second stable segment of the journal – *Varia* – is open to articles on diverse topics other than those featured in *The Main Theme*. However, there have been instances where articles published in this section could have easily been incorporated into *The Main Theme* of another issue. The themes within *Varia* are remarkably broad, spanning from music historiography, the analysis of musical works, and ethnomusicological issues, to music theory, aesthetics, Orthodox church chant, and popular music.

Articles in which issues of music historiography and similar subjects are analyzed in this segment bring to light themes such as the place of the European periphery in music history books (1/2001, 25/2018), problems of methodology in contemporary musical historiography (5/2005), the question of progress in the history of popular music (7/2007), aspects of modernism in the works of some Greek composers (12/2012), construction of musical canons (27/2019), writing a thematic history of music (27/2019), integration of composers in the musical life

of a country they moved to (30/2021), women as jazz players (31/2021), female musicians' emancipation in interwar Yugoslavia (38/2025). There are also many other topics represented by individual articles, which encompass film music, incidental music, music theory, music aesthetics, and so forth.

Works of composers from Serbia and other countries, both contemporary and from the earlier times, were subjects of research in a number of articles, in all sections of the journal. Specifically, in the *Varia* section were published, among others, studies on Vasilije Mokranjac (9/2009), Alfred Schnittke (2/2002, 15/2013), Sofia Gubaidulina (2/2002, 13/2012), Vladan Radovanović (3/2003, 7/2007), Adriana Hölszky (3/2003), Nikolay Myaskovsky (3/2003), Isidora Žebeljan (4/2004), Vítězslav Novák (5/2005), Olivier Messiaen (5/2005), Dejan Despić (5/2005), Albert Roussel (8/2008), Enriko Josif (11/2011), Vlastimir Trajković (12/2012, 13/2012), Petar Konjović (8/2008, 25/2018), Nikos Skalkottas, and Dimitris Dragatakis (38/2025). As can be noticed, all these composers spent most of their careers in the twentieth century, some of them still living and composing.

Articles from the field of ethnomusicology, including popular music, are also well represented in the *Varia*, as they are in *The Main Theme* section. Already in issue No. 1/2001, there is a contribution which examines a specific kind of folk songs from a region in central Serbia, and later, in No. 5/2005, there is an article with a detailed analysis of vocal musical traditions among different populations in northern Greece. In No. 6/2006, two ethnomusicology articles are published in *Varia*, one on the structural levels of music–poetry of epic songs, from the aspect of tempo and rhythm, and the other on the Serbian ethnomusicologist Miodrag Vasiljević's views on Bartók's work on Serbo–Croatian folk music. The themes of ethnomusicology contributions were becoming more varied and innovative with time, to mention just several of them: one on competitions of folk music players, then on the works of a musician and composer who contributed importantly to *world music* in Yugoslavia, on female performance in Serbian popular music, also on the Janković sisters and Laban's system for writing down movement, and choreography of folk music performances on stage.

Church music, concretely the Orthodox, is well represented, both in the frame of *The Main Theme* section and in the *Varia*. In the latter, first time in issue No. 3/2003, important concepts and aspects of Orthodox chants, most often Serbian, are investigated, such as the use of the Greek term *melos* (*napev* in Serbian) in Greek and Serbian chanting practices, the innovations in Greek chant notation brought by the early nineteenth-century reform, harmonized music in the Serbian Church music multipart singing in Greek and Serbian church services, and sound recordings of Serbian Church chant.

International and Domestic Networks

Thanks to very good scholarly contacts with some internationally renowned musicologists, usually started at different conferences, the editors of *Musicology*, as well as other fellows of the Institute, have had the privilege to discuss with them questions related to the themes of future issues and projects. The list of colleagues with whom we have collaborated and who we deeply respect is long, and it would certainly be difficult to single out a smaller group of them. We wish to highlight our significant collaboration with Aikaterini–Katy Romanou (published in Nos. 3/2003, 5/2005, 6/2006, 7/2007, 8/2008, 19/2015, 21/2016) and Jim Samson (5/2005), with whom we also co-edited separate volumes (Romanou 2009; Milin and Samson 2014). Romanou's initiative facilitated professional exchanges between Athens and Belgrade, resulting in a high number of contributions from Greek musicologists, particularly in issue No. 8/2008. Furthermore, Katerina Levidou, an assistant professor at the University of Athens, served as guest editor for *The Main Theme* of issue No. 34/2023.

We wish to mention several other authors too, among whom Helmut Loos (2/2002, 5/2005, 15/2013), Valentina Sandu-Dediu (4/2004, 6/2006), and Anna Dalos (37/2024), with whom we have had steady cooperation on projects and conferences. Our colleagues, ethnomusicologists from all over the world, have also markedly enriched the contents of *Musicology*, often introducing new topics and approaches. Issue No. 7/2007 is especially remarkable since it contains articles written by several internationally renowned ethnomusicologists, such as Timothy Rice, Philip V. Bohlman, Carol Silverman, Judit Frigyesi, and Igor Matsievsky. Contributions by some other eminent ethnomusicologists were published in other issues, to name here only a few: Izaly Zemtsovsky (5/2005), Athena N. Katsanevaki (5/2005, 11/2011), Risto Pekka Pennanen (8/2008), Lozanka Peycheva (38/2025), Tina Ramnarine (16/2014), and ethnochoreologist Elsie Ivancich Dunin (17/2014).

The journal has always kept a place for domestic scholarly contributions, the foundations of which were laid and continuously developed primarily by the associates of the Institute of Musicology SASA. Among them were musicologists of different generations, the oldest at the beginning having been Nadežda Mosusova (1/2001, 2/2002, 3/2003, 4/2004, 5/2005, 8/2008, 25/2018). Among the contributions by Melita Milin were thematizations of the aspects of creativity of Ljubica Marić, a contemporary Serbian female composer (1/2001, 4/2004), the specific features of the Serbian composer Vlastimir Trajković's oeuvre (12/2012), the Russian musical emigration in Serbia (3/2003), and Serbian music in the critical years 1985–2005 (8/2008). Katarina Tomašević wrote about problems in researching Serbian interwar music (1/2001), Stevan Hristić's oratorio *Vaskrsenje* [Resurrection] and the issue

of traditions' crossroads in the early twentieth century (4/2004), Davorin Jenko and Stevan Mokranjac, composers of the late nineteenth and early twentieth century (16/2014), and the approach of Dragutin Gostuški to the semiotics of music (23/2017). Contributions by Biljana Milanović include discussions on the path towards writing an integral history of Serbian music (1/2001), contextualization of early Modernism in Serbian music (6/2006), collective identities and music, the Balkans as a cultural symbol in Serbian music during the first half of the twentieth century (8/2008), ethnosymbolism in Mokranjac's choral *Rukoveti* [Garlands] (16/2014), but also musicians' attitude towards concert activities during the COVID pandemic (31/2021) and other themes. Aleksandar Vasić is the author of many articles published in *Musicology*, mostly on Serbian musical and other periodicals with articles and critiques on music, interested in musical-historiographical and ideological issues discerned in them (e.g. 5/2005, 6/2006, 8/2008, 12/2012, 19/20015, 29/2020, 37/2024). In her articles, Ivana Medić shows an inclination to diverse themes, such as the ideology of moderated modernism in Serbian music and musicology (7/2007), analyses of works by Russian/late Soviet composers Sofia Gubaidulina (13/2012) and Alfred Schnittke (15/2013), case study of Serbian ethno-music becoming part of the world music scene (16/2014), and quantum music (22/2017). Vesna Peno systematically researches the Orthodox church music tradition, focusing on Serbian chant; beyond her studies on the typology of church chant (3/2003) and analytical neumatic notation (7/2007), she also investigated medieval Serbian singing (16/2014), multipart religious practice among Greeks and Serbs (17/2014), the role of chant in national ideology (18/2015) and many other themes, including the ones outside the field of church music. Ivana Vesić's articles encompass investigations on the role of political ideology on the field of music in Serbia and Yugoslavia (12/2013, 30/2021, 33/2022), as well as research on the reforms of music education in interwar Yugoslavia (27/2019), interwar operetta in Belgrade (33/2022), and other themes. Ethnomusicologists from our Institute were also very active contributors to *Musicology*. Jelena Jovanović's articles contain detailed analyses of specific types of Serbian traditional vocal music (1/2001, 3/2003, 9/2009, 15/2015, 23/2017), as well as results of her research on popular music in Yugoslavia (16/2014, 17/2014). The focus of Danka Lajić Mihajlović's articles was on traditional instrumental music, its performers, and related phenomena such as gusle players' competitions (3/2003, 7/2007, 8/2008, 11/2011, 12/2012), and more recently on early Serbian gramophone records (20/2016, 23/2017, 32/2022). The areas covered by Marija Dumnić Vilotijević include applied ethnomusicology in Serbia (12/2012), interwar folk music programs on Radio Belgrade (14/2013), institutionalization of ethnochoreology in Serbia (17/2014), contemporary urban folk music in the

Balkans (25/2018), and critical interpretations of ethnological and ethnomusicological narratives on the Roma in Serbia (38/2025). Other fellows of the Institute, including Nataša Marjanović, Rastko Jakovljević, Srđan Atanasovski, and younger musicologists Bojana Radovanović Šuput, Marija Golubović, Marija Maglov, Vanja Spasić, Miloš Bralović, Miloš Marinković, Monika Novaković, as well as ethnomusicologist Maja Radivojević, have also published articles in the journal.

Apart from the members of the Institute of Musicology as authors of contributions to *Musicology*, many articles have been written by colleagues from other academic institutions in Serbia, especially those related to music, such as the Faculty of Music in Belgrade (Mirjana Veselinović-Hofman, Ana Stefanović, Vesna Mikić, Selena Rakočević, Mirjana Zakić, Sanja Radinović, Sanja Ranković, Iva Nenić, Ivana Perković), the Academy of Arts in Novi Sad (Valentina Radoman, Nemanja Sovtić), and the Faculty of Philology and Arts in Kragujevac (Marija Ćirić).

Following the 1991 break-up of socialist Yugoslavia, war-induced isolation made renewing regional cultural contacts difficult. However, the rising interest from musicologists in these new states is encouraging; to date, we have published eight contributions from Slovenia and four each from Bosnia and Herzegovina and Croatia. Conversely, authors from other Balkan countries are better represented – particularly those from Greece, due to strong professional ties. A similar, though less frequent pattern of collaboration exists with authors from Bulgaria, Hungary, and Romania, with whom Serbian musical culture shares close historical and cultural affinities (Table 3).

Although the regional and international significance of *Musicology* was built upon our collaborative work with individual foreign colleagues, analysis shows that the journal encompasses contributions from all parts of Europe and the USA, as well as from Australia, Israel, Japan, Singapore, and Brazil (Table 3). The editors have been honored to receive for publication articles written by musicologists and ethnomusicologists of world renown, from both the West and the East. However, it was also with great pleasure that we included in the journal's issues articles whose authors belonged to various local scholarly settings, as well as younger generations from different parts of the world – both from those with longer and shorter traditions in musicology – who offered fresh and creative ideas. Their works also deserve to be read carefully because they often bring innovative and deep insights.

As observed throughout the articles published in *Musicology*, their thematic range is exceptionally wide. Many main themes were specifically designed so that musicology and ethnomusicology could support each other

in investigating certain topics, while also facilitating research that transcends the boundaries between ethnomusicology, musicology, and their sister disciplines. Interdisciplinarity and transdisciplinarity as methodological tools are, therefore, well represented: the former dominantly within themes related to contemporary approaches to music historiography, music, and cultural trauma, or music and politics; the latter in contributions to themes such as urban sonic ecology and quantum music. *Musicology* has been open to gender, minority, and postcolonial studies, privileging problem-oriented articles, whether within the traditional fields of musicology and ethnomusicology or at the crossroads of various disciplines.

Presenting the journal *Musicology* from multiple research perspectives, we can conclude that it has traversed a dynamic path – from the struggle for its founding and the initial issues that gradually built its collaborative networks, to its increasingly robust internationalization and the attainment of an enviable status in international indexing databases and citation lists, as well as within the global etho/musicological community that has long recognized its quality. Through continuous efforts to enhance this quality via rigorous peer review and dedicated, responsible editorial work, *Musicology* has evolved into an ever-larger and more complex, pluricultural, and inclusive platform, open to diverse contemporary topics and contributors from across the globe. Throughout all these changes, the journal has maintained its core structure and its role as a venue for domestic scholars, ensuring their work is effectively presented within an international context. Alongside this vital dimension, the journal remains open to contributions from other environments, including small scholarly communities that often face challenges in making their voices heard on the international stage.

We are deeply aware of the asymmetry of power and the unequal chances of representation between scholars from non-central regions of the world and domineering Anglo-American scholarship. We also recognize that our journal, as a non-profit publication of a small scholarly institute, cannot attain the readership and visibility of journals published by leading global universities or major commercial publishers. Despite this, we demonstrate that even without vast resources and marketing infrastructure, it is possible to become a clearly visible and esteemed factor through a commitment to high-quality standards. We are, therefore, particularly gratified if *Musicology*, from its current position, can also contribute toward the decolonization of power present within the global frameworks of musicological and ethnomusicological disciplines.

Table 1. Editorial history and guest editorships (2001–2025).

Editor-in-Chief	Period and Issues	Guest Editor (Role & Issue)
Melita Milin	2001–2005 (Nos. 1–5)	—
Katarina Tomašević	2006–2010 (Nos. 6–10)	Danica Petrović (Full Issue, No. 10)
Vesna Peno	2011–2013 (Nos. 11–15)	—
Jelena Jovanović	2014–2016 (Nos. 16–21)	Ivana Medić (The Main Theme, Nos. 20, 21)
Ivana Medić	2017–2019 (Nos. 22–27)	Jim Samson (The Main Theme, No. 27)
Aleksandar Vasić	2020–2021 (Nos. 28–31)	Vesna Sara Peno (The Main Theme, No. 28) Ivana Medić (The Main Theme, Nos. 30, 31)
Danka Lajić Mihajlović	2022–2023 (Nos. 32–35)	Marija Dumnić Vilotijević (The Main Theme, No. 33) Katerina Levidou (The Main Theme, No. 34)
Biljana Milanović	2024–2025 (Nos. 36–39)	Marija Dumnić Vilotijević (The Main Theme, No. 38)

Table 2a. Geographical distribution of contributors per issue, 2001–2010.

Issue (Year)	The Main Theme (MT) and Varia Sections	Total Contributors	Serbia	International	Countries of International Contributors
No. 1 (2001)	MT: <i>Music Between the Two World Wars</i>	6	4	2	Romania, France
	Varia	2	2	0	—
No. 2 (2002)	MT: <i>Correspondences Among Musicians</i>	10	5	5	Germany (2), Austria, The Netherlands, Bulgaria
	Varia	3	0	3	Bulgaria, Russia, USA
No. 3 (2003)	MT: <i>Musical Migrations</i>	7	4	3	Greece (3)
	Varia	5	2	3	France, Germany, UK
No. 4 (2004)	TM: <i>Influences / Intertextuality in Music</i>	9	5	4	Romania, Greece, Austria, Germany
	Varia	4	3	1	Poland
No. 5 (2005)	MT: <i>East and West in Music</i>	13	5	8	Germany, UK, The Netherlands, Greece, France (2), USA (2)
	Varia	8	4	4	Greece (2), Germany, Czechia
No. 6 (2006)	MT: <i>Tradition – Modernism – Avant-garde – Postmodernism</i>	15	6	9	UK, USA (2), Slovenia, Romania (2), Germany, Greece, France
	Varia	4	3	1	Czechia
No. 7 (2007)	MT: <i>Music and Identities</i>	11	4	7	USA (3), Israel, Russia, Croatia, Slovenia
	Varia	5	4	1	UK
No. 8 (2008)	MT: <i>Music of the Balkans: Tradition, Changes, Challenges</i>	9	3	6	Greece (5), Finland
	Varia	7	5	2	Greece, Ireland
No. 9 (2009)	MT: <i>Music in the Context of Urban Culture</i>	3	2	1	Brazil
	Anniversary	1	1	0	—
	Varia	7	7	0	—
No. 10 (2010)	MT: <i>Six decades of the Institute of Musicology of SASA</i> (Anniversary Issue)	6	6	0	—
Nos. 1–10 (2001–2010)		135	75 (55.56%)	60 (44.44%)	Total Sum: 18 Countries

Table 2b. Geographical distribution of contributors per issue, 2011–2015.

Issue (Year)	The Main Theme (MT) and Varia Sections	Total Contributors	Serbia	International	Countries of International Contributors
No. 11 (2011)	MT: <i>The Chanted Word in the Orthodox Oikoumene</i>	11	2	9	Italy, Austria, Russia (2), Greece (2), Romania, Japan, Portugal
	Varia	5	5	0	—
No. 12 (2012)	MT: <i>Music and Cultural Policies</i>	6	6	0	—
	Varia	3	2	1	Greece
No. 13 (2012)	MT: <i>Music and Political Ideologies</i>	7	3	4	Italy (2), Greece, Russia
	Varia	2	2	0	—
No. 14 (2013)	MT: <i>Music and Words: Reflection and Ideology</i>	8	8	0	—
	Varia	2	0	2	The Netherlands, UK
No. 15 (2013)	MT: <i>Word in Melody, Melody in the Words</i>	6	6	0	—
	Varia	3	1	2	Germany, Switzerland
No. 16 (2014)	MT: <i>Aspects of Performance in (Ethno)Musicology (I)</i>	6	3	3	UK (3)
	Varia	3	3	0	—
	<i>Davorin Jenko and Stevan Mokranjac Jubilees</i>	4	2	2	Bosnia and Herzegovina, Hungary
No. 17 (2014)	MT: <i>Aspects of Performance in (Ethno)Musicology (II)</i>	5	0	5	Russia, Georgia, Lithuania, Italy, Germany
	Varia	4	3	1	Russia
	Anniversary of Janković sisters	6	5	1	USA
No. 18 (I/2015)	MT: <i>(Ethno) Musicology at the Turn of the Millennium (I)</i>	6	4	2	Slovenia, Australia
	Varia	3	2	1	Germany
No. 19 (II/2015)	MT: <i>(Ethno) Musicology at the Turn of the Millennium (II)</i>	3	1	2	Greece, Ukraine
	Varia	6	5	1	Germany
Nos. 11–19 (2011–2015)		99	63 (63.64%)	36 (36.36%)	Total Sum: 19 Countries

Table 2c. Geographical distribution of contributors per issue, 2016–2020.

Issue (Year)	The Main Theme (MT) and Varia Sections	Total Contributors	Serbia	International	Countries of International Contributors
No. 20 (I/2016)	MT: <i>Music and Empire</i>	6	1	5	Italy, Russia, Hungary, UK (2)
	Varia	7	6	1	Finland
No. 21 (II/2016)	MT: <i>Music and Crisis</i>	5	4	1	Greece
	Varia	7	2	5	Poland, Slovenia, Germany, Finland, Russia
No. 22 (I/2017)	MT: <i>Urban Sonic Ecology</i>	6	3	3	Switzerland, Slovenia (2)
	Varia	7	6	1	USA
No. 23 (II/2017)	MT: <i>Reflections of Socialism</i>	9	6	3	Cyprus, Romania, Hungary
	Varia	7	6	1	USA
No. 24 (I/2018)	MT: <i>Quantum Music</i>	13	7	6	UK (3), Singapore, Denmark (2)
	Varia	4	4	0	—
No. 25 (II/2018)	MT: <i>Music and Historiography</i>	8	8	0	—
	Varia	5	2	3	Slovenia, Bulgaria, Portugal
No. 26 (I/2019)	MT: <i>Music History Today</i>	9	2	7	Hungary, Greece, Lithuania, UK, Finland, Latvia, Germany
	Varia	3	3	0	—
No. 27 (II/2019)	MT: <i>The Future of Music History</i>	4	0	4	UK (3), Germany
	Varia	9	5	4	Hong Kong, UK, Portugal, Hungary
No. 28 (I/2020)	MT: <i>Russian-Serbian Cultural Relations Reflected in Music</i>	7	5	2	Russia (2)
	Varia	5	4	1	Poland
No. 29 (II/2020)	MT: <i>Ethnomusicologist Vladimir R. Đorđević</i>	5	5	0	—
	Varia	3	2	1	UK
Nos. 20–29 (2016–2020)		129	81 (62.79%)	48 (37.21%)	Total Sum: 20 Countries

Table 2d. Geographical distribution of contributors per issue, 2021–2025.

Issue (Year)	The Main Theme (MT) and Varia Sections	Total Contributors	Serbia	International	Countries of International Contributors
No. 30 (I/2021)	MT: <i>Music Criticism in Russia and Eastern Europe</i>	4	0	4	UK (3), Russia
	Varia	3	2	1	Portugal
No. 31 (II/2021)	MT: <i>Music Criticism, Ideology and Politics</i>	6	3	3	UK, Russia, Germany
	Varia	8	5	3	Greece (2), UK
No. 32 (I/2022)	MT: <i>Discography as a Scientific Source</i>	8	5	3	Bulgaria, Lithuania, Croatia
	Varia	5	5	0	—
No. 33 (II/2022)	MT: <i>Sound Heritage in Ethnomusicology and Musicology</i>	7	2	5	Portugal, Slovenia, Türkiye (2), Italy
	Varia	6	6	0	—
No. 34 (I/2023)	MT: <i>Perspectives on Stravinsky</i>	7	0	7	Greece (4), Portugal, Germany, UK
	Varia	3	3	0	—
No. 35 (II/2023)	MT: <i>Music Festivals</i>	8	5	3	Poland, Croatia, Hungary
	Varia	2	1	1	Bosnia and Herzegovina
No. 36 (I/2024)	MT: <i>Music and Cultural Trauma (I)</i>	5	0	5	Cyprus, Greece, Poland, Romania, Ireland
	Varia	5	3	2	Slovakia, Greece
No. 37 (II/2024)	MT: <i>Music and Cultural Trauma (II)</i>	5	0	5	Ukraine, Hungary, Romania, Russia, Sweden
	Varia	3	3	0	—
No. 38 (I/2025)	MT: <i>Music and Dance of Roma in the Balkans and Its Diaspora</i>	7	2	5	Bulgaria (2), Croatia, Hungary, Portugal
	Varia	5	1	4	Georgia, Greece, Bosnia and Herzegovina, Lithuania
No. 39 (II/2025)	MT: <i>Journals and Scholarly Policies: Insights from Ethno/Musicological Perspectives</i>	11	6	5	USA, Türkiye (2), Bosnia and Herzegovina, Austria
	Varia	7	4	3	Greece, Germany, Türkiye
Nos. 30–39 (2021–2025)		115	56 (48.70%)	59 (51.30%)	Total Sum: 23 Countries

Table 3. Cumulative distribution of contributors by country (Issues 1–39).

Rank	Country	Total Contributions	Part of the World
1.	Serbia	275	Europe / Balkans
2.	Greece	31	Europe / Balkans / EU
3.	United Kingdom	25	Europe
4.	Germany	18	Europe / EU
5.	Russia	14	Europe / Asia
6.	USA	12	North America
7.	Slovenia	8	Europe / Balkans / EU
8.	Hungary	8	Europe / EU
9.	Romania	8	Europe / Balkans / EU
10.	Portugal	7	Europe / EU
11.	Italy	6	Europe / EU
12.	France	5	Europe / EU
13.	Poland	5	Europe / EU
14.	Bulgaria	5	Balkans
15.	Türkiye	5	Asia / Europe
16.	Bosnia and Herzegovina	4	Europe
17.	Croatia	4	Europe / EU
18.	Austria	4	Europe / EU
19.	Lithuania	4	Europe / EU
20.	Finland	4	Europe / EU
21.	Netherlands	3	Europe / EU
22.	Czechia	2	Europe / EU
23.	Ukraine	2	Europe
24.	Switzerland	2	Europe
25.	Ireland	2	Europe / EU
26.	Denmark	2	Europe / EU
27.	Cyprus	2	Europe
28.	Georgia	2	Europe / Asia / Caucasus
29.	Others (Slovakia, Sweden, Latvia, Israel, Japan, Hong Kong, Singapore, Brazil, Australia)	9	Europe, Asia, South America, Australia
SUM	37 Countries	478	Total Contributors

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ЧАСОПИС *Музикологија* – *MUSICOLOGY* КАО ЧИНИЛАЦ
ОБЛИКОВАЊА МУЗИКОЛОШКИХ И ЕТНОМУЗИКОЛОШКИХ
ИСТРАЖИВАЊА (2001–2025)

(РЕЗИМЕ)

Часопис *Музикологија* – *Musicology* је рецензирани научни часопис основан 2001. године, који издаје Музиколошки институт Српске академије наука и уметности (САНУ). Часопис је посвећен изучавању музике као естетског, културног, историјског и друштвеног феномена, с посебним фокусом на (етно)музиколошким истраживањима. У њему се објављују радови који обухватају широк спектар тема и методологија, укључујући интердисциплинарне приступе повезане с историјом, историјом уметности, студијама књижевности, етнологијом, антропологијом, социологијом, студијама комуникације, семиотиком и другим областима. Промовишући савремена српска (етно)музиколошка истраживања у оквиру међународне научне заједнице и објављујући прилоге истакнутих иностраних научника, часопис се етаблирао као релевантан и поуздан извор за актуелна музиколошка и етномузиколошка истраживања широм света.

Обележавање двадесет пете годишњице часописа *Музикологија* повод је за писање ове студије. Она полази од премисе да јубилеј представља прикладан тренутак за критичко промишљање о претходно пређеном путу. Као коауторке ове студије, заузимамо специфичну позицију, с обзиром на наше директно ангажовање у вођењу часописа и дугогодишње учешће у његовом уређивању, али и на нашу улогу – заједно с колегиницом Катарином Томашевић – идејних покретача и оснивача часописа. Сходно томе, наше истраживање укључује елементе аутоетнографије као дела ширег методолошког оквира ове студије. Методологија укључује и проучавање архивске грађе, квантитативну анализу података и интерпретативно-текстуалну анализу. Студија је фокусирана на процес оснивања часописа, истраживање стандардизације уређивачких политика и трендова интернационализације, као и на умрежавање уредника и аутора у обликовању тематског обима и физиономије часописа. На овај начин, часопис се посматра из различитих углова, као чинилац савремене музикологије и етномузикологије на локалном и међународном нивоу.