

**BETWEEN PERFORMANCE AND RESEARCH: THOUGHTS ON THE
CONTRIBUTIONS OF AN EAST EUROPEAN ENSEMBLE
AT THE UNIVERSITY OF PITTSBURGH**

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Abstract

Taking as an example the Carpathian Music Ensemble at the University of Pittsburgh, this article acknowledges the central role that performance practice plays in research. It attempts to fill a gap in ethnomusicological literature regarding the role of the world music ensemble in the undergraduate curriculum, particularly as it influences and shapes undergraduate research. The world music ensemble has moved far beyond its original goal to offer experience and insights into the practice of foreign musical traditions. Rather, the ensemble today is the jumping off point for broader engagement with music readily available on the Internet and offers confidence to students wishing to engage with a region that is of scholarly interest for them. This interest is fostered through

undergraduate publications, research presentations, and other activities that help deepen student relationships to the topics at hand. Thus, performance and research co-exist on a continuum. And the success of this co-existence relies fully on the student's willingness to move between these points with open-mindedness and ease.

Keywords: world music ensemble, under-graduate curriculum, performance practice, ethnomusicological research, Balkan and East European traditions

Ključne riječi: ansambl glazbi svijeta, dodiplomska nastava, izvedbena praksa, etnomuzikološko istraživanje, balkanske i istočnoeuropske tradicije

This article situates the contributions of the world music ensemble within a broader music curriculum and analyzes the relationship between performance and academic research on the undergraduate level. Specifically, it attempts to explain the role a world music ensemble plays in furthering ethnomusicological research on Balkan and East European traditions. It also reflects on how a student's experiences in a Balkan and East European world music ensemble might shape his or her critical thinking and scholarship.

To answer some of these questions, I draw on my own experience directing the Carpathian Music Ensemble at the University of Pittsburgh. When I was hired as Assistant Professor of Ethnomusicology in 2008, I had little prior experience directing a world music ensemble. I had received my doctoral degree from Columbia University, which had no performance component in the graduate ethnomusicology program at the time. I had a small budget and few regional instruments, and my students had little prior knowledge of the music, having enrolled in a course that had been accidentally but aptly advertised as »Other Instruments«. Over the years, and through much trial and error, I learned to market the ensemble to the university and broader Pittsburgh audience, to work with students with various degrees of musical ability, and to choose a workable repertoire. Today, I consider the Carpathian Music Ensemble to be one of the most far-reaching courses I have taught at the University of Pittsburgh. I have worked with students from the ensemble on individual research projects, modeled a study abroad program focusing on Romani music, culture and human rights in Eastern Europe, and have helped students apply for related scholarships and grants that have resulted in honors theses, graduate school acceptances, and successful careers.

The World Music Ensemble

The ability to run a world music ensemble is now a common feature in job advertisements for positions in ethnomusicology in U.S. universities. Undergraduate ethnomusicology programs are on the rise and world music ensemble participation is now increasingly a requirement to earn a degree in music. In certain universities where ethnomusicology is not fully integrated into the curriculum, however, ethnomusicologists have started ensembles with the hopes to draw students into other courses and to raise awareness of ethnomusicology on campus, oftentimes without having ensembles count as part of their teaching load.¹ Some who lead ensembles do it without compensation. A labor of love, the ensemble allows for the development of a type of intellectual freedom and critical thinking that is not always possible in a regular classroom setting. In the words of Jonathan Heins, a former student who was hired in 2013 as the assistant director of the Carpathian Music Ensemble:

»One of the primary strengths of the ensemble is that it encourages learning through active participation, and not mere abstract information analysis and synthesis. To be sure, learning music and playing with other musicians involves a great deal of

¹ Cf. Anne RASMUSSEN: Bilateral Negotiations in Bimusicality: Insiders, Outsiders, and the »Real Version« in Middle Eastern Music Performance, in: Ted SOLIS (ed.): *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*, University of California Press, Berkeley 2004, 215-228.

dynamic, 'real-time' information processing, but it is embodied processing that demands that the individual look to and communicate with other individuals to perform the task. This kind of multisensory learning that involves both the intellect and the heart is hard to overvalue and is generally under-appreciated in higher education.«²

The world music ensemble offers students opportunities to explore a variety of musical genres in traditional and fusion form. Very rarely does an ensemble at a university present itself as one that retains a tradition — discourses of authenticity are no longer at the heart of the experience, if they ever were. Rather, they are viewed as places where students explore different sounds and melodies, engage with their own bodies in different ways, learn to play by ear and create arrangements, and expend energy in an otherwise tightly packed schedule of courses, exams, papers, and research.

On some level, students view the world music ensemble as an escape, as a place to meet with friends, to relax, de-stress, and gain credit without written homework or exams. The grade is based on attendance and participation in rehearsals and concerts. Students may help write the liner notes for end of the semester concerts, but few have extensive knowledge of the repertoire's history, cultural context, and musical nuances. Rather, they share how the music makes them feel, what they like about a certain song, which dance they find difficult to perform, how the audience reacts to their performance. It is about them and not necessarily about those to whom the repertoire »belongs«. Sara Winter, a clarinetist and psychology major puts it this way:

»For me the best thing about music is how it confers a sense of connection to others. But in order to make this connection, especially with people very different from you, you have to be vulnerable. The importance of taking risks and being vulnerable is probably the best thing Carpathian has taught me. The way that Carpathian is structured has a lot to do with this. Learning music by ear, playing outside the church modes, and the whole 7/8 time-signature thing — these are skills that are not necessarily comfortable for a student primarily trained in Western music. Personally, I was very unsettled and out of my element until about half-way through my first semester with the group when we played for the One Young World Summit 2012 that brought young people together from around the world. I remember being so enamored at how beautiful it was to see people of all different nationalities dancing and singing together with the lights of Pittsburgh in the background. Even now it gives me a sense of courage because I know that I never would have witnessed that awesome moment if I hadn't forced myself to get over the discomfort. In a more general sense, this lesson applies to any cross-cultural interaction — not just those which occur in the context of music.«³

² Personal communication, Jonathan Heins, 14 October, 2015. Pittsburgh, PA.

³ Personal communication, Sara Winter. 14 October, 2015. Pittsburgh, PA.

Owen Daly, a chemistry student who played the saxophone in the Carpathian ensemble shares similar sentiments in the following way:

»I really valued the community-involvement aspect of playing with the Carpathian Ensemble. From shows in concert halls and the Ukrainian-American citizens club, to art gallery openings and the city streets for the Pittsburgh Great Race, we performed for and met dozens of people. Each of these people shared their culture, stories, and ways that they connected with the music. These interactions broadened my world view and helped me understand both Carpathian-regional and global cultures.«⁴

Both Winter and Daly emphasize their interaction with others as a mode for learning in the world music ensemble. The students open themselves to personal and intellectual growth through connections with ensemble members and audiences. These connections empower students to claim the repertoire as an expression of their own experiences and emotions.

Based on her experience leading the William and Mary Middle Eastern Music Ensemble, ethnomusicologist Anne Rasmussen points out that certain ensembles strive to put their own mark on the music. She explains that her ensemble works out their arrangements of the music given the tradition's emphasis on originality and they try not to make their music sound like somebody's recording.⁵ In *Balkan Fascination: Creating an Alternative Music Culture in America*, Mirjana Lausevic points to a phenomenon in the United States where people engage with musical repertoires primarily because they like the sound and not for reasons of personal heritage and interest in tradition. Lausevic argues that despite having limited knowledge of regional repertoires and playing music out of its original context, participants create a new, poignant context for themselves and forge a personal relationship to the music beyond a repertoire's original purpose.⁶ In many ways, the Carpathian Music Ensemble at the University of Pittsburgh promotes this model as well. The students are encouraged to make the repertoire their »own« by collectively collaborating on an arrangement of the music that highlights the group's strengths during a particular semester. Because I often do not know until the first day of class which instruments will comprise the ensemble based on enrollment, students learn the music by ear or via a lead sheet. We draw from a large collection of Ukrainian, Romanian, Roma, Hungarian, Bulgarian, and Macedonian instrumental and vocal genres that students and I have transcribed, downloaded, or received from various musicians we have invited for workshops and master classes over the years. Ensemble favorites include a Hutsul *Kolomyika* from Ukraine, Esma Redzepova's »Chaje Shukarije«, the Bulgarian dance *Bucimis*,

⁴ Personal communication, Owen Daly. 14 October, 2015. Pittsburgh, PA.

⁵ Anne RASMUSSEN: *Bilateral Negotiations in Bimusicality: Insiders, Outsiders, and the »Real Version« in Middle Eastern Music Performance*, 223.

⁶ Mirjana LAUSEVIC: *Balkan Fascination: Creating an Alternative Music Culture in America*, Oxford University Press, London 2007.

the Macedonian song »Ako Umram il Zaginam« among others. The lead sheets are recycled and photocopied for the following semester, leaving a history of arrangements in the margins signaling repetitions, solos, and key signatures.

Much like Rasmussen, who draws on her contacts in communities concerned with the music in question to bring in musicians to teach arrangements, I too rely on a wide network of musicians in Pittsburgh to teach regional repertoires. I also hire local artists to teach students regional dance steps that we then practice during rehearsals. The movements help students »feel« the music and make them more comfortable in performance settings when community audience members inevitably form a line and dance in the auditorium as we perform. The opportunity to dance and become aware of their bodies results in a noticeable physical confidence that grows throughout the semester. The end of semester performance, especially in the Spring semester when students often have enrolled for the second semester, truly offers a wonderful opportunity to see their competence in the genre enhanced by their ability to move their bodies to the rhythm and feel of the music. In no small way is this confidence translated into classroom settings where students report that they no longer experience stage fright or are able to present their research in front of peers without being nervous in public.

Engagement with local community musicians, many of whom are members of ethnic diaspora groups, can lead to a variety of situations. Some community members criticize us for incorporating instruments such as the electric guitar. They feel we are misrepresenting village genres and are not the type of ensemble they would wish to see represent the local immigrant communities' music in an academic setting. These community members hold us to an aesthetic promoted in Pittsburgh by the Tamburitians who until 2014 were affiliated with Duquesne University, a few streets away from the University of Pittsburgh. The Tamburitians are famed for their impeccable staged folklore, precision footwork, bright costumes, and traditional musical arrangements. The Tamburitian model, however, although its lineage can be traced further into the past, falls in line with the aesthetics of stylization that were promoted in former socialist countries and popularized among diaspora communities during the Cold War, a model that the Carpathian Music Ensemble consciously models itself against.

Gage Averill argues that many university ensembles embody old political ideologies. For instance, many ensembles at universities promote court music such as Javanese gamelan, Imperial Japanese gagaku, Hindustani and Karnatic chamber music, Ewe and Ashanti drumming. Fewer ensembles perform folk music, the typical repertoire for Balkan and East European ensembles, because, as Averill argues, the elite genres »reproduce and reinscribe along the way a Euro-American fetish for sophistication even while purporting to stand for its negation.«⁷

⁷ Gage AVERILL: Where's »One«?: Musical Encounters of the Ensemble Kind, in: Ted SOLIS (ed.): *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*, University of California Press, Berkeley 2004, 97.

Nevertheless, many ethnomusicologists who lead ensembles are aware of the residual colonial framework within which world music ensembles exist. As Averill observes: »Over the decades, a significant sample of the globe's traditional artists were attracted away from communities that had nurtured their art to the universities at the heart of the former colonial system, where they could teach their art to eager foreigners.«⁸ In questioning the low salaries for world music ensemble leaders brought to teach on short-term contracts at U.S. institutions, Averill asks: »Having appropriated much of the world's natural resources, labor, and intellectual capital, was the West now pillaging subaltern cultural capital, a last stubborn vestige of cultural and aesthetic difference (or even resistance)?«⁹

To dismiss world music ensembles as avenues through which universities »pillage subaltern cultural capital«, however, would completely overshadow the ensemble as a source of deep passion and commitment for the students involved. It is rare to meet a student enrolled in a world music ensemble who does not really want to be there. Many students who join a world music ensemble have not played the music before. Some may have seen the ensemble in performance and may have liked some aspect of it, but most do not come prepared with a background in the subject before they enroll. In other words, most students in world music courses are beginners in the repertoire.

So how does a professor teach students a new repertoire — with a variety of regional aesthetics in different languages — well enough for performance, while simultaneously teaching students about traditions, culture, history, and local music theory relating to the genres in rehearsals that average twice a week for an hour at a time? What is emphasized and what is not depends on the particular instructor. But students enrolled in the ensemble tend to change their musical tastes and interests pretty quickly after enrolling. I have noted that within a week or two of classes, students begin to go on YouTube, searching for music from the region, sending links to me to suggest repertoires, asking questions about music they have found that sounds similar to what we have begun learning in class. The ensemble is a vehicle for individual research and offers a starting-off point for students to explore information on the World Wide Web. The Internet is the first stop for students wishing to know more about a topic and it is via the Internet that students move from searching for new music to other information relating to the music itself. Though I have found it is difficult for students to make connections about how the music itself fits into a political or cultural discourse, students tend to find stories about musicians who are active in various agendas and it is through on-line biographies, blogs, and social media pages that students begin to draw connections between music and broader issues at hand.

⁸ *Ibid.*, 97.

⁹ *Ibid.*, 97-98.

Balkan and East European Ensembles on the Rise

In his introduction to the edited volume *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*, Ted Solis acknowledges the disproportionate representation of Indonesian gamelan, African music and dance, and Middle Eastern ensembles on college campuses. Balkan ensembles, Solis notes in a footnote, exist as »semi-academic 'asteroids' floating among the 'gravitational fields' of academic departments, ethnic student associations, and local communities.«¹⁰ The reasons for the historical marginalization of Balkan and East European ensembles in U.S. universities are perhaps rooted in the political and ideological attitudes in the U.S. during the Cold War. The recent rise in such ensembles at these institutions bodes further investigation. In the last decade, we have seen the establishment of Balkan and East European ensembles at the University of Pittsburgh, Oberlin Conservatory, Bard College, and New York University. These join the long-standing Balkan ensembles at Oregon University, UCLA, and the University of Illinois at Urbana-Champaign, among others.

What does the growing number of these ensembles tell us about the state of East European and Balkan research in the U.S.? How do such ensembles shape broader undergraduate course curricula on Balkan and East European music at universities with ensembles, as opposed to universities without Balkan and East European ensembles? In other words, how do students learn and gain knowledge through performing in such ensembles, in contrast to learning and gaining knowledge through reading and writing scholarly papers?

To begin to answer some of these questions, I again turn to my personal experience, first as a Visiting Assistant Professor at the University of Illinois, Urbana-Champaign in 2007 and then during my tenure at the University of Pittsburgh. The University of Illinois at Urbana-Champaign, in contrast to Columbia University, fully integrates world music performance into its graduate and undergraduate curriculum. As ethnomusicologist Donna Buchanan was on sabbatical and the members of Balkanalia had no opportunity to perform with their director away for the year, the faculty suggested that I revive The University of Illinois Russian Ensemble, founded in 1974 by John Garvey. The instruments, consisting of variously sized balalaikas and domras, were stored in a closet that had not been opened for many years. The instruments were in great disrepair and I was unable to procure replacement strings. Some students played on instruments with missing strings and accommodated for the missing pitches. In a way, it was my first eye-opening experience with world music ensemble ideology. Teaching students to perform on instruments stamped with »Made in the USSR«, I, as a member of the Ukrainian-American diaspora whose family had escaped Soviet

¹⁰ Ted SOLIS: Introduction, in: Ted SOLIS (ed.): *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*, University of California Press, Berkeley 2004, 18.

and Nazi persecution, tried to find peace with the internal personal conflict the situation presented me with. However, I felt a responsibility to the students enrolled in Russian and East European courses to share my knowledge of music from the vast Soviet Union. The ensemble rehearsal became less of a rehearsal and more of a lecture focusing on a variety of Soviet popular music styles, cultural policy, and the history of the balalaika.

Coming to Pittsburgh, armed with my brief experience in world music ensemble »issues«, I knew that I did not want to replicate any type of socialist ensemble. I also knew that my knowledge of Balkan music and dance was not extensive enough to lead an ensemble as accomplished as the University of Illinois' Balkanalia. I knew Romani repertoires and could perform them well. But since most world music ensembles have a regional name, I named mine Carpathian because I had conducted my dissertation research among Romani musicians in the Carpathian mountains on the borders of Ukraine, Hungary, and Slovakia. Little did I know that Pittsburgh is home to Carpatho-Rusyns, or Ruthenians, an ethnic



The University of Pittsburgh Carpathian Music Ensemble during a rehearsal, April 12, 2015. Photo: A. Helbig.

group who claim »Carpathian« as both a regional and ethnic identifier. Much confusion ensued during the first concerts comprising predominantly of local Carpatho-Rusyn audiences who flocked to our event, lured by our misleading name. Today the ensemble performs an array of genres from various countries ranging from Russia to Serbia. The name »Carpathian« remains though we oftentimes now perform without the Carpathian region vests that were made for us by a Hutsul family in Ukraine. Rather, we perform in concert black and our arrangements, increasingly more modern, feature an arrange of electrical, brass, woodwind, and string instruments.

The Carpathian Music Ensemble in Practice

The Carpathian Music Ensemble draws approximately 20 students per semester, most of whom are not music majors. This will change in the coming year, however, when the new music curriculum goes into effect requiring all music majors and minors to enroll in at least one world music ensemble during their four years at the university. To date, only one world music course was required of majors, no world music course was required of minors, but world music ensembles counted towards non-Western general education requirements for the broader student population. Thus the enrollment and success of the ensemble is directly tied to credit hours and requirements for graduation.

At the University of Pittsburgh, I got to know the students in the ensemble much better than I did in my world music courses numbering 150 students. We communicated via social media, and through their Facebook posts I was able to see the progression of their excitement and understanding regarding the repertoire and the region. Oftentimes students posted about related events. For instance, we were focusing on Bulgarian and Romani repertoires when the story about the alleged kidnapping of a blonde young girl by Roma from Bulgaria hit the news. Students posted comments from a variety of sources and we also discussed this case and numerous others before and after rehearsals. I realized also that students in the ensemble spent time together playing the music we were learning outside of class. I saw videos of them playing our repertoire at parties and this prompted me to offer them more opportunities to perform in a variety of settings in Pittsburgh, both formal and informal. In 2014, the University of Pittsburgh's Carpathian Music Ensemble joined forces with the University of Illinois at Urbana-Champaign Balkanalia directed by Donna Buchanan and Oberlin Conservatory Balkan Ensemble directed by Ian MacMillen to perform for the opening reception of the Society for Ethnomusicology annual conference held in Pittsburgh, PA. We performed a fusion piece titled »Kadynja« by the Ukraine-based band Burdon that I transcribed from Burdon's CD I had purchased during my fieldwork in Ukraine. The recording was posted to Facebook and members of Burdon heard and commented on the recording, saying that now they had »made it« because

their music was being performed by university ensembles. In a way, their comment of »making it« in light of Burdon's well-established reputation in Ukraine, points to an ironic twist in the complex role university-based world music ensembles place. This has been on my mind often in conversations with colleagues in Ukraine, who have asked for copies of American world music textbooks to try to better understand why gamelan is so prevalent in the U.S. That answer is not found in textbooks but in a narrative rooted in the history of ethnomusicology in the U.S. and should not imply that conservatories in Ukraine invest in a gamelan. But even though U.S. institutions tend to promote a »different« kind of ethnomusicology than in Europe, alluding to a more »inclusive« one that does not focus on one's »own« musical tradition but looks beyond the borders of the U.S., they nevertheless lean towards the promotion of certain musical traditions over others. There seems to still be a lingering idea of Balkan and East European genres as arranged folklore rooted in socialist aesthetics. To break that stereotype, we continue to engage in a narrative of inclusiveness within the ensemble, a Balkan and East European ensemble that draws on repertoires from various countries within the region, including klezmer and Romani music.

The Gypsification of East European Repertoires

Pittsburgh is known for its history of immigration from the Austro-Hungarian empire at the turn of the century. City buildings still reflect the history of Polish, Croatian, Macedonian, Slovak, Ruthenian and Ukrainian communities, many of which are still very active in the city. However, few students enrolled in my ensemble have Eastern European heritage, and the young university audience responds positively to our image and music. A student-driven »band of Gypsies« marketing tactic compels the popularity of the ensemble, my Romani music course, and my Romani music, culture, and human rights study abroad program. It is ironic and sobering for me to realize that despite my efforts in my research and teaching on Romani music to undo the cultural stereotypes of Roma as passionate, itinerant musicians, my students seem to be actively promoting and solidifying such an image on campus and via social media. Could the popularity of genres marketed as »Gypsy« be driving the interest in Balkan and East European music at U.S. universities? In part, yes. Performance groups like Gogol Bordello have been a staple on college iPods for the last decade. The soundtracks of Emir Kusturica films have become increasingly more popular on college radio shows. And concerts of »Gypsy«/Balkan fusion-inspired groups drawing on a hipster aesthetic, odd-meters, brass harmonies, and often-nonsensical English-language lyrics are both accessible to a college crowd and common enough at this point that a big percentage of students have heard this type of sound. The poster below shows the type of marketing that is now popular as regards the Balkans and Eastern Europe. This event features the Carpathian Music Ensemble at an off-campus

community event for hipsters and artists in the city's warehouse district. The reference to socialist-inspired punk aesthetics is evident in the image of the matrioshka doll, the mixture of Cyrillic and Latin letters, and the nod to rubles and pierogies.

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Poster advertising an East European-inspired music event, December 8, 2013. Pittsburgh, PA. Photo: Pandemic Pete (used with permission)

Between Performance and Research

Our polysemous performance aesthetic pushed me to offer a course titled »Romani (Gypsy) Music« in 2011. Some students from the ensemble and others who were taking the course for general education requirements developed individual research projects throughout the semester. One group formed the Pittsburgh Roma-Gypsy Coalition, an activist group that draws attention to minority rights on campus. They also help me organize Roma-themed events on campus. In 2012, I organized the first study abroad program in collaboration with Zuzana Jurkova at Charles University to Central and Eastern Europe titled »Romani Music, Culture, and Human Rights«. The study abroad program runs every other year and averages ten students from the University of Pittsburgh and six from Charles University in Prague. In May/June 2016, students will travel to the Czech Republic and Hungary visiting rural and urban Romani musicians and activists. These courses stress the importance of activist scholarship. What good will you do for humanity after taking this course? Students traveling abroad conduct independent research, work with me on writing several drafts of their final 25 page paper, and then present their research at an undergraduate symposium in the fall that features participants of the Romani music study abroad program. These papers are then revised once again and we send them for publication consideration to undergraduate journals and to various conferences. Each year, we have students who present their research at national conferences and publish papers on topics including Romani representations in the media and the impact of educational initiatives in Romani communities.

No program can survive at the university without broad institutional support. Thus the ensemble, the course, and the study abroad program benefit from additional funding from a variety of sources on campus that help with advertising, and instrument purchase and repair. As the instructor, I use the funding allotted for course development opportunities to attend the summer Balkan Music and Dance Workshops organized by the East European Folklife Center. Though I continue to work predominantly with new students each semester and we incorporate the sounds of instruments they already play (trumpet, guitar, clarinet, flute, accordion, etc.), the ensemble benefits from a core group of students who return to the ensemble year after year. While they no longer are able to get credit hours for participating, these students work on enthusiasm and excite each other to learn more about the music and the region. To deepen this excitement, I have worked with certain students on region-specific research projects that are connected with courses they are enrolled in, ranging from political science to economics to sociology. Others have worked on honors theses and have received Fulbright scholarships and other grants to travel to Eastern Europe to conduct individual research. Research topics include, for instance, the politicized role of embroidery in post-Euromaidan Ukraine and the impact of Romani NGOs on Romani life in Albania. The student who worked in Albania took a semester off from university

studies and used her savings to find an apartment in Tirana, the capital. She found a position with a local organization that worked with at-risk Roma teens. She learned Romani and Albanian and earned a summer scholarship from the University of Pittsburgh, as well as an additional scholarship in the fall semester to write and publish about her experiences. She received a Fulbright to Hungary for the following year and will collaborate with me during the 2016 study abroad program to the Czech Republic and Hungary, connecting us with activists and musicians in Budapest. In other words, research interests of many students are directly related to their ensemble experience and as they graduate, they form a network of young scholars I turn to. Not all research topics are music oriented. However, many stem from student involvement and familiarity with regional culture through their experience in the ensemble, and a surprising number engage with the region through work and research post-graduation.

Concluding Thoughts

This article acknowledges the central role that performance practice plays in research. It attempts to fill a gap in ethnomusicological literature regarding the role of the world music ensemble in the undergraduate curriculum, particularly as it influences and shapes undergraduate research. The University of Pittsburgh continues to place great emphasis on undergraduate contributions to scholarly discourse by sponsoring a series of scholarships ranging from 500 USD to 3,500 USD to conduct research in the humanities under the auspices of a professor. Research in the humanities, however, differs greatly from independent research for undergraduates in the sciences, where the majority of work is done on a pre-existing research project in a lab. In contrast, research in the humanities requires fieldwork, processing of information, writing skills, critical thinking skills, and extensive conversations and other forms of assistance from a professor who, on his/her part, usually takes on an individual research project with an undergraduate as service for which he/she does not get paid. Such forays into research, however, are extremely important for the vibrant life of the university and for the further development of the student. I argue that the world music ensemble offers rich opportunities for students to engage with professors in a classroom setting that is different from the regular lecture experience. This allows for a specific type of interaction that enables students to foster ideas, ask questions, and see professors in a different light.

The world music ensemble has moved far beyond its original goal to offer experience and insights into the practice of foreign musical traditions. Rather, the ensemble today is the jumping off point for broader engagement with music readily available on the Internet and offers confidence to students wishing to engage with a region that is of scholarly interest for them. This interest is fostered through undergraduate publications, research presentations, and other activities that help

deepen student relationships to the topics at hand. Thus, performance and research co-exist on a continuum. And the success of this co-existence relies on the student's willingness to move between these points with open-mindedness and ease.

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Sažetak

IZMEĐU IZVEDBE I ISTRAŽIVANJA: RAZMIŠLJANJA O PRINOSIMA ISTOČNOEUROPSKOG ANSAMBLA NA SVEUČILIŠTU U PITTSBURGU

Uzimajući za primjer Karpatski glazbeni ansambl (Carpathian Music Ensemble) na Sveučilištu u Pittsburgu, članak pokazuje kako izvedbena praksa igra središnju ulogu u istraživanju. Pokušava nadomjestiti manjak etnomuzikološke literature o ulozi ansambala posvećenih glazbama svijeta u dodiplomskoj nastavi, posebice s obzirom na to kako oblikuju i utječu na dodiplomsko istraživanje. Takvi su se ansambli uvelike odmakli od izvornog svog cilja da pruže iskustvo i uvid u praksu stranih glazbenih tradicija. Radije, danas su odskočnom točkom za angažiranje oko glazbe koja je lako dostupna na internetu, i pružaju uporište studentima koji se žele angažirati u vezi s regijom koja je predmetom njihova znanstvenog interesa. Taj se interes dalje njeguje putem dodiplomskih publikacija, predstavljanja istraživanja i drugih aktivnosti koje pomažu produbljivanju povezanosti studenata s odabranim temama. Time izvedba i istraživanje koegzistiraju u kontinuumu, a uspjeh koegzistencije ovisi o spremnosti studenata da se među tim dvjema sferama kreću s otvorenosću i lakoćom.