

PERSPECTIVES OF RESEARCHING MUSICAL PHENOMENA WITHIN THE FRAMEWORK OF QUALITATIVE METHODOLOGY

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Abstract

Qualitative methodology as a relatively new methodological paradigm seeks to skillfully construct some more complex methodological approaches, within which researchers from various scientific fields are prolific. These include ethnomusicologists, whose methodological aspirations were often inspired by musical phenomena that have been most often explored within ethnographic fields. Already established and standardized research methods (of the qualitative type) are used, such as content analyzes, interviews, then eminent research strategies such as case studies, etc. On the example of a realized and published monographic study on Nikola Buble, a well-known Croatian ethnomusicologist, the authors present an authentic analytical model (within the cultural and anthropological authorial approach) constructed in the function of researching more complex musical phenomena, but mostly in the contexts of ethnomusicological or broader unique monographic material (which contains numerous heterogeneous data from a number of different types of archives, documentations, newspapers, personalized diaries written, audio, visual and similar specific types). It is the qualitative methodology that critically and pluralistically considers research phenomena, and enables ethnomusicologists to more successfully integrate those interdisciplinary moments that are affirmed in various biographical, historical and similar studies, as well as numerous other cultural dimensions by which musical phenomena can be more adequately understand and interpreted, and thanks to which scientific knowledge about musical phenomena can be enriched.

Keywords: *Ethnomethodological Researches; Musical Phenomena; Analytical Model; Qualitative Methodology.*

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Introduction

Research as eminent social processes and relationships, and the motivation of researchers are found in reconceptualizations of the social world, even in posing new and different questions, by placing a certain research design within a new methodological paradigm. The text suggests the affirmation of qualitative research, as social research, which uses qualitative, verbalized and written data, texts, and sheet music. Namely, qualitative data describe the subjects of research in a scientific way, they include the relationship, meaning, structure and changes of subjects. Everything social can be the subject of qualitative research, such as individuals in social relations/interactions; all kinds of groups, classes, strata, eg families; small groups, claps, friendly gatherings with music; social institutions (various gatherings); peoples, nations; social activity (work, concert performances); behavior in free time; all types of communications; all kinds of norms, ideologies, theories; all kinds of ideas, evaluations, judgments; everyday conversations, family parties...

Qualitative research, specified according to its basic characteristics, is holistic, empirical, interpretive and empathic. It can be used by researchers within several qualitative research traditions in social research, such as the biographical tradition of life histories, phenomenology, grounded theories, ethnography and case studies as a very interesting research paradigm.

Although in history there have been various polemics, confrontations and different opinions about qualitative and quantitative in general, there were no fierce arguments, fights and the like. It is actually about relying on different patterns/assumptions about the study of social life, although there are cognitive differences, they still operate on different principles related to what knowledge about the social world is. The most frequent discussions were about problems of interpretations, about difficulties in the relationship between theory and research, and about problems in generalization.

However, when it comes to qualitative research of musical phenomena, it has been shown that writing as an analysis can use notes in a particularly creative way. Therefore, numerous research monographs, diaries, papers and book series were created in search of sociological and anthropological analysis (the so-called new ethnography). There are also autobiographies as part of ethnographic research, i.e. autoethnographies are becoming more and more popular.

In the research of voice and polyphony, the researcher positioned himself as an observer and as an author, with the implication that there are more voices, that is, a polyphonic text that is not subordinated and compressed into one voice and one narrative, but rather several alternating narratives. Such research subjects developed methodological possibilities, but also orientations and approaches of researchers in the areas and frameworks of qualitative methodology as a relatively new and original methodological paradigm.

Therefore, this paper presents, as links, examples¹ of research into a specific biographical work of Nikola Buble, a researcher who focused on cultural and anthropological approaches in his projects. He trained as an ethnomusicologist or, more broadly, as an ethnographer, and collected a lot of empirical and various other professional data about music. It was researched as a specific musical phenomenon, archival and other documentary materials, records from newspaper articles, results of interviews with Buble's colleagues, friends and family members were systematically collected. Thus, an extensive original archive was collected, which had to be systematized, classified and typologized according to the planned categories (content areas, units of analysis, etc.).

1. Aspects of the Qualitative Paradigm

This is an example of research into some aspects of cultural identity, which was observed as a complex social phenomenon, the definitions of which changed (in the researched area) with changes in social relations. The research focus was musical folklore identity as one of the (manifesting) dimensions of an individual's spiritual and material culture. The methodological focus was on the development of principles and modalities of application of a number of different methodological categories.

Otherwise, it was pointed out that here too the qualitative paradigm can be intensively adapted, developed and established as a newer, more original and more suitable group of methodological approaches, orientations or strategies for research practices. It all came down to combining and integrating different methods, procedures or techniques, which enabled a more creative

¹ 1) Doctoral dissertation: Vladić-Mandarić, Lidija (2017) *Ethnomusicologist Nikola Buble (1950 – 2015)*, Split: Art Academy of the University of Split; 2) Scientific monograph: Vladić-Mandarić, Lidija – Leburic, Anči (2019) *Nikola Buble (1950 – 2015): Biographical opus and his (ethno)musical universe*, Mostar: FPMOZ – University of Mostar.

and consistent application and analysis of the results of some already established and standardized research methods (for example, content analysis and interviews). Richer interactions and crossing of research results within the applied different techniques and procedures (for example, comparative analysis, construction of a series of protocols, questionnaires and tabular forms, and other analytical measuring instruments) were used with the aim of achieving greater criticality, pluralism, integrativeness, interdisciplinarity and the like. clearly, if they were justified methodologically and analytically.

1.1. Methodological Phases

In the research, it is possible to methodologically distinguish several key phases (which are shaped in this project) in the collection of empirical, theoretical and other types of material in some research of musical phenomena, considering the use of a number of different (multiple) sources (Vladić-Mandarić, 2017: 58; Vladić-Mandarić, Leburic, 2019: 14):

1. „Methodological phase which is mainly concentrated on theoretical and methodological conceptualization of various theses, attitudes, thinking and research data,
2. The empirical phase, which mainly focuses on the collected empirical data, and is closely related to the field phase of the case study research (especially the conducted interviews),
3. Analytical phase, which is located in the phases of processing, analysis, and graphical (tabular) and other ways of classifying and (or) typologizing empirical data,
4. Interpretive phase in which all theoretical and empirical data are consolidated and contextualized, transformed into research results and presented in written form as integral parts of the research project report.“

The biographical tradition of researching life histories, here too, proved to be one of the more interesting qualitative research traditions, in addition to phenomenology, ethnography, case study and other scientific approaches and methods. Each of these research traditions is focused differently. While case study focus on case (any case: individual, subject, organization, institution, people...), biographers are focused on individuals and their lives, while ethnographers are focused on cultural groups. They all portray their focuses. Unlike them, a phenomenologist will be more interested in a concept or a

phenomenon, and an ethnographer will focus on the daily life of a cultural group or nation (Leburić, 1977).

In any case, „[t]here is a question of qualitative research traditions (Creswell, 1998: 16), because they satisfy the need for qualitative research, which implies the researcher’s dealing with (among other things) the natural environment (field) as a source of data , so in that research situation, the researcher is actually the key instrument of data collection, which can be in the form of words or in pictures (photographs, sheet music...). The entire research is realized procedurally (as a process), rather than as a product, because the basic data analysis is inductive in nature, with an emphasis on particularities and specificities (for example, Buble’s opus)“ (Vladić-Mandarić, 2017: 59).

Qualitative discourse required focusing on the participant’s perspectives, their meanings, the use of expressive language and the like, which in this work was especially taken into account during the analysis and processing of research results obtained through interviews. Apart from that, all the social roles of the authors of this work (musicians, teachers, actor’s acquaintances, close colleagues...) were combined into a unique research component, which in the qualitative paradigm, especially in the methodological sense, was absolutely necessary, and perhaps the only possible one.

In any qualitative research, the contextuality will be well developed (Stake, 1995: 47-48), of course in the one that tried to be carried out as holistic. This was achieved in this work by focusing on the specific case (which is the biographical opus of Nikola Buble), while constantly resisting reductionism and spontaneity, and with an effort to understand the subject (of research), before asserting that it differs from others, which would, for example, be occupied by a quantitative person in his research. Therefore, this is where the research specifics are hidden, which qualitative experts will more skillfully elaborate and „present“ as relevant empirical material in biographical research, than a rigid quantitative approach that would only measure, test, quantify and the like.

2. Empirical Focus

The work is empirical, because it is oriented to the field, so it is essentially field-based, and the emphasis is on what could be obtained as an empirical construction or as empirical data, mostly on the basis of interviews (on the

exclusive topic of the life and work of the author – ethnomusicologist Buble). Therefore, the collected empirical material was naturalistic, non-interventionist, so in interview transcripts there is a relative preference for natural linguistic description, without significant linguistic interventions or constructions, which is always implied in qualitative research environments.

With the exception of the above, original findings from research are presented and preserved in this corpus, which can be verified by anyone and thereby meet the objective criteria that have been defined in general science for centuries. Therefore, the empirical results obtained in this way can be transformed into empirical facts, so they are not and should not be debatable. Clearly, with respect to all those scientific postulates that were necessary, clear and analytically unquestionable in the processes of their systematization, classification and typology.

The entire analytical corpus of empirical data is of an interpretive nature, which was tried to be (and) used as much as possible in the qualitative approach, so too often it seems to the layman or reader that the interpretive text rests mainly on research intuition, as if many criteria are not specified, or that attention is drawn unfounded by some given assessments (assertions), that it is not possible to distinguish a problem from a relevant event.

After all, these are already historically declared objections to the qualitative ones, because they come from opponents from quantitative, allegedly more objective and scientific circles. Debates of this type will not be necessary here, because they have been going on for several decades, about which there are countless traces in the literature, and as such they are generally known to every scientist who is relatively methodologically literate.

Since is every research *per definitionem* a specific social relationship, the fact that numerous interactions were previously realized on the researcher-subject/case relationship was also evident in this methodological approach, since this work also included the fact that the authors were collaborators of Nikola Buble for several years . It is clear that in this sense it could not be avoided, and it was necessary from the aspect of getting to know everything that is elaborated in this paper, that the research fulfills the empathic goal, which the scientific discourse insists on, and which the qualitativeists elaborate as „[e]xperiencing, identifying with others“, or as „[i]ntentional (willful) approach to the actor“, because it is required to investigate and find out the „[a]ctor’s frames of reference, binding values“, and how everything is planned

„[e]tically, focused progressive“. After all, the majority of qualitative researchers do not discuss this, but consider it necessary, unavoidable and particularly promising in research situations that develop qualitiveness. Among these authors, Guba and Lincoln (1982), Stake (1995), and Bryman (1996) stand out.

3. Qualitative Methods

In support of the previously emphasized importance of the application of qualitative methods in biographical research, the following qualitative methods dominated: case study, life history and semi-structured interview.

At the same time, some basic methodological characteristics of the indicated methods and procedures were focused, in order to elaborate this research on the traces and mainly on the standards of monographic and biographical case study studies. During the entire research, care was taken to ensure that all these methodological and especially analytical elements are constantly intertwined.

Therefore, attention was focused on those fundamental features of the applied methods, which significantly influenced their selection. After all, there is a need for thoroughness and sophistication in the process of selecting methodological concepts and methods, because in every research project these choices enable creative individualization, rich imagination and specifics related to each individual research subject. This means that it is impossible to use the same or similar methodological templates, that is, research methods and procedures, which would have exactly the same methodological features, in the same or similar research situations. In this, after all, lies the incredible appeal of a complete material that coordinates with all those mixed (both qualitative and quantitative) aspects and features of the researched subject.

3.1. Case Study

A case study takes as its subject an individual case, which in this case is the author's, so it is about Nikola Buble as an ethnomusicologist. Therefore, it is possible to call this type of study a „[m]onographic study“, that is, even a type or special type of research that examines individual cases (Hamel, Dufour, Fortin, 1993: 1). Also, the case study is a „[m]ethod of choice“, since

one chooses to investigate a phenomenon that is methodologically not clearly different from its context (Yin, 1993: 3).

Such a phenomenon was of a biographical type, and it was investigated through evaluation. Therefore, the concepts of context can be assumed to contain significant explanatory variables about the biographical phenomenon under investigation. That is why the boundaries between phenomenon and context cannot (nor is it necessary in this approach and research orientation) to be clearly (or maximally objectified). To illustrate, the phenomenon would be all those interactions in which Buble as an author participated in his life and work, and they would represent part of the biographical context as a research subject in this study, which was differentiated as artistic, pedagogical, social and scientific (Vladić-Mandarić, 2017).

At the same time, these are different theoretical concepts, but also different analytical processing and systematization of empirical data, that is, different methodological aspects of profiling the essential determinants of the work and life of the author of Buble, whose biographical oeuvre is in fact the subject of (evaluative) research. Nevertheless, such determination of methodological categories is possible at one, but not at all, interpretive levels in the research. In fact, the roles of those categories have changed, depending on the research's intent in order to point out or emphasize some of the essential (explanatory) variables, which are assessed as important, or otherwise analytically articulated. Thus, each analyzed context would actually be a contextual variable.

The variables in this type of qualitative research are numerous and rich, so there are quite a few of them in this paper, but probably even this research design did not fully cover them all. After all, Yin, in a technical (analytical) sense, defines the application of the case study method as that research situation in which the number of variables can exceed the number of key data (1993: 32). This was confirmed here, because more interesting variables related to the *cases* were determined than the key data that were analyzed, so this is where the main methodological characteristic of the case study is manifested, which makes statistical analysis difficult, even irrelevant, because the key data do not have variances, so they are not objectively measurable, nor do they have to be. Admittedly, this does not mean that the case study cannot include quantitative data, so they were used where they were considered relevant and unavoidable (number of works, frequency of Buble's public appearances as

an author and in a number of other roles, situations and relationships with others...).

Finally, the most significant aspect of data collection using the case study method was manifested, which is the use of multiple sources of records, which contain empirical data that could be directly linked to the subject of research. This is how the specificity of the qualitative approach was manifested and applied, thanks to which it was not possible (nor necessary or relevant) to pre-determine (therefore, objectively assert or assume or plan or prepare for measurement) the frequency, the frequency of individual distributions, as well as a number of other quantitative (measuring) of procedures and techniques, which a classical quantifier would require and plan.

3.2. Life History

Life history as a research method was applied in the process of research conceptualization of the life, work and scientific oeuvre of Nikola Buble. That is, the following research variables were operationalized as key measurable aspects of the author's life work, which could be treated with a kind of classification into: artistic, pedagogical, social and scientific work.

The general goal of any biographical research boils down to the need to determine real human experiences, as well as attitudes, through the recognition and interpretation of which parts of real social reality have been constructed. Through such (interpretive) understanding, one can learn the perspectives of the actor being researched or the perspectives of those subjects whose lives are the subject of such biographical studies.

In terms of methodology, based on biographical and theoretical assumptions, the following was done in this research (Vladić-Mandarić, 2017: 63):

1. The development (biographical genesis) and fundamental characteristics of the process of creation, reproduction and transformation of key moments from the life and work of Nikola Buble have been reconstructed,
2. The subjective perspectives of the actors and the causes of action and engagement were learned and analyzed, focusing on the key subject/actor in this qualitative „story“ (N. Buble), where this segment boils down to finding answers to the questions of what he specifically experienced,

what did, how did he think about something, why did he evaluate something that way,

3. Interpretation as part of a complete context (or several) from the actor's lives, with the possibility of comparing, for example, the context of the present and the future, or as the context of the relationship to professional work and life (or leisure, or free time).

In all biographical-analytical aspects, an attempt was made to interpretively „[combine]“ all the obtained empirical data into a „[s]equential whole of Buble's life history“ as a key actor and subject. Thus, it was more successful to approach „[n]ot only the interpretation of the person and his reality, but also the course of action and experience“ of the same actor, which contemporary methodologists point out as one of the most important features of the process of collecting biographical data in this type of life history research (Rosenthal, 2004). Ultimately, „[t]his made it possible to more realistically reconstruct the actor's life and work perspectives within the framework of the analyzed biographical works“ (Vladić-Mandarić, 2017: 63).

In the analyzes of biographical data, data from interviews or other sources are often interpreted in parallel, which was also done in this study. In order to establish a balance between qualitative reconstructions of life history and a concrete individual (biographical) story as an analysis which is a type of specific microanalysis, a skillful analyst will compare the biographical data in more detail with the actor's statements (in this case, the results analysis of the content of the interviews and a series of newspaper articles about Buble), on the basis of which the work was constructed more objectively, and their own hypotheses were either rejected or confirmed. Such analytical procedures (and applied procedures) are allowed, even desirable, so they are recommended as methodologically significant possibilities for performing perspective comparisons, but also for explaining and evaluating the events that took place.

Thanks to the application of just such methodological concepts, it is possible to assert potential (and if there are) differences between what is rehearsed and what is actually experienced, or to develop some kind of contrasting comparisons with similar or other cases (cases), which could be the subject of some other, future and alternative research or analysis.

In terms of research, it was interesting to confirm the continuity of Buble's experiences as an ethnomusicologist and all those life „stories“ or segments of real life and his work, which played an important role in communication

with other individuals, groups, institutions... Analyzed and highlighted biographical moments from Buble's life to recognize are like those that were either emotionally significant for the author, or professionally defining. Past events thus became the immediate goal and interest of the researcher, so all memories were treated as important, because they helped in making conclusions about the personality, about some aspects of the individual's lifestyle and other descriptive details from his daily life.

The principle methodological advantage in the use of various biographical and narrative materials is certainly in their unfathomable possibilities of an interpretative nature. Admittedly, different terms are used in the literature for somewhat similar methodological categories, so it can be concluded that there is still a kind of confusion in this area. For example, for some ethnologists, cultural anthropologists, folklorists and other scientists who study oral history, the terms are identical (and in the analytical sense): life story, life history, personal narrative, narrative about personal experience (narrative of personal experience), talking or telling about life... (Marković, 2012: 119-120).

Linda Dégh (1920 – 2014) treats the concept of life history as a folklore genre. He defines it as a story that can be told orally in a direct interview and structured according to a prepared questionnaire, and as a story that can be the product of an intense analytical conversation between the researcher and the interviewee, and can resemble a spontaneous narrative in which the researcher minimizes his influence on the natural context (Marković, 2012: 123).

In fact, the concept of life history was treated in this research as an eminent anthropological concept, to which its documentary value was emphatically instrumentalized, as one of the key qualitative features, which could be relevantly and efficiently analyzed in accordance with and within the framework of the set theoretical, methodological and empirical goals in to this biographical research. In this methodological framework, it was possible to interpret, explain and interpret the sequence of certain events from the past, with defined discourses that connect the events in a meaningful way, and provide an insight into the creative work of Nikola Buble.

The biographical method began to be used in the 20s of the 20th century. This method is characterized by the comparative study of biographies of typical representatives of a social trend or a certain social profession. In this case, ethnomusicologist Nikola Buble and his musical profession were investigated.

In order to understand and explain his actions, it was necessary to find out his subjective perspectives, as well as the directions of action and personal development. Therefore, with a biographical approach in the research, data from the life of Nikola Buble was collected, with the help of which his past experience was reconstructed.

Namely, the biographical research made it possible to reconstruct the connections between the experience of Buble as an individual and the collective framework, and the general society in which the author lived, worked and acted. Therefore, the goal of the biographical research was to reconstruct a certain social phenomenon in the very process of creation, which includes its creation, reproduction and transformation.

3.3. Semi-structured Interview

The application of the case study method, with the exception of the aforementioned, made it possible to make the biographical research as systematically precise and objective as scientific and especially epistemological principles dictate. The latter are articulated differently from the methodological ones, so they were evaluated at the very beginning of this research, as is usual and relevant in science. Therefore, some other methods were used in this research, such as a semi-structured interview, and thus knowledge about the subjective experiences of the participants in certain events and situations continued, and then their meanings, motives for action, aspects of behavior and other things were confirmed.

The semi-structured interview is determined as one of the primarily used research methods, the methodological aspects of which met some special goals of the research project. A number of authors emphasize these specific interviewer characteristics (May, 1993: 93), as those that can be used particularly relevantly in writing scientific monographs and biographical studies.

Therefore, the most typical type of interview, often used in such research situations, is certainly a semi-structured interview (Townroe, Yates, 1995), in which the respondents are asked to answer as freely as possible to questions that have already been carefully composed beforehand, so in this sense, the interviewer's goal was fulfilled (Padfield, Procter, 1996: 355; Layder, 1993: 41).

This defined and established research plan was necessarily followed during the entire conduct of the interview, and with it an effort was made to accumulate perceptions about some empirical knowledge and facts, with a

certainly limited research design and pre-prepared questions that were largely determined in this sense (Stake, 1995: 65).

However, the fieldwork was difficult, because there were no previous analyses, evaluations or evaluations of the activities and artistic reach of Nikola Buble's oeuvre. Namely, there was a lack of comparable sources not only about Buble as an ethnomusicologist, but also about a number of other authors from the musical life of Croatia, whose biographical studies are chronically lacking. Looking for Buble's acquaintances, contacts were arranged with informants/interviewees, with a scientific distance, both in the selection and processing, as well as in the analysis of the obtained research results.

The thematic focus was on past events and the memories of the interviewees, but the key guiding thread of conducting the interview was reduced to the contents and forms of meaning that belong today to these behaviors, attitudes and opinions, which can all be placed in the biographical context of Buble's work as an ethnomusicologist.

All the analyzed statements, evaluations and thoughts about the main actor of this biographical research could be interpreted only and exclusively in the context of a complete, holistic (because most or all possible observed manifest aspects of the actor's actions were analyzed) and empirical (because real events were analyzed and recorded reactions of their participants who all personally knew the actor in his various social roles: as a professor, friend, collaborator, conductor...) approach to his life and work, which ultimately forms a very meaningful and rich framework for the analytical interpretation of a certain ethnomusicological phenomenon, contextualized in real time and in specific and specific spaces.

4. Research Procedures

The research procedures used were: elements of content analysis of some dimension (qualitative and quantitative); ethnographic research (in the form of interview procedures); and observation procedures (especially with elements of participatory observation).

4.1. *Elements of Analysis*

Elements of analysis bring transcripts of all conducted interviews which were processed in detail through a consistent content analysis. Namely, only in the complete analysis and interpretation of all research results, collected by different research methods and analytical procedures, was it possible to effectively realize the research intention, that is, to consistently apply the kind of methodological approach called research design.

Thus, the elements of content analysis were used mainly in the segments of processing communication aspects related to the subject of research, as well as all or most of the interactional elements, of which there were quite a few in the processing, from written documents, photographs, films... (Berg, 2001: 304; Weber, 1990: 17).

The analytical nature of this procedure made it possible to draw valid conclusions about the contents, evaluations and texts that dealt with Buble and his professional and other works and activities. It was there that the meanings, priorities and understandings were revealed, as well as the ways in which the world is organized and understood by those who were analyzed (Wilkinson, Birmingham, 2003: 68), respectively, those contents were selected as empirical material resulting from the process of „[i]n the researcher’s analysis of the text in relation to a specific context“ (Krippendorff, 2004: 19).

The choice of this analytical procedure was conditioned by the following methodological reasons: the communication contents were of exceptional importance, it was possible to formulate general schemes of content categories in advance (which is a rare case in a series of qualitative constructions), so in fact only the lexicon of texts that were available and available for analytical processing.

Quantitative (some distributions of the author’s views, countability of a number of textual elements...) and qualitative aspects of content analysis were efficiently combined and integrated, when it was possible to transform empirical data about Buble into certain categories and codes, respectively when these elements began to take shape as certain patterns and conceptual realities during the process of reading, re-reading, then re-reading, or spending another day in the field or reviewing documents (for example, the content of the views of key actors or other named participants).

After all, content analysis is used most often when investigating subjectivized areas of life and work, whose meanings can be called cultural. Then the indisputable outcomes of the interpretations can be presented and understood, in order to ensure a scientific approach in the general analysis. Finally, it was

thus possible to more successfully analyze research questions that are generally declared to be typical.

4.2. *Ethnographic Procedures*

Ethnographic dimensions in the procedural research sense were all those analytical situations that are thematically (and especially content-wise) connected to the dimensions of the main actor's everyday life. These data were mostly obtained through field work, so the researcher tried to meet the requirements of the so-called „[d]ense descriptions“ (Fetterman, 1989). Here, in contrast to the case study element in the approach (which was mainly concentrated on Buble's individualized characteristics), an attempt was made to obtain an ethnographically closed and detailed interpretation of the real world, which others constructed around Nikola Buble, and in which he really lived and worked.

Namely, ethnographers accept the thesis about the multiplicity of realities that are socially constructed. Therefore, ethnographic research does not imitate the traditional (positivist) paradigm of empirical science, according to which only individual objective reality can be replicated through repetition. They believe that the researcher does not necessarily have to maintain an objective distance from the phenomenon he is studying. Therefore, the ethnographer will not try to create an objective distance from the research object by using various „[i]nstruments, but his goal is to directly experience the phenomenon he is examining“ (A. Sandstrom, P. Sandstrom, 1995: 169).

Ethnographic research does not begin with strictly formulated theoretical assumptions, because this is not necessary. But this does not mean that this method abstracts theoretical aspects. Rather, theoretical tendencies spring from the very definition of ethnography, which focuses on the beliefs, practices, artifacts, knowledge and behavior of some social groups. Nevertheless, ethnographers lead the way in a more meaningful understanding of social scenes, so ethnographic knowledge was used here as a supplement to other research contexts.

After all, the fundamental goal was to discover what kind of „social world“ existed around and with the actions of Buble, and this could only be achieved by „first-hand observation“ and participation in „[n]atural environment“ (Hammersley, 1990: 598). Therefore, in this context, the descriptions of

societies, organizations, schools, educational institutions, colleges and a number of other communities or groups where Buble's activities left a noticeable, recorded, manifest and significant mark were used.

4.3. Observation Procedures

The method of observation with participation was especially used, that is, it was used when one wanted to understand and then describe a certain behavior. In fact, it was logical to use observational procedures as a methodological template for the simple reason that the authors of the research were colleagues of Nikola Buble. Thus, the observer personally took on some roles and gradually integrated himself into certain research situations, because without these steps all this would not have been possible, through regular contacts over a long period of time or through involvement in daily life and customs during the time he was observing. This boils down to the use of key informants, with whom closer and closer contact is necessary, and who enable the researcher to collect data „[o]n the spot“ (Hamel, Dufour, Fortin, 1993: 3).

This is a method whose basic goals are to enable understanding of the everyday meaning and experience of the people being researched (Gilgun, Daly, Handel, 1992: 215; Townroe, Yates, 1995: 346; May, 1993: 120). Precisely because of its methodological peculiarities, this method is too often combined with the interview method, and its different types, because the observation leads to some important questions that the respondent wanted to ask, and the interview enables the interpretation of the meaning of what is being observed. After all, the application and elaboration of some elements of observation with participation more dynamically illustrates the changing picture of the development or course of life of the main actors who represent the research subjects (Townroe, Yates, 1995: 341-347).

Conclusion

By using and elaborating a qualitative methodological approach in this paper, the possibilities of the undertaken research are presented, as well as the methods and methodological procedures used to analyze the research subject, both quantitatively and qualitatively. In addition, different types of data were identified that were collected, by adequately taking advantage of the

integrative methodology, especially during the process of transferring data from numerical to categorical aspects and vice versa.

Through the interaction of different methods and methodological procedures, the level of objectivity was raised and thus the probability of errors was simultaneously reduced. Qualitative methodology as a research trend strengthens within social (sub)disciplines, and deepens the complexity of research, because it illustrates empirical stages, observes causal and discovers latent connections, and much more. Research needs and opportunities in this methodological environment developed more intensively, and accordingly became more concrete, consistent and realistic.

In general, a qualitative methodological framework can successfully conceptualize the social world in which a certain musician lived and worked (as an actor Buble), in which he established interactions with other subjects and formed himself as an ethnomusicologist. Such research provides new perspectives and views of the world. If the data and knowledge about some research questions from this or similar works continue to accumulate, it will probably be possible to develop some special ethnomusicologies more intensively, especially in their research discourse.

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PERSPEKTIVE ISTRAŽIVANJA GLAZBENIH FENOMENA U OKVIRIMA KVALITATIVNE METODOLOGIJE

Sažetak

Kvalitativna metodologija kao relativno novija metodološka paradigma nastoji vješto konstruirati neke složenije metodološke pristupe u čijim se okvirima plodno snalaze istraživači s različitih znanstvenih područja. U takve se ubrajaju i etnomuzikolozi čije se metodološke aspiracije nerijetko inspiriraju glazbenim fenomenima koje najčešće istražuju unutar etnografskih polja. Pritom se rabe već etablirane i standardizirane istraživačke metode (kvalitativnoga tipa) kao što su analize sadržaja, intervjui, zatim eminentne istraživačke strategije kao što je case study... Na primjeru doktorske disertacije te realizirane i publicirane monografske studije o Nikoli Bublji, poznatome hrvatskom etnomuzikologu, prikazuje se autentičan analitički model (unutar kulturološkoga i antropološkoga autorskog pristupa) konstruiran radi istraživanja složenijih glazbenih fenomena, ali pretežno u kontekstima etnomuzikološkoga ili šire (empirijski konkretnijega) etnografskog bavljenja nekom jedinstvenom monografskom građom, koja sadržava brojne heterogene podatke iz niza različitih tipova arhiva, dokumentacija, novina, personaliziranih dnevnika, pisane, audio, vizualne i slične specifične vrste. Upravo kvalitativna metodologija kritički i pluralistički promišlja istraživačke fenomene, te etnomuzikolozima omogućuje da uspješnije integriraju one interdisciplinarne elemente koji se afirmiraju u raznim biografskim, povijesnim i sličnim studijama, kao i brojne druge kulturološke dimenzije kojima se glazbeni fenomeni u složenijim analizama mogu adekvatnije razumijevati, interpretirati, te zahvaljujući kojima se mogu obogaćivati znanstvene spoznaje o glazbenim fenomenima.

Ključne riječi: etnometodološka istraživanja; glazbeni fenomeni; analitički model; kvalitativna metodologija.