

MUSIC AS (INTER/NATIONAL) CULTURAL PRACTICE :  
ESTABLISHING SERBIAN MUSIC IDENTITY IN VIENNA

Nineteenth-century musical life in Serbia will be used as a model for the examination of cultural practices, in particular as a closest “cultural circle” of the Habsburg Monarchy, that is, Vienna. The influence of Viennese cultural, music life on the profile of 19<sup>th</sup>-century Serbian culture and musical life was very strong and powerful, and therefore particularly important to be studied in detail. namely, one of the most important European cultural/music centers, highly relevant for profiling of Serbian national music and historiography, was Vienna, where lived the most significant Serbian intellectuals. Serbs were also active as students at the university in Vienna participating in the choral society *Zora* or *Aurora* (Vienna, 1862), or the organization Ujedinjena omladina srpska (United Serbian Youth), publishing books and periodicals in the Serbian language, which they sent to Serbia. Since at that time Serbs lived mainly outside of their country, all mentioned activities were aimed to unite Serbian people all over Europe. Considering this fact in the theoretical context of the national identity question, the hybrid national identity (H. Bhabha), as was Serbian, the lack of a unique geographical space is surmounted under the influences of diaspora, In that way, Viennese culture had a key role in establishing and profiling Serbian national identity, from the (reformed) language itself to the music.