Musicology and Its Future in Times of Crises : Book of Abstracts

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UNIVERSITY OF ZAGREB • ACADEMY OF MUSIC • DEPARTMENT OF MUSICOLOGY

BOOK OF ABSTRACTS

Musicology and Its Future in Times of Crises

International Conference on the Occasion of the
50th Anniversary of the Department of Musicology



Zagreb, 25 – 28 November 2020

UNIVERSITY OF ZAGREB • ACADEMY OF MUSIC • DEPARTMENT OF MUSICOLOGY

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MUSICOLOGY AND ITS FUTURE IN TIMES OF CRISES

BOOK OF ABSTRACTS

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International conference

MUSICOLOGY AND ITS FUTURE IN TIMES OF CRISES

University of Zagreb • Academy of Music • Department of Musicology
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http://www.muza.unizg.hr/zgmusicology50/en

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Introductory words

Welcome to the commemoration of the 50th anniversary of the Department of Musicology (1970-2020). Although the roots of musicological scholarly endeavour and teaching at the Academy of Music of the University of Zagreb and its institutional forbears go back to the end of the 19th century, a crucial step was taken with the foundation of the Department of Music History and Theory in 1948, which grew into the Department of Musicology in 1970. From the outset, the discipline was inspired by the fact that it advanced in an environment dominated by the arts, as a scholarly 'minority' of sorts.

The celebration begins on the 23 November with an opening ceremony showcasing the contributions of four retired professors of the Department of Musicology and members of the Croatian Academy of Sciences and Arts – Ivan Supičić, Koraljka Kos, Stanislav Tuksar and Nikša Gligo. They will look back at their common contribution to the development of the department in a series of individual opening addresses highlighting the department's history. Following these most prominent members of the musicological community in Croatia, whose merits are beyond measure, on the 24 November the podium will be given to the youngest representatives of the field, undergraduate students at the Department of Musicology as well as at other departments of the Academy of Music, who excelled in musicological courses. In a conference consisting of six thematic strands aptly named *6 za 50* (6 for 50) they will present papers written under the supervision of the teaching staff of the Department of Musicology.

The third celebratory event is the international conference *Musicology and Its Future in Times of Crises* (25-28 November), opening with the keynote lecture of Nicholas Cook, retired professor of the University of Cambridge. When we wrote the call for papers for this conference, we could by no means have known how up-to-date its theme would become. Unfortunately, due to the epidemiological situation, the conference

Musicology and Its Future in Times of Crises will be held remotely in its entirety, with the possibility of streaming the entire event.

We are determined to hold the Opening Ceremony and the student conference at the Academy of Music here in Zagreb, while adhering to all the prescribed epidemiological measures. Unfortunately, this considerably limits live audience numbers, but this aspect will also be compensated for by the possibility to follow the events in the digital realm.

In the hope that future anniversaries of the Department of Musicology will take place in conditions less distinguished by crises, I would like to thank everybody who made this event possible by providing support, including my colleagues, the members of the department staff, the Dean and the management of the Academy of Music, the members of the Programme Committee and the Local Arrangements Committee, the Ministry of Science and Education of the Republic of Croatia, the Foundation of the Croatian Academy of Sciences and Arts, as well as the Embassy of the Republic of Indonesia in Croatia.

Ivan Ćurković (PhD), Assistant Professor and Head of Department

50th Anniversary of the **Department of Musicology** in Zagreb

OVERALL SCHEDULE

OPENING CEREMONY
Monday, 23 November 2020
17 – 19 h, *Blagoje Bersa* Hall & *live stream* (in Croatian)

STUDENTS' CONFERENCE *6 FOR 50*
Tuesday, 24 November 2020
9 – 17 h, *Stančić* Hall & zoom (in Croatian)

INTERNATIONAL CONFERENCE
MUSICOLOGY AND ITS FUTURE IN TIMES OF CRISES

KEYNOTE: NICHOLAS COOK
Wednesday, 25 November 2020
17:00 – 18:30 h, zoom

SESSIONS
Thursday, 26 November 2020, 9:30 h – Saturday, 28 November 2020, 18 h, zoom

CONCERTS

JAMAN SUARA GAMELAN ENSEMBLE
Friday, 27 November 2020, 19:30 h, *Blagoje Bersa* Hall & *live stream*

ASMANGU – Academy of Music Students' Ensemble for New Music
Saturday, 28 November 2020, 19:30 h, *Blagoje Bersa* Hall & *live stream*

All times are given in CET.

More info:

CALL FOR PAPERS

Narratives of crisis seem to be a persistent condition of every generation's history. Aside from their presence in everyday life and the fact that they are ingrained in the social and political sphere, discourses on crisis have become an inextricable feature of contemporary scholarship itself, perceivable in debates on the crisis of knowledge, reflections on the devaluation of the humanities, and discussions on the changing conditions of academic labour. Coupled with growing anxieties about the precarious position of musicological disciplines within the neoliberal university and larger systems of scholarship, these discourses condition the environment in which musicological research is conducted in an important way, bear upon the ways knowledge is (re)produced, and inevitably (although not always perceptibly) shape disciplinary futures.

Scholars across the field of music studies are invited to reflect on and address the issues proposed in the three thematic streams outlined below, as well as to contribute to the broader topic of the conference by sharing insights and reflections gained through their experience and research. We invite proposals for individual or co-authored paper presentations and/or themed panels.

STREAMS:

1. Reflecting on the Crisis of Musicological Knowledge
2. Responding to the Crisis of (Ir)Relevance
3. Resisting the Crisis of Academic Labour
4. Related research

1. Reflecting on the Crisis of Musicological Knowledge

At the level of musicological knowledge, the crisis manifests itself in the permanent doubts regarding the foundations of musicology and consequently in the vivid proliferation of disciplinary "turns". In the moment of crisis, existing musicological knowledge is considered to be untenable and the limitations of its premises become evident. In such cases epistemology speaks of "paradigm changes", which reveals as much as it hides about what is actually at stake. But what is going on in such moments of crisis of musicological knowledge? Do paradigm changes in musicology imply a certain automatism? Do they occur consensually? Do they proceed without any resistance?

The first thematic stream could therefore focus on the following questions: Who has the right to announce the untenability of certain musicological knowledge? Is one obliged to follow such announcements? Does that right depend on the centrality or marginality of the position from which one speaks? How does such positioning define the relations between different national traditions of the discipline and between different subdisciplines within music studies? Are paradigm changes something that could be put into a programme or a manifesto (announcing a certain "musicology of the future" as *the* future of musicology)? Could the crisis of musicological knowledge be solved by importing perspectives from another discipline? Why do research paradigms change from time to time in certain settings, whereas in others they seem to be resilient to change? How do musicological paradigms age? Could the once outdated paradigms have any future?

2. Responding to the Crisis of (Ir)Relevance

The idea behind this thematic stream is to bring forward issues and modes of responding to crises within and outside of academia, with the tools of musicological scholarly knowledge. How could we today – more than twenty-five years after Philip Bohlman's (1993) call – conceive of musicology as a political act? Although this question resonated across different musicological subfields, there is still room to consider whether subdiscipli-

nary divisions helped or aggravated musicology's relevance and visibility as well as its social responsibility.

Some of the questions that could be considered within this stream are: In the light of humanitarian emergencies, how can musicological epistemology help humanity and is there still room for academic activism? What is the role of musicology in the age of postmodern crisis of knowledge and post-truth – how can the discipline cope with the challenges and what is its responsibility within this context? In the current cultural and educational policies, where humanities are increasingly being pushed aside by market-oriented sciences, what are the arguments in favour of the discipline's relevance, and how can musicology help in restoring the social awareness of the importance of humanities? No less important, who are musicology's audiences today and what is the future of the discipline and its subfields within these contexts?

3. Resisting the Crisis of Academic Labour

It seemingly goes without saying that the labour of practicing, developing, and (re)imagining musicology rests almost exclusively on the shoulders of the scholars themselves. The issues of the complex intricacies of academic labour in musicology, nevertheless, still belong to one of the least-researched and only occasionally discussed topics in the discipline itself. Through this thematic stream, we encourage scholars to reflect on the changing conditions of academic labour in a historical perspective as well as contemporary institutional practices and offer their perception on the myriad ways organisational governance, the extensification/intensification of work and individual(ized) responses to structural transformations of workplace affect the sustainability and future of musicological disciplines.

Some of the following questions are aimed at opening the space for further discussion within this stream: How do the structural features of contemporary universities and other academic institutions affect our everyday experiences of research and teaching? How and why do the individual (gendered, classed, racialized etc.) experiences of academics seem to

escape our critical attention? How does the increasing scarcity (luxury?) of time dedicated solely to (funded?) research affect the development of the discipline of musicology? How do contemporary pressures of competitiveness and dictate of "measurable" excellence stand in relation to mutual support and solidarity among scholars? What does the exclusive reliance on short-term project-based market-oriented funding bring to the survival of smaller disciplines and the precariousness of academic labour in them? What is the (emotional, mental, corporeal, existential) cost of work (not) being done (Gill 2010)?

4. Related Research

Beside the above outlined thematic streams, we welcome research-based contributions to other aspects of the broader symposium topic of musicology and its future.

CONFERENCE PROGRAMME

Wednesday, 25 November 2020

17:00	**OPENING** **KEYNOTE LECTURE**
	Nicholas Cook: *Crisis, Which Crisis? What Music Tells Us, and How Music Can Help*

Thursday, 26 November 2020

9:30 – 11:00	**SESSION 1:** ***Lessons from Music Histor(iograph)y*** chair: Ivan Ćurković
9:30 – 10:00	Erlend Hovland: *Berlioz as Provocation to Music History: On the Institutionalisation of Musicology*
10:00 – 10:30	John Vandevert: *The Defence of Unbiased Musicology in the Wake of Modernisation: Learning from the Soviet Example and the Corrosive Power of Half-Truths*
10:30 – 11:00	Amy Damron Kyle: *A Call for Context: Pauline Viardot Garcia as a Template for Changing the 19th Century Musical Genius Archetype*
11:00 – 11:15	COFFEE BREAK

11:15 – 12:45	**SESSION 2:** ***Critical Perspectives in Music Analysis*** chair: Sanja Kiš Žuvela
11:15 – 11:45	Monika Karwaszewska · Hanna Dys: *A Critical Source Edition of Mieczysław Surzyński's Concerto for Organ and Orchestra Op. 35*
11:45 – 12:15	Koichi Kato: *Sonata Theory in the Age of 'Post-Truth'*
12:15 – 12:45	Violetta Kostka: *Meaning of Music as Rescue for Musicology and Humanities*
12:45 – 15:00	LUNCH BREAK
15:00 – 16:30	**SESSION 3:** ***Musicology in the Expanded Field*** chair: Zdravko Blažeković
15:00 – 15:30	Tatjana Čunko: *How to Make Musicology More Visible with Help of Radio*
15:30 – 16:00	Jurij Dobravec: *From Ladislav Šaban to the Future of Slovenian Organology*
16:00 – 16:30	Leon Stefanija · Vanessa Nina Borsan · Matija Marolt · Matevž Pesek: *Challenges of Computational Musicology*
16:30 – 16:45	COFFEE BREAK

16:45 – 18:15	**SESSION 4:** ***Facing the Artistic Turn: Musicology and Artistic Research*** chair: Ana Čizmić Grbić
16:45 – 17:15	Astrid Kvalbein: *Artistic Research: New Epistemic Cultures in the Academy?*
17:15 – 17:45	Marijan Tucaković: *Poetic Theories of Classical Music Performance: Introduction, References and (Practical) Considerations*
17:45 – 18:15	Chanda VanderHart · Abigail Gower: *Two [Ivory] Towers? Performers, Modern Musicological Thought and Relevance in Higher Education Settings*
18:15 – 18:45	Rolf Bäcker: *Musicology and Artistic Research – Competitors or Allies?*

Friday, 27 November 2020

9:30 – 11:00	**SESSION 5:** ***Musicology as a Political Act? Engaging with Arising and Recurring Crises*** chair: Mojca Piškor
9:30 – 10:00	Jelka Vukobratović: *Ethnomusicological Nationalism and its Innocence in Times of Crisis*
10:00 – 10:30	Branislav Stevanić: *A Scattered Protesting Mass During the Belgrade Spring Lockdown: Ethnomusicological Reflections on Sound Protests*
10:30 – 11:00	Martina Bratić: *What's Been Going on with Feminist Musicology Lately?*

11:00 – 11:15	COFFEE BREAK
11:15 – 12:45	**SESSION 6 (panel):** ***Musicology as a "Small Discipline": The Example of the Department of Musicology in Zagreb***
	Ivan Ćurković: *Minority Complexes and "Small" Musicologies*
	Ana Čizmić Grbić: *The Challenges of Doing Research and Teaching Musicology*
	Monika Jurić Janjik: *Teaching Musicology: Growing Without "Growing Up"*
12:45 – 15:00	LUNCH BREAK
15:00 – 16:30	**SESSION 7:** ***Writings on Music: Critical Thought and Literary Testimonies*** chair: Monika Jurić Janjik
15:00 – 15:30	Nataša Marjanović: *Literary History and Musical Historiography: From Fundamental to Interdisciplinary Research*
15:30 – 16:00	Jelena Sviben: *Adorno as a Paradigm? The Case of Music Criticism in Croatia*
16:00 – 16:30	Sussane Kogler: *Aesthetic Experience and the Political Relevance of Art: Reconsidering Musicology with Hannah Arendt and Theodor W. Adorno*

16:45 – 18:45	**SESSION 8:** ***Present and Future Crises of Academic Labour in (Ethno)musicology*** chair: Jelka Vukobratović
16:45 – 17:15	Ana Hofman · Mojca Kovačič · Urša Šivic *Where Would We Go with This Ethnomusicology? About Institutional Status, Disciplinary Divisions and Neoliberalization of Academic Labour in Slovenia*
17:15 – 17:45	Mojca Piškor: *Slow Science Utopia: Privatised Anxieties, Gender and Academic Labour in Contemporary Croatian (Ethno)Musicology*
17:45 – 18:15	Bianca Ţiplea Temeş: *"Make Romanian Musicology Great Again!"… Working in the Doctorate Factory*
18:15 – 18:45	Iva Nenić: *"The Winds of Change": Paradigm Shifts in Contemporary (Serbian) Ethnomusicology*
19:30	**CONCERT:** **Jaman Suara Gamelan Ensemble**

Saturday, 28 November 2020

9:30 – 11:00	**SESSION 9:** ***Psychological Aspects of Musicology*** chair: Ingrid Pustijanac
9:30 – 10:00	Sanja Kiš Žuvela: *How Musicological Is the Psychology of Music? And How Far Does Our Knowledge Thereof Go?*
10:00 – 10:30	László Stachó *Making Sense (and Relevance) of Data: The Cognitive Analysis of Performance*
10:30 – 11:00	Blanka Bogunović: *Psychological Approach to Contemporary Art Music: The 'Composer – Audience' Communication*
11:00 – 11:15	COFFEE BREAK
11:15 – 13:45	**SESSION 10:** ***Thinking Crisis*** chair: Leon Stefanija
11:15 – 11:45	Dalibor Davidović: *Eva Sedak, a Musicologist in Times of Crises*
11:45 – 12:15	Sanela Nikolić: *Considering a Global Perspective: The Case of* Musicological Brainfood
12:15 – 12:45	Jan Giffhorn: *The Perks of Being Post-Factual: Fiction and Research in Musicology*

12:45 – 15:00	LUNCH BREAK
15:00 – 16:30	**SESSION 11:** ***… and Its Future(s)…?*** chair: Dalibor Davidović
15:00 – 15:30	Zdravko Blažeković: *Advancing Communication in Global Musicology: RILM's Social Responsibility*
15:30 – 16:00	Srđan Atanasovski: *Rhythmanalysis and (Post)Musicology: From* horror silentii *to Social Distancing*
16:00 – 16:30	Richard Parncutt: *The Short Future of Musicology, and What We Can Do Before It Ends*
16:30 – 17:00	COFFEE BREAK
17:00	**FINAL DISCUSSION**
19:30	**CONCERT:** **ASMANGU – Academy of Music Students' Ensemble for New Music**

All times are given in CET.

KEYNOTE

Nicolas Cook
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Crisis, Which Crisis?

What Music Tells Us, and How Music Can Help

In the age of Covid-19 music, like almost everything else, is in crisis: singers are super-spreaders, live performance has collapsed, and many musicians' livelihoods have disappeared into thin air. It is not just that the pandemic has just created new crises: it has exacerbated existing problems to the point that they too have become crises. And the crises are interconnected, ranging across different spheres of society, politics, and the environment. In this talk, then, I do not limit myself to the specific crises of music. Rather I ask two questions concerning the relationship between music and the multiple crises currently afflicting the world. The first is what music can tell us about the often pernicious ideologies that lie at the heart of ongoing social, political, and environmental crises. Music can serve the ends of ideology by naturalising it, making it appear as if specific, socially conditioned ways of framing the world simply represent the way the world is. But music is equally capable of revealing ideology and mobilising tools for resisting it, and I illustrate this in relation to race, history, and the administered society.

The second question is how music can help in the resolution of social and political crises. Music is often credited with the promotion of social harmony through the bonding that creates and maintains social groups. Examples are familiar, yet any construction of 'us' necessarily entails the equal and opposite construction of 'them': identity is constructed in relation to an often villified other (and there you have a basic principle of populism). But there is a better way to think about social harmony, and music is closely linked to this too. Real-time ensemble performance, whether improvised or composition-based, is built on intricate webs of mutual listening, what might be called sonic interdependence; in the same way, social harmony (or maybe it would be better to say counterpoint) is not imposed from the top down but rather negotiated from the bottom up, through countless intersecting acts of mutual recognition. Moreover, music is an inherently public medium, in the sense that I have no privileged access to what I play: you can hear me as well as I can hear myself. There is no privacy in music, and so the barriers of what Kenneth Gergen calls 'bounded being' — which roughly corresponds to C. B Macpherson's 'possessive individualism' — are lowered, giving rise to what Gergen calls 'relational being'.

If possessive individualism, according to which the individual is 'the proprietor of his own person or capacities, owing nothing to society for them', lies at the core of many of today's social dysfunctionalities, then music provides both a blueprint for more adequate thinking about social relationships and tools for its realisation. Yet, described like this, the idea of music engendering relational being may sound utopian, and utopias are of little value in the resolution of crises unless there are ways of translating them into action. That, I claim, is exactly what the performance of music does, and not just in the kind of participatory contexts familiar from the writings of Christopher Small and Thomas Turino.

I make the point by outlining a concluding example of how music can contribute to the amelioration of what for many people has been one of

the most difficult aspects of life during the pandemic: the proscription of physical contact. As I argue, music is a means by which the intimacy of touch can be reconciled with social distancing, and this lies behind some of the new social practices of music that have evolved in the course of 2020. Music can help us get through the pandemic, and equally the new ways that people are using it to do this carry the promise of new approaches to, and new thinking about, music.

Nicholas Cook was 1684 Professor of Music at the University of Cambridge from 2009 to 2017. Prior to that he taught at the Universities of Hong Kong, Sydney, and Southampton, where he served as Dean of Arts; he was also a Professorial Research Fellow at Royal Holloway, University of London, where he directed the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM). He holds degrees in both music and history/art history, and his work ranges widely over musicology and music theory, extending at times into popular and world music. His articles have appeared in many of the leading British and American journals in these fields.

His books, mostly published by Oxford University Press, include *A Guide to Musical Analysis* (1987); *Music, Imagination, and Culture* (1990); *Beethoven: Symphony No. 9* (1993); *Analysis Through Composition* (1996); *Analysing Musical Multimedia* (1998); and *Music: A Very Short Introduction* (1998), which is published or forthcoming in seventeen languages and to which a special issue of *Musicae Scientiae* was devoted. A collection of his essays appeared in 2007 under the title *Music, Performance, Meaning: Selected Essays*, while his book *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (also 2007) won the Wallace Berry Award of the Society for Music Theory. He has also coedited several collections, including *Rethinking Music* (1999), *Empirical Musicology: Aims, Methods, Prospects* (2004), and the *Cambridge History of*

Twentieth-Century Music (2004). He has published several books relat-ing to music as performance, ranging from *Beyond the Score: Music as Performance* (2013) to the coedited collections *The Cambridge Companion to Recorded Music* (2009) and *Music as Performance: New Perspectives Across the Disciplines* (2013, with the dramaturgue Richard Pettengill). He also conducted a recordings-based project on the performance history of Webern's Piano Variations, funded by an AHRC Fellowship.

Subsequent book projects have developed the performance studies approach in new directions. They include *Music as Creative Practice* (2018); *The Cambridge Companion to Music and Digital Culture* (2019); and a second edition of *Music: A Very Short Introduction* (2020). A former Editor of the *Journal of the Royal Musical Association*, Nicholas Cook was Chair of the Music Panel in the Higher Education Funding Councils' 2001 Research Assessment Exercise. He holds honorary doctorates from the University of Chicago and the *Gheorghe Dima* Music Academy, Cluj-Napoca, and is a Fellow of both the British Academy and the Academy of Europe.

ABSTRACTS

Srđan Atanasovski
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Rhythmanalysis and (Post)Musicology: From *horror silentii* to Social Distancing

In his last book, *Elements de rythmanalyse* (1992), French Marxists sociologist and philosopher Henri Lefebvre described a figure of "rhythmanalyst" as a researcher who is "always 'listening out', but […] does not only hear words, discourses, noises and sounds; [she or] he is capable of listening to a house, a street, a town as one listens to a symphony, an opera". Notwithstanding usual interpretations along these lines as an allegorical description, in this paper I will explore how we can use Lefebvre's rhythmanalysis as a guide to expand the purview of traditional musicology and engage with wider social issues. In the last decades it was usually musicology which was invaded by novel methods, ranging from semiotics and discourse analysis, to cognitive psychology, to which it merely offered the object of its investigation – that is, the music itself.

I will argue that the tables can be turned if we depart from the core competence of a musicologist – that is, the listening – and investigate how it can be put into practise outside of what we usually think of as music studies. In other words – what can listening tell us about society and what forms of listening are needed to grapple with this question? In order to answer these questions I will engage with the ongoing pandemic and economic crises of

2020, analysing the shift from *horror silentii* (fear of silence), which has increasingly been characteristic of public spaces in the 2010s, towards the (silence of) social distancing imposed by the crises, and I will investigate how listening and rhythmanalysis can contribute to our knowledge of ongoing restructuring of labour relations.

Key words: rhythmanalysis, post-musicology, Henri Lefebvre, listening, *horror silentii*, social distancing

Srđan Atanasovski is a Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts in Belgrade, lecturer at the School for International Training (SIT) Study Abroad Balkans programme in Belgrade and member and coordinator of the Centre for Yugoslav Studies in Belgrade. In his research he focuses on nationalism, culture and music in the Yugoslav space. Atanasovski was engaged as a fellow of international research projects funded by Swiss Science Foundation and he has received research scholarships from the Austrian Agency for International Cooperation in Education and Research. His articles have appeared in South-eastern Europe, Studies in Eastern European Cinema, Südosteuropa, Musicological Annual, etc., as well as in different edited volumes published by Brill, Ashgate, Transcript and other international academic publishers. His first book, *Mapiranje Stare Srbije* (in Serbian, trans. 'Mapping Old Serbia: In the footsteps of travel writers, tracing the folk song'), was published in 2017 by Biblioteka XX vek.

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Musicology and Artistic Research – Competitors or Allies?

Amongst the latest earthquakes in the overlapping territories of the arts and the academy there is a new paradigm labelled "artistic research". A promise of renovation for an all too conservative academy for some and a Black Friday for academic titles according to others, at the heart of the new paradigm lies not research of the arts as much as research through the arts,

an approach that one-handedly relegates traditional musicology to the conservative corner of epistemology.

One cannot but feel reminded of the beginnings of institutionalised musicology, when the young discipline fought for recognition by more or less openly copying the epistemology of natural sciences. Today, it is the social and economic prestige of academic titles, ever more important in Bologna's neo-liberal attempt to transform universities into enterprises that attract artists to research. Unlike Adler and followers, though, who assumed scientific methods, modern day artists claim to achieve academic recognition by making academic effort as easy as possible, going as far as considering an artistic product in itself to be research.

Perhaps this would not be that serious if musicology had an undisputed aim shared by society and musicologists themselves; unfortunately, the discipline has been appropriated by a vast array of political ideologies, and where this has not been the case, it has been degraded to a mere auxiliary science for performers. Within this panorama, it is more often than not the critique from the musicological left that joins forces with the artists' claim for titles, wielding philosophical weapons like subjectivity in auto-ethnography against the supposed unbearable strictness of bibliographical research. More than giving a definite answer to the question raised at the beginning, this contribution intends to analyse under which circumstances artistic research and musicology can potentially be allies, and what this challenge tells about the state of health of modern-day musicology.

Key words: artistic research, musicology, aims, methods, academic titles

Rolf Bäcker studied Musicology, Romance Studies and Iberian and Latin American History at the University of Cologne, Germany, where he obtained a PhD in Musicology with a thesis on "The Guitar as a Symbol: Meaning and Change within Spain's Cultural Memory from the Middle Ages to the End of the *Siglo de Oro*". He received fellowships from the *Instituto Camões*, the UOC (Open University of Catalonia) and the DAAD (German Academic Exchange Service). He currently works as head of studies and full professor at the ESMUC

(Catalan School of Music for Higher Education) in Barcelona, teaching German and Latin Phonetics, Aesthetics, Flamenco History, History of the 15th and 16th Century Music, and History of Musicology, amongst others, and is a member of several musicological societies. His main scientific interests, which constantly cross the boundaries between historical musicology and ethnomusicology, include semiotics and the interchange between music and literature.

Zdravko Blažeković
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Advancing Communication in Global Musicology: RILM's Social Responsibility

The world of music scholarship is today most broadly divided into four linguistic megaregions: Europe with North America (dominated by English language of communication), Iberian Peninsula with Latin America (dominated by Spanish), Russia with Central Asia (dominated by Russian), and East Asia (dominated by Chinese). Generally speaking, each region is self-contained, maintaining its own gravitational forces. The Anglo-American scholarly networks are perceived as arbiters of the global scholarly relevance, despite the fact that they often ignore currents in other linguistic regions. Content in the reference works created in Europe and North America, which claim the ultimate authority in the discipline (The New Grove, MGG, RISM, RIPM), are international in the scope, but fall short of being global. The aggregators of altmetrics data and citation indexes (Scopus, Google Scholar, Web of Science) are bias toward the English-language literature. This leaves scholars from other parts of the world in a disadvantaged position. When they publish in their national languages, their work does not receive sufficient reception and their

scholarly impact is not adequately measured. Although the modern world is better connected through the social media than ever before, the true global communication between scholarly music communities is in crisis.

In such scholarly inequality and the dominance of English-language literature, the mission of the RILM Abstracts of Music Literature has always been creating truly global tools for music scholarship. Each country and political system where the scholarship has originated from, each language or writing system in which scholarship has been published, each type of music that has been researched is conceptually conceived equal in RILM Abstracts. In the postglobal time of protectionism and social closure, RILM sees building global networks for the dissemination of music research as its social responsibility, which can be helpful to scholars disadvantaged by the Anglo-American academic imperialism.

Key words: Répertoire International de Littérature Musicale, almetrics in musicology, social responsibility, global musicology, inequality in music scholarship

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Psychological Approach to Contemporary Art Music: the 'Composer – Audience' Communication

The paper starts with reflections on the proposed conference main question about the place of musicology in the future and then sets out to provide an outline of a possible answer. One of the answers could refer to more flexible academic musicology, which would be ready to embrace interdisciplinarity and an empirical research paradigm of the social sciences. The new paradigm would be open to building up new forms of relations with musical artists as partners as well. Additionally, we intend to contribute to the discussion by presenting interdisciplinary psychological research to the challenging issue of finding how contemporary art music can achieve understanding and gain acceptance of the audience. We address this issue using the conceptual framework of Csikszentmihalyi's systems theory of creativity (2004), which considers creativity as a process that can be observed only in an intersection of the personal background/individual, culture/domain and social/field. The aim is to investigate whether composers intend to communicate their feelings, thoughts, and imagination to the audience while creating music, as well as whether the response of the public matters to them. Furthermore, we explore whether the audience understands the meaning of the contemporary pieces themselves. The participants were Serbian and international contemporary composers who took part in the 24th International Review of Composers in Belgrade (n = 25) in October 2015. The audience consisted of 69 listeners at three concerts. Data were gathered both via an online questionnaire formulated for study and via a pen-and-paper questionnaire after the concert. Content analysis of the answers to open-ended questions was performed. The results

showed that, during the creative process, composers differed in their treatment of the audience as well as of the content they wanted to communicate, regardless of the fact of whether it was an emotional charge or a complex system of abstract ideas. We may conclude that the relation between the main cognitive layers (idea/message/imagination) of the composer is clearly related to musical structure. At the same time, subtle refinements are done by the proper choice of music materials and agreeable acoustic features when thinking of the audience's reaction. On the other hand, the response of the audience primarily lies in the emotional layer of experience. Since all participants in this form of communication start from diverse intentions, their "meeting" is a matter of many factors.

Key words: creative process, music communication, composer, audience, contemporary music

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Psychology and Music (RNPaM). She was the head of the Programme and Organising Committees of the 1st International Conference *Psychology and Music – Interdisciplinary Encounters*, organised by the Faculty of Music, University of Arts in Belgrade, 24–26 October 2019.

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What's Been Going on with Feminist Musicology Lately?

It has been almost 50 years since the feminist intervention in music started its roaring engine and changed the discipline of musicology for good. Since then, this perfect tissue of music history got scarred, some ossified notions were shaken up, some new subjects entered the scene, and some quarrels brought excitement into a dormant scenery. With time, it seemed a new ground was established, being finally solid for growing a culture long overdue. Digging deep into the past, permeating the old, the traditional, and recreating the grand historical narrative, together with establishing some new approaches to music and its procedures, that was the story of feminist musicology. A great struggle with some great consequences, but for whom precisely and how effective? My paper examines the historical trajectory of feminist musicology together with its contemporary offshoots, analysing closely the causal relationship between the two poles.

The relationship between the imagined and realised seems to be in a crisis, not only when it comes to defining objectives in the discipline today, but especially so in regard to the feminist musicology research subject – the female composer. What happened to the subject of feminist musicology? How do the 'old' paradigms swim in the new waters? and What would the possible prospective outline of the discipline entail? are some of the questions I would like to touch upon in my presentation.

Key words: feminist musicology, woman composer, gender and music, musical canon, New Musicology

Martina Bratić holds an MA in musicology and history of art (Zagreb-Budapest). She worked as an associate musicologist at the Croatian Academy of Sciences and Arts in Zagreb and is now a pre-doctoral university assistant and a PhD candidate at the Institute of Musicology, at the University of Graz. From 2012 to 2015, she worked as a chief curator at the *Galerija Inkubator* (Incubator Gallery) in Zagreb and has finished a one-year training programme in Women's Studies. Her area of interest is related to topics of feminist musicology and music and subjectivity; to the field of contemporary art and theory, feminist art, and gender- and cultural studies.

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How to Make Musicology More "Visible" with Help of Radio

This paper is going to try to answer one of the proposed questions, namely, who are musicology audiences today? Assuming that the radio listeners make up the majority of today's musicology audience, the paper proposes one way to make scholar musicology papers accessible to them. Based on more than 30 years of experience in applied musicology (as an editor for Croatian Radio) and researching and writing scholarly musicological articles (in the fields ranging from instrumental music in Croatia in the 17th Century to music on the radio) the author of the paper shares and argues the idea (already tested in eight years of practice) of broadcasting scholarly musicological articles instead of trying to make them popular, easy to listen to by retelling them or discussing them with their authors (two of the main formats of a radio programme). The paper gives arguments for the acceptability of using scholarly papers in the domain of applied musicology (such

as a radio programme) in order to reach the broader audience than could ever be reached only by printing them in specialised journals (although they are now available on the internet). The paper proves that with this format of presenting the scholar musicological articles, audiences could not only broaden their interest in musicology, but also, musicology could arise as a science. Although there are many research papers about music broadcasts on the radio published in the last thirty years, they are focused mostly on the various types and genres of music (Doctor & Carpenter 1996; Doctor 1999; Čunko 2012), very rarely, if ever, is there research on various types of textual presentation of the music in the radio broadcasts. In that respect this paper relies on the author's own research on the subject and the article *Klassische Musik im Radio* by Oemichen and Feurstein (2006).

Key words: applied musicology, dissemination, radio, scholarly papers

Tatjana Čunko graduated in Musicology and Music Journalism from the Zagreb Academy of Music in 1986, where she obtained her master's degree (MSc) in 2004. with the thesis *Instrumental Music in Croatia in the 17th Century* and earned her doctoral degree with the thesis *Croatian Music and Croatian Radio*. She has been an editor in the Croatian Radio Music Department of the Croatian Radiotelevision (HRT) since 1986 (from 2001 to 2004 an Editor in the Classical Music Department). Aside from her editorial and authorship work on the radio, she has published scholarly articles in the *Arti musices* journal (since 1996) and in the *Proceedings of Croatian Academy of Sciences and Arts* (2005), in *Proceedings of the International Musicological Symposium Krsto Odak – Life and Opus* (1997), *Music and Heritage. Essays in Honour of Dr Lovro Županović* (2002), *Music of Transition. Essays in Honour of Eva Sedak* (2009) and in *Croatian Music in the 20th Century* (2010). She is one of the editors of the monograph *Varaždin Chamber Orchestra 1994-2004* (2004), the author end editor of the monograph *Varaždin Chamber Orchestra 1994-2014: Two Decades of Enthusiasm* (2014) and she contributed to the monograph *Eight Decades. 1930-2010. Croatian Radiotelevision Symphony Orchestra* (2010). Since 2019 she has been a lecturer at the Zagreb Academy of Music, and since summer of 2020 a researcher in the Division for the History of Croatian Music of the Croatian Academy of Sciences and Arts.

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Musicology as a "Small Discipline": The Example of the Department of Musicology in Zagreb

Panel session

Although some forms of musicological courses have been taught at the Academy of Music in Zagreb since its establishment in 1921, it was only when Josip Andreis founded the Department of Music History and Theory (later the Department of History of Music) in 1948 that more solid scholarly foundations were laid. At the initiative of Ivo Supičić, this department grew into the Department of Musicology in 1970, contributing to a more comprehensive profile of the discipline, but this did not change the fact that it was a scholarly endeavour operating as a minority in the midst of activities primarily in the realm of the performing arts.

This themed panel session is going to examine the Department of Musicology at the Academy of Music in Zagreb as a part of the field of musicology in Croatia viewed as a "small discipline". After positioning it within the context of the humanities and the arts in Croatia and other countries with similar institutional practices, the session will focus on two aspects of musicological activities at the Zagreb Department of Musicology: research and teaching.

Key words: Department of Musicology, Academy of Music, Zagreb, higher education, research, humanities, minority

1. Ivan Ćurković: *Minority Complexes and "Small" Musicologies*

The future of musicology differs greatly depending on the academic context it is being pursued in. In Germany, where the number of departments and tenures defines a "small discipline" (*kleines Fach*), musicology has been

classified as “medium size” (*mittelgroß*) since 1974. However, with a few exceptions, in most other countries in the world, musicology is a relatively small scholarly discipline with a somewhat marginal position in academia. This position stems from the overall inferior status of the humanities as opposed to other, more market-oriented disciplines, but it is also conditioned by the local and to a certain extent individual circumstances governing a particular musicology department.

This paper will attempt to examine the intricate minority identities of the Department of Musicology in Zagreb. Comparisons will be made with musicological activities at research institutes in the country and other musicology departments in Croatia's neighbouring lands that also house musicology at academies of music or universities of the arts, as opposed to the German model, where musicology is firmly established at faculties of philosophy. Careers of Croatian musicologists who pursued their scholarly careers abroad will be drawn into comparison, as well as other “small disciplines” in the realm of the humanities in Croatia to see how this reflects on institutional practices at the Department of Musicology in Zagreb.

Ivan Ćurković is Assistant Professor at the Academy of Music, University of Zagreb, and Head of the Musicology Department. He studied musicology, comparative literature and Hungarian studies at the University of Zagreb, and he received his PhD in 2017 at the Musicology Department of Heidelberg University under the supervision of Prof. Dr Silke Leopold. The dissertation has meanwhile been published in revised form under the title *The Vocal Duets of G. F. Handel and His Italian Contemporaries (1706-1724)*. His research interests include dramatic vocal genres of the first half of the 18th century with particular emphasis on the works of G. F. Handel and his contemporaries. He is also interested in the historical and contemporary performance practice of this repertory and the application of certain cultural theories, such as gender studies, to historical musicology.

2. Ana Čizmić Grbić

The Challenges of Doing Research and Teaching Musicology

Since the establishment of the Department of Musicology, research has been an important and integral part of its activities. The Institute of Musicology was founded within the Department in 1967 as the first centre for organised musicological research in Croatia. Later renamed Institute of Systematic Musicology, this institution remained essential for the systematic exploration of various aspects of the musical culture of Croatia, up until its gradual discontinuation.

This paper will be divided into two segments. The first part will provide a concise historical overview of activities within the Department of Musicology, while the second part will examine different aspects of the labour crisis that strains the world of academia. Special emphasis will be placed on the specific position of scholars working in higher education. On the one hand, there is the need to prepare and provide high-quality education, while on the other, scholars should strive to stay relevant and excel in their respective fields. Both these time-consuming tasks are further complicated due to limited funding. These issues should be addressed without delay as they are essential for our future as scholars, the education and formation of future generations of musicologists, and consequently for our "small" discipline of musicology.

Ana Čizmić Grbić is assistant at the Department of Musicology, Academy of Music, University of Zagreb. She graduated musicology in 2008, and is currently PhD student at Graz University of Music and Art. Her main field of interest is medieval liturgical music, with special emphasis on cataloguing medieval liturgical music manuscripts, as well as digital medieval studies.

3. Monika Jurić Janjik

Teaching Musicology: Growing Without "Growing Up"

The simplest definition of musicology – "the scholarly study of music" – already contains two opposite terms that gave musicology its uniqueness on the one hand, but also created the possibility of dispute on the other. Those terms are "scholarly" and "music", the first one implying a scientific, the second one an artistic aspect. The fact that this discipline is dealing with an art form has also left its mark on the teaching activities at the Department of Musicology in Zagreb. At one point the possibility of the Department's exclusion from the Academy of Music and a transfer to the Faculty of Humanities and Social Sciences was entertained, but this never materialised in spite of continued dissatisfaction.

This part of the panel will focus on a historical outline of the development of teaching at the Department. Primarily based on archival records, this paper will demonstrate the changes that have occurred in the Department's curriculum from its establishment to the present time. Musicological courses were taught in Zagreb even before the Academy of Music was institutionalised, in the late 19th century at the Academy's predecessor, the Croatian Music Institute. In this initial period musicological teaching encompassed merely two courses – the history of music and the aesthetics of music. Meanwhile, in the previous century, and especially in the last 50 years, the spectrum of musicological teaching activities has increased significantly. However, in spite of this inner growth of musicology, in the overall academic context in Croatia, musicology is still considered not only a "small", but also an "uncommon" discipline.

Monika Jurić Janjik studied musicology, philosophy and sociology at the University of Zagreb. In 2018 she received her PhD at the Croatology Department of the Centre for Croatian Studies in Zagreb (thesis title: *Music in the Works of Dubrovnik Renaissance Authors*). She is Assistant Professor at the Department of Musicology, Academy of Music in Zagreb. Since 2013 she has been the secretary of the Croatian Musicological Society and editorial board secretary of

the *International Review of the Aesthetics and Sociology of Music*. Her fields of interest include aesthetics of music, music of the Renaissance and philosophical thought of Antiquity, the Middle Ages and the Renaissance.

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Eva Sedak, a Musicologist in Times of Crises

In response to the “narratives of crisis” that permeate contemporary musicological research and to concerns about the future of the discipline, I propose to look into its past in order to outline the respective former narratives. My intention is to consider what in such cases is called the "crisis" into which musicology has fallen and how musicologists have tried to deal with it. An example where I will consider these issues is the work of Eva Sedak (1938-2017), a musicologist who considered herself living in “times of crisis”. In this paper, I would like to show that the notion of “crisis” in her writings appears in three characteristic contexts, which to some extent overlap. In the writings from the 1970s, Eva Sedak appeared as a kind of witness to the "crisis" in which fell, in her opinion, contemporary composition on the one hand and music criticism, on the other. In the second context, which began in the mid-1970s, "crisis" was the term to describe the state of musical life in Croatia in past and present times, which, precisely because of its position in the "border area", posed a challenge to musicological considerations. Finally, in the third context, outlined gradually but particularly strikingly in the late 1990s, the "crisis" emerged as an integral part of a historiographical conception capable of adequately responding to the "crisis" state of music in the "border area". In this context, the notion of "crisis" gradually gives way to the notion of "deconstruction".

Key words: crisis, musicology in Croatia, Eva Sedak, nationalism, deconstruction

Dalibor Davidović (1972) completed his musicology studies in Zagreb and Hamburg. His recent research has been focused on the notion of anarchy in the work of John Cage, on the music ontology of the Jewish philosopher Ivan Focht and on the work of the German artist Hans Jürgen Syberberg. He teaches at the Music Academy in Zagreb. From 2016 to 2018 visiting researcher at Berlin University of the Arts.

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From Ladislav Šaban to the Future of Slovenian Organology

In 1980 Ladislav Šaban, a prominent Croatian musicologist, published a paper on organs in Croatia made by Slovenian organ builders. His outstanding contribution represents a triple milestone, at least. Firstly, for him, a final outline of the study started with J. G. Eisl ten years before at the very inception of the Musicological Institute at the Academy of Music in Zagreb. Secondly, the first research paper on organs for Slovenia after the WW II. And thirdly, for the musicology of the area, a thorough method influencing structure and wording of future texts on pipe organs. Two researchers followed his achievements in Slovenia: his graduate student Milko Bizjak, and Dr Edo Škulj, professor emeritus, still active in the field today.

The presentation shortly displays analytical milestones in Slovenian organ research. Beginning with the oldest known critical treatise concerning Ljubljana cathedral organ by Frančišek Križman in 1762, we proceed with the surveys of organs in Maribor and Ljubljana dioceses at the beginning of the 20th century and finish with the mutually interconnected book *Orgle Slovenije* (Slovenian Organs) and web page *www.orgle.si* (2018).

Special attention will be given to the future and so-called *digital humanities* in organ research, which the institute *Ars organi Sloveniae* has been developing since 2005 and is summarised in the mentioned book-web hybrid. By its structure, the digital approach does not differ from Šaban's fundamentals or the paradigms of his followers. What distinguishes considerably is the effectiveness of data survey and organisation, a capacity of the advanced analyses, and an openness for syntheses and visualisation using digital tools. The experience of our institute shows that the attractive interpretation of scientific results accompanied by active communication can raise awareness for organ and organ music in society. Community feedback, on the other hand, initiates and contributes to the direction of needed research activities.

Key words: Ladislav Šaban, organology, digital humanities, data interpretation, awareness raising

Jurij Dobravec finished education in biology at Ljubljana University in 1993. During his university study, he attended the Ljubljana Organists school for four years, receiving music-history and organology lessons in the class of professor Edo Škulj. Later on, in parallel to managing the Science and Research department at the Triglav national park administration, he volunteered as a choir conductor and church organist, and in 2005 established a national organ database managed by a non-governmental institute *Ars organi Sloveniae*. In 2018, in co-authorship with Dr Škulj, this comprehensive data system summarised into an innovative complex of the printed book *Pipe Organs of Slovenia* and web page www.orgle.si. Besides other activities, Dobravec participated in the Slovenian part for the international *Organ dictionary*, published in 2015 in 23 languages, while his articles on the organ and results of musicology research appeared in professional publications like *Acta organologica, Cerkveni glasbenik, Arhivi, Informazione organistica, Varstvo spomenikov, Ars Organi, ISO journal, Ecce organvm!* and others.

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The Perks of Being Post-Factual: Fiction and Research in Musicology

The Perks of Being Post-Factual discusses elements of fiction as productive methodical means in musicology. The talk will outline didactic and professional relevance in face of recent developments and will provide examples which shall demonstrate both the opportunities and the dangers of the concept.

Over the recent past, new approaches surfaced in musicology, some of them deemed to be unbecoming to the discipline at first. But Artistic Research for example has been able to massively expand both methods and subjects, eventually aiming at the promising »joint venture« of the artistic practice, the science of art, and their reflection in academia and the public sphere.

In order to discuss additional methodical tools, I draw on Patricia Leavy's *Fiction as Research Practice* (2013) as well as the recently published *Einladung zur öffentlichen Soziologie – Eine postdisziplinäre Passion* [*Invitation to Public Sociology – A Post-disciplinary Passion*] (2020) by German sociologist Stefan Selke. Based on Leavy and Selke, I will show the possible benefits of using elements such as storytelling in musicological contexts. Approaches embedding fictive aspects can be particularly helpful when working with music students who are skilled artists but at the same time unskilled writers and researchers: It may unblock the connection between the artist's practice and demands of science by liberating thought.

The subject is highly relevant for strengthening the status of musicology at universities and academies, and fosters both artistic and scientific findings and research.

Key words: artistic research, fiction-based research, storytelling, creative writing

Jan Giffhorn (1978, Bonn, Germany) studied Music Theory and Piano from 2000 until 2005 at the Folkwang University Essen. In 2008 he began as a PhD-Candidate in Musicology at the then Institute for Analysis, Theory and History of Music with Prof. Dr Dieter Torkewitz at the University of Music and Performing Arts Vienna (MDW). The thesis dealt with the symphonic work of Leonard Bernstein ("*Zur Sinfonik Leonard Bernsteins – Betrachtungen zu Rezeption, Ästhetik und Komposition"*). He received his PhD in 2014 (with distinction). Since 2017 he has been a Research Fellow at the Music and Arts University of the City of Vienna (MUK) at the Institute for Science and Research, where he is concerned with bachelor's and master's theses, as well as formats such as Portfolio, teaching students how to write.

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Where Would We Go with this Ethnomusicology? About Institutional Status, Disciplinary Divisions and Neoliberalisation of Academic Labour in Slovenia

The famous quote of Zmaga Kumer "Where would we go with this folklore?" in her article in 1975, reminds us of the necessity of constant (self-)reflection on the position of ethnomusicology in Slovenia. Drawing on her call, we examine the position of ethnomusicology as a research field and institutionalised scholarly practice in relation to other related fields, such as musicology, ethnology, and cultural anthropology. We place special attention on the practices of institutionalisation ethnomusicology as a discipline and treatment of ethnomusicology by historical musicology and other more "mainstream" disciplines. We observe its

position revealing, on the one hand, a close historical attachment to musicology and, on the other, a methodological and theoretical independent definition of our own fields of research.

We examine issues presented within the context of current struggles for institutional support and financing of ethnomusicology and general precarisation of academic labour in today's Slovenia. As we deeply believe that these conditions are not merely national or Europe-specific, but reflect global tendencies in reshaping the academic environment related to: less governmental funding, especially in the arts and humanities; the precarisation of the academic labour force; competitiveness due to the lack of funding; the accelerating pace of work; scientific production governed by funding structures and consequently the loss of autonomy, we hope to open wider debate about ethnomusicology and its sister disciplines in the uncertain times of global neoliberalism.

Key words: academic labour, ethnomusicology, funding, neoliberalisation

Ana Hofman is a Senior Research Fellow at the Institute of Culture and Memory Studies of the Slovenian Academy of Science and Arts in Ljubljana. She uses both archival and ethnographic methods to examine musical sound during socialism and the present-day conjuncture of neoliberalism and post-socialism in the area of former Yugoslavia. She has published many articles and book chapters, including two monographs: *Staging Socialist Femininity: Gender Politics and Folklore Performances in Serbia* (2011) and *Music, Politics, Affect: New Lives of Partisan Songs in Slovenia* (2016). She is currently working on the monograph *Socialism, Now! Singing Activism after Yugoslavia* (OUP).

Mojca Kovačič is the head of the Institute of Ethnomusicology at the Research Centre of the Slovenian Academy of Sciences and Arts and an ethnomusicologist with the main research focus in traditional music and its contemporary transformations, various current musical practices and sound phenomena. She is interested in relationship between sound/musical, social and political contexts such as music and gender, music and nationalism, cultural policy, music and identification, acoustemology. Currently she is involved in different projects related to music and affect, cultural dinamics in migrant contexts and bilingual expression in popular music practices.

Urša Šivic, PhD, is an ethnomusicologist employed at the Institute of Ethnomusicology at the Research Centre of the Slovenian Academy of Sciences and Arts. Her scientific focus is researching vocal folk music, its structural features, the role and influence of the institutional policies and criteria on folk music. She analytically studies arrangements of folk songs in choral and popular music, observes the relationship between past and present in musical fields such as carol singing, funeral music, etc.

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Berlioz as Provocation to Music History: On the Institutionalisation of Musicology

Is the current crisis of (ir)relevance of music history a result of how we have institutionalised musicology? In order to answer this question, we may need to re-examine the ordering principles of music historiography, not only to uncover the hidden value judgments, 'techniques' and narrative structures that are imbedded in and through our practice as musicologists, but also to improve the ways we are 'doing history'.

Arguably, no other composer has more consistently challenged the writing of music history than Hector Berlioz. Berlioz has always been – and still is – a 'problem' (Barzun 2003, Rosen 1996, Taruskin, 2002). By taking the history of Berlioz reception from J. F. Fétis and up to Carl Dahlhaus as a case study, my ambition is to ask why leading music historians demonstrate a surprisingly unscientific disinclination towards the composer and how their historiographical rationale works against the music of Berlioz.

Berlioz's music did not comply with the lines of historical evolution (Fétis) nor with the elevation of the *autonomous* work of music to a historiographical principle (Dahlhaus), and confronted with musical analysis it

was defined as 'unanalysable'. This may explain the provocative and transgressive status of Berlioz. But how to style this transgression?

My hypothesis is that '*le cas Berlioz*' is particularly useful for a critical examination of how music history is founded on a structure of structuring values, narratives and 'techniques'. It can reveal dogmas and ideological assumptions that we may need to challenge in order to make music history relevant.

Key words: Berlioz, musicology, historiography, value judgment

Erlend Hovland (1963) is currently associate professor at the Norwegian Academy of Music, Oslo. After music studies, mainly orchestral conducting, in Trondheim, Oslo, Paris, Basel and Salzburg, he began his doctoral studies in 1990 at IRCAM, Paris. Hovland defended his thesis on the orchestration of Gustav Mahler at the University of Oslo, where he later worked as a post doc. fellow on contemporary opera. He has led the Doctorate programme at the Norwegian Academy of Music (2009-2015), different research programmes, and is supervising several PhD students. He has further worked as music critic (in *Aftenposten*) and is chief editor for *Music & Practice*. He has been a guest researcher in Oxford. He has also studied philosophy, history and literature. His latest research dealt with Berlioz's use of the guitar as a composing tool, which soon will be published as a book (*The Berlioz Problem*).

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A Critical Source Edition of Mieczysław Surzyński's Concerto for Organ and Orchestra Op. 35

Currently, new musicology embraces almost every direction of humanistic studies, including the most recent intermedia and interdisciplinary research, suitable for being combined and used for music scholarship. Its rapid development proves the need for a continued development of new

research tools and systematised terminologies. Earlier heuristic studies that led to the release of critical editions and scholarly musical manuscripts are, however, still being undertaken and, it seems, will not go out of 'fashion'. The poor state of research on contemporary music editing in Polish musicological literature prompts deep theoretical reflection on this aspect. The source autograph is excellent cognitive and analytical material in the process of its reception. An editor who prepares a critical or scientific edition of a musical work for publication, which will be the basis for performance, must conduct multi-stage research and offer an artistic interpretation. Hence the need for contemporary recipients of musical scores to find their answer in the scholarly edition supplemented with a clearly graphically highlighted performance interpretation.

During the lecture, the method of the editing of the Concerto for Organ and Orchestra Op. 35 (1904) manuscript by the Polish composer Mieczysław Surzyński will be presented, as well as the procedure which led to the production of a contemporary critical edition of this work intended for contemporary performers and students of the organ. This neo-romantic composition has already been performed and recorded several times thanks to a preserved copy of the manuscript of the score (as the original was considered lost) and the published score revised in 1994 by the Polish musicologist and organologist Jerzy Gołos. The edition that will have been discussed at the conference contains the reconstructed score, complete with its orchestral and solo parts, supplemented with an extensive revision commentary. In all probability, it will have been the first complete critical edition of this fine work to date. In addition, an analysis and interpretation of this piece will have been presented, important aspects of approaching a musical work, as part of the most recent music scholarship.

Key words: Mieczysław Surzyński, organ music, critical source edition, heuristics, new musicology, Polish music

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Hanna Dys, organist, Professor in the Instrumental Department of the Stanisław Moniuszko Academy of Music in Gdańsk. In 2009 she obtained her Doctor of Musical Arts, and in 2016, a doctor habilitatus degree. A graduate of both the Academy, where she studied with Prof. Roman Perucki, and of University for Music and Theater in Hamburg (honours degree), where she studied with Wolfgang Zerer. She leads an active concert life, performs at international organ music festivals in Poland and Europe (Germany, Finland, Norway, Moldavia, Spain, Russia, Italy and other countries) and is also an adjudicator in organ music competitions. Her concert performances promote Polish organ music and she chose to record a monographic album with works by Mieczysław Surzyński for her habilitation. She teaches organ at the General School of Music in Gdańsk. Her pupils and students are prizewinners in organ competitions. She regularly provides masterclasses in Poland and abroad, in Russia, Lithuania, Italy.

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Sonata Theory in the Age of 'Post-Truth'

James Hepokoski, with his co-author, Warren Darcy, published *Elements of Sonata Theory* (2006), a systematic method for the analysis of sonata forms. Tracing his writings since the end of the 1980s and early 90s, when the formalist approach was under attack by the emergence of new musicology that promulgated the slogan of the context in search of musical meaning against the music itself, it is palpable that Hepokoski's chief

concern in formulating a theory for sonata was needed for a dialogue or interaction between a form itself and its external sources. Paradoxically, however, despite his on-going emphasis on the importance of context in music theory, his theory resulted in a Kantian "regulative principle" that came close to "the music itself" or Hanslickian formalism. This paradox seems to reveal or illustrate the vexing issue that lies in shaping music theory, especially in the relativistic age of the 'post-truth' and new Musicology. This paper will aim at tracing *how* Hepokoski changed his stance from 'sonata deformation' to 'Sonata Theory', which has extensively revised the existing analytical system and its re-evaluation to honour and privilege the classical sonatas, while maintaining the original terminologies devised for 'sonata deformation'. It will explore the ideology on musical form and its theorisation, with a reference to an impact of New Musicology on the analysis.

Key words: Sonata Theory, formalism versus hermeneutics (context), New Musicology, the approach to musical form, norm and deformation

Koichi Kato obtained his postgraduate degree from Royal Holloway, University of London, where he wrote a thesis under the supervision of Professor Jim Samson. He has been presenting conference papers in domestic and international venues, including the CityMac Conference (Society for Music Analysis, UK, 2018), *Music and Musicology in the age of Post-Truth* (University College Dublin, 2018), where he read a paper entitled *Deconstructive Approach to Formalism: Dilemma in Analysis through Reading James Hepokoski's Sonata Deformational Theory*, and the *Music and Spatiality* Conference (Belgrade, 2019). He participated in the NZMS (New Zealand Musicological Society) and MSA (Musicological Society of Australia) joint conferences (2010, 2013 and 2017).

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How Musicological is the Psychology of Music? and How Far Does Our Knowledge Thereof Go?

Ever since its modern disciplinary beginnings in the 19th century, the study of psychological aspects of musical experience fails to give satisfactory answers to any of its fundamental Wh-questions: When was the discipline born as such? Who deserves the status of its founder? and Why is this person's name missing from the textbooks? Who else is missing and why? Who was proclaimed competent to speak about music and psyche in the past? and Who is entitled to pursue research in the psychology of music today? Which questions does the discipline raise? and How to apply the answers? What theoretical frameworks does it employ? and To what extent can they be independent of speculative music theory? How do the exclusive historical paradigms perpetuate in contemporary research? and Why are they still not overruled as outdated? What is the Psychology of Music anyway? Is it a discipline *per se?* and How is it related to (Systematic) Musicology? Which other disciplines claim the right to the study of the psychology of music? Which "external" approaches and methods find their way to musical and musicological relevance and *vice versa*? What are the inevitable pitfalls of interdisciplinarity and methodological fallacies that come to light in this knowledge exchange? Who are the subjects (participants) of the empirical research in the field? and How musical are they? Which music is taken into account? and What is music in general? Whom does the whole body of mentioned research actually serve?

Although fundamental, most of the above questions remain hitherto unanswered, even unaddressed, rejected as irrelevant or self-evident. Through an analysis of historical and contemporary literature the author will try to determine the current positions of and towards musicology

within the domain of the psychology of music.

Key words: psychology of music, musicology, interdisciplinarity, method, knowledge, relevance

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Aesthetic Experience and the Political Relevance of Art: Reconsidering Musicology with Hannah Arendt and Theodor W. Adorno

In the post war period Hannah Arendt and Theodor W. Adorno tried to elaborate a critical thought that would help to prevent a future revival of the murderous catastrophes of modernity which Western World's traditional humanistic culture had not been able to prevent. In order to do so both relied on their experience of life in post war Germany. Even if their philosophical thoughts differ in many respects they share some important viewpoints, such as their dissatisfaction with society's efforts to reflect the basis of totalitarian regimes efficiently, their belief in art as an important source of political insight, and their conviction of an intellectual and scientific responsibility for social and political life as a whole.

Even if postmodernism and new musicology have already changed traditional approaches, the question of the impact of art and science on the development of our societies has not been discussed widely enough yet. By reconsidering and bringing together some of Arendt's and Adorno's thoughts the paper will discuss the ways in which we could reconsider musicology as a political discipline today: a discipline that would be able to take part in important discussions concerning major problems of our societies in the 21st century and a more and more individualised and, at the same time, globalised world.

Key words: Hannah Arendt, Theodor W. Adorno, critical theory, musicology, aesthetics

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Publications: *Adorno versus Lyotard: moderne und postmoderne Ästhetik*, Freiburg: Alber, 2014; *Die Zukunft der Oper. Zwischen Hermeneutik und Performativität*, ed. by Barbara Beyer, Susanne Kogler and Roman Lemberg, Berlin: Theater der Zeit, 2014; *Kunst als Spiegel, realer, virtueller und imaginärer Welten. Zum künstlerischen Schaffen Olga Neuwirths*, ed. by Susanne Kogler and Stefan Drees, Graz: Leykam, 2018 (Fokus Musik 1).

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Meaning of Music as Rescue for Musicology and Humanities

The study of musical meaning is an important issue of current musicology and broadly understood humanities. Musical meaning is not a new aspect in our field (Hanslick, hermeneutics, semiotics), but lately cognitive scientists, Mark Turner and Gilles Fauconnier, proclaimed their new theory called the Conceptual Integration Network (CIN) that can change our perspective. There are two aims of my paper: a presentation of this theory and an interpretation of one musical work in the light of a CIN.

The key concept of Turner and Fauconnier's theory is 'mental space', which is a small, conceptual package, constructed during thinking. The basic schema of a CIN contains four such mental spaces: two input spaces, a generic space and a blended space, and they activate the inter-spatial mapping of counterparts leading to the creation − in the last space − of a new concept/meaning. Some musicologists, such as Nicholas Cook and Lawrence Zbikowski, tried to adapt this new cognitivist idea to music, and the latter really has a great achievement in this era.

As a case study I have chosen Paweł Szymański's opera *Miserere* for voices and instruments from 1993. The work is composed of a three-movement *attacca*, and each has its own CIN. The first movement activates the following concepts: the generic space – faith in eternal life, the text space – an oration directed at God resonant with repentance and humbleness, and the music space – alternately five sections for solo bass and five choral-instrumental sections, where the choral parts seem to be stable and the instrumental parts in a constant move-up (in very complex technique). As a result, the following conceptual blend is born: sinner – sung prayer – mental balance. The sinner is aware of his/her sin and

experiences remorse; the climbing cello glissando shows us that his/her thoughts are constantly directed to Heaven.

Key words: musical meaning, conceptual integration network, conceptual blend, Paweł Szymański

Violetta Kostka was trained as a musicologist at the University of Poznań, she received her PhD degree and then her habilitation from the Institute of Art of the Polish Academy of Sciences in Warsaw. Currently working as Professor at the Academy of Music in Gdańsk, she has won scientific scholarships from the University of Cambridge, the Polish Library in Paris and the State Committee of Scientific Research in Poland. Her research achievements include books on Tadeusz Kassern's and Paweł Szymański's music, and about 80 articles, published among others in *Die Musik in Geschichte und Gegenwart*, *Tempo: A Quarterly Review of Modern Music* and *Studies in Musical Theatre*. In recent years, she has given several author lectures in Poland and abroad, and organised two conferences on intertextuality in music. Her current research interests oscillate around intertextuality in music, meaning of musical works, film music and different problems of contemporary music.

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Artistic Research: New Epistemic Cultures in the Academy?

Over the past 20–30 years, third cycle programmes for artistic research and development have been established within higher music education institutions all over Europe as well as in other parts of the world. The overall aim of the programmes is to develop and disseminate knowledge about creative and performative labour and to enhance artistic processes as such. Altogether, the projects enrolled in the programmes draw on a wide range of scholarly disciplines, such as art/music history and analysis, philosophy, aesthetics and performance studies, often in the form of cross-disciplinary investigations involving new technologies. The organisation, output and

forms of documentation do however vary significantly across institutions and countries.

Several principal questions emerge from this rapidly expanding field. Among them are issues of what *knowledge* and *dissemination of knowledge* implies within and between different artistic practices, and in relation to other – often older – scholarly regimes. While some protagonists claim that we are currently witnessing an "artistic turn" in the aftermath of the "performative" and "practice" turns, others criticise the output from the programmes as being insufficient either as art or research, or both.

Drawing on selected literature on artistic research, programme descriptions, political documents and individual projects, this paper will discuss the alleged "turn" and its potential to bring new *epistemic cultures* into academia, i. e. "how what counts as knowledge and technology is accomplished in designated settings through specific strategies that generate, validate, and communicate scientific accomplishments" (Knorr, Cetina & Reichmann, 2015, p. 873). Particular attention will be paid to conflicts which might emerge, for instance, between the logics of the professional art fields and the logics of institutionalised higher music education and research. Another question is whether artistic research might hold a potential to challenge and revitalise musicology, in times of crisis.

Key words: artistic research, musical practice, epistemic culture

Astrid Kvalbein is a researcher specialised in Nordic and Norwegian music and history from the 1900s to the 2000s, currently the manager of a project on the history of the Norwegian Academy of Music. Her PhD thesis was about the composer and critic Pauline Hall (1890-1969), who also founded the Norwegian section of the International Society for Contemporary Music, Ny Musikk, and as a post-doc, she studied the early modernist composer Fartein Valen (1897-1952). Kvalbein is also a freelance writer and singer, with a particular interest in contemporary music.

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A Call for Context: Pauline Viardot Garcia as a Template for Changing the 19th Century Musical Genius Archetype

The year 2020 has set the world, and the way we view it, aflame. We look for comfort in exemplars of creativity and their works. But how were the great ones chosen? Where will an audience automatically place someone like Pauline Viardot-Garcia on the spectrum of musical genius? and Why? Why does the musical canon, formed in the late 19th century, still look much like it did fifty years ago? It has developed a rigidity that still impedes wider appreciation of women's musical work (Kijas 2018). As Marjorie Garber put it: "The genius was, and to some extent continues to be, the Romantic hero, the loner, the eccentric, the apotheosis of the individual..." (Garber 2012)

Genius, still awarded through these masculine ideals, demands what now seems impossible; to find the sole-male-creator narrative complete and relatable. Viardot-Garcia, a recognised genius in her time, does not fit this criterion. Her persona and work have faded from memory. The musical canon is not much closer to accommodating women now than it was in the early 20th century. Classical music, already struggling to maintain its audience, continues its trajectory towards in-accessibility in the public eye. But in order to change we must know how we got here. Pauline Viardot-Garcia's public genius-persona, much like George Sand's, was held up as an anomaly in the battle for the male-exclusive right to genius in philosophical writings of the 19th century. Her work and life can now lay bare the imbalances of these arguments that still inform public perception of genius and the process of creation today (Paliyenko 2016). Viardot-Garcia and her works open the door to social context leading to deeper understanding of the creative process. The conversation can then, not only academically, but

publicly, advance beyond the idea of separate gender spheres. Genius would be recognised and affirmed regardless of gender throughout history; thus, breathing vitality, relevance, and new works into the musical canon.

Key words: context, female composers, musical genius, musical canon

Amy Damron Kyle is a third-year musicology doctoral student. Her thesis contains both musicological and sociological aspects. Through an analysis of historical as well as theoretical contexts of three operettas of Pauline Viardot Garcia, notably including the newly discovered Partie du Whist, she investigates women composers' systematic exclusion from the musical canon during the 19th century. Through an analysis of the evolution of the musical canon, particularly in the 19th century, Amy poses the question of how present-day musicologists can reformulate the concept of musical genius and canon to welcome great female composers. Amy previously taught music theory at the University of Utah while earning her masters. Amy also taught both Music theory and Music history at Roxbury College (a 2-year university in Boston). Amy just presented a TEDx talk on women at the Sorbonne in October 2019 in music history and speaks regularly in various conferences about the historical importance of female composers of merit.

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Literary History and Musical Historiography – from Fundamental to Interdisciplinary Research

This presentation will sketch the interconnectedness and interdisciplinary relation between literature and music, philology and musicology. The links between the two fields are usually considered in regard to the presence of literary text in music genres (vocal art, opera, programme music), the content of literary works dealing with music, the stories about musicians (in novels and short stories) or the status of (auto)biography, memoir or diary

of prominent musicians. Our research highlights the need to recognise documentary prose as a source of musicology research. It brings to light the presence of music as literary topics through memoir documents on music life, as well as the problem of influences of literary history on musical historiography.

The paper is based on the results of pioneer research of unexplored records from diaries, memoirs, autobiographies and travelogues written by Serbian cultural workers (writers, artists, statesmen, politicians) during the 19th century. The research material diachronically reflects the dynamics and evolution of forms and ways of presence of music in the Habsburg Monarchy, in the Principality and Kingdom of Serbia, showing that music played an essential role in public and private life across all social strata in those complicated geo-political and cultural-historical periods.

The paper intends to sketch the importance of the memoir testimonies on music as significant, basic sources for further musicological studies, as well as the great inspiration for philological and interdisciplinary commentary on the process of writing, the position of music as a theme in the thematic and morphological organisation of various memoir writings.

Key words: historiography, musicology, literature, documentary prose, memoir testimonies

Nataša Marjanović (1984), musicologist, is a research associate at the Institute of Musicology of Serbian Academy of Sciences and Arts (Belgrade). She graduated in musicology from the Faculty of Music in Belgrade (2009) and obtained her PhD from the Faculty of Philology, University of Belgrade (2016). She is currently working on a project to publish the Collected Works of Kornelije Stanković and as an associate on the projects at Matica srpska in Novi Sad. Her papers have been published in national and international journals and edited books. She is the author of monograph *Music in the Life of Serbs in the 19th Century – From the Documentary Evidence* (*Muzika u životu Srba u 19. veku – iz memoarske riznice*, Belgrade 2019). Her research interests include Serbian music of the 19th century, church music, cultural and literary history.

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"The Winds of Change": Paradigm Shifts in Contemporary (Serbian) Ethnomusicology

In this paper I want to address the nature and complexities of 'double/ multiple burden' that characterises scholarly labour within the discipline of Serbian (and probably post-Yugoslav) ethnomusicology, and also to discuss a possible development of future ethnomusicologies in the local/ regional context. In Serbia, contemporary scholars in the field of ethnomusicology are often supposed to produce and transfer knowledge both within universities and through the prevalent neoliberal mechanisms of dissemination of scientific work, with a significant asymmetry between the demands of the local knowledge market and global field of academic knowledge production.

Amidst the ongoing clashing of paradigms of former folklore-oriented national research and contemporary trends stemming from the field of global ethnomusicology, a huge gap of a consensus regarding the very *nature* and *aim* of academic labour in regard to local needs and troubles, opens both within academia and in a wider social framework. In the context of Serbian ethnomusicology, this demand is further complicated by the paradigm of applied science that is increasingly perceived as a legitimate demand, and yet uncertainly positioned in-between the attempt to partially preserve the historical legacy of folk music research, and an urge to answer to the (slowly receding) postmodern explosion of directions within the international academia. One can observe that the very nature of intersectionalised and by all means gendered labour is seldom taken into account, while the construct of a supposedly neutral researcher figure still pervades local popular and scientific discourses.

I would argue that the gesture to rejuvenate (Serbian) ethnomusicology should be coming from two directions: firstly, by shifting the focus from the change of study object to the *change of approach* that strongly relies on the notion of interconnected scholarly activism, and, secondly, by taking into account real (material) conditions of academic workers who should reflect more profoundly upon the relation between personal and political.

Key words: ethnomusicology, academic labour, Serbian ethnomusicology, paradigm shift, gender, intersectionality

Iva Nenić is an ethnomusicologist and cultural theorist who teaches at the Dpt. of ethnomusicology at the Faculty of Music in Belgrade. She frequently collaborates with the postgraduate programme of Interdisciplinary studies at the University of Arts in Belgrade, Belgrade Open School, Women's Studies Centre in Belgrade, as well as other Serbian and international academic institutions. Her invited lectures have taken place at universities in UK, Austria, Slovenia, Italy and Japan.

Iva's research is concerned with the way music practices give rise to ideology and help enact social identities, with a focus on gender reproduction/ contestation and the politics of intersectionality. Her field experience stretches from folk music of Serbia to the issues of local and global world music, female musicianship in Serbian and regional independent music scenes, Balkan-based hip hop and the shared vernacular culture of post-Yugoslav pop folk. Iva's book *Gusle players and other female traditional instrumentalists in Serbia: identification by sound* (Belgrade, 2019) received the "Anđelka Milić" award granted by the Section for Feminist Research and Critical Studies on Masculinities (SeFeM), in the category of scholarly work critically contributing to the study of gender relations.

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Considering a Global Perspective: The Case of *Musicological Brainfood*

Since 2017, the International Musicological Society has published *Musicological Brainfood* online*: Tasty Bite-Size Provocations to Refuel Your Thinking*. Each issue contains one or two short contributions moving away from the form of 'classical' musicological journal. Yet, the authors of these texts are the leading musicologists of our time. At first glance, these texts look like some short musicological manifestos. Hence, the editors suggest not to understand them as "representative, official, exhaustive or definitive" but as "cooked up to advance, refresh, or reinvigorate different aspects of our field". From reading this "tasty brain food" it becomes obvious that considering how a global perspective challenges musicology, "tasty brain food" is a predominant 'ingredient' of it. So, the thesis provoked here by these texts is: musicology develops its potential as a socially engaged practice challenged by a global perspective. It becomes responsible for the sustainability of music cultures and thus actively involved in a global sustainable development project.

But, is there some new 'global' research object of musicology? or are we still talking about the cases of local musicological works that fit into the global tendency to preserve the culture? Or, maybe, the appropriate would be to talk about 'global' on the level of musicological aims and goals. What kind of tools in the interdisciplinary musicological toolbox should be picking up as the most useful for practicing global musicology? And how does the global musicology that takes responsibility for the sustainability of music in the form of a collaborative project work collide

with the traditional musicological forms of writing history and theory of (Western) music? Provoked and 'refuelled' by *Musicological Brainfood*, the answers on these will be used to outline global musicology disciplinary features.

Key words: global musicology, music theory and history, music heritage, sustainability of music culture.

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The Short Future of Musicology, and What We Can Do Before It Ends

Even without considering global biodiversity loss or the probability of nuclear war, climate change will either destroy or radically change human civilization by 2100, a new "end of history". The science of climate change and humanity's persistent failure to control it suggests we are heading for 3 to 4°C of warming – but 2°C will already be catastrophic, unprecedented, and irreversible.

Any realistic discussion of the future of music and musicology (or any other academic discipline) must therefore be limited to a few decades and address the inevitable. Rather than asking "Is there room for academic activism", we musicians and musicologists – like all professional people – should be asking "Can we afford NOT to be politically active?"

How might music and musicology contribute to climate change mitigation and adaptation? From a psychological perspective, music promotes empathy and social cohesion. If so, musicians have a special responsibility to defend human rights. An example is flying – the best way to increase one's personal carbon footprint. Musicians and musicologists can be role models, developing remote teaching and low-carbon conferences that additionally improve global cultural inclusion and electronic documentation.

It's time to overcome our fear of addressing politically sensitive topics. We must promote both individual minimalism (foregoing flying, driving, meat, and consumerist extravagance) and political activism (pushing for a new democracy that prioritises the interests of young people and future generations).

We can also highlight relevant political activities, messages, and lifestyle changes of musicians and composers, not to mention diverse attempts to musically present the enormity of global tragedies. Examples include Benjamin Britten's *War Requiem* (1962), a setting of the Catholic requiem mass with pacifist poems by Wilfred Owen, and Paul Kelly's *Sleep Australia Sleep* (2019), a country-music lullaby about the current Australian government's failure to reduce emissions despite the existential consequences.

Key words: climate change, civilisation, activism, cohesion, empathy, flying, human rights

Richard Parncutt is Professor of Systematic Musicology, University of Graz, Austria (since 1998) and director of the Centre for Systematic Musicology, University of Graz (since 2009). He was chair of the 15th International

Conference on Music Perception and Cognition (ICMPC) combined with the 10th triennial conference of the European Society for the Cognitive Sciences of Music (ESCOM), Graz, Montreal, La Plata, Sydney (23-28 July 2018) and president of ESCOM (2015-2018). He holds Bachelor's degrees in Music and Science, University of Melbourne, Australia (1981), an Honours (Master's) degree in Physics, University of New England (UNE), Australia (1982), and an interdisciplinary PhD in psychology, music and physics (UNE) with supervisors Catherine Ellis (music), Neville Fletcher (physics), William G. Noble (psychology) (1987). His research addresses musical structure (pitch, consonance, harmony, tonality, tension, rhythm, meter, accent), music performance (psychology, piano, applications), origins of tonality and of music, and musicological interdisciplinarity.

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Slow Science Utopia: Privatised Anxieties, Gender and Academic Labour in Contemporary Croatian (Ethno)Musicology

"Science needs time. Bear with us, while we think". The two closing, concise and direct, sentences of *The Slow Science Manifesto* (2010) seem to resonate with pages upon pages of critical academic publications written in the last decade, reflecting on the crisis of academic labour within the increasingly faster contemporary academia. This vast literature is pregnant with references to ever-increasing institutional demands, precarious conditions of labour, intensification and extensification of work, endangered academic solidarity, increasingly competitive environments, as well as to the hidden and rarely discussed "injuries" that the new neoliberal academia inflicts upon the bodies and minds of those working in it (Gill 2010). Critical reflections on the changing conditions of academic labour in (ethno)musicology are, however, still relatively scarce (cf. Vágnerová & García Molina 2018). In this presentation – based on autoethnog-

raphy and ethnographic research carried out through interviews, group discussions and solicited personal diaries – the author will try to provide insight into the intricacies of professional lives and challenges of academic labour of early- and mid-career women academics working in the field of (ethno)musicology in Croatia today. Although based on a relatively small number of participants, this initial research hopes to offer the starting point for reflection on hitherto unexamined, invisible and under-represented gendered experiences of "doing (ethno)musicology" in the context of contemporary university/academia.

Key words: neoliberal academia, academic labour, (ethno)musicology, gender

Mojca Piškor earned her PhD in ethnology and cultural anthropology at the Faculty of Humanities and Social Sciences in Zagreb with the thesis *Politics and Poetics of Spaces of Music: Ethnomusicological and Anthropological Perspectives* (2010). Since 2001 she has been affiliated with the Institute of Ethnology and Folklore Research in Zagreb and since 2013 permanently employed as an assistant professor of Ethnomusicology at the Department of Musicology at the Academy of Music in Zagreb. Her field of interest includes issues pertaining to the nexus of music and politics (racial imagination, gender, migration) and intersections of music and discourse on music. In the recent years she has focussed her research interests on the use of music as a tool of torture in socialist political labour camps and has currently started new research on auditory regimes of irregularised migrations, which is part of a wider international research project *The European Irregularized Migration Regime in the Periphery of the EU* (ERIM).

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Making Sense (and Relevance) of Data: The Cognitive Analysis of Performance

Archive sound recordings, including recordings from the earliest recorded musicians, are getting increasingly published: phonoamateurs have publicised a record amount of transfers on YouTube over the past decade, and more and more musicians and conservatoire teachers have discovered the artistic and pedagogical opportunities that arise from the close study of sound recordings from divergent styles and schools of 20th century performance practice. Parallelly with, and based on, this development, a new subfield started to emerge in musicology: performance studies. By 2020, scholarly networks (featuring large-scale conferences) and research centres have been established in various countries, including both British-American and German-Swiss hubs, among others. This new discipline relies not only on historical musicology and music theory and analysis but on music psychology and empirical musicology as well, thus uniting knowledge and skills of long-secluded areas into a stimulating interdisciplinary field.

In my talk, I intend to discuss how recent developments in performance studies fuelled by strengthening interdisciplinarity may lead to a greater and more sophisticated understanding of models, ideals and motives behind performers' interpretive choices and their actual performance-related abilities, strategies (including attentional strategies and processes) and habits. I will argue for the fact that in search of performers' abilities, habits and choices, mere 'close listening' (that is, the – usually computer-assisted – descriptive study of details of microtiming and dynamic patterns of a performance) appears to be insufficient and needs to be com-

plemented by a cognitive analysis which goes well beyond the obvious sounding elements and patterns. Such a cognitive approach aims to understand a musician's performance style 'from the inside', thus surpassing mere description in order to find out about their ideals of performance, study their habit and cognitive strategies, and reveal the difference between general characteristics of their performing style (shared with most performers of the era) and more contrasting and individual features. Such a study complements the close examination of contemporary written documents (both verbal documents and score editions) with close-listening of relevant sound recordings. In the end, the cognitive approach can enable us not only to better understand but also to emulate and revive performance styles from distant eras, thus making musicological research profoundly and increasingly relevant for both performance practice and pedagogy.

Key words: performance practice, performance analysis, analysis of sound recordings, cognitive approach, interdisciplinarity, statistical analysis

László Stachó is a musicologist, psychologist and musician, Research Fellow and Lecturer at the Liszt Academy of Music (Budapest) and the University of Szeged (Hungary). His research focusses on early 20th-century performing practice, Bartók analysis, emotional communication in music performance, and enhancement of attentional skills in music performance. As a pianist and chamber musician, he has performed in several European countries and the US and conducts attentional training workshops and chamber music coaching sessions at international masterclasses at prestigious conservatoires. In 2014, he was a CMPCP (Centre for Musical Performance as Creative Practice) Visiting Fellow at the University of Cambridge; in 2017, he was a Visiting Fellow at the Cambridge Faculty of Music and Downing College.

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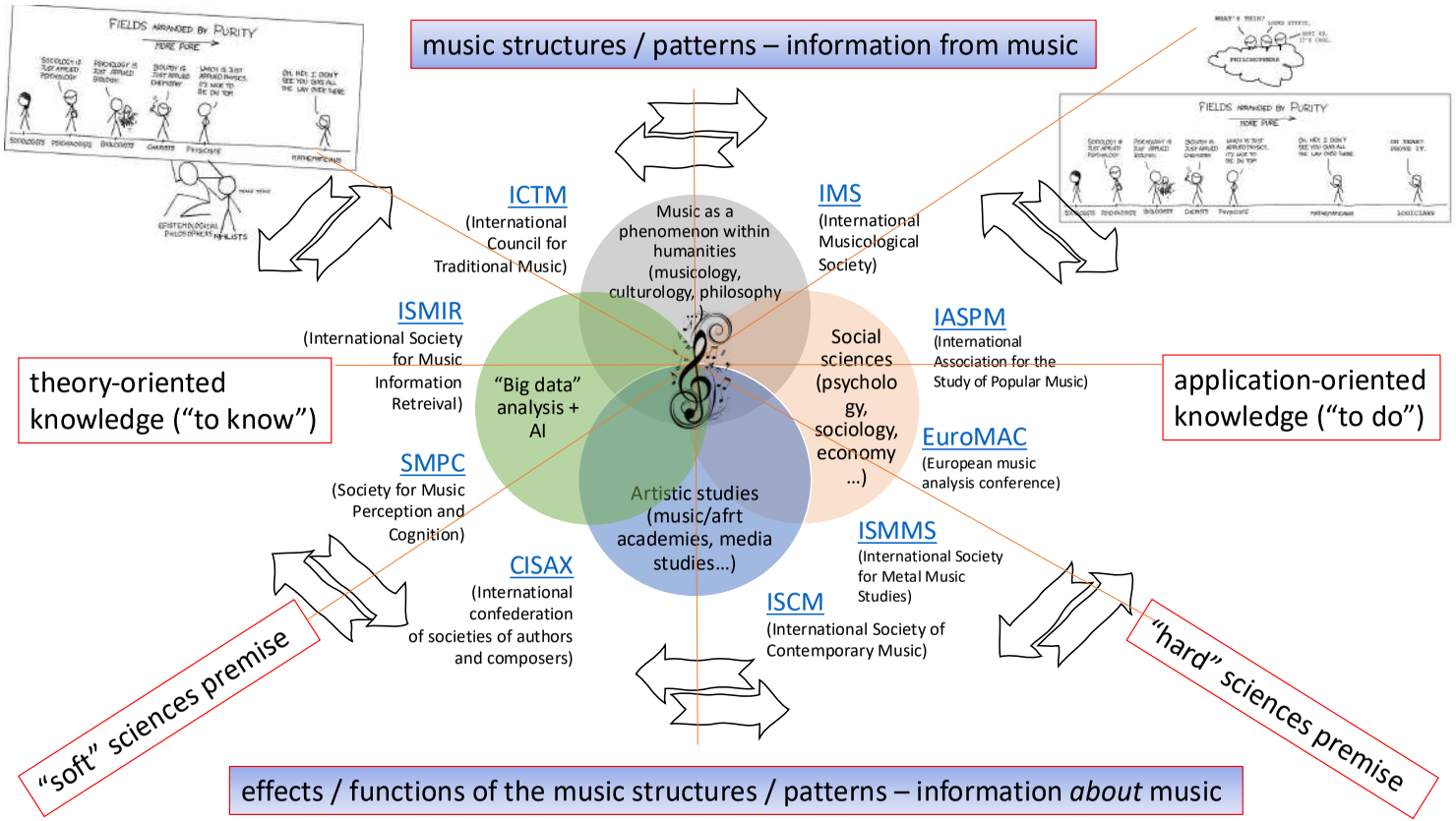
Crisis of Musicology: Challenges of Computational Musicology

The basic etymological interpretation of crisis stems from the Greek *κρίνω:* to 'pick out, choose', 'decide disputes', 'decide a contest', 'adjudge', 'judge, give judgement', 'estimate', 'expound, interpret in a particular way', 'bring to trial, accuse', 'pass sentence upon, condemn'.

As the root *κρίνω* suggests, it is an action of picking up, choosing or deciding, preferring, determining. Today's choices of music research may be schematically summed up as follows (on the next page). The scheme raises an omnipresent question in music research: "Who sells knowledge on music to whom?". The contribution offers a historical sketch of the computational musicology in Slovenia that traces different levels, and levers, of music research pointing to a rathe banal fact: why have been musicologists accepting only certain forms of computer-assisted music analysis while the concept of "big data" analysis of musical facts remains outside of ethno/musicology?

Key words: computational musicology, axiology of music, systematic musicology, music analysis, Slovenian music

Leon Stefanija (Ljubljana 1970) is a professor of musicology at the Faculty of Arts in Ljubljana. He served as the chair of systematic musicology, between 2008 and 2012 also as the chair of the Department of Musicology. His main research interests and teaching areas are the epistemology of music research, sociology of music, and history of contemporary, primarily Slovenian music since 1918. He cooperates regularly with the Music Academy in Zagreb, Faculty of Music Belgrade, University of Graz, Music Academy in Sarajevo, and Ballet College in Ljubljana.


music structures / patterns – information from music
FIELDS ARRANGED BY PURITY
MORE PURE
ICTM
(International Council for Traditional Music)
IMS
(International Musicological Society)
Music as a phenomenon within humanities (musicology, culturology, philosophy ...)
ISMIR
(International Society for Music Information Retreival)
IASPM
(International Association for the Study of Popular Music)
theory-oriented knowledge ("to know")
application-oriented knowledge ("to do")
"Big data" analysis + AI
Social sciences (psychology, sociology, economy ...)
EuroMAC
(European music analysis conference)
SMPC
(Society for Music Perception and Cognition)
Artistic studies (music/afrt academies, media studies...)
ISMMS
(International Society for Metal Music Studies)
CISAX
(International confederation of societies of authors and composers)
ISCM
(International Society of Contemporary Music)
"soft" sciences premise
"hard" sciences premise
effects / functions of the music structures / patterns – information *about* music

Matevž Pesek is an assistant professor and a researcher at the Faculty of Computer and Information Science, University of Ljubljana, where he received his BSc in computer science in 2012 and his PhD in 2018. He has been a member of the Laboratory of Computer Graphics and Multimedia since 2009. His research interests are music information retrieval, music e-learning, biologically inspired models and deep architectures. He has also researched compositional hierarchical modelling as alternative deep transparent architectures, and music multi-modal perception, including human-computer interaction, and visualisation for audio analysis and music generation.

Vanessa Nina Borsan is currently a master's student of Music and Sound Computing at the Pompeu Fabra University in Barcelona. She graduated at the department of Musicology University of Ljubljana, where she also got her master's degree in 2020. Her master's thesis incorporated a computational approach to research music patterns of Slovenian lied in-between the two World wars. Her main research focuses on Western music of the 20th century, digital and applied musicology.

Matija Marolt is an Associate Professor and the Head of Laboratory for Computer Graphics and Multimedia at the Faculty of Computer and Information Science, University of Ljubljana. His research interests include music /audio information retrieval, computer graphics and visualisation. He focuses on problems, such as melody and rhythm estimation, audio segmentation and organisation, and search and visualisation of music collections.

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A Scattered Protesting Mass During the Belgrade Spring Lockdown: Ethnomusicological Reflections on Sound Protests

This paper focuses on the strategies an ethnomusicologist applies in order to participate in social processes through multidisciplinary contextualisation of music. It implies direct exposure of causes of certain collective sound expressions. By observing or interpreting sound samples as potent 'tools', it can be concluded that two opposite concepts of social partici-

pation prevail. The first one is an organic participation by forming a sound field and the other one through already formed and externally regulated participation. Also, by contextualising the sound reproduction, terms such as temporality and usefulness and creation of the position can be recognised as primary resources which position the sound as a field of multidisciplinary studies.

Inspired by physical isolation, organised protests in pandemic conditions both in the region and Belgrade come into the focus of collaborative humanistic researches. In the context of the culture of empathy, rebellion and the so-called anti-rebellion occurring in Belgrade in the spring of 2020, the relevance of an ethnomusicologist in mutual cultural relationships is questioned. Apart from being a medical struggle, pandemic conditions quickly became a fertile ground for new/old political struggles. Tense, ambivalent political positions expressed through sound as an echo of the political opinion have become a regular cultural event where someone else's inclination towards future non-pandemic times is recognised. Accordingly, by exposing the causes of the sound appearance, by researching not only factual music but its processes of generation as well, i.e. the norms by which it is created, ethnomusicologists position themselves as humanistic activists. An engaged scientist working in the areas of cultural phenomena interprets and associates social prerequisites which are then experienced as a whole. With the presence of ethnomusicology in society, reading the sound and its role prove to be inevitable thus encouraging the scientific community to additionally engage ethnomusicology in the relevant scientific subjects. Therefore, the new paradigm of ethnomusicology should offer responses to social process developments, by establishing the sound effect analysis as one of the basic paradigms of political activity within the culture.

Key words: COVID-19 pandemics, lockdown, rebellion, social protests, sound studies

Branislav Stevanić (1987) is a BA student in composition at the Department of Composition at the Faculty of Music in Belgrade in 2017. At the same time, he attended studies in the Department of Ethnomusicology and completed Master academic studies in 2019, under the mentorship of Dr Iva Nenić, at the same faculty in Belgrade, with the thesis *Reproduction of social authority, masculinity and creativity: music of fans in the context of professional football in Serbia*. Currently he is on PhD studies in the Department of Ethnomusicology, within which he is researching the music and sound in public and political context. He is one of the founders of the Ethnomusicological activities centre (Belgrade, Serbia). Also, he is currently working as a teacher in the music high school *Stevan Mokranjac* in Kraljevo (Serbia).

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Adorno as a Paradigm? The Case of Music Criticism in Croatia

Critical opinions of some Croatian music critics from the 1960s and 1970s appear to be influenced by the writings of Theodor Adorno. In this paper I will focus on the critical and polemical writings of Igor Mandić published during the same period. Mandić is a music (and literary) critic who emphasised the relations between social structure, taste, and forms of musical life. According to him, a contemporary musical culture in Croatia was behind the times and the task of a music critic was to confront such condition. I will discuss in which sense his judgements could be seen as influenced and shaped by Adorno's writings, and to what extent his critical practice could be considered paradigmatic for the music criticism of the 1960s and 1970s in Croatia.

Key words: Igor Mandić, music, criticism, Croatia, Theodor Adorno, reception studies, paradigm, 1960s, 1970s, Music Biennale Zagreb

Jelena Sviben graduated from the University of Zagreb, Academy of Music,

with the MA thesis on the role of listening in Roland Barthes' thought. Currently she teaches music at Zlatar High School. She translates studies and essays on music and literature for the Third Programme of the Croatian Radio, and occasionally writes music reviews for daily newspapers.

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"Make Romanian Musicology Great Again!" ... Working in the Doctorate Factory

Music academies and universities form the 'laboratories' in which musicology as a scientific discipline is moulded and where the professional identity of the young musicologist is shaped.

For more than four decades, such institutions within the Eastern European bloc were placed under rigid state control and tuned their curricula to the aesthetic goals of the regime. Despite the strict isolation from the Western world and imposed rejection of most contemporary trends, in Romania the teaching system for musicologists was defined by extreme rigor and solid preparation. Each year, very few candidates were admitted to each institution after an exceedingly difficult entrance exam, having to conduct their research afterwards based on limited sources, approaching only certain topics, in a politically correct way.

A complete paradigm shift occurred in 1989, after the fall of Ceaușescu, when the selection criteria for admission relaxed significantly. The aid of technology, the freedom to choose their preferred topics, and to express themselves, demonstrate the contrast between musicological study pre-and-post the watershed of 1989. Unfortunately, many students display a decreased ability to write, and a decline in enthusiasm for contemporary artistic phenomena, yet many of them are awarded their PhD title not

long after their graduation.

The Romanian system of teaching musicology stays at a crossroads: from being socially isolated, yet culturally connected in the most profound way to the rest of the world until 1989, when we became part of the global network, yet alienated. The focus, then, considering this paradox, is how to proceed today.

Key words: (Post)Communism, teaching system, entrance exams, doctorates

Bianca Ţiplea Temeş is a musicologist and Reader at *Gheorghe Dima* National Music Academy in Cluj-Napoca. She earned two doctorates from both the University of Music in Bucharest (2002) and the University of Oviedo, Spain (2015). She also holds a degree in business management (MBA granted by the Babeş-Bolyai University), combining her academic career with her post at the Transylvania Philharmonic, where she was head of the Artistic Department.

Her books have been published in Romania, the most recent being *Seeing Sound, Hearing Images* (2017) and *Folk Music as Fermenting Agent for Composition. Past and Present* (2019), and *A Tribute to György Ligeti in His Native Transylvania* (2020) edited together with Nicholas Cook, William Kinderman, and Kofi Agawu, respectively.

She was awarded several Erasmus grants to study at the University of Cambridge (UK), obtained two DAAD Scholarships in Berlin, Hamburg, and Heidelberg, and received a research grant from the Paul Sacher Foundation, where she explored the Ligeti collection. In 2016 she became the founder and the director of the Festival *A Tribute to György Ligeti in his Native Transylvania*.

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Poetic Theories of Classical Music Performance: Introduction, References and (Practical) Considerations

Classical music performance can be defined as a three-stage process. The preparatory phase is to master the work being performed. The second stage is the act of performance – performance itself – followed by the third stage in the form of reaction and consideration of performance. Classical music artist experiences are found in numerous interviews, autobiographies and music reviews, masterclass workshops and documentaries about individual artists. Based on the consideration and insight of music reproductive artists, it is possible to identify what performers are most preoccupied with and how they approach the challenges of a layered act of performance. Poetically formulated considerations form the basis for the formation of a system that, we may hold, can be considered as poetic theories of classical music performance. Similar examples are well known and classified in theatre studies, e.g. theories of production as Josette Féral defines them. In other words, the theoretical background of our concept – poetic theories of classical music performance – is emerging from the principle of theatre and performance studies: crossroads of theory and practice, abstractive and an embodied layer of performance. We find similar research in the field of musical performance, published and edited by eminent authors such as Nicholas Cook, Guerino Mazzola and John Rink.

Beside references based on theoretical background, this presentation is supported by examples and references by authors such as pianists Arthur Rubinstein, Charles Rosen, Alfred Brendel, Stephen Hough, music journalist Tom Service and conductors Leonard Bernstein, Zubin Mehta, Colin Durrant and Mark Wigglesworth, to name but a few. It seems that the

concept of poetic theories of classical music performance may be a bright spot in the field of the science of art, in the time of post-postmodernism and contemporary scientific post-disciplines. Interpreting a musical performance from a performer's perspective joins the recent rethinking of music as a performance.

Key words: classical music, performance, poetic theories, pianism, conducting

Marijan Tucaković (Zagreb, 1983), pianist, piano teacher and choral conductor, completed his education at the Academy of Music, Zagreb. He is currently finalising his doctoral studies on the PhD Programme in Literature, Performance, Film and Cultural Studies, Faculty of Humanities and Social Sciences, University of Zagreb. His professional career includes numerous piano recitals, piano teaching at *Elly Bašić* Music School, Zagreb and conducting of various choirs. His scientific research is primarily related to Performance Studies in Art Performance, including performance theory and the practice of pianism and conducting within the context of pianism and conducting stage presence (concerts/theatre/acting), as well as within the literature, film and cultural context. His papers are published in several professional journals.

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Two [Ivory] Towers? Performers, Modern Musicological Thought and Relevance in Higher Education Settings

What is musicology's reach beyond other musicologists? Musicology clearly caters to a limited audience, leading to existential concerns about its survival. An implicit assumption in the field, however, is that musicological thought actively influences and informs musical practitioners, that performers are active audiences for musicologists. The extent to which this is the case, however, is questionable. As between any two fields, gaps cer-

tainly exist between the worlds of musicology and performance, a relationship largely established during university/conservatory studies. Better understanding the role and representation of modern musicological thought within the curricula of performance majors is key to ultimately closing any such gaps. This would, in turn, allow for twofold gains: providing musicological research on expanded audience and relevance, and facilitating the development of more self-aware performing musicians.

In the interest of determining if, to what extent, and how modern musicological thought is represented and how it is perceived by musicians during their higher education studies, a sampling of institutions are examined using socio-musicological approaches. Interviews are conducted with students, alumni and faculty at North American and German/Austrian colleges, universities, and conservatories to explore what performance majors understand modern musicology to be and to what degree they are aware of developments within the field. Curricula is also scanned for modern musicological perspectives (i.e. publications within the past 30 years), to determine how up-to-date these exchanges are, and what exactly is currently provided in an undergraduate music major in classrooms. These case studies serve as representative samples to determine if, to what extent and how the worlds of modern musicological thought and performance education intertwine, hypothesising that the future of the relevance of musicology as a discipline may be contingent on bridging the gap between research and practice.

Key words: teaching structures, university, interdepartmental communication, pedagogy, interdepartmental structures

Chanda VanderHart enjoys a tripartite, interdisciplinary career as a collaborative pianist, *Musikvermittlung* expert and historical musicologist. She received her BA *summa cum laude* from the Eastman School of Music in solo piano performance, and three further degrees in vocal coaching and accompaniment in Austria studying with Julius Drake, Carolyn Hague, Roger Vignoles and David Aronson, among others. From 2011 to 2016 she conducted

intensive source research on programming practices of art song (Lied) and in the second half of the 19th century in Vienna creating a database of over 10,000 performances in Vienna. This formed the basis for her musicological dissertation at the University of Music and Performing Arts *Die Entwicklung des Kunstliedes im Wiener Konzertleben zwischen 1848 und 1897* [*The Development of Art Concerts in Vienna between 1848 and 1897*] which is currently being reworked into a book edited by Susan Youens. In her role as historical musicologist, VanderHart gave lectures last year at the Sorbonne, the University of Music and Performing Arts Vienna MDW, The Malta School of Music and the Institute for European Studies. She has publications for MDPI books, the Albert-Ludwigs-University Freiburg Centre for Popular Culture and Music and authored the lexicon article on Ernestine de Bauduin for MUGI (Music and Gender on the Internet). VanderHart is currently on faculty at the Vienna University of Music and Art).

Abigail Gower is a PhD student in Musicology at the University of Music and Performing Arts Vienna. She comes originally from a performance background, having previously received a BA in piano performance and a MA in collaborative piano. Last year, Gower's research into the relationship between World War I and musical culture in Paris has been presented in international conferences at Sorbonne University in Paris, and the University of Music and Performing Arts Vienna. This year she has been the recipient of scholarships for her dissertation from the Hanover University of Music, Drama and Media's Forschungszentrum Musik und Gender and the Mariann Steegmann Foundation. As part of a separate collaboration, Gower and VanderHarts' article *Shifting Identities of Feminism to Challenge Classical Music Canon Practices: A Beginners Guide to Guerrilla Gender Musicology*, is forthcoming in an MDPI Books publication.

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The Defence of Unbiased Musicology in the Wake of Modernisation: Learning from the Soviet Example and the Corrosive Power of Half-Truths

Soviet musicologists regarded music as 'a reflection and realisation of the surrounding reality'. Thus, they researched how music could and ultimately would lead to disastrous effects on the state of governmental control in the Soviet Union, specifically in regard to Stalin's regime. The responsibility of musicologists was to determine the role that music played in its crafting of the model Soviet citizen, as music served the purpose as a tailor of the human condition and tool for musical propaganda via censorship.

In the Western world, musicology is used to enrich our understanding of the trends of music and elements of its construction concerning historical and biographical demarcations. As noble as these pursuits are, the future must lie in understanding the role of music in current mainstream society and how, through music, culture is being shaped in response to global dilemmas, on a national and international scale. The pertinent question is, how can musicology be free of coercive opinions and half-truths. How can we unanimously define ourselves as truth-tellers through the retelling of history and the analytical analysis of current trends without a bias skew? Musicology, if observed from a back to front traditional mindset, can be extremely telling in its commentary on the social climates it finds itself in and the regulatory influences it subjects itself to. In Russia, all was in service of the Party, now it has been emancipated from its political connotations, but perhaps not as thoroughly as one would hope if we conflate biased opinion with knowledge. When this occurs, musicology will be destroyed, as the -study of- will become seemingly separated from fact.

Musicology must uphold factually, evidenced-based conjecture, not feeling and opinions. The Russians banned artists based on belief; do we want that on a global scale?

Key words: Russian musicologists, Russian music, censorship, Soviet musicians, unbiased research, Soviet musicology

John David Vandevert is a recent graduate of Westminster Choir College and a current, Independent Music Researcher and Writer, whose interests range from Soviet and Post-Soviet Music and its related Method, to the eclectic temperament of Hip-Hop, specifically artists like controversial American rapper Lil Darkie and, who John calls the Pushkin of Rap, Husky [Хаски]. He has written articles on the concept of 'musical genre', Danto's Style Matrix, even Lera Auerbach's 24 Preludes and Fugues. He is currently working on an article analysing Beverly Baroff's pre-1969 experimental dance-film, Ravel's 'Pavane for a Dead Princess' serving as its accompaniment. Collegiately, he has presented a scholarship on Svetlana Neste-rova's *In the World of High Technology*, and Samuel Barber's op. 41 song cycle *Despite and Still*. However, this conference presentation marks his first post-collegiate musicological engagement, and thus, he welcomes any and all feedback, both complementary and critical.

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Ethnomusicological Nationalism and Its Innocence in Times of Crisis

The recognition of responsibility of ethnomusicology for participating in national mythologies stays today largely in the historiographic domain, as a common knowledge about the 19th century link between ethnomusicology and the creation of nation states, when even the seemingly most benign ventures of folk music collection had political undertones. At the

same time, contemporary support of discourses of nationalism in ethnomusicology remains unrecognised as problematic, often justified through the fact of its occurrence "in the field". The question, however, remains, does (and to what extent) ethnomusicological fieldwork *describe* or *inscribe* nationalism into the music practices it explores?

In particular, we should question the benignity of ethnomusicological nationalism in countries with a very recent history of inter-ethnic conflicts, such as Croatia. Several contemporary Croatian examples illustrate the facility with which subtle nationalistic packaging of traditional music can be swiftly transformed into a weapon of discrimination. Similarly to the calls for de-colonising ethnomusicology in the countries with an imperialist past, is it perhaps time to make an attempt to abolish the inherent nationalism of Eastern European ethnomusicologies? Lastly, in the context of teaching, what would a curriculum for "de-nationalised" ethnomusicology or "de-nationalised" traditional music look like?

Key words: ethnomusicology, nationalism, "de-nationalising" curriculum

Jelka Vukobratović is a teaching assistant at the Music Academy in Zagreb, Croatia. She graduated in flute performance in 2008 at the Music Academy of the University of Zagreb and musicology *cum laude* in 2012, gaining a master's degree in musicology and ethnomusicology. She gained a PhD from the doctoral school of ethnomusicology at the University of Music and Performing Arts in Graz, Austria in 2020 with a thesis on the position of local musicians in the Križevci area and their role in the building of local social life and cultural identity. Her other research interests include various aspects of the role of popular and traditional music in everyday life, including its relationship to ethnic identities, memory, and musicians' labour. She has published nine academic papers in domestic and international journals and symposia proceedings, as well as two book chapters, and has actively participated in several international academic conferences.

CONCERTS

Friday, 27 November 2020, 19:30
Blagoje Bersa Concert Hall; Academy of Music, Zagreb; *live stream*

Jaman Suara Gamelan Ensemble

Spaces In-Between

Lancaran Bindri (Vuprem oči)
Hannah Pavlić, narrator

Ladrang Larasati

Lou Harrison: *Double Concerto for Violin, Cello and Javanese Gamelan*
I. *Ladrang Epikuros*
II. *Stampede*
III. *Gendhing Hephaestus*

Emil Gabrić, violin
Fran Leboš, cello

Jedna mala ružica
Lucija Novosel, voice

The Gong Suite
I. *Casting the Bronze*
II. *Forging the Gong*
III. *Tuning the Gong*

Jaranan

Spaces In-Between

It could be that music is nowhere to be found. Not on a piece of paper, not resting on an instrument, not even in one's own mind. Yet, it is possible that music is found in the spaces in-between: in-between the notes we play, or in-between the sounds we hear. In this concert, however, we are navigating through different kinds of spaces, the spaces in-between the cultures we live in and the cultures we learn about. Is there, maybe, some music to be found?

This concert comes as a response to the symposium's main theme, which recognises the crisis we as humans currently find ourselves in. How can a non-Javanese gamelan group contribute to the dialogue so needed nowadays to mitigate the crisis? Is there a repertoire we are allowed or not allowed to play? Can we legitimately create new music without a finger being pointed in our direction, saying "you are to be blamed, get off the stage!"? These are just some of the questions troubling not only our group, but the various ensembles of traditional music across the world as the conversations on colonial past and present, white privilege and decolonial efforts encompass different aspects of our lives more and more. Music is no exemption here, and in this concert, instead of lulling ourselves into a sense of false security of informed performance practice, we take a different path.

We begin with two pieces of standard *gendhing bonangan* repertoire, *Lancaran Bindri* and *Ladrang Larasati*. Recitation of lyrics of a traditional song from the Međimurje region, *Vuprem oči* (*I Look Up to the Skies High Above*), is directed towards the audience which knows the melody of the song. As the nature of the melody we cannot hear at the moment is pentatonic – just like gamelan tuning, despite the obvious differences in temperation – we have decided to leave the lyrics as a hint of what might happen later. Meanwhile, *Ladrang Larasati* represents the court style of playing within the walls of the Kraton Ngayogyakarta Hadiningrat Palace,

often described as being louder or less sophisticated when compared to the Solonese style of playing.

Introducing western instruments to the gamelan orchestra is not a new concept, let alone a Western idea, but it has a Western input of colonial past. In the royal palace of Yogyakarta, gamelan can be heard together with a marching band, performing the repertoire known as *gendhing gati*. While in *gendhing gati* marching band is assimilated to the forms of traditional *karawitan*, Lou Harrison's *Double Concerto for Violin, Cello, and Javanese Gamelan* intertwines the two (namely, gamelan and "the west") in a different way. *Ladrang Epikuros* and *Gendhing Hephaestus*, the first and last movement of the piece, offer the treatment of gamelan as orchestral accompaniment to the soloists, but such an accompaniment is still organised within traditional forms of ladrang and gendhing. At the same time, the soloists' parts are well within the classical mode of composition, and yet they follow the rules of the *panerusan* parts of the gamelan orchestra. In such a setting, the second movement works as a counterbalance. More on the context of this piece can be read in the following notes written by Jody Diamond, the director of the American Gamelan Institute and the director of the Mills College gamelan which premiered the piece in 1982:

The Gamelan Music of Lou Harrison:
Not "East-West", but "friends are best"

> *Of the 86 pieces Lou Harrison composed for gamelan, only a dozen have parts for European (sometimes called "western") instruments. Yet these are the Harrison compositions played most often in gamelan concerts around the world.*
>
> *Why did Harrison combine instruments from these different traditions? You might read about his music being a "marriage of east and west," or a cross-cultural fusion. No, that's not it. Or maybe he wanted to include an instrument that an audience new to gamelan might be familiar with? Not his reason either. I do think that it is the familiarity with orchestral instruments that makes these pieces so popular with foreign audiences*

— at least there is one instrument they can follow, out of the complex multi-timbral texture the gamelan exudes. But that was not Lou Harrison's motivation for including them.

I will tell you why Lou wrote these pieces. He loved the experience of playing in a gamelan, especially the sense of communal unity enjoyed by the players—each traveling in a unique time-sound-path to reach the moment the great gong plays, when everyone, for that instant, is playing the same note. Lou wanted his friends to experience the unique joy of playing together in this way. If a friend happened to be trained in violin, or piano, or saxophone, instead of a classical Javanese instrument, well, no problem, Lou would write a melody for their instrument, so they too could become one with the gamelan.

You may think of these parts as solos, because it is so easy to follow a familiar instrument. But in Javanese orchestration, there are no soloists. Every instrument — whether a gong marking a cycle of many beats, a metallophone with a steady stream of notes, or a violin playing a fulsome and enchanting melody that moves your soul — is equally important in the intricate sonic flow that Segovia compared to "moonlight and flowing water."

Our Javanese teacher, known familiarly as Pak Cokro (and formally as KRT Wasitodipuro and later KPH Notoprojo) invited Lou to write for the Javanese instruments residing for a term outside Lou's office at San Jose State University in California, knowing that Lou and his partner William Colvig had already begun to build a gamelan of their own, with aluminum keys instead of bronze or iron. When Lou, ecstatically accepting the invitation, prepared to compose for the first time on instruments from Java, my teacher, for whom I had been a teaching assistant for a decade, said "Jody, you better go help Lou, because he won't know what all the instruments are supposed to do." Lou composed the core melody of his first piece for Javanese gamelan, Bubaran Robert, in 1976; I helped him figure out the parts for all the other instruments, including the drums. That was the beginning of a quarter century in which I was Lou's teacher, arranger, gamelan director, and, above all, friend.

And tonight, as you ride the waves of the gamelan's sonority, you can imagine that you, too, have been invited into a friendship with Lou Harrison.

For a moment, excuse the author of these notes for taking a rather personal approach to the next piece. Sometimes the moments of nostalgia can be the most fruitful ones. Such was one of the evenings during my studies in Yogyakarta, when it first occurred to me that maybe there is something in common between home and Java. I listened to a *gendhing* featuring a *pesindhen* (female vocalist) when I got the idea of combining a Croatian traditional song with the sound of gamelan. The song in question, *Nema lepšeg kak malo Međimurje (There's Nothing More Beautiful Than Međimurje)*, while belonging to a different tradition than my own, is in fact one of the songs of my childhood which was partially spent in a folklore ensemble learning the choreographies I still know by heart. In the arrangement *Jedna mala* ružica (*A Little Rose*), the melody is transposed to *slendro* and its variation is presented in *pelog* in the central section of the piece.

The Gong Suite is one of the pieces created by the whole ensemble for the performance at Music Biennale Zagreb in 2019, in which we imagine the process of gong-making through its three movements. In this piece, we move away from the traditional form of *karawitan* and each member contributes to the final sound by re-imagining the function of the instrument assigned to him/her. Some traditional techniques of playing, like *imbalan*, can still be heard, but in this piece – which is revised for every performance – they are transformed by being played on different instruments.

The last piece on the programme tonight is an arrangement of the popular Javanese song *Jaranan*. While in fact a children's song, it is frequently heard as an accompaniment to the *kuda lumping* (literally: "flat horse") dance, in which dancers reach the state of trance by "riding" small horses made of woven bamboo. In our arrangement, we have tried to retain the beat of the dance in sung episodes and move away from it in instrumental sections.

Julija Novosel

Jaman Suara Gamelan Ensemble

In 2015, several students from the Department of Musicology at the Academy of Music in Zagreb started to attend a gamelan course at the Embassy of the Republic of Indonesia, where they were learning the art of gamelan playing from Dr Johannes Radjaban. Months later, they held their first performance at the over-crowded small concert hall of the Academy, and under the name *Terbangun Matahari* they performed at the 49th International Folklore Festival in Zagreb in 2016. Upon returning from her studies in Yogyakarta in 2018, Julija Novosel began teaching gamelan at the Embassy. Some of the first members re-joined the course, accompanied by a number of interested students, many of whom are also students of musicology. In 2019, they formed the *Jaman Suara Gamelan Ensemble* and gave their first performance at the tourist promotion event organised by the Embassy. Other performances soon followed, most notably at the Music Biennale Zagreb, where the Ensemble premiered its own compositions for gamelan. In the same year, they held an evening concert along with the vocal ensemble *Harmonija dissonance* at the Academy of Music, Zagreb. In 2020, *Jaman Suara* held two performances at the 54th International Folklore Festival in Zagreb, followed by the performance at the 18th International Festival of Traditional Instruments in Buševec. The *Jaman Suara Gamelan Ensemble* focuses on a traditional repertoire performed in Yogyanese style, as well as creating new pieces through collaborative work of all members. Currently, members of the Ensemble are: Sara Blažev, Luis Camacho Montealegre, Ena Hadži-omerović, Klara Kosić, Francesco Mazzoleni, Lucija Novosel, Francesca Paleka, Hannah Pavlić, Damjan Roce, Nikola Trputec, and Julija Novosel (artistic leader).



THE EMBASSY OF THE REPUBLIC OF INDONESIA
ZAGREB

Jaman Suara

Saturday, 28 November 2020, 7:30 PM
Blagoje Bersa Concert Hall; Academy of Music, Zagreb; *live stream*

ASMANGU

Academy of Music Students' Ensemble for New Music

Artistic Director: Berislav Šipuš

Conductors: students of conducting the at the Academy of Music in Zagreb

Program: recent pieces by students of composition at the Academy of Music in Zagreb

more info:
http://www.muza.unizg.hr/zgmusicology50/en/asmangu/