

THE

FUTURE

OF MUSIC HISTORY

БУДУЋНОСТ ИСТОРИЈЕ МУЗИКЕ

КЊИЖИЦА АПСТРАКАТА / BOOK OF ABSTRACTS

Међународни научни скуп / International Conference  
САНУ, Београд / SASA, Belgrade,  
28-30. септембар 2017. / 28-30 September 2017



Музиколошки институт САНУ  
Institute of Musicology SASA



Српска академија наука и уметности  
Serbian Academy of Sciences and Arts

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ПЕТАК, 29. СЕПТЕМБАР / FRIDAY 29 SEPTEMBER

СЕСИЈА А1 / SESSION A1

*Велика сала Српске академије наука и уметности, Кнез Михаилова 35, II спрат*  
*Great Hall of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 2nd floor*

Председава / Chair: Reinhard Strohm

- 10.00 – 10.30 Melita Milin: *Peripheries in histories of European music*
- 10.30 – 11.00 Carina Venter: *Post-European music history in the age of inclusive exclusivity: Critical perspectives*
- 11.00 – 11.30 Mirjana Veselinović-Hofman: *On the future of music history in the professional and central-peripheral European musical circumstances*

СЕСИЈА А2 / SESSION A2

*Велика сала Српске академије наука и уметности, Кнез Михаилова 35, II спрат*  
*Great Hall of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 2nd floor*

Председава / Chair: Katharine Ellis

- 12.00 – 12.30 Dragana Jeremić Molnar and Aleksandar Molnar: *The question of historical truthfulness in contemporary Parsifal productions*
- 12.30 – 13.00 Helmut Loos: *Postfactual music history: Legends of an Art-Religion*
- 13.00 – 13.30 Katarina Tomašević: *How predictable is music history? The Time of Art by Dragutin Gostuški revisited*

СЕСИЈА А3 / SESSION A3

*Сала 3 Српске академије наука и уметности, Кнез Михаилова 35, I спрат*  
*Hall 3 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor*

Председава / Chair: Marina Frolova-Walker

- 15.30 – 16.00 Srđan Atanasovski: *The challenge of soundscape studies: Towards postmusicology*
- 16.00 – 16.30 Wolfgang Marx: *Critiquing critique: Between evaluative and descriptive approaches*
- 16.30 – 17.00 Marija Maglov: *Musical practices and media technology: Knowledge on technology in music history*

## SESSION A3

Srdan Atanasovski (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

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### **The challenge of soundscape studies: Towards postmusicology**

While one could argue that the discipline of musicology was subjected to various challenges in previous decades — most prominently with the rise of the ‘new’, or critical musicology in the 1970s — in this paper I will discuss the latest, and perhaps the most profound challenge that this discipline is experiencing — that is, the challenges of sound and soundscape studies. There are two particular reasons that make this challenge more serious than the others. Firstly, it comes from outside of the narrowly defined and institutionalised purview of musicology. Sound studies are usually not understood as a new subfield of musicology, but as an almost independent, ‘new’ discipline, and this is also reflected in their institutional framing. Methods and research used in soundscape studies are also considered novel, backed by recent developments and the availability of audio and media technology and unfettered by traditional musicological procedures. This destabilizes the position of musicology which was, until recently, the only discipline that produced scholarly knowledge on sound in public and artistic spaces. Secondly, by adopting the environmental (or ecological) paradigm of listening, sound and soundscape studies question the core competence of musicology, that is, to produce the narratives on music history. While musicology draws on written sources to discuss musical compositions, musical practices and historical circumstances in which they appear, soundscape studies insist that no sound or music, nor its social and historical significance, can be studied outside of its authentic sonic environment and an understanding of the practices of listening. Bearing in mind these challenges, I will discuss the recent development in musicology towards writing ‘histories of listening’, or ‘soundscape histories’, that is, the research which, to some extent, tries to merge historical account with the paradigm of sonic ecology. Finally, I will propose a different ‘exit strategy’ which I will name *postmusicology* – thus asking the question about the core competences of a *musicologist* (that is, not of ‘musicology’, and in opposition not only to the general field of humanities, but also to the aforementioned sound studies) and how they can be put in practice outside of what we usually think is the purview of musicology.

**Srdan Atanasovski** is Research Associate at the Institute of Musicology SASA in Belgrade (where he has worked since 2011) and holds a PhD in musicology (2015, Faculty of Music in Belgrade). In his research he focuses on nationalism, culture

and music in the (former-)Yugoslav space. Atanasovski has also worked on two international research projects: *Figuring out the enemy: Re-imagining Serbian-Albanian relations* (led by the Institute for Philosophy and Social Theory in Belgrade, in cooperation with Prishtina and Tirana) and *City Sonic Ecology: Urban soundscapes of Bern, Ljubljana, and Belgrade* (led by the University of Bern, in cooperation with Ljubljana and Belgrade). Atanasovski has received research scholarships from the Austrian Agency for International Cooperation in Education and Research (OeAD), the Coimbra Group and the University of Graz, as well as the award of the National Office of the President of the Republic for academic achievement and social engagement in 2009. His articles have appeared in *Musicologica Austriaca*, *Musicology*, *Southeastern Europe*, *Studies in Eastern European Cinema*, *Musicological Annual*, etc. Since 2016 he additionally works as a lecturer at SIT Study Abroad Balkans program in Belgrade.

Wolfgang Marx (University College, Dublin)

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### **Critiquing critique: Between evaluative and descriptive approaches**

In 2015 Rita Felski published *The Limits of Critique*, a critical review of methods prevalent in literary studies (yet also quite common in musicology). According to her, approaches such as critical theory and poststructuralist deconstruction are based on what – following Ricoeur – she calls ‘hermeneutics of suspicion’ which ‘encourages scholars to impute hidden causes and unconscious motives to the arguments of others’. She argues that these approaches suffer from a ‘methodological asymmetry’ (as paradoxical situations would result if they were applied to themselves) while they also lead to affective inhibition (one cannot engage emotionally with an artwork any more as this would be ‘uncritical’), and – in their default position of ‘againstness’ – paint a continuously negative picture of society overall. According to Felski, among the issues neglected by this type of critique are ‘aesthetic pleasure, increased self-understanding, moral reflection, perceptual reinvigoration, ecstatic self-loss, emotional consolation, or heightened sensation’. In this paper I want to discuss the relevance of Felski’s observations in the area of historical musicology, also taking into account contributions by Rob C. Wegman (who in his article ‘Historical Musicology: Is it still possible?’ traces the problem back to the 1920s and states that ‘historical musicology has come close to critiquing itself out of business’) and Dillon Parmer (whose recent article ‘Musicology, performance, slavery: Intellectual despotism and the politics of musical understanding’ can be read as a critique of many aspects of the ‘performative turn’ in particular, but also of musicology in general). This will lead to a discussion of the dialectics of evaluative versus descriptive research in music

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