

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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International conference

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**BOOK OF ABSTRACTS**

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50th anniversary of the  
Department of Musicology in Zagreb

International conference

## **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

Trg Republike Hrvatske 12, HR–10000 Zagreb, Croatia

<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

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**17:00**    **OPENING**  
**KEYNOTE LECTURE**

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Nicholas Cook:  
*Crisis, Which Crisis? What Music Tells Us, and How Music Can Help*

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Thursday, 26 November 2020

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**9:30 –**    **SESSION 1:**  
**11:00**    ***Lessons from Music Histor(iography)***  
chair: Ivan Ćurković

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9:30 –    Erlend Hovland:  
10:00    *Berlioz as Provocation to Music History: On the Institutionalisation of Musicology*

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10:00 –    John Vandevent:  
10:30    *The Defence of Unbiased Musicology in the Wake of Modernisation: Learning from the Soviet Example and the Corrosive Power of Half-Truths*

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10:30 –    Amy Damron Kyle:  
11:00    *A Call for Context: Pauline Viardot Garcia as a Template for Changing the 19th Century Musical Genius Archetype*

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11:00 –    COFFEE BREAK  
11:15

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**11:15 – SESSION 2:**

**12:45** *Critical Perspectives in Music Analysis*

chair: Sanja Kiš Žuvela

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11:15 – Monika Karwaszewska ▪ Hanna Dys:

11:45 *A Critical Source Edition of Mieczysław Surzyński's Concerto for Organ and Orchestra Op. 35*

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11:45 – Koichi Kato:

12:15 *Sonata Theory in the Age of 'Post-Truth'*

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12:15 – Violetta Kostka:

12:45 *Meaning of Music as Rescue for Musicology and Humanities*

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12:45 – LUNCH BREAK

15:00

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**15:00 – SESSION 3:**

**16:30** *Musicology in the Expanded Field*

chair: Zdravko Blažeković

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15:00 – Tatjana Čunko:

15:30 *How to Make Musicology More Visible with Help of Radio*

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15:30 – Jurij Dobravec:

16:00 *From Ladislav Šaban to the Future of Slovenian Organology*

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16:00 – Leon Stefanija ▪ Vanessa Nina Borsan ▪ Matija Marolt ▪ Matevž

16:30 Pesek:

*Challenges of Computational Musicology*

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16:30 – COFFEE BREAK

16:45

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**16:45 – SESSION 4:**

**18:15** ***Facing the Artistic Turn: Musicology and Artistic Research***

chair: Ana Čizmić Grbić

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16:45 – Astrid Kvalbein:

17:15 *Artistic Research: New Epistemic Cultures in the Academy?*

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17:15 – Marijan Tucaković:

17:45 *Poetic Theories of Classical Music Performance: Introduction, References and (Practical) Considerations*

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17:45 – Chanda VanderHart ▪ Abigail Gower:

18:15 *Two [Ivory] Towers? Performers, Modern Musicological Thought and Relevance in Higher Education Settings*

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18:15 – Rolf Bäcker:

18:45 *Musicology and Artistic Research – Competitors or Allies?*

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**Friday, 27 November 2020**

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**9:30 – SESSION 5:**

**11:00** ***Musicology as a Political Act? Engaging with Arising and Recurring Crises***

chair: Mojca Piškor

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9:30 – Jelka Vukobratović:

10:00 *Ethnomusicological Nationalism and its Innocence in Times of Crisis*

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10:00 – Branislav Stevanić:

10:30 *A Scattered Protesting Mass During the Belgrade Spring Lockdown: Ethnomusicological Reflections on Sound Protests*

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10:30 – Martina Bratić:

11:00 *What's Been Going on with Feminist Musicology Lately?*

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11:00 – COFFEE BREAK  
11:15

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**11:15 – SESSION 6 (panel):**  
**12:45** *Musicology as a “Small Discipline”: The Example of the Department of Musicology in Zagreb*

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Ivan Ćurković:  
*Minority Complexes and “Small” Musicologies*

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Ana Čizmić Grbić:  
*The Challenges of Doing Research and Teaching Musicology*

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Monika Jurić Janjik:  
*Teaching Musicology: Growing Without “Growing Up”*

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12:45 – LUNCH BREAK  
15:00

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**15:00 – SESSION 7:**  
**16:30** *Writings on Music: Critical Thought and Literary Testimonies*  
chair: Monika Jurić Janjik

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15:00 – Nataša Marjanović:  
15:30 *Literary History and Musical Historiography: From Fundamental to Interdisciplinary Research*

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15:30 – Jelena Sviben:  
16:00 *Adorno as a Paradigm? The Case of Music Criticism in Croatia*

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16:00 – Sussane Kogler:  
16:30 *Aesthetic Experience and the Political Relevance of Art: Reconsidering Musicology with Hannah Arendt and Theodor W. Adorno*

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**16:45 – SESSION 8:**

**18:45** *Present and Future Crises of Academic Labour in (Ethno)musicology*

chair: Jelka Vukobratović

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16:45 – Ana Hofman ▪ Mojca Kovačič ▪ Urša Šivic

17:15 *Where Would We Go with This Ethnomusicology? About Institutional Status, Disciplinary Divisions and Neoliberalization of Academic Labour in Slovenia*

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17:15 – Mojca Piškori:

17:45 *Slow Science Utopia: Privatised Anxieties, Gender and Academic Labour in Contemporary Croatian (Ethno)Musicology*

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17:45 – Bianca Ţiplea Temeş:

18:15 *“Make Romanian Musicology Great Again!”... Working in the Doctorate Factory*

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18:15 – Iva Nenić:

18:45 *“The Winds of Change”: Paradigm Shifts in Contemporary (Serbian) Ethnomusicology*

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**19:30 CONCERT:**

**Jaman Suara Gamelan Ensemble**

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**Saturday, 28 November 2020**

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<b>9:30 –</b>	<b>SESSION 9:</b>
<b>11:00</b>	<b><i>Psychological Aspects of Musicology</i></b> chair: Ingrid Pustijanac

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9:30 –	Sanja Kiš Žuvela:
10:00	<i>How Musicological Is the Psychology of Music? And How Far Does Our Knowledge Thereof Go?</i>

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10:00 –	László Stachó
10:30	<i>Making Sense (and Relevance) of Data: The Cognitive Analysis of Performance</i>

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10:30 –	Blanka Bogunović:
11:00	<i>Psychological Approach to Contemporary Art Music: The ‘Composer – Audience’ Communication</i>

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11:00 –	COFFEE BREAK
11:15	

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<b>11:15 –</b>	<b>SESSION 10:</b>
<b>13:45</b>	<b><i>Thinking Crisis</i></b> chair: Leon Stefanija

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11:15 –	Dalibor Davidović:
11:45	<i>Eva Sedak, a Musicologist in Times of Crises</i>

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11:45 –	Sanela Nikolić:
12:15	<i>Considering a Global Perspective: The Case of Musicological Brainfood</i>

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12:15 –	Jan Giffhorn:
12:45	<i>The Perks of Being Post-Factual: Fiction and Research in Musicology</i>

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12:45 – LUNCH BREAK

15:00

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**15:00 – SESSION 11:**

**16:30**    *... and Its Future(s)...?*

chair: Dalibor Davidović

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15:00 – Zdravko Blažeković:

15:30    *Advancing Communication in Global Musicology: RILM's Social Responsibility*

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15:30 – Srđan Atanasovski:

16:00    *Rhythmanalysis and (Post)Musicology: From horror silentii to Social Distancing*

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16:00 – Richard Parncutt:

16:30    *The Short Future of Musicology, and What We Can Do Before It Ends*

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16:30 – COFFEE BREAK

17:00

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**17:00    FINAL DISCUSSION**

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**19:30    CONCERT:**

**ASMANGU – Academy of Music Students' Ensemble for New Music**

All times are given in CET.

## ABSTRACTS

**Srdan Atanasovski**

Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade  
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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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### **Rolf Bäcker**

Catalan School of Music for Higher Education (ESMUC), Barcelona  
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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,

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/>