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Brayton Polka: Liebestod: On Love and Death in Wagner’s Tristan und Isolde 239-252

Sažetak: Liebestod: O ljubavi i smrti u Wagnerovu Tristaniu i Izoldi 252

Abstract – Résumé
I show that the story that Wagner narrates in his opera Tristan und Isolde violates the most sacred values of modernity, which I associate with the biblical concept of the life of love (the love of life). At the center of the opera is the contradiction that it is not the dead Tristan and Isolde, for whom the Liebestod, the death of love, represents eternal life, who hear the transcendent resolution of the famous Tristan chord, with which the opera ends, but the living, those whose life of love is viewed by Wagner as eternal death. Thus, the music of the opera contradicts and is contradicted by its libretto.
Amparo Porta – Remigi Morant Navasquillo – José Maria Peñalver Vilar:
Music of the Inaugural Ceremony of London 2012: A Performance among Bells

Abstract – Résumé
The music of the Olympic Games, especially that of their grandiose rituals and ceremonies, can be considered a great study laboratory due to its relevance, selection of contents, production forms, diffusion and also because of its capacity of being a synthesis of mediums, supports and musical tendencies. This research studies the music of the Inaugural Ceremony of London 2012 and has as its purpose determination of its presence from a communicative perspective. It examines it by means of musical analysis and also content revision, studying the music that is listened to and its characteristics, the way it is built up, and its effects and tendencies. Research results show its specific traits and relative positions in the communicative chain, being its persuasive and moving speech determinant for the effectiveness of this ceremony that would not make any sense without music. Music acts as an emotional catalyst and also as a metronome of the dynamism of the show and, finally, it shows its capacity to persuade, to move and to become a symbol of identity, achievements and agreements among cultures.

Keywords: Olympic Games · inaugural ceremony · music · quantitative analysis and content analysis

Carlo Caballero: Dancing out of Formalism: On Peter Kivy's Theory and Its Limits

Abstract – Résumé
“Enhanced formalism” is one of the central tenets of Peter Kivy’s musical aesthetics. It frames his understanding of how to listen to instrumental music as well as his theories about the nature of emotion and meaning in music. Yet the internal coherence of Kivy’s ideas has tended to mask their reliance on a description of “canonical listening” that is both idiosyncratic and indifferent to historical and phenomenological conditions that speak against it. The present essay analyzes the stakes behind Kivy’s defense of his own position in recent debates with other scholars and seeks to open up alternatives by recovering the kinship of instrumental music with the expressive claims of genre and bodily motion.

Keywords: Peter Kivy · formalism · music · dance · musical genres and topics · bodily motion

Vlado Kotnik: The Adaptability of Opera: When Different Social Agents Come to Common Ground

Abstract – Résumé
Adaptability is the key word when referring to the social history of opera, its institutions, its protagonists, its sponsors, its audiences and publics. This paper intends to illuminate only a limited number of certain historical aspects of opera’s social life in terms of its publics, audiences, consumers, appreciators and supporters. Opera’s social power has been for centuries in service to legitimate the power of authorities, to ensure the prestige of elites, and to heat the passion of masses. By referring to relevant literature and illustrative examples, it will be established at the end of this article that the element that ensured opera’s success and long survival was and remains its adaptability to whatever historical contexts, social conditions, economic situations, political regimes and cultural milieus surrounded it.

Keywords: opera · audience · public · history of opera · opera house
**Yvetta Kajanová**: The Rock, Pop and Jazz in Contemporary Musicological Studies

Abstract – Résumé
Research on jazz, rock and pop music has a relatively short history in musicology when compared with the 150 year tradition of classical musicology. The first research on jazz was conducted in the 1950s. Rock and pop music research began in the 1980s and was stimulated by the International Association for the Study of Popular Music in Canada. The first Czechoslovak research in contemporary music originated in the 1960s and adopted a popularizing and enlightening approach. The scientific approach appeared at the turn of the 1970s and the early 1980s in the Czech Republic and Slovakia in works of such theorists as Lubomír Dorůžka, Jiří Fučák, Antonín Matzner, Ivan Poledník and Igor Wasserberger. Comenius University’s Department of Musicology in Bratislava has reflected this research and taught courses since the mid-1980s. It applies a combination of comparative and historiographical methods specifically developed for jazz, rock and pop music.

Keywords: comparative analysis · education · historiography · jazz · musicology · pop music · rock research

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**Mats Johansson**: The Gendered Fiddle: On the Relationship between Expressive Coding and Artistic Identity in Norwegian Folk Music

Abstract – Résumé
This article applies a gender perspective to the history of Norwegian folk music. The aim in this regard is to explore why and how the expressive coding of the musical language is profoundly gendered. It is shown that performance norms and aesthetics are related to stylistic constructions of maleness and femaleness that are overlapping and contradictory. It is also discussed how these constructions are consistent with the gender historiography of the genre, including the mythologization of (male) musical subjects around which artists and audiences organize and articulate their roles and self-perceptions. The article ultimately argues for further scholarly attention to the way gender codes embedded in stylistic practices inform and constrain freedom of expression.

Keywords: Scandinavian traditional music · Gender coding in music · Gender hegemony · Gender performativity · Musical performance and subjectivity · Femininity and masculinity in music · Gender historiography and mythologization · Gender and stylistic formation · Male queering

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**Imani Sanga**: Musical Figuring of Postcolonial Urban Segmentarity and Marginality in Selected Bongo Fleva Songs in Dar es Salaam, Tanzania

Abstract – Résumé
This article draws from Gilles Deleuze and Felix Guattari’s concept of segmentarity to examine the figuring of postcolonial urban forms of social segregation and marginalization in selected Bongo Fleva songs. The analysis reveals that although postcolonial musicians show a strong desire to eliminate this postcolonial urban segmentarity and marginality, they also performatively participate in maintaining and reproducing it. Their responses to this condition are ambiguous, interweaving critical commentary and acts of conviviality and collusion.

Keywords: Bongo Fleva · Postcolonial Music · Music of Tanzania · Dar es Salaam · Segmentarity · Deleuze and Guattari · Mbagala · Tozi wa Mbagala
Contributors – Autori
Alessandro Arbo (Strasbourg, France): Jugement esthétique et 
ontologie musicale 3-19

Summary: Aesthetical Judgement and the Musical Ontology 19

Sažetak: Estetički sud i glazbena ontologija 19

Résumé – Abstract
L'enquête ontologique est-elle de mise lorsque l'on fait de la musique l'objet d'un questionnement esthétique, et notamment lorsqu'on se propose d'examiner les appréciations que nous portons sur elle dans des contextes réels? La réponse est souvent négative. Cet article vise à montrer comment nous avons au contraire intérêt à ne pas négliger un tel questionnement. Pour ce faire, il développe une discussion sur la signification qu'assume la recherche ontologique appliquée à la musique et un commentaire de quelques exemples susceptibles de faire émerger un point de jonction entre esthétique et ontologie.

Keywords: musical ontology · musical work · aesthetic judgement

James Wierzbicki (Sydney, Australia): Inventive Listening: The Aesthetics 
of Parataxis 21-46

Sažetak: Inventivno slušanje: estetika paratakse 46

Abstract – Résumé
This essay explores the perceptual experience that transpires when auditors confront paratactic music, that is, music whose elements in whole or in part are not purposely put together but, rather, are juxtaposed or superimposed as the result of accident. It suggests that sympathetic auditors, in their efforts to 'make sense' of sounds that in fact are devoid of syntax or semiotic-semantic code, likely impose upon such sounds 'meaningful' structures of their own making; it suggests as well that parataxis in even the most self-consciously post-narrative music typically morphs—in listeners’ interior spaces, and for very human reasons—into something resembling old-fashioned musical narrative.

Keywords: parataxis · syntax · Minimalism · indeterminate music · serial music · Adorno · Darmstadt

James O. Young (Victoria, Canada): On the Enshrinement of Musical 
Genius 47-62

Sažetak: O posvećenju glazbenog genija 62

Abstract – Résumé
Peter Kivy’s account of how composers came to be recognized as geniuses has recently come under attack by James O. Young. Kivy has rejected Young’s criticisms in toto. This was a mistake. Kivy’s views on how composers came to be recognized as geniuses (in the same way that great painters and great poets were recognized as geniuses) are more deeply flawed than earlier criticisms have indicated. Kivy believes that Handel was the first composer widely recognized as a musical genius, but other composers were regarded geniuses by the sixteenth century. Kivy is also mistaken about the contributions philosophers such as Kant and Schopenhauer made to the recognition of musical genius.

**Keywords:** Peter Kivy · genius · Handel · Mozart · Beethoven · Kant · Schopenhauer · Edward Young

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**Rosemary Yeoland (Newnham, Australia):** Nadia Boulanger et Camille Mauclair

Summary: Nadia Boulanger and Camille Mauclair

*Sažetak: Nadia Boulanger i Camille Mauclair*

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**Narayanan Jayakrishnan – Velayutham Chandrasekaran (Chennai, India):**

A Study on the Framing of ‘Margazhi’/December Music Festival in the English and Regional Language Newspapers in Tamil Nadu

*Sažetak: Istraživanje o izveštavanju s prosinačkog glazbenog festivala (‘Margazhi’) u Chennajiju u novinama na engleskom i regionalnom jeziku u Tamil Nadu, Indija*

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**Pierluca Lanzilotta (Bolzano, Italy):** Eine unvollendete Reise durch die Materie: zu Fausto Romitellis *An Index of Metals*
Summary: An Unfinished Journey through the Material with Fausto Romitelli’s An Index of Metals

Abstract - Résumé

An Index of Metals was the last work of the Italian composer Fausto Romitelli, who died just nine months after its premiere at the age of 41. Ten years after its premiere, the ‘Video-Opera’ has enjoyed considerable success with 40 performances in Europe, North America, and Israel. What accounts for this? Its author intended to break new ground and explore hitherto uncharted territories where the compositional practices of European composers meet the experimental work of the latest electronics scene, and at the same time contribute to the renewal of the operatic genre through the integration of audio and visual elements, including live music and a specially commissioned video. Ten years after such a daring attempt, this path is still largely unexplored.

Keywords: Fausto Romitelli • An Index of Metals • Video opera • multimediale Projektion


Abstract - Résumé

In the standard traditions of both folklore studies and child psychology, descriptive and empirical research has only confirmed that lullabies and play songs are either a part of children’s lore or a means of caregiving. In this paper, we will show how and why a socio-anthropological analysis of infant-directed singing, including ideas and themes represented in sleeping and waking songs, can provide fresh insights to grasp the social and cultural environment for their formal components, their performance features, and their semantic and functional aspects. Methodologically, a new picture of actors’ practice must arise if we consider lullabies and play songs within an analytical context where they become an important instance of both music education and the symbolic structuration of cultural socialization.

Keywords: lullaby • cradle song • rocking • play song • music • ethnomusicology • sociology • anthropology • child psychology • education • socialization • Albania

Aslı Kayhan (Izmit/Kocaeli, Turkey): Musical Changes of Rural to Urban in Popular Culture. A Case Study: Türkü Bars in Istanbul

Abstract - Résumé

In this study Türkü Bars are considered as mediation places, meaning places of transition from rural identity to urban identity in Istanbul, so people who visit in these bars and the music itself have important functions. Factors of people and music would become aspects of popular or hybrid culture. By observing the performers and the listener demands, doing formal interviews, recording the repertoires of performers, data are obtained to determine the relations between the people who identify themselves with these places and the outsiders who come just for entertainment.

Keywords: Türkü • Folk Music • Türkü Bars • Dissident Music • Musical Identity • Province • Urban Ethnomusicology • Turkish Art Music

Edwin Kent Morris (Blacksburg, USA): „Destroying America”: Phish, Music, and Spaces of Aesthetic and Social Exception

Sažetak: „Razaračuji Ameriku”: Phish, glazba i prostori za estetičke i društvene iznimke
Abstract - Résumé
Rock concerts and festivals have the potential to alter, often radically, the “normal situation” of the communities in which they take place. Phish concerts especially represent localized “spaces of exception” to the rule of law surrounding the venues and communal peripheries in which they take place. In the vein of Rousseau’s “general will,” Phish fans “will” Bakhtin’s “carnival” into being, using Phish “events” as catalysts. The aesthetic and social potential of concerts and festivals often cuts to the core of social authority and legitimacy, casting the status of particular civil laws in doubt. This article provides a framework for understanding more fully the aesthetic and social implications of Phish concerts, the logistics of concert security, and the roles of musical styles, dress, and commerce in terms of Phish as an ensemble, its devoted fans, and the concept of carnival integral to its many events.

Keywords: Phish · sovereignty · exception · carnival · tachytopias · Schmitt · Bakhtin · popular culture

Reviews and Information on Publications – Recenzije i obavijesti o izdanjima


Naila Ceribašić (Zagreb): Charlotte Vignau, Modernity, Complex Societies, and the Alphorn (2013) 197-200


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Research Papers – Izvorni znanstveni članci

Hanns-Werner Heister (Rosengarten, Germany): Zwischen Physik, Physiologie und Philosophie. Die fünf Fragestellungen der Musikwissenschaft

Summary: Between Physics, Physiology and Philosophy. The Five Fundamental ‘Questions’ of Musicology

Sažetak: Izmědu fizike, fiziologije i filozofije. Pet fundamentalnih ‘pitanja’ muzikologije

Abstract – Résumé


Livine Van Eecke (Langemark, Belgium): Adorno’s Listening to Stravinsky – Towards a Deconstruction of Objectivism

Sažetak: Adornado slušanje Stravinskog – Prema dekonstrukciji objektivizma

Abstract – Résumé

In his Philosophie der neuen Musik, Adorno analyses Stravinsky’s music, in spite of his own “work-immanent” research method, from the conviction that Stravinsky wants to recover the authenticity of music by means of stiltic procedures, which do not result from the specific structure of the composition, its internal logic and coherence, but from its external gestures (sempre marcato). This seemingly objective purpose is, however, subjectively posited by Adorno and needs to be framed within the sociological conditions of the time, i.e. between the First and the Second World War. Although alternative interpretations of Stravinsky’s music are indeed possible, it will be shown that this music inspires Adorno to interesting philosophical, psychological and sociological reflections which build, to a great extent, on his and Horkheimers ideas in their Dialektik der Aufklärung and point forward to the thoughts of many German and French philosophers, of which some will be discussed in this paper.

Mohammad Reza Azadehfar (Tehran, Iran): Domination of Social and Cultural Inhabitancies over Music Training School: Case of Western Music Performers Living in Iran

261-273
Abstract – Résumé

In this study the music theory generated in Iranian culture is used to examine the point of view of Western music performers living in such culture to see how breathing in a society can influence the fundamental music perspective and music perception, even if one plays a music coming from an extremely different culture. Results showed that Iranian music performers and Western music performers shared views on many significance issues. Since the Western music performers participating in this project were taught only Western music in the Western educational system, results showed that the cultural inhabitancies influenced the musical outlook of the person more than the music school in which such person was educated.

Lenka Křupková (Olomouc, Czech Republic): The City of Olomouc and Theatre Directors. Model Example of the Operation of the Austro-Hungarian City Theatre

Abstract – Résumé

The study identifies the structure of the economic and artistic operation of the German municipal theatre in Olomouc. In its later history the role of the city strengthened significantly, especially once the director was freed of the obligation to pay the rent for the leased building and the city took over a large portion of the operating costs. The theatre director enjoyed only a limited creative or production freedom and required the city's approval for virtually everything related to the operation of the theatre. Through its representatives the city provided strict feedback for the theatre and its management and helped shape the repertoire and its interpretation.


Abstract – Résumé

Programming forms an important part of the artistic identity of a concert, and provides insight into the aesthetic and sociological criteria of its practitioners as well as the cultural contexts in which they work. A notion of ‘good’ practice attracts strong feelings on the part of practitioners and audiences alike, but has not elicited a comparable extent of scholarship. Research into concert programming has understandably tended to focus on circumscribed historical practice in one context, however, certain forms of programming have endured in various manifestations throughout the history of modern, public, concert-giving. This paper takes a suitably broad view of the wide-spread use of ‘cohering’ elements in concert programming. Various forms of ‘coherence’ are discussed with examples before the paper turns to engaging some of the issues associated with this criterion. The study of is based on the evidence of concert programmes and a range of newly-conducted interviews with practitioners.

Samuel Wilson (London, U.K.): After Beethoven, after Hegel: Legacies of Selfhood in Schnittke’s String Quartet No. 4

Abstract – Résumé

Music can articulate ideas of selfhood, as is often illustrated with regard to the ‘Heroic’ works of Beethoven, and the relationship found between Beethoven’s music and Hegel’s philosophy. Alfred Schnittke confronts this tradition in aspects of his String Quartet No. 4 (1989), a work that highlights contemporary music’s subtle and complex relationship with the entangled histories of both music and philosophy. In the second movement of his quartet, figures of musical closure, as metonymic symbols of musical and subjective self-coherence, are taken as a discursive starting point, as images of an objectified self. Contradictions within this symbolic presentation of selfhood are then opened up
dialectically. In so doing, a critical exploration of self-understanding – of its process, reifications, and paradoxes – is performed musically.

**Ricardo F. Pinheiro (Lisbon, Portugal):** The Jam Session and Jazz Studies

Sažetak: Jam sesija i studije o jazzu

335-344

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**Abstract – Résumé**

This paper examines relevant works on jam session, focusing on how this performative practice has been approached in jazz literature. Starting from bibliographical research and the fieldwork the author analyzes to what extent these works reflect poor and decontextualized perspectives on a performative practice that is crucial for the development of the creative process, learning and construction of professional musicians’ networks. The existing studies on the jam session are insufficient for obtaining considerable information about this practice in its musical, social and cultural settings, namely in terms of its functioning and role in the context of the jazz scene. The musicians’ discourse is often neglected in most works on this topic.

**Joseph S. Kaminski (New York City, USA):** Sound Barrage: Threshold to Asante Sacred Experience through Music

Sažetak: Zvučni zid: prag iskustva svetosti u Asantea putem glazbe

345-371

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**Abstract – Résumé**

Asante court music at Manhyia Palace in Kumase, Ghana, consists of songs and praises to the Asantehene and his ancestors, rendered by various trumpet ensembles. Each developed a repertoire that enables it to provide variety. In Asante, the number and types of musical ensembles that a chief is permitted to retain reflects his rank. The diversity of the Asantehene’s ensembles serves as a political symbol and sustains Asante hegemony. Sound-barrage is based on an Akan aesthetic of “energy level and intensity factor,” wherein gradations of intensity are achieved on the staggered energy levels. The author conducted fieldwork at Manhyia Palace in Kumase with Asante court musicians and chiefs.

**Publications Received – Primljene publikacije**

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**Contributors – Autori**

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