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QUESTIONS ABOUT MUSICOLOGY

The book by Jelena Novak: *Divlja analiza: Formalistička, strukturalistička i poststrukturalistička razmatranja muzike (A Wild Analysis: Formalistic, Structuralist and Post-structuralist Examinations of Music)*

The book by Jelena Novak, Ph.D. *Divlja analiza: Formalistička, strukturalistička i poststrukturalistička razmatranja muzike (A Wild Analysis: Formalistic, Structuralist and Post-structuralist Examinations of Music)* (Studentski kulturni centar, 2004, pp. 173) appeared as one in a series of books that almost spectacularly marked the emergence of a new generation of women theoreticians who graduated from the University of Arts in Belgrade. These include works by Vesna Mikić, Ph.D. (*Muzika u tehno kulturi /Music in Technoculture/*, Univerzitet umetnosti u Beogradu, 2004), Ana Vujanović, Ph.D. (*Razarajući označitelji performansa – prilog zasnivanju poznostrukturalističke materijalističke teorije izvodjačkih umetnosti /Destructive Signifiers of Performance – A Contribution to Setting a Late Structuralist Materialistic Theory of the Performing Arts*, SKC, Belgrade, 2004), Bojana Cvejić (*Otvoreno delo u muzici: Bulez/Štokhauzen/Kejdz /The Open Work in Music: Boulez/Stockhausen/Cage/*, SKC, Belgrade, 2004) and Ivana Medić (*Klavirska muzika Vasilija Mokranjca /The Piano Music of Vasilije Mokranjac/*, SKC, Belgrade, 2004). These works offer new theoretical approaches to and profiles for contemplating the performing arts and theoretical interpretations in a positively changed world.

Jelena Novak's book *Divlja analiza: Formalistička, strukturalistička i poststrukturalistička razmatranja muzike* was created by elaborating her BA thesis, written under the mentorship of Mirjana Veselinović-Hofman, Ph.D. with comments by Miško Šuvaković, Ph.D. at the Department of Musicology and Ethnomusicology of the Faculty of Music in Belgrade. The book has been reviewed by Nikša Gligo, Ph.D. and Miško Šuvaković, Ph.D.

The research of Jelena Novak, Ph.D. was aimed at questions regarding musicology, that is, questions about the role of analysis in contemporary musicology. Contemporary musicology has many different theoretically-oriented tendencies, from historical, analytical and systemic musicology to phenomenological, hermeneutic and structuralist, i.e. semiotic musicology, to today's rivalling poststructuralist, culturological, *gender*, psychological, psychoanalytical and sociological theoretical approaches. Jelena chose an important and consistent historical line of development of art theory and of course musicology, which is the historical line of the evolution of formalism into structuralism and the dispersal of structuralism into plural and hybrid poststructuralist theoretical praxes. She focused her theoretical attention on one of the constitutive musicological areas, the area of music analysis. Questions about music analysis are in fact questions about fundamental postulates of constituting musicology as a science, as well as questions about specifying and interpreting the relationship between musicology as a

science or a theory of art and a work of art, i.e. a music work. The author formulated each of these theoretical systems in the general sense by identifying and interpreting formalism, structuralism and poststructuralism as theoretical paradigms. Based on the general outlined theoretical platform, a specific musicological and musicological-analytical interpretative apparatus was designed for each of said paradigms. In addition, an instructive procedure comparing the statuses, functions and priorities of formalism, structuralism and poststructuralism in music and musicology was carried out. The relationship of correspondence between theoretical ‘explications’ or even ‘noises’ in music and musicology is a valuable contribution to understanding the complex musical, musicological and aesthetical receptions of ‘the theoretical’ in the history and systems of 20th-century music and the history and systems of 20th-century musicology. The relationship of the theoretical, from social and humanistic sciences towards the procedures and tactics of music itself and musicological paradigms, is one of the most interesting demonstrations of this book. This relationship is examined and interpreted on a general theoretical plane, as well as through an intelligent and subtle selection of examples of 20th-century music. The author analytically applied the methodological paradigms of formalism, structuralism and poststructuralism to the same selected works and, comparing, pointed out the ideological, poetical and musicological differences between a work and ways of interpreting a work, depending on the theoretical platform from which analysis and interpretation are carried out. She examined the following works as examples: Anton Webern’s *String Quartet op. 28*, Arvo Pratt’s *A Collage on the Theme of VASN*, Louis Andriessen’s *Style*, John Cage’s *A Wonderful Widow of Eighteen Years*, Luciano Beri’s *Chamber Music. Monotone*, Francis Poulenco’s *By Train* and Philip Glass’s *Train (scene one, first act of the opera Einstein on the Beach)*.

Jelena Novak’s book *Divlja analiza* brings the reader into the exciting and often dramatic world of music, the world of thinking and writing about music and the world of thinking and writing about thinking and writing about music, which means into facing *not-alone* music, that is, music which assumes complex and unexpected roles in contemporary culture. This book explicitly shows that which can be traced in *the best works* of musicology from Adler to Susan McClary – that testing, provoking and interpreting musicology as a science and theory at the same time bespeaks the potentialities of music itself, which is not alone here and around us.

Translated by Dušan Zabrdac