

With the publication of the book *The triumph of words in twentieth-century visual art* in an edition entitled “Across the Humanities”, the publisher Orion Art has once again expressed support for all those authors who wish to present the tendencies of the new humanities, to engage in dialogue with approaches that are topical in the wider theoretical world context and to affirm new philosophical and aesthetic solutions within a national theoretical space.

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Ivan Čavlović, *Nauka o muzici u Bosni i Hercegovini* [The Study of Music in Bosnia and Herzegovina], Sarajevo: Fondacija “Čavlović”, 2019, 800 pages, ISBN 978-9926-8361-0-8

“This book is somewhere close to epochal”, writes the author, Prof. Ivan Čavlović, Ph.D., in the Introduction to his studiously written, capital publication, titled *Nauka o muzici u Bosni i Hercegovini* (“The Study of Music in Bosnia

and Herzegovina”, 2019). Without false modesty, with that line this renowned musicologist and music theorist from Bosnia and Herzegovina highlights what every attentive reader of that publication would surmise already from the complexity of its contents, which shows an impressive amount of research, effort, analysis, synthesis, and a refined feeling for a sound methodological basis. For the new book by Emeritus Prof. Ivan Čavlović would constitute the lifework (and possibly the fulfilment of his life-long striving) of any major scholar – a comprehensive survey of various branches of his own profession, in which he has taken an active part throughout his working life. There is another important fact one should mention before offering a more detailed insight into the publication that is at stake here: with his research into the study of music in Bosnia and Herzegovina, Prof. Čavlović directs the attention of the entire scholarly public to the significance and potential of scholarly thought in the domain of music and thereby warns the region’s responsible university and political structures against the continual marginalisation of the study of music as a “minor discipline”, highlighting its value as essential for every culturally and scholarly aware environment.

The book, as the author himself emphasises, comprises three different approaches: a scholarly-interpretative, lexicographic, and bibliographic approach. In the first part, starting from a set of theoretical premises, the author defines the field of the study of music, buttressing his views by referring to the most significant sources and scholars. Moving

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through history chronologically, Čavlović mentions an impressive number of names, as well as the circumstances that led to the first writings and sketches as proto-musicological artefacts of music in Bosnia and Herzegovina. Then, the ensuing chapters present the beginnings and crucial “strides” of Bosnian efforts in musicology, ethnomusicology, and music theory, as well as in the domains of music aesthetics, the sociology of music, and writing on music, with detailed lists of lecturers, researchers, authors, accepted doctoral dissertations and other final theses, as well as sources that formed the “basis” for the development of Bosnian scholarly thinking on music. In his discussions, however, Čavlović invariably retains an adequately critical approach, demonstrating his extremely broad understanding of the subject areas he discusses. At times he thereby reveals his (hidden) partiality toward some of those areas, such as music aesthetics, to which he accords special attention, not only in terms of specific authors, but also certain fundamental issues they addressed in their work.

Following his discussion of key figures responsible for the establishment of the study of music in Bosnia and Herzegovina, the author moves to an exploration of the “frameworks” that allowed them to pursue their professional interests. The reader thus learns in detail about the institutions where music was cultivated: music academies, societies, music education centres, associations, music libraries, opera, theatre, as well as media sources where music occupied the central position (periodicals, festivals) and, finally, scholarly and academic

meetings. It is interesting that the author did not omit even those who, acting as individuals, experts, or enthusiasts, unaffiliated with any institution, made a considerable contribution to the study of music in Bosnia and Herzegovina.

In the section of the book discussing the value criteria of research, the author turns to the most significant current trends in the scholarly treatment of music and, underscoring the positive efforts of teamwork in the past, points to its necessity in the future as well. Describing examples of good practice, Čavlović then posits the key premises for a successful continuation of scholarly activities in the domain of the study of music, first and foremost the study of one’s own musical heritage and then drawing comparisons between it and its European and global counterparts.

A large part of the book is reserved for a lexicographic-bibliographic list of Bosnian music scholars, 72 of them in total, and then a bibliography of their writings on music in various periodicals that were not mentioned in the preceding section – the lexicon. Of course, the author begins this segment of the book by laying out the criteria he followed in selecting the authors and their writings and the chronological cut-off points for some of the sources. The contents of this segment of the book are ordered chronologically and then alphabetically by title and comprise almost a half the entire publication.

The bibliography and an impressive index of names at the end of the book suggest a meticulous researcher who gave each segment of his research effort its rightful due. If one adds to this that the

book is written in what is stylistically a rather elegant and clear idiom, that the text is gender-sensitive, and the details almost unbelievably precise, it becomes obvious that the scholarly and wider public are confronted with a source that belongs among capital publications in the domain of the study of music not only in Bosnia and Herzegovina, but also in the region of former Yugoslavia and even the Balkans as a whole.

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**International Scholarly Conference
Jugoslovenska ideja u/o muzici
 [The Yugoslav Idea in/of Music], Novi
 Sad, Matica srpska, 25–26 May 2019**

Last year saw the centenary of the founding of the first Yugoslav state, the Kingdom of Serbs, Croats, and Slovenes, providing an excellent occasion for re-examining the Yugoslav idea in/of music, which in musicological terms remains an

under-researched and undefined category. On 25–26 May 2019 Matica srpska and the Serbian Musicological Society held an international scholarly meeting under the title of *Jugoslovenska ideja u/o muzici* (“The Yugoslav Idea in/of Music”) in Novi Sad, comprising eight panels with presentations by scholars from Serbia, Croatia, Slovenia, and Great Britain: 1. *Diskursi o jugoslovenskoj muzici – muzikografija/muzikologija* (“Discourses about Yugoslav Music: Musicography/Musicology”), 2. *Muzičko jugoslovenstvo: mape/teritorije/afekti* (“Yugoslavism: Maps/Territories/Affects”), 3. *Muzičko jugoslovenstvo: ideje/koncerti* (“Musical Yugoslavism: Ideas/Concerts”), 4. *Diskursi o jugoslovenskoj muzici – muzikologija/muzikografija* (“Discourses about Yugoslav Music: Musicology/Musicography”); 5. *Jugoslovenska muzička scena – institucije – diskografija* (“Yugoslavia’s Music Scene: Protagonists – Art Music”); 6. *Jugoslovenska muzička scena – institucije – diskografija* (“Yugoslavia’s Music Scene: Institutions – Discography”), 7. *Jugoslovenska muzička scena: institucije – kulturna politika* (“Yugoslavia’s Music Scene: Institutions – Cultural Policy”), 8. *Jugoslovenska muzička scena – akteri – popularna muzika* (“Yugoslavia’s Music Scene: Protagonists – Popular Music”). Since the conference was based on three main thematic blocks (“Discourses about Yugoslav Music”, “Musical Yugoslavism”, and “Yugoslavia’s Music Scene”), individual contributions will be presented in the same way here.

The conference was inaugurated by Dr Mirjana Veselinović Hofman (Secretary of the Department of Stage Arts and Music at Matica srpska), who highlighted

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