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Садржај / Contents

<i>Реч уредника</i>	7
<i>Editors' Foreword</i>	9

Тема броја: Музика и криза ***The Main Theme: Music and Crisis***

ИВАН МИЛЕНКОВИЋ, Музика и криза.....	15
IVAN MILENKOVIĆ, Music and Crisis.....	26
КРИСТИНА ПАРЕЗАНОВИЋ, Организација наставе солфеђа у Србији од друге половине XIX века до данас – достигнућа и тековине.....	27
KRISTINA PAREZANOVIĆ, The Organisation of Solfège Pedagogy in Serbia from the Second Half of the 19th Century until Today – Achievements and Attainments.....	50
СРЂАН ТЕПARIЋ, Overcoming the Crisis of Tonality – Resemantised Tonality of Modernism	51
СРЂАН ТЕПARIЋ, Превазилажење кризе тоналитета: ресемантизовани тоналитет модернизма	62
КАТУ ROMANOU, Crisis Concealing Light	63
КЕТИ РОМАНУ, Криза прекрива светлост	70
МИЛАН МИЛОЈКОВИЋ, <i>A Peasant's Interview with a Foreign Journalist</i> by Predrag Milošević in Relation to the Question of Socialist Realism in the History of Serbian Music	71
МИЛАН МИЛОЈКОВИЋ, <i>Разговор сељака са страним новинаром</i> Предрага Милошевића у односу на питање социјалистичког реализма у историји српске музике	83

Varia

ИВАНА ВУКСАНОВИЋ, Усуд постмодерног света: о <i>Melancholy</i> и <i>Rebellion</i> Милана Михајловића.....	87
IVANA VUKSANOVIĆ, The Fate of the Postmodern World: on <i>Melancholy</i> and <i>Rebellion</i> by Milan Mihajlović	107

ANNA G. PIOTROWSKA, The Place of ‘Russian Music’ on the Multicultural Map of Europe	109
АНА Г. ПИОТРОВСКА, Место „руске музике” на мултикултурној мапи Европе.....	122
LEON STEFANIJA, Radio Ljubljana and its Musical Policies 1928–1941	123
ЛЕОН СТЕФАНИЈА, Радио Љубљана и његове музичке политике 1928–1941.....	139
ECKENHARD PISTRICK, Listening to “the Human Without a Soul” – Outline for an Audience-Centred History of Broadcasting in Communist Albania	141
ЕКЕХАРД ПИСТРИК, Слушати „човека без душе” – оквир за историју радиодифузије у комунистичкој Албанији са усмерењем на публику.....	155
САБИНА ХАЦИБУЛИЋ, Улазак у Коларчеву задужбину: културна делатност и музичка публика	157
SABINA HADŽIBULIĆ, The Entry to Kolarac Foundation: Cultural Activity and Music Audience.....	173
ОЛГА ВАСИЛЬВНА БОЧКАРЕВА, Интерпретација класических музикалних произведених в польској и русској анимацији как основа творческог диалога.....	175
OL’GA VASIL’EVNA BOCHKAREVA, The Interpretation of Classical Music in Polish and Russian Animation as a Basis for Creative Dialogue	184
АЛЕКСАНДАР ВАСИЋ, Музикографија <i>Весника Јужнословенског певачког савеза</i> (1935–1938)	185
ALEKSANDAR VASIĆ, Literature on Music in the <i>Southslavic Choral Union Herald</i> (1935–1938).....	200

Научна критика и полемика **Discussions and Polemics**

КАТАРИНА ТОМАШЕВИЋ, Путоказ ка безвременом. Поводом књиге <i>На крају пута</i> академика Дејана Деспића. Београд: САНУ, Посебна издања, Књига DCLXXXI, Одељење ликовне и музичке уметности, Књига 12 (акад. М. Лојаница, ур.), 2015.	203
ЈЕЛЕНА ЈАНКОВИЋ-БЕГУШ, Силви Нисефор, <i>Иван Јевтић. Композитор на путевима слободе</i> . Београд: САНУ и PAIDEIA, 2016.	212
IVANA MEDIĆ, Ana Petrov, <i>Rethinking Rationalization: Evolutionism and Imperialism in Max Weber’s Discourse on Music</i> , Vienna: Hollitzer Verlag, 2016.	215

DRAGANA STOJANOVIĆ, Ivana Medić and Katarina Tomašević (eds.) <i>Beyond the East-West Divide: Balkan Music and Its Poles of Attraction</i> , Belgrade: Institute of Musicology and Department for Fine Arts and Music of the SASA, 2015.....	218
БОЈАНА РАДОВАНОВИЋ, Ивана Медић (ур.), <i>Радио и српска музика, Београд: Музиколошки институт САНУ, 2015.</i>	221
ANDRÁS RÁNKI, <i>Musicological Conference on the 90th birthday of György Kurtág</i> , Institute of Musicology, Research Centre for Humanities, Hungarian Academy of Science, Budapest, 2–3 June 2016.....	225
NICK GREEN, Selena Rakočević, <i>Traditional Dances of the Serbs in Banat. An Anthology. Ethnochoreological field research video recordings</i> , multimedial DVD, Belgrade: CIOTIS, 2014.	228

Ana Petrov

*RETHINKING RATIONALISATION: EVOLUTIONISM AND IMPERIALISM
IN MAX WEBER'S DISCOURSE ON MUSIC*

Vienna, Hollitzer Verlag, 2016

This new book by Ana Petrov, Lecturer at the Faculty of Media and Communication of the Singidunum University in Belgrade benefits from the author's double specialism as a musicologist and a sociologist. The impetus for writing this book was Petrov's observation that Max Weber's oeuvre has usually been studied in the context historical and political sociology, social economy, the sociology of law and religion, while his contributions to the sociology of culture and arts have been neglected. In the last decade of his life (1910–1920) Weber aspired to write a comprehensive study that would encompass music, architecture, painting, sculpture and literature. However, only his sociology of music saw the light of day, compiled from Weber's manuscripts after his death and published in 1921. Petrov observes that Weber's discourse on music differs significantly from the rest of his output; namely, Weber is usually regarded as a representative of the historicist tradition in sociology who refused to fit social sciences into the context of the evolutionistic or deterministic philosophies. However, Petrov asserts that his discourse on music "has unequivocally evolutionistic elements" (p. 30). Moreover, Weber's work was fundamentally influenced by the musicological/theoretical context at the turn of the 20th century, by which time the evolutionist paradigm had been incorporated into scholarly discourses on music. Petrov argues that his concept of rationalisation was actually formulated during his engagement with music and that "only after having considered music history as a process of a rationalised progress did Weber continue to ponder over some other aspects of social life that might have had the same logic" (22–23). Thus Petrov aims to highlight the importance of music in Weber's sociological discourse, to showcase the complexity of his construal of history and sociology of music, and to demonstrate how the concept of rationalisation is inseparable from the evolutionistic narrative.

Although Weber nurtured an interest in arts and music throughout his life, Petrov notes that he was inspired to formulate his sociology of culture after the first meeting of the Deutsche Soziologische Gesellschaft in October 1910. Whilst investigating the elements of evolutionism in Weber's sociology of music Petrov poses two initial hypotheses: that the concept of rationalisation exemplifies the evolutionistic construction of history and sociology of music, and that the formation of the concept of rationalisation was a consequence of the influence of musicological evolutionism on Weber's discourse.

The book is divided into five segments: *Introduction*, *Evolutionism in Nineteenth-Century Scientific Discourse*, *Evolutionism in Nineteenth-Century Discourses on Music*, *Evolutionism in Weber's Discourse on Music*, and *Conclusion: Implications of Weber's Discourse on Rationalisation of Music*. After the introduction, the next two chapters retrace the genesis of the evolutionist discourse. Petrov relates evolutionism in social sciences to imperialism, racism and colonialism. Drawing on post-colonial and cultural studies, she reconstructs the origins of the key terms of 'social Darwinism' and 'cultural evolutionism' and overviews Herbert Spencer's and Charles Darwin's discourses which promoted the notions of the superiority of European/Occidental societies, with West regarded as 'dynamic', 'progressive', 'modern' and 'rationalised', while non-Western societies were labelled as 'irrational', 'undeveloped', 'primitive' and 'inferior'. Petrov then overviews Spencer's and Darwin's theories of evolution and emphasises that their approaches to music included a narrative of a progressive unilinear development of music that unfolded from 'primitive' towards 'civilised' practices and implied a dichotomy between Western and non-Western societies; hence both approaches had unequivocal imperialist and racist implications.

In the chapter *Evolutionism in Nineteenth-Century Discourses on Music* Petrov argues that Spencer and Darwin jointly influenced musicology "which eventually led to the construction of a field of scholarly discourse on music that promulgated evolutionary thinking on music" (77). Petrov shows that the evolutionist narrative imbued musicology since the inception of this discipline, which resulted in the conception of music history as a progressive linear flow and a continuous development, as well as the separation of scholarly discourses onto 'art' and 'folk' music. This was due to the fact that a "number of authors who, as university professors and editors of the new magazines were in charge of organising the respective institutions, had one crucial goal — the constitution of the 'science of music' as legitimate knowledge equal to the accepted scientific discourses, which at that time meant the natural sciences" (81). After overviewing the activities of a number of German and Austrian scholars who contributed to the formation and development of modern musicology, Petrov concludes that the field of comparative musicology (ethnomusicology) was constructed as an alternative discourse on music that dealt with 'other' musics, which also led to the construction of numerous theoretical dichotomies such as developed/undeveloped, Western/non-Western, civilised/primitive, written/oral, structured/non-structured, and superior/inferior music (109).

When Petrov finally returns to Weber in the chapter *Evolutionism in Weber's Discourse on Music*, she insists that "it is not the sociological (both positivist and historicist) theoretical background that had the most important influence on Weber's understanding of music and the formation of the model of rationalisation (...) but rather the musicological and ethnomusicological theories of the time, i.e. discourses on music that were predominantly evolutionist" (121). She singles out the writings by Helmholtz, Hornbostel and especially Riemann as relevant for Weber's concept of music rationalisation; in particular Riemann's understanding of the system of equal temperament resonated profoundly with Weber, and they both saw it as the proof of the uniqueness of Western music.

In her critique of Weber, Petrov cites Andrew Zimmerman's assessment that "Max Weber was an imperialist, a racist, and a Social Darwinistic nationalist, and these political positions fundamentally shaped his social scientific work" (167). Petrov approaches Weber from the framework of post-colonial musicology, whilst relying on Zimmerman's problematisation of the concept of rationalisation as a theoretical construct that served as an analytical means of producing discourse that was promoted as scientifically 'neutral', 'objective', and beyond any attempt at value judgement. Petrov sums up that Weber's theory of rationalisation includes the following features: development of the more complex units from the simpler ones (such as intervals) and, at the same time, a constant progress of a species (tonal system); the presence of selection and fight (visible in Weber's conviction that composers find the best solutions and rule out the wrong ones, as well as in his division of composers and performers into 'professionals' and 'dilettantes'); and the existence of a certain inner logic of progressive development and a construal of the rationalisation itself as a development (141).

Petrov's writing style is somewhat redundant, with 'signposts' and 'clues' scattered throughout the book and oft-repeated conclusions. Although this book would have benefited from a more careful copy-editing, it still offers a valuable new insight into an important segment of Max Weber's work that has thus far been neglected. Furthermore, Petrov focuses precisely on the problematic segments of Weber's oeuvre that had previously deliberately been overlooked in order to avoid 'tainting' the legacy of this sociology 'classic'.

Ivana Medić