

**REFLECTING ON ETHNO/MUSICOLOGY FROM
AN ALTERNATIVE ANGLE: “LIVES IN MUSICOLOGY”
IN ACTA MUSICOLOGICA***

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**ПРОМИШЉАЊЕ О (ЕТНО)МУЗИКОЛОГИЈИ ИЗ
АЛТЕРНАТИВНОГ УГЛА: „LIVES IN MUSICOLOGY” У
ЧАСОПИСУ АСТА MUSICOLOGICA**

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ABSTRACT

This article examines the “Lives in Musicology” column in *Acta Musicologica* (introduced in 2017 by Federico Celestini and Philip V. Bohlman) as a lens for reflecting on the discipline of musicology. Eight renowned scholars – including pioneers in musicology, ethnomusicology, and music theory – from the United States, Europe, East Asia, Africa, and Australia – revisited their careers, revealing the construction and trajectory of the field. Their autobiographical accounts, analyzed through the theory of autobiography by Jaume Aurell, trace the discipline’s expansion from the Western canon to diverse research areas, the establishment of new concepts, and the radical shift in *Acta Musicologica* editorial policy from conservative

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positivism focused on the Germanic canon toward a pluricultural and multilingual global musicology.

KEYWORDS: *Acta Musicologica*, “Lives in Musicology,” ethno/musicology, autobiography, interventional autobiography.

АПСТРАКТ

У овом чланку разматра се рубрика „Lives in Musicology [Животи у музикологији]” у часопису *Acta Musicologica* (уведена 2017. године) као призма за промишљање о дисциплини музикологије. Осморо угледних научника – међу њима пионери у музикологији, етномузикологији и теорији музике – осврнуло се на своје каријере, откривајући формирање и трансформацију дисциплине. Њихови аутобиографски чланци прате преображавање дисциплине од западног канона ка разноврсним истраживачким областима, успостављање нових концепата и радикалну промену уређивачке политике часописа *Acta Musicologica* – од конзервативног позитивизма усредсређеног на немачки канон ка плурикултурној и вишејезичној глобалној музикологији.

КЉУЧНЕ РЕЧИ: *Acta Musicologica*, „Lives in Musicology [Животи у музикологији]”, (етно)музикологија, аутобиографија, интервенцијска аутобиографија.

The main theme of this issue of *Muzikologija – Musicology*, journal of the Institute of Musicology of the Serbian Academy of Sciences and Arts in Belgrade, is very important yet not often open for discussion. For me personally, it is very inspiring, especially as we approach the centenary of the International Musicological Society (1927–2027), the twentieth anniversary of the Serbian Musicological Society (2006–2026), and the eightieth anniversary of the Belgrade Institute of Musicology (1947–2027) and the Department of Musicology at the Faculty of Music, University of Arts in Belgrade (1948–2028). It seems an opportune moment to reflect upon musicology today – from the scope of the discipline, through university curricula, to gender policy and the question of language(s).

My focus will be the journal *Acta Musicologica*,¹ the flagship journal of

¹ In its initial years (1928–1930), two issues were published under the bilingual title *Mitteilungen der Internationalen Gesellschaft für Musikwissenschaft*; *Bulletin de la Société internationale de Musicologie* in German and French. *Acta Musicologica* is now a peer-reviewed musicological journal published biannually, aimed at advancing knowledge of all aspects of music. The editor of the journal is appointed by the IMS Directorium. Over time, it has expanded to accept articles in four additional languages: English, Italian, Spanish,

the International Musicological Society (IMS), with which it shares its mission and adheres to the IMS Statutes as well as the IMS Code of Ethics (About the Journal). It has been the journal of the International Musicological Society since 1928/1929, and it is interesting for reflection on musicology as a discipline for multiple reasons: it demonstrates the policy of the principal musicological society over the past century, as well as the policies of successive editors and the current president of the IMS. It could be argued that the period between 1928 and 2025 provides us with an entire panorama of different concepts of the journal and of the organization of the IMS, including its study groups and regional associations, ranging from the rather conservative to the partially still traditional mainstream, and marking the beginning of global musicology and a burgeoning interest in an inclusive music history.

INTRODUCTORY FRAMEWORK

The first issue of the journal, published in Basel, Switzerland, the centre of the IMS, was bilingual, in German and French. Symbolically, the very first page after the cover featured an advertisement for Karl Nef's book *Die neun Sinfonien Beethovens* (1928), the first monograph on Beethoven's symphonies in German, demonstrating the focus on the Germanic canon. This inaugural issue includes an introductory text about the need to unite musicologists beyond national borders and revive connections that had existed before World War I, although primarily and almost exclusively amongst Western countries. The Executive Committee (Direktorium) announced the names of the first president (Peter Wagner, Freiburg, Switzerland), vice-presidents (Johannes Wolf, Berlin; André Pirro, Paris; Edward Dent, Cambridge), first secretary (Wilhelm Merian, Basel), treasurers (Theofil Speiser-Riggenbach, Basel; Paul Sacher, Basel), and further members (Knud Jeppesen, Denmark; Zdeněk Nejedlý, Czechoslovakia, and others). Guido Adler from Vienna was elected honorary president of the society and Henry Prunières, Paris, was made an honorary member, both in recognition of their great services to the establishment of the society (Baumann and Fabris 2017).

The meaning of "international" in the International Musicological Society seemed questionable: the first impression is the supremacy of white Western scholars and, consequently, the lack of female names; the second is the focus

and Portuguese, alongside French and German, in accordance with the editorial policy of Philip V. Bohlman and Federico Celestini, who expressed their wish to expand the number of languages in which it is possible to write for the journal (2012, 1–5).

on Western Europe and North America. This is emphasized by the fact that the congresses of the IMS have been held continuously every five years in Europe and North America (Belgium, United Kingdom, Spain, Switzerland, Netherlands, United Kingdom, Germany, United States, Austria, Yugoslavia/Slovenia, Denmark, United States, France, Italy, Spain, United Kingdom, Belgium, Italy, Japan, Greece), with only one exception to date – Tokyo, Japan.

In contrast, the beginning of the twenty-first century was marked by new ideas expounded in *Acta Musicologica*. Widening horizons beyond the West, moving closer to ethnomusicology, and understanding music as cultural practice, the editors from 2011 to 2022 were musicologist and music aesthetician Federico Celestini (University of Innsbruck) and ethnomusicologist Philip V. Bohlman (University of Chicago). This fruitful cooperation initiated a process of self-reflection on ethno/musicology, constituting a new conception of *Acta Musicologica*. From 2023, the editors have been Jen-yen Chen, a Taiwanese musicologist and expert on European eighteenth-century music, and Luisa Nardini from the United States. They have continued to address the most important questions related to contemporary musicology and ethnomusicology, beginning with the pressing question of artificial intelligence and academic writing (*AM* 2024, No. 2). Musicology proper is evidently understood as a union of four branches – historical musicology, systematic musicology, ethnomusicology, and music theory – which has resulted in very rich content for the journal.

The role of *Acta Musicologica* in expanding the field was envisioned from the outset, going beyond the canon in terms of geography and topic (from the music of East Asia and the Middle East to South Africa), genres, transnational and global perspectives, as well as temporality (from ancient to contemporary music practices) (Bohlman and Celestini s.a.). Philip V. Bohlman and Federico Celestini transformed *Acta* and contributed to the widening of its scope to include

historical musicology and ethnomusicology; music theory and music analysis; systematic, empirical, and computational musicology; studies of aesthetics and acoustics; iconography and performance practice. Sibling disciplines – philosophy and anthropology – comfortably share space and enter into dialogue with music scholarship. As in the past, there remains plenty of room for manuscript studies, composer studies, and opera studies, even as these move between and along traditional and innovative paths (Bohlman and Celestini s.a.).

This transformation of *Acta Musicologica* came at a critical moment, “when the need for diversity in our global music scholarship is greater than ever,” as they pointed out. It is noteworthy that this significant transfiguration of *Acta*

Musicologica's orientation was provided by the editors, an ethnomusicologist Philip V. Bohlman and a musicologist and music Federico Celestini.

Bohlman and Celestini significantly contributed to the consideration of musicology as a discipline, coinciding with the activities of the presidents of the IMS, Dinko Fabris (2012–2017) and especially Daniel Chua (2017–2022). Their vision is based on the growing interest in musicology – especially global musicology – as a discipline proper, initiated by the Chair Professor of Music at the University of Hong Kong, Daniel Chua, who gained his excellence at the University of Cambridge, King's College, and Yale and Harvard universities. It is not surprising that the main proponent of global musicology comes from East Asia (see Chua 2017; Chua 2022). Moreover, Chua introduced and was the founding editor (2017–2023) of *IMS Musicological Brainfood*, an online publication consisting mainly of short, provocative, informal notes by leading scholars, aimed at raising inspiring discussions about key questions related to the concepts of musicology and music and its environment (*IMS Musicological Brainfood* 2019, No. 2). Among the contributors, there were also two of the eight scholars discussed in my article: Margaret Bent, whose achievements were presented through an interview with Daniel Chua and Lewis Lockwood (Bent, Lockwood, and Chua 2019), and Margaret Kartomi, who introduced her work through a self-authored text (Kartomi 2020).

MAPPING THE THEORETICAL-METHODOLOGICAL COORDINATES: INTERVENTIONAL AUTOBIOGRAPHY

Precisely in 2017, the year when Daniel K. L. Chua started working as president of the IMS and when he established *IMS Musicological Brainfood*, another innovation was also introduced by Bohlman and Celestini in *Acta Musicologica*: a column entitled "Lives in Musicology." To date, there are eight articles in this category, written by musicologists, ethnomusicologists, and music theorists about their careers, representing the ethno/musicological global world from Asia, Australia, and Africa via Europe to North America. All of them are prominent figures who have had long and successful careers. Their short yet fascinating professional autobiographies are the focus of my own reflective paper. The experiences of Bruno Nettle (1930–2020, Czechoslovakia/United States), Margaret Bent (b. 1940, Great Britain), Margaret Kartomi (b. 1940, Australia), and Susan McClary (b. 1946, United States) expose Western musicology, the Western approach to non-Western music (Kartomi), and university policies from the inside (Nettl 2017; McClary 2019; Bent 2020; Kartomi 2021; Riethmüller 2022). Albrecht Riethmüller (b. 1947, Germany) presents his work and musicology in West Germany. Three

articles reveal insights into non-Western music education and musical culture: George Dimitri Sawa describes his publications about Arabic music and how he succeeded in including his topic in Western curricula (Sawa 2023). Similarly, Meki Nzewi (b. 1938, Nigeria) and Kofi Agawu (b. 1956, Ghana) brought their African backgrounds to the West (Agawu 2021; Nzewi 2025). Margaret Kartomi showed the ways in which she incorporated her research and fieldwork in neighbouring Indonesia into Australian universities. Reading their texts and learning about the obstacles they encountered (especially the women) and the great achievements they have won, one cannot help but be impressed by both the incredible enthusiasm they expressed and their outstanding contributions to the field.

Their professional autobiographies will be analyzed in accordance with Jaume Aurell's theoretical thoughts based on the examination of historians' autobiographies. Namely, Aurell thoroughly researched c. 450 autobiographies of twentieth-century and twenty-first-century historians and some other scholars as well, which led him to the formulation of the theory in 2015 and its elaboration in 2016 (Aurell 2015; 2016). He concluded that certain autobiographies that historians published in the late twentieth and especially at the beginning of the twenty-first century introduced a new genre of academic autobiography. These new life-writing forms are characterized by the following concepts: scholarship and science have been presented as personal experience, since historians contextualize themselves, so that their autobiographies can be understood as historiographical documents (Aurell 2015, 245).

According to Aurell, there are six historical autobiographical styles:

- humanistic (humanistic orientation was characteristic of historians trained or working at universities in Britain, France, Italy, Germany, and other European countries in the 1920s and 1930s);
- biographical (the “classic form of historical biography” represented especially among American scholars in the 1960s);
- ego-historical (resulting from Pierre Nora's project in 1987; autobiographies characteristic of French historians who had a self-centered approach to France in the 1970s and 1980s, focused on their academic careers whilst excluding accounts of their personal lives, written in the first person singular);
- monographic (empirical and positivist autobiographies aimed at an objective self-representation based on a critical distance from personal lives, written during the 1990s and early 2000s in the first person plural at the end of a professional path, often using footnotes);
- postmodern (informal “autobiography as poetry” by historians born during or after World War II, who faced the world between the Cold War and the changes in the 1980s, written often in the middle of an academic career, using experimental linguistics); and

· interventional (2016, 29–259), which will be considered in more detail.

In Aurell's view, the interventional autobiographies emerged from the "intense historiographical evolution of the generation of historians in the 1930s and 1940s" – a context comparable to that of the ethno/musicological autobiographies examined here – in which authors present their careers through deliberate self-contextualization. As he emphasizes:

I propose to classify these autobiographies interventional in the sense that these historians use the autobiography, with a more or less deliberate authorial intention, to participate, mediate, and intervene in theoretical debates by using the story of their own intellectual and academic itinerary as the source of historiography. I posit that these autobiographies are a privileged mode for shaping a new concept of the historian as author that illuminates recent historiographical understanding of the shift from the modern historian-as-observer to the postmodern historian-as-participant. These historians have chosen life writing not only to tell personal or academic stories but also, and more significantly, to make history by revealing their epistemological beliefs and commitments. Thus, these personal testimonies become not only conventional autobiographies but also "valid" history, as the historical artefacts they really are (Aurell 2016, 214).

This concept is present in the majority of life writings analyzed here. For that reason, I would pay closer attention to this form of historiographical intervention. After classification of the given professional life writings, I am going to analyze the innovative concept of the interventional autobiography models.

CLASSIFICATION OF PROFESSIONAL AUTOBIOGRAPHICAL WRITINGS

By considering the eight professional autobiographies from the column "Lives in Musicology," it is obvious that they are based on different concepts. Bruno Nettl's text is significantly more impersonal than the others, although he emphasized his role from different points of view, referring to a combination of ego-historical and monographic autobiography. Bruno Nettl conceived his article "Have You Changed Your Mind? Reflections of Sixty Years in Ethnomusicology" (2017) much more generally than the other authors, discussing his own misconceptions regarding the understanding of the concept of "music," the boundaries between musicology and ethnomusicology, the belief that indigenous music lacks complexity, and other, and is therefore not regarded as an interventional autobiography. His contribution is closer to ego-historical and monographic autobiography.

The article by George Dimitri Sawa, “My Life in Arabic Music Scholarship, Translation, Teaching, Performance” (2023), is unusually divided into two parts. The first part promises a lively, interesting insight into the author’s early life, a nostalgic picture of his family in Alexandria including reflections on cultural life, like the practice for a bride to receive an Arabic lute or oud, and his father providing a piano for his sister. Since Sawa’s aunt never married, she lived with the young boy and his parents and, in that way, he had a chance to start playing the piano. Then, George Dimitri Sawa was encircled by Byzantine chant and his Syrian/Greek Orthodox church music, and Arabic popular music. Already in his young years he spoke French, English, Arabic, and later German. Further on, we read about Sawa’s music education, emigration to Canada, and the events and thoughts that led him to the University of Toronto and his PhD on al-Farabi’s treatise on music, *Kitab al-Musiqā al-Kabir*, and two treatises on rhythms. From that point on, Sawa’s contribution transforms into a purely professional description, an exhaustive summary of his book with all details. This unexpected turn to an ethno/musicological scholarly narrative makes this text strictly divided into postmodern poetical and monographic autobiography.

An even more poetic vision is introduced to us by the contribution of Nigerian musician and ethnomusicologist Meki Nzewi, with an accordingly formulated title, “The Humanning Musical Arts Heritage of Original Africa” (2025). The opening phantasmagoria transfers the readers into the world of indigenous Africa:

It was an obscure date on a warm October day. And there she stood. The most dignified lady ever. Yet clad in simple dress of nature-sourced fabric. Her presence was hypnotic, and unassisted by any adornments or make-up. She stood alone in a crowd of vibrant city people whose fanciful glitters seemed to assault her ethereal beauty. Her eyes swept over the immediate, milling world, and finally fixated on me compellingly. She commanded me to be her escort with the slightest gesture of her hallowed head. And I obeyed (2025, 1).

As it came out, it was a Mamo, “an emanation of the original soul of the musical arts, which was foremost an enlivening largesse gifted to all humankind by the Supreme Being, above” (2025, 2).

Professor at the University of Nigeria until 2000 and at the University of Pretoria, Nzewi presented his research of indigenous musical practices, parallel to giving concerts and drumming workshops, along with activities at the Centre for Indigenous Instrumental Music and Dance of Africa, which he founded and which was funded by Rikskonsertene (Concerts Norway).

The mixture of philosophical, artistic, and scholarly discourses produced, in this case, an interventional autobiography; however, displaced to

the West and presented to Western ears, it sounds rather poetic and makes an impression of postmodern life writing, concluded with these words: "My musicological life journey and advocacy remains that of godly musicianship, anchored in Africa's pristine indigenous creative philosophy and theory, and committed to promoting the humanning musicking priorities that might still be restored as a redemptive sonic force benefiting all humanity" (2025, 15). One should not forget that Nzewi was not only a scholar but also a very active and renowned musician, performing African indigenous music. It could be a reason for his juxtaposed artistic-scholarly narrative.

The other five texts by Margaret Bent, Margaret Kartomi, Susan McClary, Albrecht Riethmüller, and Kofi Agawu, respectively, exemplify interventional autobiographies, which will be further analyzed in the context of the topics reflecting their lives and careers. The topics addressed in these contributions I have classified into the following main points: music education (in some cases against the family background), the organization of universities and departments of ethno/musicology, gender policy in universities and other music institutions, research areas, colonialism and postcolonialism, the Western canon, and non-Western musical cultures. In order to present their lives in ethno/musicology, I am going to give voice to the scholars, so that their language and the vividness of their narrative, which made them exceptional, along with their professional achievements, can be heard by the readers.

MUSIC EDUCATION BETWEEN GENDER OBSTACLES AND COLONIALISM

Margaret Bent and Margaret Kartomi were the first women in their respective families to attend university and pursue an academic career. This touched upon gender perspectives: whilst the former came from a poor family – her mother left school at sixteen and ceased employment after marrying her father – the latter was also expected to follow the model of her mother, who was a housewife. "Back in Adelaide, I was determined to have a life beyond that of a housewife, and to become the first in my family to go to university. I took up a government scholarship at the University of Adelaide that bonded me to teach secondary school for three years" (Kartomi 2022, 3).

The majority of our authors began their music education within the family. Kartomi's parents were "passionate amateur musicians"; her mother was a pianist and her father a violinist. She started playing the piano at seven, so that Western art music was part of her life from childhood. Similarly, Susan McClary's father, a Cherokee from Oklahoma, insisted on her music education,

and she learnt canonical works by Bach, Mozart, Beethoven, Brahms, Verdi, Tchaikovsky, Rachmaninoff, Grieg, and others (McClary 2019).

Kofi Agawu began learning music at his boarding schools, especially at the elite Achimota School (formerly the Prince of Wales College), located in Accra. This first mixed school in Ghana was established on the model of British public schools, including “a music building, wonderful traditions of sports, debate, theatre, opera, choir, instrumental lessons, and, of course, academic study” (Agawu 2021, 3). In other words, he learnt both local art and traditional music, as well as Western art music, as would be the case with languages. Similarly, Egyptian George Dimitri Sawa (b. 1947) attended the Lycée Français d’Alexandrie and afterwards the Higher Institute for Arabic Music in Alexandria. The early education made him ready for studies in Canada, at the University of Toronto.

These inclusions of childhood, family background, and social position, from the lower to middle and upper classes, “well illustrates the interventional autobiographers’ epistemological turn, and it allows us to comprehend the epistemological shift from postmodern to interventional autobiographers” (Aurell 2016, 226).

GENDER POLICY AND FEMINISM:

BEING A WOMAN IN ETHNO/MUSICOLOGY IN THE 1960s/1970s

Although they lived and worked in different places, even continents, Margaret Bent, Susan McClary, and to some extent Margaret Kartomi experienced numerous gender problems on their professional path (Bent, Lockwood, and Chua 2019; Kartomi 2020). To begin with, the very attendance at university was questionable. As a matter of fact, only ten percent of school pupils went to university, predominantly young women. Bent’s words sound very surprisingly today: “Oxford allowed women to graduate in 1921, but Cambridge not until 1947. [...] Misogynist lecturers bullied women out of their classes or declined to accept them for tutorials; shy bachelor dons would cross the street rather than have to greet a Girtonian; others were gropers and would now be in prison. This seemed normal at the time; it was the way things were” (2020, 6).

As Bent pointed out, she did not have a role model because there were no women in academic posts in Great Britain during her studies. In 1981, she joined Princeton as the only woman on most committees and the first female department chair, becoming the thirteenth woman to achieve tenure. Female scholars remained in the shadow:

I came to Oxford in 1992, the first woman senior research fellow at All Souls College, a prestigious but at that time notoriously conservative institution. The arguments advanced in 1978 against admitting women (only a decade before I was there as a visiting fellow) had included brain size, biological difference, that only male traffic controllers could select the correct runway, that few women had been deemed worthy of admission to the Royal Society or to professorships (a self-fulfilling loop), that what has worked for 500 years would be broken by such a radical change, that it would disrupt the college's comfortable social arrangements, be damagingly divisive, and that to succumb to the fashion would bring public ridicule on such a distinguished institution. As late as 2002, a manifesto advocated a separate common room for women. [...] As late as 2002, a manifesto advocated a separate common room for women (Bent 2020, 12).

The gender question in the case of Bent and Kartomi is first of all related to their experiences as scholars in a patriarchal world: they faced difficulties in working in an academic environment where they were pioneers, navigating institutions dominated by men, while simultaneously grappling with their family heritage of submissive mothers, a model which they both challenged through their professional choices.

Their six-years-younger colleague Susan McClary went a step further by including gender studies and feminism in her research, in which she was a pioneer. Subsequently, she not only had similar difficulties but had to face more intense resistance, since her ideas, methods, and topics caused her dissertation and other proposals, written papers, and lecture topics to often be dismissed. The reason was, as she pointed out, her gender and her way of direct communication:

After some editors of music journals urged me to strip my language back to the lifelessness of passive voice, I decided to move in the opposite direction. I had already so denatured my prose that I despised it. Having little left to lose, I chose to write with the vivid style I perceived in the literature and criticism I admired. If musicologists still did not approve, I began to attract the attention of readers from a wide spectrum of disciplines (McClary 2019, 14).

Her writings related to feminism and other gender topics caused stormy reactions and overshadowed her other research areas, such as Baroque music.

Susan McClary significantly expanded the scope of musicology precisely by the inclusion of feminist theory into musicology. Starting with her groundbreaking book in this area, *Feminine Endings* (1991), she proposed the idea of music as gendered discourse and also female musicians' discursive strategies. She built

a methodology touching upon music's construction of gender, as mentioned, first in vocal and then even in instrumental music, defining the "feminine" and "masculine" themes. Her ability to combine personal reflections with historical research, promoting feminism in both private and professional life, makes her text interventional, as Aurell would put it (Aurell 1916, 220).

Numerous female musicologists and music students are still treated as McClary some decades ago, in both art and popular music. It is well known that world-leading symphony orchestras such as the Berlin Philharmonic and Vienna Philharmonic hesitated or even rejected engaging women for a long time (Sergeant 2019). The situation is not much better in popular music, where the lack of women in the production area is striking (Cohen 1997). An encouraging step is the first female president of the IMS, Kate van Orden from the United States.

UNIVERSITY POLICY AND CURRICULUM OF ETHNO/MUSICOLOGY

In the decades after World War II, the mainstream of the discipline was Germanic, almost a synonym for the canon based on German musical "universalism," so at that time, students of musicology in the United Kingdom, partially in the United States, and elsewhere could primarily study Beethoven's symphonies and Mozart's operas. "Two of my contemporaries who, exceptionally, carried out path-breaking doctoral research into nineteenth-century music at that time were Hugh Macdonald on Berlioz and Philip Gossett on Rossini, both composers who were then undervalued, and not part of the German canon" (Bent 2020, 7). Non-Western music and popular music were not regarded as appropriate for the curriculum at the University of Cambridge (2020, 7), and especially not in German universities. Additionally, early music was to a great extent *terra incognita*.

The atmosphere at Humboldt University in Berlin was more liberal than in the elite British universities, as Margaret Kartomi experienced whilst doing her doctorate with Knepler:

At the Humboldt University I found a unique intellectual landscape which helped me build on my earlier academic experiences and lay the foundations of my life as an ethnomusicologist. [...] Our weekly colloquia discussed the ideas of the Humboldt brothers, Johann Gottfried Herder, Hegel, Marx, Engels, etc., and we engaged in debates about issues of global significance as they related to musicology and ethnomusicology. We discussed Berlin's legacy of the 'comparative musicologists' and organologists Erich von

Hornbostel and Curt Sachs, whose classification of the world's musical instruments influenced my thinking and search in subsequent years for new critical, cultural meanings in musical instruments and their classifications, about which I published a book and articles, some of which were on a gendered bodily extension of the topic of musical instruments—male and female body percussion in Aceh, Sumatra (2022, 5).

After her return to Australia, she had an open path to study Aboriginal music and to continue researching Indonesian musical culture. Moreover, Kartomi introduced “the radical new discipline of ethnomusicology within the existing historical and systematic musicological curriculum.” This resulted in the opportunity for young undergraduate students to study “non-Western music” from the beginning of the 1960s, first at the University of Sydney and then in other areas of the continent (2022, 7).

Approximately at that time, Riethmüller started his musicology studies with Hans Heinrich Eggebrecht in Freiburg, fully enthusiastic to learn more about contemporary music. However, he faced a dark reality when he became aware of the presence of numerous “old Nazis,” as he pointed out, including the university rector Hans-Heinrich Jescheck, a former member of Hitler's National Socialist German Workers' Party. Even greater disappointment followed:

There were two main reasons why I decided to study with Hans Heinrich Eggebrecht in Freiburg. Firstly, there were hardly any professors in West Germany at that time – Rudolf Stephan and Carl Dahlhaus had not yet been appointed to chairs – who also lectured on modern music and dodecaphony, so the prospect of hearing a lecture on Webern from Eggebrecht in my very first semester met my needs; secondly, I wanted to avoid ending up with a professor who was an old Nazi, and considering the age structure, the dropout rate seemed riskily high to me, so I imagined – quite formally – that I would be on the safe side with the even younger Eggebrecht. All the more shocking, a decade after his death, was the revelation that Eggebrecht had not only served in the war, but was also, in all likelihood, complicit in war crimes committed by the Wehrmacht (Riethmüller 2018, 6–7).

The 1940s generation of female scholars left a deep impact on ethno/musicology by acquiring new areas of knowledge and new skills, introducing them afterwards into their research and teaching. It was, however, not always possible as an individual endeavor, so they acted through fruitful cooperation with scholars from other disciplines. In this way, Margaret Kartomi carried out research on Aboriginal musical practices in South Australia with the anthropologist Isobel Mary, or Sally White. Subsequently, when she was

appointed professor and head of the Department of Music at Monash in 1989, she included not only Aboriginal and Indonesian music but also music performance on gamelan, among other topics.

Susan McClary had ‘a partner in crime,’ Richard Leppert, for many years and, thanks to their inspiring exchange of thoughts, similar ideas, and mutual undertaking of breakthroughs into new areas of the discipline, she developed innovative approaches: treating usual topics in very unusual ways and introducing new methods, from the modal analysis of early Baroque music to feminism, which remained her trademark.

Our scholars are all either trained or very skillful non-professional musicians. Whilst being ethno/musicologists who regularly played different instruments, took part in chamber ensembles, or were conductors, they not infrequently criticized their professors’ and colleagues’ lack of direct contact with music and scores: “With the exception of the late Anthony Newcomb, who even directed a madrigal group, my professors at Harvard rarely engaged with scores. I continued to provide accompaniments for voice studios and to play organ at a Catholic church on the side, but my musical interests had to remain outside Harvard’s Paine Hall” (McClary 2019, 6).

My own students today, musicians at the University of Music and Performing Arts Vienna, the highest-ranked music university in the world, surprisingly admitted that they generally do not attend concerts of art and popular music, do not listen to music regularly, and do not analyze scores of music pieces they play. Some of them have not even heard of certain leading musicians. Of course, there are exceptions.

NON-WESTERN CULTURES AND MUSICAL MEANS IN THE WESTERN ETHNO/MUSICOLOGICAL DISCOURSE

Introducing non-Western music, and sometimes also performance practice, into the curriculum of Western universities was one of the achievements of the scholars under scrutiny here, especially Margaret Kartomi, who conducted fieldwork in Indonesia, collected, recorded, archived, digitized music pieces and rites, played their instruments, and organized gamelan practice at Monash University. Like Kartomi, Sawa’s research of Arabic music developed in parallel with his music performances (qanun) in a chamber ensemble. After the first article on African music, published in *Ethnomusicology*, the flagship journal of the Society for Ethnomusicology in 1986, Kofi Agawu gradually introduced Ghanaian ideas about music performance practice via scholarly discourse based on the knowledge of his own homeland and fieldwork. In this way, he provided knowledge of African music.

Contrary to Agawu, who attended elite colonial schools in Ghana, Meki Nzewi (b. 1938) was a pupil at a regular school in his native Nigeria and studied at the University of Nigeria in Nsukka, where the American researcher of African music, Edna Smith, provided him with fieldwork guidance. He obtained his doctorate on the indigenous music of the Igbo in the Ngwa community, to which he belonged, at Queen's University Belfast under the supervision of John Blacking, professor of social anthropology (1975–1977). There he had as many as five mentors. Afterwards, he moved from the University of Nigeria to the University of Pretoria as a professor of African music and soon established the Centre for Indigenous Instrumental Music and Dance of Africa, funded by Rikskonsertene from Norway. Parallel with his scholarly work, Nzewi became famous after his workshops on African drumming followed by performances (2025, 12);² he presented African music to the West as a musician, whilst also providing the results of his research.

Almost the same case was with Sawa, who could create an interdisciplinary program of his own studies, including courses offered by the Department of Music and Middle Eastern Studies to research Arabic, Persian, and Byzantine music history and performance practice (2023, 103).

These compelling encounters of various global musical cultures taking place at the departments of ethno/musicology or – in the British tradition – departments of music, resulted from the wide interests and noble curiosity of individuals following their visions, starting with the generation of our authors. Their pioneer efforts enabled a new wide academic platform for discussions on trans- and cross-cultural topics, such as the one from the aforementioned conference on global musicology, where the keynote was delivered by the former president of the IMS, Daniel Chua, whose presidency was marked precisely by his advocacy for global musicology (2022). As the editors of *Acta Musicologica* have pointed out, multilingualism has made this possible. In spite of the

² “Between 1987 and 2004, I interacted actively with European, American, and African scholars, students, and audience members, giving concert performances and offering workshops on African drumming and seminars on the theory and practice of African drumming and musical arts. I received invitations from educational institutions in Germany (Nuremberg, Würzburg, Mannheim, Bayreuth, Osnabrück, Saarbrücken), Italy (Tuscany), Austria, the Netherlands, Belgium, and South Africa (Pretoria, Cape Town, Hammerskraal). In 1994, with funding from the German government, I established, together with Doris Weller, a German painter, the Ama Dialog Foundation for African Musical Arts in Nsugbe, Nigeria. This foundation included an Igbo Environmental Aesthetic Painting – Sustenance and Reorientation Centre for the promotion of rural Igbo women wall painters, as well as an indigenous drum music workshop centre for instructing visiting international students. I also organised a performing group, the Igba Joli Four, which toured internationally, presenting concerts of modern African drumming” (Nzewi, 12).

fact that the main language of communication within the IMS is English, the articles of *Acta Musicologica* are also published in German, French, and Spanish. “A monolingual musicology would lead to a curtailment of horizons for English-speaking colleagues. Such a shift away from our commitment to a musicology with many rather than few horizons would be antithetical to the historical role that *Acta Musicologica* strives to sustain long into its future” (Bohlman and Celestini 2019, 4). Nevertheless, all the autobiographical articles were written in English, which the non-native speaker authors learnt during their education. Excellent knowledge of the scholarly lingua franca is necessary for achieving a successful career in musicology, which can be regarded as a form of colonialism. The numbers of languages in India and Africa provide a powerful example. Let me quote Agawu’s autobiographical account of the languages he learned:

I was born in Hohoe, a mid-sized town in the eastern part of Ghana. [...] Hohoe (is) an Ewe-speaking town [...] Both of my parents are native Akpafu, speakers of a language called Siwu. This is the language we spoke at home. It is the language I still dream and cry in. You will probably not have heard of it. [...] We did not live in Amedzofe long enough for me to acquire the local language, Avatime, except for the few phrases I needed to convince my friends with whom I played football in kindergarten to pass the ball to me occasionally. From Amedzofe we moved to Ho, an Ewe-speaking town, but we stayed there for only a year. [...] My family returned to the Ewe-speaking town of Ho, while I was sent to St. John’s preparatory school, a private Roman Catholic boarding school seven miles outside Accra on the Accra-Nsawam road. There, my friends spoke Ga and Twi. [...] At St. John’s, our textbooks were in English and we had a French teacher. We were not encouraged to speak our home languages (usually referred to as vernacular, following colonial protocol), but it was impossible to police that dimension of our communication. [...] From St. John’s I was admitted to the Presbyterian Boys’ Secondary school (Presec). For the next four years, I would be in an all-boys’ boarding school, learning basic subjects in preparation for O-level exams, interacting with speakers of Ga-Adangbe, Ga, and Twi, and essentially growing up. The medium of instruction was English, French was compulsory until Form 3 [...] We had only one year of Latin because the Latin teacher left unexpectedly and was never replaced. After Form 3, I followed a science and math curriculum, to which I added Bible knowledge, French, and Music (2021, 2–3).

Since such rich multilingual practices did not conform to the essentialist Herderian theory of unified history and culture, the West viewed them as

barbarian, as the Ghanaian-British philosopher Kwame Anthony Appiah pointed out (2016, 8).³

Parallel with the non-Western musical cultures, the question of ethnic, gender, linguistic, and religious minorities gradually entered the scope of ethno/musicology. Nationalism in research is sometimes governed by state institutions, demanding that academic scholars focus on national culture and tradition. In some other cases, it can be a request from a publisher: as Susan McClary wrote, she was required by Cambridge University Press to exclude any reference to Edward Said and his theory of Orientalism whilst writing about Bizet's *Carmen*. Since she did not accept it, she had to face the consequences: "even as late as spring 2019, I had to go on Irish and Australian radio to present my ideas about this, the most popular opera in the repertory" (McClary 2019, 17). One of her achievements in this area was introducing the LGBT topic to the AMS meeting in 1986, together with Philip Brett. Four years later, panels on women, hip hop, and LGBT issues appeared on the program of the American Musicological Society conference (2019, 1).

* * *

The professional autobiographical essays of renowned ethno/musicologists offer a distinctive perspective, enabling us to gain deep insight into the shaping of musicology as a discipline from an unusual vantage point. The "Lives in Musicology" column in *Acta Musicologica*, the journal of the IMS, not only honors the scholars who have contributed to building the discipline since World War II but also provides, through these vivid recollections and fascinating experiences gathered from around the world, a living chronicle of the field's trajectory. In discussing these distinguished scholars, university professors, and their achievements, we are in fact tracing the history and discourses of ethno/musicology itself.

A groundbreaking concept of autobiography has emerged and it is called *interventional*,

"in the sense that these historians use their autobiographies with a more or less deliberate authorial intention, to participate, mediate, and intervene in theoretical debates by using the story of their own intellectual and academic trajectory as the source of historiography. Traditional historians'

³ It seems that pluriculturalism and diversity are unacceptable for certain Western/Central European scholars as they differ from Western European "homogeneity." According to Appiah, the Ghanaians would not be defined as "a Herderian people with one history and culture and a single unifying *Volkgeist*" because its diversity and diffusion arise from "eighty or so" languages spoken in Ghana and numerous religions.

autobiographies, including ego-historical essays, have provided us with substantial information about the history of historiography; these new performative autobiographies help us to better understand historiography and the development of the historical discipline. Interventional historians see not only to understand their lives but also to engage in a more complex theoretical project (Aurell 2015, 244).”

By including the column “Lives in Musicology,” in accordance with Daniel Chua’s focus on musicology as a discipline and global musicology, editors of *Acta Musicologica*, Federico Celestini and Philip Bohlman, actually created a new genre in musicology.

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ТАТЈАНА МАРКОВИЋ

ПРОМИШЉАЊЕ О (ЕТНО)МУЗИКОЛОГИЈИ ИЗ АЛТЕРНАТИВНОГ УГЛА: „LIVES IN MUSICOLOGY” У ЧАСОПИСУ *ACTA MUSICOLOGICA*

(РЕЗИМЕ)

Предстојећа стогодишњица Међународног музиколошког друштва (1927–2027), двадесета годишњица Музиколошког друштва Србије (2006–2026), као и осамдесете годишњице Музиколошког института САНУ (1947–2027) и Катедре за музикологију Факултета музичке уметности Универзитета уметности у Београду (1948–2028) пружају драгоцену прилику за промишљање о музикологији као дисциплини и њеном историјском развоју. У овом чланку разматра се рубрика „Lives in Musicology [Животи у музикологији]” у часопису *Acta Musicologica* (уведена 2017. године) као призма кроз коју се такво промишљање може спровести. Осморо угледних научница и научника – међу њима пионири

у музикологији (Маргарет Бент, Сузан Маклери, Албрехт Ритмилер), етномузикологији (Бруно Нетл, Маргарет Картоми, Меки Нзеви, Георги Димитри Сава) и теорији музике (Кофи Агаву) из Северне Америке, Европе, Источне Азије, Африке и Аустралије, осврнуло се на своје каријере, откривајући не само формирање и концепте дисциплине већ и интелектуалне, институционалне и идеолошке аспекте који су је обликовали. Кратке професионалне аутобиографије су засноване на различитим концептима, који су анализирани према теорији Јауме Аурела. Ови наративи осветљавају процесе кроз које је музикологија проширила своје ингеренције и културолошке границе, укључујући незападне музичке традиције и доводећи у питање постојеће парадигме. Штавише, они документују радикалну промену уређивачке политике часописа *Acta Musicologica*, означавајући постепену трансформацију од конзервативног позитивизма усредсређеног на немачки канон ка експлицитно плурикултурној и вишејезичној визији глобалне музикологије.