

APPROACH TO THE THEME OF THE SYMPOSIUM

The theme of the symposium *POSTSTRUCTURALIST SCIENCE OF MUSIC* was chosen as specific and theoretically open relation between musicology and ethnomusicology with families, systems, and practices of 'theoretizations' known as *poststructuralism*. Within Yugoslav culture poststructuralism has been established in several *theoretical waves* ranging from philosophical interpretations of poststructuralism through literary theory, movie, and visual art poststructuralism to musicological poststructuralism, presented on this symposium and in this publication. For musicology and ethnomusicology, the relation toward poststructuralism as an open family of theoretical interpretative approaches to art, culture, society, and to theory itself (as metatheory and criticism of metatheory), becomes characteristic in the late '80's and in '90's by embracing French structuralism, poststructuralism, theoretical psychoanalysis, and postmodern cultural theories.

The approaches to poststructuralism at the Department of Musicology and Ethnomusicology of the Faculty of Music in Belgrade aim at connecting constitutive "objectivistic" study and analyses in the tradition of European musicology, with "transgressive" poststructuralist interpretative models, i.e., they tend to connect practical and empirical ethnomusicological work with "new theoretical" interpretative models. Formalism of the analytical approach to music is characteristically and eclectically connected with antiformalist interpretative productions, i.e., historical approaches are connected with non-historical discussions and constitutive discourses of actual postmodern music. At the symposium deals with the following groups of problems:

(I) questions of 'scientific' and 'theoretical' contextualizations and decontextualizations:

- discussion of structural and systematic contextualizations of musicology as analytical and interpretative ordering of models – Mirjana Veselinović-Hofman;
- discussion of the status of musicology in relation to macropradigm of modern and postmodern culture, art, and theory – Marija Masnikosa;
- discussion of the relations of discursive institutions of musicology, philosophy, music, and humanities – Miško Šuvaković;

(II) questions of culture, gender, and world of technics:

- discussions of systematic relations between music, dance, and culture in ritual practice – Olivera Vasić;
- reinterpretation of the status of the woman's 'role' in the Serbian vocal tradition – Dimitrije Golemović;
- discussion on musicological identities and interpretations from the viewpoint of postmodern theories of technoculture – Vesna Mikić;

(III) questions of history, culture, and ideology of music

- application of Lacanian theory of *Other* to the poetics of opera – Tatjana Marković;
- ideological and cultural discussions of Serbian church music in Romantic age – Ivana Perković, and
- projection of possible 'new' approaches to the interpretation of Romantic music – Sonja Marinković.

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