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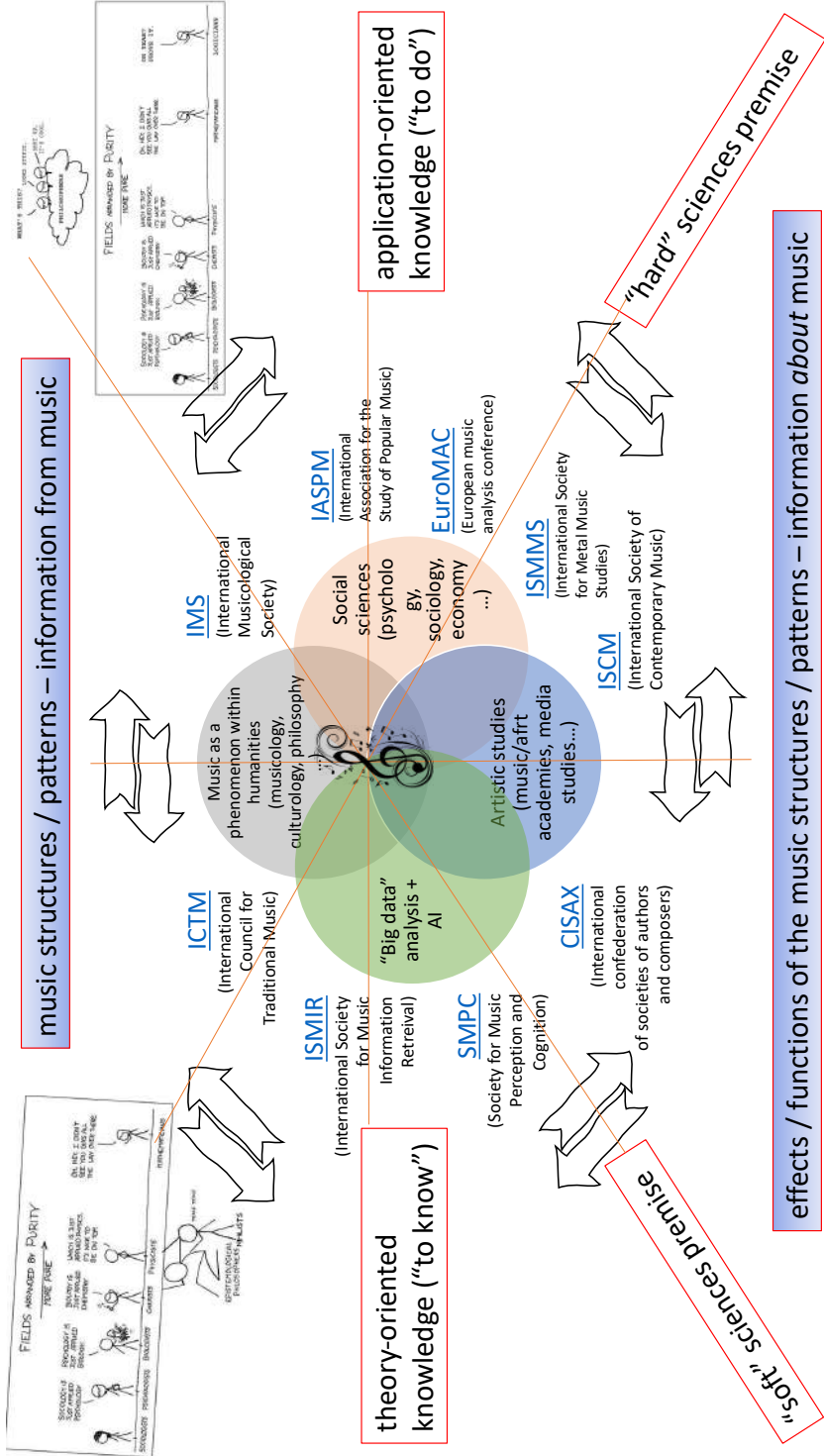
## **Crisis of Musicology: Challenges of Computational Musicology**

The basic etymological interpretation of crisis stems from the Greek *κρίνω*: to ‘pick out, choose’, ‘decide disputes’, ‘decide a contest’, ‘adjudge’, ‘judge, give judgement’, ‘estimate’, ‘expound, interpret in a particular way’, ‘bring to trial, accuse’, ‘pass sentence upon, condemn’.

As the root *κρίνω* suggests, it is an action of picking up, choosing or deciding, preferring, determining. Today’s choices of music research may be schematically summed up as follows (on the next page). The scheme raises an omnipresent question in music research: “Who sells knowledge on music to whom?”. The contribution offers a historical sketch of the computational musicology in Slovenia that traces different levels, and levers, of music research pointing to a rather banal fact: why have been musicologists accepting only certain forms of computer-assisted music analysis while the concept of “big data” analysis of musical facts remains outside of ethno/musicology?

**Key words:** computational musicology, axiology of music, systematic musicology, music analysis, Slovenian music

**Leon Stefanija** (Ljubljana 1970) is a professor of musicology at the Faculty of Arts in Ljubljana. He served as the chair of systematic musicology, between 2008 and 2012 also as the chair of the Department of Musicology. His main research interests and teaching areas are the epistemology of music research, sociology of music, and history of contemporary, primarily Slovenian music since 1918. He cooperates regularly with the Music Academy in Zagreb, Faculty of Music Belgrade, University of Graz, Music Academy in Sarajevo, and Ballet College in Ljubljana.



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**Vanessa Nina Borsan** is currently a master's student of Music and Sound Computing at the Pompeu Fabra University in Barcelona. She graduated at the department of Musicology University of Ljubljana, where she also got her master's degree in 2020. Her master's thesis incorporated a computational approach to research music patterns of Slovenian lied in-between the two World wars. Her main research focuses on Western music of the 20th century, digital and applied musicology.

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**A Scattered Protesting Mass During the Belgrade Spring  
Lockdown: Ethnomusicological Reflections on Sound Protests**

This paper focuses on the strategies an ethnomusicologist applies in order to participate in social processes through multidisciplinary contextualisation of music. It implies direct exposure of causes of certain collective sound expressions. By observing or interpreting sound samples as potent 'tools', it can be concluded that two opposite concepts of social partici-