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**Reception-aesthetics of music and archaeomusicology
Interdisciplinary overlaps and methodological inspirations**

Abstract

The paper presents an interdisciplinary cooperation between the Slovak archaeomusicology and the aesthetics of music. A link between both disciplines is a specific methodology of musical aesthetics – reception-aesthetics of music. It was formed within the Nitra School, the honourable person of which was Anton Popovič. Besides the fact that he was a pioneer in translation studies, he also formulated the theory of metatext which has, along with intertextuality, become a significant category not only of artistic texts, but also of communication as such. The common platform of reception-aesthetics of music and archaeomusicology consists in archaeomusicological research criteria, as formulated by Cajsa Lund. The classification of the subject of archaeomusicological research is based on the category of sound, not music. It is actually sound and not music that is also a basic category of reception-aesthetics of music. Both scientific disciplines face a common problem – why is it necessary to specify the subject of research in the fundamental level of sound and understand the notion of music as a specific form of sound expression? Each of the disciplines offers its own arguments which are surprisingly close to each other and analogous.

Keywords

Reception-aesthetics of music, archaeomusicology, sound, music, neuropsychology of music, the Nitra School of Aesthetics