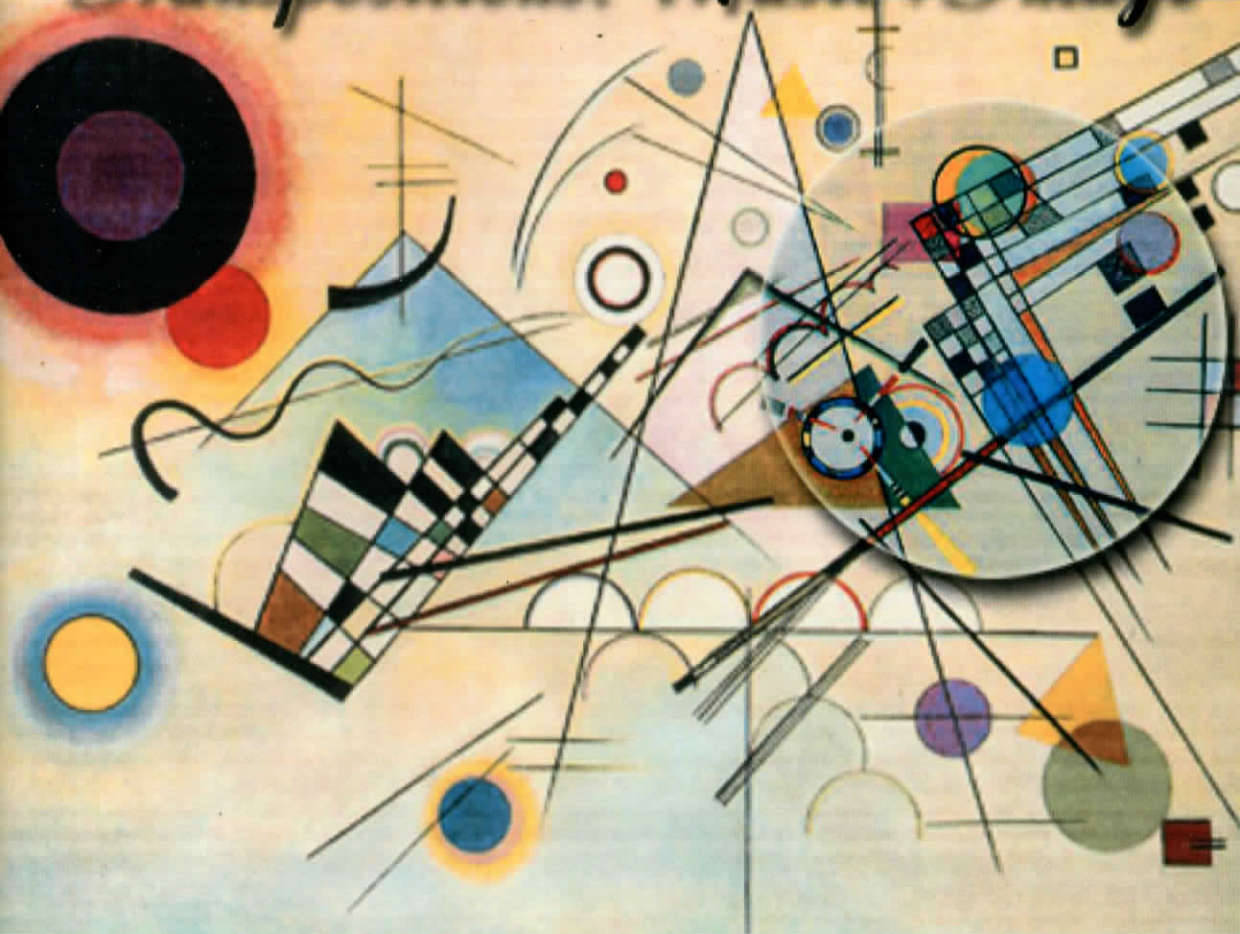


Transpositions: Music/Image

XIII. International Conference of the Department of Musicology
Faculty of Music, University of Arts in Belgrade

12-15 October 2016, Belgrade
Faculty of Music; The Kolarac Foundation

Transpositions: Music / Image



University of Arts in Belgrade
Faculty of Music
Department of Musicology

Supported by:
Ministry of Education, Science and Technological Development of the Republic of Serbia

DEPARTMENT OF MUSICOLOGY
FACULTY OF MUSIC
UNIVERSITY OF ARTS IN BELGRADE

EDITORS: Ivana Perković, Tijana Popović Mladjenović, Ivana Petković
PROOFREADING: Matthew Whiffen

TECHNICAL ASSISTANT: Dušanka Jelenković Vidović
COVER DESIGN: Ivana Petković
PREPRESS: Dušan Časić
PRINTING: Ton plus, Belgrade

ISBN 978-86-88619-76-9

This conference is sponsored by the Ministry of Education, Science and Technological Development of the Republic of Serbia.

TRANSPOSITIONS: MUSIC/IMAGE

XIII. International Conference of the Department of Musicology

Faculty of Music, University of Arts in Belgrade
Belgrade, 12–15 October 2016



Faculty of Music
Belgrade
2016

International conferences

The Department of Musicology has an almost thirty-year long history of organizing and hosting international conferences. During the last ten years biennial international conference are organized, representing one of the most important scientific events not only in Serbia, but in the whole region. National and international experts in musicology and related disciplines, present their valuable papers and participate in lively debates in discussions. In the last decade following conferences were organized: *Musical Culture and Memory*, April, 2006; *(Auto) biography as Musical Discourse*, Belgrade, 2008; *Between Nostalgia, Utopia, and Realities*, April 2010; *Music and Paper; Music and Screen*, April 2012; *Musical Practices – Continuities and Transitions*, April 2014. All these conferences have been followed by books published in English language.

Members of the Department of Musicology of the Faculty of Music in Belgrade:

Prof. Dr. Mirjana Veselinović-Hofman, former Head of the Department, Chair Holder of the project Jean Monnet module “Musical Identities and European Perspective: an Interdisciplinary approach”, Editor-in-Chief of the International Journal of Music “New Sound”

Prof. Dr. Sonja Marinković, full-time professor

Prof. Dr. Vesna Mikić, full-time professor, Head of the Department

Prof. Dr. Dragana Jeremić-Molnar, full-time professor

Prof. Dr. Marija Masnikosa, associate professor

Prof. Dr. Ivana Perković, associate professor, Vice Dean for Science

Prof. Dr. Tijana Popović Mladjenović, associate professor, Chair of the Department of Musicology’s Council

Prof. Dr. Dragana Stojanović-Novičić, associate professor

Dr. Biljana Leković, assistant professor

Stefan Cvetković, PhD candidate, assistant teacher

Marina Marković, PhD candidate, assistant teacher

Ivana Miladinović Prica, PhD candidate, assistant teacher

Radoš Mitrović, PhD candidate, assistant teacher, Secretary of the Department

Ivana Petković, PhD candidate, assistant teacher

Distinguished former members of the Department of Musicology:

Prof. Dr. Stana Đurić-Klajn

Prof. Dr. Nikola Hercigonja

Academician Prof. Vlastimir Peričić

Prof. Dr. Nadežda Mosusova

Prof. Dr. Roksanda Pejović

XIII. International Conference of the Department of Musicology Faculty of Music of the University of Arts in Belgrade

Transpositions: Music/Image

As always sensitive to the constantly moving and changing contemporary world, of which it is said to be dominated by images, yet also to be the world of ubiquitous musics, Department of Musicology of the Faculty of Music in Belgrade, hosts its **XIII. International Conference: Transpositions: Music/Image**. Revisiting the different relations of music/sound/aural and image/visual, while embracing the notion of their everchanging positions, and possibilities of numerous (re)positionings of their interpretations, we “claim the right” of music(ology) to the “transposition” here offered as the term for capturing different procedures/protocols/processes of production, distribution and reception of artistic and academic practices. The term “transpositions” is understood as an “in-between space of zigzagging and of crossing: non-linear, but not chaotic; nomadic, yet accountable and committed; creative but also cognitively valid; discursive and also materially embedded – it is coherent without falling into instrumental rationality”. (R. Braidotti, 2006) Following the discussion we initiated two years ago with our “Musical Practices: Continuities and Transitions” Conference, we are interested in transpositions as procedures of: translations; transformations; transitions; translocations; transfers; transfusions; transmutations; transfigurations; transmediations of the music/image. The slash of music/image here stands as a sign of multiplicity of relations, accentuating their *différence/différance*. It suggests the possible thematic areas such as:

- music and image;
- music or image;
- music as image;
- music of image;
- music in image;
- music beyond image;
- music behind image; and
- vice versa

Keynote speakers

Philip Tagg, PhD, Retired at the Faculté de musique, Université de Montréal; Visiting Professor, University of Huddersfield and University of Salford (UK)

Albrecht Riethmüller, PhD, Professor of Musicology, Freie Universität Berlin; Institut für Theaterwissenschaft, Seminar für Musikwissenschaft, Freie Universität Berlin

Conference Program Committee

Antonio Baldassarre, PhD, Hochschule Luzern – Musik, Lucerne University of Applied Sciences and Arts – School of Music

Siglind Bruhn, PhD, Institute for the Humanities, University of Michigan

Marcel Cobussen, PhD, Leiden University, Faculty of Humanities, Academy of Creative and Performing Arts

Marija Masnikosa, PhD, Faculty of Music of the University of Arts in Belgrade

Vesna Mikić, PhD, Faculty of Music of the University of Arts in Belgrade

Ivana Perković, PhD, Faculty of Music of the University of Arts in Belgrade

Tijana Popović Mladjenović, PhD, Faculty of Music of the University of Arts in Belgrade

Albrecht Riethmüller, PhD, Institut für Theaterwissenschaft, Seminar für Musikwissenschaft, Freie Universität Berlin

Dragana Stojanović-Novičić, PhD, Faculty of Music of the University of Arts in Belgrade

Philip Tagg, PhD, Retired at the Faculté de musique, Université de Montréal; Visiting Professor, University of Huddersfield and University of Salford

Mirjana Veselinović-Hofman, PhD, Faculty of Music of the University of Arts in Belgrade

Conference Organising Committee

Stefan Cvetković, PhD candidate, Faculty of Music of the University of Arts in Belgrade

Biljana Leković, PhD, Faculty of Music of the University of Arts in Belgrade

Marina Marković, PhD candidate, Faculty of Music of the University of Arts in Belgrade

Marija Masnikosa, PhD, Faculty of Music of the University of Arts in Belgrade

Vesna Mikić, PhD, Faculty of Music of the University of Arts in Belgrade

Radoš Mitrović, PhD candidate, Faculty of Music of the University of Arts in Belgrade

Ivana Perković, PhD, Faculty of Music of the University of Arts in Belgrade

Ivana Petković, PhD candidate, Faculty of Music of the University of Arts in Belgrade

Tijana Popović Mladjenović, PhD, Faculty of Music of the University of Arts in Belgrade

Mirjana Veselinović-Hofman, PhD, Faculty of Music of the University of Arts in Belgrade



TRANSPPOSITIONS: MUSIC/IMAGE
XIII. International Conference of the
Department of Musicology
Faculty of Music, University of Arts in Belgrade
Belgrade, October 12–15, 2016

PROGRAMME

<p>Wednesday, October 12, Faculty of Music, Main Hall (Kralja Milana 50)</p>
<p>09.00-19.00 Registration</p>
<p>10.00 OPENING ADDRESS Zoran Erić, Rector of the University of Arts in Belgrade Ivana Perković, Vice Dean for Science of the Faculty of Music in Belgrade</p>
<p>10:15–19.30 Main Hall</p> <p>International conference <i>Musical Identities and European Perspective: an Interdisciplinary Approach,</i> part of the ERASMUS+ Jean Monnet Module http://www.midep.ac.rs/</p>
<p>19:30 Faculty of Music, Main Hall Audio-visual Installation Predrag Repanić: <i>Paralelne kvinte/Consecutive Fifths</i></p>
<p>20.30 Cocktail & Dance Workshop of Traditional Dances from Serbia</p>

Thursday, October 13, Ilija M. Kolarac Foundation (Studentski trg 5)	
10.00–11.00 Keynote lecture – Philip Tagg The VVA Way to a Commonsense Conceptualisation of Music. Visual-Verbal Association and Image as Metonymic Intermediary in the Understanding of Musical Meaning	
11.00–11.30 Coffee break	
Small Hall: SESSION A1 Chair: Philip Tagg	Milan Grol Hall: SESSION B1 Chair: Ivana Perković
11.30–12.00 Mirjana Veselinović-Hofman Silence in the Score Notation and in the Sound Appearance of Music: Silence as 'Image' and as 'Sound'	11.30–12.00 George Athanasopoulos Music and image: conceptual blending through time
12.00–12.30 Mathieu Schneider Richard Wagner's Visual Models and Their Sonic Transposition in the <i>Ring of the Nibelung</i>	12.00–12.30 Nikolaos Maliaras Byzantine Plucked String Instruments in Medieval Pictorial Sources
12.30–13.00 Tijana Popović Mladjenović What and How Music Transposes: Imagery of Musical "Movement" and E/ motion "Images" of Ice/dance	12.30–13.00 Kostas Chardas The Soundtracks of Ancient Hellas in Greece of the 1960s: Different Meanings and Visions
13.00–13.30 Coffee break	
Chair: Sonja Marinković	Chair: Ivana Perković
13.30–14.00 András Ránki Mirroring Theory and Image-Like Character. Spatiality of a Temporal Art	13.30–14.00 Vesna Mikić Adriana Sabo "Songs beneath Images": Trans-positions of Pop Songs in <i>Grey's Anatomy</i> TV series
14.00–14.30 Marija Masnikosa Image After Music and Vice versa: Early Minimalist Music and Visual Works of Vladimir Tošić	14.00–14.30 Aleksandar Trajkovski The Relation of Music to the Film Image/ scene in the Feature Film "Cabaret Balkan"
14.30–15.00 Teresa Malecka Ekphrasis as the Category of Analysis of Musical Work Inspired by Painting and Literature	14.30–15.00 Aleksandar Đaković The Role of Music in Silent Movie

15.00–16.30 Lunch break	
Small Hall: SESSION A2 Chair: Lina Navickaitė-Martinelli	Milan Grol Hall: SESSION B2 Chair: Teresa Malecka
16.30–17.00 Biljana Leković <i>Sound nomads</i> – Rethinking the Concept of Sound artist/art	16:30–18.00 Panel 1 POST-YUGOSLAV POLITICAL SUBJECTIVITIES: BETWEEN NOISE AND SILENCE Ana Hofman Sounding Political Subjectivity in a Neoliberal City
17.00–17.30 Alexander Hunter Inter/Re/In/Action between sound, image and space in improvised immersive polymedia events	Tanja Petrović From Noise to Voice: Deindustrialization, Urban Landscapes, and Political Subjectivities in Post-Yugoslav Societies
17.30–18.00 Milan Milojković Plug-Ins and Plug-Outs: Status of GUI in Works and Performances Dependant on Digital Sound Production by Svetlana Savić, Svetlana Maraš and Teodora Stepančić	Srdan Atanasovski The Telling Silence of the Belgrade Vigils and the Space of the Political
	18.00–19.30 Panel 2 SOUNDSCAPES, MUSICSCAPES, LANDSCAPES: TOWARDS URBAN SOUND STUDIES Britta Sweers Soundscape Research Put Into Practice: The Exploration of Soundwalks in the City of Bern (Switzerland)
	Marija Dumnić Soundscape of Nostalgia: Preliminary Research of Musical Preferences in Skadarlija
	Ivana Medić The Sights and Sounds of Belgrade Waterfront
20.00 <i>Conference dinner</i>	

Friday, October 14, Ilija M. Kolarac Foundation (Studentski trg 5)	
10.00–11.00 Keynote lecture – Albrecht Riethmüller From Dragonfly to Space Flight. On Kinetic Concepts between Music and Motion Picture	
11.00–11.30 Coffee break	
Josif Pančić Hall: SESSION A3 Chair: Albrecht Riethmüller	Milan Grol Hall: SESSION B3 Chair: Rūta Stanevičiūtė
11.30–12.00 Ivana Petković World of music in/on the <i>pictorial sonatas</i> by Mikalojus Konstantinas Čiurlionis	11.30–12.00 Ana Stefanović <i>Ut pictura musica</i> in Charles Batteux's treatise: <i>Les beaux arts réduits à un même</i> <i>principe</i>
12.00–12.30 Maciej Zdanowicz The Sound of Wacław Szpakowski's Drawings	12.00–12.30 Dragana Jeremić-Molnar Aleksandar Molnar Discomfort, visualization, and the new quest for dramatic coherency of <i>Parsifal</i>
12.30–13.00 Manos Panayiotakis Symbolic Approaches through Circular Shapes in the works by Renaissance and Contemporary Composers	12.30–13.00 Sanela Nikolić Music and Visual Arts vs. Music and Visual Culture – A Shift in Theoretical Approach
13.00–13.30 Coffee break	
13.30–14.00 Suzanne Kassian Le transfère image/musique dans les enluminures des messes d'Ockeghem du Codex Chigi C VIII 234.	13.30–14.00 Bojana Radovanović Communication and analogies between music and image: Dragutin Gostuški's theory of screen
14.00–14.30 Denis Collins Jason Stoessel Music as symbolic image: Christological narratives in <i>Agnus Dei</i> movements of Renaissance masses	14.00–14.30 Nikola Dedić Improvisation as medium of (modernist) music and painting
14.30–15.00 Milena Medić Ekphrastic doubling: a case study in the renaissance interart poetics (Marenzio, Botticelli, Petrarch, and the ancients)	14.30–15.00 Milena Petrović, Vera Milanković, Gordana Ačić Sound of picture or picture of sound: musical palindrome

15.00–16:30 Lunch break	
Small Hall: SESSION A4 Chair: Tijana Popović Mladjenović	Milan Grol Hall: SESSION B4 Chair: Mirjana Veselinović-Hofman
16.30–17.00 Predrag I. Kovačević Transposition of Arnold Böcklin's Painting <i>Island of the Dead</i> into the Medium of Music	16.30–17.00 Ivana Miladinović Prica Painting sounds – Concept of grid in the works of the New York School of composers
17.00–17.30 Katarina Mitić Debussy <i>Clair de Lune</i> and its (different) transpositions in the film	17.00–17.30 Joris de Henau 'Ideas Are to Objects as Constellations are to Stars': Reading Morton Feldman's Instrumental Images Dialectically
17.30–18.00 Marija Simonović The "image" of Ondine in music and painting	17.30–18.00 Kurt Ozment Morton Feldman's Transpositions
18.00–18.30 Patrick Becker Otto Nebel's <i>Rune Fugues</i> as multi-modal artworks between „musical poetry“ and painting	18.00–18.30 Miloš Bralović Josip Slavenski's Moving Pictures – <i>Music for Chamber Orchestra</i>
20.00 Concert (Ilija M. Kolarac Foundation, Concert Hall) Belgrade Philharmonic Orchestra	
Saturday, October 15, Ilija M. Kolarac Foundation (Studentski trg 5)	
Josif Pančić Hall: SESSION A5 Chair: Ana Stefanović	Milan Grol Hall: SESSION B5 Chair: Vesna Mikić
10.00–10.30 Isaac Diego García Fernández Miguel Álvarez-Fernández Between sonic and graphic gesture: the visual music of Llorenç Barber	10.00–10.30 Roksanda Pejović Mediaeval Orthodox Art: Instrument – Image
10.30–11.00 Stamatia Gerothanasi Music in image in the performance of the opera <i>The Rake's Progress</i>	10.30–11.00 Nikos Xanthoulis Technique and music possibilities of an ancient seven-chord lyre derived from ancient pottery and sculpture

11.00–11.30 Lina Navickaitė-Martinelli The World Wide Catwalk of Musical Performers	11.00–11.30 Nevena Stanić Digital “image” of the “old Serbian chant”
11.30–12.00 Coffee break	
12.00–12.30 Stefan Cvetković Visual representations of classical music in the popular context: Ivo Pogorelich in the ex-Yugoslav magazines	12.00–12.30 Ann-Kristin Sofroniou Developing variations in sound and image in Alexander Goehr’s <i>Symmetry Disorders Reach</i> (2002)
12.30–13.00 Anne Elisabeth Piirainen Jewish Symbols in Shapes and Sounds – Intermediality in Dorfman’s music on Paintings by Chagall	12.30–13.00 Michelle Ziegler “Noch besser wären nur Flächen allein” – Hermann Meier’s <i>Allegro energico</i> (1965) as music of image
	13.00–13.30 Sasha Lozanova The <i>Horo</i> Chain-Dance in Bulgarian Paintings from the Late 19th Century to the Late 20th Century: Imagery, Semantics, Symbolism
13:30–14.30 Lunch break	
Josif Pančić Hall: SESSION A6 Chair: Dragana Jeremić-Molnar	Milan Grol Hall: SESSION B6 Chair: Marija Masnikosa
14.30–15.00 Ko On Chan <i>August Rush</i> (2007): When Image Accompanies Music	14.30–15.00 Neda Kolić Mondrian’s “transdance”: transposition of music and dance movements into picture
15.00–15.30 Nikola Pejčinović The Role of Music Communication in Science Fiction Film – Music/Image Relations in Alex Garland’s „Ex Machina“	15.00–15.30 Radoš Mitrović <i>Exclusive Humanism: The Clockwork Orange</i> and transformations/transpositions of meaning(s) of Beethoven’s Ninth Symphony
15.30–16.00 Rastko Popović Using a contemporary music medium in music/image	15.30–16.00 Sanja Srećković Understanding music through pictures

	16.30–17.00 Indranil Roy Melodious Pictures: Visual Patterns and Musical Perception
17.00–18.00 CLOSING REMARKS Josif Pančić Hall	

the International Association for the study of Popular Music (IASPM). In 1991 he returned to the UK to initiate the Encyclopedia of Popular Music of the World (EPMOW). From 1993 until 2002 he taught at the Institute of Popular Music at the University of Liverpool. From November 2002 until November 2009 he was Professor of Musicology at the Université de Montréal where he taught such subjects as *Analyse de la musique populaire anglophone* and *Musique et images en mouvement*. He now lives in Yorkshire (UK) where he is Visiting Professor in Musicology at Leeds Beckett University and at the University of Salford.

Trained in the classical tradition as an organist and composer, Tagg has also composed a number of choral works, as well as in the 1970s writing songs, playing keyboard and producing albums in the rock/pop sphere. He has written, coproduced or otherwise collaborated in a number of educational radio projects relating to popular music and written extensively on the semiotics of popular music. His website, tagg.org, is one of the most widely visited musicology and popular music studies site on the internet.

For further information and bibliography see: <http://tagg.org/ptcv.html>

* * *

Srdan Atanasovski, PhD

Institute of Musicology, Serbian Academy of Science and Arts, Belgrade

The Telling Silence of the Belgrade Vigils and the Space of the Political

In this paper I address the commemorative practices of the Belgrade feminist and anti-war group Women in Black (*Žene u crnom*) from the perspective of urban soundscape studies and a Rancièrian analysis of the political. Established as a part of the international movement, the group rose to prominence during the early 1990s, uncompromisingly confronting the belligerent politics and rampant violent nationalism of the Milošević regime. Women in Black adopt silent vigils as the main form of their protests and they regularly engage with performance art as a strategy of gaining greater visibility in the public space. I will analyse the protests held by Women in Black which took place in Belgrade in 2014 and 2015, focusing on their commemoration of the Srebrenica genocide. I will argue that by producing a space of silence, these interventions offer a rupture in the fabric of the neoliberal sonic phantasmagoria and open the possibility of the political, understood in Jacques Rancièrè's sense. However, I will also discuss the seemingly "non-violent" approach taken by the forces of the police, arguing that this in itself represents a form of violence, curbing the circumference and the visibility of the vigils.

Srdan Atanasovski is a Research Associate at the Institute of Musicology SASA in Belgrade and holds a PhD in musicology (2015, Faculty of Music in Belgrade). In his research he focuses on nationalism, culture and music in the Yugoslav space. Dr. Atanasovski is currently working on two research projects: *Figuring Out the Enemy: Re-Imagining Serbian-Albanian Relations* (led by the Institute for Philosophy and Social Theory in Belgrade, in cooperation with Prishtina and Tirana) and *City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade* (led by the University of Bern, in cooperation with Ljubljana and Belgrade). He also is lecturer at SIT Study Abroad Balkans program in Belgrade.

George Athanasopoulos, PhD

Aristotle University of Thessaloniki, Greece

Music and image: conceptual blending through time

The act of transforming a perceived sound into image has cultural implications, reflecting and influencing the perception of one's social collaborators. Cultural identity (variables and norms) affects an individual's preference for visual metaphors intended to represent sound (Tagg, 1999), including exposure to cultural aspects associated with musical representation (Eitan & Timmers, 2010), musical training (Küssner, 2014), exposure to Western culture (Nettl, 1985) age (Walker, 1987), as well as the use of signs in everyday life (Athanasopoulos & Moran, 2013). However, the above studies rarely take into account that the representation of sound proceeds directly and instantaneously along a timeline and does not remain static.

This study focuses on how the different musical backgrounds of musicians from a similar cultural sphere affect the relationship between music and image. Participants were exposed to real and artificial auditory stimuli which varied in musical parameters, and were asked to represent them visually via a free-drawing application in parallel time through a computer drawing pad based on a methodology adapted from Küssner & Leech-Wilkinson (2014) and Athanasopoulos, Tan & Moran (2015). The participants were Greek performers from five distinct musical groups: rebétiko musicians; gáida (bagpipe) and zourna musicians; pontic lyra performers; Byzantine music cantors; and western-trained musicians.

The qualitative and empirical results allow an integrated account of how music is perceived across musical styles within the comparatively similar ethnographic setting shared by the groups under investigation, revealing current trends that affect and are affected by cultural denominators. The issues of music universals and of concepts of musical space in particular, are fundamental to the comprehension of our understanding of music as image.

CIP – Каталогизација у публикацији
Народна библиотека Србије, Београд

378.6:78] : 005.745(497.11) "2016" (083.97)

78.01(048)

781.1(048)

FAKULTET muzičke umetnosti (Beograd). Katedra za muzikologiju. Medunarodna konferencija (13 ; Beograd ; 2016) Transpositions: Music/Image / XIII International Conference of the Department of Musicology, Faculty of Music, University of Arts in Belgrade, Belgrade, 12–15 October 2016 ; [editors Ivana Perković, Tijana Popović Mladjenović, Ivana Petković]. – Belgrade : Faculty of Music, Department of Musicology, 2016 (Belgrade : Ton plus). – 90 str. : ilustr. ; 24 cm

Tiraž 100. – Sadrži biografske podatke o učesnicima.

ISBN 978-86-88619-76-9

a) Факултет музичке уметности (Београд). Катедра за музикологију. Међународна конференција (13 ; Београд ; 2016) – Програми b) Музика – Апстракти c) Музикологија – Апстракти

COBISS.SR-ID 226445324