

Ethno/Musicology and Contemporaneity

SHAPING THE PRESENT BY THE FUTURE

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Ethno/Musicology and Contemporaneity

ОБЛИКОВАЊЕ САДАШЊОСТИ БУДУЋНОШЋУ
Етно/музикологија и савременост

Књижица апстраката / Book of Abstracts
Међународни научни скуп / International Conference
24-26. септембар 2020 / 24-26 September 2020
Београд / Belgrade



Musicology
Belgrade

Музиколошки институт САНУ
Institute of Musicology SASA



Музикологија младих, Београд 2020.
Обликовање садашњости будућношћу:
етно/музикологија и савременост
Међународни научни скуп

КЊИЖИЦА АПСТРАКАТА

Young Musicology Belgrade 2020
Shaping the Present by the Future:
Ethno/Musicology and Contemporaneity
International conference

BOOK OF ABSTRACTS

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МУЗИКОЛОГИЈА МЛАДИХ, БЕОГРАД 2020.

**ОБЛИКОВАЊЕ САДАШЊОСТИ БУДУЋНОШЋУ:
ЕТНО/МУЗИКОЛОГИЈА И САВРЕМЕНОСТ**

Међународни научни скуп

Музиколошки институт САНУ
Београд, 24–26. септембар, 2020.

КЊИЖИЦА АПСТРАКАТА



Музиколошки институт САНУ
Београд, 2020.

YOUNG MUSICOLOGY BELGRADE 2020

**SHAPING THE PRESENT BY THE FUTURE:
ETHNO/MUSICOLOGY AND CONTEMPORANEITY**

International conference

Institute of Musicology SASA
Belgrade, 24–26 September 2020

BOOK OF ABSTRACTS



Institute of Musicology SASA
Belgrade, 2020

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ΠΡΟΓΡΑΜ ΗΑΥΧΗΟΓ ΣΚΥΠΑ
CONFERENCE PROGRAMME

ЧЕТВРТАК, 24. СЕПТЕМБАР
THURSDAY, SEPTEMBER 24

10.45 Отварање научног скупа / Opening Note

Dr. Katarina Tomašević, Director of the Institute of Musicology SASA

Dr. Jelena Jovanović, Institute of Musicology SASA,
Correspondent Member of SASA

ПЛЕНАРНИ ПРЕДАВАЧИ / KEYNOTE LECTURERS

(11.00 – 12.00) Dr. David Beard (School of Music, Cardiff, UK): *Musicology, Crisis and the Contemporary, Or: Musicology's Oedipus Complex*

(12.30 – 13.30) Dr. Selena Rakočević (Department of Ethnomusicology, Faculty of Music, University of Arts in Belgrade, Serbia): *Challenges of ethnomusicological and ethnochoreological research within the ever changing world. A view of a scholar from Serbia*

(16.00 – 18.00) СЕСИЈА 1 / SESSION 1.

ПРЕДСЕДАВА / CHAIR: МОНИКА НОВАКОВИЋ

Ivana Nožica (Academy of Arts, Novi Sad, Serbia): *Beethoven's Tenth in the light of computational musicology*

Marija Maglov (Institute of Musicology SASA / Faculty of Music, Belgrade, Serbia): *Radio Art in Musicology: Challenges and Methodologies*

David Cotter (University of Cambridge, United Kingdom): *2020 Vision: The Future of Musicology Through Virtual Reality*

Milan Milojković (Academy of Arts, Novi Sad, Serbia):
*Not Just Blips and Blops – Music and Musicology in Home/
Personal Computing Revolution (1974–1988)*

**20.00 CONCERT IN THE RESIDENCE
OF PRINCESS LJUBICA**

**ПЕТАК, 25. СЕПТЕМБАР
FRIDAY, SEPTEMBER 25**

(10.00 – 11.30) СЕСИЈА 2 / SESSION 2.

ПРЕДСЕДАВА / CHAIR: ВОЈАНА RADOVANOVIĆ

Gabriel Jones (University of Leeds, United Kingdom):
*Performance Analysis and Performance: Towards a
Productive Relationship*

Jennifer Ansari (London College of Music, United Kingdom):
*JEDUF Jitters and Justification – Qualitative Exploration of
a Contemporary String Quartet Performance Phenomenon*

Ana Petrović (Faculty of Music, Belgrade, Serbia):
*Ethnomusicology echoing sound – an example of a doctoral
research of the components of musical articulation*

(12.00 - 13.00) NEW BOOKS PROMOTION

(13.30 – 15.00) СЕСИЈА 3 / SESSION 3.

ПРЕДСЕДАВА / CHAIR: МИЛОШ BRALOVIĆ

Jelka Vukobratović (Academy of Music, Zagreb, Croatia): *On
constant looking back – is (Croatian) ethnomusicology oddly
hiding from contemporaneity and what can be said in its defense?*

Maja Radivojević (Institute of Musicology SASA / Faculty of Music, Belgrade, Serbia): *Examining contemporary fieldwork challenges: researching minority music in Serbia*

Miloš Zapletal (Silesian University in Opava, Czech Republic): *Janáček, musical folklorism, and the question of museality*

(17.00 – 18.30) СЕСИЈА 4 / SESSION 4.

ПРЕДСЕДАВА / CHAIR: MILOŠ MARINKOVIĆ

Miloš Bralović (Institute of Musicology SASA / Faculty of Music, Belgrade, Serbia): *On Developing a Methodology for Research of Musical Borrowing. Case studies: Serbian Composers of the 1950s*

David Vondráček (Ludwig Maximilian University of Munich, Germany): *What Music Tells about Prague Spring 1968*

Vanja Spasić (Institute of Musicology SASA): *Creating the repertoire of the Opera of the National Theatre in Belgrade (1970–1990)*

**17.00 EVENING CONCERT TRADITION AND
YOUTH: MUSICAL HERITAGE FROM SERBIA**

**СУБОТА, 26. СЕПТЕМБАР
SATURDAY, SEPTEMBER 26**

(10.00 – 11.30) СЕСИЈА 5 / SESSION 5.

ПРЕДСЕДАВА / CHAIR: MAJA RADIVOJEVIĆ

Gianira Ferrara (NOVA University Lisbon, Portugal): *Collaboration and Reciprocity: old and contemporary*

ethnomusicological approaches to studying timbila in Mozambique

Borisav Miljković (Faculty of Music, Belgrade, Serbia): *Application of an action research model in ethnomusicology*

Ilze Borodkina (University of Tartu, Estonia): *Between many truths of "I feel/read/know – this how our ancestors did it": building a theoretical framework to explore the role of recipient and recipients' knowledge within tradition transmission process*

(12.00 – 13.30) СЕСИЈА 6 / SESSION 6.

ПРЕДСЕДАВА / CHAIR: MARIJA GOLUBOVIĆ

Daniel Nagy (Eötvös Loránd University, Budapest, Hungary): *Classical music as the sound of evil – the topos of the musical villain in contemporary popular culture and its lessons for musicology*

Ana Djordjević (University College Cork, Ireland): *Artless Singing in Post-Yugoslav War Cinema*

James D. Mc Glynn (University College Cork, Ireland): *Crisis? What Crisis? : Film Music Studies as a Hopeful Paradigm of Interdisciplinarity in Musicology*

(15.00 – 17.00) СЕСИЈА 7 / SESSION 7.

ПРЕДСЕДАВА / CHAIR: MARIJA MAGLOV

Adriana Sabo (Faculty of Music, Belgrade, Serbia): *Post-feminism and Feminist Musicology*

Maria Espirito Santo (Inet-md, NOVA-FCSH, Portugal):
*Sounding Lisbon through fado: representations of tradition
and modernity in Santa Casa Alfama Festival*

Richard Louis Gillies (University of Manchester, United
Kingdom): *Teaching Between the Lines: An Interdisciplinary
Approach to Historical Musicology in Higher Education*

Bojana Radovanović (Institute of Musicology SASA / Faculty of
Music, Belgrade, Serbia): *Musicology and Metal Music Studies:
Thoughts on Themes, Methodologies, and Research Results*

BOJANA RADOVANOVIĆ

Research Assistant, Institute of Musicology SASA / PhD candidate, Faculty of Music, University of Arts in Belgrade Serbia
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**Musicology and Metal Music Studies:
Thoughts on Themes, Methodologies,
and Research Results**

It can be said that the academic scrutinization of metal music began with two substantial studies: *Heavy Metal. The Music and its Culture* (1991) by sociologist Deena Weinstein and *Running with the Devil. Power, Gender, and Madness in Heavy Metal Music* (1993) by musicologist Robert Walser. During the following couple of decades, academic and metal communities witnessed some sporadic – but essential – contributions to the field (Purcell's *Death Metal Music: The Passion and Politics of a Subculture* (2003), Kahn-Harris's *Extreme Metal: Music and Culture on the Edge* (2007), to name a few).

A series of several events that occurred near the end of the first decade of the 21st century, and especially during the 2010s, are crucial in the institutionalization of metal music studies. The foundation of the International Society for Metal Music Studies (ISMMS) in 2013 is probably the most important, mainly because it announced the emergence of the new scientific paradigm. Having in mind that the first global conference on metal was held in Salzburg in 2008, starting from 2013, the ISMMS began organizing regular international and inter/multi-disciplinary conferences biannually. Finally, the foundation of ISMMS' specialized scientific journal, *Metal Music Studies* (Intellect Press, 2015), signified the beginning of so-called autonomy that metal

scholars strived for. This autonomy was particularly important concerning popular music studies, as Will Straw noticed in his keynote speech at ISMMS conference in Nantes (2019). Metal scholars, coming from various disciplines (sociology, musicology, aesthetics, cultural studies, history, psychology, etc.), created their “intellectual hub” and started building a unique resource for the field.

With musicology playing a vital role in the field, this presentation aims to examine the musicological input to metal music studies, with special attention given to studies published after the foundation of the ISMMS and its journal. Reoccurring topics, contemporary methodologies, and the results will be encompassed by this analysis.

Bojana Radovanović (1991), Research Assistant at the Institute of Musicology SASA and PhD student of musicology at Faculty of Music in Belgrade, with master degrees in musicology and theory of art and media. Her research interests include contemporary history and theory of music and art, voice theory, art and politics, media studies, metal studies. She publishes articles and studies in collections, journals, and participates in national and international conferences, tribunes, and panel discussions. She works on archiving and promotion of Serbian film and art music on internet with association *Serbian Composers*. She is a collaborator with Belgrade’s Center for Popular Music Research, Belgrade Philharmonic Orchestra, and Third Program of Radio Belgrade. She is also a member of International Society for Metal Music Studies, a member of Editorial Advisory Board in *Metal Music Studies* journal, and the Editor-in-Chief of the *INSAM Journal of Contemporary Music, Art and Technology*.

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