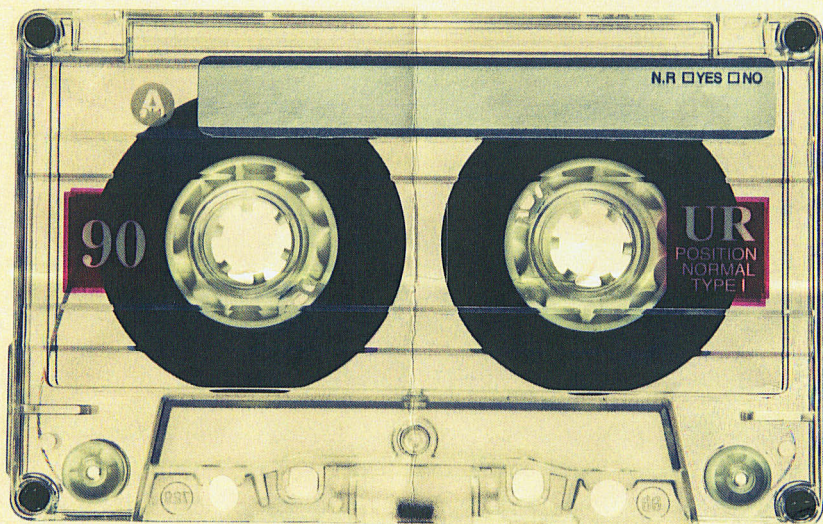


XIV. International Conference of the Department of Musicology
Faculty of Music of the University of Arts in Belgrade

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Contextuality of Musicology

WHAT, HOW, WHY AND BECAUSE



University of Arts in Belgrade
Faculty of Music
Department of Musicology

Aesthetics of Music, Theater, and Dance, Belgrade, 2016]. Member of Serbian Musicological Society, Serbian Society for Visual Arts and Architecture and International Association for Aesthetics. Field of interest: avant-gardes (avant-garde art schools); inter-textual relations between art and theory; applied aesthetics (interdisciplinarity and transdisciplinarity in contemporary humanities).

Monika Novaković, PhD Student

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Apple on the Moon: Karlheinz Stockhausen's Telemusik

This paper focuses on Stockhausen's first journey to Japan, which will significantly mark his poetics and artistic production. First out of two important journeys to Japan mark the beginning of Stockhausen's integration of the most prominent features of Japanese culture into his production and also the beginning of his developing interest for the folklore of the other countries, with an aim to develop his own concept of the *music of all countries and races*. These aspirations will be examined via case study, that is, the piece *Telemusik*, with an aim to understand the technique of intermodulation, used by Stockhausen to bring to effect the meetings of various cultures, whose musics are now brought together into a unique virtual world with composer himself as an admin of said world. Additionally, the author was interested in finding the roots of Stockhausen's idea to write the *music of all countries and races*, and whether it is truly the music for everyone. Context, with its crucial role, prompted Stockhausen to form such an idea and see it through, hence, the author suggests that Stockhausen reached his hand out to the musics of other cultures with intention to present his opinion of events that took place in the 1960's and most importantly, the Vietnam War, via this piece.

Monika Novaković was born in 1995 in Sremska Mitrovica (Republic of Serbia). She completed her Bachelor studies and Master studies of Musicology on Faculty of Music in Belgrade (University of Arts in Belgrade), successfully defending her master thesis *The whole (music) world's a stage – Remedialisation of theatre music of Zoran Erić*. She was a member of Academic choir *Collegium musicum* since 2012. Novaković cooperated with the Historical Archive Srem in Sremska Mitrovica in 2014, researching the archive material for her paper

Contribution of Petar Krančević to the work of Serbian Church Singing Society in Sremska Mitrovica, later published in the magazine *Mokranjac* (no. 18, december 2016, 72-86). She also published the paper *Formula as a means of procreation: Karlheinz Stockhausen "Mantra" (Musical Identities and European perspective 2: An Interdisciplinary Approach*, FAM, 2017, 175-193) in which she was investigating the Karlheinz Stockhausen's piece *Mantra*. Her professional interest is focused on both film and theatre/incidental music.

William Osmond, PhD Candidate

University of Southampton, United Kingdom

The War of Words by Imbecils, Critics and Academics – Using Fine Arts Terminology to Describe the Musical Modernité in Claude Debussy

In its final decades, the nineteenth century saw in France a growing number of new artistic expressions. From the *Salon des refusés* of 1863, Paris becomes the theater on which the stakes of modernity in the arts are played out. Certain terms from the painting domain have been readily used to classify the novelties which have appeared in music. Indeed, the unusual harmony and new sounds of works such as the *Prélude à l'après-midi d'un faune* have triggered passionate discourse and even controversy. Given the apparent incapacity of the lexicon to properly describe these new sounds, critics have "borrowed" words from external disciplines, which has led to the use of bizarre and exotic terminology to depict Debussy's style. The use of qualifying terms like Humanism, Paganism, Primitivism, Mannerism, Pointillism and even Pseudo-Orientalism becomes commonplace. At the beginning of the twentieth century, a large number of detailed articles appear on "musical impressionism", a term looking to translate the idea of harmonic blur and the priority given to the color of sounds in the Debussy style, seemingly adopted by convention as opposed to other less convincing appellations. However, certain musicographers and art critics more easily relate Debussy's work to the Symbolist aesthetic, which prefers the dream to reality and presents itself as the anti-thesis of positivism and naturalism. In the wake of growing interests regarding the interdisciplinary approaches to modern