



14th International Congress on Musical Signification

MUSIC AS CULTURAL HERITAGE AND NOVELTY

– Program and Abstracts –

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Elena Boancă (born 1978), Ph.D., musicologist, associated assistant teacher at the „Gheorghe Dima” Music Academy of Cluj-Napoca, Romania; disciplines music aesthetics and musicology. Librarian. Special scholarship “Sigismund Toduță” for composers and musicologists (2000). Master’s degree in musicological syntheses with a paper on Sigismund Toduță’s works (2004). Ph.D. degree (2013) under the guidance of academician professor and composer Cornel Țăranu (paper on Vasile Herman’s work and musicology, Romanian musician from Cluj-Napoca). Publications in *Musicology Papers*, *Muzica*, *Intermezzo*. Interests in analytical aspects of the works of Romanian composers (especially from Cluj-Napoca) and music aesthetics.



MODERATED MODERNISM AND SOCIALLY APPROPRIATE PARAPHRASE:

Two late works by Stanojlo Rajičić

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A complex question of context in music (and vice versa) has a vast amount of answers, which differ from each other by an individual case. In that manner, one must consider various factors such as characteristics of the time period, genre, politics, sociological questions, compositional techniques etc. In other words, to understand the relation between a piece of music and context in which it was created means to understand a complex web created by the mentioned factors. All these aspects are important in attempting to position a certain national composer into broader, European context, or, in considering ‘national’ and ‘international’ characteristics of a certain piece, style, etc. In that manner, the main topic of this paper are the works of Belgrade born Yugoslav/Serbian composer Stanojlo Rajičić (1910–2000) composed in the second half of the 20th century, such as song cycle for voice and orchestra *Magnovenja*, (*Quick Moments*), 1964, or Variations for Orchestra, 1979. In these works, there is a significant amount of paraphrased (Cf. Leonard Meyer, *Music the Arts and Ideas, Patterns and Predictions in Twentieth-Century Culture*, 1967, 195–207) music material (namely symphonic works by Gustav Mahler [1860–1911] and Richard Strauss [1864–1949]). Considering the author’s dominant avant-garde tendencies in the interwar period and a post Second World War style change, Socialist, classless society, composer’s position in the most significant state institutions, one comes to several questions: Why are there references to other composers’ music, and how are they integrated into composers individual style? And is there a connection between these works and society in general? How they fit in the society and context he was working in? Keywords: Socialism, paraphrase, Stanojlo Rajičić, Gustav Mahler, Richard Strauss.

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MULTIMODALITY OF THE “DEAF MUSICAL EXPERIENCE” *Aurality. Corpaurality. Vusicality.*

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Musical experience is naturally a multimodal experience, which is integrated in the sensitive world and participates to reveal it. Music is primarily considered as an “ear’s product”, and its common representation is associated with the world of sounds. It is fundamentally included in the *aurality* sphere – the sphere of the auditory perception – and these audible qualities make its ordinary consideration. However, music is not only a sound reality and it reveals singular existential modalities. It is even an experience of the body and the principle of embodiment contributes to materialise the musical reality with the vibration’s perception. *Aurality* integrates the body perception and reveals the *corporaurality* – the body reception of sounds. To be more specific, music is a visual experience and – beyond sounds – it includes visual modalities in its concrete expression. Music touches the ear, the body and the eye, and so musicality becomes visual reality: *vusicality*. But the Ordinary conceives music only in an aural perspective, because it is permanently under “ear’s domination”, what prevents it from understanding other modalities that participate to the musical experience. In that way, the ear figures out as an “obstacle” for a complete apprehension of multimodal dimensions of music. To approach to the whole sensitive complexity of the musical experience, the deaf’s situation appears like a real observation perspective. The deaf doesn’t have the same relationship with the world of sounds – and particularly with music – as the Ordinary. Because not having “ears” is not an interdiction to “listen to” or to “make” music, the musical experience is likewise – and in a real way – an experience of the body and the eyes. In this presentation, I would like to consider the multimodality of the musical experience by leaning on perceptions and representations of deaf, which – “beyond the ear” – reveal ignoring and neglecting dimensions of music to us and participate to expand the understanding of musical existence.