

**DEPARTMENT OF MUSICOLOGY
FACULTY OF MUSIC
UNIVERSITY OF ARTS IN BELGRADE**

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CONTEXTUALITY OF
MUSICOLOGY – WHAT, HOW,
WHY AND BECAUSE

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opens up a space for a more frequent discussion about experimental sound practices based on multimedia realization, and one of them will be analyzed as a case study – the project/multimedia event/performance *Utp* by Alva Noto (Carsten Nicolai), Ryuichi Sakamoto, and Ensemble Modern (2015).

Biljana Leković (1982) finished her Master of Musicology in 2008 at the Faculty of Music, University of Arts, in Belgrade, with the *Master's thesis* entitled “Modernist project of Pierre Schaeffer”. In 2015, at the same department and faculty, she defended her PhD thesis in musicology entitled “Critical musicological research of *the arts of sound: music and sound art*” (under the supervision of Dr. Vesna Mikić, full professor). In 2010 he became an assistant lecturer at the Department of Musicology, Faculty of Music in Belgrade, and in 2016 an assistant professor. She is also a lecturer at the interdisciplinary master studies of the Department of Theory of Arts and Media, University of Arts in Belgrade. She is a *vice president of the Centre for Popular Music Research*. Her fields of interest include: contemporary music, new media practices, sound art, sound studies, and acoustic ecology.

Marija Maglov, PhD Candidate

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Musicology in the Context of Media – Media in the Context of Musicology

Using different tools of mass media communication in everyday culture for many of us presents an action that is so usual and to a certain extent automatized, that those tools enabling us such an action seem almost invisible. While mass media of the 20th century certainly differs from the one we are using today, it could be argued that, nevertheless, society and culture of the 20th century were crucially shaped by emergence of mass media. Obviously, music was one of the main contents of various media, and this was the subject of different studies on music in media. But, what could be said about the impact that various media technologies had on music itself, whether as presenting new context for listening to music, or new context for its creation? Main subject of the paper is relation between musicology and the vast corpus of theoretical knowledge that

could be recognized under the umbrella term of media studies. Although some concepts of media studies were used in musicological studies, and music in media was a subject tackled by theoreticians of other disciplines, it seems that nuances of incorporation of media studies' concepts in the musicological discourse were not the subject of much discussion as was the case with some other disciplines. Thus, specifics of the music(ology) in the context of media culture and media technology as a subject of interdisciplinary musicology will be discussed in an attempt to think about increasing visibility of mediatised music in musicology.

Marija Maglov (1989) is PhD candidate at the Department of Musicology, Faculty of Music, Belgrade. During 2014, she was a recipient of the Ministry of Education, Science and Technological Development of the Republic of Serbia scholarship for doctoral students. She is collaborator with the Centre for Popular Music Research, Belgrade and secretary of the *AM: Journal of Art and Media Studies*. She took part in several national and international conferences and round tables and published papers in different editions, as well as the monograph *The Best of: umetnička muzika u PGP-u* (2016). Her main interests include studies of music and media, music industry, contemporary and 20th century music practices.

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Serbian Chant in the Context of Russo-Serbian Educational Ties in the 18th Century

The receptiveness of the Serbian chant to different musical influences at the time of its emergence (in the second half of the 18th century) is attributed to the prevailing oral tradition of shaping and transmitting melodies that were part of this chant. Another factor thought to have been relevant to the development of Serbian church melodies is the Kievan chant, which began reaching the territory of the Metropolitanate of Karlovci in the 1730s largely owing to close Russo-Serbian educational ties, which – as a national school system was being established in the aforesaid century – resulted in reliance on the educational model prevalent at pedagogical institutions in the southwestern parts of the Russian

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