

Српска академија наука и уметности  
Београд, 28–30. септембар 2017.

Serbian Academy of Sciences and Arts  
Belgrade, 28–30 September 2017

Музиколошки институт САНУ  
Одељење ликовне и музичке уметности  
САНУ

Institute of Musicology SASA  
Department of Fine Arts and Music  
SASA



## **БУДУЋНОСТ ИСТОРИЈЕ МУЗИКЕ**

Међународни научни скуп  
Српска академија наука и уметности  
Београд, 28–30. септембар 2017.

## **THE FUTURE OF MUSIC HISTORY**

International conference  
Serbian Academy of Sciences and Arts  
Belgrade, 28–30 September 2017

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ПЕТАК, 29. СЕПТЕМБАР / FRIDAY 29 SEPTEMBER

СЕСИЈА А1 / SESSION A1

Велика сала Српске академије наука и уметности, Кнез Михаилова 35, II спрат  
Great Hall of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 2nd floor

Председава / Chair: Reinhard Strohm

- 10.00 – 10.30 Melita Milin: *Peripheries in histories of European music*  
10.30 – 11.00 Carina Venter: *Post-European music history in the age of inclusive exclusivity: Critical perspectives*  
11.00 – 11.30 Mirjana Veselinović-Hofman: *On the future of music history in the professional and central-peripheral European musical circumstances*

СЕСИЈА А2 / SESSION A2

Велика сала Српске академије наука и уметности, Кнез Михаилова 35, II спрат  
Great Hall of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 2nd floor

Председава / Chair: Katharine Ellis

- 12.00 – 12.30 Dragana Jeremić Molnar and Aleksandar Molnar: *The question of historical truthfulness in contemporary Parsifal productions*  
12.30 – 13.00 Helmut Loos: *Postfactual music history: Legends of an Art-Religion*  
13.00 – 13.30 Katarina Tomašević: *How predictable is music history? The Time of Art by Dragutin Gostuški revisited*

СЕСИЈА А3 / SESSION A3

Сала 3 Српске академије наука и уметности, Кнез Михаилова 35, I спрат  
Hall 3 of the Serbian Academy of Sciences and Arts, Knez Mihailova 35, 1st floor

Председава / Chair: Marina Frolova-Walker

- 15.30 – 16.00 Srđan Atanasovski: *The challenge of soundscape studies: Towards postmusicology*  
16.00 – 16.30 Wolfgang Marx: *Critiquing critique: Between evaluative and descriptive approaches*  
16.30 – 17.00 Marija Maglov: *Musical practices and media technology: Knowledge on technology in music history*

history. Historical musicology has traditionally been of an evaluative nature: Researchers tried and regularly still try to show that and why a certain piece, composer, genre, style etc. has been neglected unfairly and deserves much more attention than it has hitherto received. Critical theory is also evaluative by nature, for example when comparing the products of the culture industry with those by avant-garde artists. However, influenced by both poststructuralist ideas and trends in ethnomusicology / anthropology, particularly the new / critical musicology in turn has often adopted a descriptive attitude that does not claim to evaluate the objects of its research but rather describes their roles as tools or symbols in the power games of society that it attempts to deconstruct. While there is no clear either / or solution I will argue for a new focus on self-critical evaluative approaches.

**Wolfgang Marx** is Associate Professor in Musicology at University College Dublin where he has taught since 2002. His research interests include the music of György Ligeti, the representation of death in music (with a special focus on requiem compositions) and the theory of musical genres. Among his recent publications are *György Ligeti. Of Foreign Lands and Strange Sounds* (ed. with Louise Duchesneau, Boydell, 2011), *Rethinking Hanslick – Music, Formalism, and Expression* (ed. with Nicole Grimes and Siobhán Donovan, University of Rochester Press, 2013) and *Death, Burial, and the Afterlife. Dublin Death Studies* (ed. with Philip Cottrell, Carysfort Press, 2014). He has also published on requiem settings in the 19th and 20th centuries, including studies of the requiem settings by Dvořák and Stanford, as well as on the sketches of Ligeti's *Nonsense Madrigals* and the influence of cultural traumas on Ligeti's stylistic development. From 2002–2012 he was co-editor of the journal *Frankfurter Zeitschrift für Musikwissenschaft*, from 2004–2012 he was co-editor of the *Journal of the Society for Musicology in Ireland*.

Marija Maglov (PhD student at the Department of Musicology, Faculty of Music, University of Arts, Belgrade)

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### **Music practices and media technology: Knowledge on technology in music history**

Society and culture in the 20<sup>th</sup> century, as well as in our contemporary world, are shaped by the media. As the theoretician of media Brian Winston noted, the emergence of electronic media was a historical turning point, and all consequent changes (such as those dealing with the relation between old and new media, their mutual impacts and other problems) form a continuity subsequent to this first

revolutionary event. This *media turn* inevitably influenced music and various practices of creating/producing and listening to music. Musicologist Thom Holmes states that music as we know it would not exist without technology and that all music today is electronic because of the media of communication through which we receive it. On the other hand, musicologist Paul Sanden observes that we would not think of *live* music without its Other – recorded music. In other words, our very experience and understanding of music are shaped by the emergence of media. Having in mind these observations and statements, but also our individual everyday experiences with media and listening to music available because of different media technologies, it seems crucial to re-examine the history of music in a way that would include knowledge on those different media technologies and various ways in which they shaped our experiences. Thus, knowledge of media studies, studies of technology and the approach of sociologists concerned with social construction of technology could be added to the interdisciplinary musicological research with the purpose of understanding how media technologies both shape and were themselves shaped by the particular musical practices. Ideas of the technologies that are not just determinative for the production and reception of music, but are also influenced by those musical practices, come from the social construction of technology. It seems that this approach, which implies the notion of mutual effects between media, music and users of those media technologies, could serve for musicological knowledge on the important role that media has in everyday aspects of our lives, and thus with music in our lives. The aim of this paper is to examine how this approach could serve in re-examination of music history concerned with the 20<sup>th</sup> century, but also the future approaches of this discipline when our everyday encounters with music (through media) are in question.

**Marija Maglov** (1989) is a PhD student at the Department of Musicology, Faculty of Music, Belgrade. During 2014, she was a scholar of the Ministry of Education, Science and Technological Development of the Republic of Serbia. 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 monograph *The Best of: umetnička muzika u PGP-u* (2016). Her main interests include contemporary and 20<sup>th</sup> century music practices, music industry and discography and studies of music and media.

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