

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

EDITORS: Ivana Miladinović Prica, Radoš Mitrović, Stefan Cvetković

COVER DESIGN: Jovana Ćika Novaković

CONFERENCE VENUES

Faculty of Music, Main Hall
Kralja Milana 50

The Ilija M. Kolarac Foundation
Studentski trg 5

ISBN 978-86-81340-03-5

This conference is sponsored by the Ministry of Education, Science and Technological Development of the Republic of Serbia.

CONTEXTUALITY OF
MUSICOLOGY – WHAT, HOW,
WHY AND BECAUSE

XIV. International Conference of
the Department of Musicology

Faculty of Music, University of Arts
Belgrade, October 24–27, 2018



Faculty of Music
Belgrade
2018

dition, the entire historical development of Western European music is examined from the perspective of the music language as a music-language game, with a special emphasis on the period of radical changes in the traditional tonal musical language in the compositions of The Second Viennese School. Wittgenstein's concept of language game appeared as significant – it shows how musical language figures as the system of producing sense, meaning, understanding in the specific cultural and historical (musical) context.

Milica Lazarević (1986) is a PhD student at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade. Her research interests include different theoretical treatises on the phenomenon of game, and game as a musical genre. She is one of the editors of five annual collections of student papers of FoM for academic years 2007/2008, 2009/2010 and 2013/14. She participated in the round table, as well as in the organization of marking the 150th anniversary of the birth of Gustav Mahler (The Kolarac Foundation; students of Musicology, the class of PhD Tijana Popović Mladjenović, Associate Professor). She was engaged in the organization of the XII. International conference of the Department of Musicology of FoM (*Musical Practices – Continuities and Transitions*). She has worked as a teacher in the Music School “Kornelije Stanković”, an assistant for the music programme of Radio Belgrade 2, and a teaching associate at the Department of Musicology of FoM (2013/2014, 2017/2018). She has also worked as a piano accompanist in the Music School “Marko Tajčević” in Lazarevac, where she is currently teaching theoretical subjects. Most of her student papers (total of six) have been published in the collections of student papers at FoM. She is also the author of a book (edition of FoM), as well as a paper published in the *Journal of Art and Media Studies* at Faculty of Media and Communications, University Singidunum in Belgrade.

**Biljana Leković, Bojana Radovanović, Adriana Sabo,
Maša Spaić**

**Panel: “Study the Performance or Else”?: Music(ology) –
Performance – Performativity**

According to John McKenzie and his study “Perform or Else: From Discipline to Performance”, the present moment displays that the demand for performance has become a fairly usual social phenomenon. “Today”, McKenzie writes, “as we navigate the crack of millennia, work, play, sex,

and even resistance—it's all performance to us". In other words, the notion of *performing* – not only in the sense of artistic performances, but also of performances of meanings, identities etc. – is often used in different humanities discourses and can be "adapted" as a tool for understanding different issues. Bearing these ideas in mind, we would like to focus this panel on notions of *performance*, or, more precise, the notion of studying the performance in the field musicology, as well as on the concept of *performativity* (borrowing it from the fields of linguistics and philosophy), which in turn, offers the possibility of examining what is *being done* through the act of performance.

While the performance studies focus broadly on the "performance activities of man" through the interdiscursive dialogue of theater studies, anthropology, and linguistics, traditional studies of performance in music dealt with the modes of executing music text into sound, correctness in interpretation, historical authenticity, reviving the "true" spirit of music from the paper. With the shift in some currents of (new or "newer") musicology beyond the *close reading of the score* and towards contextuality, music scholars widened their horizons and came one step closer to the performance studies standpoint. A number of notable musicologists, like Richard Taruskin, Lawrence Kramer, and Nicholas Cook – to mention only a few – focused their attention on conceptualizing the position of performance within today's musicological discourses and the implications it (the performance) can have on our understanding of the musical work/music. Our panel presentation will discuss this topic from four different angles of research.

Biljana Leković, PhD

Department of Musicology, Faculty of Music, University of Arts, Belgrade

Music(ology) for the next Generation? About Performance and Multimedia

This presentation will be focused on the relationship between music, performance and multimedia (performance as multimedia), in the context of 'updated' musicological thoughts which promote the shift from composition and text to performance and reception (Cook), or to music as an (multimedia) experience/event (Kramer). This musicological shift

derived by composers. The report focuses on the different forms of cryptographic composing of music, providing a historical and systemic overview and case studies, involving the analysis of unique cryptographic systems, numerical alphabets, and the application of Morse code in the musical material.

Rima Povilionienė, PhD, Associate Professor at the Department of Music Theory of Lithuanian Academy of Music and Theatre; Assistant Editor-in-chief of the scientific yearly *Lithuanian Musicology*; Senior Editor at the Lithuanian National Philharmonic. Rima was on internships at the Institute of Musicology at Leipzig University (2004) and IRCAM (2012). She has edited over 15 collections and published around 30 articles and more than 150 critic reviews. She was a guest lecturer at the Leipzig University, Tbilisi Conservatoire, Belgrade University of Arts, J. Vītols Latvian Academy of Music, Vilnius University, Kaunas University of Technology etc. Her monograph *Musica Mathematica* (in Lithuanian, 2013) was awarded the Vytautas Landsbergis prize for the best musicological work. The English version of the monograph *Musica mathematica. Traditions and Innovations in Contemporary Music* was published by Peter Lang (2016, 288 pp.). Recently she co-edited a collection *Of Essence and Context. Between Music and Philosophy* (with Nick Zangwill and Rūta Stanevičiūtė) for Springer (forthcoming in 2018).

Bojana Radovanović, PhD Candidate

Department of Musicology, Faculty of Music, University of Arts, Belgrade

Overlapping Paradigms: Exploring the Notion of Performance from Viewpoints of Musicology and Performance Studies

Given the fact that, as Alejandro L. Madrid points out, the different understanding of the notions of performance and performativity among musicologists and performance scholars indicate a different intellectual project altogether, and taking into account said changes in musicology, in this paper we will strive to look into possible ways of mutual understanding and places for probable interdisciplinary collaboration of these two fields of study.

Bojana Radovanović (1991) is a third year 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, art and popular music, art and politics, theory of voice, theory of media. She publishes articles and studies in collections, Serbian and international journals, and participates in national and international conferences, tribunes, and panel discussions (Serbia, Austria, Bosnia and Herzegovina, Italy). 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, an associate and music critic at the Third Program of Radio Belgrade, and she is engaged as a teaching associate at the Department of Musicology of the Faculty of Music in Belgrade.

Adriana Sabo, PhD Candidate

Department of Musicology, Faculty of Music, University of Arts, Belgrade

From Performance to the Performative: A few Notes on the Relationship between Music and Gender

When Nicholas Cook writes that "music performs meaning", he invites the possibility of examining the *kind* of meaning that is being performed with (by) music. Thus, this presentation in our panel will focus on possible connections between performativity (as understood by Judith Butler) of gender and performativity of music, examining the possibility of "reading" gender "from" music and vice versa.

Adriana Sabo (1989) is a PhD candidate at the department of musicology at the Faculty of Music in Belgrade, with master degrees in musicology (2012) and gender studies (2015). She is a recipient of the scholarship given by the Ministry of Education, Science and Cultural Development of the Republic of Serbia, member of the Serbian Musicological Society and a contributor for the Center for Popular Music Research (Belgrade). Her research mainly focuses on the issues of gender and music, popular music, otherness and connections between music and politics.