

Ethno/Musicology and Contemporaneity

SHAPING THE PRESENT BY THE FUTURE

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# Ethno/Musicology and Contemporaneity

ОБЛИКОВАЊЕ САДАШЊОСТИ БУДУЋНОШЋУ  
Етно/музикологија и савременост

Књижица апстраката / Book of Abstracts  
Међународни научни скуп / International Conference  
24-26. септембар 2020 / 24-26 September 2020  
Београд / Belgrade



**Music**ology  
Belgrade

Музиколошки институт САНУ  
Institute of Musicology SASA



Музикологија младих, Београд 2020.  
Обликовање садашњости будућношћу:  
етно/музикологија и савременост  
Међународни научни скуп

**КЊИЖИЦА АПСТРАКТА**

Young Musicology Belgrade 2020  
Shaping the Present by the Future:  
Ethno/Musicology and Contemporaneity  
International conference

**BOOK OF ABSTRACTS**

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**МУЗИКОЛОГИЈА МЛАДИХ, БЕОГРАД 2020.**

**ОБЛИКОВАЊЕ САДАШЊОСТИ БУДУЋНОШЋУ:  
ЕТНО/МУЗИКОЛОГИЈА И САВРЕМЕНОСТ**

Међународни научни скуп

Музиколошки институт САНУ  
Београд, 24–26. септембар, 2020.

**КЊИЖИЦА АПСТРАКАТА**



Музиколошки институт САНУ  
Београд, 2020.



**YOUNG MUSICOLOGY BELGRADE 2020**

**SHAPING THE PRESENT BY THE FUTURE:  
ETHNO/MUSICOLOGY AND CONTEMPORANEITY**

International conference

Institute of Musicology SASA  
Belgrade, 24–26 September 2020

**BOOK OF ABSTRACTS**



Institute of Musicology SASA  
Belgrade, 2020

## Програмски одбор

др Милош Заплетал (Шлески универзитет у Опави, Институт историјских наука, Опава, Чешка Република)

др Давид Вондрачек (Факултет за историју и уметност, Универзитет Лудвиг Максимилијан, Минхен, Немачка)

др Веселка Тончева (Институт за етнологију и фолклористику, Софија, Бугарска)

др Михаел Фур (Универзитет у Хилдесхајму, Центар за музике света, Хилдесхајм, Немачка)

др Ивана Томић Ферић (Умјетничка академија, Свеучилиште у Сплиту, Хрватска)

др Јелена Новак (Центар за студије социологије и естетике музике, Нови универзитет, Лисабон, Португал)

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Београд, Србија)

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Serbia)

Marija Hauk (Institute of Musicology SASA, Belgrade, Serbia)



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## **Young Musicology Belgrade 2020. Shaping the Present by the Future: Ethno/Musicology and Contemporaneity**

*Young Musicology Belgrade* is the third conference in the series that began with the *Young Musicology Prague* conference, organized by Department of Music History, Institute of Ethnology, of the Academy of Sciences of the Czech Republic in 2016, and followed by the *Young Musicology Munich* conference in autumn 2018 that was held at Ludwig Maximilian University of Munich.

In this instalment in Belgrade, our starting point is the following question: what is the place of ethno/musicological thought in the contemporary world? The notion of contemporaneity, while constantly provoking theorization, provides us the opportunity to self-reflect and analyze our own methodologies, strategies and scientific challenges in the present moment.

What is happening in ethno/musicology after modernist historicism and its postmodern critical self-examination in movements such as the New Ethno/Musicology? Are the familiar methodologies still relevant, have they improved or changed, and in what ways? How can we establish fruitful inter/transdisciplinary collaborations between ethno/musicology and other humanities, social or natural sciences? What is the impact of technology and media in today's musicology and ethnomusicology? These are just a few questions faced by the humanities by the contem-

porary world, and the aim of our conference is to draft possible answers by giving voice to the young experts in our fields.

In this conference, PhD students and young scholars will reflect upon these topics, and share their methodologies, experiences and challenges in dealing with various subjects of contemporary ethno/musicology. The starting points of our conference include contemporary challenges in ethno/musicology; methodology of contemporary ethno/musicology; the future of ethno/musicology; inter/trans-disciplinary collaborations; ethno/musicology and technology; ethno/musicology and media – important subjects which occupy the minds of our keynote speakers as well as our participants.

Dr. David Beard asks the following questions: *Have there been new conflicts and tensions? What does the current situation indicate about the future?* with intention to answer those and associated questions in his keynote lecture *Musicology, Crisis and the Contemporary, Or: Musicology's Oedipus Complex* focusing on two concepts: *crisis and the contemporary*. In his search for answers, he will navigate his way through the context of quality of musical education, *political and ideological ramifications of the humanities* as well as concerns and problems in society musicology is becoming aware of. What can musicology do against such concerns and in what way?

Dr. Selena Rakočević will, in her keynote lecture *Challenges of ethnomusicological and ethnochoreological research within the ever changing world. A view of a scholar from Serbia*, provide us with the invaluable insight into the challenges she met as a scholar *practicing ethnomusicological and ethnochoreological research since mid-1990s*, but also those of her colleagues from Serbia and other former Yugoslav countries. Rakočević also states that it is her intention to confront all various voices which shaped her current personal view of what is being done in our ethnomusicological and ethnochoreological research, the way it

is done and the reason behind doing just that in the first place. In the end, she will try to identify the importance this reason carries within itself and for whom.

Our participants will encompass the wide range of topics in regards to musical performance, the relationship of ethnomusicology and contemporaneity, challenges in researching minority music, questions of musical folklorism, musicology and film studies, the status of radio art in musicology, musicology and metal music studies, post-feminism and feminism, education, developments of methodologies relevant to the research of musical borrowing, computational musicology, musicology and virtual reality, place of musicology in personal computing revolution and others.

We hope this exchange of thoughts, concerns and answers to the urgent matters will prompt scholars to ask new questions and also equip them to answer the future challenges they will face.

Organizing Committee of the conference  
Young Musicology Belgrade 2020

## FORTHCOMING PUBLICATION

**David Vondráček (ed.), *The East, the West, and the In-Between in Music* (Münchner Veröffentlichungen zur Musikgeschichte, Sonderband) (München: Allitera Verlag, Germany)**

Two years after the first *Young Musicology* conference in Prague, the second took place in autumn 2018 at the University of Munich (LMU). The topic of the second instalment was the East and West in music. The presented papers responded to some of the following questions from the Call for papers: *What do artists and audiences experience as “East” and “West”? How is it represented musically? How did the attribution and perception change historically?; The self, the Other, inclusion, exclusion, chauvinism, exoticism, and power structures; “Euro-Orientalism” and Eastern Europe as the “paradoxical other”, which continually resists an appropriation as “different”; Possibilities (or illusions) of a synthesis; The effects of criticism and scholarship: To what extent is musicology political? Should it or can it avoid a political response?* Currently, the conference proceedings are prepared for publication under the title *The East, the West, and the In-Between in Music*. While the book’s emphasis is on music examples from central and southeast Europe, the volume is not limited to just that. The scope ranges from Martin Luther to Dubioza kolektiv, including a global perspective, such as Japanese views on German music. Keynote speakers and their topics were Lenka Krupková (*The “Other” in Czech Music*), and Hartmut Schick (*Béla Bartók’s Piano Quintet from 1904*).

Some of the participants and the papers they presented at this conference are: Minari Bochmann talking about *German Music in the Japanese Press*; Sebastian Bolz discussing Alexander Zemlinsky's *Sarema*; Miloš Bralović with presentation dealing with *Socialist Realism in Yugoslavia*; Ana Djordjević discussing *Music in War Films*; Emma Kavanagh presenting Saint-Saëns's *La Princesse Jaune*; Moritz Kelber with the topic of *The Enemy in Early Modern Music*; Nikola Komatović presenting *Octatonic Ambiguities*; Claire McGinn dealing with 'Vanilla and Chili' in *Lithuanian Minimalism*; Daniel Nagy talking about *The Cults of Composers*; Bojana Radovanović locating the *Musicology in a Neither/Nor State*; Olga Stojanović discussing *Fréchette: Music in Intercultural Language Teaching* and Miloš Zapletal describing *Early Janáček as Seen by German Critics*. These proceedings are all part of the publication edited by David Vondráček (ed.): *The East, the West, and the In-Between in Music (Münchener Veröffentlichungen zur Musikgeschichte, Sonderband)*, which is expected to be published in the late 2020 by Allitera Verlag (Munich, Germany).



ΠΡΟΓΡΑΜ ΗΑΥΧΗΟΓ ΣΚΥΠΙΑ  
CONFERENCE PROGRAMME



## **ЧЕТВРТАК, 24. СЕПТЕМБАР** **THURSDAY, SEPTEMBER 24**

### **10.45 Отварање научног скупа / Opening Note**

Dr. Katarina Tomašević, Director of the Institute of Musicology SASA

Dr. Jelena Jovanović, Institute of Musicology SASA,  
Correspondent Member of SASA

### **ПЛЕНАРНИ ПРЕДАВАЧИ / KEYNOTE LECTURERS**

**(11.00 – 12.00)** Dr. David Beard (School of Music, Cardiff, UK):  
*Musicology, Crisis and the Contemporary, Or: Musicology's Oedipus Complex*

**(12.30 – 13.30)** Dr. Selena Rakočević (Department of Ethnomusicology, Faculty of Music, University of Arts in Belgrade, Serbia): *Challenges of ethnomusicological and ethnochoreological research within the ever changing world. A view of a scholar from Serbia*

### **(16.00 – 18.00) СЕСИЈА 1 / SESSION 1.**

#### **ПРЕДСЕДАВА / CHAIR: МОНИКА НОВАКОВИЋ**

Ivana Nožica (Academy of Arts, Novi Sad, Serbia):  
*Beethoven's Tenth in the light of computational musicology*

Marija Maglov (Institute of Musicology SASA / Faculty of Music, Belgrade, Serbia): *Radio Art in Musicology: Challenges and Methodologies*

David Cotter (University of Cambridge, United Kingdom):  
*2020 Vision: The Future of Musicology Through Virtual Reality*

Milan Milojković (Academy of Arts, Novi Sad, Serbia):  
*Not Just Blips and Blops – Music and Musicology in Home/  
Personal Computing Revolution (1974–1988)*

**20.00 CONCERT IN THE RESIDENCE  
OF PRINCESS LJUBICA**

**ПЕТАК, 25. СЕПТЕМБАР  
FRIDAY, SEPTEMBER 25**

**(10.00 – 11.30) СЕСИЈА 2 / SESSION 2.  
ПРЕДСЕДАВА / CHAIR: ВОЈАНА РАДОВАНОВИЋ**

Gabriel Jones (University of Leeds, United Kingdom):  
*Performance Analysis and Performance: Towards a  
Productive Relationship*

Jennifer Ansari (London College of Music, United Kingdom):  
*JEDUF Jitters and Justification – Qualitative Exploration of  
a Contemporary String Quartet Performance Phenomenon*

Ana Petrović (Faculty of Music, Belgrade, Serbia):  
*Ethnomusicology echoing sound – an example of a doctoral  
research of the components of musical articulation*

**(12.00 - 13.00) NEW BOOKS PROMOTION**

**(13.30 – 15.00) СЕСИЈА 3 / SESSION 3.  
ПРЕДСЕДАВА / CHAIR: МИЛОШ БРАЛОВИЋ**

Jelka Vukobratović (Academy of Music, Zagreb, Croatia): *On  
constant looking back – is (Croatian) ethnomusicology oddly  
hiding from contemporaneity and what can be said in its defense?*

Maja Radivojević (Institute of Musicology SASA / Faculty of Music, Belgrade, Serbia): *Examining contemporary fieldwork challenges: researching minority music in Serbia*

Miloš Zapletal (Silesian University in Opava, Czech Republic): *Janáček, musical folklorism, and the question of museality*

**(17.00 – 18.30) СЕСИЈА 4 / SESSION 4.**

**ПРЕДСЕДАВА / CHAIR: MILOŠ MARINKOVIĆ**

Miloš Bralović (Institute of Musicology SASA / Faculty of Music, Belgrade, Serbia): *On Developing a Methodology for Research of Musical Borrowing. Case studies: Serbian Composers of the 1950s*

David Vondráček (Ludwig Maximilian University of Munich, Germany): *What Music Tells about Prague Spring 1968*

Vanja Spasić (Institute of Musicology SASA): *Creating the repertoire of the Opera of the National Theatre in Belgrade (1970–1990)*

**17.00 EVENING CONCERT TRADITION AND  
YOUTH: MUSICAL HERITAGE FROM SERBIA**

**СУБОТА, 26. СЕПТЕМБАР  
SATURDAY, SEPTEMBER 26**

**(10.00 – 11.30) СЕСИЈА 5 / SESSION 5.**

**ПРЕДСЕДАВА / CHAIR: МАЈА РАДИВОЈЕВИЋ**

Gianira Ferrara (NOVA University Lisbon, Portugal): *Collaboration and Reciprocity: old and contemporary*

*ethnomusicological approaches to studying timbila in Mozambique*

Borisav Miljković (Faculty of Music, Belgrade, Serbia): *Application of an action research model in ethnomusicology*

Ilze Borodkina (University of Tartu, Estonia): *Between many truths of "I feel/read/know – this how our ancestors did it": building a theoretical framework to explore the role of recipient and recipients' knowledge within tradition transmission process*

**(12.00 – 13.30) СЕСИЈА 6 / SESSION 6.**

**ПРЕДСЕДАВА / CHAIR: MARIJA GOLUBOVIĆ**

Daniel Nagy (Eötvös Loránd University, Budapest, Hungary): *Classical music as the sound of evil – the topos of the musical villain in contemporary popular culture and its lessons for musicology*

Ana Djordjević (University College Cork, Ireland): *Artless Singing in Post-Yugoslav War Cinema*

James D. Mc Glynn (University College Cork, Ireland): *Crisis? What Crisis? : Film Music Studies as a Hopeful Paradigm of Interdisciplinarity in Musicology*

**(15.00 – 17.00) СЕСИЈА 7 / SESSION 7.**

**ПРЕДСЕДАВА / CHAIR: MARIJA MAGLOV**

Adriana Sabo (Faculty of Music, Belgrade, Serbia): *Post-feminism and Feminist Musicology*

Maria Espirito Santo (Inet-md, NOVA-FCSH, Portugal): *Sounding Lisbon through fado: representations of tradition and modernity in Santa Casa Alfama Festival*

Richard Louis Gillies (University of Manchester, United Kingdom): *Teaching Between the Lines: An Interdisciplinary Approach to Historical Musicology in Higher Education*

Bojana Radovanović (Institute of Musicology SASA / Faculty of Music, Belgrade, Serbia): *Musicology and Metal Music Studies: Thoughts on Themes, Methodologies, and Research Results*

ПЛЕНАРНИ ПРЕДАВАЧИ  
KEYNOTE LECTURERS

**DAVID BEARD**

School of Music, Cardiff, UK

**Musicology, Crisis and the Contemporary,  
Or: Musicology's Oedipus Complex**

When my late colleague Kenneth Gloag (1960–2017) and I conceived the first edition of *Musicology: The Key Concepts*, published in 2005, we did so because our teaching made us aware of an urgent need for an overview of the discipline. Our aim was twofold: to define some of the older, core concepts, and to promote musicology's increasingly varied subjects, interdisciplinary approaches, and the ways in which it was being questioned and redefined. Most of all, we wanted to provide a springboard for further investigation, a stimulus to engage with an increasingly vibrant field.

Our approach was guided by the diversity of our own musical experiences and interests, which we felt reflected the contemporary situation of both music and musicology. We saw no contradiction, or tension, between writing about a wide range of different music from different contexts: references to popular music or jazz, for example, sat easily alongside our interests in aspects of the Western art music tradition. While our understanding of musicology as a diverse, plural discipline shaped our premise that 'there is no defining, overarching narrative, no all-encompassing story' with which to frame our account, we did become increasingly conscious of a 'before [Joseph] Kerman/after Kerman' divide, marked by his 1985 book *Contemplating Music* (published

as *Musicology* in the UK), in which he called for greater critical reflection and interdisciplinarity.

By the time we prepared our revised and significantly expanded second edition, in 2016, we noted that the discipline had ‘not been marked by rupture – nor, indeed by new ideological conflicts and tensions’. However, we did observe a ‘significant increase in the quantity of published work – a reflection in part of the increasing demands of academic life – and the range of music and related issues that are being discussed in print.’

What has happened since 2016? Have there been new conflicts and tensions? What does the current situation indicate about the future? I propose to answer these and associated questions by sampling a number of emerging research topics and trends, with particular reference to two (new) concepts: crisis and the contemporary. This will be set in the context of the erosion of musical skills in schools and associated threats to university provision, the rise of the impact agenda (in the UK), and the resurgence of an ethical imperative: the political and ideological ramifications of the humanities and their value to society in the face of neo-liberalism, globalization, racial and social inequalities, exclusions and prejudices. Musicologists have been aware of these concerns at least since Philip Bohlman’s seminal 1993 article on musicology as a political act, but they are now being explored with greater urgency, in new ways and through new media. But is the crisis real or merely perceived? And does the discipline need to kill off its father and be cast from the city, like Oedipus, or are its fears exaggerated neuroses, signs of the times?

**David Beard** is Reader in Musicology and Director of Research in the School of Music, Cardiff University, UK. He speaks regularly in public and publishes widely in essays for concerts and music festivals, scholarly books and leading journals on aspects of modernism, avant-garde opera and music theatre,



and post-war British music. His publications include *Musicology: The Key Concepts* (2005; revised 2<sup>nd</sup> edition 2016, Routledge), *Harrison Birtwistle Studies* (Cambridge University Press, 2015) and *Harrison Birtwistle's Operas and Music Theatre* (Cambridge University Press, 2012). He is a Trustee and Editorial Board member of *Music & Letters* (Oxford University Press), an Editor of the online series 'Elements in Music since 1945' (Cambridge University Press), and an Advisory Editor to the series 'Theory and Analysis of Music After 1900' (Routledge). He is currently writing the first monograph on Judith Weir, the first female 'Master of the Queen's Music', contracted to Cambridge University Press.

**SELENA RAKOČEVIĆ**

Department of Ethnomusicology

Faculty of Music, University of Arts in Belgrade, Serbia

## **Challenges of ethnomusicological and ethnochoreological research within the ever changing world**

### **A view of a scholar from Serbia**

Although scholarly research on traditional music and dance can be generally traced in national and romantic movements of previous historical periods, the beginnings of disciplinary grounded ethnomusicological and ethnochoreological work is inseparably linked with the state institutions, which were formed all over Europe and the USA mostly after World War II. Concretely in Serbia and former Yugoslav republics, newly established scholarly disciplines on traditional music and dance were formed and developed after 1945 under the ideological platforms and sociopolitical objectives of socialist regimes, which has already been broadly discussed in scholarly literature. The turbulent break-up of former common state during the 1990s and the collapse of the socialist system in 2000 in Serbia, have resulted in attempts of establishing new democratic and market economy based social order, which caused radical and comprehensive cultural transformations including broad changes in the prevailing ideology of scholarly work, especially in the domain of traditional music and dance. Shift in the official policies of academic engagement inevitably influenced not only the position of the ethnomusicologists and ethnochoreologists within the university and wider society, but also the wholeness of their work (themes for research and field work, methodolo-

gical orientations, theoretical preoccupations and geography of international cooperation). Apart from being heterogeneous and complex, those processes continue and they have been constantly reshaped under the new circumstances of permanently changing globalized world.

Starting from the short historical overview of disciplinary development, especially within post-socialist realities after 2000, I will try to discuss the basic issues of ethnomusicological and ethnochoreological research, influenced by diverse multidimensional challenges of contemporaneity. Leaning on Appadurai's theoretical concepts of global flows (Appadurai 1996), I will further try to consider how various modes of local and global socio-cultural processes influence our scholarly thinking and dealing with traditional music and dance. How do we draw disciplinary boundaries and reshape our scholarly identities, while constantly adapting to new circumstances?

Despite the fact that this talk will mostly express my personal reflexive account of practicing ethnomusicological and ethnochoreological research since the mid-1990s, the basic methodological approach would tend to polyvocality, including views and standpoints of the colleagues from Serbia and other former Yugoslavian countries. This tendency for discussing former and contemporary issues of our scholarly work more comprehensively is based on many interviews and questionnaires with fellow-researches which I made in 2017 for the presentation and article originated from the symposium *Musics Matter! Ethnomusicology and its Socio-political Relevance Today* which marked the inauguration of the ICTM Secretariat in Vienna. The experience of working on this, as well as discussions during the symposium and the publication which followed this event (Hemetek, Kölbl, Sağlam 2019), greatly influenced some thoughts expressed here.

My standpoints were also somewhat influenced by presentations and discussions at the ICTM Study Group on ethnochoreo-

logy symposium held in Szeged in 2018, where one of the themes was devoted to dynamic and constitutive relationship between dance and politics. This two major events coupled with intense and constant demands of academic work, badly influenced by Covid-19 measures of social distancing and physical isolation, molded my latest way of thinking and approaching reality. Therefore, in this talk I will try to generalize and in some points confront all various “voices” which shaped my personal current view of what we do in our ethnomusicological and ethnochoreological research, how we do it and why we do it in the first place. Ultimately, does it matter? For whom?

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**Dr. Selena Rakočević**, Associate professor  
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Ethnochoreologist and ethnomusicologist focused on diversities of multicultural and multi-ethnic dance and musical traditions of Serbia and Banat, author of six books devoted to traditional dance and music. The fields of her professional interests are: dance and musical traditions of Serbia in contemporary socio-historical context; ethnochoreology; history of dance and

music research in former Yugoslavia and the Southeastern Europe. music/dance relationships; politics and creative strategies of scenic representations of traditional dance and music. Currently, Selena Rakočević is an associated professor at the Department of Ethnomusicology, Faculty of Music, Belgrade and at the Music Department at Academy of Arts, Novi Sad, where she teaches ethnochoreology. She was a guest lecturer at the Conservatorio Superior de Musica de Vigo (Spain, 2018) and Irish World Academy of Music and Dance (Ireland, 2018, 2020) under the ERASMUS+ (EU programme for education, training, youth and sport).

As a representative of the Faculty of Music as a competent body, Selena was a team member of successful nomination of “Kolo. Traditional Dance in Serbia“ for Representative List of Intangible Cultural Heritage of UNESCO in 2017.

Selena is an active member of the International Council for Traditional Music (ICTM) since 1997. As a board member, Selena organized the Fourth Symposium of the Study Group in Southeastern Europe of the ICTM on September 2014. She is one of the founder of this group and the member of its board from the foundation. Along with this group, Selena is an active member of the ICTM Study Group on Ethnochoreology. With the institutional support of the Faculty of Music, she organized the first on line symposium of this Study Group on July 2020 which gathered over 90 scholars all over the globe.

From 2013 to 2012 Selena was an artistic director of the international Traditional Music Festival ETHNO.COM organized by Cultural Center of Pančevo. Thematically framed, the program of the ETHNO.COM was directed towards the promotion of a cross- and multiple networked dialogue about traditional music.

From 2012 Selena Rakočević is a board member of the Centre for Research and Preservation of Traditional Dances of Serbia

(CIOTIS) and the member of the Society of cultural-artistic societies of Serbia (SKUDS), which are leading educational organizations for traditional dance and music in Serbia.



АПСТРАКТИ И  
БИОГРАФИЈЕ УЧЕСНИКА  
ABSTRACTS AND  
BIOGRAPHIES OF  
PARTICIPANTS



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**JEDUF Jitters and Justification – Qualitative Exploration of a Contemporary String Quartet Performance Phenomenon**

It is not new that research questions should inform methodology. But what happens when the subject is of an unstudied contemporary performance phenomenon within Western Classical Music?

My PhD research asks, what position does real-time interactive technology take in Linson and Clarke's (2017) Distributed Creativity interface in string quartet performance? The interface in question is a convergence of the skills of performers, the ability of their human bodies and instruments, and culturally conditioned performance practice and materials resulting in creativity.

This paper introduces JEDUF or 'just enough design upfront' from the world of coding project management. In seeking a participant focus, qualitative methods of an exploratory nature were required to answer my research question and resulted in choosing an emergent research design which incorporated relational musicology and ethnomusicology. Additionally, data analysis featured a multi-disciplinary theoretical approach. Essentially, I discovered that integration of existing methodologies and the utilisation of disciplines outside of Music were required in order to understand the underlying meaning of the subject phenomenon.

A lack of methodology precedent contributed to my having a case of the jitters. It also led to a desire to strongly articulate justification for my choices. I will present my navigation throu-

gh these issues, concluding that music embracing non-standard aspects requires tailored approaches to research.

**Jennifer Ansari** is a first year full-time PhD candidate at the London College of Music, UK, where she holds a bursary to study. Under the principal supervision of Professor David Osbon, her doctoral research investigates distributed creativity in relation to string quartet performance with real-time interactive technology. She takes an integrated and multi-disciplinary approach. As well as being proactive within her own institution's research environment, Jennifer has recently attended research events at the Royal College of Music, Royal Birmingham Conservatoire, The Open University, and the British Library. She is also a member of the Royal Musical Association.

Her Master of Arts (Music) with Distinction included investigation of affordance and constraint for performance of Crumb's *Black Angels*. Undergraduate study was in the subject areas of Music and Social Sciences for which she holds a Bachelor of Arts degree with 1<sup>st</sup> Class Honours. During this time, she studied violin performance with Stephen Morris and still maintains an active performance schedule today.

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**Between many truths of “I feel/read/know - this how our ancestors did it”: building a theoretical framework to explore the role of recipient and recipients’ knowledge within tradition transmission process**

Although the Archives of Latvian folklore contain extensive amount of documented examples of different folklore genres, in practice the folk song has become the dominant representation of Latvian folklore. Generally, *to do folklore* in most cases will involve singing, and an attribute “*like our ancestors did it*” will likely be implied, simultaneously setting the higher goal of “preserving the tradition for the future”.

However, the sources for opinions on what the preservable tradition actually is, vary significantly, from meticulous theoretical/practical research, to experience-based understanding, to personal feelings. Namely, the folklore community too is experiencing changes in structures of social learning and authority network building mechanisms, as well as world in which theoretically abstract notion of knowledge situativity has turned into a tangible reality.

Thus, a song may yield very different interpretations, even if learnt from the same source. The results depend on performers’ awareness and understanding of the sources, physiological abilities and other factors, but, mainly, on their choices regarding which of these factors they consider important when developing their interpretation of the song. These choices affect also what the particular group presents as *tradition* to their audiences, shaping their understanding of it.

Thus, for any intention to preserve a specific tradition in a form as close as possible to a chosen *original*, not only its content, context and performative aspects should be explored, but also the aforementioned choices, the resulting decisions, their practical applications and alignment with the preferred direction of the tradition preservation/development.

This paper therefore focuses on constructing a theoretical framework for exploration of factors that influence tradition transmission process from the receiving side of the communication chain. Viewing the folklore groups as simultaneous consumers-and-producers of tradition interpretations, role of their knowledge within the process is chosen as a central object of interest.

**Ilze Borodkina** is a PhD student of Media and communication and her research interests revolve around the tradition transmission as a communication process, especially the decision making process at the receiving end of the communication chain within decoding and re-encoding the content for further transmission.

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**On Developing a Methodology for  
Research of Musical Borrowing. Case  
studies: Serbian Composers of the 1950s**

Led by common sense, one may assume that musical borrowing assumes composing by using existing musical material (namely melodic, or motivic). Nevertheless, the focus of this paper will be the musical borrowing reduced to compositional procedures. Therefore, the central question will not be what, but how composers 'borrowed' preexisting compositional techniques. We shall try to map these types of borrowing within the existing methodologies by Mayer, Burkholder, etc. and possibly trace a new model of musical borrowing which, in the end, becomes a constituent of the individual style of a composer.

The main question would be how to research these methods of musical borrowing, having in mind that the number of methods differs from author to author (Burkholder names sixteen, while Mayer defines four). Thus, we shall examine two works: *Suita giocosa* (1956) by Milan Ristić (1908–1982) and *Passacaglia* (1957) by Ljubica Marić (1909–2003), both written for symphony orchestra, and analyze the mentioned aspects of musical borrowing in them. Finally can we 'readout' from the score how these composers studied and further developed other composers' techniques, or did they remained just distant 'role models'?

**Miloš Bralović** is a musicologist, junior researcher at the Insti-

tute of Musicology, Serbian Academy of Sciences and Arts, and PhD candidate in musicology, at Faculty of Music, University of Arts in Belgrade. Broadest field of interests include questions of Modernism in music and other arts. PhD research project concerns the post World War II opuses of the 'Prague group' of Serbian Composers.

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**2020 Vision: The Future of Musicology  
Through Virtual Reality**

This paper explores the collaborative work 'BREKEKEKEX' (composed in 2019 for guitar, electronics, and virtual reality headset), touching on notions of creative collaboration, contemporaneity, the formation of identity, and the future of musicology through virtual reality in the twenty-first century.

The piece explores the interface between physical and virtual realities in the context of musical performance, developing Berkowitz's 'principles of virtual space-as-form', and exploring virtual environments as dynamic platforms for reflecting upon repertoires of the past in the present moment.

Fragments of John Dowland's 'Flow My Tears' (1596) appear and disappear in a panoramic field around the performer, forcing embodied decision-making and emphasising gestural content. Movement thus decides content (ie. the fragment of material the performer is looking at), but also context (ie. the process of reading the panoramic score affects the live electronics). The musical fragments are microtonally distorted, and once combined with the live electronics, the effect is one of obfuscation. However, some familiarity remains in the physiological similarity of performing these new melodies: a kind of 'muscle memory'.

Virtual reality, as a particularly recent technology, allows existing repertoires to be analysed through innovative approaches.

Furthermore, virtual reality offers literal and metaphorical opportunities for musicians to transcend genre boundaries, and enter ever-evolving contemporary performance contexts. Headsets function as fulcrums around which the multiple identities of composer, designer, musicologist, and performer can be interrogated (in a myriad of hybridised and simultaneous configurations) and consistently recombined (conceptually and experientially).

Karen Franck suggests that 'virtual worlds offer immense opportunities for testing and blurring boundaries'. In an immediate sense, the 'virtual worlds' of the headset are malleable environments in which familiar repertoires and methodologies can be reassessed, reflected upon, and reinvented.

\*A live demonstration of the virtual reality can be incorporated into the paper.

**David Cotter** is currently reading for his PhD in Music (The Collaborative Guitar), at the University of Cambridge under the supervision of Professor John Rink. He previously obtained an MPhil in Music Studies (Cantab, 2018) and BA in Music (Dunelm, 2016). In 2019 he gave a world-premiere during the EXPO2 Festival at the University of Oxford, built self-playing guitar robots in Norway, co-organised 'The Classical Musician in the 21st Century' conference at the University of Cambridge, gave lecture-recitals in Hong Kong and Portugal, presented papers in Belgium and England, and performed in Ireland, Malaysia, and Singapore.



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**Artless Singing in Post-Yugoslav War Cinema**

Artless singing is characters' singing in the film which is considered „not departure from reality, and not a musical performance“ (Gorbman 2011). This practice has a vast variety of dramatic, narrative, and structural functions in films because the motives for characters' singing can be quite diverse. The situations in which characters sing are very diverse as well having the music as a commentary. Using the examples of artless singing in post-YU war cinema I hope to show how the tools of other disciplines like sociology, history, film studies, psychology and trauma studies, help us better understand both the intention behind the music expressed by the characters and the situation the characters are in.

This paper is part of my PhD research that focuses on music in war cinema, specifically films from former Yugoslav countries during the last decade of 20th century. My analysis of selected case studies is based on film music scholarship supported by film studies, history, sociology, and trauma studies investigating how the variety of war-connected themes presented in the films are reflected in the soundtrack.

**Ana Djordjevic** (1991), PhD student of musicology at Department of Music, School of Film, Music and Theatre, University

College Cork. Her PhD research project is *Once upon a time there was a country: post-Yugoslav war cinema and its music* (supervisor – Danijela Kulezic-Wilson). She holds MA degree in musicology from Faculty of Music, University of Arts in Belgrade, Serbia. Participated on several conferences in Belgrade, Banja Luka (Bosnia), Graz (Austria), Munich (Germany), and published several papers in collective conference editions and musical journals.

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### **Sounding Lisbon through fado: representations of tradition and modernity in Santa Casa Alfama Festival**

Links of belonging are crucial in the maintenance of identity markers within the liquid modernity in which we live today (Bauman 1999). Symbolic resources built for national representation are generally effective for their liquidity and capacity for metamorphosis in different arenas. This presentation discusses the musical category of fado as a symbol of the Portuguese nation in opposing socio-political moments, focusing on the most meaningful international recognition: the inscription in the UNESCO's Representative List of Intangible Cultural Heritage, in 2011. This branding reinforced its symbolic power within the country and abroad, keeping some characteristics of its *longue duree*, but also inscribing new features of its actual commercial, touristic and affective uses. Aiming to understand how do politics and cultural policies impact musical expression and practices nowadays in Lisbon, I will analyse a "new" type of fado showcase: the festival. The hypothesis is that this new product at stake since 2011 implies the climb of a new step in the process of fado massification and in the city gentrification. I will also analyse the festival's geographical occupation, transforming one of oldest neighbourhoods of Lisbon - Alfama - into a tourist interface, from the church of São Miguel to the cruise port near the Tejo river. Based on the fieldwork carried out during the Santa Casa

Alfama Festival 2019, I aim to understand how does music contest, negotiate or represent the city and what are the negotiations between “tradition” and “modernity” sounding Lisbon today.

**Maria Espírito Santo**, born and living in Lisbon, is Master in Ethnomusicology by the Universidade Nova de Lisboa (2016). She is a PhD student in Ethnomusicology in the Department of Musical Sciences of the FCSH/NOVA with a research proposal dedicated to the study of relationships between fado musical category and the representations of nation through time in Portugal, with a fellowship of the Doctoral Program “Music as Culture and Cognition”.

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**Collaboration and Reciprocity: old and contemporary ethnomusicological approaches to studying timbila in Mozambique**

Timbila is an expressive practice present in the South of Mozambique, especially in the Zavala district. It discloses a dynamic link between performance, culture and environment and it can be considered an interesting framework to understand, over time, the changing of cultural policies in the country, from the colonial period to independence and nowadays, since it was proclaimed Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2005.

However, this expressive practice is still considered in “danger of disappearing” due to different factors, like the lack of economic support from the government or initiatives aimed to reinvigorate it, the migration of young members of the timbila groups due to the deep poverty and to the difficult access to basic services that characterize the social and geographic context of Zavala. In this setting the safeguarding and the continuity of the practice is perceived under threat. So, the first question is: what can ethnomusicology do to face this situation? May it balance the narrative and the perception of cultural loss? In which way?

The Mozambican context is also marked by centuries of colonial domination whose memory is still intense. The researcher coming from outside is sometimes received with suspicion or distrust and the creation of relationships based on reciprocity and

empathy is the first step to be accomplished in order to overcome inequalities and to create collaboration between all the actors involved in the research.

In this paper I will discuss my fieldwork experience, sharing some of the difficulties and strategies adopted during my staying in Mozambique trying to establish deep collaboration and reciprocal relationships.

Some “old” ethnomusicology topics and challenges are still very actual and brought to the fore by the insights of “applied” ethnomusicology, a meaningful and important approach in the contemporaneity of the discipline.

**Gianira Ferrara** holds a Bachelor degree in Ethnomusicology from the Palermo University (Italy) and a Master’s Degree in Ethnomusicology from the Faculty of Human and Social Sciences – Universidade Nova, in Lisbon (Portugal). She is currently a recipient of a research grant funded by the Foundation for Science and Technology (FCT- MCTES) in the framework of The Doctoral Program– Music as Culture and Cognition, in the same University. Whilst still in Italy she developed an interest in the Portuguese musical practices of adufe, in Beira-Baixa, Portugal. In Portugal her research was based on relations between music, memory and migration focusing on the expressive practices between “decolonization migrants” from Angola. For her PhD she investigates the expressive practice of timbila of South of Mozambique. At the moment she integrates in INET- md the research project “Timbila, Makwayela and Marrabenta: a century of musical representation of Mozambique” Projects of R&D (FCT). PTDC/CPC-MMU/6626/2014.

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**Teaching Between the Lines: An Interdisciplinary Approach to Historical Musicology in Higher Education**

Over the last four decades, musicological scholarship has been enriched by a variety of sociological, historical, and anthropological approaches to music that have fruitfully nuanced the theory and analysis of musical works. This has undoubtedly had a positive impact on the way musicology is taught at higher education institutions in the United Kingdom. Synchronic approaches to history are increasingly replacing the traditional diachronic historical survey course, and contextual studies focusing on topics such as ‘music and politics’ or ‘music and society’ are becoming more and more familiar.

However, in many institutions in the UK’s higher education sector, arts and humanities subjects remain relatively isolated from one another. This seems to be a particular characteristic of the way in which music is taught in the UK, with little in the way of interdisciplinarity when it comes to exploring the historical-cultural contexts in which musical works are conceived, composed, and performed. While it would be impractical, if not impossible to give equal attention to all artistic disciplines on an undergraduate course specifically dedicated to music as a humanitarian discipline, it should not be contentious to suggest that in order to fully understand the musical culture of any historical context, we need to deepen our understanding of contempora-

neous movements in literature and the visual arts. This paper suggests that such an approach would benefit the way in which musicology is taught in universities and enrich student learning by offering a panoramic view of historical-cultural context in which music, literature, and visual art are understood as being in a state of constant aesthetic dialogue.

**Richard Louis Gillies.** I was awarded my PhD from the University of Manchester in 2018. My doctoral research was on song, voice, and identity in post-Stalinist Russia, and will shortly be published as part of Roudledge's Russian and East European Music and Culture series. I am particularly interested in the relationships between diverse artistic mediums—between music, literature, and the visual arts—which is a primary focus in much of my research. I am currently employed as a Teaching Assistant at the University of Manchester where I teach undergraduate and postgraduate courses on Russian-Soviet cultural identity, 1953–1985, and French music and culture of La Belle Époque, 1871–1914.



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**Performance Analysis and Performance:  
Towards a Productive Relationship**

Since its heyday in the late 1980s, 'analysis and performance' as a musicological sub-discipline has come under stern criticism from leading figures of contemporary 'performance analysis' such as Nicholas Cook. Yet for all their dogmatism, key texts such as Wallace Berry's *Musical Structure and Performance* do offer constructive and precise suggestions for new musical performances. The same cannot be said for more recent performance analyses, which in spite of their methodological and technological innovations have often tended towards discussion of styles and trends in historic recordings of canonical repertoire. In response to this impasse, my paper proposes a synthesis of features from each discipline, drawing on the empirical findings of trenchant performance analyses to stimulate new modes of performance. As a case study I present my research into the performance practice of Stockhausen's *Klavierstück I* (1952–53), whose complex rhythmic notation, ambiguous 'as fast as possible' tempo direction, and status as a key work of early 1950s serialism, make it an ideal showcase for new approaches to performance analysis and performance. Empirical data from *Klavierstück I*'s rich and burgeoning performance tradition highlight persistent discrepancies with the letter of the score, which I address in three of my own experimental recordings. Analyses of these recordings are

supported by empirical data, as well as audio and video excerpts, allowing for self-reflective criticism and comparison with the existing tradition. As well as offering greater scope for the active involvement of performer-musicologists, my research illustrates how performance analysis, and performance analysis software, can be used as productive tools and sources of inspiration for the generation of new performances. This has particular benefits for more complex contemporary music, where the relationship between scores and performances may be ambiguous or unclear.

**Gabriel Jones.** I am a pianist and musicologist, born and raised in Brighton, UK. I am currently pursuing a practice-led PhD at the University of Leeds, exploring the performance practice of Stockhausen's Klavierstücke, under the supervision of Professor Martin Iddon and Professor Luke Windsor. My hybrid methodology brings together empirical analysis of the recorded tradition, score analysis, new and archival performer testimony and my own pianistic insights to inform new ways of listening to and performing these pieces. My finished project will feature experimental studio recordings of Klavierstücke I, VII and X, offering a range of alternatives to the established traditions surveyed in the thesis. Prior to starting my PhD, I gained my BMus in piano performance from Trinity Laban Conservatoire of Music and Dance and my MMus in Musicology from King's College London. From 2016 to 2018, I worked as a piano teacher and music lecturer at KM Conservatory of Music and Technology in Chennai, India. My current research interests lie in the aesthetics and performance practice of post-WWII New Music, new methodologies of performance analysis, and the future role of performer-researchers within musicology.

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**Radio Art in Musicology: Challenges  
And Methodologies**

The topic of this presentation will be challenges and possible methodologies for musicologist dealing with radio art. An experimental audio form at the intersection of music, sound art, poetry and drama, radio art was only occasionally subject of musicology studies. When it was, the accent was predominantly given to particular works, in tradition with long-standing musicological occupation with musical work. With respect to this kind of approach, I would like to suggest slight focus-shift from the work at the centre of attention to the work as one factor in the network comprised of different actors, such as authors, directors, performers (if included), technicians, editors, but also including radio broadcast institution, programme schemes, studios where the materials were recorded and other equipment used (for field recordings, for example), international festivals where works were presented etc. My case study will be built around Radio Belgrade's show *Radionica zvuka* (*Sound Workshop*, 1985-), focusing on the first period of its existence. Information gathered for the research comes from press clipping and other documents found in the Radio Belgrade archive, sleeves of the original tapes, programmes of the festivals, scores (if existing) and other. Most importantly, it comes from the interviews with key actors, on the topics related to their approach to the radio art, processes of

creating in specific conditions of studio and with collaborators, on authorship and other. The goal was to form the narrative that would explain the micro history of radio art in Belgrade not only by taking the social and artistic context in the broad sense, but actual particular motivations, decisions, conditions that led to the production as it is known today. This approach is based on growing literature on collaborative practices, creative practices in recording studios, and actor-network theory in musicology. Following insight into recent theoretical literature on these problems, I would comment on what are some beneficial and what are challenging aspects of the chosen theoretical approach and methodology applied when radio art is in question.

**Marija Maglov** (1989) is Researcher Assistant at the Institute of Musicology SASA and PhD candidate at the Department of Musicology, Faculty of Music, Belgrade. Her main research interests are interdisciplinary relations between musicology and media studies, music practices of 20th and 21st centuries, music industry and media institutions. She is currently working on her PhD thesis titled *Media turn in music: production and reception of music in the context of media culture in 20th century* at the Faculty of Music, Belgrade. 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). In 2018, she was awarded DAAD Short-term research grant, for the research project carried out at Hochschule für Musik, Theater und Medien, Hannover. Previously, she was recipient of scholarships by Foundation for Young Talents – Dositeja (2011–13) and Ministry of Education, Science and Technological Development of Republic of Serbia for PhD students (2014). She is collaborator with the Centre for Popular Music Research, Belgrade and secretary of the *AM: Journal of Art and Media Studies*.

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## **Crisis? What Crisis? : Film Music Studies as a Hopeful Paradigm of Interdisciplinarity in Musicology**

Contemporary musicology is often the subject of criticism, with many scholars opposing more traditional modes of analysis and an 'archaic rhetoric of originality and creativity' that they interpret as being incompatible with certain music cultures (Chang 2009, 143). This is especially true of studies in hip-hop and sampling practices (*ibid.*), or in compositional traditions characterised by qualities that are unrepresentable in western allographic scoring (Casanelles 2016, 61). Such traditions necessarily involve 'different techniques and systems of appraisal to traditional musicology' (Summers 2016, 5). However, it is less acknowledged how, consequently, these subdisciplines have fostered remarkable innovation, eclecticism and an admirable acceptance of interdisciplinarity among their scholarly proponents.

Taking the nascent field of film music scholarship as a pertinent example, this paper examines the rich possibilities for interdisciplinarity that young musicological subdisciplines encompass – if not altogether necessitate – in their establishment of methodologies and analytical frameworks. I will explore how film music scholarship has demonstrated this potential in its many interdisciplinary collaborations across musicology, literary criticism, narratology, semiotics, cognitive psychology and transmedia studies (specifically, I will address the literary theo-

ries upon which the current corpus of film music scholarship is founded). I will also show how scholars in blossoming areas of study have looked to the discourse of enthusiasts and popular criticism, in lieu of existing scholarly sources addressing their specific inquiries. I believe this scholarly recognition of *knowledge communities* outside of academia (Jenkins 2006, 20; see also Godsall 2019, 52–91) reflects a monumental sense of inclusivity and interdisciplinarity in which ‘popular and academic discourse [can] intersect, each benefitting from the other’s insights and experiences’ (Summers 2016, 51). By demonstrating how others have hybridised ‘new ways of presenting and investigating music in media’ (*ibid.*, 50), I hope this paper will stimulate discussion on how interdisciplinarity occurs across musicological inquiry more generally.

**James Mc Glynn** is a conductor, composer and PhD Excellence Scholar at University College Cork. His research, supervised by Dr. Danijela Kulezic-Wilson, explores pre-existing music and narration in the film score.

As an undergraduate, James founded the UCC Orchestra, resulting in his receipt of a coveted Quercus Creative & Performing Arts Scholarship in. In 2017, he was selected to design music courses at the Tianmu Arts Training Centre in Suzhou, China, where he resided for several months. Having been awarded a CACSSS PhD Excellence Scholarship to pursue his PhD at UCC, James travelled to Paris to complete a three-month research residency at the Irish Culturel Centre, where he participated in Michel Chion’s 2018 ‘Audio-Vision’ workshops.

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**Not Just Blips and Blops – Music  
and Musicology in Home/Personal  
Computing Revolution (1974–1988)**

Throughout its history, computational musicology was primarily connected with academic institutions, since the hardware needed for performing corpus analysis or musical encoding was not available for personal/home use until late eighties. Overviews of the discipline's past usually avoid to address microcomputing revolution of the late seventies/early eighties, due to primarily amateur/hobbyist "nature" of this field, and because home computers were not able to perform complex analytical processes developed on universities' mainframes. As it seems that "home/personal" and academic branches of this development met in the early nineties with the appearance of internet, musicological focus shifted to more attractive and useful database related problems, so this "alterative" branch was usually neglected. Thanks to this very growth of music-related internet resources and contemporary data-handling skills, this "forgotten" field of home computing "re-appeared", this time as possible historical narrative about self-education and discovering a new and existing digital world through "blips and blops".

Main resources for this paper were programing manuals, fanzines and similar publications (periodic or not) from Europe, USA and Yugoslavia that offered numerous examples of music treatment in microcomputing. Research results proved that mu-

sic was one of the most popular applications for computers since Altair era, and there are numerous examples of using musical knowledge as a tool for achieving the most demanding computing tasks. Results also made obvious that programmers needed both practical compositional skills, but even more, certain musicological procedures, borrowed from both traditional and computational musicology of the time. Thus, the main goal of this paper is to make an effort towards construction of a historical narrative about the relationship between music and personal computer development, that eventually made computers “devices for the masses”, unavoidable in almost every field of contemporary musicological practice.

**Milan Milojković** (Zaječar, 1986) finished musical high school “Josip Slavenski” in Belgrade, studied musicology at the Department of Musicology, Faculty of Music in Belgrade, where he obtained his Bachelor and Master degrees, and defended his PhD thesis titled “Digital technology in Serbian artistic musical output 1972-2010”. He is regularly publishing papers in domestic and international professional publications, dedicated to contemporary, especially electroacoustic music, improvisation and writings about music. He published a study about Max Reger’s music titled “Sempre con tutta forza”, and the book “Analysis of the Language of Writings About Music (Serbia in Yugoslavia 1946-1975)”. He is working as associate professor at the Department for Musicology and Ethnomusicology of the Academy of Arts in Novi Sad, and one of the music editors at Third Program Radio Belgrade. He designs and makes digital and analogue musical instruments and regularly performs with different chamber ensembles.



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**Application of an action research model in ethnomusicology**

The aim of this paper is to offer the possibility of applying action research models in contemporary ethnomusicology practice and within the repeated field test method. Formulated in the middle of the last century in the field of social psychology as a procedure that allows the laws of social phenomena to be tried and tested in practice (Lewin, 1946), it is often contested, but also applied in the research of pedagogical work of Anglo-Saxon education systems. Its applicability in contemporary ethnomusicology is reflected in the representation of a qualitative method of repeated fieldwork with participatory observation within a “reflexive” paradigm (Rice, 2010; Cooley-Barz, 2008; Cook, 2008), with the aim of accepting the knowledge and experiences of the respondents by which they become valid associates in the production of conclusions. The specificity of the action model in relation to the aforementioned methods is reflected in causing changes in the existing results by the researcher and monitoring the reactions of the respondents within additional and deeply structured interviews. The results obtained by conducting this type research contribute to a more comprehensive understanding of emic knowledge, through interpretative narratives of individual experiences, which further resonates with the ethical interpretation of the processivity of a given music tradition. The paper will descri-

be the procedure for applying the action model of research in the Golija area, as well as the results obtained from its use.

**Miljkovic Borisav** was born in 1987 in Kraljevo, where he starts attending private classes of accordions at age 7. He entered the music school 3 years later when he met with art music in the class of prof. Marija Stevanović. He also participates as a solo artist on kaval, bagpipe, frula, accordion, and as artistic director of the orchestra and singing groups in KUD Abrasevic from Kraljevo. After high school he entered the Faculty of Music in Belgrade at the Department of Ethnomusicology, which ends in 2009. He also enrolled at the Department for Conducting in the class of prof. Bojan Sudić. He was a participant in numerous projects and events, such as the Festival of Bagpipes in Spain (2010), BEMUS (2017, 2019), Traditional Singing and Folk Traditional Workshop (2018), “Gustav Maler” (2012), Workshop of traditional singing and playing frula and kaval (2017-2019). PhD studies enrolles in 2015. and also becomes a professor of folk dances, traditional singing and traditional instruments at the music school „Stevan Mokranjac“ in Kraljevo, where he still works. Some of his ethnomusicological works are presented on international symposiums in Sarajevo, Banja Luka and Kragujevac.

**DANIEL NAGY**

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**Classical music as the sound of evil – the topos of the musical villain in contemporary popular culture and its lessons for musicology**

From the gangster “Spats” Colombo in Billy Wilder’s 1959 comedy *Some like it hot* through Alex in Stanley Kubrick’s *A Clockwork Orange* (1971), Hannibal Lecter in Jonathan Demme’s *The Silence of the Lambs* (1991) or Norman Stansfield in Luc Besson’s *Léon, the Professional* (1994) to Magneto in the *X-Men* franchise, the Red Skull in *Captain America: The First Avenger* (2011) and Moriarty in BBC’s *Sherlock* series (2010s), plenty of movie and TV-series villains share a disturbing enthusiasm for classical music (from Bach to Beethoven, from Mozart to Chopin, or from Italian opera to Wagner). The basic assumptions supporting this cliché seems to be generally clear: the outstanding intelligence and educatedness attributed to some fans of classical music often go hand in hand with elitism and sometimes a disdain towards “ordinary” people whose life is likely to be considered expendable by such classy, libertine personalities. Although, naturally, this is only one of the many possible symbolic contents associated with classical music in 20<sup>th</sup> and 21<sup>st</sup> century popular culture, it may still reveal something very important about music in general, namely that – another cliché – the structures of power play an essential role in defining the symbolic functions of all types of music in any society. This also has consequences for musicology, since if power is an important aspect of *playing*

or *listening to* music, it must also be an inherent part of *talking about* music as well. Investigating both the diachronic (historical) and the synchronic (contemporary) aspects of the topos of the “musical villain” in modern and post-modern culture could also offer an insight to the way we, as musicologists, think about music. The semiotic analysis of how and why classical music has become a complex symbol for violent elitism could also serve as a heuristic tool that helps us reconsider the role of musicology in the 21<sup>st</sup> century.

**Dániel Nagy** studied history at the University of Pécs and later graduated in Musicology at the Liszt Ferenc Music Academy in Budapest. In 2013 he earned an MA degree in Semiotics at the Loránd Eötvös University, also in Budapest. He holds a Phd in Comparative Literature from the same university, where he is currently a lecturer in Semiotics. He also worked as an assistant research fellow for the Musicological Institute of the Hungarian Academy of Sciences. His main research interests are comparative studies between musical and literary narration, and the semiotics of culture.

**IVANA NOŽICA**

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## **Beethoven's *Tenth* in the light of computational musicology**

The story of Beethoven's *Tenth Symphony* began in 1988, when musicologist Barry Cooper discovered fragments that he later proved to be part of the composer's last symphonic work. As a great expert on Beethoven's music, Cooper felt competent enough to draw a coherent section from those fragments and present it as the completed movement. Since then, the pomp surrounding this piece has subsided. But now, we have been given the opportunity to return to this topic, just in the year of Beethoven's grand jubilee. In December 2019 portals and newspapers echoed that Beethoven's *Tenth Symphony* is to be completed with the help of artificial intelligence. The team of musicologists and developers is already working hard to train artificial intelligence to improvise based on Beethoven's music and existing fragments, and thus anticipate what this symphonic work would look like in its entirety. The project is funded by Deutsche Telekom in collaboration with the Karajan Institute and the Beethoven Archive in Bonn, and the work is scheduled to premiere on April 28, 2020. Such projects, increasingly widespread in recent decades, have become possible by virtue of the development of computational musicology. As an interdisciplinary approach, this branch involves the equal use of methods in the field of musicology and informatics, of which the most current is machine learning –

planned to be applied in this project. So far, there have been several attempts to complete the famous “unfinished” works from the musical past – yet, with rather negative results, according to musicologists and critics. As the team members point out, this project will be considered successful if the audience is unable to distinguish between Beethoven’s music and the algorithmic creation. However, the project has profoundly divided the musicological community and scientists are already very skeptical about the production and final appearance of this piece.

**Ivana Nozica** graduated in 2016 and got her Master’s degree in 2018 at the Department of Musicology and Ethnomusicology of the Academy of Arts in Novi Sad. During the studies, she earned the *Dositeja* Fund for Young Talents scholarship, which is awarded by the Ministry of Youth and Sports of the Republic of Serbia to the 1200 best students in the Republic of Serbia. She is currently a PhD student of Musicology at the Academy of Arts in Novi Sad. Since 2017 she has been employed as a teaching assistant at the Department of Musicology and Ethnomusicology of the Academy of Arts in Novi Sad.

## **ANA PETROVIĆ**

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### **Ethnomusicology echoing sound – an example of a doctoral research of the components of musical articulation**

In this paper I will try to share my personal experience of how the music I am dealing with led me to the very basic concept of sound analysis.

Researching the vocal musical tradition of Serbs from the Pešter plateau and trying to define the specific features within the articulation during performances (timbre, dynamics, the manner/s of performance) made me realize that I should venture into analyzing precisely these elusive (as it first seemed) elements.

What I will argue here is that we in ethnomusicology are dealing basically with sound ever since the foundation of the discipline. The *contemporaneity* we are living and acting in, does not change our elementary research object; on the contrary, it gives us more tools to develop in the domains of research methodology and analysis. By choosing one of the many programmes (*Sonic Visualizer*) for the sound analysis I managed to adjust settings in order to measure parameters that I found most relevant in determining specific vocal qualities and dialectical properties within one geocultural area in Serbia.

I was tracking frequency, especially some of the harmonics and their activation in places that turned out to be important within the temporal (time) axis such are the beginning of the

song, of the verse, melodic and/or textual caesura. Some of the results of such analysis will be presented here as my strong belief that analysis of this kind can and should be used to make a connection between stylistic and dialectical features of a particular musical expression and its social context.

The theoretical and discursive framework in this case derived from the musical features but I will also argue that we are choosing our paradigmatic, theoretical, analytical, interpretative and discursive positions based on our implicit beliefs, as a proces that partly happens unconsciously.

**Ana Petrović** graduated BA and MA ethnomusicology studies (2006-2012) at the Faculty of Music in Belgrade. She is currently on the doctoral studies on the same Faculty. As from July 5<sup>th</sup> 2017 Senate of the University of Arts in Belgrade officially approved her work on the doctoral dissertation *The influence of the components of musical articulation on shaping the vocal dialect of Serbs from the Pešter plateau*, mentor – associated professor Dr. Mirjana Zakić. Her Master thesis was defended on 2012. mentored by the same professor. Components of musical articulation in traditional vocal performances are in her scientific focus. Ana is employed as the Teaching Assistant at FoM and in charge for the Fonoarchive of the FoM. She is member of the ICTM, S.G. for Music and Dance in the Southeastern Europe since 2014 and attends symposiums. In 2014 she participated on the International Summer Academy (ISA) organized by the University for Music and Performing Arts in Vienna. In 2017 Ana participated on the 9<sup>th</sup> doctoral workshop for the ethnomusicology students in Hildesheim, Germany organized by the Center for World Music, University in Hildesheim and Hannover University of Music. Since 2008 she is publishing papers in relevant scientific journals and proceedings from international conferences.



## МАЈА РАДИВОЈЕВИЋ

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### **Examining contemporary fieldwork challenges: researching minority music in Serbia**

Exploring musical culture to which you approach as cultural outsider, brings with it many challenges. This is also the case with Vlach minority living in northeastern Serbia, whose research is further complicated by the current political developments and division of its members over how they see themselves. The first problem that arises is the question of *who to choose* as interlocutor (should the selection be made exclusively on the basis of nationality or on the basis of knowledge of Vlach music). In this regard also arises question *how to choose* (whether to address local communities, cultural centers and National Council of Vlachs, or go to the field without prior notice and inquire directly with the people in the village). Next dilemma is *what aspects of musical life* should be taken in consideration (private, public, virtual). The issues of *attitudes towards the researcher* is particularly important, especially since the (re)construction of cultural values is in force in the Vlach community (researcher is usually seen in two ways: as someone who can professionally contribute to this process, or as someone who, as a cultural outsider, should not deal with it at all). In that sense, the question of the *influence of researchers on the examined community* is also inevitable (is it possible not to influence at all?). In addition to addressing issues from a dichotomous perspective, it will be explored a space that allows the researcher to take “in between” position (of both insider and outsider) that brings challenges and benefits. These are

just some of the issues and problems that will be raised in this paper, the methods of field research will be reviewed and some new solutions that have emerged as a result of challenges in the field today will be presented.

**Maja Radivojević** is employed as Junior Researcher at Institute of Musicology SASA in Belgrade. She is a final year doctoral academic student at the Faculty of Music in Belgrade. She focused her scientific interest primarily on vocal practice, but has dedicated previous scientific studies to instrumental and dance folklore heritage, too. Currently, she is dealing with music of Vlach ethnic community, with a special aim on the relationship between music and identity. She has presented papers at several international conferences (Serbia, Bosnia and Herzegovina, Estonia) and held several professional lectures in Serbia. She is the author of several scientific papers and co-author of the book *Music and Dance Folklore Heritage of Stig Region* (2019). She participated in few national and international projects aimed at researching traditional music, and was the project manager of three of them (funded by the Ministry of Culture and Information of the Republic of Serbia). In addition to the above, she has been conducting research field work in the area of northeastern Serbia. She is also engaged in the field of applied ethnomusicology: she is actively engaged in performing traditional folk songs and teaching young singers through workshops and seminars, both in the country and abroad.

**BOJANA RADOVANOVIĆ**

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**Musicology and Metal Music Studies:  
Thoughts on Themes, Methodologies,  
and Research Results**

It can be said that the academic scrutinization of metal music began with two substantial studies: *Heavy Metal. The Music and its Culture* (1991) by sociologist Deena Weinstein and *Running with the Devil. Power, Gender, and Madness in Heavy Metal Music* (1993) by musicologist Robert Walser. During the following couple of decades, academic and metal communities witnessed some sporadic – but essential – contributions to the field (Purcell's *Death Metal Music: The Passion and Politics of a Subculture* (2003), Kahn-Harris's *Extreme Metal: Music and Culture on the Edge* (2007), to name a few).

A series of several events that occurred near the end of the first decade of the 21st century, and especially during the 2010s, are crucial in the institutionalization of metal music studies. The foundation of the International Society for Metal Music Studies (ISMMS) in 2013 is probably the most important, mainly because it announced the emergence of the new scientific paradigm. Having in mind that the first global conference on metal was held in Salzburg in 2008, starting from 2013, the ISMMS began organizing regular international and inter/multi-disciplinary conferences biannually. Finally, the foundation of ISMMS' specialized scientific journal, *Metal Music Studies* (Intellect Press, 2015), signified the beginning of so-called autonomy that metal

scholars strived for. This autonomy was particularly important concerning popular music studies, as Will Straw noticed in his keynote speech at ISMMS conference in Nantes (2019). Metal scholars, coming from various disciplines (sociology, musicology, aesthetics, cultural studies, history, psychology, etc.), created their “intellectual hub” and started building a unique resource for the field.

With musicology playing a vital role in the field, this presentation aims to examine the musicological input to metal music studies, with special attention given to studies published after the foundation of the ISMMS and its journal. Reoccurring topics, contemporary methodologies, and the results will be encompassed by this analysis.

**Bojana Radovanović** (1991), Research Assistant at the Institute of Musicology SASA and 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, voice theory, art and politics, media studies, metal studies. She publishes articles and studies in collections, journals, and participates in national and international conferences, tribunes, and panel discussions. 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, Belgrade Philharmonic Orchestra, and Third Program of Radio Belgrade. She is also a member of International Society for Metal Music Studies, a member of Editorial Advisory Board in *Metal Music Studies* journal, and the Editor-in-Chief of the *INSAM Journal of Contemporary Music, Art and Technology*.

**ADRIANA SABO**

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**Post-feminism and Feminist Musicology**

During the past decades, much has been written about the so-called post-feminism, in an attempt to understand and critically view the place of feminism in today's culture, as well as the way in which different "femininities" are formed in that context. Rosalind Gill has argued that we live in a form of "post-feminist sensibility", which she views as – to put it very simply – rather "dangerous" entanglement between feminism and neoliberal capitalism (which depends on gender inequality and exploitation. She pinpoints several qualities of a contemporary woman which appear feminist, yet are deeply rooted in capitalism's insistence on consumerism and exploitation, and are thus not contributing to an actual change of women's position – among them, especially strong are empowerment and freedom of choice. In this paper, I would like to explore how post-feminist thinking has influenced the discourse of the so-called feminist musicology, which gained prominence during the 1990's – incidentally, a time when, in countries of the capitalist west, neoliberalism was gaining strength as well. Among the key goals of feminist readings of classical music, one finds the intent to shed light on "extraordinary" women and their output. This kind of thinking, influenced of course by the very way we perceive classical music and its creators, resonates strongly with ideas of individualism,

excellence, and personal strength, typical for neoliberal context as well. I would, thus, like to explore possible correlations between post-feminist sensibilities, (feminist) musicology and neoliberalism, in order to, possibly, point to a necessary change in our way of thinking which is needed in order to bring change to the position of women within worlds of classical music.

**Adriana Sabo** is a Junior researcher at the Department of Musicology, Faculty of Music in Belgrade. She is a PhD candidate at the same department, holding master degrees in musicology (2012) and gender studies (2015). She was 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 the International Association for the Study of Popular Music, as well as 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.

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**Creating the repertoire of the Opera of the National Theatre in Belgrade (1970–1990)**

The body of the musicological literature has given a necessary contribution to the notated history of Belgrade's Opera. It contains, among others, historiographical and review studies concerning Opera's repertoire since its foundation until World War II. After that period, we get insight into the repertoire through the documented reports on Opera's work abroad, as well as individual studies. The subject of this paper relates to the opera repertoire research of the National Theater in Belgrade from 1970 to 1990. The starting point for the research of the opera repertoire falls within the reach of musicology. However, given that the subject of the research is complex, interdisciplinary approach is also applied (interconnection with the sociology of music and cultural politics). In this study, the repertoire is viewed as a dynamic structure which is a departure point for research, i.e., it is kind of a given of the specific time, or a "frozen picture" that is, at the same time also a result of the certain repertoire politics of its organizers and implementers. Furthermore, the repertoire is also a construct of the given period, in line with the possibilities of the institution. In that sense, it is necessary to identify and analyze those factors that modify and produce a repertoire, such as financial possibilities, participators (opera ensemble, management professionals and administrative boards), public, and the

critics. Some of the questions that emerge relate to available potentials and the way they were utilized. Along with the analysis of the specific factors, the attention is also given to the “totality of the picture” created by those factors, and the mutually conditioned elements of this complex system. Since the subject of research also encompasses a particular social context, the self-management period, in this paper, I will also analyze how the self-management and its way of making decisions contributed to the development of the certain repertoire of the Opera.

**Vanja Spasić** (1988) is Research Assistant at the SASA Institute of Musicology. She took part in research on the main project of the Institute entitled *Identities of Serbian music from local to global frameworks; traditions, changes, challenges* (Nr. 177004). She graduated and received master’s degree in Musicology from the Faculty of Music (University of arts, Belgrade). She is currently a student of doctoral studies on the Faculty of Media and Communication in Belgrade and works on a PhD thesis titled *Self-management in culture: The Opera of The National Theatre in Belgrade (1970–1990)*. She has participated in several scientific conferences in the country and region and has published papers in proceedings and scientific journals. Her academic research focuses on opera studies and relationship between music and politics.



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**What Music Tells about Prague Spring 1968**

Historically, music was often called a belated art, what I would like to question with Prague Spring 1968 as an example. Therefore, it is not enough to take into account the music that later reacted to the political events (in a critical way), such as Karel Husa's *Music for Prague 1968* or the popular songs by Marta Kubířová or Karel Kryl. I would rather like to ask whether some earlier compositions helped to co-shape the spirit of 1968. As example, works by Vladimír Sommer (1921-1997) and Jan Kapr (1914-1988) were chosen.

This perspective allows to speak of a "long 1968". Taking music and arts into account, it is not possible any more to delineate Prague Spring with January and August 1968 (from the start of the reform process by Dubček to its end by the Warsaw Pact invasion). This also sheds light on the question to what extent artificial art music can be understood politically. 1968 appears as a vanishing point not only in Czechoslovak history but also in the field of music.

**David Vondráček** is a teaching assistant at the University of Munich (LMU) since 2014. He studied in Prague and Munich, where in 2018 he completed his PhD on Czech avant-garde and jazz between the world wars. David participated at the first

Young Musicology conference in Prague and was the main organiser of the second Young Musicology conference in 2018 in Munich. Currently, he is preparing the conference proceedings for publication under the title *The East, the West, and the In-Between in Music*.

**JELKA VUKOBRATOVIĆ**

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## **On constant looking back – is (Croatian) ethnomusicology oddly hiding from contemporaneity and what can be said in its defence?**

This paper will tackle the question of ethnomusicology's tendency to research the musics of the past within the context of Croatian scholarship. Part of the local and regional ethnomusicology was always turned towards collecting and analysing of older layers of traditional folk music, leaving big parts of the current music-making unnoticed. Many members of the younger generation of Croatian ethnographers turned their attention towards the subjects that the previous generations neglected, for example, researching the dynamics of socio-political and cultural changes in socialist and post-socialist times, hence again potentially neglecting many of the issues of today's music-making. With this critique in mind, what can be said in the defence of historiographic research in ethnomusicology? Is ethnomusicological research of the musics of the past necessarily a way of "hiding" from the difficult contemporary questions, or can it be the opposite, a way of denuding problems of today?

Opting for the latter, I offer results of the ethnographic research on Croatian folklore societies oriented towards the bourgeois and court dances. These societies claim to revive forgotten and neglected dances of a vanished social class and time revealing as much about the politics of the present as about the poetics of the past. I argue that their occurrence and popularity cannot be

fully understood without taking into consideration the ambivalent attitudes towards folklore in socialism and the subsequent reactionary tendencies of the folklore societies in the 1990s.

**Jelka Vukobratović** is a teaching assistant at the Academy of Music in Zagreb, Croatia. She received a PhD in Ethnomusicology at the University for Music and Performing Arts in Graz, Austria with a dissertation on the role of local musicians as workers within the local social life based on the ethnographic research in Križevci area, Croatia. Her other research interests are various aspects of the role of popular and traditional music in everyday life, including relation to ethnic identities and memory. She is currently a project collaborator on the research project *The record industry in Croatia from 1927 to the end of the 1950s*.

**MILOŠ ZAPLETAL**

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**Janáček, musical folklorism, and  
the question of museality**

Long before the tangible and intangible documents of musical folklore (especially notated and phonograph records of vocal and instrumental music, and musical instruments) were systematically collected, stored, evidenced, processed and presented to the public in both music and ethnographic museums, archives and libraries (i.e. musealized), these processes took place outside the established memory institutions.

My paper outlines, how these processes can be viewed from the perspective of museology: neither as mere precursors of modern ethnographic or musical museums (or the conception of cultural heritage) nor as by-products of the emerging ethnomusicology, but as alternative manifestations of “museality” (Stránský, Waidacher, van Mensch). Such an investigation makes it possible to better understand the seemingly unrelated phenomena, which were all closely linked to Romantic mentality and related cultural tendencies – such as historicism, nationalism, and folklorism – as well as to the very roots of modern ethnomusicology.

I do so through a museological analysis of one of the significant events which took place during the upsurge of folklorism in the Czech Lands between the 1891 Jubilee Exhibition and the 1895 Czecho-Slavic Ethnographic Exhibition. This event was a performance of folk music from Moravian Slovakia organized

by Leoš Janáček in Brno in 1892. Even on the example of this so-called folk concert, we can recognize the characteristic features of museality: an effort to segregate a certain area of reality, transfer it from the primary context to the secondary one, trying to preserve and present it, because the value is recognized in it. Particular attention will be paid to the extent to which museality and musealization are related to materiality in the realm of “immaterial” music.

**Miloš Zapletal** is a musicologist and cultural historian. He currently works as a senior lecturer at the Silesian University in Opava and at the University of Hradec Králové (Czech republic). He studied musicology and film studies at Masaryk University in Brno, where he also defended his PhD in 2017. He spent three years as a researcher at the Ethnological Institute of the Czech Academy of Sciences in Prague.

His publications deal with the history of 19th- and 20th-century musical culture of the Czech Lands, and with various relations between music, other art forms, philosophy, religion, and ideology. Recently, he has been completing a monograph on the history of Janáček reception (1872–1889) and is preparing a comparative analytical volume on the “civilist” tendencies in Czech music of the interwar era.

In 2016, he organized the first volume of Young Musicology conference (in Prague), and two years later, he was a coorganizer of the second volume, which took place in Munich.



## **ЧЕТВРТАК, 24. СЕПТЕМБАР THURSDAY, SEPTEMBER 24**

CONCERT RECORDED IN THE RESIDENCE  
OF PRINCESS LJUBICA  
(Kneza Sime Markovića 8, Belgrade)

### **PROGRAM**

Ljubica Marić: Arhaja za gudački trio / Archaia for string trio  
Vlastimir Peričić: Sonatina za klavir / Sonatina for piano  
Josip Slavenski: Prvi gudački kvartet / String quartet №1

### **PERFORMERS**

„Vollmond“ String Quartet  
Milana Bjelobaba, violin  
Luna Kostadinović, violin  
Aleksandra Kijanović, viola  
Pavle Savić, cello

Marija Golubović, piano



## NOTES ON PROGRAM

The concert opens with string trio *ARCHAIA* (1992), a late work by Serbian composer and academician Ljubica Marić (1909–2003). The piece continues a long line of works inspired by Octoehos, which, contemporary in its expression, contains old Octoehos formulae.

Neoclassical *SONATINA FOR PIANO* (1952), by Vlastimir Peričić (1927–2000), clear in form and brisk in musical language, represents the composer's mature individual style.

The last piece is Josip Slavenski's (1896–1955) *FIRST STRING QUARTET* (1923). Completed as graduate work at the Prague State Conservatory, the quartet won an award in 1924, at the Contemporary Music Festival in Donaueschingen. Inspired by musical folklore of the Međimurje area, the First String Quartet brings unification of folklore provenance musical themes and contemporary compositional techniques.

## NOTES ON PERFORMERS

THE VOLLMOND STRING QUARTET was founded in 2015 at the Montenegro Summer Camp for chamber music. Since then, they have been performing at many prominent concerts in Serbia and Montenegro, above all the opening of the "Take over" season in Kolarac Hall in Belgrade, concert in the Gallery of solidarity Pima Palace in Kotor and in the Museum of the city of Perast, opening of the 7th "Strings festival" in Kotor, the Festival of the Mediterranean Theatre "Purgatorije" in Tivat, closing of the 8th "Strings festival" in Kotor, concerts in Podgorica, closing with the performance within the cycle "Women composers", at the Festival Convivium Musicum in Kragujevac, Serbia and at the Festival "Barski Ljetopis" in Bar, Montenegro. They participated

in the series of chamber music concerts in Novi Sad, Serbia, dedicated to contemporary music. They also performed in Zeist, Amsterdam and Zaltbommel during the “Zeist Music Days” festival in Netherlands.

Marija Golubović, pianist and historian. She completed undergraduate and graduate studies of piano at Faculty of Music in Belgrade. Among her most significant performances is the Liszt’s transcription of Beethoven’s *Fifth Symphony*, performed at the 46th festival Days of Stevan Mokranjac in Negotin. As a historian, she is enrolled in PhD program at the Faculty of Philosophy in Belgrade, where she researches role of Russian emigrants in the musical life of Belgrade between the World Wars. She is employed as a researcher at the Institute of Musicology, Serbian Academy of Sciences and Arts.

This concert is supported by SOKOJ and The Residence of Princess Ljubica, which is an integral part of the Belgrade City Museum.

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МУЗЕЈ ГРАДА БЕОГРАДА  
BELGRADE CITY MUSEUM

## ПЕТАК, 25. СЕПТЕМБАР FRIDAY, SEPTEMBER 25

### Tradition and youth: musical heritage from Serbia

The concert of traditional music represents a collage of the music cultural heritage of Serbia. On this occasion, various examples of vocal, vocal-instrumental and instrumental practice will be presented, both those of rural origin and those nurtured in the urban environment.

The vocal forms that will be performed represent two-part and three-part singing, and there are examples that belong both to the older and the newer rural music layers. Singing is usually differentiated by the gender of performers, and rarely songs can be performed by a mixed ensemble (e.g. *slava* song). Examples of the older rural singing are genre-specific and they appear in heterophonic-drone and drone textures, and each of them is characteristic for a certain part of Serbia. They are characterized by prevailing interval of the second as a vertical sonority, and they are performed by two or three singers. The songs of the newer rural layer have homophone texture, with prevailing vertical sonority of the third and a cadence in the fifth or major triad. A large number of singers take part in their performance – one “leads the song”, while the others are accompanying. The example of old urban music (*starogradska*) reflects Western European influences in terms of melody and harmonization, and such examples are most often performed in *kafana* (tavern).

Solo singing accompanied by two half-transverse flutes called *kaval*, typical for the area of Kosovo, is one of the examples that will present the vocal-instrumental form, while the other one is solo singing accompanied with the single-string fiddle called the *gusle* – the only type of musical practice from Serbia that is inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Soloist instrumental practice will be presented by different types of aerophone instruments, and one of them belongs to the tradition of Vlach ethnic minority. These are: a long flute *duduk* or *svirala*, a *cevara* and two types of bagpipes – *South Moravian* two-voiced and *Svrljig* three-voiced bagpipes. A long flute *duduk* or *svirala* is a labial flute with a slit and an edge. It consists of a cylindrical tube that has six holes for playing on the front, and is closed on the top with a stopper, which is usually called *dance*. Of particular interest is the technique of playing on this type of instrument enriched with a specific “voice from the throat”. The basic parts of Serbian bagpipes are *mešina* (air reservoir), *duvaljka* (the blower), *prebiraljka* / *gajdenica* (cylindrical tube with holes for playing and a single striking tongue) and the drone. In the case of *South Moravian* two-voiced bagpipe, *gajdenica* has seven holes for playing on the front and one (eighth) on the back, while the *Svrljig* three-voiced bagpipe has two tubes – there are five holes on one pipe and one playing hole on the other, which, along with the drone, is accompaniment to the melody.

The concert will feature young performers from different parts of Serbia, each of whom will present their own or a musical dialect close to them. One example will be presented by a generationally mixed group (young and older experienced singers), which will show how young people are directly involved in the process of passing on the tradition “from generation to generation”. Musical examples were learned according to the records of renowned Serbian ethnomusicologists, as well as directly from

older field performers. All performers will be dressed in the traditional costumes of their region, except in the last song, which is of urban provenance.

It should be especially emphasized that due to the pandemic caused by the COVID-19, the performers recorded their performances by themselves especially for this occasion, each according to its technical capabilities, for which we are very grateful. Examples are grouped by geographical affiliation in two collage blocks.

## PROGRAM

### FIRST BLOCK

1. “Banović Strahinja”, singing accompanied with the *gusle*  
Srđan Avdalović from Belgrade
2. “The bell rings, the shepherd leads the sheep”, love song of a newer rural layer from Banat region (northern Serbia)  
Female singing group of the Academic Society for Preservation of Music “Gusle” from Kikinda
3. “Mnuojlja” song and “šupita” dance, *duduk* playing (eastern Serbia)  
Stefan Radovanović, Cultural Center of the City of Bor (east Serbia)
4. “Mother, my head hurts”, humorous song “to bass” from the village Resnik (near Sokobanja in eastern Serbia)  
Female singing group of the City Folk Dance and Song Ensemble of the Cultural Center from Požarevac
5. “Oh, I’m picking grapes” song and “rumenka” dance, the *Svrljig* three-voiced bagpipe playing (near Svrljig in eastern Serbia)  
Filip Bogdanović from Lebane
6. “The bridegroom’s mother asked us”, “short wedding melodic mode”, from the village Gornja Crnuća (central Serbia), also characteristic for Dragačevo and Užice districts (western Serbia)  
Original female singing group “Crnućanka” from Gornji Milanovac

7. "Girl Jela, your heart ached" song and "bullwhacker's round dance", long flute playing (enriched with specific „voice from the throat“), from villages Varevo and Trnava (near Raška in western Serbia)  
Dalibor and Ivana Todorović from Raška
8. "The wind is blowing from Prevoja", song "to bass", from near Užice (western Serbia)  
Male singing group of the Cultural and Artistic Society "Sevojno" from Užice
9. "Sister called her brother for dinner", singing accompanied by kaval (the region of Kosovo, southern Serbia)  
Nebojša Brdarić (kaval), Nevena Čiplak, Cultural and Artistic Society "Kopaonik" from Leposavić

## SECOND BLOCK

1. "If the tart cherry were a cherry", a song of a newer rural style, widely distributed across Vojvodina province (north Serbia) and wider Pannonian Basin  
Female singing group of the Academic Society for the Preservation of Music "Gusle" from Kikinda
2. "Traveller's" improvisation and "čaćak round dance from Jablanica", *South Moravian* two-voiced bagpipe playing (region of Jablanica, eastern Serbia)  
Filip Bogdanović from Lebane
3. "Small stones next to one another", song performed on St. George's day in the older rural style from the village Poružnica (near Sokobanja in eastern Serbia)

- Female singing group of the City Folk Dance and Song Ensemble of the Cultural Center from Požarevac
4. “Oh, Dimitrije, my son” song and “pedestrian’s play”, *cevara* playing from Pčinja region (eastern Serbia)  
Borisav Miljković, the Cultural and Artistic Society “Abrašević” from Kraljevo
  5. “The poplar tree has grown”, *slava* song, *u sovre* (at the table), from the village Gornja Crnuća (central Serbia)  
Original mixed singing group “Crnućanka” from Gornji Milanovac
  6. “Source water has sprung”, harvesters’ song, from the village Gornja Crnuća (central Serbia)  
Original female singing group “Crnućanka” from Gornji Milanovac
  7. “Oh, Morava, muddy river”, song “to bass”, from near Kraljevo (western Serbia)  
Male singing group of the Cultural and Artistic Society “Abrašević” from Kraljevo
  8. “The sky is so clear”, *starogradska* (old urban song)  
Female singing group “Luča” from Belgrade



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