

FACULTY OF MUSIC

UNIVERSITY OF ARTS IN BELGRADE

ERASMUS + Jean Monnet Module

**MUSICAL IDENTITIES AND EUROPEAN PERSPECTIVE:
AN INTERDISCIPLINARY APPROACH**

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

**ERASMUS + Jean Monnet Module
MUSICAL IDENTITIES AND EUROPEAN PERSPECTIVE:
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**MUSICAL IDENTITIES
AND EUROPEAN PERSPECTIVE:
AN INTERDISCIPLINARY APPROACH**

**International Conference
of the Department of Musicology
Faculty of Music
University of Arts in Belgrade
Belgrade, October the 12th, 2016**



Faculty of Music
Belgrade
2016

INTRODUCTION

The International Conference “Musical Identities and European Perspective: an Interdisciplinary Approach” is a part of the project with the same title, conducted by the Department of Musicology of the Faculty of Music, University of Arts in Belgrade, and led by Professor Dr. Mirjana Veselinović-Hofman. This project, Jean Monnet module, supported by Erasmus+, includes teaching on EU matters in the field of arts, especially music and musicology, as well as research, conducted in order to support teaching activities. Aims of our project are to raise the awareness about importance of crossing cultural and musical boundaries in the European context, to promote understanding of each individual European musical culture as product of the intercultural dialogue and part of the greater European culture, to identify and contextualize dynamic issues of musical identities, both from pedagogical and research perspective. “Europeanization” of the curricula at the Department of Musicology focuses Europe-related identity of the chosen topics aiming to encourage the future professional activities of students and their academic dialogue with their European colleagues.

This conference focuses on relationship between identity and music in Europe from different angles, taking into account two basic categories: identities in music and music in identities.

The keynote lecture “Influence, Imitation, and the Reshaping of Identities in European Popular Music” will be given by Franco Fabbri, the renowned expert on popular music history, analysis and economy. He will address the issues of European popular music as a significant component of Europe’s music culture since the nineteenth century. Bearing in mind the history of popular music in Europe, the author sees European integration in the domain of the popular music domain as a process that has already been going on for at least the past two centuries.

As a whole, the conference contains four sessions. The first session begins with paper “The Facets of the Decline of Avant-Garde Exclusivity as the Cause of Specific Stylistic Connotations of the Musical Avant-Garde Today” by Mirjana Veselinović-Hofman. It is about “the sense and meaning of the determinant of the Avant-Garde we ascribe to music today”. Two different facets of the musical Avant-Garde are defined, one that characterizes early, and the other, relevant for the mature and late Postmodernism. Postmodernism is the subject of the following paper, Marija Masnikosa’s “Types of Transtextuality in the Selected Works of Serbian Musical Postmodernism”. In this paper, Gerard Genette’s theory of transtextuality is applied to two postmodernist ‘concertate’ works composed by Serbian authors. The last paper presented at this session, Lina Navickaitė-Martinelli’s “Defining Identity: In Quest of ‘Lithuanianness’ in Piano Perfor-

mance Art”, focuses on the concept and the practice of a ‘school’, as applied to the art of music performance, with a particular focus on the idea of a national school. She defines the common features valued in performance practice of Lithuanian pianists, such as philosophical insights, meditation and the importance of profound reflections.

The second session begins with Tijana Popović Mladjenović’s paper “The Musical Text and the Ontology of the Musical Work”, where issues of identity are addressed through the fundamental questions of modes of the appearance of music and different levels of the musical text. She concludes that “the inscription containing the composer’s idea and unique message, as an invariable member of the system of music, and sound interpretation, as its variable category, are the two sides of the same medal – a musical work.”

In the paper “Karol Szymanowski and His Concept of Modern Music Culture” Małgorzata Janicka-Słysz analyses Karol Szymanowski’s texts and his attitudes on culture, “modern music”, with attention to his opinions on relationships between Polish and European music. This session ends with Dragana Stojanović’s “Short Correspondence between Edgard Varèse and John Cage: Around, about and above the *Organized Sound*” dedicated to Varèse’s protective attitude towards the concept of organized sound. The paper reveals that the expression “organized sound was so important to Varèse, that it “nearly jeopardized his professional relation with John Cage”.

Three papers presented at the third session focus on popular music, from different methodological perspectives. Vesna Mikić, for her “*Rock me Lane moje* – European Identifications of Transitory Yugoslav/West Balkans’ Identities at the Eurovision Song Contest”, claims an approach based on “cultural theory (Hall), as well as Gerard Delanty’s critical combination of historical sociology and political theory, here appropriated by (cultural) musicology”. Saskia Jaszoltowski, in “Memory, Spectacle, and the Image of Songs”, follows a socio-musicological approach, integrating elements of (above all) harmonic analysis into a ‘classic’ sociological and media studies framework. Kaire Maimets, in “The Estonian Singing Revolution: Musematic Insights”, bases her analysis on the semio-musicological method developed by Philip Tagg and his followers, in the effort (defined ‘heroic’ by some commentators) to re-build musicology from its very theoretical foundations, in order to understand and study music not belonging to the Western classical canon.

The last session begins with Rūta Stanevičiūtė’s paper “The Velvet Curtain. European Identities and Lithuanian Musical Imagination in the Post-Communist Era”. Inspired by many works composed by Lithuanian authors dedicated to the theme of Europe, she explores the Post-Cold War period and the “formation of the images of Europe in the... Lithuanian cultural tradition and their transformation in the music works of Lithuanian composers at the turn of the 21st century.” Paulo F. de Castro, in “From ‘Good Other’ to ‘Ideal Self’: Images of Russian Otherness

in France and the Iberian Peninsula at the Turn of the 20th Century” deals with representations of Russian otherness in France and the Iberian Peninsula at the turn of the 20th century in order to show that “identity one adopts as one’s own is not always, or not necessarily, identical with the identity one chooses to present to the outside world; and that both identities – designed for internal and external consumption, as it were – may fail to agree with the outsider’s perception of one’s identity.” The last paper, Ivana Perković’s “Ambiguity, Mimicry and War: *Alla Turca* in Contredanse K 535 by Wolfgang Amadeus Mozart” explores Mozart’s Contredanse K 535 *La Bataille*, known also as *The Siege of Belgrade*, from the perspective of postcolonial and Balkan studies. Along with theories of Bhabha and Todorova, Mozart’s work is analyzed through the prism of Austro-Turkish War and Viennese balls during carnival season.

All the papers presented at this conference prove, once again, the relevance of Jean Monnet’s words regarding European integration: “If we were to start all over again, we would start with culture”. The “unity in diversity” of papers and opinions presented, reflects integrative potential of music, its’ potential to offer many ways of understanding and ordering, including self-understanding as well as understanding “the other”.



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MUSICAL IDENTITIES AND EUROPEAN PERSPECTIVE:
AN INTERDISCIPLINARY APPROACH
 International Conference of the Department of Musicology, Faculty of Music,
 University of Arts in Belgrade, October 12, 2016

Wednesday, October 12, Faculty of Music, Great Hall (Kralja Milana 50)

10.00-10.15 Joint conference opening and welcome

10.15-11.00

Keynote lecture – Franco Fabbri
 Influence, Imitation, and the Reshaping of Identities in European Popular Music

11.00-12.30

SESSION 1

Chair: Rūta Stanevičiūtė

Mirjana Veselinović-Hofman

The Facets of the Decline of Avant-Garde Exclusivity as the Cause of Specific Stylistic Connotations of the Musical Avant-Garde Today

Marija Masnikosa

Types of Transtextuality in the Selected Works of Serbian Musical Postmodernism

Lina Navickaitė-Martinelli

Defining Identity: In Quest of 'Lithuanianness' in Piano Performance Art

12.30-13.00 Coffee break

13.00-14.30
SESSION 2
Chair: Paulo F. de Castro

Tijana Popović Mladenović

The Musical Text and the Ontology of the Musical Work

Malgorzata Janicka-Slysz

Karol Szymanowski and his Concept of Polish Music. Contexts and Resonance

Dragana Stojanović-Novičić

A Short Correspondence Between Edgard Varèse and John Cage: Around, About and Above the *Organized Sound*

14.30-16.00 Lunch break

16.00-17.30
SESSION 3
Chair: Franco Fabbri

Vesna Mikić

Rock me Lane moje – European Identifications of Transitory Yugoslav/West Balkans' Identities at the Eurovision Song Contest

Saskia Jaszoltowski,

Memory, Spectacle, and the Image of Songs

Kaire Maimets

The Estonian Singing Revolution: Musematic Insights

17.30-18.00 Coffee break

18.00-19.30
SESSION 4
Chair: Mirjana Veselinović-Hofman

Rūta Stanevičiūtė

The Velvet Curtain. European Identities and Lithuanian Musical Imagination in the Post-Communist Era

Paulo F. de Castro

Portugal From 'Good Other' to 'Ideal Self': Images of Russian Otherness in France and the Iberian Peninsula at the Turn of the 20th Century

Ivana Perković

Ambiguity, Mimicry and War: *Alla Turca* in Contredanse K 535 by Wolfgang Amadeus Mozart

This conference was organized with the kind help of:



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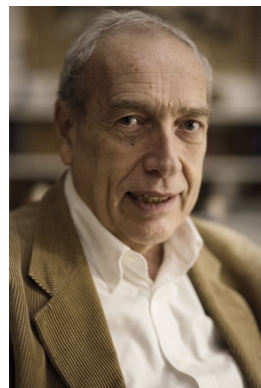


KEYNOTE SPEAKER

Franco Fabbri

Influence, Imitation, and the Reshaping of Identities in European Popular Music

European popular music is not at all a sub-cultural phenomenon originated from the dominance of Anglo-American popular music (since the 1950s, or the late nineteenth century), but a substantial component of Europe's music culture, since the early decades of the nineteenth century. Fado, flamenco, chanson, canzone, popular song, and all other similar genres – including salon and vernacular dances – flourishing everywhere in Europe since the age of the *café chantant*, *café cantante*, *café concert*, music hall, cabaret, Kabarett, and so on, as well as in bourgeois households from Portugal to Finland, from Britain to the cosmopolitan cities of the Ottoman Empire, and up to the most recent developments. As far as popular music is concerned, European integration is not an aim for the future: it is a process that has been going on in the past two centuries, at least.



Franco Fabbri teaches popular music history, analysis and economy at the Conservatory of Parma and the University of Milan. His main interests are in the fields of genre theories and music typologies, the impact of media and technology across genres and musical cultures, and the history of popular music. He has served twice as chairman of the International Association for the Study of Popular Music (IASPM). Fabbri has published on the rapport between music and technology (*Elettronica e musica*), on the confrontation of musical cultures in contemporary world (*L'ascolto tabù*) and on the intricate fabric of influences and coincidences in the history of popular music (*Around the clock*). His most read book (*Il suono in cui viviamo*, 3 editions) contains articles on diverse subjects including genres, analysis of popular music and aesthetics of sound. He is co-editor, with Goffredo Plastino (Newcastle University), of the Routledge *Global Popular Music* series.

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ABSTRACTS



Paulo F. de Castro

From ‘Good Other’ to ‘Ideal Self’: Images of Russian Otherness in France and the Iberian Peninsula at the Turn of the 20th Century

This study deals with representations of Russian otherness in France and the Iberian Peninsula at the turn of the 20th century. The spread of Russian music in the West was driven by the omnivorous taste for the exotic characteristic of the commercial and industrial bourgeoisie of the second half of the 19th century. Further on, the Franco-Russian political and military alliance was to act as a powerful catalyst for French Russophilia.

The case of Spain and Portugal is particularly relevant, because the Iberian Peninsula in many ways appears to mirror Russia’s location at the edge of the European continent, in more than a merely geographical sense. Special attention is paid to the Portuguese composer Luís de Freitas Branco and his *Suite Alentejana*. This work can serve as a curious document of the circuitous nature of musical nationalism, by showing how an identity could, on occasion, travel all the way from Iberia to Russia, returning, so to speak, by the back door.

Paulo F. de Castro studied musicology in Strasbourg and London, taking a PhD at Royal Holloway College, with a thesis on the musical relevance of Wittgenstein’s philosophy. He was awarded scholarships and grants by the Gulbenkian Foundation, the Foundation for Science and Technology (Portugal), and the German Department, Royal Holloway (United Kingdom). He has written music criticism

and musicological essays on the history and aesthetics of 19th and 20th-century music, and is the co-author of a book on the history of music in Portugal which was awarded a prize from the Portuguese Music Council and has been translated into English, French and Mandarin Chinese. From 1992 to 2000 he was Director of the Lisbon Opera (Teatro Nacional de S. Carlos), where he produced over 60 operas, as well as many concerts and recitals. Paulo F. de Castro is currently a lecturer at Universidade Nova de Lisboa and a researcher with a special interest in theories of musical signification, intertextuality and the ideologies of modernism, subjects on which he frequently gives lectures at home and abroad. He is a former Chairman of the Portuguese Musicological Association.

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Małgorzata Janicka-Słysz

Karol Szymanowski and His Concept of Modern Music Culture

The aim of this article is to analyse and interpret the texts by Karol Szymanowski (1882-1937) and his attitudes on culture, “modern music”, relationships between Polish and European music, Chopin and other relevant subjects i.e. the rule of competence or the necessity of dialogue.

In the second part of the article three main instances of the *relevance of beauty* in Polish music of the 20th century are being discussed: 1) beauty as a given concept of *sound*, a special kind of *euphony* that results in the audience’s aesthetic pleasure, 2) the juxtaposition of two sets of values: beauty *versus* truth and 3) the *rehabilitation of the sublime beauty*.



Małgorzata Janicka-Słysz – music theorist, Assistant Professor of music art, researcher at the Department of Theory and Interpretation of Musical Work and the Head of the Institute of Music Analysis and Interpretation at the Academy of Music in Krakow, a member of the section of musicologists Polish Composers’ Union, a member of the editorial board of the journal “Theory of Music”. She graduated with distinction from the Academy of Music in Krakow. In her scientific pursuits she focuses on contemporary Polish and Lithuanian output

and especially music of Karol Szymanowski. She has participated in international conferences in Vilnius, Aarhus, London, Leuven, Leipzig, Zurich, Canterbury, Paris, Lisbon, Aberdeen and in her home city of Kraków. She published books: *Vytautas Bacevičius i jego idee muzyki kosmicznej* ('Vytautas Bacevičius and his ideas of cosmic music', 2001) and *Poetyka muzyczna Karola Szymanowskiego. Studia i interpretacje* ('Poetics of Karol Szymanowski's music. Studies and interpretations', 2013) and 50 articles in Polish and foreign group publications. She is an artistic director of the "Wawel Royal Castle at Dusk" music festival (eight editions since 2008). In 2008-2012, she served as Vice-Rector of the Academy of Music in Krakow for Teaching and Promotion. She received, among others, "Honoris gratia" badge (2009) and awarded the "Excellence in Teaching" (2012). In 2013, she became a programme curator of Karol Szymanowski's Museum at Villa Atma in Zakopane – Branch of the National Museum in Krakow. Vice-Rector of the Academy of Music in Krakow for Teaching and Science.

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Saskia Jaszoltowski

Memory, Spectacle, and the Image of Songs

This article follows a socio-musicological approach to popular music. John Lennon's song *Imagine* is analyzed from that perspective, with an aim is to show different attempts in building up cultural memory. The song *Imagine* that reaches out beyond borders and time to an utopian idea of world peace and serves as

a communicative and lively place of memory through its usage on terror- and crime-related commemorations. Also the annual spectacle of the Eurovision Song Contest has institutionalized the celebration of pop cultural diversity and by this, delivers the image of a tolerant community that is about to build up its own cultural memory for the future. In a society that seems to be in need for symbols of identification because of an increase of mobility, migration, and mass mediatized information the anthem, the song and the contest offer a place for musical memory.

Saskia Jaszoltowski is Assistant Professor at the Department of Musicology at the University of Graz. Her research focuses on the history and aesthetics of

music in the 20th and 21st centuries, emphasizing on audiovisual and intermedial phenomena as well as social and political implications of musical life. She was awarded a doctorate ‘summa cum laude’ at the Free University of Berlin for her PhD-thesis on the soundtracks of animated cartoons (*Animierte Musik – Beseelte Zeichen. Tonspuren anthropomorpher Tiere in Animated Cartoons*, Stuttgart 2013) while working as a research assistant at the Cluster of Excellence ‘Languages of Emotion’.

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Kaire Maimets

The Estonian Singing Revolution: Musematic Insights

In the heart of ‘Singing Revolution’, Baltic nonviolent political movement in the late 1980s, there was music – songs and singing –, and rock musicians were its most critical conduit. As yet only little is known about the actual *musical* mechanisms by which songs affected people, expressed national identity, proposed action derived from that identity, and moved historical events. This paper focuses on one Estonian pop-rock anthem: “Koit” (*Dawn*, 1988), written and performed by singer-songwriter Tõnis Mägi (b. 1948). My primary analytical focus is on the social(-political), ideological *and* musical meanings of this song as performed, recorded and perceived sound. I will concentrate on one musematic structure in “Koit”: that of a ‘bolero snare drum’. The larger aim of my research is to integrate the discussion of music’s “sonic materiality” (its actual sounds) into discourse about culture and society.



Kaire Maimets is a musicologist who is committed to semiotic conceptualization of relations between musical/sonic structures (“text”) and their cultural meanings, functions and uses (“context”). One of her substantial research interests has been the appropriation of Arvo Pärt’s pre-existing concert works in film soundtracks (also the subject of her 2009 PhD dissertation, “Mediating the ‘idea of One’: Arvo Pärt’s pre-existing music in film”). Currently she researches social, ideological and musical meanings, functions and uses of the Estonian 1987–1991 ‘Singing Revolution’ pop-rock songs. Since 2003 Maimets has primarily worked

as a research fellow and lecturer at the Department of Musicology of the Estonian Academy of Music and Theatre (Tallinn), except during 2011–12 when she helped the Pärt family establish the International Arvo Pärt Centre at Laulasmaa. She also lectures at the Department of Semiotics, University of Tartu, and in the Baltic Film and Media School (Tallinn). Maimets is a member of Estonian Musicological Society, International Association for the Study of Popular Music, and Network for the Inclusion of Music in Music Studies (www.nimims.net).

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Marija Masnikosa

Types of Transtextuality in the Selected Works of Serbian Musical Postmodernism

The focus of this article is a specific type of transtextuality as exhibited in two Serbian postmodernist compositions. The paper is based on the hypothesis that every postmodernist musical work has its own specific intertextual “network”, in which modernist musical language and older,

pre-modernist musical texts intersect, producing a new, specific, signifying level of the work. The poetic concept of a postmodernist composition is always determined by its intertextual dialogue, and it is necessary to recognize those different musical texts and their interconnections, in order to understand and interpret the work.

This article uses the analytical methodology of Gerard Genette’s theory of transtextuality, which comprises several modalities of “textual transcendence”. Genette developed a complex typology of transtextuality, which I find very applicable to postmodernist music. It consists of: intertextuality (in the narrower sense), paratextuality, hypertextuality (Genette made an additional typology of hypertextual practices), architextuality and metatextuality.

My argument is that the best way to understand the transtextual modality of some postmodernist works is to use the analytical apparatus of musical semiotics, and in this paper, music-semiotic analysis is applied to identify mechanisms of transtextuality in two ‘concertante’ compositions belonging to the exemplary trajectory of Serbian musical postmodernism. These are *Talea-Konzertstück* for solo violin and strings (1988) composed by Zoran Erić and *Musica concertante*

for piano, 13 strings and electronics (1993), composed by Srdjan Hofman. Their common trait is established on the basis of their titles (paratexts) from which it can be concluded that both compositions present their own, creative, postmodernist reflections on the tradition of concert music. It was therefore interesting to look at their (different) poetic concepts and to interpret and discuss fundamentally different relationships of the two composers toward selected artifacts of the musical past “appropriated” in their works.

Marija Masnikosa is Associate Professor at the Department of Musicology of Faculty of Music of the University of Arts in Belgrade. She is also lecturer of music history at the Faculty of Philology and Arts in Kragujevac (Serbia). Marija Masnikosa studied in Belgrade (Faculty of Music, University of Arts /bachelor, master and PhD degree in Musicology). She is the author and co-author of 4 books, over 40 articles in national and international journals, and in proceedings of the international conferences in the country and abroad.

Areas of Competence: American and Serbian minimalism and postminimalism, musical semiotics, Serbian postminimalist music, Serbian Music between the two World Wars.

Didactic competences: History of Renaissance Music, History of Serbian Music between the Two World Wars, Musical Semiotics.

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Vesna Mikić

***Rock me Lane moje* – European
Identifications of Transitory Yugoslav/
West Balkans’ Identities at the Eurovision
Song Contest**

This study deals with the Yugoslav and later Serbian participation in Eurovision Song Contest. The theoretical and methodological framework is

based on cultural theory (Hall), as well as Gerard Delanty’s critical combination of historical sociology and political theory here appropriated by (cultural) musicology, in order to historicize effects of the European identifications Yugoslav/West Balkans/Serbian ESC songs have made in the constructing/structuring/for-

matting the cultural/societal formations of different historical conjunctures. My inquiries are on the path of (theoretical) transformation from cultural to political musicology, aiming at addressing the issues of (un)equality, thus maybe transforming Delanty's critical cosmopolitanism into critical egalitarianism.

Vesna Mikić is a Full-time Professor at the Department of Musicology of the Faculty of Music of the University of Arts in Belgrade. She studied in Belgrade (Faculty of Music, University of Arts /bachelor, master and PhD degree in Musicology). Vesna Mikić has more than 20 years of the teaching experience. She thought courses at all degrees of different academic programs, and at different schools in Serbia, Montenegro, Republic of Srpska. To this specific project her skills in teaching popular culture and popular music courses at the doctoral level, as well as her experience in participation in ESC and "New Europe" project (2009–2011), would combine in realization of the unique musicological approach to Eurovision Song Contest in the context of the European studies.

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Lina Navickaitė-Martinelli

Defining Identity: In Quest of 'Lithuanianness' in Piano Performance Art

This paper examines the concept and practice of a 'school' as applied to the art of music performance, with a particular focus on the idea of a national school and the quest for the Lithuanian tradition of piano performance art. A school is

understood as a unifying factor in the pluralistic panorama of the several past ages of performance art, and as a conceptual tool in attempting to outline certain trends in performance history. In examining the art of several Lithuanian pianists (with the particular focus on Mūza Rubackytė, Petras Geniušas, Gabrielius Alekna and Andrius Žlabys), the attention was directed towards the most specific parameters of musical enunciation that might be determined by a performer's belonging to one or another school of pianism. Considering the choice of renouncing, throughout this paper, any in-depth analysis of the performances' score-based parameters, a more descriptive method of research was adopted in

searching for the aspects that would allow defining the artists' belonging to a certain tradition. The conclusion is that the general globalization of performance art through recordings and other means of standardizing culture have borne controversial fruit. Professional standards across the world have risen to an extraordinary extent over the last several decades, and there is great pressure for musicians who wish to succeed in the international market to model themselves on these international, generally-acknowledged standards. Hence, local traditions tend to erode. However, a 'school' identity remains to be an important professional aspect to some artists, and as such it provides a relevant sense of identification and belonging amid the general twentieth-century trend towards stylistic uniformity and 'absence of traditions'.

Lina Navickaitė-Martinelli is Associate Professor and Head of the Postgraduate Studies' Office at the Lithuanian Academy of Music and Theatre. She holds a PhD in musicology from the University of Helsinki (Finland). She has edited several academic collections and has been a member of research projects in Finland and Lithuania. Navickaitė-Martinelli has presented numerous conference papers and has published scientific articles in international journals and article collections. Her books *A Suite of Conversations: 32 Interviews and Essays on the Art of Music Performance* (Vilnius: Versus aureus, 2010) and *Piano Performance in a Semiotic Key: Society, Musical Canon and Novel Discourses* (Helsinki: Semiotic Society of Finland, 2014) have been awarded as the best Lithuanian musicological works of the respective years for innovative research into music performance. She focuses her research on various aspects of the music performance phenomenon, mainly approaching music performance from the semiotic perspective. Navickaitė-Martinelli is the founder and co-ordinator of the LMTA Headquarters of Artistic Research and Performance Studies (HARPS). More information at linamartinelli.wordpress.com.

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Ivana Perković

Ambiguity, Mimicry and War: *Alla Turca* in Contredanse K 535 by Wolfgang Amadeus Mozart

The aim of this paper is to explore Mozart's Contredanse K 535 *La Bataille* from the perspective of postcolonial and Balkan studies. For the purpose of this study, the theories of Homi Bhabha and Maria Todorova are linked by the concept of ambiguity, and used as the "lense" through which elements of Mozart's biography (related to the Contredanse) and his musical realization are understood. Many layers of Mozart's work are problematized within the circumstances of the Austro-Turkish War (1788-1791), and in the context of the Viennese social and cultural practice of balls during carnival season. Musical analysis shows that, similarly to non-monolithic strategies of imperialism, Mozart's compositional approach in this 'innocent dance piece' "speaks in a tongue that is forked, not false", as Bhabha would say.

Ivana Perković, musicologist, PhD, associate professor at the Department of Musicology, Faculty of Music University of Arts, Belgrade. She has been teaching at the Faculty of Philology and Arts in Kragujevac (Srbija), Academy of Arts in Novi Sad (Srbija), Music Academy Cetinje (Montenegro) and, as an Erasmus exchange teacher, at the Lithuanian Academy of Music and Dance in Vilnius.

The main subject of her research are Serbian Orthodox church music and 18th century music. Ivana Perković is the author of two books: on Serbian Oktoechos and on Serbian choral church music in the period of Romanticism. Her new book on musical references in Serbian sacred literature is being prepared for publishing. She is coauthor of the book *Interdisciplinary Approach to Music: Listening, Performing, Composing*. She has published more than 60 papers in conference proceedings, books and academic journals.

Ivana Perković participated in numerous conferences in Serbia, Germany, Austria, Poland, Hungary, Slovenia, Greece, Finland, France, Lithuania, etc., and published studies in Serbian, English and German.

She has received research grants for her projects in Sofia and Vienna, as well as the British Library Endangered Archives grant. Currently, Ivana Perković is participant of the research project supported by the Serbian Ministry of Education, Science and Technological development, and Jean Monnet module supported by the Erasmus + programme.

She is member of the International Musicological Society, Serbian musicological society, International Society for Orthodox Church Music and the Editorial board of the *Matica Srpska Journal of Stage Arts and Music*. Currently, she is currently vice dean for research and international cooperation at the Faculty of Music.

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Tijana Popović Mladjenović

The Musical Text and the Ontology of the Musical Work



The interesting and always provocative question of musical writing (musical notation, musical inscription, musical text and musical score) demands consideration of various interpretations of the phenomenon of the appearance of musical work in written form (Dahlhaus, Braun, Busoni, Goodman, Levinson, Kivy, Jankélévitch, Goehr, Taruskin, Cook, Kramer, Ingarden, Adorno, Ricoeur...), in another words – demands the analysis of music written down as one of the modes in which music can (or can not) exist. The conducted analysis has resulted in the opinion that even though of non-sonic nature, *the musical text* as written down – the critical point of music – contains to a large extent the view of the sonic nature of music. Moreover, one has to bear in mind that the musical work in its written mode which is rich, multilayered and often characterized by the ambiguity of the overt and the disguised, the visible and the invisible, offers the possibility of various readings of the musical inscription and various interpretations of the musical text thus opening up room for performer's personal views and approaches, for building up many potential subjective (but rooted in objectivity) superstructures of interpretative actions, which secures different aural materializations of the work. For that reason, special attention is devoted to the consideration of the space of musical text and the potential forces which are released from syntactic relationships. It has been observed that the musical text, apart from its fixed, invariable layer – a factual level fixed in musical inscription, possesses a relatively autonomous layer, the space which is in a way free from the composer's immediate intentions. Accordingly, it is to be emphasized that the existence of a musical work is made possible only through all the modes of the appearance of music. The text and the performance are two sides of the same coin – the musical work.

Tijana Popović Mladjenović, PhD, is an Associate Professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade. She also teaches at the Department of Interdisciplinary Doctoral Studies at the University of Arts in Belgrade. *She* has been a *visiting professor* of musicology at the University in Ljubljana, the Lithuanian Academy of Music and Theatre, the Music Academy in Sarajevo and Cetinje. She specialized in contemporary French music at the University of Paris IV Sorbonne. Her main research interests include the history of music of the *fin de siècle*, contemporary music, aesthetics

and philosophy of music, and issues concerning thinking in music. She is author of five books (*Musical Writing*, 1996 [2015]; *E lucevan le stelle – Selected Fragments from the Italian and French Opera Tradition*, 1997; *Claude Debussy and His Time*, 2008; *Processes of Panstylistic Musical Thinking*, 2009; and *Interdisciplinary Approach to Music: Listening, Performing, Composing*, 2014). She participated in numerous conferences in Serbia, France, Austria, Portugal, Slovenia, Lithuania, FBiH, Greece, Belgium, Great Britain, Poland, Australia, Italy, etc., and has contributed to musicological journals and monographic publications. She was an editor member of the Editorial Board of the musicological journal *Musical Wave*. She is also an editor of a number of musicological collections of papers, and peer reviewer of the scientific journals. She contributed to the *Grove*, *Grove Music Online*, and *MGG*. She was the editor for music entries of the Serbian edition of *Le Grand Larousse Illustré* (translation and supplementation). She is a member of the International Musicological Society, the International Project on Musical Signification, the Serbian Musicological Society (a former president of the Managing Board), as well as a member of the Managing Board of the Composers' Association of Serbia, and the Board of the Matica Srpska Department of Stage Art and Music.

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Rūta Stanevičiūtė

The Velvet Curtain. European Identities and Lithuanian Musical Imagination in the Post-Communist Era

This article aims to give a broader understanding of the Lithuanian music's contribution into formation and transformation of historical and cultural images of and narratives about the European identities after the end of the Cold War. Based on new post-

historical approach to the description of history and culture 'in many different voices', it is intended to explore post-communist musical imagination in Lithuania and its international reception through analysis of assembled case studies and musical criticism. In addition, it is aimed to discuss how individual artistic

expressions of belonging to or exclusion from the European past and present were included or rejected into artistic discourses and cultural exchange on both sides of the ‘Velvet Curtain’, a metaphor for post-communist state, that is, an invisible yet palpable divide, which separated “Old Europe” and “New Europe” in the period of eastern enlargement of the European Union at the turn of the 21st century.

Rūta Stanevičiūtė-Kelmickienė is a Full-time Professor at the Lithuanian Academy of Music and Theatre. Her current field of interest are modernism and nationalism in 20–21-c. music, philosophical and cultural issues in the analysis of contemporary music, and the studies of music reception. She has conducted research at the universities of Warsaw, Cambridge, King’s College London, Berlin University of Arts and other institutions. She is the author of the book *Modernumo lygtys. Tarptautinė šiuolaikinės muzikos draugija ir muzikinio modernizmo sklaida Lietuvoje* (*The Figures of Modernity. The International Society for Contemporary Music and the Spread of Musical Modernism in Lithuania*, 2015). She also edited and co-edited tenth collections of articles on twentieth- and twenty-first-century musical culture and history of music reception; she has prepared a college textbook *Muzika kaip kultūros tekstas* (*Music as a Cultural Text*, 2007) and a collection of articles on the Lithuanian composer Vytautas Bacevičius (in English, 2009). Currently she co-edited a collection of musicological articles, *Sociocultural Crossings and Borders: Musical Microhistories* (2015), in collaboration with the study groups “Music and Cultural Studies”, “Shostakovich and his Epoch: Contemporaries, Culture and the State”, “Stravinsky between East and West” of the International Musicological Society. Active as initiator and coordinator of scientific exchange and networking on both national and international level. In 2005–2010, she conducted as a chair of the Musicological section at the Lithuanian Composers’ Union and in 2003–2008, as a chair of the Lithuanian section of the International Society for Contemporary Music.

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Dragana Stojanović-Novičić

Short Correspondence between Edgard Varèse and John Cage: Around, about and above the Organized Sound

This study presents the short correspondence between Edgard Varèse and John Cage regarding the concept of *organized sound*. Varèse's concept was established on the premise that the music is the art and the science at the same time; hence, the expression *organized sound* should have more successfully than the term music reflected both sides of its nature. In 1940 Varèse published an article in which the new concept was primarily explained through its application to the sound film. After reading this article, Cage had an opinion that he could freely use the expression *organized sound* as something very close to the expression he had already had in mind (*organization of sound*) before he became familiar with Varèse's explanation of the organized sound. Varèse had a contrary attitude – he thought that he was the only one who could have used the expression *organized sound*, and that it was a kind of his own intellectual property.

Belgrade-born Serbian musicologist **Dr. Dragana Stojanović-Novičić** is a specialist for contemporary Serbian, American and European music. Lately, she has been dedicated to the music and life of Vinko Globokar, Edgard Varèse, John Cage and Conlon Nancarrow. She has written five, co-created two, and co-edited two books. Her studies appeared in *American Music*, *New Sound*, *Muzički talas*, *Musicology*, *Treći program*, *Mokranjac*, *Sveske*. She participated at musicological conferences in Europe and US (Serbia, Republic of Srpska/Bosnia and Herzegovina, Switzerland, UK, France, Finland, Missouri, California). Recently (in 2016), she has been a recipient of the Fulbright scholarship which enabled her to be a visiting professor and scholar at Bard College, NY, USA; there she was teaching a course «Music of the European Avant-Garde» as well as «The Ear Training» class, and conducted a research on John Cage at John Cage Trust. She received a postdoctoral grant for perfection abroad from the Government of Serbia – Ministry of Science (2008), and a Swiss research grant from the Paul Sacher Stiftung in Basel (2006/7). While Edward Jurkowski, describing her chapter in *The Ashgate Research Companion to Minimalist and Postminimalist Music*, writes that she “provides a fascinating historical narrative of the origins of minimalism in Serbia,” Kyle Gann asserts: “She’s a fantastic scholar, obsessed with detail.” She is a participant at Jean Monnet Module “Musical Identities and European Perspective” (Erasmus+ Program EU) of the Department of Musicology at the Faculty

of Music in Belgrade. She has performed as a pianist; she made a solo recital in Zürich, Switzerland, in November 2015. Being drawn to the scene, she designs a music-musicological happenings with a dramatization of certain aspects of composer's life that includes actors, video artists, musicians, and of which one, on Conlon Nancarrow, was realized at Belgrade Music Festival (BEMUS) in 2012.

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Mirjana Veselinović-Hofman

The Facets of the Decline of Avant-Garde Exclusivity as the Cause of Specific Stylistic Connotations of the Musical Avant-Garde Today

The subject of this paper concerns the reasons for the currently, ever more increasing views on the musical Avant-Garde as a *stylistically*

connoted phenomenon, which means, a phenomenon considerably changed, in relation to the typical Avant-Garde, whose identity was formed on a complex mutual causality of subjective, social-historical and artistic factors. These reasons, here, are noticed in the departures of the musical Avant-Garde from the typical avant-garde configuration in other arts, departures that actually rest on the stronger action of the principle of continuity than discontinuity. In this regard, the said transformation of the musical Avant-Garde is deliberated with respect to its two considerably different positions of identity: the one that occurred in early, and the other, in mature and late Postmodernism.

While the transformation of the musical Avant-Garde in early Postmodernism is considered as a kind of self-destruction whereby Postmodernism was actually established, the Avant-Garde's transformation in the later course of Postmodernism is conceived in the sense of the postmodernist revitalisation of the avant-garde identity. Named here as the *Postmodernist Avant-Garde*, this revitalisation is not understood as a pure replica to the Avant-Garde, but as an expression of the renewed challenge of Copernicanism, of the prevalence of the semiotic over the semantic, as the refreshing of the memories of avant-garde rebellious explorations, and all that embodied by the predominance of freely chosen avant-garde musical means (procedures, facts, contents...), structurally combined with the



freely chosen materials (contents, fragments, 'traces'...) from all other available parts of the entire musical treasury. Thereby a choice of both kinds of material depends on the idea and conception of each individual musical piece.

Mirjana Veselinović-Hofman, PhD, a Full-time Professor in the Department of Musicology at the Faculty of Music / University of Arts in Belgrade. Between 2003 and 2005, she was affiliated to the Music Department at the University of Pretoria, South Africa; cooperated with the Academy of Art in Novi Sad; University of Music and Theatre in Rostock (1997); Erasmus University in Rotterdam (2002).

Editor-in-Chief of the bilingual *New Sound Journal of Music*; a member of the editorial board of the *Matica srpska Journal of Stage Art and Music*; a member of the editorial board for compiling the *Serbian Encyclopedia*, and the chair holder of scientific projects at the Department of Musicology of the Faculty of Music in Belgrade, including Erasmus+ Programme – Jean Monnet Module. Head of the Department between 2006 and 2016.

She is a member of the Steering Committee of the Regional Association for the Study of Music of the Balkans as part of the International Musicological Society (IMS); a member of numerous international programme / selection committees (recent: for the IMS congress in Tokio 2017; Vilnius 2016; Belgrade 2016...2010; Iasi 2013; Salvador 2011; Thessaloniki 2010).

Her areas of competence are European and Serbian contemporary music (Avant-Garde, Neo-Avant-Garde; Post-Avant-Garde; Postmodernism); post-modern musicology; interdisciplinarity in music; interdisciplinary science of arts; aesthetic and poetic trends in contemporary theoretical thought on music and musicology.

She has published numerous scientific studies, along with five books and two mini-monographs; co-author and / or editor of 13 books. Her works have also been published abroad (e.g. the book *Fragmente zur musikalischen Postmoderne*, Frankfurt am Main: Peter Lang, 2003).

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JEAN MONNET MODULE

“MUSICAL IDENTITIES AND EUROPEAN PERSPECTIVE: AN INTERDISCIPLINARY APPROACH”

According to anecdote, Jean Monnet, when looking back on his work on European integration, said: “If we were to start all over again, we would start with culture”. Having this in mind, Jean Monnet Module “Musical Identities and European Perspective: an Interdisciplinary Approach” deals with academic studies in the field of arts, especially music and musicology that are not commonly associated with EU studies. Paradoxically, European orientation is one of the key concepts in the field of interdisciplinary oriented musicology, due to international nature of the music history and music itself.

The musicology studies at the Faculty of Music of the University of Arts in Belgrade recognize importance of the European musical and cultural tradition and practice, in teaching both European and national musical history, but without apparent emphasis to the Europe-related topics. Due to the fact that there are no EU related studies at the University of Arts in Belgrade and at the Faculty of Music, this project aims at European integration processes in the field of culture and music in order to bring this subject closer to the target group – MA and PhD students of musicology and of the musical performance at the Faculty of Music in Belgrade.

The project introduces topics of European integration in the curricula of faculties of arts, which corresponds to one of the principal objectives of the Erasmus+ programme – the sustainable development of Partner Countries in the field of higher education. Promoting excellence in teaching and research in EU studies is one of the first steps in realization of this project. Research of musical identities belongs to the most vibrant and provocative subjects in current musicology, and their introduction in the academic curricula and teaching, especially in the context of European integration, results in the promotion of the excellence in teaching and research.

Besides introducing of topics of European integration in the curricula of faculties of arts project objectives are: raising the awareness about importance of crossing cultural and musical boundaries in the European context, promoting understanding of each individual European musical culture as product of the intercultural dialogue and part of the greater European culture, identifying and contextualizing dynamic issues of musical identities, both from pedagogical and research perspective, designing multidimensional, culturally responsive and innovative teaching and researching process, as well as disseminating project results to different beneficiary groups. Europeanization of the curricula focuses Europe-related identity of the chosen topics aiming to encourage the future pro-

fessional activities of students and their academic dialogue with their European colleagues. Furthermore, students attending the Jean Monnet Module at the Faculty of Music in Belgrade would obtain relevant knowledge for creating dialogue between academic world and media, in order to promote European values in culture and music.

Project implementation team consists of eight musicologists, professors at the Department of Musicology of the Faculty of Music of the University of Arts in Belgrade: Dr Mirjana Veselinović-Hofman (chair holder of the project), Dr Sonja Marinković, Dr Vesna Mikić, Dr Ivana Perković, Dr Tijana Popović Mladjenović, Dr Marija Masnikosa, Dr Dragana Stojanović-Novičić and Dr Dragana Jeremić-Molnar.

Project activities of Jean Monnet Module “Musical Identities and European Perspective: an Interdisciplinary Approach” include teaching and research.

Teaching represents various approaches to musical identities and the European perspective, which equip students with relevant knowledge and prepare them to examine problems from multiple perspectives: social, cultural, religious, political, etc.

By the application of innovative teaching strategies, students and young professionals learn to:

- comprehend and use unique potential of arts, especially music to support intercultural dialogue;
- recognize different historical processes in musical culture as a result of various forms of intercultural dialogue;
- recognize European and local musical and cultural values, with the deep understanding of diversity as a vehicle to promote unity;
- encourage musicological dialogue on promotion of national tradition as the part of European cultural heritage;
- work on awareness rising in the area of European heritage in local musical traditions.

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