



**JEAN MONNET MODULE:
MUSICAL IDENTITIES AND EUROPEAN PERSPECTIVE – AN INTERDISCIPLINARY
APPROACH**

**THE LIST OF EXAM QUESTIONS AND RECOMMENDED REFERENCES
(1st academic year, winter course)**

THE LIST OF EXAM QUESTIONS:

1. Theoretical approaches to the notion of identity
2. Prerequisites for the formation of an avant-garde identity on a personal and cultural level (psychological, social, artistic)
3. Specifics of the avant-garde phenomena in European music
4. Studies of Eurovision Song Contest in the context of European studies
5. European identities and Eurovision Song Contest – trajectories of development of "unity in diversity" concept
6. Musicological interpretations in the context of Eurovision Song Contest studies
7. Composer and migrations: Béla Bartók: American years (1940-1945) of nostalgic European – ethnomusicological work, compositional and concert activity
8. Composer and migrations: Igor Stravinsky: Russian stamps of Swiss years (1911-1920); American period (from 1939)
9. Composer and migrations: Edgar Varèse: American years (from 1915) – conquest of new sound spaces, conductor career and the establishment of compositional associations
10. The interpretation of the phenomenon of appearance of musical work as written (from Listenius to Jankelevich and Dahlhaus)
11. Musical writing and spaces of musical text (from 'zero degree of writing' to the musical graphics and the idea of union of fine art and music 'symbolism')
12. Musical identities and intertextuality (*Viola Tango Rock Concerto* as a 'story' and/or 'fantasy')

RECOMMENDED REFERENCES:

- Balibar, Etienne, Immanuel Wallerstein, *Race, Nation, Class: Ambiguous Identities*, London, New York, Verso, 1991.
- Bartók, Béla, "Parry Collection of Yugoslav Folk Music", *The New York Times*, June 28, 1942. http://chs119.chs.harvard.edu/mpc/about/bartok_ltr.html
- Benhabib, Seyla, *The Claims of Culture. Equality and Diversity in Global Era*, Princeton, Oxford, Princeton University Press, 2002.
- Benhabib, Seyla, Ian Shapiro, Danilo Petranović (eds.), *Identities, Affiliations, and Allegiances*, Cambridge, Cambridge University Press, 2007.
- Bohlman, Philip V., *Focus: Music, Nationalism, and the Making of the New Europe*, London, New York, Routledge, 2011.
- Braidotti, Rosi, "Gender and power in a post-nationalist European Union", *NORA* No.3, Volume 12, 2004, pp.130-142.
- Chalmers, Kenneth, *Béla Bartók*, London, New York, Phaidon, 2008.
- Delanty, Gerard, Chris Rumford, *Rethinking Europe: Social Theory and the Implications of Europeanization*, London, New York, Routledge, 2005.
- Delanty, Gerard. "The Making of A Post-Western Europe: A Civilizational Analysis," *Thesis Eleven* 72, 2003, 8-25.
- Edgard Varèse: Composer – Sound Sculptor – Visionary*, A Publication of the Paul Sacher Foundation, edited by Felix Meyer and Heidy Zimmermann, Woodbridge, Suffolk, The Boydell Press, 2006.
- Fricker, Karen, Milija Gluhovic (eds.), *Performing the 'New' Europe: Identities, Feelings and Politics in the Eurovision Song Contest*, New York, Palgrave Macmillan, 2013.
- Horowitz, Joseph, *Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts*, New York, HarperCollins Publishers, 2008.
- Marić, Sreten, Đorđije Vuković (pripr.), *Rađanje moderne književnosti. Poezija*, Beograd, Nolit, 1975.
- Milman Parry Collection, <http://chs119.chs.harvard.edu/mpc/index.html>
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- Popović Mladenović Tijana, „Pojam i elementi 'analitičke' interpretacije“, u: Mirjana Veselinović-Hofman (ur.), *Aspekti interpretacije*, Beograd, Udruženje kompozitora Srbije, Fakultet muzičke umetnosti, 1989, 135–150.
- Popović Mladenović Tijana, *Muzičko pismo. Muzičko pismo i svest o muzičkom jeziku sa posebnim osvrtom na avangardnu muziku druge polovine 20. veka*, Beograd, Clio, 1996.

- Popović Mladenović Tijana, "The Story of the Ballad in Music", *New Sound. International Journal for Music*, 2007, 30, pp. 15–33.
- Popović Mladenović Tijana, "Improvisation as a Call for Communication", *New Sound. International Journal for Music*, 32, II, 2008, pp. 23–32.
- Popović Mladenović Tijana, *Procesi panstilističkog muzičkog mišljenja*, Beograd, Fakultet muzičke umetnosti, Signature, 2009.
- Popović Mladenović Tijana, "Music has a Vision – Listening to Others and Oneself Through It", in: Tilman Seebass, Mirjana Veselinović-Hofman, Tijana Popović Mladenović (eds.), *Identities: The World of Music in Relation to Itself*, Belgrade, Faculty of Music, University of Arts in Belgrade, 2012, pp. 35–48.
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- Sassatelli, Monica, *Becoming Europeans. Cultural Identity and Cultural Policies*. New York, Palgrave, Macmillan, 2009.
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