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After a five-year break the Department of Musicology and Ethnomusicology of the Faculty of Music organized the Sixth International Symposium **Folklore-Music-Work** whose central topic – *Music and Media* – rallied twenty-one participants from the country and abroad in order for them to express their diverse views on the *manifold relations between music and media* and give answers to a wide range of questions concerning *music as a medium* and the *media of music*.¹ The heterogeneity of works presented in the eponymous collection of works confirmed the breadth and flexibility of the suggested thematic framework of the symposium. In view of numerous individual approaches to the central topic of the symposium, the Editorial Board of the Collection made an effort to organize the announced results of research into five separate chapters that cover interdisciplinary theories of the media (I), examine problems of the relationship between the media, style and genre (II), discuss multimedia aspects of the opera as a form and explore its connection with the mass media (III), point out the media aspects of dance (IV), and deal with the media archives of music (V).

The Collection begins with a text by Miško Šuvaković, dedicated to *Body as a Medium of the Relationship between Music and Philosophy*. Departing in his work from a belief that “there is only one ‘medium’ through which philosophy and music meet (confront, clash, oppose) and that is the BODY” (according to Barthes), the author is on the trail of locating and interpreting “material intermediaries” between music and philosophy. Inspired by the idea to perceive literature on music as a music medium, Mirjana Veselinović-Hofman continued along the lines of her theoretical discussions on the context of musicology. Approaching texts on music as “specific ontological ‘shelters’ for music”, the author focuses her attention on *music analysis* which, embodying the genre of polymedia, penetrates “a work ‘from all sides’ of its structure which is why the analysis itself can, under certain conditions, “be understood as music”. Tatjana Marković, on the other hand, departs from the idea that “writings on music are part of the ideological model of a music discourse”, and therefore directly focuses her attention on Miloje Milojević’s writing, analyzing it in the context of viewpoints of the exponents of Romantic ideology in philosophy (Schopenhauer, Hegel, Schelling) and music (Berlioz, Weber, Schumann). Presenting her survey of the history of *psychomusicology* as one of the most relevant areas of “new musicology”,

¹ The Symposium was held from November 14-17, 2002, with the participation of domestic and foreign musicologists and ethnomusicologists from Finland, Bulgaria, FYR Macedonia and Israel.

cogently pointing out the positive results but also the methodological byways of this important discipline, Tijana Popović-Mladjenović writes in a well-documented and critical manner about the works and observations of authorities in this field (Laske, Fallows, Vendrix, Nattiez).

The thematic line of the works in the second chapter of the Collection (Music: Medium-Style-Genre) ranges (in a chronologically retrograde direction!?! K.T.) from studies of technoculture and music avant-garde to sociological-musical researches on the phenomenon of mass culture in the industrial age, to “classic” theoretical questions about the symphonic style, to analytical views of the form of Mokranjac’s *rukoveti*.

Technoculture studies and interpretations of the subject in works by Baudrillard and Haraway serve as a theoretical footing for Vesna Mikić to identify, on a selected sample – the compositions of Italian composers Cipriani and Ciardi, the dominant technocultural/technomusical transformations of the subject/medium in artistic music of the modern age. The work of Dragana Stojanović-Novičić shows that there are cases in which putting an equation sign between the term *medium* and the creator as an individual is based deeply on the very poetics and direct actions of the author. Offering a series of interesting details from the biography of Vinko Globokar, the author suggestively portrays this distinct and, above all, creative exponent of music avant-garde.

Two texts were dedicated to intriguing phenomena, characteristic of the new domestic rock and pop music scene. Whereas Ivana Vuksanović meticulously unveiled the associative plans of bitter, anti-regime messages in the music videos of the provocative musician Antonije Pušić (better known under the pseudonym Rambo Amadeus), Ira Prodanov critically discussed the aspects of the wave of “new religiousness” in the field of domestic production and in them identified indicators of the level of society’s religious awareness.

In her theoretical work Sonja Marinković discussed “problems concerning the relationship between *symphonic medium* and *symphonic style* as a composing method”. Perceiving the inconsistency, even contradiction in the treatment of the term *symphonic style* in musicological praxis, the author gave a detailed survey of the evolution of the term in Soviet musicological literature. The work of Anica Sabo showed that domestic theoretical music thought has not exhausted the possibility of a minute examination of the various aspects of Stevan St. Mokranjac’s production. She uses a sample of selected poems from *Jedanaesta rukovet (Rukovet no. 11)* to introduce a new way of analyzing Mokranjac’s musical syntax and the laws governing the structure of the *rukoveti*’s form.

Thematically the most concise, third chapter of the Collection, devoted to the opera and media, brings together works by musicologists of the younger generation whose methodological views are formed mostly in keeping with the viewpoints of “new musicology”. Thus Jelena Novak, observing the specificities of dialogue between contemporary opera and the mass-media society and, tracing “Baudrillardian ecstasies of communication” in the methodological techniques of composers and directors (Glass, Wilson, Andriessen, Greenaway, Adams, Sellars, Reich and Korot), concluded that their works “testify to the rituals of a post-capitalist consumer society, rituals through which the line between ‘mass

culture' and 'high art' is erased". Suzana Velimeki wrote about the TV opera *Alex* by her Finnish compatriot Nordgren from a psychoanalytical and semiotic angle, analyzing the symbolism of the work in light of Lacan's writings on the mental constitution of the subject. "Reading" the chamber opera *Narcis i Eho (Narcissus and Echo)* of our young composer Anja Djordjević through a dialogue between Baroque opera and a pop spectacle, Zorica Premate defined the musical expression of opera in the sphere of post-minimalism and consistently adhered to the idea of *dance* as the author's dominant creative concept. Scenic works by Schoenberg and Kandinsky inspired Ivana Medić to theoretically examine, in a well-documented manner, the ways in which Wagner's idea of Gesamtkunstwerk was transformed at the beginning of the 20th century within an expressionistic procedure and which then directed the activities of the exponents of the avant-garde. The chapter on opera closes with a work by Ivana Stamatović who attempted to provide an answer to the complex question of the "semantic level of Violetta Valery's vocal part" in Verdi's *La Traviata*.

The third chapter of the Collection, dedicated to dance (Medium: Body-Dance), begins with a text by Nadežda Mosusova who in a statistically precise way provided additional information on the choreographic interpretations of Stevan Hristić's *Ohridska legenda (The Legend of Ohrid)* and explained the ways in which elements of folkloric dance became part of the choreographic vision of the *Legend*. Aspects of folkloric dance are also in the focus of attention of not only Olivera Vasić and her research on the *messages* conveyed in our *ritual dances* by means of movement, rhythm, equipment and props but also Danijela Ivanova, a Bulgarian ethnomusicologist who, writing about an authorial radio experiment, endeavoured to find an answer to the following question in keeping with contemporary linguistic *theories of models of the world*: "what kind of medium is the *body* as far as learning and performing folkloric dances is concerned?"

Four different views of the relationship between the media and music are incorporated in the final and most heterogeneous chapter of the Collection (Media Archives of Music). Devoted to tradition-oriented historiography studies, Roksanda Pejović wrote about the processes of popularising music culture in Belgrade between the two World Wars. Dušan Mihalek's text on the editorial policy of the music programme of Radio Novi Sad offered elements of documentary material for an analysis of the complex relationships between the official policy, ideology and the media on the eve of and during the disintegration of socialist Yugoslavia. The systematic and comprehensive text of Bogdan Djaković, supplemented with a detailed list of new sound editions of Serbian Orthodox church music, is a valuable contribution to a review of the current situation in a field that is becoming increasingly appealing to authors and performers alike. It is encouraging that the final text of the Collection – Branka Kostić's essay on the multimedia database of the folkloric collection *Firfov*, developed by the Institute for Research and Archiving of Music in Skopje – renders topical the important question of the contemporary archiving of cultural legacy in the digital media.