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**Vesna Mikić: Muzika u tehokulturi (Music in Technoculture)
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The publication of Vesna Mikić's book *Muzika u tehokulturi* (Music in Technoculture) has established a new edition of the Univerzitet umetnosti (University of Arts) in Belgrade, named "4F Cyber". The in itself indicates not only the founding of a new edition, but, more broadly, of an entire new area in Serbian musicology. For that reason, besides a list of selected literature, index of names, and summary in English, the book also includes a glossary to help readers learn key terms of technoculture and technomusic. I mentioned both fields at the same time, giving them equal treatment, since they are given almost the same degree of significance in Vesna Mikić's study. Namely, the first three chapters make up a context within the frame of which the next two, in the second half of the book, deal with music itself.

Therefore, between the gates *Log in* and *Log out*, the world of technoculture opens with the chapter *Technoculture: context, notion, features*. It defines the terms culture and ideology, resulting in a determination of the term technoculture. Besides, the intriguing question of the relationship between postmodernism and technoculture is only mentioned, but not considered in greater detail. The process of defining technoculture is focused on connecting and more profoundly investigating its signifiers, such as virtual reality, technocultural gent/cyborg, technocultural body/virus and screen/speed.

The first step of defining technoculture is followed by a *Historical survey of the development of arts and technology*; firstly, science, technique, and technology, then technique and philosophy, technique and the arts, as well as the arts and technology. Thus a diachronic view of the forerunners of tehcnoculture from antiquity to the beginning of the third millennium is the second line of this coordinate system, based on a definition of key terms. In the third chapter, *Technoarts – predecessors and characteristics*, the author considers the area within the boundaries of the mentioned coordinates. Her starting point is actually the very same problem of art/technology, and she continues to investigate it in another direction. Thus, she "surfs" through the domains of painting, photography, strip, television, film, sculpture, cyberpunk literature and computer arts, and rounds off the chapter with examples from the technoarts.

And when we pass through that entire rich context, a network of all previous determined lines is created in the domain of music. Focusing on music is based on deductive methodology, from the *Survey of the development and features of electroacoustic technomusic* to *Essays on technomusic* – by establishing a new (music) coordinate system. Firstly, the vertical axis provides consideration of the history of computer music, then technomusic, the features of performing practice, the specificities of electroacoustic technomusic analysis, and popular technomusic.

The horizontal axis of the music coordinate system is constituted by connecting the dots that at the same time establish an intertextual link to the first chapter, thereby ensuring that the entire book is rounded off on the level of macro-form. Namely, four essays deal with technomusic, the agent, body, ways of establishing different virtual realities, and the question of so-called high and low art through folklore. Vesna Mikić paid special attention to the problem of the technomusic agent, treating it as music (sound) material, a medium, transformation of the subject-medium, a work of art, as an Other/inappropriate Other. On that basis, she considers the composers' strategies in their chosen works theoretically and analytically.¹ Considering this, as well as the problem of the body, virtual reality in music, and the foregoing issue of high and low art, the author – perhaps unexpectedly – guides her readers through the musical worlds of composers such as Francis Dhomont (1926), Vladan Radovanović (1932), Srdjan Hofman (1944), Zoran Erić (1950), Robert Normandeau (1955), Mario Rodrigue (1959), Alessandro Cipriani (1959), Fabio Ciffarielo Ciardi (1960), Randall Smith (1960), Boris Despot (1965), Milica Paranosić (1968), Goran Kapetanović (1969), Jasna Veličković (1973). I say unexpectedly because treatises on music in technoculture – or technomusic – are based primarily on music “beyond”, or on pop, rock, ethno-jazz, rave, hip-hop, as well as on the sound context in everyday life (like, for instance, in essays by René T. A. Lisloff, Timothy D. Taylor, David Sanjek, Melissa West). It is, however, unexpected only at first glance, since Vesna Mikić's book actually introduces the subject of technomusic into Serbian musicology, so that it was necessary to consider classical music before all. Besides, she proves that her selection of music examples was the result of a decision to begin her research precisely in this way, “from a higher authority”: on the one hand, all aspects of music in technoculture were considered in theoretical chapters, and, on the other, she included the issue of relationship between so-called high and low music/art, for now only through the presence of folklore in the works of Serbian composers.

Concluding her book, Vesna Mikić mentions the unquestionable influence of technoculture on musicology as a scientific discipline, presenting a separate branch of new musicology – technomusicology. Undoubtedly, Mikić herself contributed to this area of the discipline, particularly precious being her networking of Serbian contemporary music within the context of global technomusic.

¹ Moreover, this deep dedication to the question of the technocultural agent resulted in an interesting concept for the book covers by Slobodan Manojlović.