

pered system. It should be emphasized that the second book of diptych is equipped with illustrative and schematic illustrations, such as, interval tables according to spectral, planimetric and trigonometric identity, synoptic reviews of intonation-temporal triangles with descriptions of trigonometric functions, additional formulas of angles together with descriptions of the sine, cosine and tangent theorem, which facilitate the reader to gain knowledge about the subject topic.

Also, one of the greatest values of this study lies in the applicability of trigonometric methods for the needs of musical analysis and interpretation, by relying on the laws of acoustics. Such an approach finds its application in the analysis of spectral music, whose roots are found in the Pythagorean way of tuning. However, it should be underlined that Latinčić deems his reader to be an erudite, that is, the reader who would carry the epithet of a *polymath* or *uomo universalis* in the Renaissance, because by 'having a show-down' with such a complex and specific subject one needs to know Mathematics, Physics and the theory of Music well.

It is quite possible, as Latinčić states, to apply the methods elaborated in this study to future musical achievements, which gives this book a new, visionary power to predict new composer's directions.

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An Introduction to Serbian Performing Arts Education (Critical Insights). Collection of Summaries, Evangelos Himonides and Vera Milanković (eds.), London: iMerc, 2017, 191 pages, ISBN 978-1-905351-32-9

Music pedagogy is the necessary starting ground for any serious approach to the education of various types of professionals in the field of music and, in a wider sense, other performing arts. As a discipline pedagogy is continually developing in its search for better and more effective ways to impart knowledge and learn, and this goes for the field of music too. In the Serbian milieu there was a notable absence of a multidisciplinary approach to this problem; in 1998, at the initiative of Vera Milanković, the then chair of the Department of Solfège of the Faculty of Music in Belgrade, the Pedagogical Forum was launched with the very purpose of filling this void. As a multitasking music professional – composer, teacher and pianist, even then Professor Milanković recognized the need for an institution that would allow music pedagogues and performers to meet, share their

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pedagogical experiences, and present new ideas on improving teaching methods. One of the important fields in the work of the Forum's participants is the possibility of using music for therapeutic purposes, i.e. allowing people with special needs to acquire a music education. Organized every year since then, the Forum has gradually evolved to include a wider range of topics and was renamed the Pedagogical Forum of Performing Arts in 2008. Today the Forum serves as a meeting place for pedagogues and performers from the field of music and other performing arts, and enjoys the status of an international interdisciplinary pedagogical-artistic-academic meeting.

In a bid to share the discussed topics and research results with both the professional and the wider interested public at home and abroad, together with Dr. Evangelos Himonides,¹ Professor Vera Milanković has edited a bilingual Serbian-English edition of selected summaries of papers presented or published in their entirety throughout the Forum's decades of existence. The fact that this collection of summaries was published under the patronage of SEMPRES (Society for Education, Music and Psychology Research) and owing to the efforts of iMerc (International Music Research Centre) is particularly noteworthy. The editors' cooperation with these institutions and their efforts to have the collection published as a bilingual edition clearly shows that the Forum has not only acquired an enviable reputation at home, but has also attracted the attention of many colleagues from other countries; this

publication will allow them to become acquainted with the work of their Serbian counterparts, as well as international associates and guests who have contributed to the Forum's achievements.

In her introduction to the collection entitled *An Introduction to Serbian Performing Arts Education (Увод у српску педагогију сценских уметности)*, Vera Milanković summarizes the activities of the Forum, underlining its accompanying events (concerts, plays and musical shows, presentations of journals and books relevant for the topics in the Forum's scope of activity). Students also take part in the Forum's accompanying events. The collection includes 48 selected summaries of varying lengths. The summaries are grouped into ten thematic groups representative of the Forum's fields of activity: History of Music Pedagogy (Историја музичке педагогије) – four texts; Serbian Folk Tradition in Pedagogy (Српска народна традиција у педагогији) – three texts; Music Pedagogy in Practice (Музичка педагогија у пракси) – six texts; The Pedagogy of Initial Music Education (Педагогија почетног музичког образовања) – eight texts; Special Education (Специјална едукација) – four texts; Piano Pedagogy (Педагогија клавира) – two texts; Performance Practice (Извођаштво) – four texts; Psychology of Music (Психологија музике) – eleven texts; Music Linguistics (Музиколлингвистика) – four contributions; Sociology of Music Pedagogy (Социологија музичке педагогије) – two summaries. I will not list the titles of individual papers here or the names of their authors; however, even a cursory overview of the thematic groups clearly shows increased interest of the Forum's participants in some

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fields, and hence the editors decided to include a larger number of relevant summaries. Music Pedagogy in Practice, Pedagogy of Initial Music Education and Psychology of Music are particularly notable in this regard.

The academic and professional profile of the authors of published summaries reveals that, along with professors and lecturers at the Faculty of Music, many teachers in primary and secondary music schools have participated in the Forum's activities, clearly indicating their need to share the teaching experiences acquired in their practical work with students. Notable presentations at the Forum were given by teachers from Belgrade-based music schools ("Dr Vojislav Vučković", "Kosta Manojlović", "Mokranjac") as well as the "Vlado Milošević" music school from Banja Luka, and the Primary and Secondary School "Milan Petrović" and the primary school "Drinka Pavlović", both from Belgrade. The St. Sava Orthodox School from Milwaukee (Wisconsin, USA) and the presentations of its music teacher have also given an important contribution to the activities of the Pedagogical Forum.

Higher education institutions whose teachers and associates have contributed to the activities of the Pedagogical Forum include: the Faculty of Music in Belgrade; Cornell University, USA; Faculty of Orthodox Theology (Belgrade); Montgomery College, Maryland, USA; Faculty of Special Education and Rehabilitation (Bel-

grade); Academy of Arts (Banja Luka, RS); Music Academy (Cetinje, Montenegro); Faculty of Dramatic Arts (Belgrade); Music Academy (Sarajevo, B&H), Institute "Dr. Simo Milošević" (Igalo, Montenegro), Faculty of Medicine (Belgrade), Royal Conservatory (The Hague, Holland); Faculty of Philosophy (Niš). The Forum has also benefited from the contributions of the staff of Radio Belgrade. It is important to note that our colleagues from other countries have proven very eager to take part in the Forum's activities, bringing their teaching experiences to Serbia and advancing the work of local music pedagogues.

Although limited in volume (191 p.), owing to the efforts of its editors, Dr. Evangelos Himonides and Vera Milanković, the bilingual *Introduction to Serbian Performing Arts Education* informs the wider public – both local and international – of the degree of development of pedagogical work in the field of performing arts, and particularly in the field of music pedagogy, in the Serbian milieu. Some contributions discuss the establishment and evolution of music pedagogy in Serbia. A careful analysis of the summaries of presented papers indicates many new possibilities for intercultural understanding, sharing experiences and introducing new approaches not only in music education in the narrow sense, but also in other performing arts wherein music plays an important role.