

A WORD FROM THE EDITOR

The Department of Musicology and Ethnomusicology of the Faculty of Music in Belgrade has decided to commemorate 50 years of music history and music folklore as major subjects at what was then the Music Academy, by organizing a scholarly gathering called *The Post-structuralist Science of Music*.

The celebration itself and the title of the symposium were not selected fortuitously. On the contrary, the *form* that we chose for the commemoration of this anniversary is a natural result of the intensive scholarly activity of the members of this Department, which has become increasingly diversified in the last ten or so years, ever since the first, now already traditional, international symposium was organized. The periodic publishing of the bilingual proceedings from these symposia, the printing of numerous books and research papers (it would take a lot of space to list them all), the first book on the history of Serb music, the continuing, manifold, and increasingly distinguished presence on the international professional scene, as well as the dedicated educational activity, which has generated an impressive number of research papers, master's and doctoral theses as well as collections of papers written by our students, are only part of the activities that the members of our Department conduct. The life of our Department as an intellectually inquisitive and consolidated academic community, a very dynamic and spirited theoretical workshop, is what has determined what form this celebration will have. But it has also determined the *topic* of the symposium, which is by no means a simple sum of the listed titles. Moreover, this topic has kept coming up as an indicator of the direction that musicology and ethnomusicology have been taking at our Department for quite some time now, to produce in the last ten years a substantial number of individually entirely different arguments for their globally post-structuralist determination. Therefore, science at this Department of the Faculty of Music in Belgrade becomes a part of that musical and ethnolusicological, in fact theoretical environment whose focal point contains interpretations of the nature and status of the study of music during and after modernity, which we ourselves have experienced as new in many ways! The topics and papers from this symposium are therefore aspects of "setting to sound" all the key "registers" of the post-structuralist study of music at our Department.

Since the Department of Musicology and Ethnomusicology of the Faculty of Music in Belgrade is the foundation of the professional level of activities of the

New Sound magazine, and the institution in which most of its contributors have matured professionally, the supplements from this symposium are the contents of this special issue of *New Sound*, which is co-underwritten by its permanent publisher SOKOJ-MIC, the Faculty of Music, and the Belgrade Arts University, with the financial support of the Serbian Ministry for Science and Technology.

The study and research of national contemporary music, which is the basic preoccupation of *New Sound*, and musical folklore, has been directed and supported for many years by our greatest authorities in these fields: musicologist and composer Professor Vlastimir Peričić, and ethnomusicologist and ethnologist Professor Dragoslav Dević.

New Sound would like to dedicate this special issue to them on the occasion of their recent retirement, with our special gratitude, esteem, and affection.

M. V.-H.