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***Music & Networking* (editors Tatjana Marković and Vesna Mikić)**

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Music & Networking is the title of a printed edition of the papers presented at the international conference organized in 2004 for the seventh time by the Department of Musicology and Ethnomusicology of the Faculty of Music in Belgrade.

Over thirty authors from Serbia, Croatia, Slovenia, Macedonia, Austria, Germany, the Netherlands and Great Britain made their contribution to the analysis of the “assigned topic” of the conference – the problem of *the networking of music*, which, furthermore, can be considered the basic problem in the poststructuralist approach to the study of music art. However, the ambiguity of the very notion of *networking* provided researchers with the possibility of choosing between the most diverse thematic and methodological frameworks, but also between the poststructuralist and “traditional” musicological positions.

The papers in the collection are grouped into seven chapters. The first chapter, entitled *Theory Networks*, examines the diverse “faces of music” from a philosophical-esthetical perspective (Miško Šuvaković, *Other Faces of Music: Strategies and Tactics of Networking /Philosophy of Music in the Age of Culture – Three Case Studies/*) in view of, as the author underlines, the changeable *nature* of music and its “discursive networking”, that is, the complex network of relationships between the composer, performer, listener and interpreter. Developing the stated thesis, the author arrives at the conclusion that *networking* cannot be examined from one (philosophical) position, but only from individual theoretical theses, and, using the example of J. S. Bach’s *Goldberg Variations* and music from the films *In Bed With Madonna* and *The Matrix*, he specifies some of the possible models of incorporating a music work into the discursive network. Referring to Miško Šuvaković’s theoretical positions on *intermusicality*, Marcel Cobussen (*Music and Network: A Becoming Insect of Music*) analyzes the problem of the networking of music from a different angle – as a problem of defining the boundaries of the music text. Taking the example of the first movement (*Night of the Electric Insects*) of George Crumb’s composition *Black Angels (Thirteen Images From the Dark Land)*, the author examines the following questions: what is the difference between technological sound and the sounds of the tropical rainforest, for

example, between electronic and acoustic sounds, between human and artificial sounds and, finally, between culture and nature in general. Realizing the impossibility of viewing the music text as a stable entity, Cobussen concludes that consequently there are no answers to the questions from the beginning of the text. The author believes that the networking of sounds means that musicology itself is also networked, which exposes it to new interpretative problems. Leon Štefanija (*Historicizing Postmodernity and Its Range With Regard to Slovenian Music of the Last Quarter of the 20th Century*) also points out, among other things, the questions that are raised for the so-called new musicology, underlining, however, the doubt of certain scholars (and apparently his own) about the possibility of drawing a sharp line between “contextual” and “structural-formalistic” interpretations of music works. Engaging in a dialogue with the theoretical views of Mirjana Veselinović Hofman and Wolfgang Welsch, the author focuses on the networking of Slovenian postmodernist music into “the music of the past” (and, in that regard, on its semanticity).

The second chapter (*Networks of Culture and Ideology*) examines the networking of “Western art” music and “non-Western” (African) music tradition (Cornelia Szabó-Knotik, *Bach to Africa, Mozart in Egypt: How Universal is the Musical Universe?*) from the perspective of the problematics of “the music business” based on creating trendy hybrid “music products” which are based on the stereotypical perception of music cultures and which therefore make no contribution whatsoever to “intercultural dialogue”. Certain authors, however, analyze with precision the “dialogue communication” of cultures, using the example of the “canonic” (Viennese) and the “peripheral” (Serbian) 19th century music cultures and examining the social, political and artistic networking of the two cultures (Tatjana Marković, *Strategies of Networking Viennese Culture*). Wladimir Fischer (*A Polyphony of Belongings: /Turbo/ Folk, Power, and Migrants*) focuses on analyzing the network as a constant flow of the most heterogeneous symbols and on the practice of *turbo-folk* music of the Serbian immigrant community in Vienna in the 1990s, postulating a thesis on the transnational character of Serbian *turbo-folk* music – contrary to the common view of most theoreticians about *turbo-folk* as a Serbian nationalist project. Ivana Vuksanović (*Popular Music in Serbia During the Sixties /The Breakthrough of Popular Music in the Cultural Life of Belgrade/*) examines the networking of “Western” pop music into Serbian (Belgrade) culture of the 1960s and emphasizes the subversive effect of jazz music on Serbian music culture in the same period, while Bojana Cvejić (*Hit Me With Your Rhythm Stick ! Music in the Cultural Protocols of Media Mythologies: The Case of „Vožd“ /1989/*) points to the networking of different ideological systems, taking the example of the use of a musical excerpt from Igor Stravinsky’s *The Rite of Spring* in the Serbian television commercial *Vožd je stigao (The Vožd Has Arrived)* and calling attention to the transmutation of the (initial) ideological framework

of the Russian author's composition into a nationalist (totalitarian) ideology incorporated into the Serbian commercial. The final text in this chapter (Jelena Janković, *The Time Machine of Despot Stefan – A Small Overview of Serbian History for the Musical Stage*) analyzes the networking of numerous arts (artists) and art institutions on the example of a complex work of art – *Vremeplov despota Stefana (The Time Machine of Despot Stefan)*.

The third chapter (*Technology Networks*) discusses a theory of the possibility of drawing a parallel between the phenomenon of music institutions such as music libraries and archives, on the one hand, and the phenomenon of *world music*, on the other (Mirjana Veselinović Hofman, *Multimedia Networking and World Music*). Developing this thesis leads, among other things, to the conclusion that both the potential (virtual) *world music library* and *world music* are in fact based on the characteristics of local libraries or music traditions, so that the process of globalization should not really pose a threat of losing individual national identities. While Vesna Mikić (*The Notion of a Virus in the Net of Music*) uses the examples of Vladan Radovanović's composition *Audiospacijal (Audiospatial)*, Srđan Hofman's *Duel (Duel)* and Jasna Veličković's *VrisKrik.EXE (ScreamCry.EXE)* to analyze music work as a network of sound information and (in that regard) the possibility of a virus appearing in the network, Dragana Stojanović-Novičić (*Sound In A Paper Roll: The Creative Network of Conlon Nancarrow*) analyzes the oeuvre of composer Samuel Conlon Nancarrow and Jelena Novak (*Prosthetic Music*) and examines the networking of the instrument and the body of the performer, that is, the phenomenon of the performer as a cyborg, citing examples of Steven Reich's and Michel van der Aa's last works.

The fourth chapter (*Networking Opera*) is devoted to analyzing the problems of Baroque opera poetics (Ana Stefanović, *Allégorie et métaphore: deux modes poétiques de l'opéra baroque*), the networking of diverse theatre traditions and contemporary practices and their redefinition in Harrison Birtwistle's opera *The Mask of Orpheus* (David Beard, *Meta-Narratives and Multidimensional Opera: Harrison Birtwistle's "The Mask of Oerpheus"*), as well as to the examination of the structure of Karlheinz Stockhausen's opera cycle *Licht* (Ivana Medić, ... *And There Was Light*) and the criticism of the postcolonial view of Giuseppe Verdi's opera *Aida*, striving to analyze the said opera from the viewpoint of the theory of biopolitics and to reexamine past interpretations of imperial ideology incorporated into the opera *Aida* – in view of the contemporary erasure of the sovereignty of nations-states and the consequently redefined understanding of the very notion of *empire* (Ksenija Stevanović, *Patria perduta*).

In the fifth chapter (*Networks of History*), Sonja Marinković (*The Dichotomy European-National As the Criterion of Systematizations in the History of Serbian Music*) emphasizes the phenomenon of the Romantic perception of the world in binary oppositions

such as fantastic/real, traditional/new, objective/subjective, individual/collective and, in that sense, particularly focuses on Serbian historiography and its dominant dichotomy between the European and the national, which, according to the author, needs to be redefined nowadays, that is, the changes in its meaning in different periods of Serbian music history need to be considered. While Danijela Špirić (*Canon at the Periphery: Contextualising the Music of Josip Slavenski*) critically analyzes the previously common approach (in Yugoslav, Serbian and Croatian musicology) to interpreting Josip Slavenski's *Simfonija Orijenta (The Symphony of the Orient)* by comparing it to Igor Stravinsky's *The Rite of Spring* and points out the importance of completely different sociopolitical circumstances, that is, geopolitical coordinates (centre-periphery) in which the two composers created their works, Roksanda Pejović (*The Treatment of the History of Music in the Work of Dragutin Gostuški*) critically examines Dragutin Gostuški's musicological work. Franc Križnar (*A Historical View of the Fourth and Fifth Intervals with Individual Accents in 20th Century Slovenian Music*), however, deals with the phenomenon of the fourth and fifth intervals, examining it over the historical time span from antiquity to the present, that is, pointing out the theoretical analyses of the said intervals in musicological science (in the works of numerous authors, singling out the work of Slovenian scholar – Darijan Božič).

The sixth chapter (*Networking Tradition/s*) is devoted to the analysis of the networking of different cultural traditions in the field of church music (Franz Metz, *Die Dommusic zu Belgrad im Jahre 1734*; Ivana Perković Radak, *The Splendor of Harmonized Singing...Russian Influence on the Performance of Serbian Church Music in the 19th and the Beginning of the 20th Centuries*; Darja Koter, *Evidence Relating to the Influences on Musical Instrument-Making in Slovenia – The Intermingling of Schools and Migration of Organ Makers*), the examination of the networking, that is, tailoring of the text in Serbian church chanting (Vesna Peno, *Tailoring of Texts Rather Than Melodies in the Serbian 19th and 20th Century Church Chanting*), to different aspects of networking in rituals (Rodna Veličkovska, *Dodole and Other Rituals and songs for Imploring rain*; Olivera Vasić, *Convergence of Ritual Actions, Music and Dance in Christmas Procession*), the role of the network of meanings of the traditional dance (*kolo*) in constituting and reconstructing national identity (Selena Rakočević, *The Kolo in Vojvodina: Traditional Dance as a Network of a Different Meaning*) and the necessity of building an interdisciplinary network when analyzing the phenomenon of the epic in Serbian tradition (Danka Lajić-Mihajlović, *Epic in the Network of Ethnomusicology*).

The final chapter (*Networks of Pedagogy*) comprises three texts in which the authors examine the networking of music practice and music pedagogy (Viktorija Kolarovska-Gmirja, *Aspects of Mutual Interaction of Music Pedagogy and Music Practice in 20th Century*),

analyze the manner in which certain theoretical disciplines are networked into the music-academic educational system of Belgrade University (Anica Sabo, *The Concept and Status of the Subject Musical Forms at the Belgrade University-level Institution – History and Certain Key Methodological Questions*) and study the application of Kodály's method in the Croatian educational system (Snježana Dobrota, *The Kodály Method and Its Application in Croatian Elementary Schools*).

The question whether the relevant and inspiring topic of the conference has been significantly elucidated by the aforementioned texts or merely indicated as a problem that musicology will continue to examine – remains open. There is no doubt, however, that the diverse and inventive interpretations of the notion of *networking*, which characterize the papers from the collection *Music & Networking*, have made an invaluable contribution to contemporary musicological thought.

Translated by Jelena Nikezić