

### A NOTE FROM THE EDITOR

With this latest issue, the International Magazine for Music *New Sound* enters the musicological stage for the fortieth time, thus marking the twentieth anniversary of its activity.<sup>1</sup> Having that in mind, and with regard to the practice of publishing thematic issues, which has grown from sporadic and often non-explicit into (since No. 30) regular and explicit, given that each autumn issue is conceived thematically – the Editorial Board decided to devote this issue to the magazine itself as the subject.

At first, one might think that this kind of examination of what has been done with the ideas, levels and achievements in publishing *New Sound*, is simply an instance of this magazine dealing with itself, which would not interest a wider readership, especially abroad. However, the manner in which the

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<sup>1</sup> International Magazine for Music *New Sound* was launched in Belgrade at the end of 1992, and the first issue was published in 1993. For the first five years, i.e. until 1998, it was published by SOKOJ (*Savez organizacija kompozitora Jugoslavije* [Union of Yugoslav Composers' Organizations]). Since 1998 to 2009 it was published by MIC–SOKOJ (*Muzički informativni centar* [Music Information Centre]), but the co-publisher of the issues No. 30 (II/2007), 31 (I/2008) and 32 (II/2008) was the Department of Musicology of the Faculty of Music in Belgrade, which in 2009 fully assumed the role of the publisher.

The magazine's character has been international from the very beginning, although its international Editorial Board was formalized in 1999. Since the first issue, *New Sound* has been published bilingually, in English and Serbian languages (as *Međunarodni časopis za muziku Novi Zvuk*), with two issues per year and, depending on the means, with a compact disc accompanying each issue. The discs contain recordings of musical content dealt with in the appropriate issues of the magazine. Since No. 33, the *New Sound* is printed only in English, and the Serbian version is uploaded on the Web.

Editorial Board conceived this introspection of *New Sound* is significant for at least two reasons. On the one hand, it complies with over three decades of musicology's intense self-assessment, and on the other, by relying on the results achieved in the individual sections, it concretely presents the contribution of the magazine to the affirmation of contemporary music – most of all Serbian – as well as contemporary musicology.

Thus, this issue retains all the main sections of the magazine, but the content of each one of them is preceded by a paper speaking about that section. These are not simple lists of what has been done, but rather the critical analyses of the results, or possibly perceptions of certain tendencies or problem dimensions that, over the course of twenty years of activity in these sections, have formed *in them*, but also *between them* – dimensions which are, as such, possible to identify and consider after the same amount of time. From that viewpoint, the activity of these sections indirectly reveals the issues, practice, but also the trouble which musicological magazines of the same type generally experience in performing their professional and social functions. Thus, for example, an item on an individual section of *New Sound*, which is also published in that section, together with the papers that constitute its content (say, a paper on genuine studies printed in the magazine precedes the contributions in the *Studies* section, etc.), in fact implies the issues related to the appropriate types of items in musicological magazines generally. In that way, the *musicological* presentations of a *musicological* item, exemplified by various genres of musicological papers within the magazine – acquire a broader meaning too. In that respect, the Editorial Board's idea about *New Sound* as the subject of its jubilee issue is actually a symbolic reference to the existing and always necessary meta-musicological practice. At the same time, by means of such a concept and structure of the issue, *New Sound* as the research theme of *New Sound* points to all the forms of the magazine's contribution in providing material for the history of contemporary Serbian music, but also the history of musicology that deals with that music. Because, in a critical manner, *New Sound* preserves and analyzes, collects and describes, re-systematizes and classifies, explains and interprets an abundance of information. All of it is an indispensable source of material not only for an 'objectivist', historical review of endeavours and developments in contemporary Serbian music in its relevant context – that of Europe and the world – but also for diverse, thematically individualized problem research. And in no less an extent, for an insight into the historical or problem studies of musicological tendencies and approaches to the problem areas of music, particularly contemporary.

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