

latter), junctures in musical flow and their modes of manifestation, the consideration of types of presentation, determination, and differentiation of the categories of the structural centre and focal point in the process of shaping musical form. All of these categories relate to the current typology of form and also offer scope for establishing new relations between various formal models.

Symmetries are associated with cognitions that point to the organization and tightness of form, as well as balance in the interaction of all factors that participate in the realization of a musical flow, and not exclusively (or even primarily!) a numeric proportionality between symmetrically positioned segments, which necessarily relate to the affirmation of repetition. Bringing symmetry to the level of a key point in traditional analytical methodology entails classifying different kinds of symmetry and its manifestation in the process of shaping a musical flow. To identify symmetry in a given musical flow, it is essentially important to determine its axis, which is often not unequivocal, with one and the same musical entity assuming multiple meanings.

Surveying Bartók's works in the way suggested by the proposed methodology shows that one may follow the process of the emergence, development, and abandonment of an original conception of the dramaturgy of a given musical cycle and that one may recognize the specificity of compositional procedures that could not be observed by means of traditional analytical tools. Therefore, analyzing modes in which symmetry manifests itself in musical flows is proposed as an innovative method that enables building on the traditional analytical apparatus without negating its basic postulates.

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***Музички фестивали у Србији
у првој деценији 21. века
као места интеркултуралних
дијалога***

[Serbian Musical Festivals in the
2000s as Sites of Intercultural
Dialogues]¹

The hypothesis of this doctoral dissertation is that in the first decade of the 21st century, musical festivals in Serbia were sites of intercultural dialogues. I chose to focus on contemporary music festivals, because they constitute complex and significant artistic, cultural, social, political, and

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economic phenomena. Existing literature shows that most authors view festivals only from a single perspective and analyze only some of their aspects. However, the complexity and multiple meanings of contemporary music festivals demand a more comprehensive approach, that is, analyzing their repertoires, reception, organization, and promotion in their socio-political contexts, as well as a comparative analysis of festivals addressing different kinds of music (artistic, popular, and traditional folk music). Since I could not find in existing literature on festivals a theoretical framework that would enable such an analysis of music festivals, in my dissertation I offered a new theoretical approach and then applied it to a selection of case studies.

The theoretical approach I offer in my dissertation stems from the concept of intercultural dialogue, which the Council of Europe defines as respect, understanding, and exchange of cultural differences, and a key tool for honouring human rights and transcending discrimination and prejudice. For the most part, the application of this concept to festivals was enhanced by the European Festival Association, above all with its *Declaration on Intercultural Dialogue* of 2007. However, I found that the concept of intercultural dialogue is unclearly and superficially defined and arbitrarily and uncritically applied. For instance, it has yet to be explained on what basis we identify certain cultures as different, how individual cultures enter into dialogue, how that dialogue unfolds, on what levels it manifests itself, and who are its “agents”. Also, authors who have discussed intercultural dialogue have typically considered national and ethnic cultures, forget-

ting that culture also comprises common values, preferences, and lifestyles that do not necessarily relate to belonging to a specific nation or ethnic group. For those reasons and seeking to enable a functional and productive analysis of contemporary music festivals, I modified and extended the concept of intercultural dialogue into that of intercultural dialogues. The change was meant to stress that in cultural encounters and exchange there is always a multitude of dialogues (and not just one) and that one may always notice different kinds of dialogue. The concept I propose rests on two basic types of intercultural dialogues: the dialogues of three basic types of culture (elite, popular, and traditional) and those of national and ethnic cultures. Both types of dialogue rest on one and the same process: opening up to “the other”, i.e. to what differs from the set of elements that is usually ascribed to a given culture.

Then, the concept of intercultural dialogues served as the basis for constructing an analytical model for identifying, interpreting, and understanding intercultural dialogues that take place at any contemporary music festival. The first segment of the analytical model, treating dialogues between individual types of culture at music festivals, comprises three sections: 1) dialogues of artistic, popular, and traditional folk music; 2) dialogues of art disciplines; 3) holiday and carnivalesque elements. The second part of the model, treating dialogues between national and ethnic cultures at music festivals, comprises the following segments: 1) the festival as a meeting point of artists from different national and ethnic cultures; 2) national and ethnic cultures in the programming of festivals; 3) festival

tourism and image. In each section, I considered a set of related parameters, which I derived from numerous and varied examples from festival practice that existing literature explicitly or implicitly links with intercultural dialogues or related concepts. Together, the concept of intercultural dialogues and the analytical model based on it constitute the new theoretical model that I suggest in my dissertation. The model has an interdisciplinary grounding, in terms of combining approaches and concepts from critical musicology with selected methodological tools from anthropology, cultural studies, postcolonial studies, cultural management, and ethnomusicology. The advantage and novelty of such an approach, in comparison to previous approaches to music festivals, lie in its enabling the analysis of all the aspects that constitute a festival of music, as well as a comparative analysis of conceptually different festivals, observing festivals as musical as well as artistic, cultural, social, economic, and political phenomena, and, accordingly, understanding their multiple roles and meanings within their socio-political contexts. This theoretical model was conceived for the sake of a musicological analysis of music festivals; however, with certain modifications, it might be applied in the analysis of other performing arts festivals and in other scholarly disciplines. Also, the model may be applied in analyzing festivals from whatever geographical area.

I applied it to a selection of case studies: five music festivals organized in Serbia during the first decade of the 21st century. These included *Mokranjčevi dani* (Mokranjac Days), *BEMUS*, *Guitar Art*, *Exit*, and *Guča* (*Dragačevski sabor trubača* /

Dragačevo Trumpet Festival). I chose these particular festivals because at this time they stand out as some of the most significant festivals in the Serbian cultural space, that is, as the most popular and attractive festivals for domestic and foreign audiences alike. Another criterion in selecting these case studies was that they differed in the following factors: the basic idea/concept of the festival, the type of musical culture primarily represented at the festival (artistic, popular, or traditional folk music), the time period and context in which the festival emerged, the place and time when it is organized, and its organization and funding model. The analysis yielded a wealth of valuable conclusions, both expected and unexpected, and also confirmed the starting hypothesis.

The doctoral dissertation *Serbian Music Festivals in the 2000s as Sites of Intercultural Dialogues* comprises 310 pages (Times New Roman 12, 1.5 spacing). It comprises an Introduction (pp. 1–9), four Parts (pp. 10–278) divided into 11 chapters in total,² Conclusion (pp. 279–285), and

² Part I, titled “The Starting Point of Research”, comprises three chapters: “Music Festivals: Key Definitions and Theoretical Approaches” (pp. 11–20), “The Concept of Intercultural Dialogue and Its Application to Festivals” (pp. 21–35), and “Critical Interpretation of the Concept of Intercultural Dialogue” (pp. 36–45). Part II, “Music Festivals as Sites of Intercultural Dialogues: A Theoretical Model”, likewise comprises three chapters: “The Concept of Intercultural Dialogues” (pp. 47–67), “Dialogues of Different Types of Culture at Music Festivals” (pp. 68–103), and “Dialogues of National and Ethnic Cultures at Music Festivals” (pp. 104–117). Part III, “*Mokranjac Days* Festival as a Site of Intercultural Dialogues”, also contains three chapters: “The History and Conception of

Literature (pp. 286–309), encompassing a total of 307 primary and secondary sources in Serbian and English. The dissertation includes summaries in Serbian and English (before the Table of Contents), as well as a biographical sketch of the author (p. 310).

Mokranjac Days” (pp. 119–125), “Dialogues between Different Types of Culture at *Mokranjac Days*” (pp. 126–152), and “Dialogues of National and Ethnic Cultures and *Mokranjac Days*” (pp. 153–180). Part IV, “*BEMUS*, *Guitar Art*, *Exit*, and *Guča* Festivals as Sites of Intercultural Dialogues”, comprises two chapters: “Dialogues of Different Types of Culture at Music Festivals” (pp. 182–228) and “Dialogues of National and Ethnic Cultures at Music Festivals” (pp. 229–278).