

I N S Δ M

JOURNAL OF CONTEMPORARY MUSIC, ART AND TECHNOLOGY



Conference Report:

International Conference *Young Musicology Belgrade 2020: Shaping the Present by The Future. Ethno/Musicology and Contemporaneity*, Belgrade, 24–26 September 2020.

Miloš Bralović

INSAM Journal of Contemporary Music, Art and Technology

No. 5, Vol. II, December 2020, pp. 143–145.

Miloš Bralović*

*Institute of Musicology SASA
Belgrade, Serbia*

**International Conference
Young Musicology Belgrade 2020:
Shaping the Present by The
Future. Ethno/musicology and
Contemporaneity**

Institute of Musicology SASA

Belgrade, 24–26 September 2020

The third volume in the biannual Young Musicology conference series was organized in Belgrade from 24 to 26 September 2020 by the Institute of Musicology, Serbian Academy of Sciences and Arts. This conference series is dedicated to PhD students and young scholars interested in presenting their current research to an international audience. Topics of the conference predecessors were “Czech and European music Avant-Garde between the World Wars” (Prague 2016) and “The East, the West, the In-Between” (Munich 2018). The organizers of this conference decided to place focus on the issue of contemporaneity in the humanities, that is, on contemporary methodologies in musicology and ethnomusicology. Thus, the conference title was “Shaping the Present by the Future. Ethno/Musicology and Contemporaneity”.

Having in mind that this conference was scheduled before the outburst of the Covid-19 pandemic, it was planned to take place at the Institute of Musicology, SASA, in Belgrade. Due to the lack of possibilities for travelling because of the pandemic, the conference was the first in the region which took place completely online. All sessions, including two keynote lectures and two accompanying concerts (classical and traditional music), were pre-recorded and premiered on YouTube, while the discussions and one book promotion were held as live online events.¹

¹ The content of the conference is available at: <https://www.youtube.com/channel/UC8eiprTfGayG-5mqckvk1wog>

Dr Jelena Jovanović, Senior Research Associate, Institute of Musicology SASA, Correspondent Member of SASA and Dr Ivana Medić, Senior Research Associate, Institute of Musicology SASA opened the conference. On the first day, two keynote lectures were held. Dr David Beard from School of Music, Cardiff, UK, held a lecture titled *Musicology, Crisis and Contemporary, Or: Musicology's Oedipus Complex*. The second keynote lecture was held by Dr Selena Rakočević from Faculty of Music, Department of Ethnomusicology, University of Arts in Belgrade, Serbia, titled *Challenges of ethnomusicological and ethnocoreological research within the ever changing world. A view of a scholar from Serbia*.

The first session was dedicated to the relationship between music or musicology and media. Marija Maglov presented a paper titled *Radio art in Musicology: Challenges and Methodologies*, David Cotter presented research on virtual reality and performance *2020 vision: The Future of Musicology Through Virtual Reality*, and Milan Milojković presented his research on music and computing: *Not Just Blips and Blops – Music and Musicology in Home/Personal Computing Revolution (1974–1988)*.

The first session was followed by a concert of classical music titled: *Shaping the 20th Century Music: Slavenski, Peričić, Marić* in the Princess Ljubica's Residence in Belgrade. The concert was supported by the Organisation of Music Authors of Serbia – SOKOJ.

The topic of the second session was performance analysis in musicology and ethnomusicology. Gabriel Jones presented a paper *Performance Analysis and Performance: Towards a Productive Relationship*, Jenifer Asnari explored the issues on string quartet performance in the paper *JEDUF Jitters and Justification – Qualitative Exploration of a Contemporary String Quartet Performance Phenomenon*, and Ana Petrović was concerned with performance analysis in ethnomusicology: *Ethnomusicology Echoing Sound – An Example of a Doctoral Research of the Components of Musical Articulation*.

A live book promotion took place between the second and third session. A col-



lective monograph *Made in Yugoslavia. Studies in Popular Music* edited by Danijela Š. Beard and Ljerka V. Ramussen) was presented by several authors of the chapters: Danijela Š. Beard, Jelka Vukobratović and Marko Zubak. The edition was published by Routledge.

The third session contained papers on contemporary ethnomusicological methodologies. Jelka Vukobratović presented a paper *On Constant Looking Back – is (Croatian) Ethnomusicology Oddly Hiding from Contemporaneity and What Can Be Said in Its Defense?* Maja Radivojević presented a paper titled *Examining Contemporary Fieldwork Challenges: Researching Minority Music in Serbia*, and, Borislav Miljković presented a paper *Application of an Action Research Model in Ethnomusicology*.

The topic of the fourth session was focused on new methodologies within the interpretation of composers' opera and the history of institutions. Miloš Bralović presented a paper *On Developing a Methodology for Research of Musical Borrowing. Case studies: Serbian Composers of the 1950s*, David Vondráček presented several compositions in the context of Czech history around the year 1968 in the paper *What Music Tells Us about Prague Spring 1968*, and Vanja Spasić showed us a piece of history of the National Theater in Belgrade in the paper *Creating the Repertoire of the Opera of the National Theatre in Belgrade (1970–1990)*.

The fourth session was followed by a concert of the traditional music *Tradition and Youth: Musical Heritage of Serbia*.

The fifth session was dedicated to film music and teaching musicology. Ana Djordjević researched post-Yugoslav cinema in the paper *Artless Singing in Post-Yugoslav War Cinema*, James D. Mc Glynn explored several issues regarding the film studies in the paper *Crisis? What Crisis?: Film Music Studies as a Hopeful Paradigm of Interdisciplinarity in Musicology*, and the last paper in the session was by Richard Louis Gillies, titled *Teaching Between the Lines: An Interdisciplinary Approach to Historical Musicology in Higher Education*.

The final sixth session contained only two papers. Adriana Sabo presented a paper *Postfeminism and Feminist Musicology* and Bojana Radovanović researched methodologies of popular music research in the paper *Musicology and Metal Music Studies: Thoughts on Themes, Methodologies, and Research Results*.

In a total of six sessions, young scholars presented issues, problems and methodologies which concern their current research. Each session was followed by live fruitful discussions, the exchange of ideas and experiences and possible additional suggestions and remarks. The conference ended with a short live closing remarks session with honorable mentions of all the participants, keynote lecturers and performers who, together with the program committee, organizing committee and all the aforementioned institutions, made this conference possible.