



# WESTERN BALKAN INTERWAR MUSIC AND ITS EUROPEAN CONTEXT

## International Student Symposium

Fakultet muzičke umetnosti, Univerzitet umetnosti (Belgrade)

Date: December 8-9, 2008.

Location: University of Arts in  
Belgrade, Faculty of Music, Kralja  
Milana 50, Belgrade, Serbia.

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Artistic Committee:  
Goran Marinković, M.A., associate  
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composition; Bratislav Prokić, student  
of conducting

Deadline for proposals and abstracts:  
September 30, 2008.

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Web page: [http://west-balkan-iw-  
music.blogspot.com](http://west-balkan-iw-music.blogspot.com).

If you are interested in participating  
in our symposium, please, submit a  
proposal (including your personal  
data, such as name, surname,  
affiliation, contact) and an abstract  
(up to 300 words for standard  
separate papers; up to 100 words  
for each presentation within panel  
discussion) to the e-mail address  
west\_balkan\_iw\_music@fmu.bg.ac.yu.

The notification of acceptance will  
be sent not later than October 15<sup>th</sup>.

The selected papers presented at  
the conference will be published in a  
volume of proceedings.

Although the subject of the symposium is centred on the questions of music in the Western Balkans between (and during) the world wars (1914-1945), we also encourage and welcome all papers that will help to enlighten its European context. The student symposium is not restricted to musicology students only but is open to all students dealing with the questions of music praxis as well as the role of music in culture. The official languages of the symposium will be BCS (Bosnian-Croatian-Serbian) and English.

The student symposium is part of the *Days of the Western Balkan Interwar Music*. The participants will also have the opportunity to attend the reconstructions of Belgrade concerts of the years of 1926 and 1936, partly based on so far unpublished material and on the archive sources.

The interwar period is known to have been a very prolific time in the history of music, when many different musical styles and cultures developed. As most of the Western Balkans were incorporated into the Kingdom of Serbs, Croats and Slovenes, i.e. the Kingdom of Yugoslavia and heavily influenced by the European mainstreams, it has proven impossible to fully investigate the problems of the social context of interwar music without broadening the perspectives of national scholarly discourses. Furthermore, for being an issue shared by music students throughout the Western Balkans, this subject can be an appropriate starting position for further continuous communication and exchange of knowledge.

The structure of the symposium will encompass two types of presentation: standard separate papers and panel discussions. Separate papers can be read either in English or in BCS. Each presenter will have 20 minutes for the paper followed by 10 minutes for discussion. The issues we are especially interested are:

### *Discourse on music in the interwar period*

The questions of musicological and ethnomusicological discourse, as well as the discourse of music critique and other discourses on music. The reception of music. Music and institutions.

Music institutions, including the institutions of musical education.

Musicians in social institutions. The role of institutions in the production of music.

### *Music and politics*

The place and role of music in the structures of power in the society.

Cultural politics and music.

### *Music and identity*

The role of music in the construction of national, class, gender and other identities.

### *Popular music in the interwar period*

### *The technology of the (re)production of music*

The influence of new technologies on the production and reproduction of music.

Music and new media. Music and film.

### *Music and everyday life*

The place of music in everyday life. Music and social groups.

The panel discussions will be organised on the predetermined subjects, in one of the official languages of the symposium. Each participant in the panel discussion will have 5-10 minutes for presentations followed by discussion led by the moderator. The students having separate papers can also participate. Every participant can take part in several panel discussions. The panel discussion will be organised if at least four participants apply.

We suggest these subjects for the panel discussions:

*Music in the Project of Creating the Yugoslav Nation (BCS)*

*Music and the Axis Powers (English)*

The influence of Nazism and Fascism on music in the interwar Europe. Music in Nazi Germany and Fascist Italy. Music in the occupied areas during the Second World War.  
*Social Context of Symphonic Music in the Kingdom of SCS/Yugoslavia (BCS)*

*Jazz in the Interwar Europe (English)*

The spreading of jazz music in the interwar Europe. The political context and interpretations of jazz music. The influence of jazz on art music.

