

Novi Sad, 12 - 17 IX 2022

The Musician is Present



DEMUSIS

Co-funded by the
Erasmus+ Programme
of the European Union





International conference

THE MUSIC/IAN IS PRESENT

University of Novi Sad
Rectorate building, Conference Hall

Saturday, September 17th 2022



ФИЛУМ



PROGRAM

Welcome address Dr. NEMANJA SOVTIĆ, Academy of Arts, University of Novi Sad

Panel 1

Moderator: Ira Prodanov

10:00–10:30 PAUL CRAENEN, PhD (Royal Conservatory The Hague) – **Musical nomadism at the conservatoire**

10:30–11:00 LINA NAVICKAITĖ-MARTINELLI, PhD (Lithuanian Academy of Music and Theatre) – **Being a 'piano activist' and other ways to connect to social realities**

11:00–11:30 MILENA SHUSHULOVA-PAVLOVA, Dr. (New Bulgarian University, Sofia) - **A Cause Named Classical Music**

11:30–12:00 Break

Panel 2

Moderator: Lina Navickaitė-Martinelli

12:00–12:30 ANA ČORIĆ, mag. mus (Academy of Music, University of Zagreb) – **Music(ian) as Present to the Society in Flux: Learning through Making**

12:30–13:00 IVANA PERKOVIĆ, Dr. (Faculty of Music, Belgrade); IRA PRODANOV Dr. (Academy of Arts, Novi Sad), BILJANA MANDIĆ, Dr. (Faculty of Philology and Arts, Kragujevac) – **Do You Know Your Music Audience? Higher Music Education in Serbia and Social Visibility of Music Students (In Their Own Words)**

13:00–13:15 Discussion

Paul Craenen
Royal Conservatory The Hague
p.craenen@koncon.nl

MUSICAL NOMADISM AT THE CONSERVATOIRE

Careers of classically trained musicians have become more hybrid and versatile. Cultural developments and unstable prospects in the music industry are prompting musicians to find new professional roles and functions. Young musicians are eager to engage with other artistic disciplines and find ways for their practice to meaningfully respond to local, social, and environmental situations and issues. As a result, a more nomadic type of musicianship is emerging. In this talk, I reflect on current and possible future responses of Higher Music Education institutes to the trend toward musical nomadism.

Lina Navickaitė-Martinelli
Lithuanian Academy of Music and Theatre
linanavickaite.eu@gmail.com

BEING A 'PIANO ACTIVIST' AND OTHER WAYS TO CONNECT TO SOCIAL REALITIES

Through the course of music history, the cultural and professional role and function of the music performer has been perceived in various ways, and this process is an ongoing one. The social function of a musical performer is, therefore, a question subject to numerous variations, depending on history and geography, and reaching far beyond musically-inherent roles. The 'job' of a performer hardly ever consisted of mere music playing, but particularly nowadays it encompasses a number of private and public, musical and extra-musical variables. Performers have their own personality and inclinations; they are exposed to different forms of education and influences; they develop certain technical and stylistic abilities; they find certain repertoires more suitable than others; they confront themselves with composers and their requests/indications; they have to take into account social demands to given repertoires (demands that may not only be of strictly artistic nature, but rather related to politics, fashion, historical circumstances, etc.); intentionally or not, they develop a public persona (consequently generating a reputation and social expectations that transcend the mere musical performance); finally, they create various media interfaces that allow the audience to access all the previously-listed features (concert publicity, recordings, websites, interviews, etc.).

Each of these variables produce several different (yet, often inter-related) discourses that make 'performance' and 'performer' extremely complex and dynamic concepts. When we face a pianist's record covers, posters, ads, or political representations of such classical music performers as Lang Lang, Daniel Barenboim or Khatia Buniatishvili, we understand that a 'performer's discourse' is a rich mix of ingredients that may include, besides music, also pop culture, rhetoric, advertisement and ideology.

The objective of this paper is an attempt to demonstrate, via several historical and contemporary examples, the ability and willingness, or the lack thereof, of classical musicians to employ their cultural and social status of opinion leaders, as well as various tools of publicity, in order to promote political, cultural or social causes the importance of which they believe in.

Milena Shushulova-Pavlova
New Bulgarian University
mshushulova@gmail.com

A CAUSE NAMED CLASSICAL MUSIC

Today, the role of classical music and musicians in society is of utmost importance – to show that the world is not over, that the future is ahead of us. What is the meaning of music, its essence? Why does everyone read, perform, and understand it differently? I will share some thoughts of a talented young conductor and successful manager (my PhD student). Through his words, I will try to make the audience discover the excellent example and the positive emotions needed for the great combat of A CAUSE NAMED CLASSICAL MUSIC. Music is like any other language – it can serve strict scientific discussions and everyday communication between people. Let's pay attention to culture and music. It is culture that gives us the sense of stability so that we can to "fly in the sky" without destroying ourselves in the attempt to jump. I believe that at a time when not only national but also purely social identity is threatened, music is one of those means that can help us the most in the struggle for the survival of our human nature.

Ana Čorić
Academy of Music, University of Zagreb
anacoric.ri@gmail.com

MUSIC(IAN) AS PRESENT TO THE SOCIETY IN FLUX: LEARNING THROUGH MAKING

Rapid shift in professional landscapes during the pandemic of COVID-19 caused many changes in creative professions, especially in the field of performing arts. In this lecture I will address the need to rethink and develop fresh orientating frameworks through which to navigate development of higher music education institutions in Europe in order to become more connected to the society in flux. To open the new ways of thinking, this topic will be addressed from several perspectives:

1. re-imagining professional identity as multidimensional concept: musician as a maker in society
2. HMEI's engagement in the society (civic mission);
3. changes and developments in educating the next generations of future musicians (connected curriculum, arts-based service learning, critical pedagogy);
4. European context - with insights in AEC SMS and PRIhME projects;
5. current doctoral research in Croatia focused on developing civic literacy in higher music education institutions.

Showing that future music professionals as makers have creative ownership of their output means being creative and active not just in their aesthetic output, but also in social spaces and environments of experiencing music. In this way, through their unique presence in the society, musicians can become a true present that connects different people, realities and artistic worlds.

Ivana Preković, Faculty of Music, Belgrade, ivanabperkovic@gmail.com

Ira Prodanov, Academy of Arts, Novi Sad, iraprodanovkrajisnik@gmail.com

Biljana Mandić, Faculty of Philology and Arts, Kragujevac, biljana.mandic@gmail.com

DO YOU KNOW YOUR MUSIC AUDIENCE?

HIGHER MUSIC EDUCATION IN SERBIA AND SOCIAL VISIBILITY OF MUSIC STUDENTS (IN THEIR OWN WORDS)

Belgrade; Academy of Arts, University of Novi Sad and Faculty of Philology and Arts, University of Kragujevac – aiming to explore their opinions on entrepreneurship, digital competences, and social engagement during studies. To our knowledge, this is the first study of this type performed in Serbia. For this occasion, we have selected and comparatively explored a particular segment of the collected data, the one dealing with the position of musicians in society. Our aim is to present quantitative results and critically explored qualitative indicators, collecting both types of results in final section of the text. We conclude that there is a gap between the students' professional growth in terms of performance level, creativity, and research orientation, on one, and development of their social engagement and societal awareness, on the other side. Pedagogical implications for higher education curricula are considered.

Biographies of the participants

Paul Craenen is a researcher, composer and a frequently demanded expert at the intersection of artistic practice, education and research. He studied piano and chamber music at the Lemmens Institute, Leuven and received a PhD from Leiden University (2011) for artistic research on the status of the performing body in contemporary composed music. His book "Composing under the Skin. The music-making body at the composer's desk" (2014) has been published by Leuven University Press. He taught piano and experimental music at various music schools and intermedia studies at the Conservatory of Amsterdam. He has been director of Musica, a Flemish organisation for art education, from 2012 to 2018. In early 2018 he was appointed Research Professor and head of the lectorate Music, Education and Society at the Royal Conservatory The Hague. He is also a guest lecturer at Leiden University.

Lina Navickaitė-Martinelli, PhD, is Professor and Senior Researcher at the Lithuanian Academy of Music and Theatre, as well as Chair of the Musicologists' Section at the Lithuanian Composers' Union. She has presented numerous conference papers, keynote and guest lectures, edited academic collections and published scientific articles in international journals and article collections. Her books *A Suite of Conversations: 32 Interviews and Essays on the Art of Music Performance* (2010) and *Piano Performance in a Semiotic Key: Society, Musical Canon and Novel Discourses* (2014) have been awarded as the best Lithuanian musicological works of the respective years for innovative research of music performance. Navickaitė-Martinelli is actively involved in the international promotion and development of artistic research: takes part in the steering committee of the festival-conference of music performance and artistic research "Doctors in Performance", is a member of the EPARM (European Platform for Artistic Research in Music) working group, and the founder and co-ordinator of the LMTA Hub of Artistic Research and Performance Studies (HARPS). Her research deals with various phenomena within the art of music performance, with a specific focus on semiotic and sociological aspects as well as practice-led research. More information at linamartinelli.wordpress.com.

Milena Shushulova-Pavlova graduated the National Music Academy "Prof. Pancho Vladigerov" in 1983. She obtained a doctoral degree in 2006 at New Bulgarian University. Associate Professor, teaching obligatory piano, accompaniment, and keyboard methodology since 2008 and Professor in Music Management and Music Sociology since 2016. Prof. Milena Shushulova is teaching at New Bulgarian University since 2001. In 2009 Prof. Shushulova was appointed Head of Department of Music, currently holding the same position. Milena Shushulova is member of the Union of Bulgarian Composers in the Musicologists' section. She is President of the "Musicians-Pedagogues" organization which is part of the Union of Bulgarian Musicians and Dancers. Milena Shushulova is the organizer of the Festival Competition "On the Wings of Music" and "Orpheus' Gift" piano competition; she is a member of the Public Council on Culture at the Municipality of Sofia. Over 60 of Milena Shushulova's articles and studies have been published in prestigious scientific journals and internet sites. She is very active as a participant in national and European conferences; she's been the team leader of over 200 projects most of which are of great importance being funded by different national and international programs. Prof. Dr. Milena Shushulova-Pavlova has published three monographs: *Bulgarian Composers' Views on Ear Training in Early Stages of Keyboard Studies (Works, written and published in the 90-ies)* – Asconi-izdat, 2006; *The Theoretical Heritage of Audrey Stoyanov. Sources. Aspects. Projections* – Asconi-izdat, 2007; *Music and Audience. New Concepts of Openness*. NBU Publishing, 2015.

Ana Čorić is a Lecturer at the Music Education Department, Academy of Music, University of Zagreb, where she graduated in 2012. She is a PhD student in Education at Faculty of Humanities and Social Sciences, University of Zagreb. Her PhD studies are related to higher music education, university civic mission and civic dimension of musicians' professional identity. Her practical and research interests are community music, musikvermittlung, interdisciplinary approach in music education, vocal ensembles, and youth studies. Since 2011 she has created educational programs

for children at the Croatian National Television and community music programs that combine music and children literature. Since 2019 she has been involved in several international projects: *Strengthening Music in the Society*, *MusiQuE and Power Relations in Higher Music Education* (within the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen - AEC*), *Ethno Research Project* (International Centre for Community Music, York St John University) and *B-Air Infinity Radio – Creating Sound Art for Babies, Toddlers, and Vulnerable Groups* (Creative Europe). Since 2022 she is a lecturer and performer at Storytelling Academy in Zagreb (Croatia).

Ivana Perković, musicologist, professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade at BA, MA and PhD level. Author and co-author of 5 books (on Serbian religious music, history of Serbian music, Faculty of Music, music and interdisciplinarity), over 70 articles and chapters in peer-reviewed journals and monographs. Editor of the peer-reviewed volume *Musical Identities in European Perspective*, published by Peter Lang Verlag (2017). Member of the: IMS, SMS, ISOCM, editorial board of the *Matica Srpska Journal of Stage Arts and Music*, the Council of the European Association of Conservatoires (AEC), the Commission for Acquiring Scientific Title of the Ministry of Education, Science and Technological Development (MESTD) of the Republic of Serbia. She is experienced in creating/leading many national and international academic and research projects: Endangered Archives by British Library, TEMPUS, ERASMUS+ /CBHE ongoing 2019–2023, contact-person/, Jean Monnet, etc.

Ira Prodanov, PhD musicologist, full time professor at the Academy of Arts, University of Novi Sad, Serbia and at the Academy of Arts, Banja Luka. Areas of her competences are European and Serbian music of 20th and 21-century music. She investigates interdisciplinarity in music, especially relationship of music and media, music and religion, theory and practice of popular music. She regularly lectures Life Long Learning courses connected with innovation in music education. She was the coordinator for Tempus project InMusWB at the Academy of Arts, Univ. of Novi Sad. At the moment she is active in new Erasmus + KA2 project DEMUSIS (2019/2022). She is a member of the International Musicological Society (IMS) and the Serbian Musicology Society, she is in editorial boards of the *Matica Srpska Journal of Stage Arts and Music*, *Collection of Paper of Academy of Arts (Zbornik Akademije umetnosti)*, *Interkulturalnost (Zavod za kulturu Vojvodine Miloš Crnjanski)* and editor in chief of *Sveske Matice srpske*. She has published several books and more than 50 scientific papers. Ira Prodanov has introduced the master program Music and Media at the Academy of Arts, Univ. Novi Sad. She translates books from German and English to Serbian language and writes theatre plays for children.

Biljana Mandić, music pedagogue, associate professor at the Faculty of Philology and Arts in Kragujevac, Serbia and at the Academy of Music, East Sarajevo (Republic of Srpska). She is Head of Music theory and pedagogy at BA and MA level study program. Continuously engaged in music education since 1997. The main subjects of her research are music education in primary and secondary schools and teaching and teacher training for Serbian chant between the two world wars in the Kingdom of Serbia and former Yugoslavia. She is the author of one monographic publication, six books for music education in primary schools and two manuals in the field of music education. Biljana Mandić has published several studies in the field of music education and the teaching of religious Orthodox music (author and co-author over 50 articles and chapters in peer-reviewed journals). She is the editor of the international collection of papers *Serbian language, literature, art* (musical part), which was ranked as a "thematic proceedings of international significance (M14)" by the relevant committee of the Serbian Ministry of Education, Science and Technological Development. Biljana Mandić has participated in numerous projects in the field of teaching and music education in primary and secondary schools (Fall in Love with Research Tonight (2014), coordinated by the Centre for Promotion of Art and Science University of Kragujevac). She is an external associate at the Institute for the Improvement of Education and Training of the Republic of Serbia (ZUOV).