

МУЗИЧКО НАСЛЕЂЕ ДРЖАВНОГ СОЦИЈАЛИЗМА
Преиспитивање наратива о послератној Европи

Међународни научни скуп
Српска академија наука и уметности
Београд, 24–26. септембар 2015.

MUSICAL LEGACIES OF STATE SOCIALISM
Revisiting narratives about post-World War II Europe

International conference
Serbian Academy of Sciences and Arts
Belgrade, 24–26 September 2015



Музиколошки институт САНУ
Institute of Musicology SASA



Одељење ликовне и музичке уметности САНУ
Department of Fine Arts and Music SASA



BASEES / REEM Студијска група за руску и источноевропску музику
BASEES / REEM Study Group for Russian and Eastern European Music

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REEM Study Group for Russian and
Eastern European Music of the British
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Музичко наслеђе државног социјализма
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ПРОГРАМСКИ ОДБОР

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Dr. Srđan Atanasovski, Institute of Musicology SASA

SESSION 8

Hall 2, 1st floor, Serbian Academy of Sciences and Arts, Knez Mihailova 35

Music in the Socialist Federal Republic of Yugoslavia

Chair: Katarina Tomašević

- 15.30 - 16.00 Srdjan Atanasovski (Institute of Musicology SASA, Belgrade): *Songbooks, partisan narratives, and producing new core landscapes of socialist Yugoslavia*
- 16.00 - 16.30 Senka Hodžić (Independent researcher, Sarajevo): *A contribution to the research on the impact of National Liberation Battle on composers of Bosnia and Herzegovina*
- 16.30 - 17.00 Gorica Pilipović (Radio Belgrade 2): *'If I had been a little more persistent I could have created minimalism.'* A look at the Belgrade music and art scenes in the first half of the 1950s
- 17.00 - 17.30 Coffee break
- 17.30 - 18.00 Nemanja Sovtić (Academy of Arts, Novi Sad): *Non-aligned humanism of Rudolf Brucci. Composer and the society of self-governing socialism*
- 18.00 - 18.30 Nikola Komatović (University for Music and Performing Arts, Vienna) and Marija Golubović (Faculty of Music, University of Arts, Belgrade): *The early Prague Spring. Analysing the re-establishment of modernist aspects on the example of three piano concertos by the 'Prague group' of composers*

20.00 CONCERT

You are invited to the concert organised by the Composers Association of Serbia as part of the XXIV International Review of Composers

Foyer of the National Bank of Serbia, Nemanjina 17

Construction Site Ensemble

Artistic director Neda Hofman

Works by Richard Pressley, Aleksandar Perunović, Darijan Andovska, Dimitris Maronidis, Dragana Jovanović, Milan Mihajlović and Katarina Glowicka

SESSION 8

Srdjan Atanasovski (Institute of Musicology SASA, Belgrade)

srdjanatanasovski@yahoo.co.uk

Songbooks, partisan narratives, and producing new core landscapes of socialist Yugoslavia

In this paper I will investigate what was the role of one group of cultural products – partisan songbooks – in building new representations of Yugoslav state territory in the immediate aftermath of the World War II. Newly proclaimed federal Yugoslavia led by Communist Party was very much resuscitating a failed territorial project. After the crises of the system of ‘banovinas’ in 1930s and the invasion of the Kingdom of Yugoslavia by the Axis powers in 1941, the state was dismembered into an array of distinct administrative units governed under German, Italian, Hungarian and Bulgarian occupation. During the war, communist-led Partisan army was the only political entity present on the ground which consistently adhered to idea of unified Yugoslavia, as other indigenous military and paramilitary forces adopted narrow national agendas. Conceptualising territory as the empowered space, I will argue that at the end of Second World War and in its aftermath specific strategies were employed to legitimise recovered territory of the Federal People’s Republic of Yugoslavia. Namely, the new territorial unity was purported by representations of its recently defined federal composition and by building new core landscape images, which mostly draw their iconography out of liberation war narratives. An array of partisan songs that appeared during the war interpreted the landscape as an active agent and emphasised its supporting role in the Yugoslav partisan struggle. Following the end of the war, numerous partisan songbooks were printed, which strived to bring together songs stemming from all of the newly established federal units of socialist Yugoslavia. Simultaneously, the number of small amateur choirs performing mass and partisan songs rose exponentially, and soon after the songs were incorporated in the elementary schools’ curriculums. Analysing these cultural practices, I will show how they embedded the images of territorial unity and legitimacy of socialist Yugoslavia into the material everyday reality of its citizens.

Srdjan Atanasovski is a Research Assistant at the Institute of Musicology SASA. He has recently defended his PhD thesis *Musical Practices and Production of the National Territory* at the Belgrade Faculty of Music, University of Arts. Atanasovski was awarded by the National Office of the President of the Republic for academic achievement and social engagement in 2009. He has won several international grants and participated in international conferences worldwide. He has published his papers in edited books and journals *Musicologica Austriaca*, *Musicology*, *Musicological Annual*, *TheMA* etc. In 2014 he started working on two international scientific projects: *City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade* (led by the University of Bern) and *Figuring Out the Enemy: Re-Imagining Serbian-Albanian Relations* (led by the Institute for Philosophy and Social Theory in Belgrade). His research interests include affect theory, soundscape studies and issues of religious nationalism.

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Београд, Српска академија наука и уметности, 24-26. септембар 2015.

Уредница књижнице: Ивана Медић
Дизајн и припрема за штампу: Дејан Медић

Штампа: Штампарија САНУ

Тираж: 200 примерака

Научни скуп је организован у оквиру пројекта *Идентитети српске музике од локалних до глобалних оквира: традиције, промене, изазови* (No. 177004 (2011-2014)) финансираног од стране Министарства просвете, науке и технолошког развоја Републике Србије <http://www.music.sanu.ac.rs/Srpski/MainProject.htm>

Концерт ансамбла *Градилиште* (уврштен у програм скупа) представља део програма XXIV *Међународне трибине композитора*, у организацији Удружења композитора Србије <http://composers.rs>

Концерт самоорганизованог аматерског хора Хоркестар (уврштен у програм скупа) организован је независно, од стране самог хора <http://horkestar.org>

ISBN 978-86-80639-22-2

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Department of Fine Art and Music, Serbian Academy of Sciences and Arts
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Editor: Ivana Medić

Design and prepress: Dejan Medić

Printed by: Štamparija SANU

Circulation: 200 copies

This conference is organised within the project *Serbian musical identities within local and global frameworks: traditions, changes, challenges* (No. 177004 (2011-2014)) financed by the Serbian Ministry of Education, Science and Technological Development
<http://www.music.sanu.ac.rs/English/MainProject.htm>

A concert by the *Construction Site Ensemble* (included into the conference programme) constitutes a part of the *XXIV International Review of Composers* organised by the Composers' Association of Serbia. <http://composers.rs/en>

A concert by the self-organised amateur choir *Horkestar* (included into the programme) has been independently organised by the choir itself. <http://horkestar.org>

ISBN 978-86-80639-22-2

CIP - Каталогизација у публикацији
Народна библиотека Србије, Београд
78:316.323.72(4)(048)
МЕЂУНАРОДНИ научни скуп Музичко наслеђе државног
социјализма - преиспитивање наратива о послератној
Европи (2015 ; Београд)
Књижица апстраката = Book of Abstracts /
Међународни научни скуп Музичко наслеђе државног
социјализма - преиспитивање наратива о послератној
Европи, Српска академија наука и уметности, 24-26.
септембар
2015. = International Conference Musical Legacies
of State Socialism - Revisiting Narratives about
Post-World War II Europe, Serbian Academy of
Sciences and Arts Belgrade, 24-26 September 2015 ;
[уредница Ивана Медих].
- Београд : Музиколошки институт САНУ, 2015
(Београд : Штампарија САНУ). -
78 стр. ; 25 см
Тираж 200.
ISBN 978-86-80639-22-2

а) Музика - Социјалистичке државе - Европа -
Апстракти
COBISS.SR-ID 217662476