

**INTERDISCIPLINARITY OF MUSIC THEORY:
KNOWLEDGE OF MUSIC BETWEEN HISTORY,
POETICS, THEORIES, AND CRITICISM**

14th International Conference on Music Theory and Analysis
Department of Music Theory, Faculty of Music
Belgrade, October 7–9 2022

Conference Program and Abstracts



Faculty of Music
University of Arts
Belgrade
2022

Keynote Speakers

Valentina Kholopova, Distinguished Professor of Music Theory, Moscow State Tchaikovsky Conservatory; Moscow Lomonosov State University (Russian Federation)

Joseph Straus, Distinguished Professor of Music Theory, Graduate Center, City University of New York (USA)

John Koslovsky, Professor of Music Theory, Conservatory of Amsterdam, Utrecht University (The Netherlands)

Program Committee

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Annegret Huber (Institut for Composition, Electroacoustics and Tonmeister Education, University of Music and Performing Arts in Vienna, Austria)

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Saturday, 8 October 2022

**Interdisciplinarity of Music Theory:
Knowledge of Music between History, Poetics, Theories, and Criticism**

Rectorate of the University of Arts in Belgrade
29 Kosančićev venac Street

Registration: 10.00-19.00 (Main Hall, 1st floor)

Session 5 (10.30-12.00) (Ceremonial Hall)
**Philosophical, Antropological, Cultural, and Theological
Frameworks of Music Theory 1**

CHAIR: Nikola Komatović

- (10.30-11.00) **Nicholas Hunter** (School of Music, University of Queensland, Brisbane, Australia)
Lili Boulanger as Symbolist – Two Mélodies on Texts from Maurice Maeterlinck’s Serres Chaudes
- (11.00-11.30) **David Ferreiro Carballo** (Instituto Complutense de Ciencias Musicales, Universidad Complutense de Madrid, Spain)
Conrado del Campo and the Nationalization of the Wagnerian Lyric Drama: “A Framework of Local Flavor for the Dramatic Subject of the Poem”
- (11.30-12.00) **Katy Carr, Harry Whalley, Lara James, Alexandros Spyrou and M. Wolloshin** (University for the Creative Arts, UK)
The Anthem in Time of War

~ *Coffee-and-tea break* ~

Session 6 (12.30-13.30) (Ceremonial Hall)
**Philosophical, Antropological, Cultural, and Theological
Frameworks of Music Theory 2**

CHAIR: Nikola Komatović

- (12.30-13.00) **Sanja Stevanović and Zlatko Matić** (Institute of Systematic Theology, Faculty of Orthodox Theology, University of Belgrade, Serbia)
The Aspects of the “Sanctity” of Church Polyphony in Correlation to the Soteriology of the Roman Catholic Church
- (13.00-13.30) **Xiaoya Lu** (South China University of China)
Research on Music-related Poems in Tang Dynasty

Sanja Stevanović

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Zlatko Matić

Institute of Systematic Theology, Department for Dogmatics, Faculty of Orthodox Theology, University of Belgrade (Serbia)

The Aspects of the “Sanctity” of Church Polyphony in Correlation to the Soteriology of the Roman Catholic Church

The aim of this study is to present the aspects of the “sanctity” of church polyphony that arise from the Roman Catholic understanding of salvation. As an integral part of *Musicae Sacrae*, polyphony is the second most important musical genre that preserves the “universality,” and thus the “sanctity,” of music of the Roman Catholic Church. This universality derives from the *sanctitate* and *bonitate formarum*, and actively testifies to the inseparability of church polyphony with its ancestor – Gregorian chant. Fidelity to tradition enables *polyphonia sacra* to represent the mystery of eternal beauty, which makes us capable of experiencing God’s presence, by which the purpose of sacred music is achieved: “the glory of God and sanctification of the faithful.”

The importance of sanctification has its basis in the soteriology of Latin Fathers. For Western Christianity salvation was equalized with gaining sanctity and returning to God’s justice, to a perfect, pre-Fall condition which was disturbed by sin. The influence of this soteriology on adding sanctity to church polyphony had its support in the encounter of ancient belief in the healing power of music with the meaning of the Latin *salus* as “health.”

Although Roman Catholic soteriology today represents salvation as the participation in the new type of relation with God, people and whole creation, understanding of sacred music as an universal entity which can, and is supposed to do something, is still very present. The most suitable indicator of this is church polyphony as a bridge between vocal and instrumental, traditionality and modernity, which enables the faithful to conform divine impulse to everyday behavior. This opens a question about the position of man’s free will in and out of the encounter with music, which can be of great importance for both theological and musical further research.

Keywords: church polyphony, soteriology, sanctity, Roman Catholic Church.

Sanja Stevanović (MART) graduated from the Faculty of Music, University of Arts in Belgrade, at the Department for Performing Arts, piano. She is a PhD candidate at the group for Systematic Theology, Faculty of Orthodox Theology, University of Belgrade. Her research field considers the Orthodox and Roman Catholic theology of music, and her achievements in this field had been

presented at symposium “The place of soteriology in the contemporary Systematic Theology,” (Conference proceedings, 2022, in press).

Protodeacon **Zlatko Matić**, Phd, an Associate Professor of Systematic Theology at the Faculty of Orthodox Theology, University of Belgrade, and the Professor of Dogmatics at the Orthodox Seminary *Saint John Chrysostom* in Kragujevac, Serbia. His specialty is comparative ecclesiology, especially comparative theology of primacy. Selected publications: *Speaking the truth in love. Official Theological Dialogue of the Orthodox and Roman Catholic Church*, (Pozarevac, 2013); *Primacy of the Bishop of Rome*, (Pozarevac-Belgrade, 2018); *That there should be no division in the body*, (Pozarevac–Belgrade, 2018); “Ecclesiological aspects of the soteriology of the Roman Catholic Church: Document *Placuit Deo* of the Congregation for the doctrine of the faith,” *Богословље*, 2018(2), 54–73; “Orthodox Ecclesiology in Pluralism: an Appeal of Urgent De-Religionization,” *Место еклисиологије у савременом систематском богословљу*, Belgrade, 2021, 37–50.

Ivana Tomić-Obrdalj

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Film Music as a Subject of Music-theoretical Research: Re-Thinking some Methodological Approaches to Film Music

The field of film musicology is relatively new and contribution of music theory to film music research has been tentative so far. A paucity theory journals, conferences, dissertations and monographs shows a little interest in film music. Most of the research conducted, as little as they are, in this field deals with film music in one of two ways. Either the research has been focused on music alone with no or very little connection to visual context or the research is focused more on film than on music, where sound is more examined rather than music composition. Very little has been researched on cultural influences on development of music in film. Not every film has a Hollywood style of music in films. Good example for film music research can be found in Japanese cinematography where influences on Japanese film music can be traced to kabuki, noh and other folk arts. Similarities in creating film music today and music created for traditional Japanese theatre is subject of research by some scholars. The aim of my proposal is to examine existing methodologies and shine a light on a branch that has little attention from the music theorists and provide some other insights to approaching film music from the music theorist perspective. The focus will be on the most mentioned methodologies by authors such as Claudia Gorbman, Michel Chion as well as some new

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