

| MARIJA MASNIKOSA | |
|--|---|
| SERBIAN POSTMODERN MUSIC AS A PART OF EUROPEAN MUSICAL POSTMODERNISM | |
| Typology | Lecture Seminar |
| Description | <p>This course addresses to MA and PhD students.</p> <p>The academic goal of the course is to relate European musical heritage and focus European elements in Serbian postmodern music using musical semiotics as an interpretative tool. Significantly influenced by general semiotics concepts based on de Saussure's and Pierce's works, musical semiotics is, generally, focused on European musical heritage in interdisciplinary, intercultural and even transcultural manner. Among various theoretical orientations in contemporary musicology, musical semiotics as a significant scientific "vector" of interdisciplinary, research oriented musicology, is extremely useful in analysing postmodern music, since it is focused on "appropriated signs" of contemporary music, which usually refer to the segments/traces of European musical heritage. The academic aim of this course is awareness-raising of the presence of European elements and principles in Serbian postmodern music. Furthermore, focusing and analysing European elements and cultural values in postmodernist Serbian music, the course will encourage specifically musicological approach to intercultural communication in the process of European integration and will increase the awareness of the role of each musical culture and intercultural dialogue in building the European identity.</p> <p>The learning objectives of the course are:</p> <ul style="list-style-type: none"> • to enhance students' understanding of the crucial issues in musical semiotics as a discipline of contemporary systemic musicology; • to encourage the students' interdisciplinary problem-oriented research in musicology, using musical semiotics • to stress the influence of European musical and cultural values on Serbian postmodern music, and • to increase students' awareness of the role of dialogue and cultural diversity in integration processes of European culture. <p>Structure of the course:</p> <ol style="list-style-type: none"> 1. Musical postmodernism as a global phenomenon 2. Musical semiotics as an analytical tool in studies on postmodern music; musical signs, musical discourse, intertextuality 3. Musical topoi, musical gestures and expressive genres in postmodern music 4. Musical signs in European and Serbian postmodern music 5. Intertextuality in European and Serbian postmodern music |

Bibliography (selected):

- Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. Minneapolis, MN: University of Minnesota Press, 1984.
- Huyssen, Andreas. *After the Great Divide: Modernism, Mass Culture, Postmodernism*. Bloomington, IN: Indiana University Press, 1987.
- Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press, 1991.
- ———. *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998*. London, UK; New York, NY: Verso, 1998.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York, NY and London, UK: Routledge, 1988.
- Foster, Hal. *The Anti-Aesthetic: Essays on Postmodern Culture*. New York: New Press, 2002.
- Foster, Hal, Rosalind Krauss, Yves-Alain Bois, and Benjamin H. D. Buchloh. *Art Since 1900: Modernism, Antimodernism, Postmodernism*. New York: Thames & Hudson, 2004.
- Foster, Hal: *The Return of the Real*, An OCTOBER Book, The MIT Press, Cambridge, Massachusetts, London, England, 1996.
- Drolet, Michael, ed. *The Postmodernism Reader: Foundational Texts*. New York, NY and London, UK: Routledge, 2003.
- Agawu, Kofi: *Playing with signs. Semiotic interpretation of classic music*, Princeton University Press, Princeton, New Jersey, 1991.
- Chandler, Daniel: *Semiotics for Beginners*, electronic publication.
- Coker, Wilson. *Music & Meaning*. New York: The Free Press, 1972.
- Cook, N. "A Theory of Musical Semiotics (Review)", *Music Theory Spectrum*, XVIII/1, (Spring) 1996.
- Eco, Umberto: *A Theory of Semiotics*, Bloomington: Indiana University Press, 1979.
- Hatten, Robert S.: *Beethoven. Markedness, Correlation and Interpretation*, Indiana University Press, Bloomington & Indianapolis, 1994.
- Hatten, Robert S.: *Interpreting musical Gestures, Topics and Tropes* (Mozart, Beethoven, Schubert), Indiana University Press, 1999.
- Hatten, Robert. "Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation", *Advances in Semiotics*, Indiana: 1994.
- Hatten, Robert. "Semiotic Perspectives on Issues in Music Cognition", *In Theory Only*, XI/3, (July) 1989.
- Milijić, Branislava: *Semiotička estetika*, Institut za književnost i umetnost, Beograd, 1993.
- Monelle, Raymond: *Linguistics and Semiotics in Music*, Harwood Academic Publishers, Chur, Switzerland, 1992.
- Monelle, Raymond: *The Sense of Music. Semiotic essays*, Princeton University Press, Princeton and Oxford, 2000.
- Ratner, Leonard G. 1980. *Classic Music: Expression, Form and Style*, New York, Schirmer Books, 1980.
- Stopford, J. "Structuralism, Semiotics and Musicology", *British Journal of Aesthetics*, (Spring) 1984.

| | | | | |
|-------------------------------|--|-----------------------------------|-----------------------------------|----------------------------|
| | <ul style="list-style-type: none"> • Tarasti, E. "Music Models through Ages: A Semiotic Interpretation", <i>International Review of the Aesthetics and Sociology of Music</i>, XXV/1-2, 1994. • Tarasti, Eero: <i>A Theory of Musical Semiotics</i>, Indiana University Press, Bloomington and Indianapolis, 1994. • Tarasti, Eero: Music History revisited (by a semiotician), in: <i>Musical Semiotics in Growth</i>, ed. by E. Tarasti, Indiana University Press, International Semiotics Institute, Imatra, Bloomington, 1996. • Tarasti, E. (ed). <i>Musical Signification : Essays in the Semiotic Theory and Analysis of Music</i>. Berlin: Mouton de Gruyter 1995. • —. 1999. "The Challenge of Semiotics". In <i>Rethinking Music</i>, ed. Nicholas Cook and Mark Everist. Oxford, New York: Oxford University Press. • Caplin, William E. 2005. "On the Relation of Musical <i>Topoi</i> to Formal Function", <i>Eighteenth-Century Music</i>, 2/1: 113-124. • Masnikosa, Marija. 2010. <i>Orfej u repetitivnom društvu. Postminimalizam u srpskoj muzici za gudački orkestar u poslednje dve decenije XX veka</i>, Beograd: Fakultet muzičke umetnosti u Beogradu. • Masnikosa, Marija. 2013. „A Theoretical Model of Postminimalism and Two Brief ‘Case studies’”; in: <i>The Ashgate Research Companion to Minimalist and Postminimalist Music</i>. Edited by Keith Potter, Kyle Gann and Pwyll ap Sion, United Kingdom: Ashgate Publishing Limited, p. 297-314. • Masnikosa, Marija. 2010. "Specific Typology of "Appropriated" Musical Signs in Serbian Postminimalist Compositions", in: Lina Navickaite-Martinelli (Ed.), <i>Before and After Music</i>, Acta Semiotica Fennica XXXVII, Helsinki, Vilnius & Imatra, International Semiotics Institute & Umweb Publications, 555-564. • Masnikosa, Marija. 2008. „Application of musical semiotics in the analysis and interpretation of postminimalist work“, <i>Zbornik Katedre za muzičku teoriju. Muzička teorija i analiza</i> (Musical Theory and Analysis. Collection of papers – Department of Musical Theory), FMU i Signature, Beograd, 130-137. • Veselinović-Hofman, Mirjana: <i>Fragmenti o muzickoj postmoderni</i>, Matica srpska, Novi Sad, 1997. | | | |
| Impact | The direct and indirect impact of the course consists of: 1) Acquiring relevant knowledge of the issues of European and Serbian musical postmodernism; 2) Introducing the European-level in teaching and studying of musical semiotics; 3) Increasing the awareness of the unifying process of European culture, very intensively unfolding through music 4) Intensifying the need for introducing specific European studies in the field of musicology. | | | |
| | 1st acad. year: | 2nd acad. year: | 3rd acad. year: | Total over 3 years: |
| N° of hours | 12 | 12 | 12 | 36 |
| N° of students | 50 | 50 | 50 | 150 |
| Discipline of audience | musicology, music performance; PhD students of ethnomusicology, music theory, music pedagogy - optional | | | |
| Year/type of study | 2 nd cycle (Masters) | | Doctoral studies | |
| Nature | Compulsory | | New | |

