

TIJANA POPOVIĆ MLADJENOVIĆ	
THE MUSICAL TEXT AND THE IDENTITY OF THE MUSICAL WORK	
Typology	Lecture Seminar
Description	<p>This course addresses to MA and PhD students.</p> <p>The aim of the course and seminar is to provide an elaboration of the interesting and always provocative question of musical writing (musical notation, musical inscription, musical text and musical score) which demands consideration of various interpretations of the phenomenon of the appearance of musical work in written form (Dahlhaus, Braun, Busoni, Goodman, Levinson, Kivy, Jankélévitch, Goehr, Taruskin, Cook, Kramer, Ingarden, Adorno, Ricoeur...), another words – demands the analysis of music written down as one of the modes in which music can (or can not) exist. Thereby, the musical work in its written mode which is rich, multilayered and often characterized by the ambiguity of the overt and the disguised, the visible and the invisible, offers the possibility of various readings of the musical inscription and various interpretations of the musical text thus opening up room for performer's personal views and approaches, for building up many potential subjective (but rooted in objectivity) superstructures of interpretative actions, which secures different aural materializations of the work. For that reason, special attention will be devoted to the consideration of the space of musical text and the potential forces which are released from syntactic relationships. It will be observed that the musical text, apart from its fixed, invariable layer – a factual level fixed in musical inscription, possesses a relatively autonomous layer, the space which is in a way free from the composer's immediate intentions.</p> <p>Structure of the Course:</p> <ol style="list-style-type: none"> 1. The Musical Text as a Musical Work. The Essence of the Musical Work Fixed in the Text as an Ideal Possibility; 2. Inscription as a Copy of the Original; 3. Philosophers' View. Nominalism, <i>Extreme</i> and <i>Qualified</i> Platonism 4. Inscription and the Temporal Structure of Music. Toward the Phenomenology of Music; 5. Music does not exist in a Score; 6. <i>The New Historicist</i> and <i>Contextualist</i> Approach. Certain Modes of Interpretation; 7. The Score of the Musical Work as a Purely Intentional Object 8. Musical Inscription and Musical Text; 9. Musical Text, Creative Musical Analysis and the Consciousness of Musical Language; 10. The Reading and Understanding of Musical Inscription. The Interpretation of Musical Text; 11. Spaces of Musical Text; 12. Musical Text as the Place of the Possible Synthesis and Balance between the Objective and Subjective.

Bibliography (selected):

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	<ul style="list-style-type: none"> • Ingarden, Roman. Czemiawski, Adam (transl.) Harrell, Jean G. (ed.): <i>The Work of Music and the Problem of Its Identity</i>. Macmillan Press: Houndmills / Basingstoke / Hampshire / London 1986. • Jankélévitch, Vladimir: <i>La musique et l'ineffable</i>. Seuil: Paris 1983. • Jankélévitch, Vladimir. Abbate, Carolyn (transl.): <i>Music and the Ineffable</i>. Princeton University Press: Princeton 2003. • Katz, Jerrold J.: <i>Realistic Rationalism</i>. The MIT Press: Cambridge MA / London 1998. • Kivy, Peter: <i>Introduction to a Philosophy of Music</i>. Clarendon Press: Oxford 2002. • Kramer, Lawrence: "The Musical Score: Continuity and Transition". In: Veselinović-Hofman, Mirjana / Mikić, Vesna / Popović Mladjenović, Tijana / Perković, Ivana (eds.): <i>Music: Transitions/Continuities</i>. Department of Musicology, Faculty of Music, University of Arts: Belgrade 2016, pp. 3-13. • Kramer, Lawrence: <i>Classical Music and Postmodern Knowledge</i>. University of California Press: Berkeley 1995. • Levinson, Jerrold: "What a Musical Work Is". In: Levinson Jerrold: <i>Music, Art, and Metaphysics. Essays in Philosophical Aesthetics</i>. Oxford University Press: Oxford / New York 2011 [Cornell University Press: Ithaca, NY 1990], pp. 63-88. • Levinson, Jerrold: "What a Musical Work Is, Again". In: Levinson Jerrold: <i>Music, Art, and Metaphysics. Essays in Philosophical Aesthetics</i>. Oxford University Press: Oxford / New York 2011 [Cornell University Press: Ithaca, NY 1990], pp. 215-263. • Listenius, Nicolaus: <i>Musica: Ab autore denuo recognita multisque novis regulis et exemplis adaucta</i>. Facsimile. Unidentified publisher: Nuremberg, 1541. • Nattiez, Jean-Jacques. Abbate, Carolyn (transl.): <i>Music and Discourse: Toward a Semiology of Music</i>. Princeton University Press: Princeton 1990. • Popović Mladjenović, Tijana: "Pojam i elementi 'analitičke' interpretacije" ["The notion and elements of 'analytical' interpretation"]. In: Veselinović-Hofman, Mirjana (ed.): <i>Aspekti interpretacije [Aspects of Interpretation]</i>. Composers Association of Serbia: Belgrade 1989, pp. 135-150. • Popović Mladjenović, Tijana: <i>Muzičko pismo. Muzičko pismo i svest o muzičkom jeziku sa posebnim osvrtom na avangardnu muziku 20. veka [Musical Writing. Musical Writing and the Awareness of Musical Language with Special Consideration of Avant-garde Music in the Second Half of the 20th Century]</i>. Clio: Belgrade, 1996. / Faculty of Music: Belgrade, 2015. • Popović, Berislav: <i>Music Form or Meaning in Music</i>. Clio / Belgrade Cultural Centre: Belgrade 1998.
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Impact	On successful completion of this module, students should be able to: 1) demonstrate advanced factual knowledge of various interpretations of the phenomenon of the appearance of musical work in written form; 2) think critically about the musical text and the identity of the musical work in European music history; 3) show proficiency in analyzing and interpreting specific topics, concepts and ideas from European Studies disciplines (music, philosophy, aesthetics, history, and other humanities).			
N° of hours	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:
	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	