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**14th International Symposium “Music in Society”,
Sarajevo, October 24–26, 2024.**

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14TH INTERNATIONAL SYMPOSIUM “MUSIC IN SOCIETY”, SARAJEVO, OCTOBER 24–26, 2024.

Two years have passed since the 13th edition of the Symposium, which was marked by the 25th jubilee of The Musicological Society of the Federation of Bosnia and Herzegovina. This year, as the time arrived for the newest edition, the organizers once again faced the challenge of making the latest 14th edition as memorable and impactful as ever.



Figure 1. Symposium poster.

The Musicological Society of the Federation of Bosnia and Herzegovina remains one of the key institutions in musicology, playing a vital role in all areas of music science, a fact underscored by the continued success of the International Symposium “Music in Society”. This enduring legacy is also reflected in the Symposium’s central theme, which highlights its commitment to a multidimensional, diverse,

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and transdisciplinary approach to contemporary musicology, both within Bosnia and Herzegovina and internationally.

The newest edition, held from October 24 to 26, was organized in collaboration with the University of Sarajevo – Academy of Music, the Gazi Husrev-Bey's Library, the Bosnian Cultural Center and the National Museum of Bosnia and Herzegovina. It was supported by the Sarajevo Canton's Ministry of Science, Higher Education and Youth and the Ministry of Culture and Sports, the Federal Ministry of Science and Education, the Foundation for Musical, Performing and Visual Arts, the Publishing Foundation and lastly AMUS – Association of Composers – Music Authors.

This three-day edition of the Symposium brought together leading experts in musicology, ethnomusicology, music theory, music pedagogy, and related scientific and artistic fields from as many as 12 countries. Over the course of 13 sessions, they shared the latest research findings. The event also featured a diverse program, including two insightful keynote lectures, a pre-symposium lecture for musicology students, two concerts, a workshop, a panel discussion, and an exhibition. The main activities were held in the conference rooms of the Gazi Husrev-Bey's Library. The Bosnian Cultural Center hosted one of the concerts, while the National Museum of Bosnia and Herzegovina hosted the exhibition.

As a prelude to the official program, on October 23rd the Music Academy hosted a captivating lecture titled *East-West Transfers in Popular Music: Three Case Studies from the Yugoslav Disco Repertoire* by Juri Giannini. The official program of the Symposium started with the first session on the October 24th. The sessions were thematically divided into those focused on music theory, music pedagogy, musicology, and ethnomusicology. On the first day, two sessions on musicology and music pedagogy took place, and one focused on music theory. The first musicology session was moderated by Fatima Hadžić, featuring four lecturers: from Stanislav Tuksar, Petra Babić, Marija Benić Zovko, and Lucija Konfic. The lectures in this session were somewhat based on musicological research related to specific phenomena in Croatian music history, touching on topics such as piano quadrilles, the Zagreb magazine *Vienac*, Croatian professional music terminology, and even military music, specifically from the Habsburg era. As for the first music pedagogy session, Nermin Ploskić talked about *Integration and Implementation of Musical Creative Activities in Primary*

School Music Education, after which Valida Akšamija-Tvrtković presented a study that addresses the issue of *Inclusion in the Teaching of Music Culture in Primary Schools*. Also, Tihana Škojo and Dunja Keža presented the results of a qualitative study conducted with the aim of determining the opinions of solfeggio and instrument teachers in primary music school regarding the teaching challenges they face when working with Generation Alpha students. The last lecture of the session, conducted by Ivana Hadžihasanović, showed the methods of work used in the *Silent Dance* educational program, the research results, and the new needs that have arisen from this particular program. The second musicology session consisted of three studies. The one lectured by Tamara Jurkić Sviben followed the reception of the Lujo Šafranek Kavić's Opera *Hasanaginica* in the Croatian press from 1924 to 1931. Ružica Ješić's lecture offered a captivating case study on Darius Milhaud, highlighting a fresh approach to musicology with an interdisciplinary perspective that blends sociology, culture, politics, and music history. The third presentation, lectured by Lada Duraković, followed ways of concatenating the intentions of educational policy makers with the capabilities of teachers and students in early socialism. On the first day of the Symposium, Richard Cangro held a workshop titled *Teaching Strategies for Discovering Meaning in Music in School-aged Students*, which aimed to offer practical strategies for providing powerful language arts experiences for students. Later on, the first music theory session was moderated by Amra Bosnić. The four lectures of the session opened up questions concerning the *Plautus*, an ancient metric system, the science of harmony, as well as Stevan Mokranjac's *Rukoveti* in the context of different development methods of musical analysis and different perspectives of associative tonality. The last session of the Symposium's first day was the second music pedagogy session where *Application of Musical and Non-musical Activities in Working with Children, Perspectives on Creativity and Intuitive Music Teaching and Learning* and *Family Musicking* were discussed.

After the sessions, the ceremonial part of the first day of the Symposium followed, which included the official opening of the Symposium. During the opening, the importance of the Academy of Music Sarajevo, the Musicological Society of the Federation of Bosnia and Herzegovina, and the Symposium itself was discussed by the Dean of the Academy of Music, Ališer Sijarić, and the President of the Musicological Society, Amila Ramović. After the official inauguration of the 14th edition of the Symposium, the first keynote lecture

titled *Ethnomusicology in Wartime: A View from Bosnia and Herzegovina* was presented by Jasmina Talam. In her presentation, Talam discussed the research and social engagement of ethnomusicologists during the war, as well as post-war research on the musical practices of refugees from Bosnia and Herzegovina. She especially referred to the research she conducted in Sweden in 2018 and 2019. After the first keynote lecture, the *Concert of the Traditional Music from Bosnia and Herzegovina* by Ensemble *Etnoakademik* followed.



Figure 2. “Music in Society”, opening ceremony © Vanja Čerimagić.

On the second day, six more sessions were held, as well as the second keynote lecture by Leon Stefanija. In his lecture titled *Musical Archetypes: Intertones of Music Research in the Internet Age*, Stefanija mainly provided a historical overview of the stylistic analysis in musicology as a concept that has entered narratives about music, particularly in the modern period, focusing on genres and national styles. As for the sessions, the first one of the day was the second music theory session, moderated by Silvana Jakupović Bečei. The lectures at this session focused on the compositional work in Bosnia and Herzegovina. Maja

Baralić-Materne and Bakir Memišević recalled the pioneering steps in the field of electroacoustic music in Bosnia and Herzegovina through the work of the composer Rada Nuić, Snježana Đukić-Čamur talked about the influence of the Polish compositional school on the work of Vojin Komadina, and Amra Bosnić and Naida Hukić discussed the formal and harmonic aspects of Milan Prebanda's solo songs.



Figure 3. Leon Stefanija, keynote lecture © Vanja Čerimagić.

On the second day, the first ethnomusicology session was also held and Maja Radivojević had the pleasure of moderating it. In this session, Damir Imamović explored the role of the *makam hijaz* in the traditional Bosnian song, *sevdalinka*, and its application in the modern tuning systems of tempered instruments such as the accordion, piano, guitar and bass. In their presentation, Antoaneta Radočaj-Jerković, Zdravko Drenjančević and Magdalena Mišković examined nine sound recordings of songs from Bosanska Posavina dedicated to the Virgin Mary. They analyzed the structure of the songs, the context of their origin, and their significance in the faith practices of the local Catholic population. The

third session related to music pedagogy followed. For this occasion, Biljana Veskovska discussed the impact of political system changes in Macedonia, while Merima Čaušević and Amer Osmić addressed the role of art education in the development of contemporary Bosnian society. Alma Ferović-Fazlić examined the significance of music education for actors, and Aleksandra Pavićević focused on children's musical events and their value in children's education. Afterward, an exciting musicology session took place, featuring talks on the historical views of specific musical instances in Yugoslavia. Among the topics were: a booklet edited by composer Bruno Bjelinski, which included sketches and event caricature; the debut performance of the Yugoslav composers at the Warsaw Autumn Festival; and the music collections titled *Popular Compositions*, published by *Prosveta*. The next session focused on a variety of cultural studies presented of the lecturers, covering topics such as the music of minorities, the Vlachs in Vienna, and the Bosniaks in the Istrian region, as well as the work of Ahmed Taib. Later on, Senad Kazić moderated a session where Denis Vasilj discussed Elly Bašić's impact on music pedagogy at the Academy of Music in Sarajevo, and Martina Mičija covered Sofija Deželić's contribution to piano and music education in Sarajevo. Ena Plakalo clarified the issue of terminological determinants of cognitive processes in solfeggio.

Following the last session of the day, a panel was held where Jasmina Talam, Naida Hukić, Valida Akšamija-Tvrtković and Nermin Ploskić presented their research on the project *Music for Children and Youth in Bosnia and Herzegovina in the period from 1945 to 1991*. After the panel, all present had the opportunity to attend the book launch of *The Life and Work of Elly Bašić*, written by Denis Vasilj. As a conclusion to the second day, a concert entitled *Towards the 70th anniversary of the Academy of Music of the University of Sarajevo: A selection from the oeuvre of the MAS UNSA composition professors* took place at the Bosnian Cultural Center.

On the third, and last, day two more sessions took place, both of which were based on musicological research. The first session examined the history and impact of the Sarajevo Chamber Music Festival. It highlighted how musicological research can be applied in smaller environments using Sena Jurinac's example at the Local Museum in Travnik, and examined how classical piano compositions can be reinterpreted in pop music. At the second session, moderated by Amila Ramović, speakers Rijad Kaniža, Aida Adžović, Bojana Radovanović, and

Vesna Andree-Zaimović had the opportunity to present topics ranging from a retrospective overview of the development of *SONEMUS*, the importance of editorial work, streaming platforms in the context of domestic music, to the positioning of Conlon Nancarrow within the broader discourse on technological determinism.

The last event of the Symposium was the guided exhibition *Počimalja*, which took place at the National Museum of Bosnia and Herzegovina and featured Lala Raščić's works, with a focus on her interdisciplinary research of regional, women's, folklore practice – *tepsijanje*. After the exhibition Raščić talked about her process and motives in a dialogue with Damir Imamović.

We can conclude that the 14th International Symposium "Music in Society" was a successful gathering that brought together experts to explore various aspects of music. Through engaging talks and performances, it fostered thoughtful discussions and sparked new ideas across various areas of musicology and music in general. The event highlighted the continued importance of music in both academic and everyday life, leaving a lasting impression on all who attended.