

**The Department of Musicology of the Faculty of Music
of the University of Arts in Belgrade**
is pleased to announce its
Sixteenth International Conference
on the topic

Music Beyond the Concert Hall

**The Conference will take place in Belgrade
from 18 to 20 April 2024**

The topic of the international conference *Music Beyond the Concert Hall* aims at considering music as a practice that is created and presented not only in public concerts, the traditional venue for making music. By “traditional venue”, we mean not only the concrete locations of specific musical institutions, but also all those mechanisms and systems of relations that define the phenomenon of music, its values, and status. In that regard, we do not view this “venturing beyond” traditional boundaries as an act of subversion (although one could also read it like that), but also as an opportunity to think of music in “plural” and beyond (or within broader conceptions of) the traditional concepts of authorship, the work, and its autonomy, notation, performance, listeners/audience...

Music has always been thought/conceived of for a specific performance venue or presentation framework as the spatial-discursive context that gives it meaning, which is suggested by terms such as *a cappella*, *sonata da chiesa*, or chamber music, before the 20th-century “explosion” of (neo-)avant-garde and postmodernist music practices *outside of* traditional venues, as a bid to *escape* the confines of the Western logocentric world, ranging from performance art, action, and installation art to radiophony, soundwalks, and site-specific art. On the other hand, if we take the concert hall in the broadest possible sense, as a representation of the musical canon established in the 19th century, “venturing beyond” would also entail reconsidering it in an age shaped and mediated by technology, or in the age that saw the establishment of media culture.

Therefore, the title of the conference implies the need to view music in today's context, as a practice that entails various mechanisms of creation, presentation, and distribution, different ontologies/phenomenalities, adjustments guided by the "added value" principle (Chion 2016, 152), as well as a function that does not exclusively relate to the conventions defined by concert practice, but is also shaped by the standards of other arts and media. One could refer here to the turn from "esthetic autonomy" to "a kind of music that fulfils its function in contexts other than musical" (Adorno 1977, 39, 191), or, furthermore, to a turn leading to an understanding of music as a product. Although these developments have coalesced and manifested themselves in the context of socio-cultural patterns established in the 20th and 21st century, one should stress that the issue of music's function and its applied value is certainly not a new one, but, rather, an essential topic historically related to musical experiences as early as the first civilizations, when music operated synthetically, in ritual, magical, religious, and other contexts... Thus we intend this conference to focus on various *musics* (past, present, and future) that (primarily) operate as segments of larger artistic, media, and multimedia entities and formats, as well as beyond the "boundaries" defined by the specificities of the concert podium as a symbolic venue of traditional art music. However, that does not mean that "happenings" in the concert hall are unwelcome as a topic of papers to be presented at the conference since it is precisely the process of music's remediation that enables music that was not intended for concert performances to find its way onto the concert podium.

Referring to the aforementioned findings, the following topics would be considered:

- music and sound for/on film/film music (feature films, documentaries, animation, the concept of soundtrack);
- music and sound for/on the radio/radiophony, Internet radio and music, jingles;
- music and sound for/in theatre (stage music);
- music on television/music television, music in television series and shows, television opera, and other television formats (opening credits, etc.);
- music and video (from experimental works to music videos);
- music and sound in video games;

- music and sound as part of multimedia works (performance, action, and installation art, ambiences, outdoor spectacles; immersive experiences, VR, AR, music in museums);
- music for commercial venues (muzak, music in commercials, music in shopping malls, stores... *music from the background*).

Please submit your paper topic (including the thematic area as listed above) at email address: **belgrade.conference.2024@fmu.bg.ac.rs**

The submission deadline is **October 15, 2023**. Please include your **short biography** (up to **150 words**) and an **abstract of 250 words**. You will be notified by **October 31, 2023** if your topic has been accepted.

The official language of the conference is English. It is possible to deliver papers also in German, French and Serbian, but the authors are kindly requested to provide a Power-Point presentation in English or the translation of their papers in English. The time limit for the presentation and discussion of your paper is set at **30 minutes in total**. Selected papers presented at the conference will be published in the proceedings.

Conference fee: Both participation at the Conference and the publication of a text whose topic has been accepted by the Scientific Committee are conditional upon the payment of the participation fee. The travel expenses, per diem expenses and hotel accommodation are to be covered by the participants. The fee can be paid on the spot or with PayPal (**120€; early bird, deadline February 1st, 2024: 100€; PhD candidates: 50€**). Participants will be notified about PayPal payments instructions.

Keynote Speakers:

Antonio Baldassarre, musicologist, Lucerne University of Applied Sciences, Switzerland

Paulo C. Chagas, composer and musicologist, University of California, Riverside, USA

Albrecht Riethmüller, musicologist, Freie Universität Berlin, Germany

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