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PEDAGOGICAL WORK OF VESNA MIKIĆ

Abstract: This paper focuses on the teaching work of Vesna Mikić, PhD (1967–2019), full professor at the Department of Musicology of the Faculty of Music in Belgrade. Considering that she was tied to this institution throughout most of her professional career, the paper will offer an outlook on the curricula of the subjects which she taught over the years, and an attempt to shed light on her approach to teaching and to the subject matter she taught. In addition, the paper will focus on her work as a mentor, and attempt to pinpoint a number of aspects that connected her work as a scholar, pedagogue and mentor.

Keywords: Vesna Mikić, musicology, Faculty of Music, education, music history, popular music, electroacoustic music

When viewing the professional activities of Vesna Mikić (1967–2019) in musicology, it is clear that they were divided into two main complementary flows – scholarly and educational. As can be expected, she had been active in both areas because of her position in the Department of Musicology at the Faculty of Music in Belgrade. This paper will focus on the former – especially due to the fact that working with young generations of students grew ever more important as her career progressed. The institutional position she held – which implied musicological research, as well as a form of care for the future of musicology through working with students and future researchers – enabled her to form a unique professional position, one which was deeply

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defined precisely by her work with young musicologists and musicians. Bearing that in mind, in the lines that follow, I will offer an outlook on some of the subjects she taught, the structure of the curricula, and stress the importance of her work as a professor in the local musical community, as well as among her students.

Even though the main part of her career as a professor was tied to the Faculty of Music,¹ Professor Mikić taught, at different times, at the Faculty of Arts in Priština, the Faculty of Music in Cetinje, the Faculty of Philology and Arts in Kragujevac, the Academy of Arts in Novi Sad, and taught a number of subjects which were part of Interdisciplinary Studies at the University of Arts in Belgrade (departments for the Theory of Arts and Media, for Digital Art and for Polymedia Art), as well as at the Academy of Arts of the University in Banja Luka. The main focus of the subjects she taught was on the artistic music of the 20th and 21st centuries (with special emphasis on the music of Yugoslavia and on neoclassicism), as well as popular, electroacoustic, film and television music – music defined by its relation with the media and, in different ways, by technology and/or the entertainment/music industry. Other than being one of the professors who regularly ‘stepped out’ of the boundaries of classical music, many will remember her as a warm and cordial person who was open and sincere in her communication with colleagues and students, as well as for her seemingly inexhaustible energy and lively lectures.

As I already mentioned, an important segment of her lectures pertained to the area of the history of local and European classical music of the 20th century, which she taught to fourth-year students of musicology, as well as to students of other departments at the Faculty. A very important feature of Professor Mikić’s lecturing style and of the way in which she envisioned the subjects, was the understanding of music within the historical and political context, and insisting on the fact that music is a social phenomenon, related to political, economic and ideological changes. Thus, her lectures always took into account the political aspects of (classical) music, understanding of the world of music in light of the turbulent social developments that had marked Europe’s history. Just like her musicological research, the lectures were always inter-, as well as transdisciplinary,² with – of course – her focus always re-

¹ She started working at the institution in 1992, as an assistant professor, and in 2015, she became a full professor.

² Speaking of the importance of such an understanding of music, Vesna Mikić states that a form of ‘postmodernist intensification of musicology in context’ proved to be crucial

remaining firmly on music in the field and its features. In her lectures, Professor Mikić attempted to always make her students aware of the reasons why we learn (musical) history, pointing to the fact that understanding history enables us to understand our contemporary situation. In that sense, in her lectures in music history, she always emphasised its usefulness to different musical professions – helping players, conductors and composers to better understand the music they were performing or creating, as well as to understand their own artistic position and poetics, and helping students of musicology, ethnomusicology and music theory to formulate and understand their own theoretical positions and agendas. By always emphasising the fact that we are all parts of Serbia's world of music, as well as of our society as a whole, she was adamant in getting her students to develop their own opinions and professional agendas, and to stand behind their opinions and views.

Other than through lectures and research dedicated to works and artists that belong to the canon of classical music, Prof. Vesna Mikić also worked tirelessly on promoting and explaining those kinds of music that are usually perceived as being 'outside' of the canon. Thus, she offered electoral subjects that focused on popular music (*Theories of Popular Culture and Arts* /2005/, *Popular Music 1 – Theories* /2009/ and *Popular Music 2 – Genres* /2012/, and *History of Popular Music 1 and 2* /2016/), electroacoustic and film music. Due to the fact that, in her musicological work, Vesna Mikić was dedicated to critically viewing and questioning the boundaries of musicological discourse, she constantly strived to broaden its field of inquiry towards areas that were not the subject of interest of 'traditional' musicology. We could say that Professor Mikić was mainly interested in (as the title of the PhD thesis states³), music within (our) contemporary technoculture, that is, in different appearances that music has had in societies dominated by technology and media. In

for her pedagogical work as well. As she says, "For my pedagogical work that intensification was crucial. It enabled me, as a musicologist and teacher, not only to introduce and teach some new subjects [...] in the curricula of the faculty where I work, but also to teach and shape for almost a decade (till 2014) at the interdisciplinary postgraduate studies of the University of Arts, [...] non-musicological theoretical subjects derived from my doctoral thesis as the specific musicological appropriation of the concepts of cultural studies". Cf. Ivana Miladinović Prica, "Virtual Round-Table to Mark the 70th Anniversary of the Department of Musicology at The Faculty of Music in Belgrade (Vesna Mikić, Leon Stefanija, Ivana Perković, Dario Martinelli)", *New Sound*, 52, II/2018, 25.

³ Cf. Vesna Mikić, *Muzika u tehno-kulturi* (Music in Technoculture), Belgrade, Univerzitet umetnosti (University of Arts), 2004.

this sense, she contributed greatly to the institutionalisation of research into music which is not 'classical', or 'artistic' in the strict sense of the word, within the discipline of musicology. Even though electroacoustic music is, of course, part of the curriculum of subjects dedicated to the 20th century music, it is important to stress that the electoral subject called 'Electroacoustic Music', offered students the possibility to focus in more detail, on music which is not composed and/or performed on traditional instruments, to view how technology influences music and, potentially, to direct their research to the field of electroacoustic music studies. Therefore, this course offered the students a body of knowledge about technology itself, instruments and devices used in composition – synthesizers, computers, software, etc. – as well as with procedures and ways in which they are used in music (with emphasis on analogue and digital technology, the process of synthesis, use of effects, filters, etc.). In other words, this course enabled the students to have a glimpse of the world of engineering, which is often considered foreign to musicians and artists.

In a similar way, Professor Mikić 'opened' her discourse towards researching popular music and culture, as well as the music industry and, subsequently, politics, the economy, etc. Even though popular music studies are a well-established field of research, which connects researchers from disciplines which are akin to musicology (sociology, cultural studies, media studies, etc.), research in this area from a musicological point of view was not very abundant in the local context until a few decades ago. Thus, one of the key contributions to the process of legitimisation and institutionalisation of popular music studies within musicology, came in the form of subjects dedicated precisely to these studies, subjects which were elected by numerous students of musicology, as well as of other departments of the Faculty. Given that the understanding of popular music requires one to view it as a social activity, as well as be aware of the key position technology occupies within the processes of its production, dissemination and perception, subjects dedicated to the research of popular music enabled students to understand complex social, political and economic issues which are, only at a first glance, 'outside' of music.⁴

⁴ Besides continually working on creating courses for students at universities, Vesna Mikić also gave a number of open lectures, intended for students (of course), music teachers, as well as the general public. For instance, she was part of the seminar "Popular Music as an Integral Part of Contemporary Culture" (2013), organised by the Faculty of Music in Belgrade and the Composers' Association of Serbia (as part of the TEMPUS project). Cf. Udruženje kompozitora Srbije, Seminar o popularnoj muzici, 2013. <http://>

Her intention to institutionalise popular music studies within the musicological discourse also resulted in the founding of the Centre for Popular Music Research,⁵ the collaborators of which were mainly her (former) students, interested in researching popular music.⁶ Through the activities of the centre, she intended to provide the younger generations of artists and researchers with the opportunity to conduct their own research that would later be published and promoted in different ways.

The ever-changing, provocative questions of relationships between music and politics, technology and media, were presented within the course “Insieme – Unite, Unite Europe!” – Introduction to the Eurovision Song Contest Studies”, which was, during the period from 2014 to 2017, part of the Jean Monnet module *Musical Identities and European Perspective: an Interdisciplinary Approach*.⁷ The course used as the starting point, “the assumption that the history of the united Europe, could not only be read from its annual song contest, but also seen as constitutive for the EU”, and offered a reading of the ESC “from a predominantly musicological perspective”.⁸ During the course of a number of lectures, Professor Mikić intended “students (to) achieve the skills in interpreting and analyzing this particular cultural phenomenon in a wider scope of European studies”.⁹ In other words, this course offered students the opportunity to learn how to understand very complex issues, which are not ‘only’ musical, and to acquire knowledge about media, technology, politics, identity and, of course, music. With a similar intention, to formulate a musicological discourse that would enable the understanding of phenomena that are not ‘purely musical’, she created a course with Biljana Leković,

composers.rs/?p=3107. In addition, she gave a lecture at the Institute for Musicology of the Humboldt University in Berlin (in 2012), titled “Serbia Sounds European/Yugoslav/Balkan/Global?: Popular music practices in an ever-transitional society”, as well as two lectures for master students of Musicology at the University in Ljubljana: “Popular Music and Musicology – Interpretative Framework” и “Production, Technology, Music Industries – Case Study: Covers”.

⁵ Website of the Center for Popular Music Research: <http://www.cepom.org/> (website in Serbian).

⁶ Collaborators of the Center: <http://www.cepom.org/saradnici.html> (in Serbian).

⁷ Jean Monnet Module “Musical Identities and European Perspective: An Interdisciplinary Approach”, <https://www.midep.ac.rs/>

⁸ Vesna Mikić, “Insieme – Unite, Unite Europe!”: Introduction to the Eurovision Song Contest Studies, http://www.midep.ac.rs/?page_id=317

⁹ Ibid.

PhD, which was part of the second Jean Monnet module held at the Faculty of Music in Belgrade.¹⁰ The course was titled “Integrating Media, Integrating Europe: Contemporary Serbian Music and European (Media) Integrations”, and aimed “to integrate the musicological interpretations of diverse contemporary music practices into the contemporary, integrated media dispositive”.¹¹ As the course description states, “applying the acquired knowledge in media theory, as well as in the European media policies and institutions (based in European integration politics), would lead students to becoming aware of the importance and function of music in the overall processes of (cultural) integration”.¹²

Despite the fact that Vesna Mikić’s work as a professor was predominantly tied to the Faculty of Music, she also played an important role within the program of Interdisciplinary Studies at the University of Arts in Belgrade. There, she created a number of subjects dedicated to the interdisciplinary research of music: “Theories of Popular Culture and Arts” (since 2003, offered to students of the Department for the Theory of Arts and Media), and “Art and Politics” (since 2010, offered to students of the Theory of Arts and Media and Polymedia Art). She also coordinated the course “New Art Theories/New Media” (since 2008, departments for the Theory of Arts and Media, for Digital Art, and for Polymedia Art). As is evident from the titles, these courses followed a similar pattern to those already mentioned in the text, viewing music and art as being inseparable from politics and society.

Upon viewing the structure of the subjects she taught – I refer, mainly, to the mentioned electoral subjects– and thanks to my own experience as a student of Prof. Mikić, I would like to stress another important feature of her approach to teaching. Namely, by focusing on contemporary musical practices and issues related to the place music occupies in the lives of people, she attempted to provide her students with different kinds of knowledge that would prepare them for what comes after university – navigating the job market and for ‘real life’. By explaining how the production of music, as well as of knowledge about music work, and how the media define every aspect of our lives,

¹⁰ ARTE. *Music and Art in the Shaping of the European Cultural Identity*, <http://arte.bg.ac.rs/>

¹¹ Vesna Mikić, Biljana Leković, “Integrating Media, Integrating Europe: Contemporary Serbian Music and European (Media) Integrations”, <http://arte.bg.ac.rs/wp-content/uploads/2018/10/ISPRAVKA-Vesna-i-Biljana-obav.-kurs-ENG.pdf>

¹² Ibid.

as well as our research subject(s), she insisted on teaching her students the skills they can use on the job market and in their future artistic and business endeavors.¹³

Another important aspect of Vesna Mikić's work as a professor, comes in the form of mentorships of graduation, master and doctoral theses, and her career was marked by a great many students choosing her as their mentor. It is precisely her diverse interest in different aspects of music, as well as her sincere and direct communication with students that made her popular among students of musicology, and interdisciplinary studies. Under her mentorship, 21 candidates defended their graduation theses (19 at the Department of Musicology, Faculty of Music in Belgrade, and two at the Academy of Arts in Novi Sad, /see Table 2/), and 16 students defended their master's theses (among them, 2 were defended at the program of Interdisciplinary Studies of the University of Arts in Belgrade, /see Table 3/); three candidates defended their master's theses (Valentina Radoman, Asja Radonjić, Tijana Paunković, /see Table 1/), and seven students acquired PhD titles: Biljana Leković and Milan Milojković, at the Department of Musicology, Iva Simčić, Smiljka Jovanović, Jelena Mihajlović Marković and Milena Popov at different programs of Interdisciplinary Studies, and Valentina Radoman, at the Academy of Arts in Novi Sad (see Table 1). A closer look at the subjects and areas of interest of her students, reveals that the primary goal of a professor's career – to educate young generations and provide them with an institutional space for their research – was fulfilled in the case of Vesna Mikić's work. It is obvious that she encouraged an interdisciplinary understanding of music, and also enabled the widening of 'musicological interests' through working with students. Among the titles of the papers, we find those dedicated to neoclassicism in Serbia/Yugoslavia and other European countries (mainly France), contemporary Serbian composers, the institutional understanding of music, popular, electroacoustic and film music, as well as issues of identity, language, performance studies, media, music and (bio)politics, etc. – in other words, the majority of papers were focused on areas and theories that were (and are) topical in the world of theory and of the humanities. As for her work with

¹³ For example, she also coordinated a course named "Aspects of 20th Century Music", an electoral subject for PhD students at the Faculty of Music in Belgrade. This course did not only explain details about the music of the given period, but also gave the students the opportunity to work on creating a project proposal with all its details – expenses, detailed plans, projections of its impact – details that do not pertain to the traditionally perceived work of musicians.

‘musicological youth’, it is important to note that, in 2019, four PhD theses whose proposals were accepted by the relevant academic bodies, were being written under her mentorship (see Table 4).

I have already mentioned the unique relationship with students that was typical of Professor Mikić. In a way, her entire approach to teaching and working with students, was that of a mentor. She was always aware of the importance of working with younger generations and those whose time is yet to come, and always emphasised the fact that, whether one does it intentionally or not, professors teach their students much more than (just) what is in the syllabus. As her career progressed, Professor Mikić became increasingly certain that nurturing the future of musicology and music (‘materialised’ in the form of students), is just as important as one’s musicological and scientific research. Thus, even though her research inevitably informed and governed her activities as a professor, the reverse influence was very visible as well – working with students marked her scientific research, especially in the later years. One written proof of this relationship can be found in her book *Faces of Serbian Music: Neoclassicism*,¹⁴ which is also dedicated “To my students, with whom I was lucky to work”. In the foreword to the book, she wrote that the publication was a result of her continued research of French Neoclassicism, but also of her work with students, to whom she attempted to explain the intricate features of this music and time period. One of the reasons for writing the book was, as she says, “the fact that some students had a hard time understanding Neoclassicism”, and adds:

Fortunate circumstances, by which I primarily mean the cleverness, broad education and freedom in communication of students I had the pleasure to teach, as well as the ever-growing accessibility of publications and other forms of acquiring knowledge, brought me at this time, to the solution I’m offering to readers and younger generations.¹⁵

Thus, the book, often used as a kind of textbook for Neoclassicism, as well as the numerous guises it takes in the context of Serbian and Yugoslav artistic music, is not only a result of Professor Mikić’s wish to explain the subject at hand to students, but is a text whose final form came from a special kind of ‘collaboration’ between students and the author, and her readiness to listen to them, learn from them and use the knowledge she acquired in her future work.

¹⁴ Vesna Mikić, *Lica srpske muzike – neoklasicizam* (Faces of Serbian Music: Neoclassicism), Beograd, Fakultet muzičke umetnosti, Katedra za muzikologiju, 2009.

¹⁵ Ibid., 5

Similar sentiments are present in an interview, recorded in 2018, as part of the celebration of the 70th anniversary of the Department of Musicology. In the video, she explains her understanding of the studies of musicology, showing (us) once more the pleasure she takes from working with the younger generations:

Studies of Musicology should represent an oasis in a world that is never simple [...]. I believe that such an oasis can be very significant for every young person. On the other hand, we can offer our students a broad education [...]. One thing I can promise to everyone who is interested – is great fun. For me, even today, the most important thing is to have fun while I do my job, and I can say that I was lucky to get such a position [...], and to still have crazy fun studying musicology.¹⁶

The quoted segment of the interview reveals a number of aspects of Vesna Mikić's (professional) personality, as well as personal and ethical beliefs she wholeheartedly tried to 'transfer' to her students. First of all, we can notice her unique form of address, and approach to work, which she herself labeled as 'semi-serious', or 'semi-formal' earlier in the interview, and her need to always find something funny and interesting about her job that she would enjoy. Such an approach never implied a lack of responsibility or an understanding that one's work is not important if it is fun – on the contrary, Professor Mikić believed that a serious approach to one's profession is best taught and learnt when a 'serious' approach is not equated with being rigid or 'strict'. Such an approach to her profession was mirrored in her relationship with the students as well, as her communication with us was open, sincere and fun, and often crossed the boundaries of the traditional, strict, professor-student relationship. Her concern for the students she worked with, obvious in her wish to 'protect them from the world', as she implies in the quoted interview, also often resulted in her readiness and willingness to, at least for a moment, leave the role of the professor and 'become' a friend, advice-giver, a person of trust – showing her students that she was always 'on their side'.

Another telling aspect of the afore-mentioned interview was the final sentence, as she explained that she always wanted to have fun 'studying musicology' – by (purposefully) formulating the sentence in such a way, she revealed that she viewed learning as a perpetual process, and that she was

¹⁶ "Vesna Mikić – O studiranju muzikologije i profesionalnom radu", 5. 9. 2018. <https://www.youtube.com/watch?v=uufqyH0fkp8>. Given here is my free translation of the interview.

always learning while teaching, studying music/musicology, and growing together with her students.

If I were to summarise Vesna Mikić's work as a professor at this point, I would have to reiterate a number of features that define her as a teacher, but also as a person. For one, her need to structure her lessons in a way that is interesting, informative and dynamic, enabled her to formulate a unique lecturing style that was appreciated by many students. She always attempted to make the knowledge she gave useful, and to help her students learn skills that would enable them to function more easily in the (local) world of music, as she was always aware that they would one day inevitably leave the 'oasis' offered by university life. Attaching great importance to her pedagogical work, she always insisted on the work with students being inseparable from her musicological research, and these two areas were deeply intertwined throughout her career. Thus, she always strived to use her institutional position – with which came great responsibility she was always aware of – in order to help younger generations grow and become conscious, responsible professionals. Her professional career was marked by 'adherence' to the basic scientific principles of the constant questioning of everything we think we know, and perpetual learning, which is what she always endeavoured (and succeeded) to teach her students.

Table 1: PhD and master's theses defended under the mentorship of Vesna Mikić¹⁷

Student	Title
Milena Popov	"Relationship Between Biopolitics and Ecoaesthetics in Theories of Art And Media", PhD thesis , University of Arts in Belgrade, Interdisciplinary studies, co-mentor: Miško Šuvaković, PhD, 2013.
Biljana Leković	"Critical Musicological Research of <i>The Arts of Sound: Music and Sound Art</i> ", PhD thesis Faculty of Music in Belgrade, 2015.
Iva Simčić	"Collectivism as a strategy of art resistance: politicality of painting after the 1960's" PhD thesis , University of Arts in Belgrade, Interdisciplinary studies, 2016.
Smiljka Jovanović	"Issues of Theoretical Appropriation: Carnival and Masquerade in Culture, Arts, and Theory", PhD thesis , University of Arts in Belgrade, Interdisciplinary studies, 2016.
Jelena Mihajlović Marković	"Modes of organization of Sergei Prokofiev's tonal system", PhD thesis , University of Arts in Belgrade, Interdisciplinary studies, 2016.
Valentina Radoman	"Functions of Ideology and Politics in Music Modernism", PhD thesis , Academy of Arts, University of Novi Sad, 2016.
Milan Milojković	"Digital technology in Serbian artistic musical output (1972–2010)", PhD thesis Faculty of Music in Belgrade, 2018.
Valentina Radoman	"Elements of the Impressionist Style in Serbian Music of the First Half of the 20 th century", master's thesis, Faculty of Music in Belgrade, 2006.
Asja Radonjić	"Promotion and Diffusion of Serbian Artistic Music as a Key Element of National Cultural Politics", master's thesis, co-mentor: Dr. Vesna Đukić Dojčinović, University of Arts in Belgrade, Interdisciplinary studies.
Tijana Paunković	"Media Analyses of Art by Red Hot Chili Peppers", master's thesis, University of Arts in Belgrade, Interdisciplinary studies, 2008.

¹⁷ The information available in the following tables was taken from documents from Vesna Mikić's personal archive, as well as from the records about defended theses, made available to me by the staff of the Faculty of Music in Belgrade, to whom I am very grateful.

Table 2: Graduation theses, defended under the mentorship of Vesna Mikić¹⁸

Jasna Ristovska	“Citations in the Opus of Dejan Despić”, Faculty of Music, Belgrade, 2003.
Branka Popović	“Closeness of Creative Poetics of Igor Stravinsky and Pablo Picasso, in Light of Modernist Overturn in Art”, Faculty of Music, Belgrade, 2003.
Damir Rondić	“Postmodernist Coordinates of Žarko Mirković’s poetics”, Academy of Arts, University of Novi Sad, 2006.
Milica Doroški	“Artistic Output of Erno Kiraly in the Context of ‘New Art Practice’ in Vojvodina” Academy of Arts, University of Novi Sad, 2007.
Jelena Đorđević	“Treatment of Quotes in Works by Milan Mihajlović” Faculty of Music, Belgrade, 2007.
Marija Nikolić	“ <i>Images of Chaos</i> by Zoran Erić: the edge of chaos as a source for artistic creativity”, Faculty of Music, Belgrade, 2007.
Maja Vasiljević	“Institutional frame for the affirmation of composers of music for film/film music in SFRY (1960–1975)”, Faculty of Music, Belgrade, 2007.
Sanja Kunjadić	“Salvatore Sciarino: Luci miei traditrici. Problems of Contemporary Opera or Le Ferite del Tempo”, Faculty of Music, Belgrade, 2007.
Jelena Arnautović	“Popular Music at Radio Belgrade (1945–1990): Between Politics and the Market”, Faculty of Music, Belgrade, 2008.
Biljana Srećković	“Modernist Project of Pierre Schaffer – from Radiophony Towards Musical Research”, Faculty of Music, Belgrade, 2008.
Nataša Turnić	“Eric Satie’s Theater: Life as Theater and Early Music for the Stage (1891 – 1914)”, Faculty of Music, Belgrade, 2008.
Smiljka Milosavljević	“Identity Positionings of John Zorn”, Faculty of Music, Belgrade, 2009.
Mirjana Veličković	“Opus of Miloš Petrović in the Context of Postmodernism and Crisis of National Identity”, Faculty of Music, Belgrade, 2010.
Stefan Cvetković	“Pianism in the Modernist Epoch”, Faculty of Music, Belgrade, 2010.
Damjana Njegić	“Music Outside the ‘Ideal Musical Culture’: Case Studies – Opus of W.A.Mozart”, Faculty of Music, Belgrade, 2010.
Mina Mijušković	“Kurt Weil and <i>The Threepenny Opera</i> in the Context of the Weimar Republic”, Faculty of Music, Belgrade, 2011.
Jelena Petrović	“Music in Dark Wave Films”, Faculty of Music, Belgrade, 2012.

¹⁸ Titles of papers in Tables 2, 3 and 4 are originally in Serbian, and were translated by the author of this text, for orientation purposes.

Jelena Jovanović	“Functionality of Music by Boris Tamindžić: The Issue of Sounding Images and Movement in <i>Beštije</i> by Jovan Lukin and <i>Čudo neviđeno</i> by Živko Nikolić”, Faculty of Music, Belgrade, 2012.
Vojana Vrtikapa	“Music as Event, Music as Life – Viewing Fluxus from the Viewpoint of Musicology/Music”, Faculty of Music, Belgrade, 2013.
Dušanka Jelenković Vidović	“Nostalgia and the Opera <i>Breasts of Tiresias</i> by Francis Poulenc”, Faculty of Music, Belgrade, 2013.
Vladanka Malešić	“Female Sexuality in Hindemith’s Opera Trilogy”, Faculty of Music, Belgrade, 2016.

Table 3: Master theses defended under the mentorship of Vesna Mikić

Ivan Malić	“New Program Orientation of Belgrade String Orchestra ‘Dušan Skovran’: Implementation of Adaptable Quality Management in Circumstances of Transition”, University of Arts in Belgrade, Interdisciplinary Studies, 2010.
Milan Milojković	“Analyses of Language of Musicology as a Discipline in the Field of Theory (Serbia 1945–1980) – a Contribution to Musicological-Theoretical Practice”, Faculty of Music, Belgrade, 2011.
Jelena Gudović	“Popular Music Within the Musicological Discourse”, Faculty of Music, Belgrade, 2011.
Milica Mitić	“Promotion of Unestablished Music Authors in the Youth Cultural Centers. Case Study: Cultural Center Rex”, University of Arts in Belgrade, Interdisciplinary Studies, 2013.
Adriana Sabo	“ <i>International Review of Female Composers? A possible Outlook on the Position of Female Composers Within the Local Musical Scene</i> ”, Faculty of Music, Belgrade, 2012.
Tamara Kojić	“Tradition and Past from the Standpoint of Moderate Postmodernism in the Late Vocal-Instrumental Pieces by Rajko Maksimović”, Faculty of Music, Belgrade, 2012.
Jelena Damjanović	“Relationship of Traditional and Electronic Media in the Output of Serbian Composers of Electroacoustic Music, Vladan Radovanović, Srđan Hofman and Jasna Veličković”, Faculty of Music, Belgrade, 2012.
Nenad Đurđević	“Poetic Frameworks of the Artistic Practice of Ivo Pogorelić (With Special Attention Given to the Role of Belgrade-Based Media in their Reception), Faculty of Music, Belgrade, 2012.
Vanja Spasić	“After the ‘Golden Age’ – Opera of Serbian National Theater in Belgrade (1971-2011)”, Faculty of Music, Belgrade, 2013.
Marija Maglov	“Serious Music on Records Published by PGP RTB/PGPRTS (1968-1994)”, Faculty of Music, Belgrade, 2013.
Albuna Krecu	“George Enescu and the Establishment of Romanian Musical Modernism”, Faculty of Music, Belgrade, 2013.

Aleksandra Jovanović	“Postmodernist Play of Transformation of Identity Positions in the Opera ‘Two Girls and a Head’ by Isidora Žebeljan”, Faculty of Music, Belgrade, 2015
Bojana Radovanović	“‘Science as Art’ – Interdisciplinarity in Scientific Papers by Dragutin Gostuški”, Faculty of Music, Belgrade, 2015.
Ana Đorđević	“Music for Seven Offensives: Musical Conventions in Partisan Film Spectacles”, Faculty of Music, Belgrade, 2016.
Maša Spaić	“Casella’s ‘Third Way’: Alfredo Casella – Relationship Towards Modernism and the Fascist Regime”, Faculty of Music, Belgrade, 2016.
Jovana Avramović	“Post-war Music for Children in Serbia – from Musical Upbringing of Pioneers to the ‘Joy of Europe’ Festival, to the Children’s TV show ‘Na slovo, na slovo’”, Faculty of Music, Belgrade, 2017.

Table 4: PhD theses whose proposals were accepted by the bodies of the Faculty and University, written under the mentorship of Vesna Mikić

Nataša Turnić Đorđić	“Outside and In Between: Eric Satie and the Art of Provocation”, Faculty of Music, Belgrade, Department of Musicology, proposal accepted in 2011.
Marija Maglov	“Media Turnover in Music: Production and Reception of Music in the Context of Media Culture of the 20 th Century”, Faculty of Music, Belgrade, Department of Musicology, proposal accepted in 2017.
Adriana Sabo	“Performativity of Gender and Music in Serbia after 1989”, Faculty of Music, Belgrade, Department of Musicology, proposal accepted in 2017.
Bojana Radovanović	“The Voice and Technique/Technology in Contemporary Music”, Faculty of Music, Belgrade, Department of Musicology, proposal accepted in 2019.

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Summary

This text is dedicated to the pedagogical activity of Professor Vesna Mikić, who held the position of Full Professor at the Department of Musicology, Faculty of Music in Belgrade. As this position dictates, her professional career was marked by both scientific and pedagogical work, which, naturally, overlapped and complemented one another. As a professor, she was very popular among students and she constantly strived to make her lectures both interesting and useful. Given that her field of research mostly revolved around contemporary, electroacoustic, popular and film music, she dedicated most of her career as a professor to disseminating this knowledge among the members of the younger generations, broadening musicology's field of study and constantly questioning its limits. She was also well-known for a great number of mentorships – many students who were interested in different forms of contemporary music, chose her as a mentor, not just for her expertise in the field, but also because of her friendly and energetic personality and openness towards new ideas and different opinions. By examining the structure of the courses she gave lectures in, as well as by quoting her own statements about the students she worked with, this paper aims at presenting some constants that marked her approach to teaching and to musicology as well.