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MUSICOLOGICAL DISCOURSE OF VESNA MIKIĆ (1967–2019) CHARACTERISTICS, EFFECTS, AND ACHIEVEMENTS**

Abstract: The aim of this paper is to gain an insight into the entire musicological discourse of Vesna Mikić, to offer its systematization, or, in other words, to shed light on her use of scientific and research procedures, methods and contributions. By analyzing her texts, I will try to define the development train of her musicological thought. Furthermore, I will emphasize the key characteristics regarding her field of research, and the mechanisms they are founded upon. I will also try to define the thematic fields she analyzed, thus demonstrating the valuable achievements of her work.

Keywords: Vesna Mikić, Musicology, contemporary music, Neoclassicism, techno music, popular music

Once upon a time, in a land almost forgotten, and in an interactive (screen) world, there was a musicologist who began her lifelong quest for answering the two main questions: who and how?

I start writing this paper, dedicated to Vesna Mikić's musicological and scientific research opus, as well as to her work and her achievements, by paraphrasing her own words¹, in her style – *by playing...* In other words, by altering the specific, original terms (meanings), that is to say, by substituting the main character of the original story – it is now clear that Vesna is in the main role – and then, by taking over her idea (or to quote Vesna, by remediating), I strive to evoke and predict the essence and the impact of her entire musicological

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discourse and thought, which were founded upon the two brief, and seemingly simple, yet, in her case, quite complex questions: *who and how?*² It could be noted that the entire musicological ‘world’ of Vesna Mikic³ rests upon these two questions. The questions are a driving force behind her continuous and dedicated reassessments, research, contemplations and conclusions. Music evidently remains in the focus of her research in that kind of a ‘world’. This refers to its various modalities and their functionalization: music represents a work, a performance, a score, a song, a recording, yet, it is simultaneously a concept, a system, a mechanism, a cultural practice which depends on the context, the market, the production, the technology, the ideology it belongs to, etc. One of the prominent traits of Vesna Mikic’s discourse is this extensive, critical and complex outlook on music, perceived as a set of various correlated texts. Some kind of a ‘nomadic’ trait of her musicological character can be traced behind this approach, as well as her pronounced adaptability (let me quote her again, “adapt and survive”, even though it could be meaningless in this context⁴), her ingenuity and sharp mind – she managed to find and apply adequate, yet, genuine theoretical and methodological solutions⁵ and approaches the topics she came across. As she once explained, her adaptability and practical mind came as a response to all the demands of the contemporary moment she was a part of, or to the “external challenges” (daily, economic, political) that musicology was facing.⁶ The diversity of her musicological thought remains in conjunction with her understanding and her practice of musicology as an interdisciplinary activity, the boundaries of which are susceptible to a constant reassessment and expansion (it was this ‘trait’, along with the breadth of musicology as a discipline, that fascinated Vesna Mikic and led her on the path towards her future profession, which was evidently in line with her curiosity and her inquisitive nature).⁷ Vesna Mikic always managed to demonstrate and prove in her works⁸ that musicology is a dynamic/an ever-changing field of research, and a science, at the heart of which numerous disciplines and areas of knowledge intertwine.⁹ Inscribed into her works, the traces (either individual, multiple or simultaneous), are ‘derived’ from history (primarily Yugoslav and Post-Yugoslav),¹⁰ history of art,¹¹ philosophy,¹² esthetics,¹³ theory of art, new media theory and studies,¹⁴ cultural studies¹⁵ (techno culture),¹⁶ political studies¹⁷, gender studies¹⁸, film (TV shows)¹⁹, and even astro-acoustics.²⁰ It is particularly interesting to notice how easily she adopted and adapted certain non-musical (musicological) notions. Once set in a musicological discourse, their origin becomes ‘invisible’ (for example, this is the case with the terms such as “remediation” or “postproduction”). Her ‘game’ was not only actively

played upon the choice of the approaches, but also during the very process of writing (which I would refer to as a process of the ‘pleasure of the text’). Abundant in style, and shaped with the aid of various orthographic ‘tricks’, her text is brimming with layers of meaning.²¹

Vesna Mikić’s choice of topics, and the vast spectrum of thematic fields she covered, influenced the diverse paths she treaded with self-confidence, which furthermore enabled her to extend the scope of her approach. By looking into the extensive list of her papers, or thematic choices from the earliest stages of her career (the first paper was officially published in 1994/1995),²² until, unfortunately, the abrupt end (the last work, as I have emphasized, is in the process of prepress), we are likely to define certain ‘stages’ in the development of her scientific thought, or, more precisely, to define her choice of the thematic fields that dominate her discourse, in which *contemporary music* is singled out as an umbrella term.²³ Vesna Mikić introduced herself as an inventive interpreter of contemporary music.²⁴ This primarily refers to her interpretation of local music. She analyzed its poetics and the composers’ practice during the 20th and the 21st centuries, as well as some institutional frameworks, production, distribution and reception strategies.²⁵ The case of Serbian contemporary music is a dominant line in Vesna Mikić’s discourse, a subject matter she devotedly and continuously studied and developed over time. She believed her duty as a musicologist lay in the promotion and canonization of Serbian contemporary music, the model of which acknowledges all the peculiarities of this place (away from the established norms of the West). She was talking about this topic when starting her project based on publishing a book series titled *The Faces of Serbian Music*,²⁶ the only one to be completed:

The very project regarding the writing of a series of books on Serbian music, in order to promote it, is an attempt to establish certain criteria, some kind of canonization of particular/chosen trends in Serbian music. However, by writing about it, we all take the risk, be it the ones who create music, or us who ‘recreate’ it. Nevertheless, I tried to avoid, as much as possible, the ‘canonization’ of Serbian music works through the lens of the Western music tradition, maybe even paradoxically, by putting them one beside the other in my text.²⁷

Apart from her need to promote the works of Serbian music, Vesna Mikić sought to innovate musicological approaches, rethink some “commonplaces” and reassess the “mythologization” processes of certain terms.²⁸ Above all, she intended to expand the scope of domestic musicology by opening and in-

roducing new topics (frequently topics, the significance of which is neglected, and which could, in some respects, be characterized as a musicological ‘taboo’) and approaches which comprise several important thematic fields.

The first thematic field refers to the interpretation of neoclassicism in the context of European and local music (a topic Vesna Mikic continuously studied for almost two decades, primarily as a part of her graduation and master’s thesis²⁹, then, in the aforementioned book, *The Faces of Serbian Music – Neoclassicism*, and in her pedagogical work). Relying upon her earlier writings, out of which this study emerged, Vesna Mikic once again stands in ‘defense’ of Neoclassicism. As she herself pointed out, neoclassicism was underestimated throughout various music discourses as a “self-evident” subject of “negative reception”.³⁰ Vesna Mikic never gave up, despite the heavy ‘weight’ and the fact that it refers to a complex practice which is a product of an intricate set of artistic decisions and “different politics of reception/ideologies”³¹ that render the final definition of this term, concept or cultural product impossible to determine. On the contrary, she dedicated a significant part of her work to these ‘risky’ topics. More importantly, starting from the idea that neoclassicism is perceived as an international concept, she, on the other hand, reoriented her attention to the local context by inventing, as I have mentioned, her own methodology in accordance with the particular characteristics of the local context. Consequently, she found a mechanism for the interpretation of Neoclassicism as a moderate modernistic practice within the context of post-war Serbia, by emphasizing, once more, the meaning of the ‘surrounding’, extra-musical, social events (supported by music).³² Furthermore, some domestic composers were included in this theoretical frame (Stanojlo Rajcic,³³ Milan Ristic,³⁴ Konstantin Babic, Dusan Radic,³⁵ Dejan Despic³⁶). She made connections according to the criteria of Neoclassicism, thus applying a certain form of canonization. As a result, by studying contemporary (local) music practices in the context of Neoclassicism, Vesna Mikic discovered a system for the reinterpretation of the past (tradition, canon) in/and the present, in other words, she found a system for the implementation and revitalization of these connections at a local level.³⁷

Regarding music/art in the age of technological development, the other line of her contemporary music research refers to the understanding of the present/reality, as well as the near and distant future of music/art which are mediated by (digital) technology. By following the latest events in the world of art, music and beyond (from the final decades of the last century), and having in mind the significance of an even greater technological expansion

(as an avid consumer of new technologies herself), Vesna Mikic, at the right time, and even before our time, in the context of our society, bravely opens up a new space for exploration, a space where music and digital technology meet, a space (a study) of *technoculture*.³⁸ Above all, with her own originality and distinctiveness, she introduces topics/terms such as *technoculture*, *technoart*, *technoesthetics*, and most importantly, *technomusic*³⁹ in the local musicological discourse. This was published in her second (and last) book, *Music in Technoculture* (2004),⁴⁰ which, in turn, opens a possibility of introducing a new branch of musicology – *technomusicology*.⁴¹ Judging from the very title of this monograph, the author's musicological analysis of music in the age of digital technology expansion is evidently based upon the 'external' concepts. The term, or, cultural studies, is a platform that develops its discourse. Considering *techno culture* a contemporary cultural practice,⁴² Vesna Mikic develops her observations, bearing in mind both the complexity (the elusiveness, too) and the scope of this term.⁴³ "This is why I choose the path which indicates a problem, without striving to find a definite solution."⁴⁴ In this kind of context, she opted to "sail the realms of technoculture freely",⁴⁵ and touch upon the plethora of up-to-date concepts, trends and notions (such as virtual reality, subject, cyborg, body, screen, virus,⁴⁶ etc.).⁴⁷ Vesna Mikic dealt with these concepts in accordance with the topic and the postmodern framework. She did this in a form of clippings, dashes, series of observations, in a brisk exchange of cases and information, just as it usually occurs in the digital world she was writing about (although the ones who communicated with her on a daily basis knew that the fast 'flow' of information, topics and thoughts was an indelible part of her personality). This peculiar style of hers becomes even more fascinating once the different terms⁴⁸ of technoculture are applied to music (for example the notion of subject is linked to the musical theme or the work in this context, or a virus can be perceived as a sound material, a medium, etc.). The result is an innovative analysis, or a series of observed interpretations of technomusic examples. Among these examples, the works of foreign authors are perceived as "control groups",⁴⁹ whereas, for the major part of this study and beyond, Vesna Mikic analyzed the works of domestic composers written during the final decade of the previous century,⁵⁰ to which she was dedicated beyond the scope of this book (some of them are Goran Kapetanovic, Zoran Eric,⁵¹ Jasna Velickovic,⁵² Srdjan Hofman,⁵³ Vladan Radovanovic,⁵⁴ Milica Paranosic⁵⁵).⁵⁶ Eventually, another important contribution of this book shouldn't be neglected regarding both the cultural studies platform out of which the discourse of technomusic was developed, and the

postmodern time frame. Namely, according to Vesna Mikic, we refer to the problematization of entwining the concepts of high culture/art/music with popular music/art practices, bringing them closer and making them act simultaneously, which was enabled by the inflow of technology and technological achievements into both spheres.⁵⁷

Once again, aware of the moment and the significance of the problematics regarding contemporary artistic trends, Vesna Mikic introduces another comprehensive, yet marginalized field of research into domestic musicology, which allows her to take part in the latest events worldwide – we refer to the term and the concept of *popular music*, or the studies of popular music she would be dedicated to from the end of the first decade of this century.⁵⁸ As with the choice of her previous fields of interest, Vesna Mikic strived to carry out her ‘mission’ in this field, by extending the scope of topics to domestic musicology. She also desired to fulfill her ‘unwritten,’ yet clear ‘duty’ of focusing on local cases. As a result, the problematics and the phenomena she dealt with were exclusively chosen for the purpose of her research, which also implied the institutionalization (conducting research on institutionalization processes)⁵⁹ of local popular music (this includes research on the Yugoslav region and its music practice, or practices in some former Yugoslav republics after the disintegration of Yugoslavia). The focus of her research was on particular performers⁶⁰ and genres,⁶¹ analyzed through the mechanisms of production/reproduction/postproduction and music distribution (music industry, and the market). She was always aware of the social frames they occupy and support, (it seems to me that their social image was quite frequently the starting point which further influenced her choice of topics).⁶² While, on the one hand, Vesna Mikic conducted research of particular case studies, on the other hand, as a part of academic discourse, she tried to theoretically systematize and diachronically problematize some common issues and terms concerning the studies of (local) popular music. Her aim was to institutionalize the definition of this term, establish its ground for further academic and scientific research (she did this simultaneously in the sphere of her pedagogical work, and beyond, by opening the *Centre for Popular Music Research* in 2013), yet, also, to promote the local popular music scene and practice⁶³ (since her texts in this field were published in some prestigious foreign issues).⁶⁴ It seems that the studies of Eurovision occupy the most significant part of her popular music research (Eurovision Song Contest). She passionately followed and studied⁶⁵ this competition from her early teen years,⁶⁶ with the aim of analyzing it in her texts, as well as a part of her pedagogical work.

These two fields were closely ‘intertwined’ in her work (or, as she would put it, they were in a state of “interaction”).⁶⁷ Apart from her personal affinity for this trend, it seems that Vesna Mikić shaped and promoted her interest in this field as a ‘battle for musicology’, bearing in mind that musicology, by the very nature of this topic, remained excluded from the research on Eurovision (ethnomusicology would rather find its place here). Yet, musicology also “left itself out of” this research.⁶⁸ She managed to institutionalize the topic of Eurovision through “her own individual musicological expeditions”,⁶⁹ by writing inscriptions and taking part in some international projects⁷⁰ and conferences (though she herself emphasized the incompleteness of this institutionalization)⁷¹ within local academic contexts (such as the MA course at the Department of Musicology which is a part of the “Jean Monet Module” – “Musical Identities and European Perspective: Interdisciplinary Approach”).⁷² Among her texts on popular music, the most numerous are the ones dedicated to this phenomena, spectacle and practice which includes many coordinates such as political, market, national, gender, geographical, etc.⁷³ Demonstrated in her earlier research papers, this confirms Vesna Mikić’s thesis that music exists and plays a major role in a complex system of different relations.

Apart from the aforementioned fields of interest, Vesna Mikić actualizes and reproblematises the question of applied (popular) music (this is neither a recent, nor so frequent trend in Serbian musicology), primarily film music, which also includes the soundtracks for featured TV shows (which she would usually passionately watch). She does this simultaneously, in accordance with the latest theoretical discourses, and as a part of her pedagogical and scientific work. Bearing in mind the dynamics of her interest for this topic during the last couple of years, as well as of her engagement regarding the theorization of film music, it was this field of research that received her continuous dedication (I need to remind you that one of her last texts was a comprehensive study on Yugoslav film music). What is more, one could assume that her dedication came as a result of co-authored teamwork, since Vesna Mikić sought the ‘support’ of her younger co-workers for the realization of her texts on film and TV music, by giving them a chance to introduce and promote themselves. She constantly endeavoured to do this during her pedagogical and research career.⁷⁴

While tracing new ways for musicological research, Vesna Mikić significantly extended the scope of domestic musicology. She proved that inventiveness, creativity, bravery, consistency, responsibility and, above all, passion are the essential prerequisites for the completion of either a musicological, or any

other kind of 'task'. This recipe is only one segment of her impressive musicological legacy, which represents an archive brimming with topics, methods, ideas, inventions, knowledge... We must never neglect these 'resources', yet, however, we should also further distribute them among the younger generation, in particular. We should strive to expand their scope, and, at the same time, remember Vesna Mikic's energy and passion for research.

...Of course, that does not mean that the game is over and that it will not continue. For, in Vesna Mikic's case, from this moment on, every return/ departure into 'silence' potentially is and always will be a cliff-hanger for new adventures...⁷⁵

Works Cited⁷⁶

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Endnotes

¹ The main character of the story we refer to is Srdjan Hofman, a composer whose works were continuously and dedicatedly studied by Vesna Mikic. This is the original text: "... Once upon a time, in a land almost forgotten, and in an 'interactive screen-free world', there was a composer who began his lifelong quest for answering the two main questions: who and how?" Vesna Mikic, "Who Am I – I am? Reflections of/on Self in Hofman's *Ogledalo* [Mirror] for trio (mezzo-soprano, violoncello, piano) and chamber ensemble (2012)", *New Sound*, 42, II/2013, 103.

² It's not pure coincidence that the beginning of my text, in other words, a segment for paraphrasing the original text which refers to these two questions, can be linked to M. V. Hofman's study. She was Vesna Mikić's professor and her mentor (during all the stages of her studies, as well as during her growth in the pedagogical sphere). She certainly helped her determine her ensuing musicological path. Compare with: "What, How, and Why in Serbian Music after the Second World War, in the Light of Ideological-Political Upheavals", *Musicology*, 23, 2017, 15–29.

³ These two books hold a significant place in her comprehensive research and scientific opus: *Music in Technoculture (Muzika u tehnokulturi)* (University of Arts in Belgrade, 2004) and *The Faces of Serbian Music- Neoclassicism (Lica srpske muzike – Neoklasicizam)* (Belgrade, Faculty of Music, Musicology Department, 2009). Then, there are almost 100 published texts (such as studies, previews, reviews, *lexicographical terms*, interviews, texts on CD editions, introductions for sheet music editions) in prestigious domestic, or well-known foreign publications such as thematic annuals from national and international conferences on musicology, in the leading magazines, encyclopedias and monographs. Her latest texts were posthumously published, at the end of 2019, in the form of a review, as part of a collective monograph *Banatian Falstaff. Comic opera Priest Cira and Priest Spira by Dejan Despic (Banatski Falstaf: komična opera Pop Ćira i pop Spira Dejana Despića)* (Novi Sad–Beograd, Cultural Center of Vojvodina "Milos Crnjanski", *Serbian Musicological Society*, 2019), *Mokranjac Magazine* (Vesna Mikic, "Canonical Work of Serbian Theater" ["Kanonsko delo srpskog teatra"], *Mokranjac*, 21, 2019, 81–82); also, in 2019 a text was published "A presentation of a piece *Looking at the mirrors of Anish Kapoor*" ("Izlaganje o kompoziciji *Gledajući ogledala Aniša Kapura*") in: Zorica Premate (Ed.), *Reviews New Spaces of Sound (Tribine Novi zvucni prostori)*, Belgrade, Centar za muzicku akciju, RTS publishing company, 2019, 87–92. A posthumous publication of her text "Yugoslav Antithesis and Serbian Film Music" is in preparation for publication as part of the publication *Music and Auteur Filmmaker in European Art House Cinema of the 50s to the 80s: Individuality and Identity*, for the "Routledge publishing" company (Michael Baumgartner and Ewelina Boczkowska, editors). Vesna Mikić also translated texts from English into French. Apart from a great number of texts she translated for the journal *New Sound*, she also translated three books for the Clio publishing company from Belgrade (Gerald Abraham *Oxford History of Music II and III*, in collaboration with Aleksandra Cabraja, a book by Stuart Brothwick and Ron Moy: *Popular Music Genres: An Introduction*). Apart from writing, she also developed her editorial skills. She worked as

a deputy editor-in-chief of the International journal of music *New Sound* from 2002. As a member of various editorial teams, she edited many other printed issues. The list of her works and activities is listed in the table of the appendix.

⁴ I refer to the subtitle “Recycle, or ‘adapt and survive’” from the text “Recycled/Remediated/Reformatted: Goran Bregovic’s Appropriation of the Music Industry Strategies in Pop Song (Post)production” (in: *New Sound*, 50, II/2017, 258–267).

⁵ There is one key notion Vesna Mikic used as a theoretical and methodological framework. It is based on the so-called remediation, or the appropriation of the term Slavic Antithesis into “Yugoslav antithesis”. This kind of appropriation and reformation of a stylistic figure, or its transfer from a literary into a musicological discourse, served as a framework for the problematization of the status of Serbian music within the ‘unclassified’ Yugoslav/“ever-transitional” Serbian society. It is a “neither...nor” society (a society which is neither socialistic nor capitalistic, neither focused towards the East nor the West, neither in a European Union, nor outside of it, etc.). This “neither...nor” formula can of course be applied to music. See more: Vesna Mikic, “Neither/nor: Articulating constant/Continuous Transition in Serbian Popular Music”, in: Mirjana Veselinovic-Hofman, Vesna Mikic, Ivana Perkovic, Tijana Popovic Mladjenovic (Eds.), *Music: Transitions/Continuities (Musicological Studies: Monographs)*, Belgrade, Department of Musicology, Faculty of Music, 269–275.

⁶ According to: Ivana Miladinovic Prica, “Virtual Round-table to Mark the 70th Anniversary of the Department of Musicology at the Faculty of Music in Belgrade”, *New Sound*, 52, II/2018, 21.

⁷ Vesna Mikic was talking about this in one of her interviews, available on YouTube. The interview was made for the annual anniversary of the Musicology Department, when the official YouTube channel of the Department was started at her initiative. At the very beginning of the interview she says (the transcript was made by B.L.): “I only knew that I loved history, I loved reading, singing, dancing and playing an instrument...therefore, I loved music, too, and all of it eventually melted into musicology. [...] Everyone would mention the wide scope of these studies. They were indeed quite extensive [...] yet, that was also the reason why they were diverse, and as a music high school student, you could upgrade and expand your knowledge, general education [...]”. See the whole interview, “Vesna Mikic – On Musicology Studies and Professional Work” (“O studiranju muzikologije i profesionalnom radu”) <https://www.youtube.com/watch?v=uufqyH0fkp8> (accessed on the 10th of March, 2020).

⁸ On the other hand, she would rarely give a detailed theoretical explanation on the status of musicology, even though she frequently referred in her works to the position of this discipline and its flexible nature. In that sense, it is interesting to mention the text “Technocultural Musicology – The Possibilities of Transposing Certain Technocultural Metaphors into the Study of Recent Electroacoustic Music”. By introducing the term “technocultural musicology” and by considering the peculiar musicological methodology suitable for the electroacoustic music analysis, she obviously emphasizes the idea of the expansion of a musicological framework (in: *Music in Society*, Fourth International

Symposium, Musicological Society of the Federation, Bosnia and Herzegovina, Sarajevo, 2005, 41–46).

⁹ See: Mirjana Veselinovic-Hofman, *Before a Music Piece: Observations on Mutual Projections of Esthetics, Poetics and 20th Century Music Stylistics: a Musicological Perspective* (Пред музичким делом: огледи о међусобним пројекцијама естетике, поетике и стилистике музике 20. века: једна музиколошка визура), Belgrade, Zavod za udzbenike, 2007, 49.

¹⁰ For example, see her texts: Vesna Mikić, “‘Tito marches...’ – Producing, Establishing and Reflecting Personality in/through Music”, Riga, Latvian Composers Union 2006, 2007, 163–169; Vesna Mikić, “Music as a means of construction and reconstruction of a revolutionary myth: Day of Youth in SFRY” (“Музика као средство конструкције и реконструкције револуционарног мита: Дан младости у СФРЈ”), *Matica Srpska Journal of Stage Arts and Music* (Зборник Мајнице српске за сценске уметности и музику), 40, 2009, 129–136; Vesna Mikić, “Socialist Realism in Music: Production and Reception” (“Socrealizam u muzici: produkcija i recepcija”), in: Miško Šuvaković (Ed.), *History of Art in Serbia – 20th Century, II Volume – Realisms and Modernisms in the years around the Cold War (Istorija umetnosti u Srbiji – XX vek, II tom – Realizmi i modernizmi oko Hladnog rata)*, Belgrade, Orion Art and the Department of Musicology, FMA, Belgrade, 2012, 323–331; Vesna Mikić, “Why I Love a Solemn Song? Statures of Hercigonja’s Most Performed Works” (“Zašto volim(o) Svečanu pesmu? Statusi Hercigonjinog najizvođeni-jeg opusa”), in: Mirjana Veselinovic-Hofman, Melita Milin (Ed.), *Nikola Hercigonja (1911–2000) – Man, Work, Time – 100th anniversary of his birth (Никола Херциџора [1911– 2000] – Човек, дело, време – Поводом 100 година од његовој рођења)*, Belgrade, MDS, 2012, 111–122; Vesna Mikić, “Mass Song as a Key Product of Yugoslav Music Propaganda”, in: Massimiliano Sala (Ed.), *Music and Propaganda in the Short Twentieth Century*, Turnhout, Belgium, Brepols Publishers, 2014, 159–165.

¹¹ See Vesna Mikić, “Zenitism: a possible view on Avant-garde retreats of solitary modernist poetics of Josip Slavenski”, *New Sound*, 34, II/2009, 76–86. Moreover, her problematization of Neoclassicism, which I will mention later, also resonates with the history of art out of which this term was introduced into musicological discourse.

¹² For example, Derrida’s concept (Jacques Derrida) of deconstruction was problematized in the text: Vesna Mikić, “Music and Deconstruction – possible approaches” (“Музика и деконструкција – могући приступи”), in: Petar Bojanic (Ed.), *Voice and Letter – Jacques Derrida in Echoes (Glas i pismo – Žak Derida u odjecima)*, Belgrade, Institute for Philosophy and Social Theory, 113–119.

¹³ See for example, Vesna Mikić “Pavle Stefanovic and Electronic Music: waiting for a human(ist) synthesis” (“Павле Стефановић и електронска музика: чекајући хуман(истичку) синтезу”), in: *Tastes should be discussed – Pavle Stefanovic (1901–1985), (О укусима се расправља – Павле Стефановић [1901–1985])*, Belgrade, Serbian Musicological Society, and the Musicology Department of the Faculty of Music, 2017, 235–242.

¹⁴ In the aforementioned text “Recycled/Remediated/Reformatted...”, we can find a simultaneous overlap of influences and strategies from various spheres, which further

leads to a network of concepts such as G. Deleuze's concept of becoming, a remediation concept by the new media theoreticians Bolter and Grusin and the concept of post-production by Nicolas Bourriaud. Vesna Mikic introduces and connects these concepts in order to interpret the status of popular songs. On the application of the postproduction idea with the aim to analyze pop music see also: Vesna Mikic, "There's a time for us: practices of re/post production in Serbian popular music" ("Има времена за нас: праксе ре/пост продукције у српској популарној музици"), in: *Science Symposium Vlado Milosevic: ethnomusicologist, composer, and pedagogist: Tradition as an Inspiration (Научни скупи Владо Милошевић: етнoмузиколоџ, компoзициjор и њедајoи: Традициjа као инспирациjа)*, Banja Luka, University of Banja Luka, Academy of Art, Academy of Art and Science of the Republic of Srpska and the Republic of Srpska Association of Musicologists, 2014, 252–258. The concept of *remediation* is at the heart of this text "Old/New Music Media: some thoughts on remediation in/of music", in: Mirjana Veselinovic-Hofman, Vesna Mikic, Ivana Perkovic, Tijana Popovic-Mladjenovic (Ed.), *Music identities on paper and screen*, Belgrade, Faculty of Music, 2014, 28–33.

¹⁵ For example, Vesna Mikic, "Stuart Hall's 'Double Articulation' in Theorising Yugoslav Popular Music", in: Misko Suvakovic, Zarko Cvejic Andrija Filipovic (Eds.), *European Theories in Former Yugoslavia: Trans-theory Relations between Global and Local Discourses*, Cambridge, Cambridge Scholars Publishing, 2015, 92–100.

¹⁶ Apart from the book *Music in Technoculture (Muzika u tehnokulturi)* that we will mention later, some texts also stand out: Vesna Mikic, "Screen: intermediary/playmate", *Poststructural Music Science* ("Екран: посредник/саиграч", *Постструктуралистичка наука о музици*), special edition of the magazine *New Sound*, Belgrade, FMA, 1998, 55–60; "Digital Culture: ritual V/R" ("Дигитална култура: ритуал/VR"), in: Tatjana Markovic, Marija Masnikosa, Dragana Novicic, Misko Suvakovic (Eds.), *Opera: From a Ritual to an Artistic Form (Opera: Od obreda do umetničke forme)*, Belgrade, FMA, 2001, 86; "Music and/or virtual reality?" ("Музика и/или виртуелна реалност?"), *New Sound*, 21, 1/2003, 29–34; "Subjektivitat im Netz der Musik", 2004, <http://www.kakanien-revisited.at/beitr/ncs/VMikic1.pdf>; "Technoculture: Subject(ivity) in the Net of Music", *Spaces of Identity*, 2004, <http://www.spacesofidentity.net>, vol. 4, no.1.

¹⁷ Vesna Mikic often in her texts (and beyond, in an everyday context) seemed like a commentator of the current political situation and social circumstances. For example, see her texts: Vesna Mikic, "Migrating without moving and vice versa", a work that was presented at the *Migrating Music Conference. Media, Politics, and Style* (Open University, SOAS, London, jul 2009); "'Delusional' Bambi – Transformations of tradition/identity rearticulation in the newest production by Zeljko Joksimovic: from 'brotherhood and unity' to 'good neighbourly relationships'" ("'Заблудело' Лане – трансформације традиције/идентитетске реартикулације у најновијој продукцији Жељка Јоксимовића: од 'братства и јединства' до 'добросуседских односа'"), in: Sonja Marinkovic, Sanda Dodik, and Dragica Panic Kasanski (Eds.), *Science Symposium Vlado Milosevic – ethnomusicologist, composer, and pedagogist: Tradition as an Inspiration (Научни скупи Владо Милошевић: етнoмузиколоџ, компoзициjор и њедајoи: Традициjа као инспирациjа)*, Banja Luka, Banja Luka University, Academy of Art, Republic of Srpska Academy of

Science and Art and the Association of Musicologists, 2016, 297–307; “*Rock me Lane moje* – European Identifications of Transitory Yugoslav/West Balkans’ Identities at the Eurovision Song Contest”, in: Ivana Perković and Franco Fabri (Eds.), *Musical Identities and European Perspectives: an Interdisciplinary Approach*, Frankfurt am Mein, etc., Peter Lang Verlag, 2017, 127–143.

¹⁸ Vesna Mikić and Adriana Sabo, “About the (Non)Existence of ‘Female Music’: Serbia After 1918 ” (“O (ne)obstoju ‘ženske glasbe’: Srbija po letu 1918”), in: Leon Stefanija, Katarina Bogunović Hočevar (Eds.), *Ženskost v glasbi skladateljic po 1918: pogledi nekaterih manjših glasbenih kultur Evrope / Femininity in the female music since 1918: views of some smaller musical cultures in Europe*, Ljubljana: Oddelek za muzikologijo, Filozofska fakulteta, Univerza v Ljubljani, 2018, 53–71.

¹⁹ Apart from Vesna’s last text on film music which I mentioned, I will also mention: Vesna Mikic and Ana Djordjevic, “Musical Conventions of Yugoslav War Spectacle: ‘Kozara’ – genre creation”, *Kozara through Words, Sound and Image* (“Muzičke konvencije jugoslovenskog ratnog spektakla: ‘Kozara’ – rađanje žanra”, *Kozara kroz riječ, zvuk i sliku*), Banja Luka, Grafopapir, ltd. Skromah, 2018, 23–35.

²⁰ Vesna Mikic, “Slavenski and Astroacoustics – On the Way to a New Sound” (“Slavenski i astroakustika – u susret novom zvuku), in: Milan S. Dimitrijevic (Ed.), *Proceedings of Papers from the Conference on the Development of Astronomy in Serbia IV (Zbornik radova sa konferencije Razvoj astronomije kod Srba IV)*, Belgrade: Astronomers’ Association “Rudjer Boskovic”, 2007, 635–641; see also: Vesna Mikic, “In Pursuit of a New Sound and: Music in a Natural Tone System (1937)” (“У потрази за новим звуком – Јосип Славенски: Музика у природном тонском систему [1937]”) in: Mirjana Zivkovic (Ed.), *Josip Slavenski and His Age (Јосип Славенски и његово доба)*, Belgrade, MIC, 2006, 150–157.

²¹ This complex style can be noticed in the very titles, such as: Vesna Mikić, “The Way We (Just Me, Myself and I) Were: Recycling (National) Identities in Recent Popular Music”, in: Tatjana Marković, Vesna Mikić (Eds.), *Musical Culture & Memory*, Proceedings, No. 2, Belgrade, Faculty of Music, Department of Musicology, 2008, 173–182. What’s more, sometimes, if needed, her writing style would gain a certain wittiness, which is also evident in the titles such as “Rock me Lane moje...”, cit. or “‘Delusional’ Bambi ...”, op. cit.

²² Among the earliest works are: Vesna Pasic: “Little Mermaid by Goran Kapetanovic”, *New Sound*, 4–5, 1994–95, 145–149; Vesna Mikic, “Paraphrase in Neoclassicism – one of the possible alterities of a musical piece” (“Поступак парафразе у неокласицизму – један вид остваривања алтеритета уметничког дела”), in: *Identity and Alterity, Collection of Papers from the Fourth International Symposium – Folklore – Music – Work (Идентитет и алтеритет, IV међународни симпозијум Фолклор – Музика – Дело)*, Belgrade, Faculty of Music, 1995, 35–43.

²³ Professor Mirjana Veselinovic-Hofman played a major role regarding her interests for this field: “[...] Owing to Prof. Hofman, I managed to transform and translate my early interests for contemporary music works into a life-long profession. I also collaborated

with her for years on the subject which has only recently incorporated the term ‘contemporary’ (history of music) into its title”, Vesna Mikić, “Contemporary Music and Contemporaneity – a Musicological View” (“Savremena muzika I savremenost – muzikološki (p)ogled”), *Challenges in contemporary musicology: Essays in Honor of Prof. Dr. Mirjana Veselinović-Hofman/Izazovi savremene muzikologije: Eseji u čast prof. dr Mirjane Veselinović-Hofman*, Belgrade, Department of Musicology, Faculty of Music, 2018, 35–46.

²⁴ As for domestic works, Vesna Mikic primarily studied the works and ‘situations’ in the period after WW2. However, there are other texts of hers that extend beyond this framework, or, in other words, the ones that also problematize the notion of music in the first half of the 20th century. See: Vesna Mikic, “Piano Music after 1914: Romanticism – Modernism – Postmodernism” (“Klavirska muzika posle 1914: romantizam – moderna – postmoderna”), in: Mirjana Veselinovic-Hofman et al. (Eds.), *History of Serbian Music*, Beograd, Zavod za udzbenike, 2007, 423–439; Vesna Mikic, “Avant-garde Transgressions in Serbian Post-War Music: Three Case Studies” (“Avangardni prestupi u srpskoj međuratnoj muzici: tri studije slučaja”), in: Misko Suvakovic (Ed.), *History of Art in Serbia – 20th Century, I – Radical Artistic Practices*, Belgrade, Orion Art, 2010, 157–172.

²⁵ As for this, I will mention the following texts: Vesna Mikic and Predrag Miladinovic, “LLL and Professional Development – between possibility and reality: the case of the Art, Culture and Media Professional Development and Consulting Center of the University of Belgrade” (“LLL и професионални развој – између могућности и реалности: случај Центра за професионални развој и консалтинг у уметности, култури и медијима Универзитета у Београду”), in: Gordana Karan (Ed.), *Collection of Papers from the Tenth Pedagogical Forum (Зборник рагова са X његајошкој фoрyма)*, Belgrade, Faculty of Music, Signatures, 2008, 205–211; Vesna Mikic, Sonja Marinkovic and Anica Sabo, “The International Review of Composers despite the Crisis”, from the BARTF 2015 – *Art and Culture Nowadays: Crisis of Art – Art in Crisis* (“Međunarodna tribina kompozitora uprkos krizi”, sa skupa BARTF 2015 – *Umetnost i kultura danas: kriza umetnosti – Umetnost u krizi*), University of Nis, Faculty of Art, 2015; Vesna Mikic “On UKS and DSS SKJ/SAKOJ (in the context of politics) DDD” (“O UKS-u i DSS-u SKJ/SAKOJ-u (u kontekstu politike) DDD”), in: Tatjana Markovic and Leon Stefanija (Eds.), *Institutions, Politics and Music in Slovenia and Serbia 1945–1963 (Ustanove, politika i muzika u Srbiji i Sloveniji 1945–1963/ Ustanove, politika in glasba v Sloveniji in Srbiji 1945–1963)*, Ljubljana, University of Ljubljana, Faculty of Philosophy, 2015, 177–200. Comp. with: Vesna Mikić, “From Studies to Thematic Issues – Symptoms of Transition/Mobility of the International Magazine for Music *New Sound*”, *New Sound*, 40, II/2012, 98–113.

²⁶ We refer to the book *The Faces of Serbian Music: Neoclassicism*, Belgrade, Faculty of Music, Department of Musicology, 2009 (*Lica srpske muzike: neoklasicizam*, Beograd, Fakultet muzičke umetnosti, Katedra za muzikologiju, 2009). Two more monographs were planned to be published under the working title *The Faces of Serbian Music – Popular Music* and *The Faces of Serbian Music – Srdjan Hofman (Lica srpske muzike – popularna muzika i Lica srpske muzike – Srđan Hofman)*. Vesna didn’t only have the idea to realize the edition herself. On the contrary, her idea was to include her colleagues in this work, in order to present the different faces of Serbian music and enrich the written word on domestic music in general.

²⁷ Ibid., 5.

²⁸ The well-known example refers to her reassessment of the concept and the notion of the *turn* (“zaokret”) in the context of speech on Social Realism in Serbian music. See in detail: Vesna Mikic, “Social Realism in Serbian Music – Production and Reception”, op. cit., 323–331.

²⁹ In 1991 she defended her graduation thesis, *Igor Stravinski: Neoclassicism – Simulation – Communication (Igor Stravinski – neoklasicizam – simulacija – komunikacija)*, and in 1994, at the Faculty of Music in Belgrade she defended her Master’s thesis, *Neoclassicism in the Sixth and Seventh Decade of Serbian Music (Neoklasicizam u srpskoj muzici šeste i sedme decenije)*. Both works were written under the mentorship of Dr. Mirjana Veselinovic-Hofman.

³⁰ Vesna Mikic, *The Faces of Serbian Music (Lica srpske muzike)...*, op. cit., 11.

³¹ Idem.

³² Some of the texts on this topic are: Vesna Mikic “A Couple of Notes on Neoclassicism” (“Неколико бележака о неокласицизму”, *Matica Srpska Journal of Stage Art and Music (Зборник Мајице српске за сценске уметности и музику)*, 22–23, 1998, 107; “Various Forms of Modernism/Neoclassicism of Dusan Radic”, *Musicology Journal*, Institute of Musicology, Serbian Academy of Art and Science, 6, 2006, 267–279; “Aspects of (Moderate) Modernism in Serbian Music After WWII”, *Rethinking Musical Modernism*, International Musicological Conference, 11–13th October 2007, Belgrade, SANU, 2008, 187–194; “Postmodern Neoclassicism/Neoclassical Postmodernism”, in: *Music in Society*, Sixth International Symposium, Musicological Society of the Federation Bosnia and Herzegovina, Sarajevo, 2009; “Tradition as a Means of Inspiration/Ideology: 20th century Neoclassicisms” (“Традиција као оруђе инспирације/идеологије: неокласицизми 20. века”), in: Sonja Marinković and Sanja Dodik (Eds.), *Vlado S. Milošević – ethnomusicologist, composer, pedagogue: Tradition as Inspiration (Владо С. Милошевић – етномузиколог, композитор, педагог: Традиција као инспирација)*, Banja Luka, Academy of Arts, University of Banja Luka, Musicological Association of the Republic of Srpska, 2012, 20–29; “Practices of Moderate Modernism in the Serbian Post-War Music: Subversion/Academization” (“Prakse umerenog modernizma u posleratnoj srpskoj muzici: subverzija/akademizacija”), in: Misko Suvakovic, (Ed.), *History of Art in Serbia – 20th century, II Volume – Realisms and Modernisms in the years around the Cold War*, Orion Art, Musicology Department, FMA, Belgrade, 2012, 711–718 (Miško Šuvaković (ur.), *Istorija umetnosti u Srbiji – XX vek, II tom – Realizmi i modernizmi oko Hladnog rata*, Orion Art i Katedra za muzikologiju FMU, Beograd, 2012, 711–718).

³³ See more: Vesna Mikić, “Neoromantic ‘Answer’ to the Demands of Socialist Realism: Stanojlo Rajičić *Na Liparu* for bass and symphonic orchestra (1951)”, *Samospev na Slovenskem in Slovenski samospev v Avstro-Ogrski monarhiji/ Lied in Slovenia and Slovenian National Lied in the Austro-Hungarian Monarchy*, Ljubljana, Muzikološki Zbornik/Musicological Annual, XLII/2, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 2006, 105–111.

³⁴ See: Vesna Mikic, “Constituting Neoclassicism in Serbia or: How and Why Neoclassicism Could be Understood as Modernism – a Study of Ristić’s Second Symphony”, *Racio-*

nalizem magičenga nadiha: Glasba kot podoba nepojmovnega spoznavanja/Rationalism of a Magic Tinge: Music as a Form of Abstract Perception – Zbornik ob jubileju Marije Bergamo, Leon Stefanija and Katarina Bogunovic Hocevar (Eds.), Musicological Annual (Muzikoloski zbornik), XLII/2, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 2007, 99–105; Vesna Mikić, “Milan Ristic: Concert Music - Recommendations for Interpretation” (“Milan Ristić: koncertantna muzika – predlozi za reinterpretaciju”), in: Sonja Marinković (Ed.), *Milan Ristić – On the Occasion of a 100-Year Anniversary of Birth (Milan Ristić – Povodom stogodišnjice rođenja)*, Belgrade, Composers' Association of Serbia, Faculty of Music in Belgrade, 2010, 31–41.

³⁵ See: Vesna Mikic, “Neoclassical Procedures in *Gungulice* by Dusan Radic” (“Неокласични поступци у Гунгулицама Душана Радића”), in: Dragoslav Devic, Dimitrije Golomovic, Sonja Marinkovic, Dragana Stojanovic-Novicic (Eds.), *Days of Mokranjac 1994–1996*, Collection of Papers, Negotin, 1997, 207.

³⁶ Among the texts dedicated to Dejan Despic there is also: “Serenade of a Faun” („Серенада једног фауна”), *New Sound*, 7, 1996, 39–45.

³⁷ The following texts address the issue of reassessment and contemporary recontextualization of tradition: “Our’ Mokranjac – Transitional Cultural Practices and the Work of Stevan Mokranjac”, *Mokranjac, Culture Magazine* (“Naš’ Mokranjac – Tranzicijske kulturne prakse i delo Stevana Mokranjca”, *Mokranjac, časopis za kulturu*), 14, 2012, 2–12; Tradition/Mokranjac as an Inspiration: Creative Reception of Mokranjac’s Work in Serbian Music after 1945” (“Традиција/Мокрањац као инспирација: креативна рецепција Мокрањчевог дела у српској музици после 1945. године”), in: Sonja Marinković and Sanda Dodik (Ed.), *Vlado S. Milošević – ethnomusicologist, composer, pedagogist: Tradition as Inspiration (Владо С. Милошевић – етномузиколог, композитор, педагог: Традиција као инспирација)*, Academy of Arts, University of Banja Luka, Musicological Association of the Republic of Srpska, 2015, 7–15.

³⁸ Because “the studies of technoculture (and all of its practices, including the practices of art) are supposed to go over the borders of the ‘restricted’ fields and **conquer new/different** interpretations of contemporary life”. Vesna Mikic, *Music in Technoculture (Muzika u tehnokulturi)*, Belgrade, University of Arts in Belgrade, 2004, 37.

³⁹ Vesna Mikic was analyzing this term in particular, by considering its ‘risks’, since it is primarily linked with the popular music practice: “Yet, the need to coin an equally broad term remains. This term could encompass the whole spectrum of music genres, combinations, performance types, esthetics and forms which exist in music today [...] By considering the fact [...] that technology permeates and intertwines with all the aspects of our lives, it is possible to coin the term of **technomusic** in this kind of environment.” *Ibid.*, 133.

⁴⁰ The book emerged from her PhD thesis she defended in 2002.

⁴¹ Actually, she refers to the idea by Pierre Albert Castanet on establishing musicology of a techno phenomenon. *Ibid.*, 202.

⁴² *Ibid.*, 13.

⁴³ *Ibid.*, 16–17.

⁴⁴ Ibid., 37.

⁴⁵ Ibid., 17.

⁴⁶ As I was writing this text during self-isolation due to the new coronavirus (Covid19) pandemic, I couldn't but think of a connection between a computer and a human virus Vesna Mikic was writing about. It's a reminder that viruses exist among us in their various forms: "Virus, a foreign body, threatens to entirely destroy the original body. However, it can only temporarily endanger the organism, yet, it's also possible – in some cases inevitable – to live with it." Ibid., 169.

⁴⁷ Here, Vesna Mikic, presents the interdisciplinary face of musicology, in all its 'glory', by starting a theoretical dialogue with the authors of different fields and disciplines, such as Raymond Williams, Jean Baudrillard, Louis Althusser, Jacques Lacan, Donna Haraway, Paul Virilio, etc.

⁴⁸ The preciseness of Vesna Mikić's statements and interpretations resulted in an innovative dictionary of technical terms, published at the end of this book. Ibid., 203–212.

⁴⁹ Ibid., 150.

⁵⁰ Some of the texts on technomusic and the key concepts regarding this practice I haven't mentioned so far are: "Some Aspects of the Subject's Status in Technomusic; a Subject as a Music/Sound Material" ("Neki aspekti statusa subjekta u tehnomuzici: subjekat kao muzički/zvučni materijal"), in: Vesna Mikic and Tatjana Markovic (Eds.), *Music through Thought (Muzika kroz misao)*, the Fourth Annual Symposium of Professors and Assistants at the Department of Musicology and Ethnomusicology, Belgrade, FMA, 2002, 77–85; "Subjektivität im Netz der Musik", <http://www.kakanien.ac.at/beitr/ncs/V.Mikic1.pdf>, 2004; "Technomusic in Serbia" ("Tehnomuzika u Srbiji") in: Dragana Jeremić-Molnar i Ivana Stamatović (Eds.), *Musicological and Ethnomusicological Reflections (Muzikološke i etnomuzikološke refleksije)*, Belgrade, FMA, Signature, 2006, 122–132; "The Notion of the Virus in the Net of Music", in: Tatjana Marković and Vesna Mikić (Eds.) *Music & Networking*, Collected papers from the Seventh International Symposia, Belgrade, Faculty of Music, 2005, 104–111; "Inscriptions of Serbian Composers Dedicated to Electro-Acoustic Music – Modernist, Avant-garde and Postmodernist Approach" ("Написи српских композитора посвећени електроакустичкој музици – модернистички, авангардни и постмодернистички приступ"), in: Ivana Perković-Radak and Dragana Stojanović-Novičić (Eds.), *History and Mystery of Music. In Honor of Roksanda Pejović (Istorija i misterija muzike. U čast Roksandi Pejović)*, Belgrade, FMA, 2006, 253–261; "Electroacoustic/Technomusic" („Elektroakustička/tehn muzika"), in: Mirjana Veselinović-Hofman (Ed.), *History of Serbian Music (Istorija srpske muzike)*, Belgrade, Zavod za udžbenike, 2007, 601–622; "Losing ground: Serbian electro-acoustic music from the Golden Age to the Present", *Nutida Musik*, 2007/3, 12–16; "Electro-acoustic Music in a Studio" ("Elektroakustička muzika – u studiju), in: Misko Suvaković (Ed.), *History of Art in Serbia – 20th Century, I – Radical Artistic Practices (Istorija umetnosti u Srbiji – XX vek, I – Radikalne umetničke prakse)*, Orion Art, Beograd, 2010, 385–392; "Digital Music – Beginnings" ("Digitalna muzika – počeci"), in: Ibid., 907–915. "Electronic Studio of Radio Belgrade Third Programme (1972–2002)" ("Elektronski studio Trećeg programa Radio Beograda (1972–2002)", *Musical Wave (Muzički talas)*, 36/37, 2008, 18–24.

⁵¹ See: “Music of the Beginning of the Century/Music of the End of Postmodern: *Sonata quasi una fantasia* by Zoran Eric”, in: Ivan Čavlović (Ed.), *Music in Society*, Fifth International Symposium, Musicological Society of the Federation Bosnia and Herzegovina, Sarajevo, 2007, 37–42.

⁵² See also: Vesna Mikic “*VrisKrik.exe*: Techno Musical Metaphor of a Subject/Body” (“*VrisKrik.exe*: техномузичка метафора субјекта/тела”), *New Sound*, 19, 2002, 71–74.

⁵³ The works of Srdjan Hofman greatly inspired Vesna Mikic, the proof of which lies in her continuous and dedicated analysis of his pieces which she intended to conclude in a unique study, as I have already mentioned. More importantly, the realization of this book is the last project Vesna Mikic worked on, unfortunately, in the hardest of days, during her illness. The texts dedicated to the works and the poetics of Srdjan Hofman, I haven’t mentioned so far, are as follows: “The Duel as the Answer?”, *New Sound*, 8, 1996, 39–42; “Does a Duel Really Exist?”, in: Mirjana Veselinović-Hofman and Miško Šuvaković (Eds.), *Exclusivity and Coexistence*, Belgrade, FMA, 1997, 151–156; “Srđan Hofman – *Hadedas* – Exposure and Three Developments for Cello and Piano: A Return to the Future” (“Srđan Hofman – *Hadedas* – Izlaganje i tri razvoja za violončelo i klavir: Povratak u budućnost”), *New Sound*, 26, 2005, 100–104; “A Sample of the Equal’s *Duel* – Srđan Hofman: *Music Toys* for violoncello and double/bass” (“Семпл дуела једнаких – Срђан Хофман – Музичке играчке за виолончело и контрабас”), *New Sound*, 33, I/2009, 49–55; “From (Listening to) *Moving Mirrors* to (Listening Through/ In) *Mirrors in Motion* – Srđan Hofman: *Looking at the Mirrors of Anish Kapoor* for two Amplified Harps and *Logic Pro Software*”, *New Sound*, 37, I/2011, 63–74; “Hofman’s Electroacoustic Music/Constructing a Story of Serbian Electroacoustics and Beyond”, *Music and Society in Eastern Europe*, Vol. 7, 2012, 11–21; “ALookattheMirror/Screen: Pop-upInterviewwithSrđanHofman”, *New Sound*, 44, II/2014, 9–28; “*Travelling Through the Boxes of Sound 1 & 2*: Srđan Hofman’s World Beyond the Mirror”, *New Sound*, 48, II/2016, 97–108.

⁵⁴ See also: Vesna Mikic, “Polymedia Autobiography by Vladan Radovanović”, in: Tatjana Marković, Vesna Mikić (Eds.), *(Auto)Biography as Musicological Discourse*, FMA, Belgrade, 2010, 249–256; “A Short Survey of the Artist’s Theory with ‘One-minute’s Help’ from Chopin – The Short Autobiography of Vladan Radovanović Revisited”, in: Teresa Malecka and Małgorzata Pawłowska (Eds.), *Music: Function and Value. Proceedings of the 11th International Congress on Musical Signification*, volume 2, Akademia Muzyczna w Krakowie and Musica Iagellonica, Kraków, 2013, 394–400; Vladan Radovanovic, “The Art of Synthesis or the Art of Establishing Relations” (“Синтезијска уметност или умеће успостављања релација”), in: *Annual Creation of Vladan Radovanovic (Зборник Сиваралашњиво Владана Радовановића)*. Science Symposium following the 80 Year Birth Anniversary, on the 26th and 27th of October, 2012, University of Arts in Belgrade, 2013, 178–189.

⁵⁵ See also: Vesna Mikic, “Milica Paranovic: Postcards” (“Razglednice”), *New Sound*, 36, II/2010, 155–163.

⁵⁶ Apart from the aforementioned authors, Vesna Mikic also analyzed the works of Svetlana Savic (“Subversion of Reversibility/Reversibility of Subversion – Svetlana Savic: Re-

versions for 1-6 chamber ensemble”, *New Sound*, 25, 200555-61), Bozidar Obradinovic and Anja Djordjevic “Romar/The City God or the Healing Power of Music? New Works of Bozidar Obradinovic and Anja Djordjevic” (“Ромар/Бог града или исцелитељска моћ музике? Нова дела Божидара Обрадиновића и Ање Ђорђевић”), *New Sound*, 29, 2007/I, 37–42), Svetislav Bozic, “Homolje Dance/Semiological Dance of Svetislav Bozic”, *Chaplet by Svetislav Bozic* (“Хомољска игра/семиолошка игра Светилава Божића”, *Бројаница Светислава Божића*), Novi Sad, Matica Srpska Library, Zlatna knjiga Edition, 2018, 68–74. See also: “Composers in the First Person” (“Kompozitori u prvom licu”), *Third Programme*, 125–126, I-II, 445–449.

⁵⁷ Apart from the expected overview of the historical development of technomusic in the sphere of high art, Vesna Mikic also casts an eye on the development of popular techno-genres (from disco, to house and techno music/it is referred to a form of popular music practice in clubs/). See: Vesna Mikic, “Popular Technomusic – an overview” (“Popularna tehnomuzika: pregled”), in: *Music in Technoculture*, op. cit., 143–149.

⁵⁸ The earliest texts on this topic were published in 2007. See: Vesna Mikic, “The first and the last – Zdravko Colic – ‘a guru’ of pop ballade” (“Први и последњи – Здравко Цолиц – гуру поп баладе”), *New Sound*, 30, II/2007, 105–113; “Eurovision Song Contest – Serbian Victory”, *Nutida Musik*, 2007/3, 32–38.

⁵⁹ See for example: Vesna Mikic, “Institutionalization of Popular Music Genre within SMAO” (“Институционализација жанра популарне музике у оквиру СОКОЈ-а”), in: Vesna Mikic and Tijana Popovic-Mladjenovic (Eds.), *Thematic Potentials of Lexicographic Units on Music Institutions (Тематски појеницијали лексикографских јединица о музичким институцијама)*, Belgrade, Musicology Department FMA, 2009, 115–123.

⁶⁰ Apart from the aforementioned texts on Zeljko Joskimovic (see footnote 17) and Zdravko Colic (see footnote 58), we will single out a study on Goran Bregovic, through which Vesna Mikic problematizes the status of Balkan popular music (firstly, by analyzing the works of Serbian and Greek musicians): “Whose are these songs? Greek and Serbian input in creating Balkan popular music”, in: Eva-Nika Sampson, Giorgos Sakallieros, Maria Alexandru, Girgos Kitsios, Emmanouil Giannopoulos (Eds.), *Crossroads. Greece as an intercultural pole of musical thought and creativity*, Electronically published by the School of Music Studies, Aristotle University of Thessaloniki, 2013, 599–607. Also comp.: Vesna Mikić, “Recycled/Remediated/Reformatted: Goran Bregovic’s appropriation of MI strategies in pop song (post)production”, op. cit. It is also important to mention the interview of Vesna Mikic and one of the most prominent figures of domestic popular music, Kornelije Bata Kovac: “(Foot)Notes on Music: An Interview with Kornelije Bata Kovac”, *New Sound*, 47, I/2016, 5–17.

⁶¹ A critical view of the discourse on domestic rock scene can be found further in the text: Vesna Mikic, “Romantic Notions in the Popular Music Discourses: Several Examples from Serbia”, u: Leon Stefanija/Nico Schuler (Eds.), *Approaches to Music Research. Between Practice and Epistemology*, Peter Lang GmbH, Internationaler Verlag der Wissenschaften, Frankfurt am Main, 2011, 191–199; etc., Peter Lang Verlag, 2011, 191–199.

⁶² For example, a connection between a music genre and nostalgia for the times long gone, with the aim to recreate the lost space/territory, such as ex-Yugoslavia. See: Vesna

Mikic, “Ex-Yu nostalgia, Next-Yu Realities? Some popular music strategies in former Yugoslavia spaces”, in: Vesna Mikić, Ivana Perković, Tijana Popović Mladjenović, Mirjana Veselinović-Hofman (Eds.), *Between Nostalgia, Utopia, and Realities*, Musicological Studies: Collection of Papers, Vol. 4, Belgrade, Department of Musicology, Faculty of Music, University of Arts, 2012, 394–600.

⁶³ She managed to present domestic popular production during a lecture she was called to give at the Institute for Musicology, at the Humbolt University in Berlin, in November, 2012, under the title “Serbia sounds Western/Yugoslav/Balkan/global? Popular music practices in an ever-transitional society”.

⁶⁴ It’s important to mention the articles she wrote for the online edition of a prestigious music encyclopedia, *Grove Music Online*. Among them are: “Urban and Popular music since 1945, 2”, “Guča”, “Đorđe Marjanović”, “Đorđe Balašević”, “Momčilo Bajagić-Bajaga”, “Zdravko Čolić”, “Željko Joksimović”, “Riblja čorba”, “Svetlana Ražnatović”, “Ekatarina Velika”, “Turbofolk”. It is well-known that during the final months of her life, Vesna Mikic received an offer to write a text on popular music in the domestic region, for the period before 1945, which, unfortunately, she didn’t manage to realize. The text on popular music is among her encyclopedic texts. See: Vesna Mikic, “Entertainment music” (“Zabavna muzika”), in: David Horn and John Shepherd (Eds.), *Popular Music of the World, Volumes VIII-XIV: Genres, Volume XI. Europe*, New York, London, Bloomsbury Academic, 2017, 828–832. The texts dedicated to the historical systematization of popular/domestic music: “The Age of the Festival, the Golden Age of Popular Music”, in: Dragoljub Ilic (Ed.), *Anthology of Serbian Popular Song, The Age of the Festival (Antologija srpske popularne pesme, Vreme festivala)*, II Book, Belgrade, Composers’ Association of Serbia, 2015, 8–14; as well as the aforementioned texts: “Stuart Hall’s ‘Double Articulation’...”, op. cit. and “Neither/Nor: Articulating Constant/Continuous Transition...”, op. cit.

⁶⁵ Vesna Mikić, “*Rock me Lane moje...*”, op. cit., 129.

⁶⁶ As I’m drawing this text to an end in May 2020, I’m remembering that we would celebrate Vesna’s birthday at this time, and at the same time watch, comment and vote for the chosen Eurovision songs. Yet, it was this month of May that brought an unusual set of occurrences, following the pandemic: the anticipated Eurovision Contest, without Vesna this time, was cancelled for the first time in its history since 1956.

⁶⁷ According to: Ivana Miladinović Prica, “Virtual Round-table to Mark the 70th Anniversary of the Department of Musicology at the Faculty of Music in Belgrade”, *New Sound*, 52, II/2018, 29.

⁶⁸ Vesna Mikic, “*Rock me Lane moje...*”, op. cit., 128.

⁶⁹ Idem.

⁷⁰ One of the projects is “Performing the ‘New’ Europe” (2010–2013) in which the scientists and main actors for the realization of Eurovision took part. They came from various parts of Europe and the USA. Furthermore, she participated in the workshops as a part of this program, such as the “European Margins and Multiple Modernities” (Royal Holloway, University of London) February 2010, with the text “‘Becoming – Europe(an)’: West Balkan at the ESC”, See more: <https://warwick.ac.uk/fac/arts/scapvc/theatre/re->

search/past/eurovision/rhul/ (accessed in June, 2020). I will single out the following conferences on this topic: “Musical Diversity and Cultural Identities in the History of the Eurovision Song Contest. Recapitulating ESC 1956–2015”, which took place in Graz, in June 2015. godine. It’s interesting that, on her initiative, Vesna Mikic took part in this conference along with her MA and Phd students.

⁷¹ Vesna Mikic, “*Rock me Lane moje...*”, op. cit., 129.

⁷² See more: http://www.midep.ac.rs/?page_id=802&lang=SR.

⁷³ See more: Vesna Mikić, “Folklore as a Vehicle for (Re)Construction of ‘Unified Space’ or *How to turn a Fawn into a Wolf and then into a Dove and not to end up with some kind of Mythological Creature?*”, in: Mirjana Veselinović-Hofman (Ed.), *Musical Folklore as a Vehicle?*, Serbian Musicological Society, Department of Musicology and Department of Ethnomusicology, Faculty of Music in Belgrade, 2008, 69–77; compare with: “*Delusional’ Bambi...*” (“*Zabludelo’ Lane...*”), op.cit.

⁷⁴ Apart from the aforementioned text on the Yugoslav war spectacle *Kozara*, which she realized with Ana Djordjevic, there are also the following texts: “‘Good’ Music, ‘Bad’ Music and (not such a) *Good Wife?* Tradition as a Convention. The function of Music in the Production of Contemporary Education” (“‘Good’ Music, ‘Bad’ Music and (not such a) *Good Wife?* Традиција као конвенција. Функција музике у производњи савремених знања”), in: Sonja Marinkovic, Sanda Dodik, and Dragica Panic Kasanski (Eds.), *Vlado S. Milosevic, Ethnomusicologist, Composer, Pedagogist: Tradition as an Inspiration, International Symposium of Science (Владо С. Милошевић, Етнoмузиколог, композитор, педагог: Традиција као инспирација, Међународни научни скуп)*, Banja Luka, 2017, 427–435. “Songs Beneath Images – Trans-positions of Popo Songs in *Grey’s Anatomy* TV series”; in: Mirjana Veselinovic-Hofman, Vesna Mikic, Tijana Popovic Mladjenovic, and Ivana Perkovic (Eds.), *MUSIC/IMAGE: transpositions, translations, transformations...*, Belgrade, Faculty of Music, Department of Musicology, 2018, 215–231. Adriana Sabo is the co-author of both texts. She is a PhD student at the Department of Musicology, at the FMA. Also, Maja Vasiljevic is a co-author of the text “Music Tours of Serbian Military Orchestras in Great War: A Quest for Cultural Cooperation and Alliance”, presented on the conference *Music and War, from the Napoleon to the WWI* in 2014, in the city of Luca, Italy.

⁷⁵ At the end, I returned to the beginning, and I conclude this text by paraphrasing the following words of Vesna Mikic, once again with regard to the works of Srdjan Hofman: “Of course, that does not mean that the game is over and that it will not continue. For, in Srdjan Hofman’s case, from this moment on, every return/departure into ‘silence’ potentially is and always will be a cliff-hanger announcing new adventures of his superhero: (new) sound.” Vesna Mikic, “*Travelling Through the Boxes of Sound 1 & 2...*”, op. cit., 104.

⁷⁶ I will not cite the abovementioned texts by Vesna Mikic here. They can be found in the Tables of the Appendix.

Appendix:

Table: A list of Vesna Mikic's books, papers, editorial and translation work*

Title	Publication	Year
<i>Books</i>		
<i>Music in Technoculture (Muzika u tehnokulturi)</i>	University of Arts in Belgrade	2004.
<i>The Faces of Serbian Music: Neoclassicism (Lica srpske muzike: neoklasicizam)</i>	Faculty of Music, Department of Musicology, Belgrade	2009.
Books that were in preparation: <i>The Faces of Serbian Music: Popular Music (Lica srpske muzike: Popularna muzika)</i> and <i>The Faces of Serbian Music: Srdjan Hofman (Lica srpske muzike: Srdan Hofman)</i>		
<i>Published papers</i>		
"Little Mermaid by Goran Kapetanovic" ("Мала сирена Горана Капетановића")	<i>New Sound</i> , 4–5, 145–149.	1994–95.
"Paraphrase Proceedings in Neoclassicism – An Aspect of Alterity of a Work of Art" ("Поступак парафразе у неокласицизму – један вид остваривања алтеритета уметничког дела")	<i>Identity and Alterity</i> , IV International Symposium <i>Folklore – Music – Work of Art</i> , Vlastimir Pericic (Ed.), Belgrade, Faculty of Music, 37–45/ <i>Идентитет и алтеритет</i> , IV међународни симпозијум <i>Фолклор – Музика – Дело</i> , Властимир Перичић (Ур.), Београд, Факултет музичке уметности, 35–43.	1995.
"Serenade of a Faun" ("Серенада једног фауна")	<i>New Sound</i> , 7, 39–45.	1996.
"The Duel as the Answer?" ("Дуел као одговор")	<i>New Sound</i> , 8, 43–46.	1996.

* All the works that were used and mentioned in the text are listed in the sections "Published papers", "Papers about whose publication I do not have complete information" and "Papers in the prepress".

<p>“Does a Duel Really Exist?” (“Да ли дуел заиста постоји?”)</p>	<p><i>Exclusivity and Coexistence</i>, Mirjana Veselinovic-Hofman i Misko Suvaković (Eds.), Belgrade, FMA, 151–156/ <i>Ексклузивност и сајојстојање</i>, Мирјана Веселиновић-Хофман и Мишко Шуваковић (Ур.), Београд, ФМУ, 154–159.</p>	<p>1997.</p>
<p>“Screen: mediator/playmate” (“Екран: посредник/саиграч”)</p>	<p><i>Poststructural Music Science</i>, special edition of the magazine <i>New Sound</i>, Belgrade, FMA, 55–60/ <i>Постструктурна музиколошка наука о музици</i>, специјално издање часописа <i>Нови звук</i>, Београд, ФМУ, 55–60.</p>	<p>1998.</p>
<p>“Neoclassical Procedures in <i>Gungulice</i> by Dusan Radic” (“Неокласични поступци у <i>Гунгулицама</i> Душана Радића”)</p>	<p><i>Days of Mokranjac 1994–1996</i>, Collection of Papers (<i>Мокрањчеви дани 1994–1996</i>, Зборник радова), Dragoslav Devic, Dimitrije Golemovic, Sonja Marinkovic, Dragana Stojanovic-Novacic (Eds.), Negotin, 1997, 207–217.</p>	<p>1997.</p>
<p>“A Couple of Notes on Neoclassicism” (“Неколико бележака о неокласцизму”)</p>	<p><i>Matica Srpska Journal of Stage Art and Music</i> (Зборник <i>Мајице српске за сценске уметности и музику</i>), 22–23, 107–115.</p>	<p>1998.</p>
<p>“Digital Culture: ritual/VR” (“Digitalna kultura: ritual/VR”)</p>	<p><i>Opera: From a Ritual to an Artistic Form</i> (<i>Opera: od obreda do umetničke forme</i>), Tatjana Markovic, Marija Masnikosa, Dragana Novicic, Misko Suvakovic (Eds.), Belgrade, FMA, 86–94.</p>	<p>2001.</p>
<p>“VriskKrik.exe: A Techno-Music Metaphor of a Subject/Body” (“VriskKrik.exe: техномузичка метафора субјекта/тела”)</p>	<p><i>New Sound</i>, 19, 71–74.</p>	<p>2002.</p>
<p>“Some Aspects of the Subject’s Status in Technomusic; a Subject as a Music/Sound Material” (“Неки аспекти статуса субјекта у техномузици: субјекат као музички/звучни материјал”)</p>	<p><i>Music through Thought</i> (<i>Muzika kroz misao</i>), Vesna Mikic and Tatjana Markovic (Eds.), The Fourth Annual Symposium of Professors and Assistants at the Department of Musicology and Ethnomusicology, Belgrade, FMA 2002, 77–85.</p>	<p>2002.</p>
<p>“Music and/or virtual reality?” (“Музика и/или виртуелна реалност?”)</p>	<p><i>New Sound</i>, 21, 1/2003, 29–34.</p>	<p>2003.</p>

<p>“Technomusical transformation of the subject/media” (“Техномузички прображај субјекта/медија”)</p>	<p><i>Music and Media</i>, Sixth International Symposium <i>Folklore – Music – Work</i> (Музика и мегују, Шести међународни симпозијум Фолклор – Музика – Дело), Vesna Mikic and Tatjana Markovic (Eds.), Belgrade, FMA, 59–64.</p>	<p>2004.</p>
<p>“Technoculture: Subject(ivity) in the Net of Music”</p>	<p><i>Spaces of Identity</i>, http://www.spacesofidentity.net, vol. 4, no.1.</p>	<p>2004.</p>
<p>“Subjektivität im Netz der Musik”</p>	<p>http://www.kakanien.ac.at/beitr/ncs/V.Mikic1.pdf</p>	<p>2004.</p>
<p>“Composers in the First Person” (“Композитори у првом лицу”)</p>	<p>a) http://www.chinch.org/press; b) <i>Third Programme</i>, 125–126, I-II, 445–449.</p>	<p>2004/ 2005.</p>
<p>“Subversion of Reversibility/Reversibility of Subversion – Svetlana Savic: Reversions for 1-6 chamber ensemble” (“Субверзија реверзибилности/реверзибилност субверзије – Светлана Савић: Реверзије 1–6 за камерни ансамбл”)</p>	<p><i>New Sound</i>, 25, 55–61.</p>	<p>2005.</p>
<p>“Music and Deconstruction – possible approaches” (“Музика и деконструкција – могући приступи”)</p>	<p>a) <i>Voice and Letter – Jacques Derrida in Echoes (Glas i pismo – Žak Derida u odjecima)</i>, Petar Bojanić (Ed.), Belgrade, Institute for Philosophy and Social Theory, 113–119. b) <i>Relationships between the Arts (Odnosi među umetnostima)</i>, Kragujevac</p>	<p>2005.</p>
<p>“Srđan Hofman – <i>Hadedas</i> – Exposure and Three Developments for Cello and Piano: A Return to the Future” (“Срђан Хофман – <i>Xagegas</i> – Излагање и три развоја за виолончело и клавир: Повратак у будућност”)</p>	<p><i>New Sound</i>, 26, 100–104.</p>	<p>2005.</p>
<p>“Technocultural Musicology’ – The Possibilities of Transposing Certain Technocultural Metaphors into the Study of Recent Electroacoustic Music”</p>	<p><i>Music in Society</i>, Fourth International Symposium, Musicological Society of the Federation B-H, Sarajevo, 41–46.</p>	<p>2005.</p>
<p>“Technomusic in Serbia” (“Техномузика у Србији”)</p>	<p><i>Musicological and Ethnomusical Reflections (Muzikološke i etnomuzikološke refleksije)</i>, Dragana Jeremic-Molnar and Ivana Stamatovic (eds.), Belgrade, FMA, Signature, 2006, 122–132.</p>	<p>2006.</p>

<p>“In Pursuit of a New Sound and: Music in a Natural Tone System (1937)” (“У потрази за новим звуком – Јосип Славенски: Музика у природном тонском систему [1937]”)</p>	<p><i>Josip Slavenski and His Age (Јосип Славенски и његово доба)</i>, Mirjana Zivkovic (Ed.), Belgrade, MIC, 2006, 150–157.</p>	<p>2006.</p>
<p>“Different shapes of modernism/neoclassicism: Case study of Dušan Radić’s creative output” (“Различити видови модернизма/неокласицизма Душана Радића”)</p>	<p><i>Musicology Journal</i>, Institute of Musicology, Serbian Academy of Art and Science (<i>Музиколоџија</i>, часопис Музиколошког института Српске академије наука и уметности), 6, 2006, 267–279.</p>	<p>2006.</p>
<p>“Neoromantic ‘Answer’ to the Demands of Socialist Realism: Stanojlo Rajčić <i>Na Liparu</i> for bass and symphonic orchestra (1951)”</p>	<p><i>Samospev na Slovenskem in Slovenski samospev v Avstro-Ogrski monarhiji/ Lied in Slovenia and Slovenian National Lied in the Austro-Hungarian Monarchy</i>, Ljubljana, Muzikološki Zbornik/ Musicological Annual, XLII/2, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 105–111.</p>	<p>2006.</p>
<p>“The Notion of the Virus in the Net of Music”</p>	<p><i>Music & Networking</i>, Collected papers from the Seventh International Symposium, Tatjana Marković and Vesna Mikić (eds.), Belgrade, Faculty of Music, 104–111.</p>	<p>2005.</p>
<p>“Romar/Bog grada ili isceliteljska moć muzike? Nova dela Božidara Obradinovića i Anje Đorđević”, (“Ромар/Бог града или исцелитељска моћ музике? Нова дела Божићара Обрадиновића и Ање Ђорђевић”)</p>	<p><i>New Sound</i>, 29, I, 37–42.</p>	<p>2007.</p>
<p>“Inscriptions of Serbian Composers Dedicated to Electro-Acoustic Music – Modernist, Avant-garde and Postmodernist Approach” (“Написи српских композитора посвећени електроакустичкој музици – модернистички, авангардни и постмодернистички приступ”)</p>	<p><i>History and Mystery of Music. In Honor of Roksanda Pejovic (Историја и мистерија музике. У част Роксанди Пејовић)</i>, Ivana Perković-Radak and Dragana Stojanović-Novičić (Eds.), Belgrade, FMA, 253–261.</p>	<p>2006.</p>
<p>“The first and the last – Zdravko Colic – ‘a guru’ of pop ballade” (“Први и последњи – Здравко Чолић – ‘гуру’ поп баладе”)</p>	<p><i>New Sound</i>, 30, II, 105–113.</p>	<p>2007.</p>

“Slavenski and Astroacoustics – On the Way to a New Sound“ (“Slavenski i astroakustika – u susret novom zvuku”)	<i>Proceedings of the Conference: Development of Astronomy among Serbs IV (Zbornik radova sa konferencije Razvoj astronomije kod Srba IV)</i> , Milan S. Dimitrijevic (Ed.), Belgrade: Astronomers’ Association “Rudjer Boskovic”, 635–641;	2007.
“Neoclassical tendencies” (“Неокласичне тенденције”)	<i>The History of Serbian Music (Историја српске музике)</i> , Mirjana Veselinović-Hofman (Ed.), Belgrade, Zavod za udžbenike, 193–213.	2007.
“Piano Music after 1914: Romanticism – Modernism – Postmodernism” (“Клавирска музика после 1914: романтизам – модерна – постмодерна”)	<i>The History of Serbian Music (Историја српске музике)</i> , Mirjana Veselinović-Hofman (Ed.), Belgrade, Zavod za udžbenike, 423–439.	2007.
“Electroacoustic/Technomusic” (“Електроакустичка/техномузика”)	<i>The History of Serbian Music (Историја српске музике)</i> , Mirjana Veselinović-Hofman (Ed.), Belgrade, Zavod za udžbenike, 601–622.	2007.
“‘Tito marches...’ – Producing, Establishing and Reflecting Personality In/Through Music”	<i>The 20th Century and the Phenomenon of Personality in Music</i> , 39th Baltic Musicology Conference, Selected papers, Laila Ozolina, Imants Mežaraups (Eds.), Riga, Latvijas Komponistu savienība, 163–169.	2007.
“Constituting Neoclassicism in Serbia or: How and Why Neoclassicism Could be Understood as Modernism – a Study of Ristić’s Second Symphony” (“Konstituiranje neoklasicizma v Srbiji ali: kako in zakaj je neoklasicizem mogoče šteti za modernizem – študija ob Rističevi Drugi simfoniji”)	<i>Racionalizem magičenga nadiha: Glasba kot podoba nepojmovnega spoznavanja/ Rationalism of a Magic Tinge: Music as a Form of Abstract Perception – Zbornik ob jubileju Marije Bergamo</i> , Leon Stefanija and Katarina Bogunovic Hocevar (Eds.), <i>Musicological Annual</i> , XLII/2, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 99–105.	2007.
“Losing ground: Serbian electro-acoustic music from the Golden age to the present”	<i>Nutida Musik</i> , 2007/3, 12–16.	2007.
“Eurovision Song Contest – Serbian Victory”	<i>Nutida Musik</i> , 2007/3, 32–38.	2007.
“Music of the Beginning of the Century/ Music of the End of Postmodern: <i>Sonata quasi una fantasia</i> by Zoran Eric”	<i>Music in Society</i> , Fifth International Symposium, Ivan Čavlović (Ed.), Musicological Society of the Federation B-H, Sarajevo, 37–42.	2007.

<p>“LLL and Professional Development – between possibility and reality: the case of the Art, Culture and Media Professional Development and Consulting Center of the University of Belgrade” (“LLL и професионални развој – између могућности и реалности: случај Центра за професионални развој и консалтинг у уметности, култури и медијима Универзитета у Београду” (with Predrag Miladinovic)</p>	<p><i>Collection of Papers from the Tenth Pedagogical Forum</i> (Зборник радова са X педагошког форума), Gordana karan (Ed.), Belgrade, Faculty of Music, Signatures, 205–211.</p>	<p>2008.</p>
<p>“The Way We (Just Me, Myself and I) Were: Recycling (National) Identities in Recent Popular Music”</p>	<p><i>Musical Culture & Memory</i>, Musicological Studies: Proceedings No. 2, Tatjana Marković and Vesna Mikić (Eds.), Belgrade, Department of Musicology, Faculty of Music, University of Arts in Belgrade, 173–182.</p>	<p>2008.</p>
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<p>“From Studies to Thematic Issues – Symptoms of Transition/Mobility of the International Magazine for Music <i>New Sound</i>”</p>	<p><i>New Sound</i>, 40, II, 98–113.</p>	<p>2012.</p>
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<p>“There’s a time for us: practices of re/post production in Serbian popular music” (“Има времена за нас: праксе ре/пост продукције у српској популарној музици)</p>	<p><i>Vlado S. Milosevic – ethnomusicologist, composer, pedagogist: Tradition as Inspiration</i> (Влаго С. Милошевић – етномузиколог, композитор, педагог: Традиција као инспирација), Sonja Marinkovic and Sanda Dodik (Eds.), Academy of Arts, University of Banja Luka, Musicological Association of the Republic of Srpska., 252–258.</p>	<p>2014.</p>
<p>“Mass Song as a Key Product of Yugoslav Music Propaganda”</p>	<p><i>Music and Propaganda in the Short Twentieth Century</i>, Massimiliano Sala (Ed.), Turnhout, Belgium, Brepols Publishers, 159–165.</p>	<p>2014.</p>
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<p>“The Age of the Festival, the Golden Age of Popular Music” (“Vreme festivala: Zlatno doba zabavne muzike”)</p>	<p><i>Anthology of Serbian Popular Song, The Age of the Festival (Antologija srpske popularne pesme, Vreme festivala)</i>, Dragoljub Ilic (Ed.), II Book, Belgrade, Composers’ Association of Serbia, 2015, 8–14.</p>	<p>2015.</p>
<p>“A Look at the Mirror/Screen: Pop-up Interview with Srđan Hofman”</p>	<p><i>New Sound</i>, 44, II, 9–28.</p>	<p>2015.</p>
<p>“Stuart Hall’s ‘Double Articulation’ in Theorising Yugoslav Popular Music”</p>	<p><i>European Theories in Former Yugoslavia: Trans-theory Relations between Global and Local Discourses</i>, Misko Suvaković, Zarko Cvejic, Andrija Filipovic (Eds.), Cambridge, Cambridge Scholars Publishing, 92–100.</p>	<p>2015.</p>
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<p>“Travelling <i>Through the Boxes of Sound 1 & 2</i>: Srđan Hofman’s World Beyond the Mirror”</p>	<p><i>New Sound</i>, 48, II, 97–108.</p>	<p>2016.</p>
<p>“<i>Rock me Lane moje</i> – European Identifications of Transitory Yugoslav/West Balkans’ Identities at the Eurovision Song Contest”</p>	<p><i>Musical Identities and European Perspectives: an Interdisciplinary Approach</i>, Ivana Perkovic and Franco Fabri (Eds.), Frankfurt am Main, etc., Peter Lang Verlag, 127–143.</p>	<p>2017.</p>
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<p>“Good’ Music, ‘Bad’ Music and (not such a) <i>Good Wife</i>? Tradition as a Convention. The function of Music in the Production of Contemporary Education” (“‘Good’ Music, ‘Bad’ Music and (not such a) <i>Good Wife</i>? Традиција као конвенција. Функција музике у производњи савремених знања”) (with Adriana Sabo)</p>	<p><i>Vlado S. Milošević – ethnomusicologist, composer, pedagogist: Tradition as Inspiration (Влаго С.Милошевић: етномузиколог, композитор и педагог: Традиција као инспирација)</i>, Sonja Marinkovic, Sanda Dodik, and Dragica Panic Kasanski (Eds.), Banja Luka, Academy of Arts, University of Banja Luka, Musicological Association of the Republic of Srpska, 427–435.</p>	<p>2017.</p>
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<p>“Contemporary Music and Contemporaneity – a Musicological View” (“Savremena muzika i savremenost – muzikološki (p)ogled”)</p>	<p><i>Challenges in contemporary musicology: Essays in Honor of Prof. Dr. Mirjana Veselinović-Hofman/Izazovi savremene muzikologije Eseji u čast prof. dr Mirjane Veselinović-Hofman</i>, Belgrade, Department of Musicology, Faculty of Music, 35–46.</p>	<p>2018.</p>
<p>“Songs beneath Images – Trans-positions of Popo Songs in <i>Grey’s Anatomy</i> TV series” (with Adriana Sabo)</p>	<p><i>MUSIC/IMAGE: transpositions, translations, transformations...</i> Mirjana Veselinovic Hofman, Vesna Mikić, Tijana Popovic Mladjenovic and Ivana Perkovic (Eds.), Belgrade, Department of Musicology, Faculty of Music, 215–231.</p>	<p>2018.</p>
<p>“Pavle Stefanovic and Electronic Music: waiting for a human(ist) synthesis” (“Павле Стефановић и електронска музика: чекајући хуман(истичк)у синтезу”)</p>	<p><i>Tastes should be discussed – Pavle Stefanovic (1901–1985) (О укусима се расправља – Павле Сїефановић [1901–1985])</i>, Belgrade, <i>Serbian Musicological Society</i>, and the Musicology Department of the Faculty of Music, 235–242.</p>	<p>2018.</p>
<p>“Homolje Dance’/Semiological Dance of Svetislav Bozic” (“‘Хомольска игра/семиолошка игра Светислава Божића”)</p>	<p><i>Chaplet by Svetislav Bozic (Brojanica Svetislava Božića)</i>, Novi Sad, Matica Srpska Library, Zlatna knjiga Edition, 68–74.</p>	<p>2018.</p>

<p>“Musical Conventions of Yugoslav War Spectacle: ‘Kozara’ – genre creation (“Muzičke konvencije jugoslovenskog ratnog spektakla: ‘Kozara’ – rađanje žanra”) (with Ana Djordjevic)</p>	<p><i>Kozara through Words, Sound and Image (Kozara kroz riječ, zvuk i sliku)</i>, Banja Luka, Grafopapir ltd, Skomrah, 23–35.</p>	<p>2018.</p>
<p>“‘Women, be Good!’ – Music in the Production of ‘Femininities’: Case Studies of Grey’s Anatomy and The Good Wife”</p>	<p><i>AM Journal of Art and Media Studies</i>, Belgrade, Faculty of Media and Communications, Singidunum University, 7, 79–88.</p>	<p>2018.</p>
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<p>“Canonical Work of Serbian Theater” (“Канонско дело српског театра”)</p>	<p>a) <i>Mokranjac</i>, 21, 81–82. b) <i>Falstaf from Banat: Comic Opera Pop Cira and Pop Spira by Dejan Despic (Банайски Фалстаф: комична опера Пој Цира и пој Спире Дејана Деспића)</i>, Novi Sad–Beograd, Cultural Center of Vojvodina “Milos Crnjanski”, Serbian Musicological Society, 207–208.</p>	<p>2019.</p>
<p>“A presentation of a piece <i>Looking at the mirrors of Anish Kapoor</i>” (“Izlaganje o kompoziciji <i>Gledajući ogledala Aniša Kapura</i>”)</p>	<p><i>Reviews New Spaces of Sound (Tribine Novi zvucni prostori)</i>, Zorica Premate (Ed.), Belgrade, Center for Music Action, RTS publishing company, 87–92.</p>	<p>2019.</p>
<p><i>Papers about whose publication I do not have complete information</i></p>		
<p>“Eurovision Song Contest through Serbian Lenses or A T(rading) T(ransitional) T(ransnational) Syndrome”</p>		
<p>“The Making of Post-Western Europe / The (Re)Making of Post-Yugoslav West Balkans – three ‘samples’ from the Eurovision Song Contest”</p>		
<p>“Music Tours of Serbian Military Orchestras in Great War: A Quest for Cultural Cooperation and Alliance” (zajedno sa Majom Vasiljević)</p>	<p><i>Music and War, from the Napoleon to the WWI</i>, Lucca, Italy</p>	<p>2014.</p>

<p>“The International Review of Composers despite the Crisis” (“Međunarodna tribina kompozitora uprkos krizi”) (with Sonja Marinkovic and Anica Sabo)</p>	<p>BARTF 2015 – <i>Art and Culture Nowadays: Crisis of Art – Art in Crisis (BARTF 2015 – Umetnost i kultura danas: kriza umetnosti – Umetnost u krizi)</i>, Nis, University of Nis, Faculty of Art, 26–27.</p>	<p>2015.</p>
<p><i>Papers in the prepress</i></p>		
<p>“Yugoslav Antithesis’ and Serbian Film Music”</p>	<p><i>Music and Auteur Filmmaker in European Art House Cinema of the 1950s to the 1980s: Individuality and Identity</i>, Michael Baumgartner and Ewelina Boczkowska (Eds.), New York, Routledge</p>	<p>2020.</p>
<p><i>Views</i></p>		
<p>“1st Review of Composers: Sremski Karlovci – Novi Sad” (“Prva Tribina kompozitora: Sremski Karlovci – Novi Sad”) *author signed as Vesna Pasic</p>	<p><i>New Sound</i>, 1, 181–183.</p>	<p>1993.</p>
<p>“Review of Composers ’94” (“Tribina kompozitora ’94”) *author signed as Vesna Pasic</p>	<p><i>New Sound</i>, 4/5, 152–155.</p>	<p>1994/95.</p>
<p>“4th International Review of Composers” (“Четврта међународна Трина композитора”) *author signed as Vesna Pasic</p>	<p><i>New Sound</i>, 6, 173–176.</p>	<p>1995.</p>
<p>“The Works of the Composer Miloje Milojevic, Scientific Conference” (“Научни скуп Композиторско стваралаштво Милоја Милојевића”) *author signed as Vesna Pasic</p>	<p><i>New Sound</i>, 10, 155–6.</p>	<p>1997.</p>
<p>“Review of New CD Releases” (“Преглед нових издања компакт-дискова”) *author signed as Vesna Pasic</p>	<p><i>New Sound</i>, 12, 159–162.</p>	<p>1998.</p>
<p>“Review of New CD Releases” (“Преглед нових издања компакт-дискова”) *author signed as Vesna Pasic</p>	<p><i>New Sound</i>, 13, 160–164.</p>	<p>1999.</p>
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