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Maglov, Marija. *The best of: umetnička muzika u PGP-u. Beograd: Fakultet za medije i komunikacije [The best of: Art Music in PGP. Belgrade: Faculty of Media and Communications], 2016. ISBN 978-86-87107-68-7. 132 pages.*

It has been over a century since man started recording music and around a century since gramophones became average everyday objects used in the family home. In order to listen to music they no longer had to go to a concert. Instead they had their favourite pieces played in the comfort of their own home. But who decided what people's 'favourite' pieces were? One way to come closer to a possible answer to this – fundamentally, complicated question – is certainly to explore the archives of the record label's past publications, as Marija Maglov did. She presented her findings in the book "*The best of: umetnička muzika u PGP-u* (The best of: Art music in PGP). The book is a reworked and updated master's thesis (2013) in which she wrote about the production of art music by the major Serbian

record label, called PGP-RTB (Produkcija gramofonskih ploča Radio-televizije Beograd [Production of gramophone records of Radio Television Belgrade], which in 1993 became and remains PGP-RTS (Produkcija gramofonskih ploča Radio-televizije Srbija) [Production of gramophone records of Radio Television Serbia].

The aforementioned book is divided into five major parts covering major theoretical aspects of the topic with a presentation of the author's findings. At the beginning, the author presents the formation of the record label within Radio Beograd [Radio Belgrade] in 1951 and provides a concise history of its organization and operation, etc. The second part of the book covers the question of cultural politics in Yugoslavia, the special role music had in the democratization of culture in the socialist state, and the role PGP had played in this field. In the third part, the author presents theoretical aspects of the concepts, ranging from the public concert to vinyl recording phenomena and the crucial roles of the latter in the establishment of the music industry. She further develops the topic with a theorization and the intention to define the crucial concepts: defining cultural politics and the institution within, defining the paradigm of Western classical music, the related concept of the *canon* and the aforementioned establishment of a public concert, the role of which the gramophone recording in a way took over. The fourth part of the book is dedicated to presenting the author's findings based on methodologically, precisely conceived work in the archives of PGP (also explained in the book) which she further develops in her discourse on the popularisation of art music, and draws conclusions in other related areas of the topic, such as the mechanism that leads

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to the recognition of a specific body of music, typical of a specific cultural context. This discourse is further developed in the last part of the book, at the end of the fourth chapter, where the author again places significant emphasis on the differentiation between the licensed production of foreign artists (and record labels) and home productions (with the addition of a data list of home productions). The last part of the book briefly deals with the PGP as an institution during the period of transition at the end of the 20th century. Instead of opting

for final conclusions, the author raises more questions about the role of the PGP in Serbian cultural life (or any other record label in any other culture), finally confirming that while an extensive study on art music has been done, for a broader and more accurate picture, the production of other music genres offered by PGP should essentially be further researched.

This study definitely is a great step towards understanding a complex, yet intriguing topic.

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**Unchaining the Digital Music Business?
8th Vienna Music Business Research
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When thinking about 'new sound', to which this journal is dedicated, some questions automatically arise not just about how those new sounds were conceived, composed, and produced, but also about how they are distributed to audiences, in what

way they are chosen to be presented, and what the institutional structures are through which they exist. This leads us to thinking about the music industry and the music business, as important areas where it is at the centre of their concern, but they are somewhat neglected in traditional musicological studies. There are different reasons for such a relationship, from the assumption that in the tradition of musicological thinking the approach to openly treating music as a commodity is usually to be avoided, or because research topics in the music business are more involved with the problems surrounding music rather than with the actual music itself, to the simple fact that research of the music business has only recently begun emerging as a new field of theoretical inquiry. Nevertheless, interest is noticeably increasing in interdisciplinary projects, groups and professional gatherings that deal with research of the music business, which is an opportunity to rethink the relationship between musicol-

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