

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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MARIJA MAGLOV*

Ph.D. candidate
Department of Musicology
Faculty of Music, Belgrade

**Unchaining the Digital Music Business?
8th Vienna Music Business Research
Days (September 12 to 14, 2017)**

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-

* Author contact information:
marijamaglov@gmail.com

ogy and themes related to the music industry.

The Vienna Music Business Research Days, held at the Department of Culture Management and Gender Studies, University of Music and Performing Arts Vienna (September 12 to 14, 2017), was an occasion that offered the opportunity to discuss these themes and learn about the current situation from the perspective of musicians, theoreticians from various disciplines linked with music, sociologists, anthropologists, art and music managers, lawyers, entrepreneurs and economists. This international gathering included some additional events: the regular Young Scholars' Workshop, the promotion of Peter Tschmuck's book *The Economics of Music*, followed by a panel discussion on the economics of music streaming, held at the Austrian Chamber of Commerce, and the annual meeting of the International Music Business Research Association (IMBRA), at which discussions were held regarding the further goals and assignments of the organization.

While the book presentation and subsequent panel engaged key figures in the music industry and music business research in a discussion on the future of the economics of the music business in the digital age, the Young Scholars' Workshop was an event where researchers at the very start of their careers (mostly M.A. and Ph.D. students) presented their papers on various topics which they discussed with their mentors. Students from Austria, Barbados, Canada, Germany, Serbia and South Africa participated, with themes ranging from collaborative music practice, music branding and music festival attendance, value creation in the music industry to transforma-

tion processes in the music industry. The awarded paper was Benjamin Schiemer's, "Virtual Songwriting: Fostering Creative Processes through 'Challenge' and 'Collaboration'". My impression as a participant in the workshop (with the paper "Strategies of Popularization of Classical Music and the Role of Brands") was that in-depth, valuable and constructive criticism was provided, following the students' presentation of their papers in the discussions with the mentors – eminent theoreticians and professionals in the field – as well as with other participants.

This year, the conference was held under the title "Unchaining the Digital Music Business?", and the majority of the discussions directly referring to this theme took place on the second day. It started with the keynote lecture by Daniel Nordgård, "New Gatekeeping Processes in the Digital Music Business". A panel held under the same title followed, moderated by Nordgård, with speakers Sally Gross, Sarita Stewart, Scott Cohen and Jake Beaumont-Nesbitt. The second panel of the day brought together Carlotta de Ninni, Kelly Snook and Alan Graham, who discussed the main topic of the conference: "Unchaining the Digital Music Business?". In between, there were lectures by George Musgrave ("Control and Autonomy in the Digital Music Business"), Alan Graham ("The Applications of Blockchain Technology in the Music Business") and Wolfgang Seneges ("The Benefits and Challenges of Blockchain Technology in the Music Business"). Some of the general concerns raised here addressed the role of new technologies within the music industry, the role of gatekeepers (intermediators who 'select' the music content that will be offered to

audiences), the content on the playlists of streaming services, but also musicians' freedom of control and autonomy and issues of mental health and the level of stress in the music industry environment.

While the second day was very compact in the sense that it was dedicated to thematically connected lectures, the previous day of the conference saw more diversity in the topics of the sessions (most containing two presentations): music entrepreneurship, music festivals, the digitized music industry, legal issues in the music business, artist management, strategy and leadership, music preferences and the behaviour of music consumers. Since they were running along parallel tracks, listeners were forced to choose between many attractive lectures. To mention a few of them: Sarita Stewart explored the importance of models of engagement between artists and their audience and their application ("The Use of the Artist-Fan Engagement Model as a Strategy Tool"); Konstantin Hondros and Sigrid Quack dealt with legal issues of the music business ("Transforming Regulatory Uncertainty in Musical Creativity? Legal Professionals' Practices in the Music Business"); Jo Haynes and Lee Marshal investigated the role social media have in developing musicians' careers ("Beats and Tweets: Social Media in the Careers of Independent Musicians") and Guy Morrow presented his work dealing with management strategies ("Agile management strategies within the music industries: Artist management and the problem of creative labour"). The general impression of the conference was that the standard of organization was high and enabled participants and listeners (both those present at the venue and those following

online streaming of the closing day's events) to follow interesting discussions on various themes by some of the major academics and professionals in the field.

What was striking was that during those few days of discussing music related issues, only a few music examples could actually be heard. Bearing in mind that the conference focused on very specific questions *around* music, with experts tackling crucial problems in the music business from different positions, it is understandable that musical content was not the primary objective in discussions with this kind of approach. However, it brings to mind some thoughts on relations of musicology and research on the music business. Musicology, as one of the chief academic disciplines dealing with music in an interdisciplinary manner, can offer a variety of insights regarding musical content and understanding it in relation to different cultural contexts within which it exists, thus giving music business research another valuable perspective. For example, when discussing the playlists, the gatekeepers or big data analysis as an ever present theme, it would also be valuable to include the expertise of the musicological perspective regarding the nuances between genres, styles and actual musical components that could add to the discussion. On the other hand, musicological research can obviously benefit from the conclusions drawn and further work within the VMBRD and IMBRA. The fact that the large body of music (today and in the past) exists because of music institutions and the music industry, shaped and influenced by the market and the means of production, distribution and reproduction, but also that those practices which avoid the rules of the

mainstream industry still use it as a point of reference in relation to which they create alternative solutions, testifies to the ubiquitous nature of the issues regarding the music industry and music business. With musicological boundaries having become sufficiently penetrable, proving the discipline's ability to include as many interests on various music topics as there are, the notions of interdependent musical, cultural,

social, legal, technological and economic questions that arise within music business research should also find their place within the field of musicology. The chief impression is that both areas would only benefit through more interaction and recognition in presenting ways in which some familiar music from the past and the 'new sounds' of contemporaneity are brought to audiences.

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RADOŠ MITROVIĆ*

Department of Musicology
 Faculty of Music, Belgrade

A Review of the 26th International Review of Composers 5–10 October 2017

This year's International Review of Composers opened with the traditional presentation of the Mokranjac Award, to Zoran Erić, for his piece titled *Spisak broj 2* [*Cnućak broj 2*; List No. 2]. As the Jury stated in their explication, *Spisak broj 2* is "yet another valuable piece by an author who has remained present in our musical

scene as a vibrant, innovative creator of unexpected musical scenes that are long remembered". Apart from the Mokranjac Award, the following awards were also presented at this year's festival, for the first time: the Pavle Stefanović Award for music criticism and writings on music, to the musicologist Zorica Premate, as well as the Aleksandar Pavlović Award for promoting Serbian music, to the conductors Darinka Matić Marović and Mladen Jagušt, the flautist Ljubiša Jovanović, violist Saša Mirković, and former general manager of *Jugokonzert* Biljana Zdravković. A significant new element at this festival was the change of venue, which saw the Review of Composers, after a relatively long hiatus, return to the Students' Cultural Centre, with some of the events also taking place at the Kolarac Endowment hall and the cultural institution *Guarnerius*, instead of the National Bank of Serbia hall, as before.

On the opening night, the audience was greeted by the Collegium Musicum academic choir led by Dragana Jovanović

* Author contact information:
 radosh.mitrovic@gmail.com