

INTERNATIONAL INTERDISCIPLINARY CONFERENCE

# MUSIC ON THE PERIPHERY OF AESTHETICS

Between Politics, Business, and Wellbeing

6 — 7 June 2024  
10.00 a.m. — 5.30 p.m.

Baszkiewicz Auditorium  
*Collegium Politicum*  
University of Warsaw (Main Campus)

## BOOK OF ABSTRACTS



**International Interdisciplinary Conference**  
**Music on the Periphery of Aesthetics**  
**Between Politics, Business, and Wellbeing**

6-7 June 2024

University of Warsaw, Poland

**ORGANISERS:**



# **BOOK OF ABSTRACTS**

**Edited by**  
**Sylwia Makomaska**

**University of Warsaw**  
**2024**

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\*All talks are presented in alphabetical order according to the first author's surname.

## WELCOME NOTE

It is a great pleasure to welcome all delegates to the International Interdisciplinary Conference, *Music on the Periphery of Aesthetics: Between Politics, Business and Wellbeing*. We wish you a pleasant stay in Warsaw within the conference community!

With two keynotes and more than 20 contributions from delegates from all over the world, this conference continues the Institute of Musicology's (UW) long tradition of organising events that celebrate musicological diversity and promote an interdisciplinary approach. We would like to provide a meeting point for researchers, students, scholars, and artists interested in the rich interplay between music, politics, business, and wellbeing.

We are confident that the conference will broaden your perspective and inspire novel collaborative research and theory in the field. We hope you enjoy these two vibrant conference days and look forward to learning and exploring alongside you all!

**On behalf of the organising committee**  
Sylwia Makomaska

## INTRODUCTION

Since the end of the 19th century, musicology has been primarily interested in music intended for well-educated philharmonic listeners, who have consciously and phenomenologically internalised the work they are listening to. In such a research framework, there was no room for studying music not subject to aesthetic reflection but rather serving as an acoustic background for various everyday activities. Enormous developments in sound recording and reproduction techniques over the last hundred years have helped establish a new sound culture dominated by an acousmatic perception of sounds detached from their original source and context. Music has become present virtually everywhere, acquiring a completely new role in society and organising it in new ways. This tendency pertains both to individuals shaping their own sound environments, as well as to programmed elements of a given space that are imposed on recipients. Due to the passive nature of this sort of perception, located on the periphery of a recipient's auditory attention, it can become an extremely effective tool for social control and even manipulation.

The Institute of Musicology (Faculty of Culture and Art Studies, University of Warsaw) invited musicologists, music theorists, music therapists, composers, representatives of musical organisations and institutions, marketers, political scientists, communication researchers and other experts to participate in an international, scientific, in-person conference devoted to different forms of pragmatic musical communication aimed at performing various non-aesthetic (i.e. economic, political, social and/or therapeutic) functions.

This conference is organised in partnership with the Faculty of Political Science and International Studies (University of Warsaw).

The organisation is financed by funds from the program Excellence Initiative Research University (2024).



UNIVERSITY  
OF WARSAW



## **The main thematic scopes of the conference:**

1. **Music and Politics:** Historical and contemporary perspectives (i.e. music and war, music in political campaigns, protest songs, music in totalitarian regimes).
2. **Music and Business:** Music and consumer behaviour, music in sonic branding, music in audiomarketing, Artificial Intelligence and music.
3. **Music, Wellbeing and Contemporary Challenges:** Music in/as professional therapy, musical activities as self-therapy.as self-therapy).

We would like to pay special attention to the analysis and interpretation of mechanisms involved in intentional actions aimed at influencing and controlling recipients' responses and behaviour with particular emphasis on mass culture and the background music phenomenon.

## **Language**

The conference language is English.

## **Proceedings**

Selected papers will be published in volume 22 of 'Musicology Today,' a double-blind peer reviewed journal published since 2004 by the Institute of Musicology, University of Warsaw and the Polish Composers' Union.

## **Important Dates**

Abstract submission deadline: February 29, 2024

Abstract acceptance notification: no later than March 15, 2024

Conference payment: no later than April 30, 2024

Conference dates: June 6-7, 2024

## **Contact**

If you have any questions, please do not hesitate to contact us at [smakomaska@uw.edu.pl](mailto:smakomaska@uw.edu.pl) for additional information and support.

## **Location**

University of Warsaw, Main Campus

Krakowskie Przedmiescie 26/28

00-927 Warsaw

Faculty of Political Science and International Studies (Auditorium Building)

Professor Jan Baszkiewicz Auditorium





## PROGRAMME OVERVIEW

### Thursday, June 6th

9.30-10.00 a.m.	<b>Registration</b>
10.00-10.15 a.m.	<b>Welcome</b>
10.15-11.15 a.m.	<b>Keynote 1 (Music and Politics)</b> Iryna Tukova (National Music Academy of Ukraine in Kyiv), <i>Music composition as a political statement: art music, war, and resistance in Ukraine 2022-23</i>
11.15 a.m.-12.45 p.m.	<b>Session 1: Music and Politics (I)</b>
12.45 -1.15 p.m.	<b>Coffee break</b>
1.15-2.45 p.m.	<b>Session 2: Music and Politics (II)</b>
2.45-3.00 p.m.	<b>Lunch break</b>
3.00-4.30 p.m.	<b>Session 3: Music and Politics (III)</b>

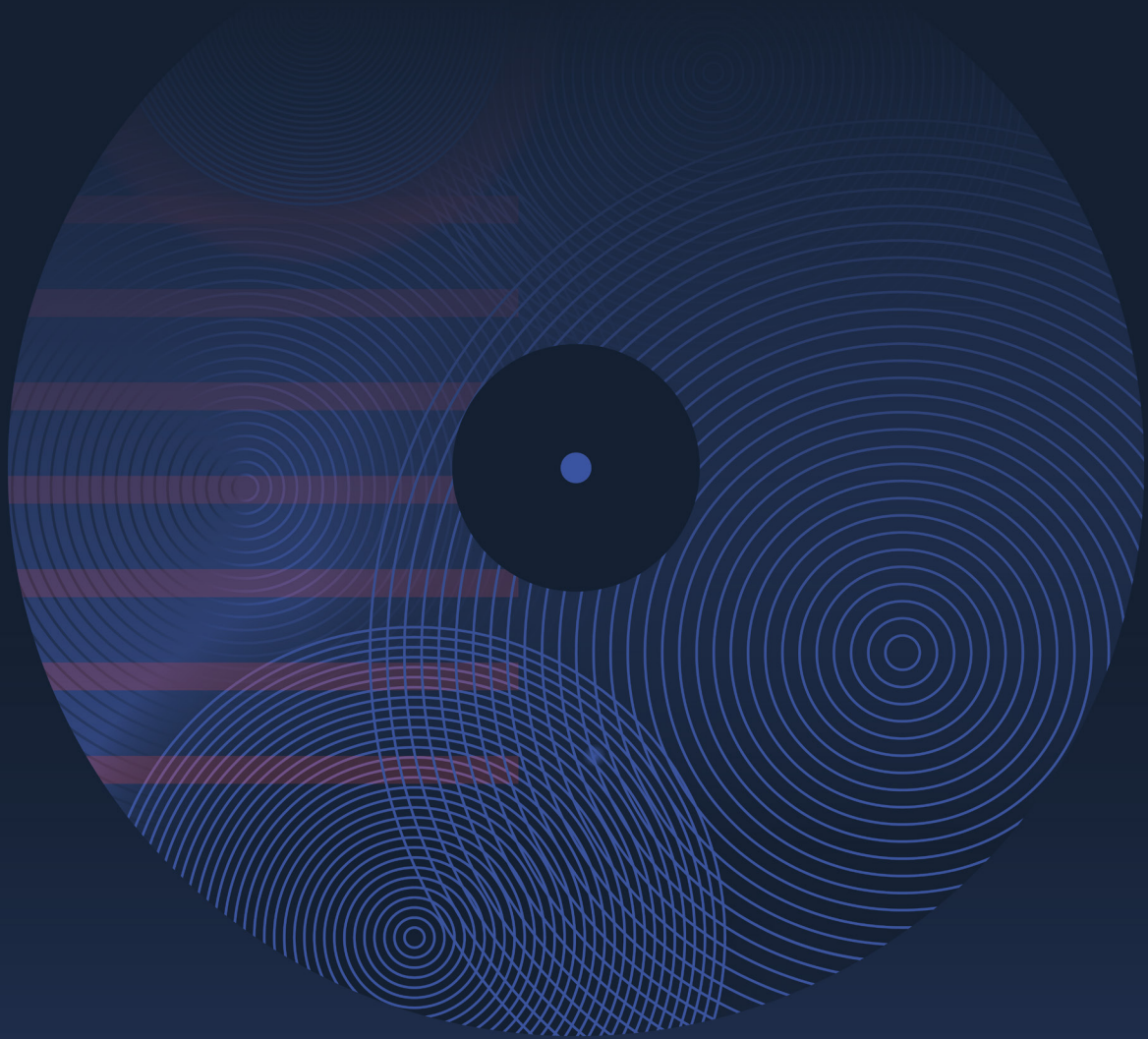
### Friday, June 7th

10.00-11.00 a.m.	<b>Session 4: Music and Politics (IV)</b>
11.00 a.m.-12.00 p.m.	<b>Keynote 2 (Music and Business)</b> Daniel Müllensiefen (Goldsmiths University of London), <i>Music on the periphery: Testing the implicit effects of music on brand perception</i>
12.00-12.30 p.m.	Coffee break
12.30 p.m-2.00 p.m.	<b>Session 5: Music and Business</b>
2.00-3.00 p.m.	<b>Lunch break</b>
3.00-5.00 p.m.	<b>Session 6: Music, Wellbeing, and Contemporary Challenges</b>
5.00-5.15 p.m.	<b>Closing remarks</b>

## DETAILED PROGRAMME



# KEYNOTES



# **Music composition as a political statement: Art music, war, and resistance in Ukraine 2022-23**

Iryna Tukova

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## **ABSTRACT**

My presentation theme formed as a generalisation of my colleagues' – composers, performers, and musicologists – and my own professional experience during these two drastic years of full-scale Russian invasion. In my opinion, collecting facts about artistic activity during this period and observing these activities is the first step in mapping the history of Ukrainian art resistance during this hybrid war, where culture has become a weapon like so many other tools of war. In this paper, I focus solely on composers working in various professional capacities in the art music scene.

Are the compositions dedicated to the theme of war a political statement, a sign of cultural resistance, or simply unprecedented works? According to Stephen Duncombe: "Means of cultural resistance activities: the action of producing culture, regardless of content or form or reception, is the political message" (Duncombe, 2002: 8). Therefore, if all cultural activity is a political act, then every piece of artwork created during times of war and dedicated to this theme carries a very special message, which helps shed light on a defending nation's mentality (or, in contemporary Russia's case, justifies its imperial ambitions). In my opinion, a methodological framework of resistance studies is useful for analysing the specifics of Ukrainian art music during Russia's full-scale invasion. Specifying actors of resistance, their targets, and audience (according to Hollander & Einwohner, 2004) provides analytical tools for researching the political and resistance possibilities of art music, which are traditionally not considered in such a way.

In this paper, based on the methodological framework of resistance studies, I will examine the compositions *Gentle World* by Ihor Zavorodnii and *Vox Humana for MRLS BM-27 Uragan missile and chamber orchestra* by Roman Grygoriv, and articulate the specifics of the pieces' powerful political statements.

## **References**

- Duncombe, S. (2002). Introduction. In: Duncombe, S. (ed.). *Cultural Resistance Reader*. London: Verso.
- Hollander, J. A., & Einwohner, R. L. (2004). Conceptualizing Resistance. *Sociological Forum*, Vol. 19(4), 533-554. DOI: 10.1007/slt206-004-0694-5

## **Keywords**

Contemporary Ukrainian art music, resistance theory, music and politics, art resistance



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**Iryna Tukova**, PhD, Dr. Habil., is an Associate Professor of Music Theory at the National Music Academy of Ukraine (Kyiv, Ukraine), a co-founder of NGO Liatoshynsky Foundation. Her research interests include the history of Ukrainian contemporary art music and the intersection of natural science and art music. Dr. Tukova is the author of fifty articles, as well as the 2021 monograph, *Music and Natural Science: Interaction of Worlds in the Epochs' Mental Habits (17th–Early 21st Centuries)*. In 2024 Dr. Tukova held the Ukrainian state Lysenko award for achievement in musicology. She has presented her research at musicological conferences in Ukraine, Germany, Lithuania, Austria, France and Georgia, and lectured on contemporary Ukrainian art music at Ljubljana Academy of Music (Slovenia), at Indiana University Bloomington (USA), and at Capital University Columbus (Ohio, USA). Presently, Dr. Tukova is a non-residential visiting scholar at Indiana University Bloomington (USA).

# **Music on the periphery: Testing the implicit effects of music on brand perception**

Daniel Müllensiefen

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## **ABSTRACT**

Music is commonly used as an accompaniment to visual media in aesthetic and commercial contexts. This includes the use of music in films, advertising, and brand communication with the aim to influence the perception and interpretation of a primary visual stimulus through the use of music. While creative practitioners often have a good intuition as to what effects a given piece of music might have, it is less clear how different emotional-semantic aspects of music can be quantified systematically and measured objectively. In this talk I'll present a new implicit test of the emotional-semantic effects of music (Silas, Baker, Müllensiefen, 2024) that does not require any explicit judgements (e.g. via rating scales), but instead assesses the effects of music with an implicit paradigm which arguably results in less biased data. The new test is based on the psychometrics of generalizability theory and connects to the noise framework by Kahneman et al. (2021). It has obvious applications in pre-testing musical assets for audio branding and marketing, but more generally demonstrates how the power of music on the periphery can influence human perception and judgements.

## **References**

Kahneman, D., Sibony, O., & Sunstein, C. R. (2021). *Noise: A flaw in human judgment* (1st ed.). Little, Brown Spark.

Silas, S., Baker, D.J., & Müllensiefen, D. (2024, in press). Musical Manipulation of Visual Scenes In Video, Film and TV Advertisements: A Large-Scale Investigation Into the Implicit Effects of Sonic Branding. *Journal of Advertising Research* (in press).

## **Keywords**

Music in advertising, audio branding, film music, psychometrics, generalizability theory

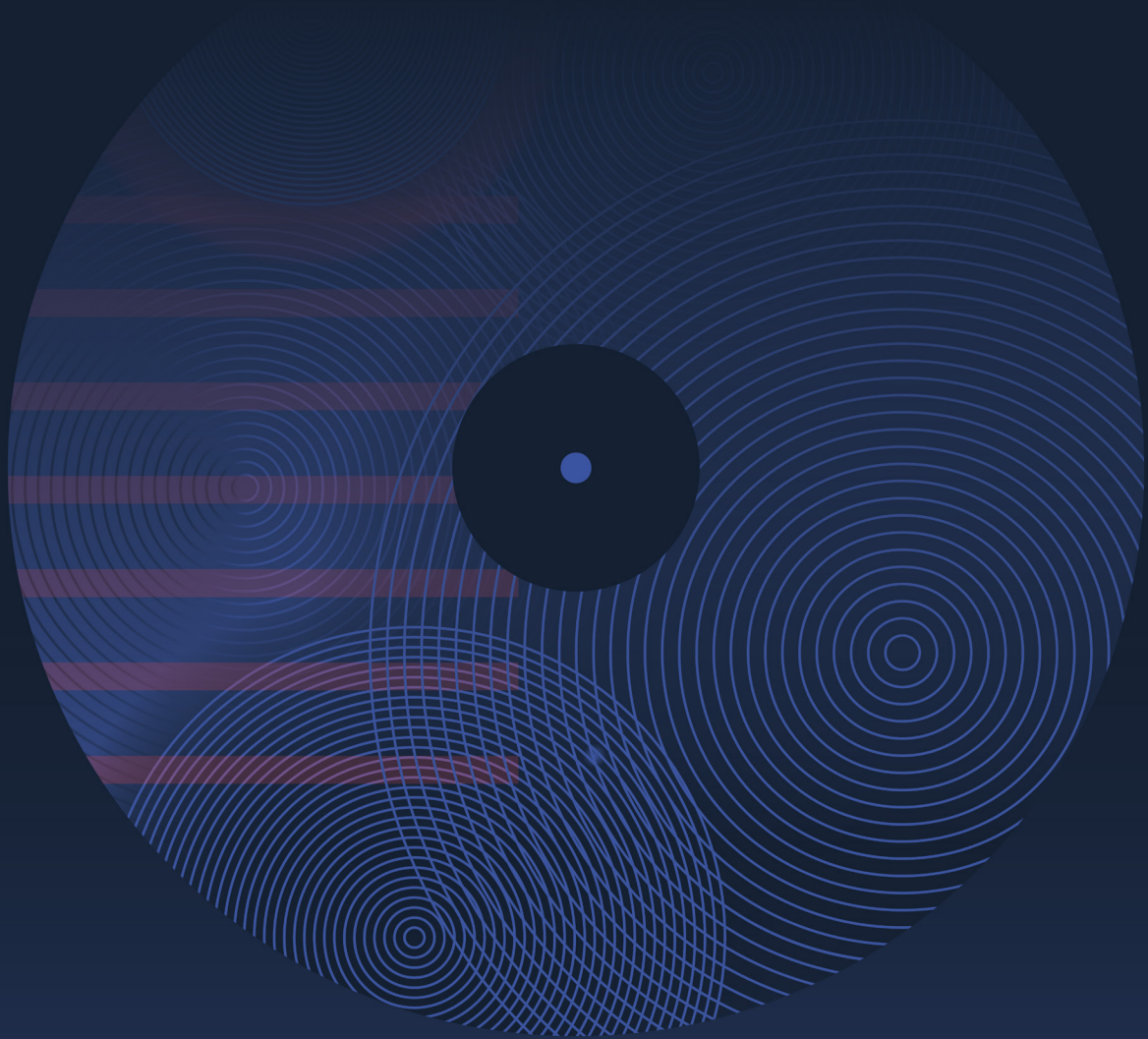


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**Daniel Müllensiefen** is a professor of psychology at Goldsmiths, University of London and a research fellow at the University of Music, Drama and Media in Hanover, Germany. His research specialties include, computational and statistical models of music perception, individual differences in musical abilities, cognitive biases in musical judgement and the behavioral economics of music. Daniel's industry-related work on music and advertising includes working as scientist in residence with London-based agency adam&eveDDB and a government-funded project with audio testing company SoundOut Ltd. Currently he leads the LongGold project, a longitudinal study on the development of musical and other cognitive and social abilities during adolescence in the UK and Germany.

# ABSTRACTS





## 200 years of Ode to Joy: Memorialisation of the European anthem

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### ABSTRACT

On May 7, 1824, an audience in Vienna was about to hear the melody, ‘Ode to Joy,’ set to Schiller’s poem *An die Freude*, for the first time. Beethoven’s Ninth, or Choral, Symphony marked a musical revolution. This research intertwines public history and cultural studies to analyse the aesthetics and memorialisation of this melody. With the beginning of WWII, Beethoven’s music was treated as a cultural flag by the Nazi regime. One crucial historical performance of this symphony occurred for the celebration of Hitler’s birthday in April 1942, under Furtwängler’s baton. Later, in December 1989, Bernstein conducted the Ninth to celebrate the fall of the Berlin Wall, changing the word “Joy” to “Freedom:” four choirs joined the multi-institutional orchestra. The same piece chosen for the Führer’s birthday, therefore, was selected to mark the end of one of WWII’s major consequences. The Vienna Philharmonic Orchestra gave an open-air performance of this composition at the former Nazi concentration camp in Mauthausen, in 2000. Given its history, this choice was controversial for many survivors. Nonetheless, the wish for brotherhood implied by this world-famous melody was seen as new Europe’s promise, and the instrumental excerpt became the European anthem. Other performances mark the history of the piece, like the annual concert in Japan, with a 10,000-person choir, and the cross-continental recording during the pandemic in 2020.

This proposal aims to draw a comprehensive overview of ‘Ode to Joy’ through the last decades all around Europe and beyond, taking into account the universality of the theme and its political implications, its impact on the communities and the inner sense of history it carries.

### References

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Hoffmann, F. (2004). Bernstein, Leonard (25 Aug 1918-15 Oct 1990). In *Encyclopedia of Recorded Sound* (pp. 212-213). Routledge.  
Sachs, H. (2011). *The Ninth: Beethoven and the world in 1824*. Random House Trade Paperbacks.

### Keywords

Beethoven, controversial performances, European anthem, history, Ode to Joy.

### BIO

Italian viola player and musicologist, **Chiara Antico** is a DMA candidate at *Universidade NOVA* in Lisbon, focusing on musical activity during the Holocaust: she is particularly concerned with the aesthetic value of the reenacted performance as commemoration, intangible musical archives, and memorialization processes. She presents papers at international conferences intertwining artistic research and memory studies, and her educational project about the women’s orchestra in Birkenau was awarded at the Auschwitz-Birkenau Memorial State Museum in 2021. The author has an active career as a chamber music player and viola teacher. She holds a MA *summa cum laude* in Music Performance and a Master’s degree in Pedagogy.

# Sonic overload and the future of autonomous music

Szymon Borys

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## ABSTRACT

We live in an age of permanent sensory overload. In the highly developed, capitalist world, modern man's perception is regularly invaded by unwanted content. Under the guise of audio-visual entertainment, our mind is enslaved by algorithms. The first generation that hasn't known the world without the Internet is reaching adulthood. Finally, Artificial Intelligence is not a sci-fi movie but an everyday reality. What does the future hold for the two-thousand-year-old practice of human music?

It is no exaggeration to say that, over the last 150 years, the paradigm of "New Music" has undergone drastic changes several times. It was the digital era, however, that revolutionized music on an unprecedented scale, popularizing new media that are more than just new instruments. In recent years, young composers (usually educated at Western universities) increasingly turn their attention to conceptual music (*Konzeptmusik*) and relational music (*Relationale Musik*), creative ideas described by Harry Lehmann in *The Digital Revolution of Music: A Philosophy of Music* (Schott 2012). The eternal idea of the synthesis of arts is growing before our eyes in another form. The fundamental difference is that today, like never before, inherently non-semantic sound completely loses to everything visual. More often than ever before, contemporary music is reduced to a subordinate role as an accompanying background.

Has the fashion for interdisciplinarity and boundless context in new music resulted in a crisis of autonomous music? Does this crisis mean the death of musical language? What is the future of musical art in the age of sonic overload?

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## Keywords

Sonic overload, overstimulation, autonomous music, relational music, conceptual music

## BIO

**Szymon Borys**, PhD, is a Lecturer at The Karol Szymanowski Academy of Music, Katowice (Poland). In 2015, he graduated in Symphonic and Opera Conducting from the Karol Szymanowski Academy of Music in Katowice under the guidance of Michał Klauza. In 2018, he graduated in Music Theory from the Karol Szymanowski Academy of Music in Katowice under the guidance of Prof. Marcin Trzęsiok (dissertation entitled, *Spirituality in Henri Dutilleux's music*). He received his PhD in Music Theory in 2023 (dissertation entitled *Hope in despair. György Kurtág's vitalist pessimism*). At his *Alma Mater* he serves as a lecturer on musical analysis and the history of 20th and 21st century music.

# Tango, women and rebellion. Sounds of the suburbs in Franco's prisons

Elsa Calero Carramolino

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## ABSTRACT

This paper emerges as a result of my research into the fascinating history of tango-songs used as political protest against Spanish Fascism. I will follow up on the exploitative whitening process this musical genre has suffered by exploring how marginalized classes have begun to reappropriate the public space. To enrich pre-existing knowledge about the intermediacy of tango-songs, I will describe how the collective performance of these songs reinforced, sentiments of cohesion, solidarity and high morale in female Spanish prisons under Francoism.

As previous works have proved, musical practices enabled acts of dissidence, protest and rebelliousness against the epistemic violence of the Francoist regime. To continue exploring the music's capacity to evoke that which is absent, I propose analyzing tango-songs' potential to provide context in conflict situations.

The recent discovery of a valuable and unusual series of recordings held at the Historical Archive of the City of Barcelona, in which a group of women hum tango-songs they had sung as prisoners of Franco's dictatorship inspired numberless research questions. Who were they? Why did they choose this musical genre? What can we learn from this choice? What can these songs tell us about these women's fates and the wider context of human rights abuses in Spain under Franco?

To respond properly to the aforementioned questions, I will explore these songs from a semiotic perspective to gain a better understanding of how symbolic organizations can help deal with identity, grief, and responsibility while imprisoned.

Based on tango-songs' historical roots as expressions of social unrest, I will explore their evolution from manifestations of discontent in Argentinian suburbs to their role as a coping method for grief and a means of challenging the structural order in Spanish female prisons.

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## Keywords

Music, Francoism, dictatorship, female prisons, punishment, grief, identity, Barcelona

## BIO

**Elsa Calero Carramolino**, Doctor Cum Laude (University of Granada, 2021) in History and Arts (Musicology). Since 2014, she has worked in the area of Music in the Punishment Processes of the Francoist Regime. The results of her research have been published in both Spanish and English by publishers such as Brepols, British Forum for Ethnomusicology, Fondo de Cultura Económica and Routledge. She recently published the book *Sonidos al otro lado del muro. Música y otras prácticas sonoras en las prisiones de Franco* (1938-1948), where she analyzes the impact of musical practice in the post-war prison context.

## How to create an ecocentric environment through musical art

Eka Chabashvili,<sup>\*1</sup> Alexander Chokhnelidze <sup>#2</sup>

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### ABSTRACT

Humanity faces a great challenge in the new Anthropocene era. The threat of ecological disaster has made managing the ecological crisis, and correcting past ecological negligence a shared duty that transcends gender, ethnicity, religion, and political affiliation. Unfortunately, the majority of the population, including politicians and businessmen, does not fully understand the gravity of the problem. It's important to deepen society's awareness and sensitivity towards ecological issues and actively involve society in environmental issues. The main purpose of our report is to compare anthropocentric and ecocentric attitudes towards ecological environment issues. As Allen and Titon (2020) explain: "Ecocentric music scholarship de-centres the human: the environment is no longer regarded merely as context, but as 'the thing itself' that includes the human along with everything else, the biotic and abiotic."

To share ideas on how to create a more eco-friendly environment for the next generation, we offer you different types of educational methods or activities that will help our children develop elementary habits that will make them more tolerant and caring citizens towards nature and the environment.

To create an eco-friendly environment, it's necessary to take into account many aspects, and this creates a rather large chain of relationships – from the individual human psyche to its relationship with the world. The artistic and musical educational space, with its art therapy potential, stands out as a particularly effective means of promoting an ecologically-positive societal mindset. The harmony reflected in music, in fact, creates a model of the universe. Getting a true musical education is impossible without emotional sincerity and mutual feeling.

### References

Allen, A. S. ., & Titon, J. T. (2020). *Anthropocentric and Ecocentric Perspectives on Music and Environment*. *MUSICultures*, 46 (2), 1–6.

### Keywords

Ecomusicology, artistic research, Sound Oasis, ecomusic, interactive performance, ecocentrism

### BIO

**Eka Chabashvili**, composer, artistic researcher, Doctor of Musical Arts, Associate Professor and Secretary of the Dissertation Board at Tbilisi State Conservatoire. She is frequently invited to international festivals. Her compositions are performed worldwide. Chabashvili's works garnered the attention of Karl Stockhausen who noted that her compositional technique is original and interesting. As a researcher, Chabashvili studies problems of ecomusicology and the syncretism of visuals and music. She is the author of the multi-topophonic composition technique and the atomic-nuclear music system – topics covered in Georgian and foreign publications. She also developed a concept of a new music instrument, KHMA (a combination of wind, string and percussive instruments). Within the framework of the artistic research project *Piano of the 21st Century and its Future Perspectives*, which she conducted together with pianists N. Jvania and T. Zhvania, she developed a modified piano – eco-piano ModEkAl. Currently, she leads the artistic research project *Specifics of composing and performing eco-music works created for 'Sound Oasis'* within the framework of the fundamental research *Implementation of Ecomusicology Research Methodology for the Study of the Georgian Music Ecosystem* [FR-22-8174] financed by Rustaveli National Science Foundation of Georgia.

**Alexander Chokhnelidze**, composer, international relations specialist and lecturer at the Composition Department of Tbilisi State Conservatory (in 'TV, Radio, Game Music', 'Music Acoustics', 'Sound Physics', 'Symphonic Score Reading' and 'XX Century Composition Techniques'). He also works as a game sound design tutor. Alexander holds a PhD in International Relations (Free University of Tbilisi). His thesis was about the ideology of the Chinese Dream. He acquired two International Relations Master's degrees from the Asia-Africa University and Iv. Javakhishvili Tbilisi State University. Chokhnelidze is also Doctor of Music Composition. His thesis was about "timbral space" and constructing its models. He participated in many different seminars from 'SEO Basics in SPSS' to 'Japanese Language training' in Kansai Institute, Osaka, and 'NATO Security Concepts.' He is learning WEB/Game design and intends to become a part-time Front-End&Video Game Developer. His music is characterized by timbral diversity and Far Eastern themes. He has won several awards for his compositions and they have been successfully performed in Georgia. Currently, he is a member of a group of researchers who conduct fundamental research titled, "*Implementation of Ecomusicology Research Methodology for the Study of the Georgian Music Ecosystem*" [FR-22-8174] financed by Rustaveli National Science Foundation of Georgia.

# Permanence and change in music communication

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## ABSTRACT

Music communication is a complex process with layers such as content, process, intention, means and form, content receiver, and feedback. This paper aims to unite communication theories and music semantics, focusing on the identification of variables and permanent aspects in music communication. It aims to show how music can carry and present clear messages independent of genre and focuses on emotional, psychological, and other aspects of music communication. The main thesis is that music communication has variable and permanent factors that can be identified. The paper aims to identify variables and permanent factors in music communication, create a net structure of permanent factors, and develop a research link between musical semantics and communication theories.

This paper focuses on the identification of a permanent net of structures that impact the reception of the message and, as such, the topic is closely linked with cognitive neuroscience. On the other hand, it analyzes how the use of notes, rhythms, harmonies, melodies, interval relations, tunings and more create a specific audio acoustic result for the listener. Therefore, instead of focusing on the effects of the communication – emotions, associations, increase in sales, or process itself – this paper describes how and why the use of permanent structures in communication achieve a specific result in meaning transfer.

Despite focusing on technological, audiovisual, acoustic, physical, emotional-psychological, music rhetoric, semantic and performative aspects of musical communication – additional social, cultural, political and fashion trend aspects are also being considered. The paper will describe how permanent factors remain in music communication, which depend on changing world contexts.

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## Keywords

Music, communication, composition, creative industries.

## BIO

**Božena Čiurlionienė** is a composer, scientific specialist, and doctoral studies officer at the Lithuanian Academy of Music and Theatre. In 2020, Božena defended her artistic thesis about the change in the tritone concept and systemic constructivism in 20th century compositions. Her main scientific interests are tritone's psychoacoustic characteristics and musical perception, intervallic characterizations, rhetorical aspects, and music communication. In 2023, two compositions by Božena were recorded by Coro Volante and released by Ablaze Records in the United States. In 2023, her composition, "Agnus Dei," won the bronze medal at the Global Music Awards.

# The Georgian opera from the 1920s to the 1950s: A ‘mega weapon’ for the Soviet Union’s ideology

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## ABSTRACT

This presentation discusses Georgian opera from the 1920s to the 1950s, which combined the function of mass culture with an aim to control citizens’ behaviour and impact the masses to achieve socialist goals. The totalitarian regime strategically utilized opera as a means of cultural expression to reinforce communist values. Soviet opera, including its Georgian variety, served as a tool for indoctrination, shaping public views in the desired form by the ruling party. This study aims to investigate Georgian opera in the context of Soviet ideology. The research is based on interdisciplinary perspectives that offer insights into the complex interplay between art and ideology. These goals imply studying the following sub-problems: the mechanism by which ideology impacts art in general and the stylistic characteristics of Georgian opera. The analysis process is conducted in two phases: a) investigating the mechanism by which Marxist-Leninist ideology impacts society through art and the role of monumental genres, such as opera as well as monumental sculptures or mosaic panels, for propaganda goals, b) reviewing Georgian operas. The article utilizes historical and comparative research methods. In conclusion, opera, as a monumental genre, ideally corresponded to the goal of propagandizing industrial workers, leaders, and the ‘New Soviet man’ in general. The criteria for evaluating Soviet opera, including its Georgian manifestations, were not their aesthetic value but their ‘ideological correctness.’ The methodology of socialist realism, upon which Georgian opera was based, served as a means of disguising ideological goals, thus extending opera beyond the traditional aesthetic contexts of art music.

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## Keywords

Georgian opera, Socialist Realism, Proletarian Culture, Soviet ideology, folklore and nationalism, censorship, cultural policy, heroic narratives, party-approved aesthetics.

## BIO

**Gvantsa Ghvinjilia** is a musicologist, Doctor of Art Studies, Associate Professor, a member of the Academic Council, head of the dissertation Board at Tbilisi State Conservatoire, a member of the Georgian Composer’s Union, and a guest senior teacher at Theatre and Cinema Tbilisi State University. She was a member of the jury of Tsinandali Awards in 2022. She has received the Scholarships of Zakaria Paliashvili and the President of Georgia and has worked as a PR manager and Head of the Literary Department at Tbilisi Opera and Ballet State Theatre (2006-2013). From 2021 to 2023 she participated in the Erasmus+ Mobility exchange program in Belgium, France, and Poland. She has delivered public lectures in Georgia, Belgium, Poland, and Ukraine. She is often invited as a speaker on Georgian television programs. She has participated in international conferences in Croatia, England, Georgia, Germany, Kazakhstan, Lithuania, Poland, Sweden, and Ukraine. Her scientific interests include: Religion and music, transhumanism, posthumanism, multimedia hybrid musical genres, eco music, the impact of scientific progress on music, interdisciplinary studies, European integration of Georgian music, the consequences of Russian annexation on Georgia’s music, transcultural studies, interdisciplinary studies on music and literature intersections, and contemporary ballet. ORCID: 0000-0003-3452-4876.

## March '68 and its aftermath in Polish popular music

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### ABSTRACT

The events of March 1968 in Poland can be seen as five overlapping strands: 1) factionalism in the Polish United Workers' Party, 2) intellectuals' protest against the government's cultural policies, 3) student revolt, 4) an anti-Zionist and anti-Semitic campaign, and 5) reaction to the international situation. These threads were intertwined in a series of events, the most notable of which were the brutal pacification of the students by militia units on March 8th and the forced emigration of several thousand Polish Jews in the aftermath of the anti-Semitic political campaign.

In this lecture, I will examine the popular music pieces in which the echoes of March '68 are reflected. The limited number of songs is a consequence of the prevailing conditions of popular music in Poland at the time. The nascent rock music genre was the domain of teenagers, recordings were subject to restrictions, and the recording process remained under the control of the censorship authorities. Consequently, popular music songs, in the broad sense of the term, that address the theme of March '68 constitute part of the independent legacy of the so-called 'student culture,' preserved outside the mainstream, mainly via oral tradition.

The following examples of student protest songs written during the events of March '68 will be analysed: Maciej Zembaty's "Pan Prokurator ma rację" ["Mr. Prosecutor is Right"] and Natan Tenenbaum's "Kto dziś największy w Polsce..." [Who is the Greatest in Poland?]. Additionally, the following songs written in the aftermath of the aforementioned events may be considered: Jacek Kaczmarski's "Doświadczenie" ["Experience"], Krzysztof Kelus' "Piosenka o morzu" ["Song of the Sea"], as well as Andrzej Zieliński-Agnieszka Osiecka's "W żółtych płomieniach liści" ["In the Yellow Flames of the Leaves"], performed by Skaldowie and Łucja Prus.

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### Keywords

Protest song, March 1968, student revolt, popular music, censorship.

### BIO

**Mariusz Gradowski**, PhD, is an Assistant Professor at the University of Warsaw, Poland. His research interests include the reception of rock and roll styles and genres in Polish musical culture and the history of rock. Additionally, he is interested in the history of Polish jazz, music in the media, film music theory, and anthropology of music. In addition to his academic pursuits, he is a radio journalist, hosting the film music show, "Muzyka w kadrze" ["Music on screen"] on Polish Radio Channel 2 and "Chop-in-pop" on Polish Radio Chopin.

# Political aspects of Baltic German music criticism in Rīga in the second half of the 19th century

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## ABSTRACT

By the 13th century, Baltic Germans had established themselves as the most influential national community in Riga, the contemporary capital of Latvia. They retained this position even after 1710 as Riga was incorporated into the Russian Empire. Many distinguished artists (including Wagner, who served as a kapellmeister from 1837-1839) collaborated with Riga's main German cultural institution, the City Theatre (*Stadttheater*). Traditions of regular music criticism were developed in the Baltic German press starting in the 1830s.

In the second half of the 19th century, however, Germans' position in Riga became weaker. This was catalysed, on the one hand, by the russification of the Baltic provinces conducted by the tsarist government and, on the other, by the National Awakening of ethnic Latvians.

This paper aims to describe how the political context during this period influenced Baltic German music criticism in Riga. Three main topics will be highlighted:

- 1) development of German music (including "The New German School" by Wagner) in the European context,
- 2) criticism of the first ethnic Latvian musical events in Riga,
- 3) the emergence of Russian music life in Riga.

Discussing these topics allows us to better understand Latvian and Baltic German music history, as well as the complicated relationship between culture and politics in multicultural countries.

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## Keywords

Press, Wagner, Latvians, Russians, song festivals

## BIO

**Baiba Jaunslaviete** (b. 1964) received her Doctorate of Art in 1993. She is a researcher (from 1992), a lecturer (from 1994), and associate professor (from 2014) at the Jāzeps Vītols Latvian Academy of Music. Her research subjects cover aspects of Latvian music as well as its stylistic and historical context. She has given presentations at many international musicological conferences and has published books and research articles in Latvian, German, Polish, Russian, Slovenian and Croatian scientific journals. She is the editor of the selection, *Latviešu mūzika cittautu kritiķu skatījumā (The reception of Latvian music by foreign [Baltic German and Russian] critics, Riga, 2004)*.



## Music and flavour – from *Tafelmusik* to cross-modality in wine testing

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### ABSTRACT

*Tafelmusik* literally translates to: “music for the table.” The term originally meant music to make feasting more enjoyable, especially in the 17th and 18th centuries. Contemporary *Tafelmusik* in restaurants, pubs or bars often takes the form of audiomarketing or sonic branding. Its aim is to create appropriate brand experience and build an aura around a product or a service in accordance with the rules of sensory and experiential marketing (Makomaska, 2021). In such an approach, auditory stimuli become an essential element of modern strategies that employ a specific combination of different sensory stimuli to influence consumers’ responses. They are supported by cross-modal perception defined as “the capacity to abstract and exchange information between different sensory modalities” (Davenport et al., 1973).

What do we know about the relation between music, flavour and the psychology of consumer behaviour? How can auditory stimuli shape and influence the tasting experience? What is sonic seasoning and how does it work in the case of wines? The present paper will overview selected empirical studies in the field of psychology of wine to show how music can accentuate or draw attention to certain qualities/attributes in wine, such as sweetness, length, or body (Spence, 2020). The theoretical insights concerning multisensory perception will lead to practical implications relevant for wine brands.

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### Keywords

*Tafelmusik*, cross-modal perception, sonic branding, audiomarketing, psychology of wine, sonic seasoning

### BIO

**Sylwia Makomaska**, PhD, Dr. Habil., is a musicologist, political scientist, Assistant professor at the Institute of Musicology (University of Warsaw) and the author of the Polish-English blog [Strefa Psychologii Muzyki \[Music Psychology Zone\]](#). In her research she combines different, sometimes distant perspectives. She is interested in psychoacoustics, the cognitive, social and applied psychology of music, music therapy, as well as the usage of music in marketing. She is the author of the book, *Muzyka na peryferiach uwagi. Od musique d'ameublement do audiomarketingu [Music on the periphery of attention. From musique d'ameublement to audiomarketing]* (2021) nominated for the Award of Polish Academy of Sciences. She has likewise authored dozens of articles on the phenomenon of Absolute Pitch and the role of music in social communication (particularly in regards to the problem of background music). She conducted empirical research projects e.g. in cooperation with Niigata University (Japan) and Fryderyk Chopin University of Music (Poland). More information can be found at: <http://imuz.uw.edu.pl/instytut/pracownicy/dr-sylwia-makomaska/>

**Marta Ręgowska**, is a certified wine educator with an insider’s knowledge gained during her work at the wine-producing company, Pelissero in Piedmont (2015). She holds a WSET Level 4 Diploma in Wines, a master degree in geography (University of Warsaw), and a postgraduate degree in agriculture (Warsaw University of Life Sciences). She has managed workshops on a variety of wine-and-food, and wine psychology-related topics since 2017. She has also offered her expertise as wine judge during international wine competitions in Keckskemét, Hungary (2019) and Verona, Italy (2021). She is now an Official Member of the Cava Academy and a Cava Educator.

# Music-based interventions in the therapeutic process of oncological patients at the “Jestem” Foundation

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## ABSTRACT

Since 2013, the Institute of Musicology (University of Warsaw) has been collaborating with the non-governmental organization, “Jestem” Foundation Supporting the Chronically and Terminally Ill (mainly seniors struggling with oncological illnesses). The foundation’s aim is to improve all aspects of patients’ well-being taking into account physical, psychological and spiritual aspects of their life. An innovative solution in the structure of regular activities provided by the organization is the presence of the so-called "hours about beauty," which take the form of weekly meetings with interesting people, e.g. journalists, actors, travelers, and, as of several years, musicology students.

The paper presents the innovative collaboration model between the “Jestem” foundation and the Institute of Musicology (University of Warsaw), analysed in the context of Oscar Carl Simonton’s method (Simonton, 2003). The examples of selected original projects by musicology students are discussed with special attention to the different ways patients are engaged (e.g. task-based listening to music, singing or improvising using everyday objects).

The thematic analysis of in-depth interviews with 12 patients who regularly participated in a series of classes conducted by musicology students in the academic year 2022/23 and 2023/24 reveals different areas in which music-based interventions can be influential in the therapeutic process of oncological patients. It shows that they can contribute to improving patients’ quality of life both in the short and long-term. The results of qualitative data support the preliminary conclusion (Makomaska, 2022) that such collaboration and solutions (pioneered in Poland) suggest an entirely new role for musicology in the context of contemporary challenges.

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## Keywords

Musicology, music-based interventions, oncological therapy, health, wellbeing

## BIO

**Sylwia Makomaska**, PhD, Dr. Habil., is a musicologist, political scientist, Assistant professor at the Institute of Musicology (University of Warsaw) and the author of the Polish-English blog [Strefa Psychologii Muzyki \[Music Psychology Zone\]](#). In her research she combines different, sometimes distant perspectives. She is interested in psychoacoustics, the cognitive, social and applied psychology of music, music therapy, as well as the usage of music in marketing. She is the author of the book, *Muzyka na peryferiach uwagi. Od musique d’ameublement do audiomarketingu [Music on the periphery of attention. From musique d’ameublement to audiomarketing]* (2021) nominated for the Award of Polish Academy of Sciences. She has likewise authored dozens of articles on the phenomenon of Absolute Pitch and the role of music in social communication (particularly in regards to the problem of background music). She conducted empirical research projects e.g. in cooperation with Niigata University (Japan) and Fryderyk Chopin University of Music (Poland). More information can be found at: <http://imuz.uw.edu.pl/instytut/pracownicy/dr-sylwia-makomaska/>

**Maria Tomanek**, is a MA student and member of the Students’ Association on Psychology of Music (Institute of Musicology, University of Warsaw). Her BA thesis pertained to the problem of music therapy in patients with cochlear implants. Currently, she is working on her MA thesis on music-based interventions applied in oncological therapy.

# Generative AI in music creation: Practice and reception

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## ABSTRACT

Music is traditionally associated with purely human creativity. Today, ever-developing AI-tools are becoming more and more prevalent in the creative process. Despite technical, ethical and legal doubts many users grapple with the crucial question: “how do AI tools change the value of my work?”

In this research, I try to determine how the marketing of music understood as an “AI-generated product” influences listeners' reception and evaluation and how relevant generative AI is in music creation. I focused on the analysis of selected reviews available on the internet (i.a. Reddit, RYM, Tumblr, X [formerly Twitter], YouTube) pertaining to the use of AI in music albums. I applied the linguistic stance method known as sentiment analysis (Hyland 2005, Pozzi et al. 2017). Results show direct correlation between a person's knowledge about how generative models work and the declared evaluation of the musical outcome. It seems that understanding generative AI's possibilities and its limitations become one of the most important factors in deciding how valuable the art is. Subsequent experiments with generative music tools demonstrate the shortcomings of the AI generation process. Human selection, processing and refining are imperative to achieving a desirable outcome.

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## Keywords

Generative AI, sentiment analysis, stance, AI-enhanced creative process.

## BIO

**Viktoriiia Makhsma** is a first-year MA student in the Musicology program at the University of Warsaw. She obtained her Bachelor's degree in the Music History speciality at the Kharkiv I. Kotlyarevsky National University of Arts, Ukraine. Viktoriiia's research concerns music in the 20th-21st century in modern political, economic and societal contexts. She has published several articles in humanistic and musicological journals. She conducts studies in the field of music in computer science.

# Pro-Putin propagandistic songs in Russia, Syria, Palestine and Iraq versus Nazi musical propaganda

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## ABSTRACT

Just as in the case of the Nazi attack on Poland in September 1939, the Russian attack on Ukraine combines military aggression with political, cultural and propagandistic means of manipulation. In both cases, music is a key factor of indoctrination, directed first of all towards German and Russian citizens, respectively. Analogously, propagandistic war songs were marketed before the actual military attack took place, thus constituting an important element of the preemptive political aggression, aimed at indoctrinating recipients with absolute belief in their leader and in the necessity of war. During the actual war, Putin and his allies' incitement to war through music is also strikingly similar to Nazi musical methods of persuasion and indoctrination. Obviously, the media available to Goebbels (press, printed song books, radio and film) are extended by "ruscist" ideologists onto the infinite spaces and communication channels offered by the World-Wide Web. Thus, the effectiveness of typical totalitarian methods of manipulation aimed at children, youths and adults is heightened considerably through the use of Youtube channels, where a large repertoire is propagated, such as the infamous *Uncle Vova* song or the *Hymn to Putin* (*Гимн Путину*) reminiscent of Stalinist song repertoire (cf. *Glory to Stalin! / Слава Сталину!*). This type of propaganda has even graver and more far-reaching consequences in the pro-Putin war songs propagated by Syrian, Palestinian and Iraqi performers. Their texts, sung in Arabic and adopted to local musical traditions, such as the Nasheed, totalize the praise of Putin's war against Ukraine into the "holy war" ideology, with explicit threats directed at the West. This paper traces these links and affiliations with Nazi songs to describe these repertoires' role in marketing Putin's propaganda war.

## References

Naliwajek, K. (2022). *Sounds of Apocalypse. Music in Poland under German Occupation*. Peter Lang GmbH, Internationaler Verlag der Wissenschaften.

## Keywords

Propaganda, songs, music, manipulation, Putin, Syria, Iraq, Palestine, Ukraine

## BIO

**Katarzyna Naliwajek**, PhD, has devoted her research mainly to the topics of music during World War II in occupied Poland and to Nazi propaganda. Her other interests include contemporary music, opera and interdisciplinary approaches. She has also been a dramaturge and curator of musical-theatrical works. Her doctoral dissertation on Constantin Regamey's music and aesthetics won the Feicht Award of the Musicologists' Section of the Polish Composers' Union (2009). In 2011, she was awarded the Hosenfeld/Szpilman Gedenkpreis at Lüneburg University for her international multi-media exhibition, *Music in Occupied Poland 1939-1945*. The book she co-authored (*Warszawa 1939-1945. Okupacyjne losy muzyków*, 2014) received the prestigious KLIO award, as well as the Literary Award of the Capital City of Warsaw (2015). Her recent book, *Sounds of Apocalypse: Music in Poland under German Occupation* (2022) was nominated for the Award of Polish Academy of Sciences. She serves on the board of the Witold Lutosławski Association and as a member of the Warsaw Autumn International Contemporary Music Festival Programming Committee.

## Sounds and silence of the Belarusian (r)evolution of dignity 2020-2024

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### ABSTRACT

2020 was a presidential election year in Belarus. Alyaksandr Lukashenka's rule, which had spanned more than 26 years at the time, increased its repression of political opponents and a large segment of active Belarusian society. The preliminary results of the presidential election on August 9th were met with active and passive opposition from citizens and mass repression by the Belarusian authorities. According to political analyst Pavel Położchenko, the events of 2020 in Belarus became known as the Belarusian (r)evolution of dignity, characterized by three essential features: a feminine face, a peaceful mode, and a singing character.

In my paper, I trace the dynamics of citizens' involvement in socio-political affairs through the lens of their musical activities. I explore the role and significance of music, sounds, and musical performance activities during this time. I analyze selected phenomena to demonstrate how and why music and musical activities, initially overlooked by the authorities, evolved into the sphere of citizen activity most closely monitored by the regime. A special aspect of the phenomena studied is the role of silence. The paper examines the provenance of (r)evolutionary silence and its power to evoke memories, including sound memories, and emotions related to the Belarusian developments four years ago.

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### Keywords

Belarusian (r)evolution 2020, Belarus, sounds of revolution, music and politics, silence

### BIO

**Anastasiya Niakrasava** is an ethnomusicologist, singer, and educator. She is a graduate of the Institute of Musicology at the University of Warsaw (Poland) and the Pedagogical University in Minsk (Belarus). Currently, she is preparing a doctoral dissertation focusing on the musical culture of Polish minorities in Belarus under the supervision of Prof. Piotr Dahlig. Her areas of scientific interest include the culture of minorities and borderlands, socio-political determinants of people's musical activities, as well as vocal techniques and performance practices of traditional rural repertoire.

# To compare is to destroy. Introduction to MoVE – Model of Musical Value Economy

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## ABSTRACT

The complex relationship between art, money, truth, and independence has serious consequences in shaping the non-commercial music economy. The relationship between music preferences and personal values influences both human relation to musical art and social relations on multiple levels. Eight interconnected studies were conducted between 2019 and 2023 using quantitative and qualitative methodology. Based on analyses of these studies, a model for the economic exchange of musical values – MoVE (Model of Musical Value Economy) – was created. The analyses drew on theories such as: Shalom Schwartz's theory of personal values (Schwartz & Bilsky, 1987, Schwartz et al., 2012, Schwartz, 2014), Philip Tetlock's value pluralism model (Tetlock, 1986), Alan Fiske's relational models theory (Fiske, 1990, 1992), the concept of Taboo trade-off suggested by Tetlock and Fiske (Fiske & Tetlock, 1997, Tetlock, Kristel, Elson, Green & Lerner, 2000), Bronisław Malinowski (Malinowski, 1981) and Marcell Mauss' (Mauss, 2000) concept of a gift economy, and Paul Bohannan's idea of spheres of exchange (Bohannan, 1959).

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## Keywords

Music economy, personal values, music preferences, psychology of music, gift economy.

## BIO

**Maria Opalka**, is a researcher, creative producer, project manager and PR specialist. She is a PhD candidate at the Institute of Musicology, University of Warsaw. From 2012 to 2023 she was manager of the classical music department at EMI Music Poland and Warner Music Poland. Currently, she is Head of the Dance Impresario Department at the National Institute of Music and Dance. Her main research interests include, psychology of personal values in relation to music preferences, music economics and music market research. She combines her interest in social psychology and culture with project management and building and implementing communication strategies. She is interested in value psychology and discourse analysis and actively involved in building a sustainable cultural market. She is finalizing an interdisciplinary research project combining culture, economics, psychology, and marketing as part of a doctoral project entitled: "Music and the Value System. Psychological, social, and economic determinants of the contemporary music market in Poland" under the direction and supervision of Tomasz Nowak, PhD, Associate professor, and Sylwia Makomaska PhD, Associate professor.

# Music and its role during the Velvet Revolution in Slovakia

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## ABSTRACT

The term Velvet Revolution denotes the events that took place between November 16th and December 29th, 1989 and resulted in overthrowing the long-standing communist regime in Czechoslovakia. This historical milestone is often connected with specific symbols, such as the V sign and jingling keys, a gesture signifying the country unlocking the door to the Western world. Music also played an important role during the manifestations in the squares. Alongside political activists and dissidents, several artists of various musical genres from pop, folk, and classical music performed there to support the crowds. Some of the songs performed during the revolutionary days were written in the moment or shortly prior, others were evergreens without political overtones. As a form of protest or expression of hope for a better future, all perfectly captured the atmosphere of this final reckoning with totalitarianism. The artistic activities of some of the participating singers were restricted during the communist period and, therefore, their performance had even greater effect. At the same time, the involvement of popular artists was risky because, if the transition of regime had failed, it would have meant the end of their careers. Regardless of their previous popularity, the musical pieces they performed will always be associated with demonstrations as part of the collective memory. This paper reflects on the significance of music as an integral part of the Velvet Revolution and presents selected songs of different moods from a structural and semantic point of view in the given context.

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## Keywords

Velvet Revolution, musical performance, protest song, love song, hymn

## BIO

**Michal Ščepán**, PhD, completed his doctoral studies in musicology at Comenius University in Bratislava in 2018. He is currently working at the Institute of Musicology of the Slovak Academy of Sciences. His research interests include biographical accounts of Slovak composers and introducing new perspectives on the development of domestic musical culture in the 20th century in a transnational context. He has published a number of articles on this topic in journals and proceedings in publishing houses at home and abroad. His latest research stint led him to Vienna, where he visited the *exil.arte* Center at the *mdw* (2021-2022).

# From national identity to Soviet identity: Colonial dynamics in Georgian music from independence to occupatio

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## ABSTRACT

This article will examine the central-peripheral musical relationships between Moscow, the Soviet cultural center, and Georgia, one of the peripheral Soviet republics after occupation. I take it as axiomatic that the Soviet Union was a colonial project. Focusing on concrete examples, therefore, allows us to address larger questions about colonial practice, especially as it pertains to the arts, with a particular focus on art music. Conquest and dominance of one nation over another not only means gaining power over the territory of another country but, as mentioned by T. Tobin, primarily relates to cultural imperialism. In the musical developments driven by Soviet ideology, colonization in music might be compared to spreading the virus of Socialist Realism as standardized canon and maintaining its official status.

Georgian art music was established during the short period of the country's independence. By the time of the occupation in 1921, it had already developed an awareness of a "national idea and identity" in art music. The first generation of composers, however, only had limited time to create a canon of work before the forceful introduction of Socialist Realism aesthetics - a highly isolated aesthetic platform. The rigidity of the strictly-imposed artistic rules resulted in a dearth of quality pieces. This article will aim to examine how the 1921 occupation affected the newly emerging Georgian art music language and to what extent it influenced various aspects of the national musical identity.

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## Keywords

Colonization, ideology, music, Georgian art music, identity

## BIO

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Her research has received support from DAAD (2012), the Georgian President Scholarship (2002-2004), the Polish Institute of Culture in Tbilisi (2018; 2019), and the Thesaurus Poloniae scholarship program (2022). In 2022, she was honoured with the prestigious silver medal "Zasłużony Kulturze Gloria Artis" by the Ministry of Culture and National Heritage of Poland, becoming the first Georgian citizen to receive this recognition for her significant contributions to culture.



# Achievements of music therapy in the treatment of people with hearing deficits – a review of selected studies

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## ABSTRACT

The history of music therapy in the modern sense of the term for people with hearing deficits dates back to the mid-19th century. Its beginning is conventionally dated to 1848, when an article entitled “Music Among the Deaf and Dumb” was published in the *American Annals of the Deaf and Dumb* magazine. Its authors, William Wolcott Turner and David Ely Bartlett included tips and instructions on how to work musically with people with hearing deficits. Moreover, they described the case of a young deaf woman who had mastered the skill of playing the piano. Since then, many other attempts of music therapy with hearing-impaired patients have been made. Most of the research was conducted on small research groups: from a few to a dozen or so people. The current trend focuses on collaboration with cochlear implant patients. More and more attention has been paid, moreover, to elderly people who experience natural processes of hair cell loss in the cochlea.

This paper’s aim is to summarize the achievements of music therapy in the field of otolaryngology so far, as well as to discuss the benefits and risks associated with music therapy and indicate possible further research avenues, including the development of music therapy in the context of modern technologies (hearing aids, implants, reconstructive surgeries) which create opportunities for patients struggling with hearing loss.

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## Keywords

Hearing loss, music therapy, cochlear implant, frequency discrimination, audiometry

## BIO

**Joanna Surma**, is a PhD student at the Interdisciplinary Doctoral School of the University of Warsaw. Her research interests lie in musicology, especially music psychology and music therapy in the context of otorhinolaryngology. She is also interested in ethnomusicology: so far, two of her articles have been published in the Lviv magazine "ETHOMYЗИКА." Currently, she is conducting research titled, “The influence of music and ear training to improve speech understanding and reduce tinnitus in people with postlingual conductive hearing loss.” In addition, Joanna Surma has completed 5-year studies in the Department of Arabic and Islamic Studies and the Department of Italian Studies at the University of Warsaw.

## The tyranny of music

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### ABSTRACT

The origins of Western conceptions of man and nature are linked to the concepts of harmony, proportion and order formulated by the Pythagoreans in their acoustic experiences and mathematical speculation. Repeated in infinite variations, especially by medieval philosophers, the idea of harmony elevated music to the level of beauty manifested in sound, noble spirituality and the object of intellectual reflection. The idyllic triad of order, beauty and goodness became one of the most enduring elements of the definition and axiological profile of music in Western culture, a concept that overshadowed the other aspects and functions of music as an instrument of violence and oppression. The tyranny of music, the intersection of music and violence, will be the subject of this proposed paper.

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### Keywords

Music, violence, tyranny, axiological profile of European music

### BIO

**Ślawomira Żerańska-Kominek** has a PhD from the University of Warsaw (1976). She became a full professor in 1992. Her research interests encompass the theory of analysis of traditional music, mythology and religion in relation to music, music iconography, the theory of non-European historiographies of music, Arab theory of music, Central Asian music and theoretical issues in the anthropology of music.

Her publications include: *Music in Culture. Introduction to Ethnomusicology* (1995); (with Arnold Lebeuf) *Crazy Harman. The concept of music and musician in the Türkmen Epic Tale, Harman Däli* (1998); *The Orpheus myth. Inspirations and reinterpretations in European artistic tradition* (2003); *Musical children of Venus and other essays in anthropology of music* (2014); *Nationality vs Universality. Musical Historiographies in Central and Eastern Europe* (2016) and *Writing the History of Unwritten Music: On the Treatise of Darwesh 'Ali Changi (17th Century)* (2019).

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