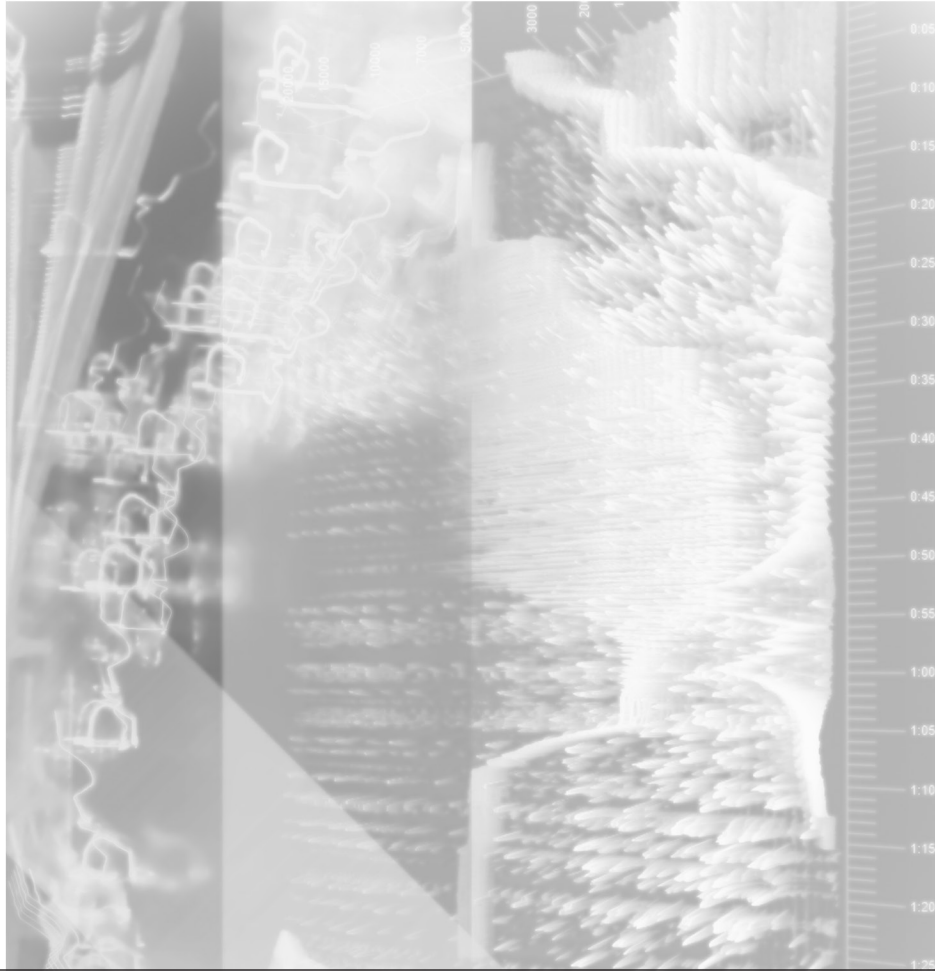


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ABSTRACT

This paper explores potential issue of genre determination in experimental radio art in Serbia. Radiophonic works, first introduced within the framework of Radio Belgrade, have come a long way in defining their appearance. They began primarily as a literary genre, radio drama, originating from the idea of radio theater, that is the adaptation of a theater play for broadcasting on the radio. It involved the change of aesthetics in the works of Arsenije Jovanović, Ivana Stefanović and Vladan Radovanović and the idea of multimedia synthesis, as well as the work of dramatis Neda Depolo and the establishment of the Radio Belgrade's special series *Sound Workshop*, where sound itself is affirmed as the primary mode of communication with the listener, and the literary text remains in the background. This evolution culminates in contemporary productions that can be defined as electronic compositions intended for radio performance. Considering the long-standing challenge in defining the genre, in accordance with the new technical possibilities that significantly influences the changes in aesthetics, the question arises as to whether contemporary radio art can be understood through the prism of acousmatics, and electronic music especially in the context of listening practices. The focus of this paper will be on the question of whether listening to a certain radio work in different contexts – radio broadcast, concert performance, streaming platforms – can reflect on the duality of the genre of contemporary radio art.

Introduction

For a long time, radiophony was, for me, the domain of the radio play or radio drama. I did not question this conventional understanding, and therefore remained unaware that radiophonic practice could constitute a field in which I might participate. In the final year of composition studies, I began to investigate electronic music, a development that significantly changed my artistic perspective and affinity, however I still did not associate this work with the sphere of radio art. Later, during doctoral studies, the Department of Composition received a call for radiophonic works, the *Neda Depolo student award*, issued by Radio Belgrade. This prompted both surprise and a degree of confusion: in what way could electronic composition be considered radio art? Soon, I discovered the long-standing historical relationship between these two modes of artistic expression and the extent to which they have continually informed and intertwined with one another.

This initiated my interest, and later, research into experimental radiophony and its genre. To address the challenge of examining the experimental radiophony genre in Serbia, it is essential to first understand the historical development of radio art forms. The development of this mode of expression is shaped by the very existence of radio as well as development and adoption of magnetic tape, and stereophony. It was therefore conditioned by technique and technology, whose advancement inevitably influenced both the transformation of possibilities and the awareness of listening, as well as the creation of radiophonic works. The concept of acousmatics (as explained in Schaeffer 2017, Kim 2010), spectromorphology and the existing typology of radiophony (stated in Ćirić 2015, Maglov 2022) will serve as the basis for the analysis of a few exemplary Serbian radiophonic works.

The Evolution of Radio Art in Serbia

The development of radio art in Serbia is inseparably linked with the creation and work of Radio Belgrade, one of the first media that reached a mass audience of almost all social strata. Radio Belgrade played the crucial role in organizational, financial and technological aspects in the long-term development of this form of expression. As Marija Ćirić notes: "Radiophony is an art born in the medium of radio" (Ćirić 2015, 102). In its earliest days, radio drama was performed live, in a studio equipped with props, where technicians produced sound effects in real time and transmitted them to listeners via radio diffusion. Radio broadcasting at Radio Belgrade was initially based on the studio performance of the plays, most often those adapted from theatre productions. Miroslav Jokić argues that the concept of radio drama should be understood only in a conditional sense, given the early practice of directly reproducing theatrical performances with the

required reductions (Jokić 2008, 202). At the center of this form of expression is, above all, the dramatic text and the idea that the authors of radio dramas should be dramatist, who would not only adapt texts for radio performance, but would write plays intended for microphone performance. During this period, sound serves to illustrate the action within a scene or the space in which that scene takes place. However, it soon became obvious that the shift of emphasis from the dramatic text to the sound itself was one of the possibilities for a new artistic expression, because “radiophony is the art of sound; it writes with sound and lives through its sound body” (Ćirić 2015, 102). Radiophonic works will evolve in several directions, becoming both a sound and a literary genre, in which the author should take care of writing the text for an audience that will rely exclusively on the sense of hearing. This requires writing that is not too narrative, but through the intimacy of the microphone draws the listener closer to the actor and thus to the character, and the work itself, more so than it is the case in the theater. At the same time, radiophony will develop into a unique sound genre and intrigue many artists, writers, composers, dramatists and directors eager to explore its possibilities. In her dissertation, Marija Maglov, following Piekut, discusses the way radiophonic works, like music, are understood as strong entities in certain social, political, economic and technological, as well as cultural contexts that are reflected in the organization of sound, the narratives of actors and writings in the press and archival records (Maglov 2022, 224). While radiophony depends on such conditions, its development also transforms listeners, shaping their consciousness and modes of listening, but also to a large extent on authors who discover new ways of structuring the sonic image. The 1960s marked the so-called tape revolution, a period when creators discovered new possibilities of artistic expression through emerging technology. It took time to recognize the possibilities of recorded material: that it could be copied, duplicated, timed, cut, rhythmized, and sonically transformed – slowed down and accelerated, or enhanced with effects such as reverberation. These techniques paved the way to a new aesthetics – the aesthetics of recorded and processed sound.

In this context, it is important to mention the work of Pierre Schaeffer, who was a pioneer in this form of expression. As musical material, Schaeffer used sounds from everyday life, from what he himself called “acoustic reality” (Schaeffer 2017, 38): slamming doors, footsteps, whistles of trains, human speech, and the sound of recorded instruments. Once separated from their original sources, such sounds became sound objects, a concept that developed into Schaeffer’s theory of acousmatics, which will be discussed in the further text in relation to the receptive aspect of radiophony.

The organization of these sound objects results in a kind of musical flow that resembles electronic music in its form, even though the origin of music material is fundamentally different. Schaeffer’s first composition in this new style was *Études aux chemins de fer* (*Railroad study*), consisting of various train sounds: whistles, and clatters arranged into rhythmic patterns. This piece, together with four others – *Étude aux tourniquets*, *Étude violette*, *Étude noire*, *Étude pathétique* – was grouped under the title *Cinque études de bruits* [*Five Studies of Noises*] and first presented to the public on French radio (Ra-

diodiffusion Francaise, later ORTF) as part of *Concert de bruits* [Noise Concert] on October 4, 1948 (Collins 2013, 46). In this way, radio became the first medium through which musique concrète communicated with listeners. On the other hand, there is a significant influence of the concrete music on the radio art, from the 1960s. Pierre Schaeffer's concept of concrete music and his creative use of recorded sounds provided an important stimulus for the expanded notion of play in the *Hörspiel* (radio play in German) in the 1960s (Hagelüken 2006, as cited in Fiebig 2015, 204). In the words of Gerald Fiebig: "Schaeffer's aim was to experiment with the technological equipment of radio in order to find aesthetic possibilities specific to this medium – as opposed to using radio as a mere transmission channel for music or speech" (Fiebig, 2015, 203). Despite the existing historical context of this topic, in this text I will focus on the problem of acousmatic listening from the composer's perspective.

Another significant aspect of technological progress was the recording and reproduction of sound in stereo technique, which introduces a new dimension in thinking about the spatiality of sound and sound effects. Neda Depolo, a long-time editor, as well as prominent author, was the leading advocate for broadcasting Radio Belgrade's programs in stereo, so the long tradition of radiophonic composition is often dated from the moment stereophony was introduced (Malavrazić 1999, 30). Despite these new possibilities, the transition to stereophonic radiophony was not without its challenges. As Depolo noted, "stereophonic drama, although firmly based on technique, is still not primarily a technical, but a dramaturgical problem," so a question arises: "what does stereophony mean for a contemporary dramatist" (Depolo 1999, 46). This innovation in thinking laid the foundation for the development of experimental radiophony. Not long after, in the search for new sonic possibilities, the foundation of the Electronic studio of Radio Belgrade was initiated by Vladan Radovanović and Paul Pignon. Its central instrument, the *Synthi 100*, soon gained international recognition, so the project became known as the Belgrade School of Electronic Music (Jokić 2008, 483). However, one of the most important studios for the realization of the drama program was Studio 10. Studio 10 was equipped with the necessary devices, instrument, and rooms required for its production (Maglov 2022, 252). Within this studio, a tendency toward sound experimentation began to develop through the *Drama Workshop*, "a research process in which a sound language and a specific dramaturgy of sound was created" (Depolo 1999, 135).

During this period, radio play acquired a new dimension, sound gained renewed affirmation, and became an integral component of the radio work itself, rather than just a commentary on the drama. Equally significant was the integration of noise into the compositional palette. Some of the prominent authors in this field were Arsenije Arsa Jovanović, who explored the aesthetic possibilities within the relationship between sound effect, music and the human voice. His work forms the foundation for the development of the abstract form of radiophony in Serbia, exemplified by his first radiophonic piece *Igra za jednu Galiolu* ([Prayer for one Galiola], 1967) as well as later works such as *Krajputaši* ([Roadside Tombstones], 1971) and *Resavska pećina* ([Resava cave], 1976/1977). Composer Ivana Stefanović, (re)creates distant or imagined sound spaces,

particularly in *Metropola tišine* ([*Metropolis of Silence*], 1992) and in works as *Poslanica ptica* (*The Epistle of Birds*, 1974), as well as *Lingua/Phonia/Patria* (1989). Vladan Radovanović approached radiophony as a new space for the realization of integral multimedia, as demonstrated in one of the first works of this type *Spheroon* (1960–1964) as well as *Odlazak* (*Departure*, 1975) and *Malo večno jezero* ([*The Eternal Lake*], 1984). At the time, this idea is very much following the European tendencies among the radio creators. In Germany, Klaus Schöning coined another term for radiophony, *Ars Acustica* (Schöning, 1991, 308), which was characterized by an approach to material and form that was neither predominantly literary nor predominantly musical (Fiebig 2015, 204). The creators of *Ars Acustica*, like Schöning, equally commissioned poets, composers, performers, sound artists and conceptual artists with a visual arts background to work in and with radio (Fiebig 2015, 204), marking a significant step towards the already mentioned integral multimedia.

In 1985, a special series of Radio Belgrade, *Sound Workshop* [*Radionica zvuka*], was created, on the initiative of Đorđe Malavrazić (Jokić 2008, 635). Its first editor, composer Ivana Stefanović, envisioned it as “a wide spectrum of dealing with music, sound, tone and noise in unity with a dramatic and textual element, and in the manner and form of radiophonic media speech” (Stefanović 1985, 57). It was a program in which “space would be opened for all kinds of multimedia speech-music type of projects” (ibid.). The primary goal of *Sound Workshop* was to expand the language of radio and to sustain ongoing production within this mode of expression. The secondary goal was to continue already established pathways for domestic artists toward the European and international radio scene, seeking a universal language that would be globally recognized, much like the work of authors who represented the production of Radio Belgrade, such as Arsenije Arsa Jovanović, who won the *Prix Italia* in 1971 with his piece *Krajputaši*. According to Ivana Stefanović however,

When the *Sound Workshop* was formed in 1985, it emerged as a consequence of work that had already been taking place for years within the *Drama Program* and across Radio Belgrade in general. Many of the authors had already been deeply involved in sound research, and among them there were fewer musicians and more individuals from other professional backgrounds. Long before the creation of *Sound Workshop*, *Drama program*, included remarkable innovators who conducted extensive exploration in the field of sound. To name just a few: Darko Tatić, Boda Marković, Arsenije Jovanović... Among musicians and composers, the most important figure was Vladan Radovanović, although, at one point in the mid-seventies, I too appeared with my own modest contributions to sound research (as quoted in Maglov 2022, 245–246).

This universal language is created grounded on and in sound, on symbol (Jokić 2008, 636). Within this development, there is a tendency for a clear distinction in the use of term radiophony, so in addition to radio drama, forms closer to music were

described as abstract or experimental radiophony. Neda Depolo describes such forms as “sound realisations of an elusive genre” (Depolo 1999, 60). The realizations of these settings were made possible by a new radio technique that enables a more complex assembly and composition of sound materials, “it is written with sound, more literally, it is composed with sound” (Depolo 1999, 61).

With the focus placed on the sound itself and its organization, the question of the reception of that kind of sound structure arises. The author must address the listener’s interaction with it as an integral part of the creative process. Schaeffer identified four modes of listening: *écouter* (to listen), identifying the events responsible for the creation of sound; *comprendre* (to understand), interpreting sounds as symbols, signs and signifiers; *ouïr* (to perceive aurally), a general awareness of the sense of hearing; and *entendre* (to hear), a mode in which attention is focused on the intrinsic qualities of the sound (Schaeffer 2017, 80–83). As Hamilton notes: “the musical quest proposed by Schaeffer is based on a return to sound itself” (Hamilton 2005, 8), both on the part of the listener and the author, one of the essential aspects of Schaeffer’s conception of acousmatic music.

Acousmatics

The term *acousmatique* was first introduced in 1955 by Jérôme Peignot to describe the listening experience of concrete music (Peignot 1960, as quoted in Adkins 2016, 106). Pierre Schaeffer later refined the term drawing on Pythagoras’ notion of the acousmatic experience in which sounds are experienced independently of their source and mode of production. According to Schaeffer a composition can be experienced acousmatically when the “curtain comes down,” which is a direct reference to Pythagoras’ practice of lecturing behind the curtain. In this way, as Hamilton points out, citing Scruton, the “listening experience becomes detached from the visible source of sound, that is, it becomes an experience between the sounds that make up that composition and their previous existence” (Scruton 1997, as cited in Hamilton 2005, 10). Similarly, Schaeffer noted: “In former times the device was a curtain; today, the radio and sound reproduction systems, using all forms of electroacoustic transformations, place us, modern listeners to an invisible voice, once more under the conditions of a similar experiment” (Schaeffer 2017, 64). Acousmatics explores the inner nature of sound. Schaeffer often employed sounds derived from everyday life experiences, which he later processed until they became almost unrecognizable. It was precisely this use of such concrete sounds that led to the acceptance of the term for a new genre of music – *musique concrète*. By contrast, composers such as Stockhausen worked with electronic music, using sounds of mostly electronic origin, although the two approaches often overlap. The creators of *musique concrète* describe their works as acousmatic, emphasizing a listening mode in which the listener does not focus on the origin of the sound but on its abstract qualities.

A similar attitude can be found in the world of radio art creators. Arsenije Jovanović did not want to influence the listener's imagination, but he wanted to leave the moment of the listener perception of the piece completely free. In this way, the author draws the listener into the process of creating the work itself (Maglov 2025, 92–94). Schaeffer, whose poetics were very close to those of Jovanović (ibid.), refers to this as “reduced listening” (Schaeffer 2017, 116). This attitude reflects the composer's approach, who should also, just as like a listener, engage with the abstract properties of sound rather its original source. As Hamilton explains: “A sound object is something to be investigated in itself to the exclusion of meanings and causes” (Hamilton 2005, 8). From this perspective, sound requires an autonomous identity, once it has been recorded or processed and it is no longer an acoustic phenomenon, shifting attention from its origin or context to the sound itself. The properties of sound that Schaeffer mentions are timbre – sound color, texture, spectral content – frequency content, sound envelope – the shape of sound in time, including attack and decay, which relates to duration and rhythm. In addition to the characteristics of the sound itself, once treated as an independent entity, the sound sample becomes a new building block for the organization of musical flow and musical time. Thus, sound objects become musical objects (Srećković 2011, 45–50).

A composition organized in this way requires the listener's active engagement in the listening process, which is one of the central investigated aspects of acousmatic. Suk Yun Kim proposes the concept of acousmatic reasoning as a mode of listening to electroacoustic music, in which the listener evaluates the “evidence acquired not only by listening, but also by imagining,” that is, through the creation of sound images (Kim 2010, 1). This phenomenon is very specific for radio art, as the listener focuses solely on the sense of hearing, and one of the consequences is the unfolding of internal mental imagery (Maglov 2025, 93). As Arsenije Jovanović explained: “The art of radio is all in those mental images. Building those images with words, music, sound and totality of sonic language is what makes this medium unique” (Jovanović 1985, 62). Acousmatic reasoning involves three subjects (aspects): “sounds that are dis-embodied and displaced by technological manipulation, semiotic and spectromorphological listening as opposite modes of listening, and the listener's own inferential process” which interprets changes in sound over time (Kim 2010, 1). Semiotic listening is a mode of listening to electroacoustic music in which the listener perceives sounds and creates potential mental images based on their meaning, spectromorphological listening focuses on the internal components of a sound, while the inference process involves the perception of changes in the properties of a certain sound over time, which are very likely in the duration of one composition, thus also changing its context or role in a certain segment or the whole work (ibid.). The intertwining of the properties of abstract radio art and electronic music in the context of sound materials, the way of their organization and the ways of their broadcasting and, finally, listening opens the question of the two-layered genre of such sound works.

Question of Genre

Over time, three genres of radio broadcasting became established within Radio Belgrade: radio drama, documentary radiophony and abstract radiophony. According to its characteristics, experimental radiophony, a term introduced by Marija Ćirić as the closest to music – specifically electronic and electro-acoustic music. As Ćirić notes, it was considered radiophony in the narrowest sense of the term (Ćirić 2015, 106). This parallel with music arises from the way of thinking involved in creating such sound works: the author applies certain musical principles when shaping a sound image, considering the presentation of samples, rhythm, mutual relations between sounds, as well as texture and form. The creators of experimental radio works are most often also the directors of their creations: working out the initial idea, they direct/compose it until the final physiognomy is formed (Ćirić 2015, 107). The classification of radio productions into specific genres, as well as the parallels drawn with electronic music, is closely linked to the technological development and consequently to the methods by which such works were created. When discussing radiophony in the narrowest sense, Vladan Radovanović situates it within the framework of tape music (Radovanović 2010, 39), which directly suggests the use of tape recorders and magnetic tapes as sound carriers. Radio art, by its very nature, was not intended for concert performance, but primarily for the medium of radio and radio transmission. However, with the remediation of radiophonic art in the digital environment, it turned out that radiophony had “become independent” of radio as a medium and an institution and nevertheless became a “self-sufficient form” (Maglov 2022, 234).

Marija Ćirić identifies several subtypes of experimental radiophony: an experimental form with a defined plot that implies a story, and therefore some non-musical context, an influx of text or narrative elements evoked through musical rather than verbal means; a transitional experimental form in which a script exists, but without a classical plot; and an experimental form based on concrete or electronic music, which constitutes the most abstract subtype of this field (Ćirić 2015, 108–109).

There is a considerable debate regarding the connection between experimental radiophony and music and whether radiophony can be regarded as music, or whether music can be understood as radiophony. Authors such as Marija Ćirić, Marija Maglov, Miroslav Jokić, and Vladan Radovanović conclude the similar claim that the most abstract form of radiophony can, in fact, be understood as electronic music, created within the framework of radio. This raises the question of whether such a radiophonic work, when placed in a different listening context, also changes its genre definition. In other words, can such a work be regarded as a work of dual genre determination – an electronic radiophonic work? From this perspective, multi-channel compositions that require more complex reproduction systems can be excluded – binaural, which implies the use of headphones, or so-called 5.1 and 7.1 systems (or more), which employ the

use of multiple speakers, specifically placed throughout the space with the addition of a subwoofer for low frequencies. This kind of reproduction became technically possible with the advent of digital radio, the so-called DAB (Digital Audio Broadcasting), through which Radio Belgrade also broadcasts (Bojić 2007), yet multi-channel broadcasting remains far from widespread.

On the other side, it is impossible to control the way the audience listens to the radio broadcast, nor were the techniques and modes of listening the same across different periods of time. A radio piece can also be presented in a concert hall in stereo format, with the audience positioned in front of two speakers; in such a context it is often characterized as an electronic composition. When it is solely a matter of reproduction, the work may be referred to as fixed electronics – the term that in earlier decades was commonly known as tape music (Radovanović 2010, 39), reflecting its recording and playback on magnetic tape. An idea that acoustic art eventually got out of the lines of the radio medium was explained by Schöning, drawing on the practices of American composers such as John Cage and Pauline Oliveros. Schöning notes that “polymedia performance with microphone, tape recorder, video, mixer and voice was the norm” and that “the next phase in development of acoustic art will draw on works of sound sculpture” (Schöning 1991, 324).

Perception And Acousmatic Reasoning of Three Works from the *Sound Workshop*

In her classification of radio art, Marija Ćirić identifies fields of radiophony: radio drama, documentary and experimental radiophonic form (Ćirić 2015, 104). She further divides the experimental radiophonic form into potential subtypes: the experimental form with defined plot, the transitional experimental form, and the experimental form of radiophony as concrete or electronic music (Ćirić 2015, 108–109). Acousmatic reasoning, mentioned by Kim Jun Suk (Jun Suk 2010), can be applied to those subtypes of experimental radiophony that most closely resembles concrete music, that is works that use samples of everyday sounds, since in such cases the natural tendency of human consciousness to generate mental images emerges whenever a distant association with a potential sound source can be made.

In the following text, works from the *Sound Workshop* repertoire will be analyzed semiotically and within their generic context, one from each of the previously mentioned subtypes of experimental radiophony: a form with a defined plot: *Košmar jednog drveta* [*The Nightmare of a Tree*] by Aleksandar Protić; a transitional form: Ivana Stefanović's *Metropola tišine* [*Metropolis of Silence*]; and the experimental form as concrete or electronic music: *Ekstaze* [*Extasis*] by David Atanacković. These works will be examined through the lens of acousmatic reasoning. These works were selected based on their sound material, their use of concrete sounds and human voice, and their association with the aforementioned typology.

The radio work *Košmar jednog drveta* (2001) by Aleksandar Protić, premiered as part of the *Sound Workshop*, is composed of a series of concrete sounds that are put in the role of a mute narrator tracing the life of a tree. The chosen sound samples can carry a clear semiotic dimension – at the beginning of the piece, the listener, drawing on personal and collective listening experience, recognizes the sounds of nature that establish the “scene” for the further musical flow. This flow gradually evolves into a complex rhythmic presentation of sound samples undergoing a metamorphosis, transferring the listener from the world of nature to the world of man. As the samples become more industrial the association with their source becomes blurred, until the work culminates with the unmistakable sounds of printers and crumpled paper. The role of interpunctuation in this piece is achieved through sonic points of distinct sound effects with clear associative meanings: the opening soundscape of nature; a certain axis of symmetry (cca. 5’ 15”), marked by the sound of a falling tree, a sound that clearly and unequivocally refers both to its source and to the transition from the world of nature to the industrial world of humans, and finally, the concluding sound of a printer. In this way, the author alternately approaches and distances themselves from idea of the blurred sound source. This kind of musical progression activates the inference process with each new sound layer introduced that complements or replaces earlier ones. Every sample is carefully selected, carrying an internal rhythm that counterpoints the overall rhythm of the piece, while it also contains a tonal quality that, with its melodic qualities, takes over the role of instruments at certain moments. All of this indicates that the composition *The Nightmare of a Tree* may be placed within the experimental radio form with a defined plot; the plot is a life, death and afterlife of a tree, as well as a consequence that human interference has on nature, as well as a work of concrete music, intended for radio performance. It can also be interpreted as an instance of acousmatic reasoning. Because the listener’s inference process is highly engaged, and the attention is drawn to the spectromorphological qualities of each sound, which allow the author to use these sounds as instruments, this piece can also be interpreted as an instance of acousmatic reasoning.

Metropola tišine (1992), a radio poem by Ivana Stefanović, functions as a time portal that transports the listener to a long time ago, to the old Ras. Although without a developed plot, it evokes memories of a distant historical moment through carefully chosen sounds with clear associative power. The sound sources in this composition are not intentionally distanced from their original form, but they vividly paint mental images and, with a carefully constructed stereo image, create an auditory theater that situates the listener at the very center of the scene. Even though the audience does not necessarily have to be familiar with the non-musical context of the work, they will certainly be able to perceive what the author intended through the universal language of the selected sound samples. In addition to direct mental images, the creation of a natural atmosphere at the very beginning, followed by a transition to a scene of an inhabited village, through the introduction of the human voice, sounds and various, everyday activities, certain sound effects, such as thunderstorm, symbolize the connection between the moment in which the composition was created (the wartime period of the

1990s) and the historical moment of Old Ras preparing for battle (Veselinović Hofman 2011, 27). By repeating previously heard sounds within a slightly altered sonic environment, the author enables listeners to recall and engage in their own process of inference, thereby skillfully articulating the sections of the form through similarities in the sound material. As Mirjana Veselinović Hofman observes, concrete musical material may be understood as either inseparable or separable from the object from which it originates (Veselinović Hofman 2011, 31). It becomes separable through the very act of recording and 'separation' from its natural environment, yet it remains inseparable within the new ambient environment of the sound collage, where it creates a clear idea for the listener of its source. In the epilogue, the strong symbolic use of water underscores the restrained flow of time and inevitability of transience. This piece can be considered transitional because it incorporates elements of non-musical content; from the perspective of electronic music, these could be interpreted as aspects of programming. At the same time, the piece lacks a clearly defined script, offering instead a series of sonic cues that evoke listeners mental imagery. This effect is reinforced by the sophisticated organization of the stereo space, which immerses the listener within the sound environment itself, allowing one to perceive horses passing nearby, an eagle flying in the distance, the presence of a shepherd, or a church close at hand. *The Metropolis of Silence* represents both a transitional and an experimental form of radiophony.

David Atanacković's *Ekstaze* (2022), the winning work of the student award *Neda Depolo* for creative contribution to radio in 2022, represents radiophony in the narrowest sense of the term, that is, the most abstract subtype of experimental radiophony. Compared to the previous two compositions, it is somewhat more difficult to approach *Extasis*, since most of the sound layers are predominantly very incomprehensible, treated like musical parameters. The sole exception is a distorted and dislocated voice, processed by a guitar amp, the only verbal expression, that can be understood, and therefore its origin can be assumed. Just like in the previous two works, the basic material for this piece is concrete sounds. The transformation of the electronic layers can be followed clearly through the work's formal structure. Already on first listen, a recognizable reprise of distinctive opening material points to an underlying reliance on traditional musical forms. *Extasis* is primarily constructed as a tertiary form ABA. Atanacković approaches sound materials primarily through their sonic components, using, as he states: "only the smallest segments of recorded files, transforming them with different forms and techniques of granular synthesis, almost exclusively" (Atanacković 2025, unpublished interview). In this sense, the layers of the sound image are highly musical: some are more rhythmic, while others are melodically and harmonically articulated. These layers are superimposed to create a complex sonic texture, and in this sense, this work can be classified in the genre of electronic music.

If we compare all three realizations, each can be analyzed through the lens of acoustic reasoning. *Nightmare of a Tree* and *Metropolis of Silence* skillfully employ the idea of a soundscape in different ways: Protić sets up a natural environment, revealing the palette of his sound colors from which further musical layers are formed, while Ste-

fanović evokes the environment of a long-lost city. All three works use concrete sound samples as their fundamental material, sometimes fully processed and sometimes retaining a clear association. For *Extasis*, Atanacković selects the building material by analyzing the initial recorded samples, spectromorphologically, treating the sound characteristics themselves as the primary element for shaping the musical flow. In this way, he guides the listener toward an active act of listening, without direct association, providing only a hint of the spoken word through a very distant, distorted voice sample (8'25"). *Nightmare of a Tree* and *Extasis* are closer to the electronic music in terms of material organization methodology, while *Metropolis of Silence* resembles a live scene more closely. All three works can be analyzed through the prism of concrete or electronic music, but they can also be classified within one of the subfields of experimental radio art. This observation raises a question of whether a composition can be heard as electronic or radiophonic based on the location of listening. In this discussion, there is a dual interpretation, considering the perspective of the performance context: when they are broadcast outside the radio they can be considered electronic or tape music, whereas when presented on the radio, they function as radiophonic composition.

Conclusion

Through the analysis of examples, and with consulting cited studies, it becomes evident that the initial idea, whether musical or non-musical develops through the organization of sound materials in a fully musical manner. Regardless of whether the author functions primarily as a director or composer, the selection of materials is guided by two criteria: primarily their sonic qualities and then their semantic content. In the further organization of the sound image, whether in constructing a soundscape or an imaginary musical layer, the rhythm of the presentation of sound samples, their internal rhythmic and spectral relationships, and their spatial positioning are all taken into account. Directing sound layers in this way closely resembles a compositional process in which the basis material is melodic or harmonic, in other words, a musical motif. At the same time, the radiophonic works at question can also be considered acousmatic because they involve the transmission of musical material through loudspeakers, they can be analyzed both semiotically and spectromorphologically, and the listener is not directly confronted with the sound source, while still forming mental images and assumptions through the reasoning process, especially when it comes to radiophonics with non-musical content, whether it is text or samples from everyday life. All of the above factors explain why experimental radio art in Serbia occupies a dual genre position between experimental radiophony and electronic music. With the advancement of technology and the growing independence of radiophony from radio, both in the process of creation, where it functions as a self-sufficient artistic form, depending on the context of listening, on the radio or in a concert hall, these two forms can be seen as two sides of the same coin.

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PITANJE ŽANRA EKSPERIMENTALNE RADIOFONIJE U SRBIJI (rezime)

Radiofonija u Srbiji, nastala pod okriljem Radio Beograda šezdesetih godina prošlog veka, s magnetofonskom revolucijom počinje da se raslojava na nekoliko podžanrova: radio drama, dokumentarna radio drama i eksperimentalna radiofonija. Najveću afirmaciju eksperimentalna radiofonija dobija kroz posebnu emisiju Trećeg programa Radio Beograda – *Radionicu zvuka*. *Radionica zvuka*, koja nastaje 1985. godine, kao jedan od ciljeva ima internacionalizaciju jezika radiofonije i prodor radiofonskih ostvarenja van granica tadašnje SFR Jugoslavije. Kroz istorijski prikaz razvoja radija i radijske umetnosti sagledava se kako, s mogućnošću magnetofonskog snimanja i pojavom stereofonije, ideje o fokusu na zvuk kao muzički objekat za sebe i njegov sadržaj, kao i osnovni gradivni element muzičkog toka, okupiraju radove sve više autora. U ovom tekstu ispituje se mogućnost transformacije žanrovske određenosti u kontekstu načina slušanja određenog dela. U isto vreme, kroz prizmu akuzmatike i akuzmatičkog rasuđivanja se sagledava ideja o višesložnosti žanra eksperimentalnih radiofonija u Srbiji.