



Renáta Beličová

Doc., PhDr., PhD.,

Institute of Literary and Artistic Communication
Associate Professor in the field of study: 81 Art Sciences in the following specializations: 81-01-9 Aesthetics and history of aesthetics (assoc. prof.) and 81-27-9 Theory and history of music (PhD.)

Teaching activities: lectures and seminars History and Contemporary Art Styles: Music, Interpretation of Music, Music Philosophy, Chapters from Slovak Music

Research activities: aesthetics of music, history and contemporary situation in musical culture, reception-aesthetics of music

After graduating from the Žilina Conservatory (piano 1977-1981) she graduated in Music Education and Slovak Language and Literature at the Faculty of Education in Nitra (1981-1986). At the same time, she studied piano as an honorary student at the Academy of Performing Arts in Bratislava with prof. E. Virsíková, S. Čáповá-Vizváry and I. Černecká (1982-1986). She studied Musicology at the Department of Musicology, Philosophical Faculty, Masaryk University in Brno (1990-1994). She started her doctoral studies in 1994-2000 at the Department of Musicology, Philosophical Faculty, Masaryk University in Brno and ended them at the Institute of Musicology of the Slovak Academy of Sciences in Bratislava (transfer after the split of Czechoslovakia) with the thesis *Chapters in Reception-Aesthetics of Music*. From 1986, she worked as an assistant at the Department of Music at the Pedagogical Faculty in Nitra. In 1992, she accepted an offer to work as an assistant professor at the Institute of Literary and Artistic Communication where a new phase of scientific research connected with experimental teaching of aesthetics was being formed. In this institute, her scope of responsibility was to develop a concept of music education, and for the next 5 years, she lectured all the lectures and seminars on music. The work on the concept of musical education within

the framework of the study of aesthetics was the foundation of her research work establishing the so-called reception-aesthetics of music. Her successful PhD project was amended and published in an extended form as a monograph *Recepčná hudobná estetika – Introdukcia (Reception-Aesthetics of Music. Introduction)*. Nitra: 2000. 164 p. ISBN 80-8050-549-7).

In 2000 she started working on the next phase of her research, which resulted in the habilitation file *Recepčná hudobná estetika – Teória (Reception-Aesthetics of Music – Theory)*, and it was successfully defended in 2004 at FA CPU Nitra (*Reception-Aesthetics of Music. Theory*. Nitra, 2003, 140 p., ISBN 80-8050-529-6). The concept of reception-aesthetics of music is so far concluded by the third monograph on terminology *Recepčná hudobná estetika – K pojmosloviu (Reception-Aesthetics of Music. On Terminology)*. Nitra, 2006, 100 p. ISBN 80-8094-070-3).

The dominant area of Renáta Beličová's research is aesthetics of music, its history, but especially the present situation and the issues in methodology, with particular reference to the receptionist alternative of aesthetics of music. The concept of reception-aesthetics of music has been emerging since 1992 while solving the numerous scientific projects:

- **KEGA 3/3010/05: Alternative Project for Music Teaching at Primary and Secondary Schools: "Globality and Regionality in European Musical Culture"**, principal investigator from 2005 to 2007.
- **VEGA 1/3733/06: The Universal and Authentic - Key Aspects of Culture in the European Integration Processes**, principal investigator from 2006 to 2008.
- **VEGA 2/6140/6: Music as an Intermedial Phenomenon in the Information Society**, investigator from 2006 to 2008.
- **MVTS: ČR/SR/ŽU1/07: The Receptionist Potential of Historic Music in the Contemporary Musical Culture. Focus on Czech and Slovak Music of the 16th - 18th Century** principal investigator from 2007 to 2009.
- **KEGA 3/6031/08: The National and "Multinational" in the European Musical Expression. An Alternative Project for Music Education in Primary Schools**, principal investigator from 2008 to 2010.
- **VEGA 1/0096/09: The Sound as a Problem in Aesthetics of Music. An Attempt to Establish the Eco-Aesthetic Principles in Musical Aesthetic Thinking in Slovakia**, principal investigator from 2009 to 2012.

Her specific scientific focus also includes archeomusicological issues which she analyzes in collaboration with the Archaeological Institute of the Slovak Academy of Sciences and the researcher - archeomusicologist Dr. Danica Staššiková-Štukovská. She carried out a number of scientific projects with her. Their results were published at conferences at home and abroad (*Glass as an object in archeomusicology*, Nitra 2010; *Sound as a museum object. Dual Chance for Archeomusicology*. Krosno, Poland 2013; *Soundscape - the concept of ancient and present intentional cultivation of environment*.

Doc. PhDr. Renáta Beličová, PhD.

E-Mail: rb@aesthetics-of-music.com

Address: Constantine the Philosopher University;
Štefánikova 67, 949 74 Nitra, Slovakia, EU

Office Tel.: +421 376 408 485

Web: www.aesthetics-of-music.com

Archaeoacoustics challenges to current musicology, Gdansk: Ringing Stones, 2014).

Renáta Beličová also supports the initiatives arising from the teaching of artistic and educational subjects. She acted as a scientific guarantor in numerous alternative educational materials, which received the recommendation clause by the Ministry of Education, Science, Research and Sports of the Slovak Republic, which placed them on the list of official teaching resources and methodical material for primary school teachers (*Methodological Guide and Workbooks for the subject Education Through Art in the 8th and 9th grade elementary*, Žilina: Georg 2011, 2012). She also pays attention to the sphere of music education and promotes alternative approaches to training young musicians (creative projects at the Music School of Ladislav Árvay in Žilina aimed also for the students of conservatories or university students of music, 2009-2010).

An important result of her many years of scientific and educational activities is the publication of the first part of the textbook devoted to medieval musical culture *Hudba v kultúre európskeho stredoveku I. (Music in the Medieval Culture of the Middle Ages in Europe I.* Žilina: EDIS 2006, 247 p. ISBN 80-8070-512-7) with a separate anthology of samples of music *Antológia. Hudba v kultúre európskeho stredoveku I. (Anthology. Music in the Medieval Culture of the Middle Ages in Europe I.* Žilina: EDIS 2006, 190 p. ISBN 80-8070-513-5).

She gave several lectures abroad, with focus not only on aesthetics of music, but also archeomusicology. Within the series of lectures *Signal and Music Over Time in Terms of Archaeological Finds and Contexts* held at the Prague Castle (Old Royal Palace, Apelace, 11. 10. 2007) she gave a lecture titled *Aesthetics of Sound - Aesthetics of Music. The Ideal of Sound*. The most important invitation so far is the invitation by the Österreichische Gesellschaft für Ur- und Frühgeschichte to give a lecture titled *Ausgewählte Probleme der Musikarchäologie. Archäologie, Tonästhetik und Repliken* (Institut für Ur- und Frühgeschichte der Universität Wien, 29. November 2011).

A special chapter in her scientific activities is the participation in the research carried out at the SAS Centre of Excellence *Media Culture Center* (2005-2006). In its context, she examined the specific issues of reception of music (*The Influence of Subliminal Levels of Musical Perception on the Reception of Music. Current State of the Problem*. In: Elschek Oskar /ed./: *Multimediálna spoločnosť na prahu*

21. storočia, jej kultúra, umenie, hudba a neprekonané problémy. Bratislava: ASCO Art & Science 2005, p. 345-366. ISBN 80-888-20-41-3). At the same time, she elaborated a unique topic – auditive culture – in the Slovak aesthetics of music (*Auditive Culture - A Prerequisite of Musical Culture. On Some Aspects of Reception-Aesthetics of Music*. In: Lexmann, Juraj (ed.): *Musicologica slovaca et europea* 25. Kultúra, vzdelávanie, médiá a hudba. Bratislava 2006, pp. 7 – 26. ISBN 80-89135-08-0). The research problems as formulated above correspond with the latest development trends in the field of aesthetics and musicology.

In the area of teaching, she acts as a guarantor of the study program Teaching of Academic, Artistic-Educational and Educational Subjects within the Bachelors and Masters study programs at the Department of Music, Faculty of Arts, University of Žilina, and at the same time she is a tutor of doctoral students at the Institute of Literary and Artistic Communication, Faculty of Arts, Constantine the Philosopher University in Nitra.

Her professional portfolio also includes publishing and editorial activities. She edited the 4th edition of the scientific monograph by Ladislav Burlas titled *Forms and Types of Musical Art* (Žilina: EDIS 2006, 306 s. ISBN 80-8070-522-4), and prepared Ladislava Burlas's script *The History of European Music Theory* to print (Žilina: EDIS 2007, 134 p. ISBN 978-80-969648-8-8). As a scientific guarantor of the three years of colloquia on the topic *Music Life in Slovakia - Continuity or Discontinuity?* she issued three anthologies of lectures and discussions under the title *Music Life in Slovakia - Continuity or Discontinuity?* (1. *A Living Culture, or an Open-Air Museum?* Žilina 2007. 192 p. ISBN 978-80-969826-2-2., 2. *The Advent of Diversity - The Dynamism of the Living Culture?* Žilina 2009. 248 p. ISBN 978-80-968382-4-0., 3. *The Plurality of Musical Styles and Musical Poetics*. Žilina 2010. 94 p. ISBN 978-80-89504-02-2).

The work of Renata Belicová is highly acclaimed by the Slovak scientific community. In 2006, she was awarded the Award for Scientific and Expert Literature in the category of social sciences for her work *Hudba v kultúre európskeho stredoveku I. (Music in the Medieval Culture of the Middle Ages in Europe)*.

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