

14. Međunarodni  
simpozij  
24–26. oktobar 2024.  
14<sup>th</sup> International  
Symposium  
24–26 October 2024  
Sarajevo

# MUZIKA U DRUŠTVU MUSIC IN SOCIETY

Muzikološko društvo  
Federacije Bosne i Hercegovine  
Musicological Society  
of the Federation  
of Bosnia and Herzegovina

Univerzitet u Sarajevu  
Muzička akademija  
University of Sarajevo  
Academy of Music

ZBORNİK SAŽETAKA  
COLLECTION OF ABSTRACTS



Muzikološko društvo Federacije  
Bosne i Hercegovine  
MUSICOLOGICAL SOCIETY OF THE FEDERATION  
OF BOSNIA AND HERZEGOVINA



MUZIČKA AKADEMIJA  
UNIVERZITETA U SARAJEVU

Sarajevo, 24–26. oktobar 2024.

Sarajevo, 24–26 October 2024

**14. Međunarodni simpozij**  
14th International Symposium

**MUZIKA U DRUŠTVU**  
**MUSIC IN SOCIETY**

**ZBORNİK SAŽETAKA**  
**COLLECTION OF ABSTRACTS**

**Muzikološko društvo Federacije Bosne i Hercegovine**  
Musicological Society of the Federation of Bosnia and Herzegovina

**Univerzitet u Sarajevu – Muzička akademija**  
University of Sarajevo – Academy of Music



Muzikološko društvo Federacije  
Bosne i Hercegovine  
MUSICOLOGICAL SOCIETY OF THE FEDERATION  
OF BOSNIA AND HERZEGOVINA



MUZIČKA AKADEMIJA  
UNIVERZITETA U SARAJEVU

**Muzikološko društvo Federacije Bosne i Hercegovine**  
Musicological Society of the Federation of Bosnia and Herzegovina

**Univerzitet u Sarajevu – Muzička akademija**  
University of Sarajevo – Academy of Music

## **14. MEĐUNARODNI SIMPOZIJ “MUZIKA U DRUŠTVU”** **Sarajevo, 24-26. oktobar 2024.**

## **14TH INTERNATIONAL SYMPOSIUM “MUSIC IN SOCIETY”** **Sarajevo, 24-26 October 2024**

**U saradnji sa / In collaboration with:**

**Gazi Husrev-begova biblioteka u Sarajevu**  
Gazi Husrev-bey Library in Sarajevo

**Bosanski kulturni centar Kantona Sarajevo**  
Bosnian Cultural Centre of the Sarajevo Canton

**Zemaljski muzej Bosne i Hercegovine**  
National Museum of Bosnia and Herzegovina

**Uz podršku / Supported by:**

**Kanton Sarajevo**  
Sarajevo Canton

**Ministarstvo za nauku, visoko obrazovanje i mlade**  
Ministry of Science, Higher Education, and Youth

**Ministarstvo kulture i sporta**  
Ministry of Culture and Sports

**Federalno ministarstvo obrazovanja i nauke**  
Federal Ministry of Education and Science

**Fondacija za muzičke, scenske i likovne umjetnosti**  
Foundation for Musical, Performing, and Visual Arts

**Fondacija za izdavaštvo**  
Publishing Foundation

**AMUS – Asocijacija kompozitora – muzičkih stvaralaca**  
AMUS – Association of Composers – Music Authors

**Predsjednica Muzikološkog društva FBiH**

**President of the Musicological Society of the Federation of BiH**

**Dr. Amila Ramović**

**Dekan Muzičke akademije Univerziteta u Sarajevu**

**Dean of the Academy of Music, University of Sarajevo**

**Ališer Sijarić, Mag. Art.**

### **Programski odbor**

#### **Programme Committee**

Dr. Valida Akšamija-Tvrčković, Univerzitet u Sarajevu, Muzička akademija, BiH

Dr. Amra Bosnić, Univerzitet u Sarajevu, Muzička akademija, BiH

Dr. Richard Cangro, Western Illinois University, SAD

Dr. Nataša Crnjanski, Univerzitet u Novom Sadu, Akademija umetnosti, Srbija

Dr. Merima Čaušević, Univerzitet u Sarajevu, Pedagoški fakultet, BiH

Dr. Fatima Hadžić, Univerzitet u Sarajevu, Muzička akademija, BiH

Dr. Nerma Hodžić-Mulabegović, Univerzitet u Sarajevu, Muzička akademija, BiH

Dr. Naida Hukić, Univerzitet u Sarajevu, Muzička akademija, BiH

Dr. Igor Karača, Oklahoma State University, SAD

Dr. Tamara Karača Beljak, Univerzitet u Sarajevu, Muzička akademija, BiH

Dr. Senad Kazić, Univerzitet u Sarajevu, Muzička akademija, BiH

Dr. Thomas Nussbaumer, Universität Mozarteum Salzburg (Innsbruck), Austrija

Dr. Amila Ramović, Univerzitet u Sarajevu, Muzička akademija, BiH

Dr. Leon Stefanija, Univerzitet u Ljubljani, Filozofski fakultet, Slovenija

Dr. Lana Šehović, Univerzitet u Sarajevu, Muzička akademija, BiH

Dr. Jasmina Talam, Univerzitet u Sarajevu, Muzička akademija, BiH

Prof. emer. dr. Stanislav Tuksar, Hrvatska akademija znanosti i umjetnosti, Hrvatska

### **Organizacioni odbor**

#### **Organizing Committee**

Mr. Aida Adžović, Dr. Amra Bosnić, Mr. Selma Droce, Dr. Fatima Hadžić (kopredsjedavajuća / Co-Chair), Dr. Nerma Hodžić-Mulabegović, Mr. Damir Imamović, Mr. Silvana Jakupović Bečei, Mr. Rijad Kaniža, Mr. Ena Plakalo, Mr. Nermin Ploskić, Dr. Amila Ramović (kopredsjedavajuća / Co-Chair)

### **Produkcijski tim**

#### **Production team**

Studenti Odsjeka za muzikologiju i Odsjeka za muzičku teoriju i pedagogiju  
Muzičke akademije Univerziteta u Sarajevu

Students of the Department of Musicology and Ethnomusicology and  
Department of Music Theory and Pedagogy at the Academy of Music,  
University of Sarajevo

**Lokacije**  
**Locations**

Gazi Husrev-begova biblioteka u Sarajevu  
Gazi Husrev-bey Library in Sarajevo  
Gazi Husrev-begova 46



Univerzitet u Sarajevu – Muzička akademija  
University of Sarajevo – Academy of Music  
Josipa Stadlera 1/II



Bosanski kulturni centar Kantona Sarajevo  
Bosnian Cultural Centre of the Sarajevo Canton  
Branilaca Sarajeva 24



Zemaljski muzej Bosne i Hercegovine  
National Museum of Bosnia and Herzegovina  
Zmaja od Bosne 3



**Sjedište simpozija**  
**Symposium Headquarters**

Univerzitet u Sarajevu – Muzička akademija  
University of Sarajevo – Academy of Music  
Josipa Stadlera 1/II

[symposium@muzikolosko-drustvo.ba](mailto:symposium@muzikolosko-drustvo.ba)  
[www.muzikolosko-drustvo.ba](http://www.muzikolosko-drustvo.ba)  
[www.mas.unsa.ba](http://www.mas.unsa.ba)



## **SADRŽAJ / CONTENT**

Uvod / Introduction	8
Raspored / Schedule	12
Program simpozija / Symposium Programme	16
Plenarna predavanja / Keynote Lectures	23
Sažeci i biografije / Abstracts and Biographies	29
Ususret simpoziju. Predavanje za studente muzikologije / Pre-symposium musicological meetings. Lecture for musicology students	129
Radionica / Workshop	132
Panel / Panel	135
Promocija knjige / Book Launch	139
Izložba / Exhibition	142
Koncerti / Concerts	145
Bilješke / Notes	149



**UVOD**

**INTRODUCTION**

Poštovani sudionici i gosti 14. Međunarodnog simpozija “Muzika u društvu”,

Zadovoljstvo mi je uputiti Vam dobrodošlicu i srdačne pozdrave Muzikološkog društva Federacije BiH na 14. Međunarodni simpozij “Muzika u društvu”.

Danas smo svjesni izuzetnog značaja ovih naših bijenalnih susreta u Sarajevu. U vremenu brzih transakcijskih odnosa, u vremenu kada je umjetnost u društvima statusno mahom svedena na robu, a značaj humanističkih nauka osporavan, ne smijemo potcijeniti potrebu da ove vrijednosti artikulišemo, razmatramo, kontekstualiziramo i o njima javno govorimo, kako bismo našim govorom usmjerili tok društvenog diskursa koji će odrediti njihovu sudbinu. Davno postavljeni okvir našeg simpozija “Muzika u društvu” nikada nije bio precizniji, znakovitiji i relevantniji!

Upravo zbog toga, radujemo se što ćemo na našem trodnevnom susretu sagledati neka od akutnih pitanja iz oblasti nauka o muzici, te ćemo u njoj govoriti iz ugla muzikoloških, etnomuzikoloških, muzičko pedagoških i teoretskih, umjetničkih i drugih istraživanja i njihovih rezultata. Posebno je značajno da se ovi rezultati saopštavaju ne samo u pisanim publikacijama, nego u direktnim susretima unutar naše istraživačke zajednice – upravo direktnim interakcijama jačamo njene veze i osnažujemo njenu poziciju.

Ako je Sarajevo poznato kao mjesto susreta kultura, onda je naš simpozij postao poznat kao tradicionalno mjesto susreta regionalnih istraživača. Stoga srdačno pozdravljamo kolege i institucije koji tradicionalno sudjeluju na simpoziju, koji ga prepoznaju kao svoj, onoliko koliko i mi njih prepoznajemo kao naše. Posebno pozdravljamo sudionike koji su s nama prvi put i radujemo se da njihovim sudjelovanjem dobijamo nove saradnike i prijatelje.

Stoga svim učesnicima Simpozija, u ime Muzikološkog društva, želim produktivan i ugodan rad u planiranim programima, te Vas pozivam da već sada planirate svoje sudjelovanje na 15. Međunarodnom simpoziju “Muzika u društvu” na kojem ćemo Vas u Sarajevu dočekati u jesen 2026. godine.

Dr. Amila Ramović

Predsjednica

Muzikološko društvo  
Federacije Bosne i Hercegovine



Dear participants and guests of the 14th International Symposium “Music in Society”,

It is my pleasure to extend a warm welcome and heartfelt greetings to you on behalf of the Musicology Society of the Federation of Bosnia and Herzegovina at the 14th International Symposium “Music in Society”.

Today, we are aware of the exceptional significance of our biennial meetings in Sarajevo. In an era of rapid transactional relationships, when art is often reduced to a commodity and the importance of humanities is questioned, we must not underestimate the need to articulate, reflect upon, contextualize, and publicly discuss their values. Through our conversations, we aim to guide the social dialogue that is likely to determine their future. Hence, the framework of our symposium, “Music in Society”, has never been more precise, significant, or relevant!

We look forward to addressing pressing issues in the field of music studies during our three-day gathering. We will explore the issues of music in society from the perspectives of musicology, ethnomusicology, music education, artistic research, and other related areas. It is particularly important that the findings of our research are shared not only through written publications but also through direct interactions within our research community for it is through these direct interactions that we strengthen its bonds and empower its position.

If Sarajevo is known as a meeting place for cultures, then our symposium has become recognized as a traditional meeting point for regional researchers. Therefore, we warmly welcome colleagues and institutions that traditionally participate in the symposium, who recognize it as their own, just as we recognize them as ours. We especially welcome participants who are joining us for the first time and in belief that with them gaining new collaborators and allies.

Thus, on behalf of the Musicology Society, I wish all symposium participants a productive and enjoyable work within the planned programs. I also invite you to already plan your participation in the 15th International Symposium “Music in Society”, where we will welcome you in Sarajevo in the autumn of 2026.

Dr. Amila Ramović

President

Musicology Society of the Federation  
of Bosnia and Herzegovina

# RASPORED SCHEDULE

**SRIJEDA / WEDNESDAY****23. oktobar / October 23****Muzička akademija / Academy of Music**

Soba 10 / Room 10 / 10,00–11,30

Ususret simpoziju. Predavanje za studente muzikologije

Pre-symposium musicological meetings. Lecture for musicology students

Juri Giannini

Vienna, University of Music and Performing Arts,

Department of Musicology and Performance Studies

**ČETVRTAK / THURSDAY****24. oktobar / October 24**

Gazi Husrev-begova biblioteka u Sarajevu

Gazi Husrev-bey Library in Sarajevo

Registracija / Registration

Gazi Husrev-begova biblioteka u Sarajevu

Gazi Husrev-bey Library in Sarajevo

Salon ispred Velike sale / Salon in front of the Congress Hall

Od / From 9,00

Mala sala

Small Conference Room

Srednja sala

Medium Conference Room

Muzikologija I

Musicology I

10,00–11,40

Muzička pedagogija I

Music Pedagogy I

10,00–11,20

Muzikologija II

Musicology II

12,00–13,00

Radionica

Workshop

12,00–13,00

Teorija muzike I

Music Theory I

14,00–15,20

Muzička pedagogija II

Music Pedagogy II

14,00–15,00

Gazi Husrev-begova biblioteka u Sarajevu  
Gazi Husrev-bey Library in Sarajevo  
Velika sala / Congress Hall

Otvaranje simpozija / Symposium Opening  
17,00–17,30

Plenarno predavanje I / Keynote lecture I  
Jasmina Talam  
17,30–18,15

Koncert tradicijske muzike Bosne i Hercegovine  
Concert of Traditional Music from Bosnia and Herzegovina  
Ansambel Etnoakademik / Ensemble Etnoakademik  
18,30–19,15

**PETAK / FRIDAY**  
**25. oktobar / October 25**

Gazi Husrev-begova biblioteka u Sarajevu  
Gazi Husrev-bey Library in Sarajevo

Mala sala  
Small Conference  
Room

Kino sala  
Cinema Hall

Srednja sala  
Medium Conference  
Room

Teorija muzike II  
Music Theory II  
10,00–11,00

Etnomuzikologija I  
Ethnomusicology I  
10,00–11,00

Muzička pedagogija III  
Music Pedagogy III  
10,00–11,20

Muzikologija III  
Musicology III  
11,30–12,30

Etnomuzikologija II  
Ethnomusicology II  
11,30–12,30

Muzička pedagogija IV  
Music Pedagogy IV  
11,30–12,30

---

Gazi Husrev-begova biblioteka u Sarajevu  
Gazi Husrev-bey Library in Sarajevo  
Srednja sala / Medium Conference Room

Panel

13,00–14,00

Promocija knjige / Book Launch

14,30–15,30

Plenarno predavanje II / Keynote lecture II

Leon Stefanija

17,00–17,45

---

Bosanski kulturni centar Kantona Sarajevo

Bosnian Cultural Centre of the Sarajevo Canton

Koncert *Ususret 70 godina Muzičke akademije Univerziteta u Sarajevu (Izbor iz opusa profesora kompozicije MAS UNSA)*

*Concert Towards the 70th Anniversary of the Academy of Music of the University of Sarajevo (A Selection from the Oeuvre of the MAS UNSA Composition Professors)*

19,00–20,00

---

**SUBOTA / SATURDAY**

**26. oktobar / October 26**

Gazi Husrev-begova biblioteka u Sarajevu

Gazi Husrev-bey Library in Sarajevo

Mala sala / Small Conference Room

---

Muzikologija IV / Musicology IV

10,00–11,00

---

Muzikologija V / Musicology V

11,30–12,50

---

Zemaljski muzej Bosne i Hercegovine

National Museum of Bosnia and Herzegovina

Vođena posjeta izložbi i razgovor s autoricom

Guided tour through the exhibition and conversation with the author

Lala Raščić: *Počimalja*

15,00–17,00

---



# **PROGRAM SIMPOZIJA**

## **SYMPOSIUM PROGRAMME**

## **SRIJEDA / WEDNESDAY**

**23. oktobar / October 23**

### **Ususret simpoziju. Predavanje za studente muzikologije Pre-symposium musicological meetings: Lecture for musicology students**

10,00–11,30

Soba 10 / Room 10

**Juri Giannini:** East-West Transfers in Popular Music

(Three Case Studies from the Yugoslav Disco Repertoire)

## **ČETVRTAK / THURSDAY**

**24. oktobar / October 24**

### **Registracija / Registration**

Od / From 9,00

Gazi Husrev-begova biblioteka u Sarajevu /

Gazi Husrev-bey Library in Sarajevo

Salon ispred Velike sale / Salon in front of the Congress Hall

### **Muzikologija I / Musicology I**

10,00–11,40

Mala sala / Small Conference Room

Moderator / Chair: **Fatima Hadžić**

**Stanislav Tuksar:** “Zabava i pouka” u razvijajućem građanskom društvu putem portreta glazbenika. Studija slučaja: zagrebački list *Vienac* (1869.–1903.)

**Petra Babić:** Vojna glazba u habsburškoj vojsci

**Marija Benić Zovko:** Hrvatska stručna glazbena terminologija u drugoj polovici 19. stoljeća u kontekstu moderne građanske kulture i teorije glazbe

**Lucija Konfic:** Četiri četvorke za četiri grada

**Domagoj Kučinić:** Historiziranje zbora

### **Muzička pedagogija I / Music Pedagogy I**

10,00–11,20

Srednja sala / Medium Conference Room

Moderator / Chair: **Nerma Hodžić-Mulabegović**

**Nermin Ploskić:** Integracija i realizacija muzičkih stvaralačkih aktivnosti u nastavi muzičke kulture u osnovnoj školi

**Valida Akšamija-Tvrković:** Inkluzija u nastavi muzičke kulture u osnovnim školama

**Tihana Škojo i Dunja Keža:** Izazovi u glazbenom obrazovnom radu s učenicima generacije alfa

**Ivana Hadžihasanović:** Uticaj *Silent Dance* programa na razvoj ritmičke reprodukcije kod djece s oštećenjem sluha

### **Muzikologija II / Musicology II**

12,00–13,00

Mala sala / Small Conference Room

Moderator / Chair: **Rijad Kaniža**

**Ružica Ješić:** Antisemitizam u francuskoj muzici između dva svetska rata: slučaj Darijusa Mijoa

**Tamara Jurkić Sviben:** Recepcija opere *Hasanaginica* Luje Šafraneka Kavića u hrvatskom tisku od 1924. do 1931. godine

**Lada Duraković:** “U životu će im više trebati Pitagorin poučak nego dubrovački madrigali”: položaj učitelja i nastavnika glazbenog odgoja u ranome socijalizmu (1945.–1965.)

### **Radionica / Workshop**

12,00–13,00

Srednja sala / Medium Conference Room

Moderator / Chair: **Nermin Ploskić**

**Richard Cangro:** Teaching Strategies for Discovering Meaning in Music in School-aged Students

### **Teorija muzike I / Music Theory I**

14,00–15,20

Mala sala / Small Conference Room

Moderator / Chair: **Amra Bosnić**

**Dijana Beljan Šehić:** Metrički sustavi antike: Plaut

**Jelica Valjalo Kaporelo i Nikola Komatović:** Na razmeđu teorijskog i praktičnog. *Umijeće harmonije* kao cilj kojemu (ne) težimo u suvremenoj glazbenoj nastavi?

**Marko Aleksić:** Asocijativni tonalitet kao sredstvo interpretativne analize harmonskog jezika u romantičnoj operi

**Saša Božidarević i Dina Vojvodić Nikolić:** *Rukoveti* Stevana Mokranjca – putevi razvoja muzičke analize

### **Muzička pedagogija II / Music Pedagogy II**

14,00–15,00

Srednja sala / Medium Conference Room

Moderator / Chair: **Ena Plakalo**

**Gabriela Karin Konkol:** Application of Musical and Non-musical Activities in Working with Children

**Sehnaz Sunnetcioglu:** Making Meaning in the Music Classroom: Perspectives on Creativity and Intuitive Music Teaching and Learning  
**Adam Świtafa:** Family Musicking for Societal Change – Insights from Iceland

### **Otvaranje simpozija / Symposium Opening**

17,00–17,30

Gazi Husrev-begova biblioteka u Sarajevu /

Gazi Husrev-bey Library in Sarajevo

Velika sala / Congress Hall

### **Plenarno predavanje I / Keynote lecture I**

17,30–18,15

Gazi Husrev-begova biblioteka u Sarajevu /

Gazi Husrev-bey Library in Sarajevo

Velika sala / Congress Hall

**Jasmina Talam:** Etnomuzikologija u vrijeme rata: pogled iz Bosne i Hercegovine

### **Koncert tradicijske muzike Bosne i Hercegovine / Concert of Traditional Music from Bosnia and Herzegovina**

18,30–19,15

Gazi Husrev-begova biblioteka u Sarajevu /

Gazi Husrev-bey Library in Sarajevo

Velika sala / Congress Hall

Ansambl Etnoakademik / Ensemble Etnoakademik

## **PETAK / FRIDAY**

**25. oktobar / October 25**

### **Teorija muzike II / Music Theory II**

10,00–11,00

Mala sala / Small Conference Room

Moderator / Chair: **Silvana Jakupović Bečei**

**Maja Baralić-Materne i Bakir Memišević:** Kompozicione tehnike Rade Nuić  
**Snježana Đukić-Čamur:** Uticaj poljske škole u stvaralaštvu Vojina Komadine  
**Amra Bosnić i Naida Hukić:** Formalni i harmonijski aspekti solo pjesama bosanskohercegovačkog kompozitora Milana Prebände

**Etnomuzikologija I / Ethnomusicology I**

10,00–11,00

Kino sala / Cinema Hall

Moderator / Chair: **Maja Radivojević****Mirza Kovač:** Tekst kao primarni element ilahija i kasida**Damir Imamović:** Makam “hidžaz” i melodijski obrasci moderne sevdalinke**Antoaneta Radočaj-Jerković, Zdravko Drenjančević i Magdalena Mišković:**

Marijanski crkveni pučki napjevi toliškoga kraja

**Muzička pedagogija III / Music Pedagogy III**

10,00–11,20

Srednja sala / Medium Conference Room

Moderator / Chair: **Valida Akšamija-Tvrtković****Biljana Veskovska:** Uticaj promena političkog sistema u Makedoniji krajem 1940-ih i početkom 1950-ih na muzičko obrazovanje**Merima Čaušević i Amer Osmić:** Značaj umjetničkog obrazovanja u razvoju savremenog bosanskohercegovačkog društva**Aleksandra Pavićević:** Dečje muzičke manifestacije u školskom obrazovanju**Alma Ferović-Fazlić:** Značaj muzičke edukacije za glumce**Muzikologija III / Musicology III**

11,30–12,30

Mala sala / Small Conference Room

Moderator / Chair: **Lana Šehović****Vjera Katalinić:** Likovna kronika glazbenika očima skladatelja Brune Bjelinskog (1909.–1992.)**Miloš Marinković:** O debitantskom nastupu Jugoslavije na festivalu *Varšavska jesen* (1963)**Srdan Atanasovski:** *Prosvetine* popularne kompozicije i institucionalizacija masovne pesme u Jugoslaviji nakon Drugog svetskog rata**Etnomuzikologija II / Ethnomusicology II**

11,30–12,30

Kino sala / Cinema Hall

Moderator / Chair: **Damir Imamović****Linda Cimardi:** Between Schlager and Anticolonial Songs: Ahmed Taib's Career Across 1960s Central and Eastern Europe**Maja Radivojević:** Muzika skrivene manjine: Vlasi u Beču**Ivana Paula Gortan-Carlin i Ana Debeljuh Giudici:** Bošnjačka kulturna društva u Istarskoj županiji

## **Muzička pedagogija IV / Music Pedagogy IV**

11,30–12,30

Srednja sala / Medium Conference Room

Moderator / Chair: **Senad Kazić**

**Ena Plakalo:** Problematika terminoloških odrednica kognitivnih procesa u solfeggiu

**Martina Mičija:** Doprinos Sofije Deželić razvoju pijanističke i glazbeno-pedagoške djelatnosti u Sarajevu

**Denis Vasilj:** Doprinos Elly Bašić razvoju glazbene pedagogije na Muzičkoj akademiji u Sarajevu

### **Panel**

13,00–14,00

Gazi Husrev-begova biblioteka u Sarajevu / Gazi Husrev-bey Library in Sarajevo

Srednja sala / Medium Conference Room

**Jasmina Talam, Naida Hukić, Valida Akšamija-Tvrtković, Nermin Ploskić:**

Muzika za djecu i mlade u Bosni i Hercegovini (1945–1991)

### **Promocija knjige / Book launch**

14,30–15,30

Gazi Husrev-begova biblioteka u Sarajevu / Gazi Husrev-bey Library in Sarajevo

Srednja sala / Medium Conference Room

**Denis Vasilj:** Život i djelo Elly Bašić

Učesnici / Participants: **Stanislav Tuksar,**

**Denis Vasilj, Martina Mičija, Senad Kazić**

Moderatorica / Moderator: **Nerma Hodžić-Mulabegović**

### **Plenarno predavanje II / Keynote lecture II**

17,00–17,45

Gazi Husrev-begova biblioteka u Sarajevu / Gazi Husrev-bey Library in Sarajevo

Srednja sala / Medium Conference Room

**Leon Stefanija:** Musical Archetypes: Intertones of Music Research in the Internet Age

### **Koncert / Concert**

19,00–20,00

Bosanski kulturni centar Kantona Sarajevo / Bosnian Cultural Centre of the Sarajevo Canton

Ususret 70 godina Muzičke akademije Univerziteta u Sarajevu  
(Izbor iz opusa profesora kompozicije MAS UNSA)  
Towards the 70th anniversary of the Academy of Music of the University of  
Sarajevo (A selection from the oeuvre of the MAS UNSA composition professors)

## **SUBOTA / SATURDAY**

**26. oktobar / October 26**

### **Muzikologija IV / Musicology IV**

10,00–11,00

Mala sala / Small Conference Room

Moderator / Chair: **Aida Adžović**

**Amila Ramović:** Doprinos promišljanju mjesta umjetničke muzike u zajednici:  
Primjer Sarajevo Chamber Music Festivala

**Ognjen Tvrković:** Izložba za 100-godišnjicu od rođenja opere Sene  
Jurinac u Zavičajnom muzeju u Travniku: proces rada i daljnja iskustva

**Juri Giannini:** Liszt as a Twist: Reflecting the Canon through Popular Music

### **Muzikologija V / Musicology V**

11,30–12,50

Mala sala / Small Conference Room

Moderator / Chair: **Amila Ramović**

**Aida Adžović:** SONEMUS *Sonic Boom*: (r)Evolucija SONEMUS-a kao vodeće  
platforme u etabliranju savremene umjetničke muzike u Bosni i Hercegovini

**Vesna Andree-Zaimović:** “Domaća muzika” i algoritmi

**Rijad Kaniža:** Na platoima tehnološke uzvišenosti: Conlon Nancarrow izme-  
đu tehnološkog determinizma i društvene konstrukcije tehnologije

**Bojana Radovanović:** (Ne)vidljivi rad: urednički, priređivački i recenzentski  
poslovi u savremenoj muzikologiji

### **Vođena posjeta izložbi i razgovor s autoricom**

**Guided tour through the exhibition and conversation with the author**

15,00–17,00

Zemaljski muzej Bosne i Hercegovine / National Museum of Bosnia and  
Herzegovina

**Lala Raščić:** *Počimalja*

**Razgovor:** **Damir Imamović i Lala Raščić**

**Damir Imamović in conversation with Lala Raščić**

**PLENARNA PREDAVANJA**

**KEYNOTE LECTURES**



## Jasmina Talam

Univerzitet u Sarajevu, Muzička akademija  
University of Sarajevo, Academy of Music

### **Etnomuzikologija u vrijeme rata: pogled iz Bosne i Hercegovine**

Rat na prostoru bivše Jugoslavije (1991–1995) doživio je svoju kulminaciju u Bosni i Hercegovini. Kao rezultat politički motiviranog nasilja, etničkog čišćenja i genocida, više od milion stanovnika Bosne i Hercegovine je bilo prisiljeno napustiti svoje domove. Prva reakcija naučnika iz različitih oblasti stigla je iz Velike Britanije. U namjeri da ukaže na nesreću koja je zadesila Bosnu i Hercegovinu i potakne međunarodnu zajednicu na rješavanje problema, profesor teologije na Univerzitetu u Leedsu, Adrian Hastings je napisao malu knjigu *soS Bosnia* (1993). Osnovao je Alijansu za odbranu Bosne i Hercegovine (АДВН) čiji su članovi bili muzikolog Bojan Buijić, profesor Univerziteta Oxford, ugledni historičar Noel Malcom, Brendan Simms, profesor na Univerzitetu Cambridge i novinarka Melanie McDonagh. U oktobru 1993. godine, Alijansa je počela objavljivati mjesečne novosti pod nazivom *Bosnia Report*. Godine 1997. Alijansa je prerasla u Bosanski institut čije je sjedište bilo u Londonu. Od 1997. do 2007. *Bosnia Report* je objavljivan kao *online* časopis. U časopisu su se nalazili tekstovi različitih sadržaja, uključujući i one o muzici, koji su nastojali da šire svijest o političkom i kulturnom identitetu Bosne i Hercegovine.

U svojoj knjizi *The Anthropology of Music*, Alan Merriam zapaža da etnomuzikologija rijetko koristi znanja na način primijenjene ili akcijske antropologije, te da se etnomuzikolozi rijetko osjećaju pozvanim pomoći u rješavanju problema (1964, 43). Premda ratna dešavanja naglašavaju potrebu da se ta znanja iskoriste, O'Connell navodi da je “proučavanje muzike u ratu imalo iznenađujuće malo pažnje u etnomuzikologiji” (2010, 8). Ipak, rat na prostoru Hrvatske, a potom i Bosne i Hercegovine potakao je etnomuzikologe da svoje znanje i razumijevanje problema iskoriste za pomoć unesrećenom stanovništvu, kao i da aktivno potiču na rješavanje problema. U namjeri da ukažu na ratna stradanja u Bosni i Hercegovini, etnomuzikolozi su koristili različite pristupe koje je Pettan opisao kao: a) posredne, tako da su rezultate svojih istraživanja predstavljali drugima, i na temelju tih rezultata donosili odluku o djelovanju; i b) neposredne, tako da na temelju rezultata naučnih istraživanja, odnosno znanja, razumijevanja i uvjerenja, i sami aktivno djeluju (1996, 247).

U svom izlaganju ću ukazati na istraživanja i društveni angažman etnomuzikologa tokom rata, te poslijeratna istraživanja o muzičkim praksama izbjeglica iz Bosne i Hercegovine. Pri tome ću se posebno osvrnuti na istraživanja koja sam vršila u Švedskoj tokom 2018. i 2019. godine.

## **Ethnomusicology in Times of War: A View from Bosnia and Herzegovina**

The war on the territory of the former Yugoslavia (1991–1995) had its culmination in Bosnia and Herzegovina. As a result of politically motivated violence, ethnic cleansing, and genocide, more than a million inhabitants of Bosnia and Herzegovina were forced to leave their homes. The first reaction from academics came from Great Britain. In order to point out the troubles that were happening in Bosnia and Herzegovina and encourage the international community to find a solution, Adrian Hastings, a professor of theology at the University of Leeds, wrote a small book titled *sos Bosnia* (1993). He founded the Alliance for the Defense of Bosnia and Herzegovina (ADBH), whose members included musicologist Professor Bojan Bujić from the University of Oxford, distinguished historian Noel Malcolm, Professor Brendan Simms from the University of Cambridge, and journalist Melanie McDonagh. In October 1993, the Alliance started to publish monthly news under the name *Bosnia Report*. In 1997, the Alliance founded the Bosnian Institute, situated in London. From 1997 to 2007, *Bosnia Report* was published as an online magazine. The magazine contained texts on various topics, including music, aiming to spread awareness of the political and cultural identity of Bosnia and Herzegovina.

In his book *The Anthropology of Music*, Alan Merriam noticed that ethnomusicology rarely uses knowledge through applied or action anthropology, and that ethnomusicologists rarely feel called upon to help solve problems (1964, 43). Although warfare emphasizes the need to use this knowledge, O’Connell states that “the study of music in war has received surprisingly little attention in ethnomusicology” (2010, 8). Nevertheless, the war in Croatia, and then in Bosnia and Herzegovina, encouraged ethnomusicologists to use their knowledge and understanding of the problem to help the affected population, as well as to actively encourage solutions. Ethnomusicologists used different approaches to highlight the suffering in Bosnia and Herzegovina, which Pettan described as a) indirect, in which they presented the results of their research to others, and based on these results made decided how to act; and b) direct, wherein the scholar himself/herself actively participates in the application of scholarly knowledge (1996, 247).

In my presentation, I will discuss the research and social engagement of ethnomusicologists during the war, as well as post-war research on the musical practices of refugees from Bosnia and Herzegovina. I will refer especially to the research I conducted in Sweden in 2018 and 2019.

**Jasmina Talam** je doktorirala na Muzičkoj akademiji Univerziteta u Sarajevu gdje radi kao redovna profesorica etnomuzikoloških predmeta i obavlja funkciju šefice Instituta za muzikologiju. Godine 2018, dobila je stipendiju Royal Gustavus Adolphus Academy for Swedish Folk Culture za postdoktorsko istraživanje *Bosnian refugees in music-making and cultural organizational activities in Sweden*. Održala je više od 30 gostujućih predavanja u Crnoj Gori, Hrvatskoj, Italiji,

Njemačkoj, Poljskoj, Rusiji, Sloveniji, Srbiji, Španjolskoj i Turskoj. Autorica je nekoliko značajnih studija među kojima su *Folk Musical Instruments in Bosnia and Herzegovina* (Cambridge Scholars Publishing, 2013) i *Bosnians in Sweden – Music and Identity* (Svenskt visarkiv and Kungl. Gustav Adolfs Akademien, 2019). Objavila je više od 50 naučnih radova u recenziranim naučnim časopisima. Članica je nekoliko uredničkih i naučnih odbora. Recenzirala je radove u brojnim uglednim časopisima. Vodila je više od 20 nacionalnih i internacionalnih projekata. Članica je CISAR – Center for Interdisciplinary Social Applied Research (od 2015), Research Center for European Multipart Music, Universität für Musik und darstellende Kunst Wien (od 2016), Kommission zur Erforschung musikalischer Volkskulturen in der Deutschen Gesellschaft für Volkskunde (od 2016) and Svenskt visarkiv (od 2018). Njena istraživanja su usmjerena na muzičke instrumente, metodologiju terenskih i arhivskih istraživanja, gender, duhovne muzičke prakse, muziku i manjine i muziku i migracije. Dopisna je članica Royal Gustavus Adolphus Academy for Swedish Folk Culture (od 2022) i redovna članica International Academy of Sciences and Arts in Bosnia and Herzegovina (od 2024). Članica je izvršnog odbora International Council for Traditions of Music and Dance (2021–2027).

**Jasmina Talam** earned her PhD in ethnomusicology from the Academy of Music at the University of Sarajevo, where she currently serves as Professor of Ethnomusicology and is Head of the Institute for Musicology. In 2018, she was awarded a scholarship from the Royal Gustavus Adolphus Academy for Swedish Folk Culture for her postdoctoral research *Bosnian refugees in music-making and cultural organizational activities in Sweden*. She has given more than 30 guest lectures at universities in Croatia, Italy, Germany, Montenegro, Poland, Russia, Slovenia, Serbia, Spain and Turkey. She has authored major studies including *Folk Musical Instruments in Bosnia and Herzegovina* (Cambridge Scholars Publishing, 2013) and *Bosnians in Sweden – Music and Identity* (Svenskt visarkiv and Kungl. Gustav Adolfs Akademien, 2019). She has published over 50 papers in peer reviewed journals. She is a member of the editorial boards of a few journals, was a member of a few academic committees, and is a reviewer for many reputed journals. She was the leader of more than 20 national and international academic projects. She is a member of the following research centres: CISAR – Center for Intradisciplinary Social Applied Research (since 2015), Research Centre for European Multipart Music, Universität für Musik und darstellende Kunst Wien (since 2016), Kommission zur Erforschung musikalischer Volkskulturen in Der Deutschen Gesellschaft für Volkskunde (since 2016) and Svenskt visarkiv (since 2018). Her principal research topics are musical instruments, fieldwork and archival research methods, gender, religious musical practices, music and minorities, and music and migrations. She is a corresponding member of the Royal Gustavus Adolphus Academy for Swedish Folk Culture (since 2022) and a full member of the International Academy of Sciences and Arts in Bosnia and Herzegovina (since 2024). She serves as an Executive Board Member of the International Council for Traditions of Music and Dance.

## Leon Stefanija

Univerza v Ljubljani, Filozofska fakulteta  
University of Ljubljana, The Faculty of Arts

### Muzički arhetipovi: Medutonovi muzičkog istraživanja u internetskom dobu

“Živimo u vremenu za koje mislim da nije glavni tok, nego mnoštvo tokova, ili čak, ako inzistirate na rijeci vremena, da smo došli do ušća, možda čak i izvan ušća do oceana koji se vraća u nebo.

—JOHN CAGE, KPFA RADIO, 1992”

Alex Ross upotrijebio je ovaj citat kao moto za posljednje poglavlje svoje knjige *The Rest is Noise*, historije moderne muzike. Parabola o “oceanu koji se vraća u nebo” sada je stvarnija nego ikad: prema *Forbesu*, do februara 2024. godine, najvažniji mediji za “potrošnju” muzike bit će *streaming* platforme zasnovane na *cloudu*, koje čine 84% ukupnog prihoda muzičke industrije. Naizgled, postoji beskrajno mnogo muzičkih stilova, što pokazuje više od 6000 “žanrovskih razlika sa Spotifyja (od 2023-11-19)” (<https://everynoise.com/>). Ipak, postoji samo desetak generičkih stilova iz kojih su ostali izvedeni. Postoje i milioni pjesama koje nikada nisu reproducirane na Spotifyju, zbog čega je morala biti izmišljena usluga kao što je Forgotify (<https://forgotify.com/>). Iako živimo u svijetu zasićenom informacijama, čini se da stvarno nedostaje osnovnih informacija o svijetu velikih podataka (*big data*) u muzici.

Muzički učenjaci suočavaju se s velikim pomakom fokusa prema analizi velikih podataka, posebno u internetskom dobu. Ipak, tema ima svoje korijene u jednom od središnjih etnomuzikoloških topoa analize muzičkih stilova. Prvo, izlaganje će dati historijski pregled stilske analize u muzikologiji kao koncepta koji je ušao u narrative o muzici, posebice u modernom razdoblju, s fokusom na žanrove i nacionalne stilove. Drugo, račvanje koncepta muzičkog stila u postmodernosti tretirana je u njegova tri glavna narativa: kao koncept vezan uz muzičke forme i strukture, kao psihološka tipologija, i kao pragmatična kultura klikanja. Svi ovi narativi pretpostavljaju određene arhetipove ili univerzalije koje pružaju prostor za interdisciplinarno istraživanje – barem u teoriji.

### Musical Archetypes: Intertones of Music Research in the Internet Age

“We live in a time I think not of mainstream, but of many streams, or even, if you insist upon a river of time, that we have come to delta, maybe even beyond delta to an ocean which is going back to the skies.

—JOHN CAGE, KPFA RADIO, 1992”

Alex Ross used this quote as a motto for the last chapter of his book *The Rest is Noise*, which details a history of modern music. The parable of the “ocean

which is going back to the skies” is now more realistic than ever: according to Forbes, by February 2024 the most important media for music consumption will be cloud-based streaming services, which account for 84% of the music industry’s total revenue. There is a seemingly infinite wealth of music styles, as the more than 6000 “genre distinctions from Spotify (as of 2023-11-19)” (<https://everynoise.com/>) show. And yet there are only a dozen generic styles from which the others are derived. There are also millions of songs that have never been played on Spotify, which is why a service like Forgotify (<https://forgotify.com/>) had to be invented. Although we live in an information-saturated world, there seems to be a real lack of basic information about the big data world of music.

Music scholars are facing a major shift in focus towards big data analysis, especially in the era of the internet. Yet the topic has its roots in one of the central ethnomusicological topoi of musical style analysis. Firstly, this talk will provide a historical overview of the stylistic analysis in musicology as a concept that has entered narratives about music, particularly in the modern period, focussing on genres and national styles. Secondly, the bifurcation of the concept of musical style in postmodernity will be addressed through its three main narratives: as a concept related to musical forms and structures, as a psychological typology, and as a pragmatic culture of clicking. All of these narratives presuppose certain archetypes or universals that provide a space for interdisciplinary research – at least in theory.

**Leon Stefanija** (1970, Ljubljana) je profesor muzikologije na Fakultetu za umjetnost u Ljubljani, a od 2008. do 2012. godine obnašao je i dužnost šefa Odsjeka za muzikologiju. Njegovi glavni istraživački interesi i nastavna područja su epistemologija istraživanja muzike, sociologija muzike i historija savremene, prvenstveno slovenske muzike od 1918. godine. Redovno surađuje s Muzičkom akademijom u Zagrebu, Fakultetom muzičke umjetnosti u Beogradu, Karl-Franzens-Universität u Grazu, Muzičkom akademijom Univerziteta u Sarajevu, te Visokom baletnom školom u Ljubljani. Dobitnik je Prešernove nagrade Fakulteta za umjetnost u Ljubljani (1995), Priznanja za nastavni i/ili istraživački rad (2012) i Odlikovanja za nauku (2018) za knjigu *Sisyphusartig schön: Porträt des Komponisten* (Beč: Hollitzer Verlag, 2018).

**Leon Stefanija** (1970, Ljubljana) is a professor of musicology in the Faculty of Arts at the University of Ljubljana. Between 2008 and 2012 he also served as the chair of the Department of Musicology. His main research interests and teaching areas are the epistemology of music research, sociology of music, and history of contemporary, primarily Slovenian, music since 1918. He cooperates regularly with the Music Academy at the University of Zagreb, the Faculty of Music at the University of Belgrade, Karl-Franzens-Universität Graz, the Academy of Music at the University of Sarajevo, and the Ballet College in Ljubljana. He has been granted the Prešern Prize at the University of Ljubljana (1995), an acknowledgment for teaching and/or research work (2012), and the excellent in science award (2018) for the book *Sisyphusartig schön: Porträt des Komponisten* (Wien: Hollitzer Verlag, 2018).

**SAŽECI I BIOGRAFIJE**

**ABSTRACTS AND BIOGRAPHIES**

## Adžović, Aida

Neovisna istraživačica, Sarajevo  
Independent researcher, Sarajevo

### **SONEMUS Sonic Boom: (r)Evolucija SONEMUS-a kao vodeće platforme u etabliranju savremene umjetničke muzike u Bosni i Hercegovini**

Udruženje Nove Muzike Sarajevo – SONEMUS vodeća je organizacija posvećena promociji savremene umjetničke muzike u Bosni i Hercegovini koja je, od osnivanja 2001. godine, usmjerena ka izvedbi i edukaciji u ovom polju, što se ogleda kroz višestruke pionirske aktivnosti - etabliranje prvog bosanskohercegovačkog profesionalnog ansambla ove vrste (SONEMUS ansambl), organizaciju desetina koncerata u Bosni i Hercegovini i Evropi, te pokretanje SONEMUS Festivala 2015. godine, koji je postao tačka susreta renomiranih solista i ansambala današnjice. Na ovaj način, SONEMUS preko dvije decenije ima ključnu ulogu u izgradnji infrastrukturnog okvira neophodnog za rast bosanskohercegovačke scene savremene muzike.

Rad pruža retrospektivni pregled razvoja SONEMUS-a od inicijalnih koraka do danas, sagledavajući njegovu transkulturalnu esenciju u odnosu na historijski i društveni kontekst, naglašavajući utjecaj ove organizacije u afirmaciji savremene umjetničke muzike u bosanskohercegovačkom diskursu o muzici, te analizirajući način na koji djelovanje SONEMUS-a korespondira s aktualnim globalnim tendencijama, ali istovremeno odražava vlastiti autentičan umjetnički narativ.

### **SONEMUS Sonic Boom: The (r)Evolution of SONEMUS as a Leading Platform in Establishing the Contemporary Art Music in Bosnia and Herzegovina**

The Society of New Music Sarajevo – SONEMUS is a leading organization dedicated to promoting contemporary art music in Bosnia and Herzegovina. Since its establishment in 2001, SONEMUS has prioritized performance and education in this field through various pioneering activities - founding the first professional ensemble of this kind in Bosnia and Herzegovina (the SONEMUS ensemble), organizing dozens of concerts across the country and Europe, and launching the SONEMUS Festival in 2015, which has become a meeting point for internationally renowned soloists and ensembles. Over the past two decades, SONEMUS has played a crucial role in developing the infrastructure of the contemporary music scene in Bosnia and Herzegovina.

This paper provides a retrospective overview of the development of SONEMUS from its inception to the present, examining its transcultural essence in relation to the historical and social context. It outlines the impact of SONEMUS on the affirmation of contemporary art music within the discourse on music in Bosnia and Herzegovina, analyzing how its activities correspond to the global trends while reflecting its unique artistic narrative.

**Aida Adžović** diplomirala je i magistrirala na Odsjeku za muzikologiju i etnomuzikologiju na Univerzitetu u Sarajevu – Muzičkoj akademiji (2022). U sklopu Erasmus+ projekta razmjene studenata pohađala je master program Primenjena istraživanja muzike (PRIMA) Fakulteta muzičke umetnosti u Beogradu. Fokus njenog istraživačkog rada usmjeren je na teme iz oblasti historije (jugoslovenske i bosanskohercegovačke) popularne muzike i savremene umjetničke muzike. Članica je i aktivna saradnica Muzikološkog društva FBiH i INSAM Instituta za savremenu umjetničku muziku. Trenutno djeluje kao koordinatorica Koncertne sezone Muzičke akademije Univerziteta u Sarajevu i koordinatorica programa SONEMUS Festa.

**Aida Adžović** received her bachelor's and master's degree from the Department of Musicology and Ethnomusicology at the Academy of Music of the University of Sarajevo. As part of the Erasmus+ student exchange programme, she attended the master's program in Applied Research in Music (PRIMA) at the Faculty of Musical Arts in Belgrade. The focus of her research is the history of popular music in Yugoslavia and Bosnia and Herzegovina in particular, as well as the contemporary art music. She is a member and frequent collaborator of the Musicological Society of the Federation of Bosnia and Herzegovina and the INSAM Institute for Contemporary Artistic Music. Currently, she is the coordinator for the Concert Season of the Academy of Music of the University in Sarajevo, and the program coordinator of the SONEMUS Fest.



## **Akšamija-Tvrtković, Valida**

Univerzitet u Sarajevu, Muzička akademija  
University in Sarajevo, Academy of Music

### **Inkluzija u nastavi muzičke kulture u osnovnim školama**

Uspješno sprovođenje inkluzije u nastavi muzičke kulture u osnovnim školama, kao i uključivanje djece u proces redovnog obrazovanja, ne ovisi samo o djete-tu, odnosno o njegovoj sposobnosti. Nadalje, inkluzija se ne odnosi samo na uključivanje u nastavu djece s poteškoćama u razvoju, već i nadarene djece, te djece koja su zbog psihofizičkih, socijalnih, emocionalnih, jezičkih, kulturnih, odgojno-obrazovnih mogućnosti, etničkih i drugih stanja, podložni socijalnoj isključenosti, a samim tim izloženi socijalnoj marginalizaciji, obespravljeni i ranjivi. U tom smislu, nastava muzičke kulture mora se prilagoditi svoj djeci i to u skladu s njihovim mogućnostima. Paralelno s tim, sprovođenje inkluzivnog muzičkog odgoja i obrazovanja u školama ovisi i o kompetencijama nastavnika i asistenata, kao i načina primjene i prilagođavanja metoda, materijala, didaktičko-metodičkih postupaka i nastavnih sredstava koje nastavnici koriste u inkluzivnoj nastavi muzike. Prema tome, za kvalitetno uvođenje i provođenje inkluzije u nastavi muzičke kulture potrebno je da su nastavnici pripremljeni i edukovani kako i na koji način primijeniti i prilagoditi metode koje koriste u inkluzivnoj nastavi muzike.

Cilj rada je ispitati kompetencije nastavnika muzičke kulture, te na koji način didaktičko metodičke postupke primjenjuju i prilagođavaju u radu s djecom s poteškoćama u razvoju koja su uključena u proces redovnog odgoja i obrazovanja.

### **Inclusion in the Teaching of Music Culture in Primary Schools**

The successful implementation of inclusion in the teaching of music culture in primary schools, as well as the involvement of children in the standard education curriculum, depends on more than the child and their abilities. Furthermore, inclusion encompasses the integration of children with special needs but also including gifted children, and those who are susceptible to social exclusion, marginalization, and vulnerability due to psycho-physical, social, emotional, linguistic, cultural, educational, ethnic, and other circumstances. In this regard, the teaching of music culture must be adapted to cater to the diverse needs of all children. Simultaneously, the implementation of inclusive music education in schools also relies on the competencies of teachers and assistants, as well as the adaptation and application of methods, materials, didactic and methodical approaches, and teaching aids that teachers use in inclusive music classes. Therefore, to ensure the quality introduction and implementation of inclusion in music culture classes, teachers need to be adequately prepared and educated on how to apply and adjust the methods used in inclusive music education.

The aim of this study is to examine the competencies of music culture teachers and the ways in which they apply and adapt didactic and methodical approaches when working with children with special needs in the standard education curriculum.

**Valida Akšamija-Tvrtković** je diplomirala na Muzičkoj akademiji u Sarajevu, gdje je kasnije magistrirala (*Nastavna tehnologija u muzičkoj edukaciji – uloga, iskustva, primjena*, 2008.) i doktorirala (*Inovacije u muzičkom odgoju i obrazovanju – priprema za cjeloživotno učenje*, 2014). Na Muzičkoj akademiji u Sarajevu od 2004. do 2024. u kontinuitetu je obavljala poslove asistenta, višeg asistenta i docenta na predmetu Metodika muzičke nastave I–VIII, od 2019. i za predmete Metodika muzičke nastave I–VIII, Savremene metodičke prakse, Metodologija istraživanja u muzičkoj pedagogiji, Metodika inkluzivne muzičke nastave, Metodička i pedagoška praksa i Muzička pedagogija, a od aprila 2024. u zvanju vandrednog profesora na istim predmetima. Do sada je objavila više radova u naučnim i stručnim časopisima. Učestvovala je na brojnim simpozijima te održala veći broj seminara, radionica i drugih predavanja (Dubrovnik, Mostar, Trogir, Pula, Brčko, Osijek, Slavonski Brod, TEMPUS projekat InMusWB Muzičke akademije u Sarajevu). Član je Muzikološkog društva FBiH od 2004. godine, u kojem je bila **član** Upravnog odbora od 2008. do 2012, te sekretar Centra za muzičku edukaciju od 2012, a od 2015. do 2019. šefica Centra za muzičku edukaciju Muzičke akademije. Od 2020. godine je prodekanesa za nastavu i studentska pitanja na Muzičkoj akademiji Univerziteta u Sarajevu.

**Valida Akšamija-Tvrtković** graduated from the Academy of Music at the University of Sarajevo, where she later obtained her master's degree (*Teaching Technology in Music Education – Role, Experience, Application*, 2008) and PhD (*Innovations in Music Education – Preparation for Lifelong Learning*, 2014). From 2004 to 2024, she continuously held positions as assistant, senior assistant, and lecturer at the Academy of Music at the University of Sarajevo, teaching Methodology of Music Teaching I–VIII. Since 2019, she has also taught Contemporary Methodological Practices, Research Methodology in Music Pedagogy, Methodology of Inclusive Music Teaching, Methodological and Pedagogical Practice, and Music Pedagogy. Since April 2024 she has held the position of Associate Professor in the same subjects. She has published numerous papers in academic and professional journals, participated in various symposiums, and conducted numerous seminars, workshops, and lectures (in Dubrovnik, Mostar, Trogir, Pula, Brčko, Osijek, Slavonski Brod, and within the TEMPUS project InMusWB at the Academy of Music at the University of Sarajevo). She has been a member of the Musicological Society of FBiH since 2004, serving on the Board of Directors from 2008 to 2012, and as Secretary of the Centre for Music Education of the Academy of Music from 2012 to 2015–2019. Since 2020 she has been the Vice-Dean for Teaching and Student Affairs at the Academy of Music, University of Sarajevo.

## Aleksić, Marko

Univerzitet umetnosti u Beogradu, Fakultet muzičke umetnosti  
University of Arts in Belgrade, Faculty of Music

### **Asocijativni tonalitet kao sredstvo interpretativne analize harmonskog jezika u romantičnoj operi**

Asocijativni tonalitet predstavlja dramsko-tonalnu kategoriju u okviru koje su specifične harmonske kategorije kao što su tonaliteti, ali i pojedine akordske strukture ili određene harmonske funkcije, dosledno povezane sa specifičnim dramskim elementom. Asocijativni tonalitet razmatrali su i razmatraju mnogi naučnici u svetu muzičke teorije, u prvom redu Alfred Lorenc i Karl Dalhaus, a kasnije i još produbljenije Robert Bejli, Patrik Mekreles, Voren Darsi i mnogi drugi. Teorijske implikacije pojma asocijativni tonalitet u značajnoj meri obuhvataju i akorde kao asocijativnu kategoriju. Oni mogu biti sagledani na dva načina, kao asocijativne akordske strukture i kao specifične asocijativne harmonske funkcije. Cilj ovog rada je predstavljanje načina na koji ove kategorije mogu biti upotrebljene kao sredstva hermeneutičke, interpretativne analize harmonskog jezika u operama 19. i početka 20. veka, kao i dodatno potvrđivanje značaja ovih postupaka u harmonskoj analizi tonalne muzike uopšte. Samo neki od primera ove vrste odnose se na tonalnu asocijativnost s elementima transformativnosti, gde se postepena preorijentacija harmonskog toka s jedne na drugu asocijativnu toniku prati kao korelativ dubokog dramskog preobražaja operskog lika iz, recimo, smrtnog u besmrtno biće (kod Riharda Vagnera) ili, pak, na svojevrsnu asocijativnu tonalnu transgresiju s jednog na drugi operски lik (kod Riharda Štrausa).

### **Associative Tonality as a Means of Interpretive Analysis of Harmonic Language in Romantic Opera**

Associative tonality represents a dramatic-tonal category within which specific harmonic categories such as keys, but also particular chords or certain harmonic functions, are consistently associated with a specific dramatic element. Associative tonality was and is still considered by many scholars in the world of music theory, first and foremost Alfred Lorenz and Carl Dahlhaus, and later and more profoundly by Robert Bailey, Patrick McCreless, Warren J. Darcy and many others. The theoretical implications of the term 'associative tonality' include chords as an associative category to a significant extent. They can be comprehended in two ways: as distinctive associative chords, and as specific associative harmonic functions. The aim of this paper is to present the ways in which these categories can be used as a means of hermeneutic, interpretive analysis of harmonic language in 19<sup>th</sup> and early 20<sup>th</sup> century operas, as well as to additional confirmation of the importance of these procedures within the harmonic analysis of tonal music in general. Only few examples of this kind refer to tonal associativity with elements of transformation, and with the gradual

reorientation of the harmonic flow from one to another associative tonic chord, which correlates to the dramatic transformation of an operatic character from a mortal to an immortal being (as with Richard Wagner), or, the associative tonal transgression from one opera character to another (as with Richard Strauss).

**Marko R. Aleksić** docent je na Katedri za muzičku teoriju Fakulteta muzičke umetnosti Univerziteta umetnosti u Beogradu. Diplomirao je, magistrirao i doktorirao na studijskom programu Muzičke teorije. Na Fakultetu muzičke umetnosti u Beogradu radi od 2001. godine. Oblasti njegovog profesionalnog interesovanja su muzička teorija i analiza, a posebno, harmonija, harmonska analiza i interpretativna muzička analiza, kao i analiza popularne muzike. Izlagao je svoje radove na brojnim domaćim i međunarodnim načinim skupovima (Beograd, Kragujevac, Banja Luka, Ljubljana). Do sada je objavio preko 20 radova u domaćim i međunarodnim zbornicima radova i časopisima. Bio je stipendista Fondacije za razvoj naučnog i umetničkog podmlatka Republike Srbije, kao i Kraljevske Norveške ambasade. U više navrata je bio član stručnog žirija na takmičenjima iz oblasti harmonije i muzičkih oblika za učenike srednjih škola. Bio je urednik više edicija u izdanju Fakulteta muzičke umetnosti. Član je Srpskog društva za muzičku teoriju i Muzikološkog društva Srbije.

**Marko R. Aleksić** is an assistant professor in the Department of Music Theory in the Faculty of Music at the University of Arts in Belgrade. He obtained his undergraduate and graduate (MA and PhD degrees) in the Department of Music Theory in the Faculty of Music at the University of Belgrade. He has been working at the Faculty of Music at the University of Arts in Belgrade since 2001. His areas of professional interest are music theory and analysis, especially harmony, harmonic analysis and interpretive music analysis, as well as popular music studies. He has presented his papers at numerous conferences in Serbia and abroad. So far, he has published over 20 works in domestic and international journals and publications. He has received scholarships from the Republic Foundation for the Development of Scientific and Artistic Youth of the Republic of Serbia, as well as the Royal Norwegian Embassy. On several occasions he was a member of the expert jury at competitions in the field of harmony. He was the editor and co-editor of several publications in the field of music theory. He is a member of the Serbian Society for Music Theory and the Serbian Musicological Society.

## Andree-Zaimović, Vesna

Neovisna istraživačica, Sarajevo / Madrid  
Independent researcher, Sarajevo / Madrid

### “Domaća muzika” i algoritmi

Želimo rasvijetliti način na koji internetski glazbeni servisi, u prvom redu YouTube i Spotify, prepoznaju i određuju kategoriju “domaća muzika”. Tu nailazimo na stotine play listi sličnih naziva kao kolekcije rado slušanih pjesama različitih žanrova kojima je zajednička karakteristika da dolaze s područja bivše Jugoslavije. Dok je odabir sadržaja i posljedično formiranje glazbenih ukusa u drugoj polovici 20. stoljeća u velikoj mjeri zavisilo od glazbenih urednika koji su kreirali diskografsku i medijsku ponudu, s razvojem interneta iz temelja se promijenila ova praksa. Korisnici sada mogu svoje play liste sastavljati sami, posežući u ogromnu digitalnu bazu. Ono što je na prvi pogled “nevidljivo” je da u ovom procesu i dalje svoju ulogu ima određeni “master mind”. Riječ je o algoritmima koji se u svojim predviđanjima oslanjaju na mjerljive parametre i zabilježena iskustva pojedinačnih korisnika, ali i svih drugih korisnika čija se iskustva susreću u određenim momentima. Jezička prepoznatljivost, frekvencija i vrijeme zadržavanja na određenim glazbenim primjerima, angažman i slična korisnička iskustva, najznačajniji su kriteriji koji utječu na to što će internetski servis ponuditi svojim korisnicima kao sadržaj. Koji su to činitelji koji tvore ‘domaći teren’ u digitalnim muzičkim prostranstvima, te kakvog to utjecaja ima na postjugoslovenske kulturne identitete?

### “Domestic Music” and Algorithms

We intend to spotlight the way in which online music services, primarily YouTube and Spotify, recognize and define the category “domestic music”. There are hundreds of playlists with similar names, as a collection of popular songs of various genres, which have the common characteristic of coming from the territory of the former Yugoslavia. While the selection of content and, consequently, the formation of musical tastes, in the second half of the 20<sup>th</sup> century depended on music editors who created discographies and media content, with the development of the Internet this practice has fundamentally changed. Users can now make their own playlists, choosing from a huge digital library. What is “invisible” at first glance is that a certain “mastermind” still plays a role in this process: the algorithms that, in their predictions, rely on measurable elements and experiences of individual users, as well as those of all other users whose behaviours meet certain criteria. Linguistic recognition, time and frequency spent on certain musical examples, engagement, and similar user experiences – these are the most important criteria that influence what an Internet service will offer its users as content. What are the elements that make up the ‘home ground’ in the digital music space, and what impact does it have on post-Yugoslav cultural identities?

**Vesna Andree-Zaimović**, istaknuta figura na polju novinarstva, kulture, umjetnosti i ljudskih prava, iza sebe ima više od 30 godina radnog iskustva u Bosni i Hercegovini i Sloveniji. Osim prepoznatog angažmana u javnom i privatnom medijskom sektoru, posjeduje značajno iskustvo na području odnosa s javnošću, zatim u vođenju velikih kampanja, rukovođenju projektima, te kao autorica stručnih publikacija. Magistrirala je muzikologiju na Univerzitetu u Sarajevu, te objavljuje stručne članke u inozemnim i domaćim muzikološkim publikacijama. Završila je relevantne dodatne edukativne programe u Bosni i Hercegovini i Ujedinjenom Kraljevstvu u oblastima suvremenih medija, digitalnih mreža i liderstva. Bila je jedna od osnivačica i dugogodišnja urednica portala Radiosarajevo.ba. Trenutno obnaša dužnost veleposlanice Bosne i Hercegovine u Kraljevini Španjolskoj.

**Vesna Andree-Zaimović**, a prominent figure in the field of journalism, culture, art, and human rights, has more than 30 years of work experience in Bosnia and Herzegovina and Slovenia. In addition to her recognized engagement in the public and private media sector, she has significant experience in the field of public relations, as well as in leading large campaigns, managing projects, and as an author of professional publications. She got her MA degree in musicology from the University of Sarajevo and has published professional articles in international and domestic musicological publications. Additionally, she completed relevant educational programs in Bosnia and Herzegovina and the United Kingdom in the fields of contemporary media, digital networks, and leadership. She was one of the founders and longtime editor of the Radiosarajevo.ba news portal. Currently she works as the Ambassador of Bosnia and Herzegovina to the Kingdom of Spain.

## Atanasovski, Srđan

Srpska akademija nauka i umetnosti, Muzikološki institut,  
Serbian Academy of Sciences and Arts, Institute of Musicology

### **Prosvetine popularne kompozicije i institucionalizacija masovne pesme u Jugoslaviji nakon Drugog svetskog rata**

Izdavačka kuća *Prosveta*, osnovana 1945. godine iz sredstava predratnog beogradskog izdavača Gece Kona, od samog početka imala je funkciju stvaranja novih umetničkih kanona socijalističke Jugoslavije. U periodu od 1947. do 1951. godine, među glavnim muzičkim zbirkama u izdanju Prosvete bila je i jedna pod nazivom *Popularne kompozicije*, koja se sastojala gotovo isključivo od masovnih pesama. Među autorima ovih pesama nalazimo skoro sve vodeće jugoslovenske kompozitore koji su delovali u Beogradu u ovom periodu, među kojima su Mihovil Logar, Milenko Živković, Dragutin Čolić, Stanojlo Rajičić, Mihailo Vukdragović, Nikola Hercigonja, Oskar Danon. Ispitujući skoro dvadeset kompozicija objavljenih u ovoj zbirci, u ovom radu pokušaću da odgovorim na pitanja o ulozi ove zbirke, i žanru masovne pesme uopšte, u stvaranju novog panteona kompozitora socijalističke Jugoslavije, kao i o tome šta su karakteristične crte masovne pesme i socijalističkog realizma u njegovom akademskom aspektu. Na kraju, analiziraću koje su bile muzičke i društvene prepreke stvaranju repertoara “popularnih” masovnih pesama.

### **Prosveta's Popular Compositions and the Institutionalization of Mass Song in Post-Second World War Yugoslavia**

The publishing house *Prosveta*, founded in 1945 from the resources of the pre-war Belgrade publisher Gece Kon, had from the very beginning the function of creating new art canons of socialist Yugoslavia. In the period from 1947 to 1951, among the main music collections published by *Prosveta* was one titled *Popular Compositions*, which consisted almost exclusively of mass songs. Among the authors of these songs, we can find almost all the leading Yugoslav composers active in Belgrade during this period, including Mihovil Logar, Milenko Živković, Dragutin Čolić, Stanojlo Rajičić, Mihailo Vukdragović, Nikola Hercigonja, and Oskar Danon. Examining almost twenty compositions published in this collection, in this paper I will try to answer questions about the role of this collection, and the genre of mass song in general, in creating a new pantheon of composers of socialist Yugoslavia, as well as what were the characteristic features of mass song and socialist realism in its academic aspect. Finally, I will analyse what were the musical and social obstacles to the creation of a repertoire of “popular” mass songs.

**Srđan Atanasovski** je viši naučni saradnik Muzikološkog instituta SANU u Beogradu. Bio je i predavač na programu SIT Study Abroad Balkans programa u Beogradu, učestvovao u međunarodnim istraživačkim projektima, uključujući i one finansirane od strane Swiss Science Foundation i programa Horizont 2020, i član

je Centra za jugoslovenske studije u Beogradu. Članke je objavio u časopisima *Southeastern Europe*, *Studies in Eastern European Cinema*, *Südosteuropa*, *Musicological Annual* itd., kao i u raznim izdanjima Brill, Ashgate, Transcript i drugih međunarodnih akademskih izdavača. Njegovu prvu knjigu *Mapiranje Stare Srbije* objavila je 2017. godine Biblioteka xx vek. Njegova druga knjiga *Šubert i rivalstvo kao stvaralački princip* objavljena je 2023. godine u izdanju Akademske knjige.

**Srdan Atanasovski** is a senior research associate at the Institute of Musicology SASA in Belgrade. He has also served as a lecturer at the SIT Study Abroad Balkans program in Belgrade, participated in international research projects, including those funded by the Swiss Science Foundation and the Horizon 2020 program, and is a member of the Centre for Yugoslav Studies in Belgrade. His articles have been featured in journals *Southeastern Europe*, *Studies in Eastern European Cinema*, *Südosteuropa*, *Musicological Annual*, etc., as well as in different edited volumes published by Brill, Ashgate, Transcript and other international academic publishers. His first book, *Mapiranje Stare Srbije* (trans. *Mapping Old Serbia*), was published in 2017 by *Biblioteka XX vek*. His second book, *Šubert i rivalstvo kao stvaralački princip* (trans. *Schubert and Rivalry as a Creative Principle*), was published in 2023 by *Akademska knjiga*.



## Babić, Petra

Hrvatsko katoličko sveučilište  
Catholic University of Croatia

### Vojna glazba u habsburškoj vojsci

Vojna glazba je u habsburšku vojsku prvi put uvedena u 18. stoljeću i vrlo je brzo postala neizostavna u njezinom redovnom funkcioniranju: davala je ritam na vježbama i manevrima, kao i u marširanju u ratovima, a vojni su glazbeni sastavi često doprinosili glazbenom životu grada u kojem su bili smješteni. Namjera je ovog referata prikazati proces osnivanja vojnih glazbi u habsburškoj vojsci te predstaviti njezine glavne odrednice. Posebna će pažnja biti posvećena analizi tipova orkestara koji su postojali te načinima na koje su unaprjeđivali glazbeni život mjesta u kojem su se nalazili. Zaseban će naglasak biti stavljen na temu vojne glazbe u Vojnoj krajini te će biti objašnjene sličnosti i razlike u njezinom funkcioniranju u odnosu na glazbe u ostalom dijelu habsburške vojske.

### Military Music in the Habsburg Army

Military music was first introduced to the Habsburg army in the 18<sup>th</sup> century and very quickly became indispensable: it provided the rhythm during exercises and manoeuvres, as well as during war marches. On top of that, military bands often contributed to the musical life of the city they were located in. This report aims to present the process of establishing military music in the Habsburg army, and its main determinants. Special attention will be devoted to the analysis of the types of orchestras that existed and the ways in which they improved the musical life of the places in which they were located. Another emphasis will be placed on the topic of military music in the Military Frontier, and the similarities and differences of its functioning in relation to the music in the rest of the Habsburg army.

**Petra Babić**, dr. sc., suradnica je na projektu *Institucionalizacija moderne građanske glazbene kulture u 19. stoljeću u civilnoj Hrvatskoj i Vojnoj krajini* te vanjska suradnica na Odjelu za povijest Hrvatskog katoličkog sveučilišta. Autorica je jedne znanstvene knjige, urednica ili suurednica četiriju znanstvenih zbornika, te je objavila 14 znanstvenih i stručnih članaka. Sudjelovala je na 23 domaća i međunarodna znanstvena skupa u Hrvatskoj, Austriji, Mađarskoj, Slovačkoj, Danskoj, Španjolskoj, Grčkoj, Bosni i Hercegovini i Rumunjskoj te je sudjelovala u organizaciji četiri znanstvena skupa u Hrvatskoj.

**Petra Babić**, PhD, is a researcher on the project *The Institutionalization of Modern Bourgeois Musical Culture in the 19<sup>th</sup> Century in Civil Croatia and Military Frontier* at the Croatian Academy of Sciences and Arts, and an external associate at the Department of History at the Croatian Catholic University in Zagreb. She is the author of one scholarly book, editor or co-editor of four scholarly proceedings, and has thus far published 14 articles. She has taken an active part in 23 national

and international scholarly conferences in Croatia, Austria, Hungary, Slovakia, Denmark, Spain, Greece, Bosnia and Herzegovina, and Romania, and figured as a co-organizer of four scholarly conferences in Croatia.

## **Baralić-Materne, Maja / Bakir Memišević**

Muzikološko društvo Federacije Bosne i Hercegovine

Musicological Society of the Federation of Bosnia and Herzegovina

### **Kompozicione tehnike Rade Nuić**

Rada Nuić bila je dugogodišnja urednica Redakcije ozbiljne muzike Radio Sarajeva. Paralelno, iskazala se i kao kompozitorica. Osim kamernih djela, njen opus čini filmska, pozorišna i radiofonska muzika. Ovim radom želi se podsjetiti i na vrijeme pionirskih koraka na planu elektroakustične muzike kod nas i istovremeno odati priznanje Rade Nuić na njenom doprinosu muzičkoj historiji Bosne i Hercegovine.

### **Compositional Techniques of Rada Nuić**

Rada Nuić was a long-time editor of the Serious Music editorial department at Radio Sarajevo. At the same time, she also established herself as a composer. In addition to chamber music, her opus includes film, theatre, and radiophonic music. This work aims to recall the pioneering steps in the field of electroacoustic music in our region, and simultaneously pay tribute to Rada Nuić for her contribution to the musical history of Bosnia and Herzegovina.

**Maja Baralić-Materne** je diplomirala i magistrirala na Muzičkoj akademiji Univerziteta u Sarajevu na Odsjeku za muzikologiju i etnomuzikologiju. Od 1983. godine radila je u Redakciji ozbiljne muzike na Radiju Sarajevo, a od 1985. u Muzičko-zabavnom programu na Televiziji Sarajevo. Od 1994. godine bila je stručni saradnik u Zavodu za zaštitu prirodnog i kulturno-historijskog naslijeđa BiH. Od 2001. do danas radi kao urednica muzičkih emisija na BH Radiju 1. Učestvovala je i izlagala na mnogim domaćim i međunarodnim naučnim skupovima i simpozijima vezanim za muziku i objavila niz tekstova u dnevnoj štampi i stručnim časopisima.

**Maja Baralić-Materne** obtained her bachelor's and master's degrees at the Academy of Music at the University of Sarajevo, at the Department of Musicology and Ethnomusicology. She has worked in the Classical Music Editorial Office at Radio Sarajevo since 1983, and in the Music and Entertainment Program at Television Sarajevo since 1985. She has worked as an expert associate at the Institute for the Protection of BiH's Natural and Cultural-Historical Heritage since 1994. Since 2001 she has been working as an editor of music shows on BH Radio 1. She has participated in and exhibited at various domestic and international academic gatherings and symposia related to music, and has published a number of articles in the daily newspapers and professional journals.

**Bakir Memišević** diplomirao je na Muzičkoj akademiji Univerziteta u Sarajevu na Odsjeku za muzičku teoriju i pedagogiju. Trenutno je student drugog ciklusa studija na Muzičkoj akademiji Univerziteta u Sarajevu. Član je Instituta za savremenu umjetničku muziku (INSAM), Asocijacije kompozitora-muzičkih stvaralaca (AMUS), Muzikološkog društva Federacije Bosne i Hercegovine, te predsjednik Upravnog odbora Udruženja Alternativna produkcija. Trenutno radi kao profesor teoretskih predmeta u Muzičkoj školi I i II stupnja u Mostaru, te kao urednik i voditelj radijske emisije *BH Demo Liga* u sklopu Omladinskog programa BH radija 1.

**Bakir Memišević** graduated from the Academy of Music at the University of Sarajevo, at the Department of Music Theory and Pedagogy. At the moment, he is a master's student at the Academy of Music at the University of Sarajevo. Bakir is an active member of the Institute for Contemporary Artistic Music (INSAM), Association of Composers-Musical Creators (AMUS), and Musicological Society of the Federation of Bosnia and Herzegovina. In addition, he is the head of the non-governmental association *Alternativna produkcija*. Currently, he is a professor at School of Music in Mostar (Muzička škola I i II stupnja). Lastly, he is a radio host and the editor of a radio show *BH Demo Liga*, that is a part of a youth programme at BH Radio 1.

## Beljan Šehić, Dijana

Univerzitet u Sarajevu, Filozofski fakultet  
University of Sarajevo, Faculty of Philosophy

### Metrički sustavi antike: Plaut

Komediograf Plaut prvi je autor rimske književnosti od koga imamo sačuvana cjelovita djela. Razdoblje je to pretklasične književnosti, koja će se uskoro naglo razviti pod utjecajem helenizma. Preuzimanje grčkih sistema za rimsku književnost znači i napuštanje dotadašnjeg italskog metra u poeziji. Sa saturnijskog stiha, čijim je ritmom upravljao akcent, autori prelaze na grčke metre u kojima je nositelj ritma dug, jaki slog. Kod Plauta ta razlika još nije potpuno premoštena jer tu postoje tragovi akcentualne i kvantitativne metrike u poeziji izvedenoj isključivo uz muzičku pratnju. Ovo istraživanje nastoji izdvojiti takve primjere gdje se jasno zadržava stari italski sistem, a to su često stihovi koji ritmički ne prate govoreni dijalog u jampskim senarima, nego su često pjevani dijelovi (*cantica*).

### Systems of Ancient Metric: Plautus

The comedian Plautus is the earliest Roman author whose complete works have been preserved. It is from the period of pre-classical literature, which would develop rapidly under the influence of Hellenism. Adopting Greek systems for Roman literature also meant abandoning the previous Italic meter in poetry. From the Saturnian verse, whose rhythm was governed by the accent, the authors move to the Greek metres, in which the bearer of the rhythm is a long, strong syllable. In Plautus, this difference has not yet been completely bridged, because there are traces of accentual and quantitative metrics in poetry performed exclusively with musical accompaniment. This research tries to single out such examples where the old Italic system is clearly preserved, mostly in verses that do not rhythmically follow the spoken dialogue in iambic senarii, but are often sung parts (*cantica*).

**Dijana Beljan Šehić** stekla je naziv magistra struke latinskog jezika i rimske književnosti te grčkog jezika i književnosti (mag. philol. lat. / graec.) 2012. godine na Sveučilištu u Zadru. Godine 2012. počinje raditi na Filozofskom fakultetu Univerziteta u Sarajevu u zvanju asistenta (Odsjek za romanistiku, Katedra za latinski jezik i rimsku književnosti), a od 2015. u zvanju višeg asistenta. Doktorski studij upisala je 2013., apsolvirala 2019., a završila 2021. stekavši naziv doktora klasične i mikenske filologije te od 2022. godine djeluje na istoj Katedri u zvanju docenta. Uže područje znanstvenog interesa je indoeuropeistika općenito, zatim historijska morfofonologija grčkog jezika, latinska epigrafika, rimsko pravo, komparativna mitologija i religija te usmena (književna i neknjiževna) tradicija.

**Dijana Beljan Šehić** earned an MA in Latin language and Roman literature, and Greek language and literature (*mag. philol. lat. / graec.*) in 2012 at the University of Zadar. In 2012, she started working in the Faculty of Philosophy at the University of Sarajevo as an assistant (Department for Romance Studies, Chair of Latin Language and Roman Literature), has been a senior assistant since 2015. She enrolled in doctoral studies in 2013, graduating in 2021 with a *Doctor of Classical and Mycenaean Philology*, and since 2022 she has been working in the same department as an Assistant Professor. Her areas of academic interest are: Indo-European language(s) in general, historical morphophonology of the Greek language, Latin epigraphy, Roman law, comparative mythology and religion, and oral (literary and non-literary) traditions.

## **Benić Zovko, Marija**

Hrvatska akademija znanosti i umjetnosti, Odsjek za povijest hrvatske glazbe  
Croatian Academy of Sciences and Arts, Department for the History of Croatian Music

### **Hrvatska stručna glazbena terminologija u drugoj polovici 19. stoljeća u kontekstu moderne građanske kulture i teorije glazbe**

Hrvatska jezična politika u drugoj polovici 19. stoljeća bila je poseban oblik borbe za nacionalni i kulturni identitet hrvatskih zemalja unutar Austro-Ugarske Monarhije. Njezin je temelj u drugoj polovici 19. stoljeća bilo uvođenje hrvatskoga jezika kao službenog i nastavnog jezika, čime se pridružila procesu nacionalne integracije i modernizacije Hrvatske.

Razvoj stručne glazbene terminologije na hrvatskome jeziku intenziviran je u drugoj polovici 19. stoljeća, a osobito je potaknut djelovanjem glazbene škole Hrvatskoga glazbenog zavoda. Naime, godine 1877. ravnateljstvo Zavoda donijelo je odluku prema kojoj se nastava treba održavati na hrvatskome jeziku, a kao temelj do tada nedefinirane hrvatske stručne glazbene terminologije prihvaćen je *Katekizam glazbe* (1875.) Franje Kuhača. Ta će odredba biti ključan poticaj objavljivanju glazbenih udžbenika i priručnika na hrvatskome jeziku, a upravo će oni biti temeljna literatura iz koje će se razvijati i standardizirati stručna glazbena terminologija na hrvatskome jeziku.

U ovom radu će se razvoj hrvatske stručne glazbene terminologije druge polovice 19. stoljeća analizirati dvojako:

1. kao determinanta moderne građanske kulture i medij kojim se disperzirao kulturni i intelektualni kapital,
2. kao temelj razvoja moderne hrvatske teorije glazbe, koja se primarno razvijala u okviru stručno-glazbenog obrazovanja, pa se funkcija nastavnika glazbe i teoretičara glazbe preklapala.

### **Croatian Professional Musical Terminology in the Second Half of the 19<sup>th</sup> Century in the Context of Modern Civic Culture and Music Theory**

Croatian language policies in the second half of the 19<sup>th</sup> century were a special form of struggle for the national and cultural identity of Croatian lands within the Austro-Hungarian Monarchy. In the second half of the 19<sup>th</sup> century their foundation was the introduction of Croatian as an official and educational language, thereby joining the process of national integration and the modernization of Croatia.

The development of professional music terminology in Croatian was intensified in the second half of the 19<sup>th</sup> century, and particularly stimulated by the activities of the Croatian Music Institute music school. In 1877, the directorate of the

Institute made a decision that classes should be held in Croatian, and Franjo Kuhač's *Katekizam glazbe* [Catechism of Music] (1875) was accepted as the basis of Croatian music terminology. This would be a key incentive for the publication of music textbooks and manuals in Croatian, and they would become the basic literature for development and standardization of Croatian music terminology.

The paper will analyse the development of Croatian professional musical terminology in the second half of the 19<sup>th</sup> century in two ways:

1. As a determinant of modern civil culture and a medium through which cultural and intellectual capital was dispersed,
2. As the basis of the development of modern Croatian music theory, which was primarily developed within the framework of professional music education, so the music teachers were also the music theorists.

**Marija Benić Zovko** je muzikologinja i teoretičarka glazbe. Zaposlena je kao viša stručna suradnica na Odsjeku za povijest hrvatske glazbe HAZU u Zagrebu. Apsolventica je Doktorskog studija znanosti o književnosti, teatrologije i dramalogije, filmologije, muzikologije i studija kulture na Odsjeku za muzikologiju Muzičke akademije u Zagrebu, a čiji je nositelj Filozofski fakultet Sveučilišta u Zagrebu. Tema doktorske disertacije, koju piše pod mentorstvom dr. sc. Vjere Katalinić, joj je *Udžbenici i priručnici kao temelj glazbenog obrazovanja u Zagrebu (1829.–1921.)*. U području njezinih glazbenih interesa su povijest glazbenog obrazovanja i glazbene kulture 19. stoljeća, hrvatska glazbena terminologija u 19. stoljeću, hrvatski skladatelji 19. i 20. stoljeća te povijest teorije glazbe.

**Marija Benić Zovko** is a musicologist and music theorist. She is employed in the Department for History of Croatian Music at the Croatian Academy of Sciences and Arts in Zagreb as a senior professional associate. She is currently preparing a PhD thesis (*Textbooks and Manuals as Fundamentals of Musical Education in Zagreb, 1829–1921*) at the Academy of Music and Faculty of Humanistic and Social Studies at the University of Zagreb. Her scholarly interests focus on the history of musical education and music culture in the 19th century, Croatian musical terminology in the 19th century, Croatian composers of the 19th and 20th centuries, and the history of music theory.



## Bosnić, Amra / Naida Hukić

Univerzitet u Sarajevu, Muzička akademija  
University of Sarajevo, Academy of Music

### Formalni i harmonijski aspekti solo pjesama bosanskohercegovačkog kompozitora Milana Prebande

Dosadašnje klasifikacije (Kučukalić, 1961; Čavlović, 2011) nevelikog ali za bosanskohercegovačko kompozitorstvo izuzetno važnog vokalno-solističkog dijela opusa kompozitora Milana Prebande ukazuju na različito porijeklo tekstovnih predložaka njegovih solo pjesama, od poezije uglavnom bosanskohercegovačkih pjesnika, do onih koji pripadaju urbanoj, odnosno ruralnoj tradicijskoj praksi Bosne i Hercegovine i konstatiraju prisustvo “narodnog muzičkog izraza, i to prvenstveno gradske tradicije”. Cilj ovog istraživanja je započeti sistematsku analitičko-teorijsku obradu Prebandinog opusa s tri poetski raznorodne solo pjesme – *Azemina* (1948), komponovanu na poetski predložak bh. pjesnikinje Razije Handžić, *Crn oblače, ružan li si* (1958), koja koristi tekst istoimene sevdalinke i *Oj, jabuko moja zeleniko* (1958) na tekst napjeva seoske tradicije područja Zmijanja. Zaključak ovog istraživanja je da su one paradigmatički primjeri sublimacije folklornih arhetipova necitatnog tipa u umjetničku formu solo pjesme, čija su specifična i jedinstvena žanrovska obilježja na prvom mjestu označena izražajnom prevlašću melodije i njoj prilagođenom harmonizacijom, te formom koja kombinira naslijeđe romantičkog *lieda* u makrostrukтури i elemente oblikovanja tipične za sevdalinku na mikrostrukturnom nivou poput rečenica dugog daha improvizacijskog karaktera, umetanja eksklamacija i metroritmičkih zastoja. U navedenim pjesmama kompozitor u konstrukciji originalne melodije primjenjuje različite vrste ljestvica molskog karaktera, sa ili bez orijentalnog prizvuka (balkanski/prirodni mol) ili s odlikama modalnosti (frigijski modus), pa stoga harmonizacije variraju od romantičkih (isticanje subdominantne sfere, silazni sekundni i terčni pomaci trozvuka s polukadencnim završecima i slično) do savremenih, karakterističnih za nacionalne škole 20. stoljeća (isticanje intervala velike sekunde i čiste kvinte u pratnji napjeva, miješanje roda pojedinih sazvučja, harmonija kao proizvod dvoslojne fakture i slično) posebno u tretmanu napjeva s porijeklom u bosanskohercegovačkom folkloru.

### Formal and Harmonic Aspects of the Bosnian-Herzegovinian Composer Milan Prebanda's Solo Songs

Previous classifications (Kučukalić, 1961; Čavlović, 2011) of the quantitatively modest but highly important vocal-soloist part of the composer Milan Prebanda's oeuvre indicate the different origins of the poetic templates of his solo songs, which vary from the poetry of mostly Bosnian poets to those belonging to the urban and rural traditional practice of Bosnia and Herzegovina. Sources also state the presence of “folk musical expression, primarily that of the urban tradition”. The aim of this research is to start a systematic analytical-theoretical investigation of Prebanda's oeuvre through three poetically diverse solo songs

– *Azemina* (1948), which is the musical setting of the Bosnian poet Razija Handžić's poem, *Crn oblače*; *Ružan li si* (1958), which uses the lyrics of a *sevdalinka* of the same name, and *Oj, jabuko moja zeleniko* (1958) which is based on the lyrics of a rural tradition song from the Zmijanje area. The conclusion of this research is that these solo songs are paradigmatic examples of the sublimation of folklore archetypes into the artistic form of a solo song, whose specific and unique genre characteristics are primarily marked by the expressive predominance of the melody and the adapted harmonization, and the form that combines the heritage of the romantic *Lied* at the macrostructure level and elements typical of *sevdalinka* songs in its microstructure, such as long melodic phrases filled with an improvisational character, an insertion of exclamations, and metrorhythmic pauses. In the above-mentioned songs, the composer in the construction of the original melody applies different types of minor scales – seven-note scales with or without using augmented 2nds (Balkan/natural minor) or with features of modality (Phrygian mode), and therefore the harmonizations vary from romantic (emphasizing the subdominant sphere, descending second and third shifts of triads with half-cadence endings and the like) to contemporary ones, characteristic of national schools of the 20<sup>th</sup> century (emphasis on the interval of the major second and the perfect fifth in the accompaniment of the chant, mixing the major and minor in certain chords, and harmony as a product of two-layered texture and the like) especially in the treatment of chants originating in Bosnian folklore.

**Amra Bosnić** je vanredna profesorica na Muzičkoj akademiji Univerziteta u Sarajevu i šefica Odsjeka za muzičku teoriju i pedagogiju. Magistrirala je (*Simfonijska muzika u Bosni i Hercegovini: pregled, analiza, sistematizacija*; 2010) i doktorirala (*Kompozitorstvo u Bosni i Hercegovini*; 2016) na Odsjeku za muzičku teoriju i pedagogiju Muzičke akademije Univerziteta u Sarajevu (mentor emeritus prof. dr. Ivan Čavlović). Autorica je više stručnih i naučnih članaka izloženih na simpozijumima, i objavljenih u časopisima i zbornicima radova u zemlji i regiji. U sferi najužeg naučnog interesa je analiza djela kompozitora u Bosni i Hercegovini, što je rezultiralo monografijom *Simfonijska muzika u Bosni i Hercegovini* 2021. godine. Kourednica je Zbornika radova *Muzika u društvu* (2018, 2020) u izdanju Muzikološkog društva Federacije BiH i Muzičke akademije Univerziteta u Sarajevu. Također je jedna od inicijatorica i organizatorica Ciklusa kreativnih radionica *Podijelimo znanje* (2016–2023). U aprilu 2016. godine izabrana je za saradnicu glavnog urednika enciklopedije *Grove Music online*. Članica je programskih i organizacionih odbora simpozijuma u Sarajevu i regiji, te uredništva zbornika radova, kao i Časopisa za muzičku kulturu *Muzika*.

**Amra Bosnić** is an Associate Professor in the Academy of Music at the University of Sarajevo and the Head of the Department of Music Theory and Pedagogy. Bosnić completed her master's degree (*Symphonic Music in Bosnia and Herzegovina: overview, analysis, sistematization*; 2010) and PhD studies (*Compositional*

*Practice in Bosnia and Herzegovina*; 2016), under the supervision of Dr. Ivan Čavlović. She has presented her papers at conferences and symposiums, and published them in journals and collections in Bosnia and Herzegovina and the region. One of her special fields of interest is musical analysis of Bosnian and Herzegovinian compositional practice, which resulted in her first monography *Symphonic Music in Bosnia and Herzegovina* in 2021. In 2017 Bosnić was named co-editor of the Collection of Papers *Music in Society*, published by the Musicological Society of the Federation of Bosnia and Herzegovina and the Academy of Music in Sarajevo (2018, 2020). In cooperation with her colleagues, Bosnić has initiated, organized, and realized the Cycle of Creative Workshops *Podijelimo Znanje* (2016–2023). Since April 2016 she has been cooperating with the Editor-in-Chief of *Grove Music Online Edition Encyclopedia*. Bosnić is a member of the Organizing and Program Committee of symposiums and academic meetings in Sarajevo and the region, as well as contributing publications and the Journal for Music Culture *Muzika*.

**Naida Hukić** vanredna je profesorica na Muzičkoj akademiji Univerziteta u Sarajevu. Diplomirala je muzičku teoriju i pedagogiju (2002) i klavir (2004) na Muzičkoj akademiji Univerziteta u Sarajevu. Magistrirala je (2012) i doktorirala (2017) iz oblasti muzičke teorije – Harmonija. Fokus istraživačkog i muzičko-teorijskog interesovanja usmjerava ka proučavanju harmonijskih aspekata u kompozicijama bosanskohercegovačkih kompozitora. Rezultate svog istraživanja do sada je prezentovala na nekoliko nacionalnih i internacionalnih konferencija i simpozijuma, te ih objavila u vidu članaka u zbornicima radova u Časopisu za muzičku kulturu *Muzika*. Autorica je monografije *Koncertantna djela u Bosni i Hercegovini: stil i harmonija* (2023). Kourednica je Zbornika radova *Muzika u društvu* (2018, 2020) u izdanju Muzikološkog društva Federacije BiH i Muzičke akademije Univerziteta u Sarajevu. Jedna je od inicijatorica i organizatorica Ciklusa kreativnih radionica *Podijelimo znanje* (2016–2023). Članica je Muzikološkog društva ФБИH, kao i ICTM-a Nacionalnog komiteta za BiH.

**Naida Hukić** is an Associate Professor in the Academy of Music at the University of Sarajevo. She graduated in Music Theory and Pedagogy (2002) and Piano (2004) from the Academy of Music at the University of Sarajevo. At the same institution, she earned a master's (2012) and doctoral degree (2017) in the field of Harmony. The focus of her research and musical theoretical interest is directed towards the study of harmonic aspects of the compositions of Bosnian-Herzegovinian composers. She has presented papers at international conferences and symposiums, and has published them in collections of papers and in the Journal for Music Culture *Muzika*. She is the author of the monography *Concertante Works in Bosnia and Herzegovina: Style and Harmony* in 2023. She is co-editor of the Collection of Papers *Music in Society* (2018, 2020), published by the Musicological Society of the Federation of Bosnia and Herzegovina and the Academy of Music at the University of Sarajevo. In cooperation with her colleagues, Hukić

has initiated, organized, and realized the Cycle of Creative Workshops *Podijelimo znanje* (2016–2023). She is a member of the Musicological Society ФВН and ИСТМ National Committee for BiH.

## Božidarević, Saša / Dina Vojvodić Nikolić

Univerzitet u Prištini s privremenim sedištem u Kosovskoj Mitrovici, Fakultet umetnosti  
University of Prishtina with temporarily seat in Kosovska Mitrovica, Faculty of Arts

### **Rukoveti Stevana Mokranjca – putevi razvoja muzičke analize**

*Rukoveti* Stevana Mokranjca stub su razvoja srpske (jugoslovenske) horske muzike i kao takve zaokupljale su pažnju istraživača iz različitih muzičkih oblasti. Predmet ovog rada su Mokranjčeve *Rukoveti* sagledane u kontekstu muzikoloških i muzičko-teorijskih promišljanja. Cilj ovog istraživanja je da se ukaže na različite puteve razvoja muzičke analize u kontinuiranom vremenskom razdoblju od prvih studija do savremenih analitičkih procedura. Realizacija zacrtanog cilja biće ostvarena kombinovanom primenom standardnih metoda muzičke analize i savremenim metodama baziranim na postulatima intertekstualnosti i citatnosti.

### **Rukoveti by Stevan Mokranjac – Paths of Development of Musical Analysis**

*Rukoveti* by Stevan Mokranjac is a pillar of the development of Serbian (Yugoslav) choral music, and as such has captured the attention of researchers from various musical fields. The subject of this work is viewed in the context of musicological and music-theoretical considerations. The goal of this research is to indicate the different development methods of musical analysis in a continuous period of time, from the earliest studies to modern analytical procedures. The realization of this goal will be achieved by the combined application of standard methods of musical analysis and modern methods based on the postulates of intertextuality and citation.

**Saša Božidarević**, dr., muzički teoretičar, redovni je profesor na Fakultetu umetnosti Univerziteta u Prištini s privremenim sedištem u Kosovskoj Mitrovici. Primarno polje njegovog naučnog interesovanja je srpska horska muzika folklorne provenijencije. Učestvovao je na mnogobrojnim naučnim skupovima u zemlji i inostranstvu. Pored rada na matičnom fakultetu, angažovan je na Odseku za muzičku produkciju i dizajn zvuka na Akademiji umetnosti u Beogradu. Autor je dve monografije iz oblasti vokalne muzike. Objavio je veliki broj naučnih i stručnih radova i prikaza u domaćim i međunarodnim časopisima za muziku i kulturu. Božidarević je bio član programskog i organizacionog odbora na naučnim skupovima *Tradicionalno i savremeno u umetnosti i obrazovanju* koje je organizovao Fakultet umetnosti u Zvečanu – Kosovskoj Mitrovici i jedan od urednika i recenzenata zbornika radova s ovog skupa. Član je uredništva interdisciplinarnog naučnog časopisa o umetnosti i kulturi *Triptih*. Rukovodilac je naučnog projekta (Fakulteta umetnosti u Zvečanu – Kosovskoj Mitrovici) *Nauka i umetnost na Kosovu i Metohiji – od inspiracije do sinteze*.

**Saša Božidarević**, PhD, is a music theorist and a full professor at the Faculty of Arts, University of Pristina, with temporary headquarters in Kosovska Mitrovica. His primary field of academic interest is Serbian choral music of folklore provenance. He has participated in numerous academic gatherings in the country and abroad. In addition to working in his home faculty, he is engaged in the Department of Music Production and Sound Design at the Academy of Arts in Belgrade. He is the author of two monographs in the field of vocal music. He has published a large number of academic and professional works and presentations in domestic and international magazines for music and culture. Božidarević was a member of the program and organizational committee at the academic conference for *Traditional and Contemporary in Art and Education* organized by the Faculty of Arts in Zvečan – Kosovska Mitrovica, and was one of the editors and reviewers of the collection of works from this conference. He is a member of the editorial board of the interdisciplinary academic journal on art and culture *Triptych*. He is the head of the academic project (Faculty of Arts, University of Pristina, in Zvečan – Kosovska Mitrovica) *Science and Art in Kosovo and Metohija: From Inspiration to Synthesis*.

**Dina Vojvodić Nikolić**, dr., muzikolog, docent je na Fakultetu umetnosti Univerziteta u Prištini s privremenim sedištem u Kosovskoj Mitrovici. Objavila je jednu naučnu monografiju – *Morton Feldman: Kreiranje stvaralačkog identiteta*. Pored pomenutog objavila je preko 30 radova u časopisima od međunarodnog i nacionalnog značaja i zbornicima s domaćih i međunarodnih naučnih skupova. Polje njenog naučnog interesovanja odnosi se na recepciju srpske muzike u dnevnoj i periodičnoj štampi kao i na kritičko-muzikološki pregled napisa o muzici domaćih i stranih autora. Član je Muzikološkog društva Srbije, Udruženja kompozitora Srbije (sekcija muzičkih pisaca) i član-saradnik Odeljenja za scenske umetnosti i muziku Matice srpske. Koordinator je naučnog projekta *Nauka i umetnost na Kosovu i Metohiji: od inspiracije do sinteze* koji je podržan od strane Fakulteta umetnosti u Kosovskoj Mitrovici. Član je uredništva interdisciplinarnog naučnog časopisa *Triptih* i Tematskog zbornika radova *Tradicionalno i savremeno u umetnosti i obrazovanju* u izdanju Fakulteta umetnosti u Kosovskoj Mitrovici.

**Dina Vojvodić Nikolić**, PhD, is a musicologist, and assistant professor in the Faculty of Arts at the University of Pristina, with temporary headquarters in Kosovska Mitrovica. She has published one academic monograph – *Morton Feldman: Creating a Creative Identity*. In addition to the aforementioned, she has published over 30 papers in journals of international and national importance, and in collections of papers from domestic and international academic conferences. Her field of academic interest relates to the reception of Serbian music in the daily and periodical press, as well as a critical-musicological review of writings about the music of domestic and foreign authors. She is a member of the Musicological Society of Serbia, the Association of Composers of Serbia (section of music writers) and an associate member of the Department for Performing Arts and Music of

Matica Srpska. She is also the coordinator of the academic project *Science and Art in Kosovo and Metohija: From Inspiration to Synthesis*, which is supported by the Faculty of Arts in Kosovska Mitrovica. Additionally, she is a member of the editorial board of the interdisciplinary academic journal *Triptych* and the thematic collection of works *Traditional and Contemporary in Art and Education* published by the Faculty of Arts at the University of Prishtina at Kosovska Mitrovica.

## **Cimardi, Linda**

Martin-Luther-Universität Halle-Wittenberg, Odsjek za muzikologiju  
Martin Luther University Halle-Wittenberg, Department of Musicology

### **Između šlagera i antikolonijalnih pjesama: Karijera Ahmeda Taiba u Centralnoj i Istočnoj Evropi tokom 1960-ih**

Zbog svog učešća u Pokretu nesvrstanih, Jugoslavija je ustanovila programe razmjene s afričkim zemljama i stipendijama podržala brojne studente iz Afrike kako bi studirali u Jugoslaviji. Neki od ovih studenata otpočeli su vlastite muzičke karijere i angažirali se u različitim žanrovima inspiriranim afričkom tradicionalnom i popularnom muzikom, afro-američkom i afro-karipskom muzikom, kao i popularnom evropskom muzikom. Ovaj rad predstavlja muzičke produkcije nekih od njih i fokusira se na ploče Ahmeda Taiba, izvorno iz Ugande, koji je na Univerzitetu u Sarajevu studirao tokom 1960-ih. Njegov put trasira se kroz različite žanrove i stilove, zemlje i jezike, od singla za zapadnonjemačkog izdavača Saba Records (1964.), preko EP-a za Jugoton 1965. godine, do posljednjeg singla za austrijski Figaro (1968.). Stilska fleksibilnost i obzir prema ukusu srednjestrujaške publike čini se da obilježavaju Taibove produkcije, koje uključuju lake šlager komade, ali i angažiranje antikolonijalne pjesme. Građeci na skorijoj literaturi o Jugoslaviji i Pokretu nesvrstanih, ovaj rad pokušava da locira Taibov transnacionalni rad u kontekst Evrope podijeljene Hladnim ratom te istražuje slike Afrike i crnačkog identiteta sadržane u njegovim pjesmama, naročito u antikolonijalnoj i nesvrstanoj Jugoslaviji 1960-ih.

### **Between Schlager and Anticolonial Songs: Ahmed Taib's Career Across 1960s Central and Eastern Europe**

Through its participation in the Non-Aligned Movement (NAM), Yugoslavia established exchange programs with African countries and supported numerous scholarships for students from Africa to study in Yugoslavia. Some of these students started musical careers and engaged in various genres, inspired by African traditional and popular music, African American and Afro-Caribbean music, and European popular music. This paper presents some of their musical productions, and focuses on the records of Ahmed Taib, who was originally from Uganda and a student at the University of Sarajevo in the 1960s. From his 1964 single with West German Saba Records, through his 1965 Jugoton EP, to his last single with Austrian Figaro (1968), his path across multiple genres and styles, countries, and languages is traced. Stylistic flexibility and consideration of mainstream audiences' tastes seem to mark Taib's production, which includes light schlager pieces as well as engaged anticolonial songs. Building on recent literature on Yugoslavia and the NAM, this paper attempts to locate Taib's transnational work in the context of Cold War Europe, and investigates the images of Africa and Blackness conveyed through his songs, particularly in the 1960s' anticolonial and non-aligned Yugoslavia.



**Linda Cimardi** je etnomuzikologinja koja trenutno vodi projekt *Crnačka muzika u regiji (bivše) Jugoslavije* na Univerzitetu Martin Luther Halle-Wittenberg. U Etnološkom muzeju u Berlinu radila je kao istraživačka saradnica (A. von Humboldt Research Fellow) i gostujuća istraživačica na Kunst-Universität u Gracu. Doktorirala je etnomuzikologiju na Univerzitetu u Bolonji. Njen istraživački interes obuhvata muziku i ples Istočne Afrike, plesne repertoare Sjeverne Bosne, crnačku muziku u jugoslovenskoj regiji, rodne studije, te etiku i *world music* estetiku.

**Linda Cimardi** is an ethnomusicologist currently leading the DFG-funded project *Black Music in the Region of (Former) Yugoslavia* at Martin Luther University Halle-Wittenberg. She has been an A. von Humboldt Research Fellow at the Ethnological Museum in Berlin, and a guest researcher at Kunst-Universität in Graz. She holds a PhD. in Ethnomusicology from the University of Bologna. Her research interests include Eastern African music and dances, Northern Bosnian dance repertoires, Black music in the Yugoslav region, gender, and world music ethics and aesthetics.

## **Čaušević, Merima / Amer Osmić**

Univerzitet u Sarajevu, Pedagoški fakultet / Univerzitet u Sarajevu, Fakultet političkih nauka

University of Sarajevo, Faculty of Educational Sciences / University of Sarajevo, Faculty of Political Sciences

### **Značaj umjetničkog obrazovanja u razvoju savremenog bosanskohercegovačkog društva**

Umjetničko obrazovanje ima značajnu ulogu u razvoju savremenog društva, oblikujući kulturni identitet, potičući kreativnost i razvijajući emocionalne i socijalne vještine kod djece i mladih u obrazovnom sistemu, doprinoseći očuvanju i promociji bogate kulturne baštine multikulturalnog društva. Značaj učenja sviranja instrumenata, pjevanja i teorije muzike, omogućava djeci i mladima da razviju kreativne i intelektualne sposobnosti čime se direktno i indirektno utiče na funkcionalnu dimenziju pismenosti. Kreativne aktivnosti u toku obrazovnog procesa prakticirane i podržane na odgovarajući način mogu imati širi društveni uticaj, obogaćujući društveni život zajednice. Umjetnost i kultura imaju značajnu ulogu u izgradnji pozitivnog imidža zemlje na internacionalnoj razini, promičući Bosnu i Hercegovinu kao zemlju bogate kulturne tradicije i kreativnosti. Cilj rada je analizirati status umjetničkog obrazovanja u savremenom bosanskohercegovačkom društvu putem kvalitativno-kvantitativnog pristupa i težnjom da se provjeri teza da umjetničko obrazovanje nije samo instrument ličnog razvoja, već i značajan faktor za društveni i kulturni napredak. Promocija i podrška kako javnog sistema, ali i destereotipizacija o (ne)važnosti kreativnih sadržaja u procesu obrazovanja trebala bi biti prioritet kako bi se osigurala održiva budućnost mladih i cijelog društva kada je riječ o kulturi i kulturnim vrijednostima.

### **The Importance of Art Education in the Development of Contemporary Bosnian-Herzegovinian Society**

Art education has a significant role in the development of modern society, shaping cultural identity, encouraging creativity, developing emotional and social skills in children and young people in the educational system, and contributing to the preservation and promotion of the rich cultural heritage of a multicultural society. Creative activities during the educational process, practiced and supported in an appropriate way, can have a wider social impact, enriching the social life of the community. Art and culture play a significant role in building a positive image of a country at the international level, promoting Bosnia and Herzegovina as a country of rich cultural tradition and creativity. The aim of the paper is to analyse the status of art education in contemporary Bosnian society through a mixed methods approach, and with the aim of verifying the thesis that art education is not only an instrument of personal development, but also an important factor for social and cultural progress. Promotion and

support of both the public system, and de-stereotyping the (un)importance of creative content in the education process should be a priority in order to ensure a sustainable future for young people, and the entire society, when it comes to culture and cultural values.

**Merima Čaušević** je diplomirala, magistrirala i doktorirala na Teoretsko-pedagoškom odsjeku Muzičke akademije Univerziteta u Sarajevu. Bavi se istraživanjima na području opće muzičke edukacije te bosanskohercegovačke muzike. Značajno pedagoško iskustvo stekla je u radu s djecom i mladima različitog uzrasta. Aktivna je učesnica naučnih i stručnih seminara, simpozija, kongresa u zemlji (Bosna i Hercegovina) i inostranstvu (Norveška, Turska, Poljska, Holandija, Hrvatska, Slovenija). Članica je Muzikološkog društva FBiH od 1998. godine, te Evropske asocijacije za muziku u školama (EAS- European Association for Music in Schools) od 2010. godine. Učestvovala je u nekoliko naučnih i stručnih projekata ispred Pedagoškog fakulteta Univerziteta u Sarajevu, a u okviru Erasmus-a bila je gost predavač na univerzitetima u Sloveniji i Slovačkoj. Autorica/koautorica je više naučnih i stručnih knjiga, monografije, naučnih i stručnih radova u zbornicima i časopisima. Recenzentica je za knjige, priručnike, kurikulume, radove u zbornicima i časopisima u BiH, Hrvatskoj i Srbiji. Članica je uredništva časopisa, naučnih, programskih i organizacijskih odbora simpozija u zemlji i regiji. Zaposlena je na Univerzitetu u Sarajevu – Pedagoškom fakultetu od 1994. godine, a od 2022. godine je u zvanju redovne profesorice.

**Merima Čaušević** completed her undergraduate, master's, and doctoral studies in the Department of Theory and Pedagogy at the Academy of Music at the University of Sarajevo. She deals with research in the field of general music education and Bosnian music. She has gained significant pedagogical experience working with children and youth of different ages. She is an active participant in academic and professional seminars, symposia, and congresses in the country (Bosnia and Herzegovina) and abroad (Norway, Turkey, Poland, Netherlands, Croatia, Slovenia). She has been a member of the FBiH Musicological Society since 1998, and of the European Association for Music in Schools (EAS – European Association for Music in Schools) since 2010. She has participated in several academic and professional projects in front of the University in Sarajevo - Faculty of Pedagogy, and was a guest lecturer at universities in Slovenia and Slovakia as part of Erasmus. She is the author/co-author of several scholarly and professional books, monographs, and academic and professional works in anthologies and magazines. She is a reviewer for books, manuals, curricula, and works in anthologies and magazines in Bosnia and Herzegovina, Croatia and Serbia. She is a member of the editorial boards of magazines, academic programs and organizational committees of symposia in the country and the region. She has been employed at the University of Sarajevo in the Faculty of Education since 1994, and has been a full professor since 2022.

**Amer Osmić** je diplomirao, magistrirao i doktorirao na Fakultetu političkih nauka Univerziteta u Sarajevu (Odsjek za sociologiju). U maju 2007. godine stupio je u radni odnos u svojstvu asistenta iz oblasti socioloških nauka na Fakultetu političkih nauka Univerziteta u Sarajevu. Na Odsjeku za sociologiju bio je zaposlen kao asistent, viši asistent i docent, a trenutno je u zvanju vanrednog profesora. Usmjeren je na metodologiju društvenih istraživanja i istraživačke procese. Istražuje položaj mladih u Bosni i Hercegovini kroz analizu stanja i perspektiva. Sudjelovao je u više nacionalnih i internacionalnih projekata, kao istraživač i/ili voditelj projekta, od kojih se izdvajaju projekti Europske unije, UNICEF-a, UNSECO-a, Friedrich Ebert Fondacije, i drugi. Učestvovao je na brojnim naučnim i stručnim skupovima u zemlji i inozemstvu. (Ko)autor je više knjiga, studija kao i znanstvenih i stručnih radova iz oblasti sociologije, sociologije mladih, migracija i metodologije istraživanja.

**Amer Osmić** completed his undergraduate, master's, and doctoral studies in the Department of Sociology, Faculty of Political Sciences at the University of Sarajevo. In May 2007, he began working as an assistant in the field of sociological sciences in the Faculty of Political Sciences at the University of Sarajevo. He held positions as an assistant, senior assistant, and assistant professor in the Department of Sociology, and he is currently an associate professor. He focuses on the methodology of social research and research processes. He researches the position of youth in Bosnia and Herzegovina through the analysis of current conditions and perspectives. He has participated in numerous national and international projects as a researcher and/or project leader, including projects by the European Union, UNICEF, UNESCO, Friedrich Ebert Foundation, and others. He has attended numerous academic and professional conferences both domestically and abroad. He is the (co)author of several books, studies, and academic and professional papers in the fields of sociology, youth sociology, migration, and research methodology.

## Duraković, Lada

Sveučilište Jurja Dobrile u Puli, Muzička akademija  
Juraj Dobrila University in Pula, Music Academy

### **“U životu će im više trebati Pitagorin poučak nego dubrovački madrigali”: položaj učitelja i nastavnika glazbenog odgoja u ranome socijalizmu (1945.–1965.)**

U prvom poratnom razdoblju, promjene u strukturi društva rezultirale su redefiniranjem koncepta obrazovanja i promjenom ciljeva, zadataka, sadržaja, organizacije i metoda nastavnog rada. Glazbeni odgoj u osnovnim školama spadao je u područje estetskog – obrazovnog područja, kojim je trebalo dati specifičan doprinos formiranju mlade harmonične socijalističke ličnosti. Od učitelja i nastavnika očekivali su da će se svojem pozivu, vrlo često bez adekvatne naknade, aktivno posvećivati i nakon radnog vremena. Predanost i ljubav prema socijalističkoj domovini trebali su biti dovoljan poticaj da, unatoč svim preprekama i financijskim poteškoćama, budu spremni požrtvovno obavljati svoj poziv i tako pridonijeti izgradnji socijalističkog društva. Izlaganje će pratiti načine ulančavanja htijenja kreatora obrazovne politike s mogućnostima učiteljskog kadra i učenika u prvim poratnim godinama. Istraživanje je rezultat analize arhivske građe i novinske dokumentacije. Dopunjeno je osobnim iskazima kazivača – učitelja, sukreatora nastave glazbenog odgoja iz različitih krajeva Hrvatske.

### **“They Have More Need of the Pythagorean Theorem in Life than of Dubrovnik Madrigals”: the Position of Music Teachers in Early Socialism (1945–1965)**

Changes in the post-war education system brought about a transformation in goals, tasks, contents, organization, and methods of teaching. In primary schools, music education was a part of an aesthetic – educational field which aimed to contribute to the formation of a well-balanced young socialist personality. The teachers were expected to be actively committed to their profession even outside working hours, although they were often not even remunerated for their work. The dedication and love for the socialist homeland was supposed to be stimulating enough to do their job readily and selflessly, regardless of any obstacles or financial difficulties, and thus contribute to the building of a socialist society. This presentation will follow ways of concatenating the intentions of educational policy makers with the capabilities of the teachers and students in the early post-war years. The research is the result of analysis of archival materials, articles from magazines, and reviews. It is supplemented by the personal statements of teachers, and co-creators of music education lessons from different parts of Croatia.

**Lada Duraković** je redovita profesorica, zaposlena na Muzičkoj akademiji u Puli. Diplomirala je muzikologiju na Filozofskom fakultetu Sveučilišta u Ljubljani. Magistrirala je i doktorirala na Filozofskom fakultetu Sveučilišta u Zagrebu.

Njezin znanstveni interes usmjeren je na korelaciju ideologije i glazbe u 20. stoljeću. Sudjelovala je na konferencijama u zemlji i inozemstvu. Autorica je brojnih znanstvenih članaka i knjiga: *Pulski glazbeni život u razdoblju fašističke diktature 1926.–1943.* (HMD, Zagreb, 2003.); *Ideologija i glazbeni život: Pula 1945.–1966.* (HMD, Zagreb, 2011.); *Glazba kao odgojno sredstvo u formiranju “socijalističkog čovjeka”:* nastava glazbe u osnovnim školama u Hrvatskoj (1945.–1965.) (HMD, Zagreb, 2019.); *Zaboravljena glazba: Pula 1900.–1950.* (Sveučilište Jurja Dobrile u Puli, 2020). Koautorica je (s Marijanom Kokanović Marković) knjige *Franz Lehár - kapelnik Carske i Kraljevske mornarice u Puli (1894.–1896.)* (PPMI, Pula, 2020.) i koautorica (sa Sabinom Vidulin) knjige *Metodički aspekti muzikološkog sadržaja: mediji u glazbenoj nastavi* (Juraj Dobrila Sveučilište u Puli, 2012.).

**Lada Duraković** is a full professor at the Academy of Music in Pula. She graduated in Musicology from the Faculty of Philosophy at the University of Ljubljana. She got her master's degree and PhD from the Faculty of Philosophy at the University of Zagreb. Her academic interest has been oriented toward the correlation of ideology and music in the 20<sup>th</sup> century. She has taken part in conferences in the country and abroad. Duraković is the author of numerous academic articles and books: *Musical Life in Pula Under the Fascist Regime: 1926–1943.* (HMD, Zagreb, 2003), *Ideology and Musical Life: Pula 1945–1966.* (HMD, Zagreb, 2011), *Music as an Educational Means of Forming the Socialist Man: Music Education in Primary Schools in Croatia (1945–1965)* (HMD, Zagreb, 2019), *Forgotten Music: Pula 1900–1950.* (Juraj Dobrila University, Pula, 2020). She is co-author (with Marijana Kokanović Marković) of the book *Franz Lehár: Bandmaster of the Imperial and Royal Navy in Pula (1894–1896)* (PPMI, Pula, 2020) and co-author (with Sabina Vidulin) of the book *Methodical Aspects of Musicological Contents: The Media in Music Teaching* (Juraj Dobrila University, Pula, 2012).

## Đukić-Čamur, Snježana

Univerzitet u Istočnom Sarajevu, Muzička akademija  
University of East Sarajevo, Academy of Music

### Uticaj poljske škole u stvaralaštvu Vojina Komadine

Rad istražuje uticaj poljske kompozitorske škole na stvaralaštvo Vojina Komadine (1933–1997), jednog od najistaknutijih bosanskohercegovačkih i jugoslovenskih kompozitora. Komadina je redovno prisustvovao Muzičkom bijenalu u Zagrebu (MBZ) od njegovog osnivanja 1961. godine, gdje je imao priliku da se upozna s radom Witolda Lutosławskog, jednog od predstavnika poljske škole.

Komadina je debitovao na MBZ-u 1967. godine s *Mikrosonatama za komorni ansambl*, koje su kasnije izvedene i na festivalu *Varšavska jesen*, centru promocije poljske avangardne muzike. Ovaj festival je značajno uticao na Komadininu muzičku praksu, posebno kroz upotrebu poljske aleatorike u njegovim kasnijim djelima.

Poseban fokus rada je na transformaciji Komadininog muzičkog jezika pod uticajem poljske škole, kao i integraciji specifičnih kompozicionih tehnika poput aleatorike i inovativnih pristupa orkestraciji. Takođe, važno je istaći da je jedina kompozicija u Komadininom opusu posvećena drugom kompozitoru, balet *Hasanaginica*, što predstavlja omaž Witoldu Lutosławskom.

Zaključak ističe značaj poljske škole kao ključnog izvora kompoziciono-tehničkih inovacija u Komadininom stvaralaštvu, čiji je uticaj bio prepoznat na MBZ-u kao važnom mjestu za internacionalnu promociju savremene muzike.

### The Influence of the Polish School on the Work of Vojin Komadina

This paper explores the influence of the Polish compositional school on the work of Vojin Komadina (1933–1997), one of the most prominent composers from Bosnia and Herzegovina and Yugoslavia. Komadina regularly attended the Music Biennale Zagreb (MBZ) from its inception in 1961, where he had the opportunity to familiarize himself with the work of Witold Lutosławski, a representative of the Polish school.

In 1967, Komadina debuted at the MBZ with *Microsonatas for a Chamber Ensemble*, which were later performed at the *Warsaw Autumn* festival, a centre for promoting Polish avant-garde music. This festival significantly influenced Komadina's musical practice, particularly through the use of Polish aleatory techniques in his later works.

The particular focus of this study is the transformation of Vojin Komadina's musical language under the influence of the Polish school, including the integration of specific composition techniques such as aleatoric elements and innovative

approaches to orchestration. It is also noteworthy that the only composition in Komadina's oeuvre dedicated to another composer is the ballet *Hasanaginica*, serving as an homage to Witold Lutosławski.

The conclusion emphasizes the significance of the Polish school as a key source of compositional and technical innovations in Komadina's work, recognized at the MBZ as an important venue for the international promotion of contemporary music.

**Snježana Đukić-Čamur** je završila osnovne i poslijediplomske studije na Muzičkoj akademiji Univerziteta u Istočnom Sarajevu. Trenutno je na završnoj godini doktorskih studija na Muzičkoj akademiji Univerziteta u Sarajevu. Radi kao redovni profesor na Katedri za teorijske predmete Muzičke akademije u Istočnom Sarajevu. Njen stručni interes usmjeren je na muzičku teoriju i analizu, s posebnim naglaskom na karakteristike muzike domaćih kompozitora 20. vijeka. Autor je jedne monografije, priređivač i urednik dvije notne zbirke, te autor preko 20 radova iz oblasti muzičke teorije i analize, objavljenih u zbornicima radova s naučnih skupova. Svoje istraživačke radove prezentovala je na nacionalnim i međunarodnim naučnim skupovima u Bosni i Hercegovini i zemljama regiona. Član je Asocijacije za njegovanje akademske muzike *Novi zvuk*, Udruženja *Kamerni hor*, Muzikološkog društva Republike Srpske i Muzikološkog društva Federacije Bosne i Hercegovine.

**Snježana Đukić-Čamur** completed her undergraduate and master's degree at the Academy of Music at the University of East Sarajevo. She is currently in the final year of her doctoral studies at the Academy of Music at the University of Sarajevo. Snježana is employed as a full professor in the Department of Theoretical Subjects at the Academy of Music at the University of East Sarajevo. Her professional interests lie primarily in music theory and analysis. In her scholarly research, she focuses extensively on the specific characteristics of music by local composers of the 20<sup>th</sup> century. Snježana is the author of one monograph, editor and compiler of two music collections, and has authored over 20 papers in the field of music theory and analysis published in conference proceedings. She has presented her work at national and international conferences in Bosnia and Herzegovina and neighbouring countries. She is a member of the Association for the Cultivation of Academic Music *Novi zvuk*, the Association *Kamerni hor*, the Musicological Society of Republika Srpska, and the Musicological Society of the Federation of Bosnia and Herzegovina.



## **Ferović-Fazlić, Alma**

Univerzitet u Sarajevu, Akademija scenskih umjetnosti  
University of Sarajevo, Academy of Performing Arts

### **Značaj muzičke edukacije za glumce**

U radu se istražuje značaj i primjena muzičkih elemenata u akademskom obrazovanju glumaca te kako i na koji način razumijevanje muzičkog jezika doprinosi razvoju glumačkih vještina i ukupnom umjetničkom izražavanju. Rad donosi pregled muzičkih elemenata, koji se primjenjuju u nastavnim procesima na Akademiji scenskih umjetnosti Univerziteta u Sarajevu, Akademiji dramske umjetnosti Univerziteta u Tuzli i Akademiji umjetnosti Univerziteta u Banjoj Luci. Analizom aktualnih kurikuluma navedenih institucija pruža se uvid u trenutno obrazovanje glumaca u pogledu muzičke edukacije i identificiraju mogućnosti za dalji razvoj kurikuluma. Kroz istraživanje su prikupljeni podaci o dosadašnjim iskustvima studenata glume na Akademiji scenskih umjetnosti Univerziteta u Sarajevu, a vezano za primjenu muzičkih elemenata u njihovoj glumačkoj praksi, kao i stavovima o važnosti muzičke edukacije u glumačkoj obuci uopće. Iz rezultata istraživanja vidljivo je da primjena muzičkih elemenata obogaćuje umjetnički izraz glumaca, pružajući im širi spektar izražajnih sredstava, koja im pomažu u razumijevanju međusobne povezanosti muzike i drame. Radom se želi naglasiti i potreba za daljnjim istraživanjima u ovom području te istaći važnost sinergije ove dvije umjetnosti za glumačke izvedbe.

### **The Importance of Music Education for Actors**

This paper explores the importance and application of musical elements in the academic education of actors, and how and in what way understanding of the musical language contributes to the development of acting skills and overall artistic expression. The paper provides an overview of musical elements, which are applied in teaching processes at the Academy of Performing Arts at the University of Sarajevo, the Academy of Dramatic Arts at the University of Tuzla, and the Academy of Arts at the University of Banja Luka. The analysis of the current curricula of the above-mentioned institutions provides an insight into the current music education for actors and identifies opportunities for further development of the curriculum. The research involved gathering data on the prior experiences of acting students at the Academy of Performing Arts at the University of Sarajevo, and the application of musical elements in their acting practices, as well as opinions on the importance of music education in actor training in general. From the results of the research, it is evident that the use of musical elements enriches the artistic expression of actors, providing them with a wider range of expressive tools, which helps them understand the mutual connection between music and drama. The work aims to emphasize the need for further research in this area and underline the importance of the synergy of these two arts for acting performances.

**Alma Ferović-Fazlić** magistrirala je na Royal Academy of Music u Londonu na Odsjeku za muzički teatar (gluma/pjevanje/ples). Magistrica je i muzičke teorije i pedagogije, a trenutno i studentica na III ciklusu na Muzičkoj akademiji Univerziteta u Sarajevu. Od 2018. godine na Akademiji scenskih umjetnosti Univerziteta u Sarajevu predaje Glas i Muzički teatar na Odsjeku za glumu. Dobitnica je nagrade Akademije scenskih umjetnosti za najbolje rezultate u pedagoškom, umjetničkom i naučnom radu u 2020. godini, nagrade Univerziteta u Sarajevu za poseban doprinos u umjetnosti te počasne nagrade londonske Royal Academy of Music, čija je saradnica od 2020. godine. Osnivačica je edukativne i produkcijske platforme za izvođačke umjetnosti iMTM Sarajevo, gdje djeluje kao muzička izvođačica, rediteljica i producentica projekata muzičkog teatra. Predavala je i na Royal Academy of Dramatic Art u Londonu i Akademiji dramske umjetnosti u Zagrebu, a trenutno je u procesu licenciranja za master trenera vodeće vokalne studije Estill Voice Model. Autorica je i koautorica više stručnih i naučnih članaka objavljenih u Hrvatskoj, Srbiji i BiH. Predstavnica je RSL Awards iz Londona, a od 2023. godine njihova je evaluatorica i mentorica za oblast muzičkog teatra i glume.

**Alma Ferovic Fazlic** received her master's degree at the Royal Academy of Music in London in the Department of Musical Theatre (acting/singing/dance). She holds a master's degree in music theory and pedagogy, and is currently a PhD student at the Academy of Music at the University of Sarajevo. Since 2018 she has taught Voice and Musical Theatre in the Acting Department in the Academy of Performing Arts at the University of Sarajevo. She is the recipient of the Academy of Performing Arts Award for the best results in pedagogical, artistic and academic work in 2020, as well as the University of Sarajevo Award for special contribution in art, and an honorary award of London's Royal Academy of Music, where she has been an associate since 2020. She is the founder of the educational and production platform for the performing arts, iMTM Sarajevo, where she is active as a performer, musical director, and producer of musical theatre projects. She has also taught at the Royal Academy of Dramatic Art in London and the Academy of Dramatic Art in Zagreb, and is currently in the licensing process for the master trainer of the leading vocal study Estill Voice Model. She is the author and co-author of several professional and academic articles published in Croatia, Serbia, and Bosnia and Herzegovina. She is a representative of the RSL Awards from London, and since 2023 she has been their evaluator and mentor in the field of musical theatre and acting.

## Giannini, Juri

Universität für Musik und darstellende Kunst Wien  
University of Music and Performing Arts Vienna

### **Liszt kao zaokret: Odras kanona kroz popularnu muziku**

Historija muzike bi se mogla ispričati kao niz (ili bolje kao rizom) procesa prevođenja. U ovoj studiji slučaja, analiziraju se načini na koje je poznato klavirsko djelo Franza Liszta (*Lieberstraum* br. 3 iz 1850) adaptirano i preobraćeno, odnosno transformirano u *twist* od strane nekoliko grupa popularne muzike iz 1960-ih. Budući da je sama po sebi “prevod” (melodiju klavirskog nokturna prvi je postavio Liszt kao *Lied* na pjesmu Ferdinanda Freiligratha), ova je melodija često postajala materijal za *crossover* eksperimente u 20. stoljeću, naprimjer kod Spike Jonesa i City Slickersa ili Django Reinharda i Quintette du Hot Club de France. Šezdesetih godina prošlog stoljeća se *twist* aranžman (*Liszt Twist*) ove kompozicije proširio diljem Europe i zahvatio brojne jezike, snimke i izvedbe lokalnih i međunarodnih zvijezda i grupa. Koristeći metode i prijedloge iz muzikologije, prevoditeljskih i kulturoloških studija, ovaj rad se usredotočuje na različite tekstualne prijevode i izvedbe *twist* aranžmana, propitujući kako različite verzije otkrivaju (ovisno o promjenjivom kulturnom, geografskom i političkom kontekstu) različit pristup i odnos prema klasičkom i romantičkom muzičkom kanonu prošlosti.

### **Liszt as a Twist: Reflecting the Canon through Popular Music**

The history of music could be narrated as a sequence (or better as a rhizome) of translation processes. In this case study I analyse the ways in which a famous piano composition by Franz Liszt (*Lieberstraum* Nr. 3 from 1850) was adapted and transformed into a *twist* by several pop music combos in the 1960s. Being itself a “translation” (the melody of the piano nocturne was first settled by Liszt as a *Lied* on a poem by Ferdinand Freiligrath), this tune often became material for *crossover* experiments in the 20<sup>th</sup> century, for example by Spike Jones and his City Slickers or by Django Reinhard and the Quintette du Hot Club de France. In the 1960s, a *twist* arrangement (*Liszt Twist*) of the composition spread all over Europe through numerous languages, recordings, and performances by local and international stars and groups. Using methods and suggestions from musicology, translation studies, and cultural studies, this paper focuses on the different textual translations and performances of the *twist*, questioning how the various versions reveal (depending on its changing cultural, geographical, and political contexts) a divergent approach and relationship to the classical and romantic musical canon of the past.

Juri Giannini studirao je muzikologiju i slavistiku u Cremoni (doktorat) i Beču (doktorat), te okončao studije monografijom o teoriji muzičke forme Erwina Ratzia i disertacijom o Hansu Swarowskom kao prevoditelju opernih udžbenika.

Od 2010. godine predaje i istražuje na Odsjeku za muzikologiju i izvedbene studije na Univerzitetu za muziku i izvedbene studije u Beču. Njegovi interesi su, između ostalog, novinarski rad, posebice o operi, muzika 20. stoljeća, jazz i istočnoeuropski pop, te kulturno-obrazovni programi za djecu i odrasle. Trenutni fokus istraživanja su mu pitanja interkulturalnosti u didaktici historije muzike, ideologija i (muzička) historiografija, odnosi između prevoditeljstva i muzikologije, te kulturna historija muzike. Gianninijeve publikacije dostupne su na [https://www.mdw.ac.at/imi/juri\\_giannini/](https://www.mdw.ac.at/imi/juri_giannini/).

**Juri Giannini** studied Musicology and Slavic Studies in Cremona (Dott.) and Vienna (PhD), graduating with a monograph on Erwin Ratz's theory of musical form and a dissertation on Hans Swarowsky as a translator of opera textbooks. Since 2010, he has been teaching and researching at the Department of Musicology and Performance Studies (University of Music and Performing Arts Vienna). His interests are journalistic work, especially on opera, 20<sup>th</sup> century music, jazz, and Eastern European pop, and cultural education programs for children and adults. His current research focuses are issues of interculturality in the didactics of music history, ideology, and (music) historiography, and the relations between translation studies, musicology, and the cultural history of music. Publications: [https://www.mdw.ac.at/imi/juri\\_giannini/](https://www.mdw.ac.at/imi/juri_giannini/).

## Gortan-Carlin, Ivana Paula i Ana Debeljuh Giudici

Sveučilište Jurja Dobrile u Puli, Fakultet za odgojne i obrazovne znanosti  
Juraj Dobrila University of Pula, Faculty of Educational Sciences

### Bošnjačka kulturna društva u Istarskoj županiji

Istra, kao hrvatski i jadranski poluotok, godinama predstavlja spoj različitih etničkih zajednica. Stoljećima je poznat suživot Hrvata, Slovenca, Talijana i brojnih manjina u Istri. Danas, 75 % čini hrvatsko stanovništvo, a 25 % predstavljaju manjine. Tih 25 % su manjine Talijana, Srba, Bošnjaka, Albanaca, Slovenaca, Roma i ostalih. Ukupan broj Bošnjaka u Istri, na popisu stanovništva iz 2021. godine bilo je 4.838. Danas u Istri aktivno sudjeluju 7 kulturno-umjetničkih društva: КUD *Bosna* (Pula), *Bosanski behar* (Pula), ВКУД *Vodnjan* (Vodnjan), КUD *Đulistan* (Labin), ВКУД *Kršanski ljiljani* (Kršan), FS *Buzetski biseri* (Buzet) i NZB1 *Istarske gondže* (Pula). Najstarija, Nacionalna zajednica Bošnjaka Istre, djeluje na Istarskom području 25 godina.

U preglednom radu predstavljaju se kulturna društva Bošnjaka u Istarskoj županiji. Za pisanje ovoga rada koristit će se metode klasifikacije, terenskog rada, intervjua, heuristike i sinteze. Pristupit će se klasifikaciji njihovih kulturnih aktivnosti, posebno glazbovanja (pjevanja, sviranja, plesanja); općenito, repertoara kojim njeguju svoju kulturu i običaje.

Autorice ističu vrijednosti i bogatstvo multikulturalnog i multietničkog suživota današnjice. Radom se želi zabilježiti postojeće stanje kao temelj za buduća istraživanja.

### Bosniak Cultural Associations in the Istria Region

Istria, as a Croatian and Adriatic peninsula, has been a blend of various ethnic communities for years. For centuries, the coexistence of Croats, Slovenes, Italians, and numerous minorities in Istria has been well-known. Today, Croats make up 75% of the population, while minorities constitute 25%. These 25% consist of Italians, Serbians, Bosniaks, Albanians, Slovenians, Roma and others. The total number of Bosniaks in Istria, according to the 2021 census, was 4,838. Currently, there are seven cultural-artistic associations active in Istria: КUD *Bosna* (Pula), *Bosanski behar* (Pula), ВКУД *Vodnjan* (Vodnjan), КUD *Đulistan* (Labin), ВКУД *Kršanski ljiljani* (Kršan), FS *Buzetski biseri* (Buzet), and NZB1 *Istarske gondže* (Pula). The oldest, the National Bosniak Community of Istria, has been operating in the Istrian region for 25 years.

This review paper presents the Bosniak cultural associations in the Istrian Region. Methods of classification, fieldwork, interviews, heuristics, and synthesis were used in writing this paper. Their cultural activities, particularly music

(singing, playing instruments, dancing), a repertoire nurturing their culture, and customs, will be classified.

The authors emphasize the values and richness of multicultural and multiethnic coexistence today. The aim of this paper is to document the current state as a foundation for future research.

**Ivana Paula Gortan-Carlin**, izv. prof. dr. sc. djelatnica je Fakulteta za odgojne i obrazovne znanosti Sveučilišta Jurja Dobrile u Puli. Diplomirala je muzikologiju na Filozofskom fakultetu u Ljubljani (*Glazbeno školstvo u Puli za vrijeme austro-ugarske vladavine, 1906. – 1918.*). Magistrirala je na Odsjeku za povijest Filozofskoga fakulteta u Zagrebu (*Glazbeni život Poreča i okolice, 1880.–1918.*). Doktorirala je na Odsjeku za muzikologiju Filozofskoga fakulteta u Ljubljani s temom *Glazba sodobnih istrskih skladateljev na prehodu v 21. stoletje in njena vloga v regionalnem turizmu*. Inicijatorica je, voditeljica i organizatorica projekta *Iz istarske glazbene riznice* u okviru kojega organizira međunarodne muzikološke skupove u Istri. Objavljuje stručne i znanstvene radove u zemlji i inozemstvu. Suautorica je knjiga *Glazba i tradicija: izabrani izričaji u regiji Alpe-Adria* (2014.) i *Matko Brajša Rašan* (2019.). Njezino su područje istraživanja istarski skladatelji, istarska tradicijska glazba, glazbeni odgoj i obrazovanje, metodika glazbene kulture, glazba i turizam te turizam *evenata*.

**Ivana Paula Gortan-Carlin**, Assoc. Prof. PhD., works in the Faculty of Educational Sciences at the Juraj Dobrila University of Pula. She graduated in musicology from the Faculty of Arts at the University of Ljubljana. She received her master's degree from the Department of History in the Faculty of Humanities and Social Sciences at the University of Zagreb (*Musical Life of Poreč and its surroundings, 1880–1918.*). She received her doctorate from the Department of Musicology in the Faculty of Arts at the University of Ljubljana, on the topic of *Music of Contemporary Istrian Composers at the Turn of the 21<sup>st</sup> Century and its Role in Regional Tourism*. She is the initiator and organizer of the project *From the Istrian Music Treasury*, within which she has organized international musicological gatherings in Istria. She has published professional and academic papers in the country and abroad. She is a co-author of the books *Music and Tradition: Selected Expressions in the Alpe-Adria Region* (2014) and *Matko Brajša Rašan* (2019). Her field of research includes Istrian composers, Istrian traditional music, music education, methodology of teaching music, music and tourism, and event tourism.

**Ana Debeljuh Giudici**, dr. sc., viša asistentica, rođena je 1977. u Puli. Završila je studij glazbene kulture na Filozofskom fakultetu u Puli pod mentorstvom mr. art. Mirjane Veljović. Istovremeno je diplomirala i na Conservatorio di musica Benedetto Marcello u Veneciji na odjelu glasovira pod vodstvom profesora Giorgia Lovata, a potom stekla akademsku titulu drugog stupnja u klasi profesorice Anne Colonna Romano i profesora Luciana Bellinija. Godine 2020. doktorirala u klasi dr. sc. izv. prof. Vedrane Milin Ćurin (Umjetnička akademije Sveučilišta

u Splitu). Trenutno zaposlena kao viša asistentica na Fakultetu za odgojne i obrazovne znanosti Sveučilišta Jurja Dobrile u Puli.

**Ana Debeljuh Giudici**, PhD., was born in 1977 in Pula, Croatia, and finished her bachelor's degree in Musical Culture in the Faculty of Philosophy at the University of Pula under the mentorship of M.Sc. art. Mirjana Veljović. At the same time, she also finished bachelor's degree at the piano department of the Conservatorio di musica Benedetto Marcello in Venice, under the guidance of Professor Giorgio Lovato, and then obtained a master's degree in the class of Professor Anna Colonna Romano and Professor Luciano Bellini. In 2020, she received her doctorate in the class of PhD. associate professor Vedrana Milin Ćurin (Art Academy of the University of Split). She is currently employed as a postdoctoral student in the Faculty of Educational Sciences at Juraj Dobrila University of Pula.

## Hadžihasanović, Ivana

JU Osnovna muzička i baletska škola “Novo Sarajevo”; *Tanzelarija* – Organizacija za promociju savremenog plesa  
Elementary Music and the “Novo Sarajevo” Ballet School; *Tanzelarija* – Organization for the Promotion of Contemporary Dance

### Uticaj *Silent Dance* programa na razvoj ritmičke reprodukcije kod djece s oštećenjem sluha

*Silent Dance* program je inovativni edukacijski program koji je nastao 2018. godine u okviru istraživanja, a kasnije dobio svoj puni oblik kroz rad Udruženja *Tanzelarija*. Glavni cilj ovog programa je bio razvoj plesnih i ritmičkih sposobnosti kod djece s oštećenjem sluha, s ciljem poboljšanja njihovih fizičkih sposobnosti. Kroz četiri godine programa s različitim uzrastima djece s oštećenjem sluha, pokazalo se da djeca kroz ovaj program ne samo da usavršavaju svoje fizičke sposobnosti, već i da je razvoj ritmičke reprodukcije dosegao i prestigao nivo izvođenja čujuće djece.

U radu će se prikazati metode rada kroz *Silent Dance* edukacijski program, rezultati rada proizašli kroz periodična testiranja, te nove potrebe koje su proizašle iz ovog programa.

### Influence of the *Silent Dance* Program on the Development of Rhythmic Reproduction Amongst Deaf Children

*Silent Dance* is an educational innovative program which began in 2018 as a part of a research project, later become a program of *Tanzelarija* – Organization for the Promotion of Contemporary Dance. The main goal of this program was to develop the physical abilities of children with hearing impairments through the development of their dance and rhythmical abilities. Through four years of this program and a variety of ages of children with hearing impairments, we discovered that not only have their physical abilities improved, but their rhythmic reproduction abilities have reached and overcome the same performance abilities in hearing children.

This paper will show the methods of work used in the *Silent Dance* educational program, the research results, and the new needs that have arisen from this program.

Ivana Hadžihasanović, dr. sc., osnovne i magistarske studije završila je na Muzičkoj akademiji Univerziteta u Sarajevu. Doktorirala je 2021. godine na Pedagoškom fakultetu Univerziteta u Sarajevu. Od 2006. godine Hadžihasanović radi kao nastavnica klasičnog baleta u OMBŠ “Novo Sarajevo”, te od 2023. kao vanjska saradnica na Pedagoškom fakultetu Univerziteta u Sarajevu. Od 2016. godine djeluje kao direktorica udruženja *Tanzelarija*. Hadžihasanović je autorica dvije



knjige i preko 10 stručnih i naučnih radova. Kao savremena plesačica i koreografinja je učestvovala na brojnim internacionalnim i regionalnim projektima, a svoj koreografski prvijenac je ostvarila u okviru savremene plesne predstave *Znakovi pored puta*. Hadžihasanović je kreatorica programa za plesnu edukaciju djece s oštećenjem sluha *Silent Dance* koji je proglašen jednim od 70 najboljih inkluzivnih praksi u svijetu za 2020. godinu, od strane Zeroo Project.

**Ivana Hadžihasanović**, PhD, received her bachelor's and master's degrees from the Academy of Music at the University in Sarajevo, and her PhD from the Faculty of Educational Sciences at the University of Sarajevo in 2021. Since 2006 she has worked as a ballet teacher at the elementary music and ballet school "Novo Sarajevo", and from 2023 she has been an external associate at the Faculty of Educational Sciences at the University of Sarajevo. In 2016 she founded *Tanzelarija* – Organization for the Promotion of Contemporary Dance, where she is still the director. Hadžihasanović is the author of two books and more than 10 academic papers. As a contemporary dancer and choreographer she has taken part in many international and regional art projects, and her first choreography was called *Signs by the Roadside*. Hadžihasanović is the creator of the dance and music educational program, *Silent Dance*, for hearing-impaired children which was declared one of the 70 best inclusive practices in the world for 2020, according to the Zeroo Project.

## Imamović, Damir

Univerzitet u Sarajevu, Muzička akademija  
University of Sarajevo, Academy of Music

### Makam “hidžaz” i melodijski obrasci moderne sevdalinke

Tradicionalni repertoar melodija bosanskohercegovačke gradske pjesme sevdalinke pretrpio je tokom 20. vijeka temeljitu prilagodbu temperiranom 12-tonskom sistemu intonacijskih odnosa. Do toga je došlo pod snažnim utjecajem moderne evropske muzičke kulture i obrazovanja na bosanskohercegovačku narodnu muzičku kulturu. Praksa izvedbe sevdalinke uz temperirane instrumente, kakvi su harmonika, klavir, gitara i bas, postala je tako u drugoj polovini 20. vijeka standard za profesionalnu izvedbu ovog tradicionalnog melo-poetskog oblika. Ipak, određeni tradicionalni melodijski obrasci zadržali su čak i u modernom poretku intonacijskih odnosa neke od svojih ranijih specifičnosti. Ponajviše se tu ističu osebujni melodijski obrasci porijeklom iz osmanske muzičke kulture makamata (tur. *makamlar*) čije temperirane verzije i danas predstavljaju simbole melodijskog ugođaja moderne sevdalinke.

Ovaj rad izlaže ulogu i mjesto najčešćeg među njima, makama hidžaz ili hićaz (tur. *hićaz*), u procesu formiranja moderne sevdalinke. Historijska sveprisutnost ovog makama unutar repertoara sakralne islamske muzike, kao i njegova visoka zastupljenost u zvučnom pejzažu (eng. *soundscape*) osmanske i post-osmanske Bosne i Hercegovine, polazna su tačka za ovu analizu. Naredni korak predstavlja pregled repertoara moderne sevdalinke i zastupljenosti temperirane verzije makama hidžaz u njemu.

### Makam “hijaz” and Melodic Patterns of the Modern Sevdalinka

The traditional melodic repertoire of the Bosnian and Herzegovinian urban song “Sevdalinka” underwent a thorough adaptation to the tempered 12-tone intonation system over the course of the 20<sup>th</sup> century. This change occurred under the strong influence of modern European musical culture and education on Bosnian folk music culture. The practice of performing *Sevdalinka* with tempered instruments such as the accordion, piano, guitar, and bass became the standard for professional performances of this traditional melodic and poetic form. Nevertheless, certain traditional melodic patterns kept some of their earlier specificities even within the modern intonation system. Melodic patterns originating from the Ottoman music culture of *makamat* (Tur. *makamlar*) are among those that stand out even today as symbols of the melodic atmosphere of the modern *Sevdalinka*.

This paper explores the role of the most common melodic pattern among them, *makam “hidžaz”* or “*hićaz*” (Tur. *hićaz*), in the process of *Sevdalinka*’s modernization. The starting point of this analysis is found in the omnipresence of this *makam* within the repertoire of sacred music of Islam, as well as its high presence

in the soundscape of Ottoman and post-Ottoman Bosnia and Herzegovina. The next step in the analysis will be an overview of the modern *Sevdalinka* repertoire and the presence of the tempered version of *makam hijaz* in it.

**Damir Imamović** izvođač je sevdalinke i etnomuzikolog (MA). Autor je osam muzičkih albuma objavljenih za međunarodne izdavačke kuće kao što su The Glitterbeat Records, Wrasse Records i the Smithsonian Folkways. Kustos je multimedijalne izložbe *Sevdah, umjetnost slobode* (Umjetnička galerija BiH / УГ ФОТОН, 2015.) i autor historijskog pregleda znanja o sevdalinci *Sevdah* (Vrijeme Zenica, 2016.). Trenutno je student doktorskog studija iz etnomuzikologije i viši asistent na Odsjeku za muzikologiju i etnomuzikologiju Muzičke akademije Univerziteta u Sarajevu.

**Damir Imamović** is a performer of *Sevdalinka* and an ethnomusicologist (MA). He is the author of eight music albums for international labels such as The Glitterbeat Records, Wrasse Records, and the Smithsonian Folkways. He is a curator of the multimedia exhibition *Sevdah, the art of freedom* (Art Gallery of BiH/ ФОТОН, 2015), as well as an author of *Sevdah* (Vrijeme Zenica, 2016), the first historical overview of knowledge on *Sevdalinka*. Imamović is currently a PhD student and a senior teaching assistant in the Department of Musicology and Ethnomusicology at the Academy of Music at the University of Sarajevo.

## Ješić, Ružica

Osnovna muzička škola Vrbas, Srbija  
Primary Music School Vrbas, Serbia

### **Antisemitizam u francuskoj muzici između dva svetska rata: slučaj Darijusa Mijoa**

Sagledavanje različitih aspekata života Darijusa Mijoa (Darius Milhaud, 1892–1974), umetnika čiji su kosmopolitizam, humanizam i neumorna želja za stvaranjem prevazilazili i geografske i istorijske i nacionalne granice pruža nam mogućnost razumevanja njegovog stvaralačkog opusa iz jednog novog ugla koji pre svega potvrđuje osnovanost novih muzikoloških razmatranja zasnovanih na interdisciplinarnom spoju sociologije, studija kulture, političke istorije i teorije, istorije francuske kulturne politike i istorije muzike. U međuratnoj Evropi, u kojoj su antisemitski sentimente bivali sve prisutniji, potreba za redefinisanjem pojma kolektivnog koliko i ličnog identiteta bila je sveprisutna. Različite društvene, političke, istorijske i stvaralačke okolnosti omogućavale su sasvim kontradiktorna poimanja istog problema za kompozitore različitih temperamenata, drugačijeg nivoa uključenosti u internacionalni modernizam i jevrejsku kulturu. Ideološke inskripcije u kulturi i umetnosti predstavljale su svojevrsnu platformu za konstituisanje i promociju različitih ideoloških i kulturno-političkih stavova, programa, zamisli koje su mogle biti u skladu ili u kontradikciji s “vladajućom” ideologijom, a aktivno učešće umetnika u kreiranju kulturne politike (politike institucija kulture, repertoarske politike, politike recepcije, a samim tim i politike svakodnevice) je pozicioniralo stanovišta ovih umetnika u definisanju bitnih aspekata nacionalnog identiteta, kao i u aktuelnim diskursima o rasnoj i kulturnoj ‘čistoti’.

### **Anti-Semitism in French Music Between the Two World Wars: Darius Milhaud, a case study**

Looking at different aspects of the life of Darius Milhaud (Darius Milhaud, 1892–1974), an artist whose cosmopolitanism, humanism, and tireless desire to create transcended geographical, historical, and national borders, offers us the opportunity to understand his creative oeuvre from a completely new angle. This angle, above all, confirms the foundation of new musicological considerations based on an interdisciplinary combination of sociology, cultural studies, political history and theory, the history of French cultural policy, and the history of music. In interwar Europe, where anti-Semitic sentiments were increasingly present, the need to redefine the concept of collective as well as personal identity was ubiquitous. Different social, political, historical, and creative circumstances allowed completely contradictory understandings of the same problem for composers of different temperaments, with different levels of involvement in international modernism and Jewish culture. Ideological inscriptions in culture

and art represented a kind of platform for the constitution and promotion of different ideological and cultural-political attitudes, programs, and ideas that could be in accordance or in contradiction with the “ruling” ideology. The active participation of artists in the creation of cultural policy (policy of institutions of culture, repertory policy, reception policy, and therefore the politics of everyday life) positioned the viewpoints of these artists in defining essential aspects of national identity, as well as in current discourses on racial and cultural ‘purity’.

**Ružica Ješić** studije muzikologije završila je na Fakultetu muzičke umetnosti u Beogradu 2016. godine. Njena interesovanja odnose se na problematiku kulture sećanja, Holokaust i značaj uloge muzike, i umetnosti uopšte, u društvu. Radi kao nastavnica klavira u Osnovnoj muzičkoj školi u Vrbasu.

**Ružica Ješić** finished their studies in musicology in the Faculty of Music at the University of Belgrade in 2016. Her interest include the culture of remembrance, the Holocaust, as well as the importance of the role of music, and art in general, in society. She works as a choir and piano teacher at the Primary Music School in Vrbasa.

## Jurkić Sviben, Tamara

Sveučilište u Zagrebu, Učiteljski fakultet  
University of Zagreb, Faculty of Teacher Education

### **Recepcija opere *Hasanaginica* Luje Šafraneka Kavića u hrvatskom tisku od 1924. do 1931. godine**

Točno prije stotinu godina, 15. travnja 1924. godine praižvedena je u Hrvatskom narodnom kazalištu u Zagrebu opera (muzička drama) *Hasanaginica* hrvatskog skladatelja i glazbenog kritičara Luje Šafraneka Kavića (Zagreb, 12. X. 1882 – Zagreb, 18. VII. 1940) na libreto Milana Ogrizovića. Lujo Šafranek-Kavić, kao učenik F. Dugana i V. Kolandera, skladateljski je stvarao različite glazbene vrste uglavnom u kasnoromantičkom stilu. Opera *Hasanaginica* nastala je 1921. godine i smatra se njegovim najuspjelijim scenskim djelom u kojem je ostvario osobit spoj karakteristika wagnerijanskog opernog stila i folklora, posebno onog orijentalnog prizvuka. Hrvatski tisak kroz tridesetak članaka bilježi osvrte na izvedbe ove opere koja je, od praižvedbe 1924. godine do zadnje izvedbe 1931. godine, u zagrebačkom kazalištu izvedena dvadeset puta. Analizom dostupnih članaka pokušat će se pratiti recepcija ovog opernog djela obzirom na prevladavajući neonacionalni stil u hrvatskoj glazbi međuratnog razdoblja koji je i sam Šafranek-Kavić izrazito zastupao u svojim kritičkim tekstovima te uočiti recepcija orijentalizama u osvrtima hrvatskih glazbenih kritičara toga razdoblja.

### **Reception of Lujo Šafranek Kavić's Opera *Hasanaginica* in the Croatian press from 1924 to 1931**

One hundred years ago, on 15 April, 1924, the opera (musical drama) *Hasanaginica*, written by the Croatian composer and music critic Lujo Šafranek Kavić (Zagreb, 12 October 1882 – Zagreb, 18 July 1940), premiered at the Croatian National Theatre in Zagreb to a libretto by Milan Ogrizović. Lujo Šafranek-Kavić, as a pupil of F. Dugan and V. Kolander, composed several musical works mainly in the late Romantic style. The opera *Hasanaginica* was created in 1921 and is considered his most successful stage work, in which he realized an unusual combination of Wagnerian opera style and folklore characteristics, especially those of oriental sounds. The reviews of the performance of this opera appeared in about thirty articles across the Croatian press, which was presented twenty times in the Zagreb theatre, from its premiere in 1924 to its last performance in 1931. By analysing the available articles, an attempt will be made to follow the reception of this opera piece as regards the prevailing neo-national style in Croatian music of the interwar period, which Šafranek-Kavić himself strongly represented in his critical texts, and to notice the reception of Oriental sounds in the reviews by Croatian music critics of that period.

**Tamara Jurkić Sviben**, hrvatska pijanistica, muzikologinja i glazbena pedagoginja, klavirsko je umijeće usavršavala u klasama eminentnih klavirskih pedagoga Jurice Muraja i Vladimira Krpana na Muzičkoj akademiji Sveučilišta u Zagrebu. Nastupala je kao solo pijanistica i komorna glazbenica na raznim hrvatskim i međunarodnim glazbenim festivalima. Zanimanje za hrvatsku glazbenu baštinu usmjerilo je njezine interese prema istraživanju hrvatskih skladatelja židovskog podrijetla i njihovog doprinosa hrvatskoj kulturi što je rezultiralo doktoratom kroatologije na Hrvatskim studijima Sveučilišta u Zagrebu. Usporedno se bavi interdisciplinarnim istraživanjima u području glazbe i usvajanja jezika kao docentica na Učiteljskom fakultetu Sveučilišta u Zagrebu. Aktivna je članica Hrvatskog društva glazbenih umjetnika i Hrvatskog muzikološkog društva te potpredsjednica Hrvatskog glazbenog zavoda.

**Tamara Jurkić Sviben**, Croatian pianist, musicologist, and music pedagogue, mastered her piano skills in the classes of eminent piano pedagogues Jurica Murai and Vladimir Krpan at the Music Academy of the University of Zagreb. She has performed as a solo pianist and chamber musician at various Croatian and international music festivals. Her interest in Croatian musical heritage has led her to research Croatian composers of Jewish origin and their contribution to Croatian culture, which resulted in her PhD degree in Croatology from the Faculty of Croatian Studies at the University of Zagreb. As an assistant professor in the Faculty of Teacher Education at the University of Zagreb, she simultaneously conducts interdisciplinary research in the fields of music and language acquisition. She is an active member of the Croatian Association of Musicians and the Croatian Musicological Society, and a vice-president of the Croatian Music Society.

## Kaniža, Rijad

Univerzitet u Sarajevu, Muzička akademija  
University of Sarajevo, Academy of Music

### **Na platoima tehnološke uzvišenosti: Conlon Nancarrow između tehnološkog determinizma i društvene konstrukcije tehnologije**

Iz biografskog i muzičkog aspekta, Conlon Nancarrow (1912–1997) predstavlja nadasre zanimljivu i osebnju ličnost u muzici 20. stoljeća. Imajući u vidu spektar utjecaja projiciran na njegovu muziku u različitim životnim okolnostima, te političku pozadinu koja se odrazila na radne uvjete u kakvima je djelovao, moguće je objasniti razloge zbog kojih bismo Nancarrowovu muziku trebali posmatrati kao izrazito tehnološku, s primarnim fokusom na *Studije za mehanički klavir*. Ovaj rad pozicionira Conlona Nancarrowa unutar šireg diskursa o tehnološkom determinizmu (TD), koji pretpostavlja da tehnologija oblikuje ljudski napredak i društvene strukture, te teorije društvene konstrukcije tehnologije (SCOT), prema kojoj djelovanje čovjeka i društveni kontekst oblikuju razvoj tehnologije. U okviru tih paradigmi, moguće je ponuditi nijansirano razumijevanje Nancarrowove ostavštine i širih implikacija njegovih tehnoloških i umjetničkih inovacija. Budući da o njegovim *Studijama* govorimo kao izrazito tehnološkoj muzici (TD), upotrebnj potencijal mehaničkog klavira zapravo je kritički oblikovan prema kompozitorovim umjetničko-istraživačkim potrebama (SCOT). Uzimajući muziku i kontekst djelovanja Conlona Nancarrowa kao studije slučaja, istraživanje doprinosi širem diskursu o društvu i tehnologiji, pri čemu je istaknuta umjetničko-tehnološka osnova djela čiji je utjecaj značajan i izvan njihovog neposrednog kulturnog konteksta.

### **On the Plateaus of the Technological Sublime: Conlon Nancarrow Between Technological Determinism and the Social Construction of Technology**

From a biographical and musical point of view, Conlon Nancarrow (1912–1997) represents a particularly interesting and distinctive personality in the music of the 20<sup>th</sup> century. Bearing in mind the spectrum of influences projected on his music in different life circumstances, as well as the political background reflected in the working conditions in which he composed, it is possible to explain the reasons why we should hear Nancarrow's music as highly technological, with a primary focus on *Studies for Player Piano*. This paper situates Conlon Nancarrow within the broader discourse of the Technological Determinism (TD), which assumes that technology shapes human progress and social structures, and the theory of Social Construction of Technology (SCOT), according to which human action and social context(s) fundamentally shape technological development. Within these two paradigms, it is possible to offer a nuanced understanding of Nancarrow's legacy and the wider implications of his technological and artistic innovations. Since we speak of his *Studies* as highly technological music (TD), the potential of the mechanical piano is actually critically shaped according to



the composer's artistic and research needs (SCOT). Using Conlon Nancarrow's compositions and the context in which they were composed as case studies, this research contributes to the wider discourse on society and technology, highlighting the artistic-technological basis of compositions whose influence is significant beyond their immediate cultural context.

**Rijad Kaniža**, muzikolog. Područja njegovog istraživačkog interesa su tehnologija u muzici i muzička tehnologija, umjetna inteligencija, elektroakustička, kompjuterska i savremena klasična muzika. Između ostalog, bavi se fenomenologijom snimljenog zvuka, što u naučnoj perspektivi nudi rezultate kroz različite metode kompjuterske i sistematske muzikologije. Kaniža je trenutno zaposlen na Univerzitetu u Sarajevu – Muzičkoj akademiji kao asistent na predmetima iz oblasti muzikologije. Također, djeluje kao muzikolog i istraživač pri Institutu za savremenu umjetničku muziku (INSAM), te kao član uredništva *INSAM Journal of Contemporary Music, Art and Technology*. Član je Muzikološkog društva FBiH i Međunarodnog muzikološkog društva (IMS).

**Rijad Kaniža** is a musicologist. His areas of research interest include technology in music and music technology, artificial intelligence, and electroacoustic, computer, and contemporary classical music. His research interests also include the phenomenology of recorded sound, which from a scientific perspective offers results through various methods of computer and systematic musicology. Kaniža is currently employed at Academy of Music at the University of Sarajevo as a teaching assistant in courses in the field of musicology. He also works as a musicologist and researcher at the Institute for Contemporary Artistic Music (INSAM), and as an assistant editor of the *INSAM Journal of Contemporary Music, Art and Technology*. He is a member of the Musicological Society of FB&H and the International Musicological Society (IMS).

## **Karin Konkol, Gabriela**

Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku  
Stanisław Moniuszko Academy of Music in Gdańsk

### **Primjena muzičkih i nemuzičkih aktivnosti u radu s djecom**

Muziciranje je način povezivanja s muzikom i oblik obrazovanja koji ima najljepšu tradiciju. Razvoj muziciranja u muzičkom obrazovanju u prošlosti i danas je potpuno opravdan. Muziciranje je također oblik kreativnog izraza. Uključuje oživljavanje zvukova i interpretaciju koja proizlazi iz muzičkog, emocionalnog doživljaja nastajanja muzike. Ovakav kontakt s muzikom donosi zadovoljstvo sudjelovanja u kreativnom procesu, koje može biti individualno ili grupno, u vidu sudjelovanja u ansamblu. To obuhvata i socijalne vrijednosti kao što su razumijevanje svoje vlastite uloge u ansamblu, timski rad i odgovornost; estetska iskustva zajedničkog rada u okviru grupe. U radu će se diskutovati o različitim oblicima muzičkih aktivnosti koje se realizuju na časovima muzike u općim školama. To uključuje pjevanje, sviranje školskih instrumenata, slušanje muzike, stvaranje muzike i pokret uz muziku. Pored toga, korištene su i nemuzičke aktivnosti, kao što su slikanje, recitacije i igre. Kako bi se prikazala primjena ovih aktivnosti u školama, bit će prikazani snimci rada s učenicima u kojima su sudjelovali i studenti Muzičke akademije u Gdanjsku.

### **Application of Musical and Non-musical Activities in Working with Children**

Music-making is a type of contact with music and a form of education that has the most beautiful traditions. The development in the past and the cultivation today of this method of musical education are fully justified. Music-making is also a form of creative expression. It involves bringing sounds to life, and interpretations that arises from the musical, emotional experience of making music. Such contact with music brings a satisfaction of participating in the creative process, which can be an individual and intimate connection with the piece, or an ensemble participation. It brings with it social values such as understanding one's role in an ensemble, team pursuits, responsibility, as well as team aesthetic experiences. This paper will discuss various forms of musical activities carried out in music lessons in general schools. These include singing, playing school instruments, listening to music, creating music, and movement with music. Moreover, non-musical activities were used in these lessons, such as painting, recitation, and games. To illustrate the application of these activities in schools, recordings will be presented with the participation of students of the Music Academy in Gdansk.

**Gabriela Karin Konkol** je zaposlena na Fakultetu za horsko dirigovanje, crkvenu muziku, umjetničko obrazovanje, ritmiku i džez na Muzičkoj akademiji Stanisław Moniuszko u Gdansk. Godine 2022. dodijeljena joj je počasna postdoktorska titula u umjetnosti (muzičke umjetnosti). Autor je jedne monografije, te više

od 40 članaka i poglavlja iz oblasti muzičkog obrazovanja. Član je uredničkog odbora dva časopisa (Ljubljana, Split). Bila je predavač/voditelj radionica u mnogim evropskim zemljama, kao i u Izraelu, Rusiji i Turskoj. Član je žirija međunarodnih muzičkih takmičenja i Internacionalne muzičke olimpijade. Bila je izabrana za članicu odbora Evropske asocijacije za muziku u školama – EAS (2009–2013). Nacionalni je koordinator EAS-a.

**Gabriela Karin Konkol** is employed in the Faculty of Choral Conducting, Church Music, Arts Education, Eurhythmics, and Jazz at the Stanislaw Moniuszko Academy of Music in Gdansk. In 2022 she was conferred an honours post-doctoral degree in Arts (Musical Arts). She is the author of one monograph, and over 40 articles and chapters in the field of music education. She is a member of the editorial board of two journals (located in Ljubljana, Split), and a lecturer/workshop leader in many European countries as well as in Israel, Russia, and Turkey. She is a jury member of international music competitions and Olympiad. She was elected a board member of the European Association for Music in Schools (2009–2013). She is the EAS National Coordinator.

## Katalinić, Vjera

Hrvatska akademija znanosti i umjetnosti, Odsjek za povijest hrvatske glazbe  
Croatian Academy of Sciences and Arts, Department for the History of Croatian Music

### **Likovna kronika glazbenika očima skladatelja Brune Bjelinskog (1909.–1992.)**

Bjelinski, pravnik, plodan skladatelj, a od 1945. do 1977. profesor polifonije i kompozicije na Muzičkoj akademiji u Zagrebu, bio je tijekom aktivnog djelovanja sudionikom mnogih skupova i festivala suvremene glazbe. Jedan od njih bio je iznimno važan, osobito u doba komunizma, kao međunarodno stjecište skladatelja i glazbenika: Muzički biennale suvremene glazbe Zagreb (od 1961.). Osim toga, sudjelovao je i na dva domaća godišnja festivala: Festival jugoslavenske glazbe koji se održavao u turističkoj Opatiji i Dani hrvatske glazbe u Zagrebu. Njegova se glazba izvodila na svim tim festivalima i on im je rado prisustvovao.

Posebno svjedočanstvo tih glazbenih susreta je knjižica, koju je uredio sam skladatelj, pod naslovom *Divertimento 1952.–1981.* U njoj je, bez posebnih komentara, predstavljena zbirka crteža, čak i karikatura, njegovih suvremenika – glazbenika i skladatelja, od kojih su mnogi po prvi puta objavljeni u časopisu *Zvuk*. Katkad su upotpunjeni potpisima, imenima i datumima. Ove 74 skice, svojevrsni ego-dokument, svjedoče o panorami suvremenih (uglavnom) glazbenika, prisutnih na raznim koncertima i festivalima, njihovom druženju s Bjelinskim, kao i o Bjelinskijevu talentu i vještini zapažanja i crtanja. U radu će se analizirati navedena građa, promatrana s različitih stajališta, stavljena u kontekst biografskih podataka Brune Bjelinskog.

### **A Visual Chronicle of Musicians as Seen by the Composer Bruno Bjelinski (1909–1992)**

Bruno Bjelinski, a lawyer, a prolific composer, and from 1945 to 1977 a professor at the Zagreb Music Academy, was an active participant of many meetings and festivals of contemporary music. One of these was highly important: The Zagreb Music Biennale of Contemporary Music (since 1961). In addition, two more significant local annual festivals were: The Festival of Yugoslav Music, held in the touristic town of Opatija, and Days of Croatian Music in Zagreb. Bjelinski's music was performed at all these festivals and he gladly attended the concerts.

A special testimony to these musical meetings is a booklet, edited by the composer himself, entitled *Divertimento 1952–1981*. There, a collection of sketches, even caricatures, of his contemporaries – musicians and composers – is presented. Many of caricatures were previously published in the musical journal *Zvuk* (The Sound). These 74 sketches, a type of ego document, testify to the panorama of contemporary musicians, present at various concerts and festivals, their

friendship with Bjelinski, as well as Bjelinski's talent and skill in observation and drawing. The paper will bring an analysis of the given material, observed from various points of view, put into the context of Bjelinski's biographical layout.

**Vjera Katalinić** znanstvena je savjetnica u trajnome zvanju i upraviteljica Zavoda za povijest hrvatske književnosti, kazališta i glazbe Hrvatske akademije znanosti i umjetnosti u Zagrebu, naslovna redovita profesorica na Muzičkoj akademiji Sveučilišta u Zagrebu; predsjednica Hrvatskog muzikološkog društva (2007.–2013.; 2019.–). Područja istraživanja: glazbena kultura u 18. i 19. stoljeću, mobilnost glazbe i glazbenika i njihova umrežavanja; glazbeni arhivi u Hrvatskoj. Objavila je pet knjiga i više od 250 članaka, uredila 12 zbornika i osam notnih izdanja. Vodila je domaće i međunarodne projekte. Suradnica je projekta *Institucionalizacija moderne građanske glazbene kulture u 19. stoljeću na području civilne Hrvatske i Vojne krajine* (2021.–2025.).

**Vjera Katalinić**, academic advisor and director at the Institute for the History of Croatian Literature, Theatre and Music at the Croatian Academy of Sciences and Arts in Zagreb; full professor at the Academy of Music at the University of Zagreb; President of the Croatian Musicological Society (2007–2013; 2019–). Her fields of interest are musical culture in the 18<sup>th</sup> and 19<sup>th</sup> centuries, the mobility of music and musicians and their networks, as well as music archives in Croatia. She has published five books, 250 articles, (co-)edited 12 proceedings, seven monograph editions, and eight music scores editions. She is has led Croatian and EU projects, and is currently involved in the CRF project *Institutionalization of Modern Bourgeois Music Culture in the 19<sup>th</sup> century in Civil Croatia and the Military Frontier* (2021–2025).

## Konfic, Lucija

Hrvatska akademija znanosti i umjetnosti, Odsjek za povijest hrvatske glazbe  
Croatian Academy of Sciences and Arts, Department for the History of Croatian Music

### Četiri četvorke za četiri grada

U radu će se predstaviti četiri skladbe posvećene četirima gradovima. Radi se o četiri četvorke/kvartilje za klavir nastale u drugoj polovici 19. stoljeća: *Zagrebačka četvorka* op. 18 Franje Ks. Kuhača (1834–1911), *Križevačka četvorka* op. 1 Antuna Vančaša (1867–1888), *Karlovačka četvorka* op. 5 i *Sarajevska četvorka* op. 45 Šandora Bosiljevca (1860–1918). Skladbe će se analizirati i usporedit će se njihove značajke. Propitat će se kontekst njihova nastanka s posebnim naglaskom na građansku glazbenu kulturu toga razdoblja. Posebno će se nastojati utvrditi koji su glazbeni elementi pojedinom skladatelju služili kao prepoznatljivi za pojedini grad stvarajući tako i svojevrstu “glazbenu razglednicu”, karakterističan zvukolik pojedinog grada, odnosno njegove glazbene kulture. Istraživanje za ovaj rad napravljeno je u sklopu projekta HRZZ-a *Institucionalizacija moderne građanske glazbene kulture u 19. stoljeću na području civilne Hrvatske i Vojne krajine (MusInst19)*.

### Four Quadrilles to Four Cities

This paper will present four compositions dedicated to four cities. These are four piano quadrilles composed in the second half of the 19<sup>th</sup> century: *Zagrebačka četvorka* [Zagreb Quadrille] op. 18 by Franjo Ks. Kuhač (1834–1911), *Križevačka četvorka* [Križevci Quadrille] op. 1 by Antun Vančaš (1867–1888), *Karlovačka četvorka* [Karlovac Quadrille] Op. 5 and *Sarajevska četvorka* [Sarajevo Quadrille] Op. 45 by Šandor Bosiljevac (1860–1918). The compositions will be analysed and their features will be compared. The context of their creation will be examined, with an emphasis on the civic musical culture of that period. A special effort will be made to determine which musical elements served a particular composer as representative of a particular city, thereby creating a kind of “musical postcard”, and the characteristic soundscape of a city, i.e. of its music culture. The research for this work was carried out as part of the Croatian Science Foundation project *Institutionalization of Modern Bourgeois Musical Culture in the 19<sup>th</sup> century in Civil Croatia and the Military Border (MusInst19)*.

**Lucija Konfic** je diplomirala muzikologiju (Muzička akademija u Zagrebu) 2005. i bibliotekarstvo (Filozofski fakultet u Zagrebu) 2008, a doktorirala 2017. na Universität für Musik und darstellende Kunst u Grazu. Radi kao viša znanstvena suradnica na Odsjeku za povijest hrvatske glazbe HAZU u Zagrebu. Suradnica je na aktualnom projektu HRZZ-a *Institucionalizacija moderne građanske glazbene kulture u 19. stoljeću na području civilne Hrvatske i Vojne krajine (MusInst19)*. Sudjelovala je na oko 30 simpozija u Hrvatskoj i inozemstvu (Italija, Mađarska,

Njemačka, Poljska, Bosna i Hercegovina). Aktivno se bavi istraživanjem povijesti hrvatske glazbe s posebnim interesom za sljedeće teme: teorija glazbe u 18. stoljeću, traktati G. M. Stratica, aspekti hrvatske glazbe (17–20. stoljeća), digitalna muzikologija, očuvanje glazbene baštine, glazbeni arhivi u Hrvatskoj. Od 2020. glavna je urednica časopisa *Arti musices*.

**Lucija Konfic** graduated in Musicology (Academy of Music, University of Zagreb) in 2005 and Librarianship (Faculty of Philosophy, University of Zagreb) in 2008, and received her PhD in 2017 at the Universität für Musik und darstellende Kunst in Graz. She works as a senior research associate at the Department for History of Croatian Music at the Croatian Academy of Sciences and Arts in Zagreb. She is a collaborator on the current Croatian Science Foundation project *Institutionalization of Modern Bourgeois Musical Culture in the 19<sup>th</sup> century in Civil Croatia and the Military Border (MusInst19)*. She has participated in some 30 symposia in Croatia and abroad (Italy, Hungary, Germany, Poland, Bosnia and Herzegovina). She is actively researching the history of Croatian music, with a special interest in the following topics: music theory in the 18<sup>th</sup> century, treatises by G. M. Stratico, specific aspects of Croatian music (17–20<sup>th</sup> centuries), digital musicology, preservation of musical heritage, and music archives in Croatia. Since 2020 she has been the editor-in-chief of *Arti musices*, a Croatian musicological journal.

## Kovač Mirza

Univerzitet u Sarajevu, Muzička akademija  
University of Sarajevo, Academy of Music

### **Tekst kao primarni element ilahija i kasida**

Proučavanje islamskih vokalnih praksi je veoma zahtjevno i iziskuje višeslojan pristup. Pored emskog i etskog pristupa koji su svrsishodni u pronalaženju adekvatnih odgovora, za proučavanje islamskih vokalnih oblika potrebno je pridržavati se i određenih islamskih pravila. Ovo se odnosi na sve vokalne izvedbene/učačke oblike kao što su ezan, salavat, ilahija, kasida, mevlud i druge koji se izvode u nešto manjem obimu. Upravo zbog svega navedenog, bitno je suštinu ove prakse održati u njenom iskonskom obliku i ne dozvoliti bilo kakvo skrnavljenje. U tom kontekstu je potrebno naglasiti da je tekst/sadržaj najbitniji element islamskih vokalnih oblika. Tekst islamskih vokalnih oblika sa sobom nosi poruku koja ima za cilj da utječe na čovjeka i da budi unutarnja osjetila, odnosno da budi dušu vjernika, ali i slušalaca koji možda po prvi put čuju ovakvu vrstu vokalnih oblika. Tekst je element kojem se prilikom izvođenja treba dati poseban značaj, jer je upravo tekst nosilac misli i sadržaj zbog kojeg se očekuje čovjekov preobražaj. Prema tome, tekst predstavlja suštinu svih islamskih vokalnih oblika. Zbog ilhama (ilham – nadahnuće) s kojim je napisan, tekst ne smije nikada da bude u podređenom položaju prilikom izvedbe.

Ovaj rad se bazira na izvorima prikupljenim u proteklih skoro 15 godina, na novijim istraživanjima, te na intervjuima koje sam također radio u bližoj ili daljoj prošlosti. U izvore za istraživanje ulazi i ostala relevantna literatura u kojoj su objavljena istraživanja koja se tiču islamske vokalne prakse. Cilj rada jeste da se ukaže na značaj teksta i tekstualnog sadržaja u islamskim vokalnim oblicima. Bez obzira da li se radi o tradicionalnim oblicima izvođenim u tekiji ili o savremenim islamskim vokalnim oblicima, bitno je da se ne narušava integritet i izražajnost teksta. Zbog neadekvatnog izvođenja islamskih vokalnih oblika, danas se nerijetko dešava da tekst gubi svoju glavnu ulogu, što ne bi trebao da bude slučaj.

### **Text as the Primary Element of *Ilahi* and *Qasida***

The study of Islamic vocal practices is very demanding and requires a multi-layered approach. In addition to emic and ethical approaches, which are useful in finding adequate answers, the study of Islamic vocal forms necessitates an adherence to certain Islamic rules. This applies to all vocal performance/recitation forms such as *ezan*, *salawat*, *ilahiyyah*, *qasida*, *mevlud*, and others that are performed on a slightly smaller scale. Precisely because of all the above, it is important to maintain the essence of this practice in their original forms and not allow any desecration. In this context, it is necessary to emphasize that the text/content is the most important element of Islamic vocal forms. The text of Islamic vocal forms carries with it a message that aims to influence a person



and awaken their inner senses, that is, to awaken the soul of believers, and of those listeners who may be hearing this type of vocal form for the first time. The text is an element that should be given special importance when performing it, because it is the text that is the carrier of thoughts and the content that is expected to transform a person. Therefore, the text represents the essence of all Islamic vocal forms. Because of the *ilham* (*ilham*—inspiration) with which it was written, the text must never be in a subordinate position during a performance.

This work is based on sources collected over the past almost 15 years, on recent research, and on interviews that I also conducted in the near or distant past. The sources for the research include relevant literature in which research concerning Islamic vocal practice has been published. The aim of the paper is to point out the importance of text and textual content in Islamic vocal forms. Regardless of whether it is traditional forms performed in *tekiya*, or contemporary Islamic vocal forms, it is important not to damage the integrity and expressiveness of the text. Due to inadequate performances of Islamic vocal forms, today it often happens that the text loses its main role, which should not be the case.

**Mirza Kovač** je diplomirao (2010) i magistrirao (2011) pod mentorstvom prof. dr. Jasmine Talam na Muzičkoj akademiji Univerziteta u Sarajevu. Dobitnik je Zlatne značke Univerziteta u Sarajevu kao najuspješniji magistrant Muzičke akademije Univerziteta u Sarajevu školske 2010/11. godine s ukupnom prosječnom ocjenom 10. Dobitnik je nagrade *Fonda Akademik Edhem Čamo* za rad *Challenges of New Forms of Ethnomusicology Research and Fieldwork in Transition Countries: Examples from BiH*. Jedan je od osnivača ICTM nacionalnog komiteta Bosne i Hercegovine. Završio je posebnu obuku stručnjaka Phonogramme Archive u Beču vezanu za konzervaciju i reparaciju ugroženih audio snimaka. Kovač je honorarni saradnik Općine Novi Grad Sarajevo, te član Muzikološkog društva Federacije Bosne i Hercegovine. Zaposlen na Muzičkoj akademiji Univerziteta u Sarajevu na poziciji stručnog saradnika u fonoteci.

**Mirza Kovač** received his undergraduate (2010) and master's degree (2011) under the mentorship of Prof. PhD. Jasmine Talam at the Academy of Music at the University of Sarajevo. He won the Golden Badge of the University of Sarajevo as the most successful master's student of the Academy of Music at the University of Sarajevo in the academic year 2010/11, with an overall average grade of 10. He is the winner of the Academician Edhem Čamo Fund award for the work *Challenges of New Forms of Ethnomusicology Research and Fieldwork in Transition Countries: Examples from BiH*. He is one of the founders of the ICTM National Committee of Bosnia and Herzegovina. He completed the special training by Phonogramme Archive Vienna specialists related to the conservation and repair of endangered audio recordings. Kovač is a part-time associate of the

Municipality of Novi Grad Sarajevo and a member of the Musicological Society of the Federation of Bosnia and Herzegovina. He is employed at the Academy of Music at the University of Sarajevo in the position of professional associate in the music library.

## Kučinić, Domagoj

Sveučilišta u Zagrebu, Filozofski fakultet

University of Zagreb, Faculty of Humanities and Social Sciences

### Historiziranje zbora

U različitim se teorijskim i historiografskim pregledima prakse zbornskog muziciranja najčešće kreće (ne baš ispravno) s antičkim izvorima, konkretno, izvedbama starogrčkih drama. Zatim se u širokom zahvatu pod istu ravan ubrajaju heterogeni oblici zbornskog muziciranja kroz povijest do današnjih dana. Takvi ahistorijski pristupi zbornskom muziciranju u prvi plan stavljaju njegova formalna obilježja, zanemarujući strukturnu poziciju i ulogu, kao i strukturne transformacije takvog oblika muziciranja u različitim (klasnim) društvima. Prvi je cilj ovog rada ponuditi teorijski okvir za razumijevanje heterogenih historijskih praksi zbornskog muziciranja. Drugi je cilj historizirati specifičan oblik muziciranja – amatersko zbornsko pjevanje – koje se javlja u 18. stoljeću i kao praksa dolazi na prostore današnje Hrvatske u 19. stoljeću prateći ekonomske, političke i društvene transformacije u razvoju tzv. građanskog društva. Oslanjajući se na historijsko-materijalističku metodu pokušat ću povezati materijalne i društvene procese i uvjete s pojavom takve prakse muziciranja, te se osvrnuti na proces njenog institucionaliziranja, strukturnu poziciju i ulogu u novom društvu, klasnu i rodnu strukturu te političke implikacije koje nosi sa sobom. Studiju slučaja temeljit ću na istraživanju Hrvatskog pjevačkog društva *Rodoljub* iz Virovitice (1880.–).

### Historicizing the Choir

Various theoretical and historiographic reviews of the practice of choir music-making most often (though not quite correctly) start with the ancient sources, specifically, performances of ancient Greek dramas. Then, in a broad scope, the heterogeneous forms of choir music-making throughout history are included under the same plane. Such ahistorical approaches to choir music-making put its formal features in the foreground, ignoring the structural position and role, as well as the structural transformations of this form of music-making in different (class) societies. The first goal of this work is to offer a theoretical framework for understanding the heterogeneous historical practices of choir music-making. The second goal is to historicize its specific form - amateur choir singing – which appeared in the 18<sup>th</sup> century and came to the area of today's Croatia in the 19<sup>th</sup> century following the economic, political, and social transformations in the development of the so-called bourgeois society. Relying on the historical-materialist method, I will try to connect the material and social processes and conditions with the appearance of such a practice as music-making, and look back at the process of its institutionalization, structural position and role in the new society, class and gender structure, and the political implications it

carries with it. I will base the case study on the research of the Croatian Singing Society *Rodoljub* from Virovitica (1880–).

**Domagoj Kučinić** diplomirao je muzikologiju na Muzičkoj akademiji u Zagrebu čime je stekao titulu magistra muzikologije. Njegovo područje interesa su politička ekonomija glazbe, sociologija glazbe te marksističko-feministička teorija i kritika. Trenutno radi kao nastavnik teorijsko-glazbenih predmeta, a redovito objavljuje tekstove i kritike u različitim medijima. Doktorand je na Doktorskom studiju znanosti o književnosti, teatrologije i dramatologije, filmologije, muzikologije i studija kulture na Filozofskom fakultetu Sveučilišta u Zagrebu.

**Domagoj Kučinić** earned his master's degree in Musicology at the Academy of Music at the University of Zagreb. His areas of interest are the political economy of music, the sociology of music, and Marxist-feminist theory and critique. He currently works as a teacher, and regularly publishes texts and reviews in different media. He is a PhD candidate in the doctorate program Literature, Performing Arts, Musicology, Film, and Culture in the Faculty of Humanities and Social Sciences at the University of Zagreb.

## Marinković, Miloš

Srpska akademija nauka i umetnosti, Muzikološki institut  
Academy of Sciences and Arts in Belgrade, Institute of Musicology

### O debitantskom nastupu Jugoslavije na festivalu *Varšavska jesen* (1963)

Osnovan 1956. godine, festival *Varšavska jesen* bio je za kompozitore iz Jugoslavije važan izvor informacija o aktuelnim tendencijama u muzici posleratne Evrope. Iako su pojedini jugoslovenski muzičari prisustvovali ovom festivalu već 1950-ih, prvi zvaničan jugoslovenski nastup na Varšavskoj jeseni upriličen je 1963. godine. Reč je o Ansamblu *Slavko Osterc* iz Ljubljane, predvođenim dirigentom Ivom Petrićem, koji je izveo ostvarenja sedmoro kompozitora iz triju jugoslovenskih republika: *Nonet* Slavka Osterca, *Impresije* Milana Stibilja, *Enneafoniu* Primoža Ramovša i *Croquis sonores* Iva Petrića (Slovenija), zatim *Rythme réprimé* Krešimira Fribeca i *Paean* Rubena Radice (Hrvatska), kao i *Ostinato super temu oktoiha* Ljubice Marić (Srbija).

Analizom različitih aspekata ovih ostvarenja, razmotriće se u kojoj je meri odabir repertoara za prvi jugoslovenski koncert na Varšavskoj jeseni odslikavao aktuelno stanje u muzici posleratne Jugoslavije. Uvidom u prikaze Varšavske jeseni iz domaće i inostrane štampe, sagledaće se recepcija jugoslovenskih kompozicija u kontekstu tadašnje muzičke avangarde na poljskom festivalu. Budući da je nastup jugoslovenskog ansambla na Varšavskoj jeseni ostvaren u okviru kulturne razmene između Jugoslavije i Poljske, istraživanje uključuje i pogled na društveno-kulturne relacije dveju socijalističkih zemalja tokom ranih 1960-ih godina.

### On Yugoslavia's Debut Performance at the Warsaw Autumn Festival (1963)

Established in 1956, the Warsaw Autumn Festival represented an important source of information for composers from Yugoslavia about current trends in post-war European music. Although some Yugoslav musicians had attended this festival as early as the 1950s, the first official Yugoslav performance at the Warsaw Autumn took place in 1963. It was performed by the Slavko Osterc Ensemble from Ljubljana, led by conductor Ivo Petrić, who presented the works of seven composers from three Yugoslav republics: Slavko Osterc's *Nonet*, Milan Stibilj's *Impressions*, Primož Ramovš's *Enneaphonia*, and Ivo Petrić's *Croquis Sonores* (Slovenia), as well as Krešimir Fribec's *Rythme Réprimé*, Ruben Radica's *Paean* (Croatia), and Ljubica Marić's *Ostinato Super Thema Octoicha* (Serbia).

Through an analysis of various aspects of these works, it will be considered to what extent the repertoire selection for the first Yugoslav concert at the Warsaw Autumn reflected the current state of post-war Yugoslav music. By examining

reviews of the Warsaw Autumn Festival, from both domestic and foreign press, the reception of Yugoslav compositions within the context of the musical avant-garde at the Polish festival will be assessed. Since the performance of the Yugoslav ensemble at the Warsaw Autumn Festival was part of a cultural exchange between Yugoslavia and Poland, the research also includes an examination of the socio-cultural relations between these socialist countries in the early 1960s.

**Miloš Marinković** je muzikolog, naučni saradnik u Muzikološkom institutu SANU. Osnovne, master i doktorske studije muzikologije završio je na Fakultetu muzičke umetnosti u Beogradu, gde je odbranio doktorsku disertaciju pod naslovom *Jugoslovenski festivali savremene muzike utemeljeni tokom šezdesetih godina dvadesetog veka: uodnošavanja umetničkih, društvenih i političkih platformi* (2023). Bio je stipendista programa CEEPUS u sklopu istraživačkog boravka na Univerzitetu u Ljubljani. Sarađivao je na projektu Muzikološkog instituta SANU, *Identiteti srpske muzike od lokalnih do globalnih okvira: tradicije, promene, izazovi*, a trenutno je angažovan na projektu *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society – APPMES* (Fond za nauku Republike Srbije). Njegova istraživačka interesovanja fokusirana su na savremenu muziku, muzičke festivale i odnos muzike i politike u bivšim socijalističkim zemljama.

**Miloš Marinković** is a Research Associate at the Institute of Musicology SASA. He completed his undergraduate, master's and doctoral studies in musicology at the Faculty of Music in Belgrade, where he defended his doctoral dissertation *Yugoslav Festivals of Contemporary Music Established During the Sixties of the Twentieth Century: Interconnections of Artistic, Social and Political Platforms* (2023). He held a scholarship in the CEEPUS program as part of a research stay at the University of Ljubljana. He worked on the main project of the Institute of Musicology SASA *Identities of Serbian Music from Local to Global Frameworks: Traditions, Changes, Challenges*, and he is currently engaged in the project *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society — APPMES* (financed by the Serbian Science Fund). His research interests are focused on contemporary music, music festivals, and the relationship between music and politics in former socialist countries.

## Mičija, Martina

Sveučilište u Zagrebu, Učiteljski fakultet  
University of Zagreb, Faculty of Teacher Education

### **Doprinos Sofije Deželić razvoju pijanističke i glazbeno-pedagoške djelatnosti u Sarajevu**

Sofija Deželić bila je pijanistica i glasovirska pedagoginja koja je u ranomu razdoblju svojega školovanja i profesionalnoga djelovanja vezana uglavnom za zagrebačke glazbene institucije, a 1949. godine odlazi u Sarajevo. Sagledavajući njezino formativno pijanističko ishodište, a potom i začetak profesionalne djelatnosti prikazat će se amalgam pijanističkih tradicija koje su utkane u njezin umjetničko-interpretativni i pedagoški rad. Uzimajući u obzir činjenicu da je Sofija Deželić od 1949. do 1964. godine djelovala u Sarajevu, u ovom će se radu sagledati bogata koncertna aktivnost koju je ostvarila surađujući s brojnim orkestrima pod ravnanjem dirigenata poput Borisa Papandopula, Ivana Štajcera, Mladena Pozajića, Klara Mizerita, Alfreda Tučeka, Gustava Koslika, Dragana Šajnovića, Vinka Savnika, Franje Povija, Marjana Ropelevskoga, Fabiena Sevitzkoga i dr. Također, razmatrat će se i značajan pedagoški doprinos sarajevskoj sredini, jer je bila pročelnicom glasovirskoga odsjeka, nastavnicom glasovira, predavačicom metodike nastave glasovira, a od 1952. do 1960. godine preuzela je i dužnost ravnateljice jedne sarajevske glazbene škole. Cjelovitim prikazom sveukupnog djelovanja Sofije Deželić tijekom sedamnaestogodišnjeg boravka u Sarajevu, prezentirat će se njezina uloga u kontekstu unapređenja glazbenoga školstva i glazbene scene Sarajeva.

### **Sofia Deželić's Contribution to the Development of Pianist and Music-pedagogical Activities in Sarajevo**

Sofija Deželić was a pianist and piano teacher who, in the early period of her education and professional activity, was mainly connected to Zagreb music institutions, and in 1949 she left for Sarajevo. Looking at her formative pianistic origin and the beginning of her professional activity, an amalgam of pianistic traditions that are woven into her artistic-interpretive and pedagogical work will be presented. Taking into account the fact that Sofija Deželić worked in Sarajevo from 1949 to 1964, this paper will look at the concert activity she achieved by collaborating with numerous orchestras under the direction of conductors such as Boris Papandopulo, Ivan Štajcer, Mladen Pozajić, Klara Mizerit, Alfred Tuček, Gustav Koslik, Dragan Šajnović, Vinko Savnik, Franjo Povi, Marjan Ropelevski, Fabien Sevitzi, and others. A significant pedagogical contribution to the Sarajevo environment will also be considered as she was the head of the piano department, a piano teacher, a lecturer in piano teaching methodology, and from 1952 to 1960 she took over the position of director of one Sarajevo music school. A complete exposition of Sofija Deželić's overall activities during her seventeen-year stay in Sarajevo will present her role in the context of the improvement of music education and the music scene of Sarajevo.

**Martina Mičija**, dr. sc., docentica je na Učiteljskom fakultetu Sveučilišta u Zagrebu, pijanistica, klavirska pedagoginja i istraživačica u području glazbe. Diplomirala je klavir 2003. na Visokoj glazbenoj školi Ino Mirković, a kasnije je nastavila glazbeno obrazovanje na École Normale de Musique de Paris. U listopadu 2019. doktorirala je na Filozofskom fakultetu u Zagrebu i obranila disertaciju pod naslovom *Pijanistice zagrebačke sredine s kraja 19. i prve polovice 20. stoljeća u svjetlu suvremenog pijanizma i klavirske pedagogije*. Njezin znanstveni interes uključuje interdisciplinarnu temu iz glazbe, povijesti pijanizma, glazbene pedagogije, književnosti i glazbe te kulture.

**Martina Mičija**, PhD, is an assistant professor in the Faculty of Teacher Education at the University of Zagreb, a pianist, piano pedagogue, and researcher in the field of music. She graduated in piano in 2003 at the Ino Mirković College of Music and later continued her music education at the École Normale de Musique de Paris. In October 2019 she obtained a doctorate from the Faculty of Philosophy at the University of Zagreb and defended her dissertation entitled *Female Pianists of the Zagreb Environment from the End of the 19<sup>th</sup> and the First Half of the 20<sup>th</sup> Century in the Light of Contemporary Pianism and Piano Pedagogy*. Her research interests include interdisciplinary topics in music, the history of pianism, music pedagogy, literature and music, and culture.



## **Pavićević, Aleksandra**

Osnovna škola “Đorđe Krstić”, Beograd  
 “Djordje Krstic” Primary School, Belgrade

### **Dečje muzičke manifestacije u školskom obrazovanju**

U radu se bavimo dečjim muzičkim manifestacijama i koliki je njihov značaj u obrazovanju. Ciljevi istraživanja se odnose, pre svega, na sam pojam dečjih muzičkih manifestacija, a onda i na sadržaj njihovih programa. Programi ovih događanja mogu da budu raznovrsni, a podrazumeva se, prilagođeni su dečjem uzrastu. U njima se ogleda maštovitost i kreativnost dece, te njihovo stvaralaštvo pruža jedan svojevrsan kvalitet. Sadržaji dečjih muzičkih manifestacija neguju muzičko stvaralaštvo ili horsko muziciranje. Kada se priprema program horskih sadržaja dečjih muzičkih manifestacija, velika je uloga nastavnika, njegovog pedagoškog rada s reprezentativnim horom. Vrlo je značajno napomenuti da hor ima važnu ulogu u obrazovanju, tako da je bitan i njegov status u školama. Programi dečjih muzičkih manifestacija imaju za cilj da, između ostalog, edukuju mlade. Kroz raznovrsan program, mladi ljudi se upoznaju s različitim vrstama stvaralaštva.

Sprovedeno je istraživanje obrazovnog aspekta dečjih muzičkih manifestacija: ankete su date u dve fejsbuk grupe: “Svi mi koji predajemo muzičko” i “Udruženje nastavnika muzičke kulture”. Broj ispitanika je 83. Rezultati istraživanja nam govore da je veoma važan obrazovni aspekt dečjih muzičkih manifestacija.

### **Children’s Musical Events in Children’s Education**

In this paper, we deal with children’s musical events and their importance in education. The goals of the research relate, first of all, to the very concept of children’s musical events, and then to the content of their programs. The programs of these events can be varied, and of course, they are adapted to the children’s age. They reflect the imagination and creativity of children, and their creativity provides a unique quality. The contents of children’s musical events foster musical creativity or choral music. When preparing a program of choral content for children’s musical events, the role of the teacher is very important, as is their pedagogical work with the representative choir. It is very important to note that the choir plays an important role in education, so its status in schools is also important. Programs of children’s music events aim to, among other things, educate the youth. Through a diverse program, young people are introduced to different types of creativity.

A survey of the educational aspect of children’s musical events was conducted. Surveys were given in two Facebook groups: “All of Us Who Teach Music” and “Association of Teachers of Music Culture”. The number of respondents was 83. The results of the research tell us that the educational aspect of children’s musical events is very important.

**Aleksandra Pavićević** završila je Fakultet muzičke umetnosti u Beogradu i specijalizirala na predmetu vokalna literatura 2008. godine. Doktorske studije na Fakultetu za kulturu i medije u Beogradu, komunikologija, odbranila je 2024. godine. Objavila je nekoliko naučnih radova u naučnim časopisima. Učestvovala je na konferenciji u Sarajevu *Muzika u društvu* (2020), 11. naučnom skupu s međunarodnim učešćem *Nauka i nastava danas* (Bijeljina, 2021), 14. konferenciji Megatrenda *Kulturna baština* (2018), konferenciji *Aktuelnosti u specijalnoj edukaciji i rehabilitaciji 2021* u organizaciji Društva defektologa Srbije, Međunarodnoj konferenciji *Savremeno obrazovanje 2021* u organizaciji Alijanse prosvetitelja Srbije i Instituta za moderno obrazovanje, dve stručno-naučne konferencije u Novom Sadu (2023. i 2024) u organizaciji Mense. Autorica je knjige *Hor u osnovnoj školi, od audicije do javnog nastupa* (AGM knjiga, 2017). Radi u Osnovnoj školi “Đorđe Krstić” u Beogradu kao nastavnik muzičke kulture.

**Aleksandra Pavićević** graduated from the Faculty of Music at the University of Arts in Belgrade, specializing in vocal literature in 2008. She defended her doctoral studies in communication studies from the Faculty of Culture and Media at Megatrand University in Belgrade (2024). She has published several papers in academic journals. She was a participant at the conference in Sarajevo *Music in Society* (2020), 11<sup>th</sup> international academic conference *Science and Teaching Today* (Bijeljina, 2021), 14<sup>th</sup> Megatrend Conference *Cultural Heritage* (2018), *Current Affairs in Special Education and Rehabilitation 2021* conference organized by The Society of Special Education of Serbia, International Conference *Modern Education 2021* organized by the Alliance of Educators of Serbia and the Institute for Modern Education, and two professional-academic conferences in Novi Sad (2023 and 2024) organized by Mensa. She is the author of the book *Choir in Elementary School, from Audition to Public Performance* (AGM book, 2017). She works at the Elementary School “Djordje Krstić” in Belgrade as a music teacher.

## Plakalo, Ena

Univerzitet u Sarajevu, Muzička akademija  
University of Sarajevo, Academy of Music

### Problematika terminoloških odrednica kognitivnih procesa u solfeggiu

Rad utvrđuje i sistematizira terminologiju neophodnu za istraživanje kognitivnih procesa u solfeggiu u okviru bosanskog, hrvatskog i srpskog jezika. Istraživanje se oslanja na već postojeću terminologiju zastupljenu u engleskoj i njemačkoj literaturi u oblasti psihologije muzike i muzičke pedagogije, te nudi rješenja za njihovu prilagodbu kao i prijedlog novih pojmova koje kao sinonime ne nalazimo u našim jezicima, u cilju boljeg razumijevanja ovog problema. Kognitivni procesi u muzici rastuća su domena istraživanja koja prirodno ostvaruje korelaciju s oblasti solfeggia koja potiče i razvija ove procese. Stoga, istraživanje se ne zadržava isključivo na razini terminološkog diskursa, već pojašnjava i diskutuje o ovim procesima iz ugla psihološke i pedagoške oblasti. Precizirana terminologija osnova je za buduća istraživanja koja će omogućiti konzistentnost terminoloških odrednica kognitivnih procesa u solfeggiu.

### The Issue of Terminological Determinants of Cognitive Processes in Solfeggio

The paper establishes and systematizes the terminology necessary for researching cognitive processes in solfeggio within the Bosnian, Croatian, and Serbian languages. The research relies on existing terminology from English and German literature in music psychology and music pedagogy. It offers solutions for their adaptation and proposals for new terms which do not have direct synonyms in the above-mentioned languages to improve understanding of this issue. Cognitive processes in music are a growing research domain that naturally correlate with the field of solfeggio, which stimulates and nurtures these processes. Therefore, the research goes beyond terminological discourse, but clarifies and discusses these processes from psychological and pedagogical perspectives. Precise terminology forms the basis for future research, ensuring consistency in terminological determinants of cognitive processes in solfeggio.

**Ena Plakalo** diplomirala je na Muzičkoj akademiji Univerziteta u Sarajevu na Odsjeku za muzičku teoriju i pedagogiju (2014) i na Odsjeku za dirigovanje (2015). Magistrirala je (2015) sa završnim radom na temu *Pedagoški principi Maxa Battkeea* u kojem su prvi put objedinjeni i predstavljeni pedagoški principi njemačkog pedagoga i teoretičara Maxa Battkeea. Trenutno obnaša funkciju višeg asistenta na predmetu Solfeggio i Metodika solfeggia i praktikum na Muzičkoj akademiji Univerziteta u Sarajevu. Područje njenog naučnog zanimanja je percepcija i kognicija u solfeggiu što je ujedno i oblast istraživanja njene doktorske teze. Zajedno s kolegama učestvovala je u reafirmaciji Stručnog aktiva nastavnika

solfeggia FBiH, a zatim je izabrana za člana Predsjedništva aktiva (2019). Član je Muzikološkog društva FBiH, Društva za promicanje Funkcionalne muzičke pedagogije i Regional Network Psychology and Music.

**Ena Plakalo** received her undergraduate degree from the Department of Music Theory and Pedagogy (2014) and her master's degree from the Department of Conducting (2015) at the Academy of Music of the University of Sarajevo. Her master's degree's final thesis unified and presented the pedagogical principles of the German pedagogue and theorist Max Battke for the first time. She currently works as a senior assistant in the course Solfeggio and Methodology of Solfeggio and Practicum at the Academy of Music of the University of Sarajevo. Her current academic interest is perception and cognition in aural training, which is also the research area of her doctoral thesis. Together with her colleagues, she participated in the reaffirmation of the Solfeggio Teachers Association of the FBiH and was subsequently elected as a member of the Presidency of the Solfeggio Teachers Association of the FBiH (2019). She is a member of the Musicological Society of FBiH, the Society for the Promotion of Functional Music Pedagogy, and the Regional Network Psychology and Music.

## **Ploskić, Nermin**

Univerzitet u Sarajevu, Muzička akademija  
University of Sarajevo, Academy of Music

### **Integracija i realizacija muzičkih stvaralačkih aktivnosti u nastavi muzičke kulture u osnovnoj školi**

Muzička nastava u osnovnim općeobrazovnim školama, sa svim svojim sadržajima i predviđenim aktivnostima, ima višestruku ulogu i značaj u procesu razvoja djeteta. Svi učenici putem nastavnog procesa dolaze u kontakt s muzikom i stižu osnovna znanja, saznanja, doživljaje o muzici, pri čemu razvijaju opće i muzičke vještine i sposobnosti. Nezaobilazni faktori dječijeg razvoja kroz muzičku nastavu uključuju područje kreativnih i stvaralačkih aktivnosti, koje su u svim nastavnim planovima i programima, uključujući i aktuelne obrazovne reforme, predstavljene kao sastavni element i važan segment nastave muzičke kulture u osnovnim školama. Integracija navedenih aktivnosti zavisi i od prostora i mogućnosti nastavnika da ih realizuju s obzirom na obim nastavnog plana i programa i vremenskog okvira koji je predviđen za nastavu.

Cilj ovog rada je, kroz rezultate inicijalnog istraživanja koje je sprovedeno među nastavnicima muzičke kulture, pružiti uvid u zastupljenost muzičkih stvaralačkih aktivnosti u osnovnim općeobrazovnim školama, u nastavnim planovima i programima, ali i u praktičnom smislu. Pored toga, rezultati istraživanja će predstaviti stavove nastavnika o izazovima s kojima se suočavaju kada je u pitanju realizacija navedenih aktivnosti, te kakav je njihov uticaj u procesu razvoja učenika, njihovih muzičkih sposobnosti, kao i interesa za muzičku nastavu i muziku općenito.

### **Integration and Implementation of Musical Creative Activities in Primary School Music Education**

Music education in general education primary schools, with its entire content and planned activities, plays a multifaceted role and significance in the child development process. Through the educational process, all students engage with music and acquire foundational knowledge, insights, and experiences about music, thereby developing both general and musical skills and abilities. Integral factors of children's development through music education include the area of musical creative activities, which are present in all curricula, including current educational reforms, and are presented as essential components of music education in primary schools. The integration of these activities also depends upon the space and opportunities available to teachers for their implementation, given the scope of the curriculum and the allocated instructional time.

The aim of this work is, through the results of initial research conducted among music teachers, to provide insight into the prevalence of musical creative activi-

ties in primary general education schools, as reflected in curricula and programs, as well as in teachers' teaching practices. Additionally, the research results will present teachers' perspectives on the challenges they face in implementing these activities and their impact on students' development, their musical abilities, as well as their interest in music education and music in general.

**Nermin Ploskić** student je na doktorskom studiju iz oblasti nauka o muzici (Muzička teorija i pedagogija – Metodike muzičke nastave). Magistrirao je (2018) i diplomirao (2013) na Odsjeku za muzičku teoriju i pedagogiju – Metodici muzičke nastave, na Univerzitetu u Sarajevu – Muzičkoj akademiji. Godine 2018. na Muzičkoj akademiji Univerziteta u Sarajevu izabran je u zvanje asistenta za predmete Metodika muzičke nastave I – VIII, a u zvanje višeg asistenta izabran je 2022. godine. Autor je digitalnih sadržaja za prve digitalne udžbenike u BiH za predmet Muzička kultura u osnovnoj školi. Angažovan je kao Nacionalni koordinator za BiH (2020) u Evropskoj asocijaciji za muziku u školama (European Association for Music in Schools – EAS). Organizator je i koordinator učesća škola iz BiH u međunarodnom obilježavanju Evropskog dana muzike u školi (European Day of Music in School – EUDAMUS).

**Nermin Ploskić** is a doctoral student in the field of music pedagogy in the Academy of Music at the University of Sarajevo. He holds a bachelor's degree (2013) and a master's degree (2018) in Music Theory and Pedagogy – Methodology of Music Teaching from the same university. In 2018, he was elected as an assistant for Methodology of Music Teaching I – VIII the Academy of Music at the University of Sarajevo, and later was promoted to senior assistant in 2022. He is the author of digital content for the first digital textbooks in Bosnia and Herzegovina on the subject of Music Culture in Elementary Schools. Since 2020, he has been engaged as the National Coordinator for Bosnia and Herzegovina in the European Association for Music in Schools, and has organized the participation of schools from Bosnia and Herzegovina in the international celebration of the European Day of Music in School (EUDAMUS).

## Radivojević, Maja

Muzikološki institut, Srpska akademija nauka i umetnosti  
Institute of Musicology, Academy of Sciences and Arts in Belgrade

### Muzika skrivene manjine: Vlasi u Beču

Muzika vlaške manjine u dijaspori nije okupirala etnomuzikološku pažnju u velikoj meri. Budući da se intenzivno bavim istraživanjem muzike Vlaha u Srbiji, želela sam da istražim i muziku onih pripadnika vlaške manjine koji su na određen način odvojeni i izolovani od svojih sunarodnika iz matice Srbije. U mom fokusu bili su vlaški gastarbajteri koji su na privremenom radu u Beču, a koje sam istraživala tokom tri meseca 2021. godine. Ovom prilikom pažnja je bila usmerena uglavnom na populaciju koja se okuplja u srpskim klubovima u Beču, te na repertoar koji se izvodi u javnom muzičkom životu Vlaha, najpre na sceni. Pored toga, muzika je snimljena i u privatnoj sferi, na različitim proslavama, zabavama, ali i u svakodnevnom životu Vlaha.

Cilj ovog rada jeste predstavljanje zabeležene muzike koja se aktivno izvodi i konzumira među vlaškom manjinom u Beču. Posebna zanimljivost jeste činjenica da Vlasi u Beču nisu prepoznati kao zasebna manjina, već se na državnom nivou (u Austriji) posmatraju kao deo srpske manjine. Zato je još jedan od ciljeva ovog rada i sagledavanje odnosa između muzike i vlašskog etničkog, ali i srpskog nacionalnog identiteta, s osvrtom na to u kojim prilikama i na koji način jedna od ove dve identitetske matrice preuzima primat nad drugom.

### Music of a Hidden Minority: Vlachs in Vienna

The music of the Vlach minority in the diaspora did not occupy much ethnomusicological attention. Since I am intensively researching the music of the Vlachs in Serbia, I also wanted to research the music of those members of the Vlach minority who are in a certain way separated and isolated from their compatriots in the motherland of Serbia. My focus was on Vlach guest workers who are temporarily working in Vienna, and whom I researched for three months in 2021. In this period, attention was focused mainly on the population that gathers in Serbian clubs in Vienna, and on the repertoire that is performed in the public musical life of the Vlachs, primarily on stage. In addition, music was recorded in the private sphere, at various celebrations, parties, as well as in the everyday life of Vlachs.

The aim of this paper is to present recorded music that is actively performed and consumed among the Vlach minority in Vienna. What is particularly interesting is the fact that the Vlachs in Vienna are not recognized as a separate minority, but are seen at the state level (in Austria) as part of the Serbian minority. That's why one of the goals of this work is to present the relationship between music and the Vlach ethnic, and the Serbian national identity, with a view to on what

occasions and in what way one of these two identity matrices takes precedence over the other.

**Maja Radivojević** je doktorand na Katedri za etnomuzikologiju FMU u Beogradu. Zaposlena je u Muzikološkom institutu SANU u Beogradu kao istraživač saradnik, a u njeno polje interesovanja ulazi muzika manjina, odnos muzike i identiteta, kulturna politika i muzika, aplikativna etnomuzikologija. Posebno je fokusirana na terensko istraživanje muzičke prakse srpskog i vlaškog stanovništva severoistočne Srbije. Autor je monografije *Milija Radivojević Baja – tradicija u nastajanju* i koautor dve monografske građe *Muzičko-plesno folklorno nasleđe Stiga* i *Požarevačka Morava: muzičko i plesno folklorno nasleđe*. Učestvovala je u više, a rukovodila nekoliko projekata koji su za cilj imali istraživanje, prezervaciju i prezentaciju nematerijalnog kulturnog nasleđa Srbije. Dobitnica je ÖeAD austrijske stipendije za studijsko usavršavanje u Beču na Univerzitetu za muziku i umetnost. Interpretator je tradicionalnih narodnih pesama, a podučava i mlade pevače putem radionica i seminara.

**Maja Radivojević** is a PhD student at the Department for Ethnomusicology in the Faculty of Music at the University of Arts in Belgrade. She is employed at the Institute of Musicology SASA in Belgrade as a research assistant, and her field of interest includes minority music, the relationship between music and identity, cultural policy and music, and applied ethnomusicology. She is especially focused on field research on the musical practices of the Serbian and Vlach populations of northeastern Serbia. She is the author of the monograph *Milija Radivojević Baja: The Emerging Tradition* and co-author of two handbooks *Music and Dance Folklore Heritage in the Region of Stig* and *Požarevačka Morava: Music and Dance Folklore Heritage*. She has participated and managed a few projects aimed at research, and the preservation and presentation of Serbia's intangible cultural heritage. She received the ÖeAD Austrian Scholarship for study research in Vienna at the University of Music and the Arts. She is an interpreter of traditional folk songs, and teaches young singers through workshops and seminars.



## **Radočaj-Jerković, Antoaneta / Zdravko Drenjančević / Magdalena Mišković**

Akademija za umjetnost i kulturu u Osijeku  
The Academy of Arts and Culture in Osijek

### **Marijanski crkveni pučki napjevi toliškoga kraja**

Štovanje lika Djevice Marije u hrvatskom narodu ima dugu tradiciju. Ta je tradicija osobito prisutna kod Hrvata toliškoga kraja koji Gospu veličaju u okviru liturgijskih slavlja i pobožnosti, no ta je privrženost Gospi duboko ukorijenjena i u svakodnevnom životu vjernika. U tome kontekstu ističe se i danas specifičan glazbeni izričaj – crkveno pučko pjevanje. Iako sve izloženije suvremenim glazbenim utjecajima, pučko pjevanje i dalje zadržava ulogu značajnoga čimbenika religijskoga života zajednice.

Rad obrađuje devet zvučnih zapisa napjeva iz Bosanske Posavine posvećenih Djevici Mariji. Na temelju transkripcije i glazbene analize do sada notno nezabilježenih napjeva te arhivske građe Muzeja Franjevačkoga samostana Tolisa *Vrata Bosne* i pučke pjesmarice toliškoga kraja *Faljen Isus, Marijo* (2020.), sagledava se struktura napjeva, kontekst njihova nastanka i značaj u prakticiranju vjere lokalnoga katoličkoga stanovništva čija je tradicija omogućila višestoljetno oblikovanje nacionalnoga, kulturnoga i religijskoga identiteta i toliškoga kraja, ali i Hrvata katolika cijele Bosne i Hercegovine.

### **Marian Church Folk Hymns of the Tolisa Region**

The worship of the Virgin Mary has a long tradition among the Croatian people. This tradition is particularly present among the Croats of the Tolisa region, who honour the Virgin Mary within the framework of liturgical celebrations and devotions. However, this devotion to the Virgin Mary is deeply rooted in the everyday lives of the believers. In this context, a specific musical expression, church folk singing, stands out even today. Despite being increasingly influenced by contemporary music, folk singing continues to play a significant role in the religious life of the community.

This paper deals with nine sound recordings of songs from Bosanska Posavina (Bosnian Posavina) dedicated to the Virgin Mary. Based on the transcription and musical analysis of previously unrecorded songs, as well as archival materials from the Museum of the Franciscan Monastery, Tolisa *Vrata Bosne* (Door to Bosnia) and the folk songbook of the Tolisa region *Faljen Isus, Marijo* (Praise Jesus, Mary) (2020), the structure of the songs, the context of their origin, and their significance in the practice of faith among the local Catholic population are examined. This tradition has allowed for the shaping of the national, cultural, and religious identity of the Tolisa region, as well as Croatian Catholics throughout Bosnia and Herzegovina over the centuries.

**Antoaneta Radočaj-Jerković** hrvatska je dirigentica i sveučilišna profesorica. Zaposlena je na Akademiji za umjetnost i kulturu u Osijeku u statusu redovite profesorice i predaje kolegije iz područja zbornice umjetnosti, dirigiranja i glazbene pedagogije. Dobitnica je Državne nagrade Ivan Filipović za značajna postignuća u području visokog obrazovanja (2023) i javnog priznanja Grb Grada Osijeka za osobit doprinos glazbenoj kulturi i umjetnosti (2016). Objavila je dvije knjige: *Pjevanje u nastavi glazbe* i *Zborsko pjevanje u odgoju i obrazovanju* i uredila nekoliko zbornika i notnih izdanja. Osnovala je Međunarodni znanstveni i umjetnički skup o pedagogiji u umjetnosti. Od 2022. godine djeluje kao hrvatska predstavica u *World Choir Council*. Aktivna je u radu nacionalnih i međunarodnih žirija na natjecanjima zbornice glazbe. Za umjetnički rad primila je preko trideset nagrada na nacionalnim i međunarodnim festivalima i natjecanjima, od kojih se izdvajaju zlatne medalje u Rusiji, Velikoj Britaniji, Švedskoj, Kini, Bugarskoj, Australiji, Južnoj Koreji i drugdje.

**Antoaneta Radočaj-Jerković** is a Croatian conductor and university professor. She is a full professor at the Academy of Arts and Culture in Osijek where she teaches courses in choral arts, conducting, and music pedagogy. She is the recipient of the State Award Ivan Filipović for significant achievements in higher education (2023) and *Grb Grada Osijeka* award for outstanding contribution to music culture and art (2016). She has published two books: *Singing in Music Education* and *Choral Singing in Education and Training*, and has edited several conference proceeding books and music score publications. She founded the International Scientific and Artistic Conference on Pedagogy in the Arts. She serves as the Croatian representative in the World Choir Council and is active in national and international juries at choral music competitions. For her artistic work, she has received over thirty awards at national and international festivals and competitions, including gold medals in Russia, Great Britain, Sweden, China, Bulgaria, Australia, South Korea, and elsewhere.

**Zdravko Drenjančević**, dr. sc., je docent na Odsjeku za glazbenu umjetnost na Akademiji za umjetnost i kulturu u Osijeku. Završio je osnovnu i srednju glazbenu školu u Osijeku, klavirski odjel. Diplomirao je na Pedagoškom fakultetu u Osijeku, smjer Glazbena kultura. Poslijediplomski magistarski i doktorski studij kompozicije i glazbene teorije završio je na Akademiji za glasbu u Ljubljani. U znanstvenom radu aktivan je na području teorije glazbe, muzikologije i etnomuzikologije, posebice u istraživanjima koja se odnose na slavonsku tradicijsku glazbu. Objavio je knjigu *Slavonski tonski idiomi*. Član je strukovnih organizacija HDGPP-a i HMD-a.

**Zdravko Drenjančević**, PhD. is an assistant professor in the Department of Music at the Academy of Arts and Culture in Osijek. He finished primary and secondary music school in Osijek, at the piano department. He graduated from the Department of Musical Culture at Faculty in Osijek. He finished his postgraduate

studies in composition and music theory at the Academy of Music in Ljubljana. His research work is active in the field of music theory, musicology and ethnomusicology, especially in the research related to traditional Slavonian music. He published the book *Slavonski tonski idiomi*. He is a member of the professional associations The Croatian Society of Music and Dance Teachers (HDGPP), and The Croatian Musicological Society (HMD).

**Magdalena Mišković** upisuje studij informatike na Fakultetu organizacije i informatike u Varaždinu 2003. godine, te stječe titulu diplomirani informatičar. Godine 2010. na Filozofskom fakultetu u Osijeku završava dopunsko pedagoško obrazovanje, i nakon položenog stručnog ispita stječe titulu profesora informatike. Zaposlena je u Srednjoj strukovnoj školi u Orašju kao profesorica informatike i računarstva. Od 2009. do 2016. radila je na Fakultetu prirodoslovno matematičkih i odgojnih znanosti (kao vanjski suradnik na kolegiju Uvod u računarstvo). Ističe se svojim volonterskim angažmanima u kraju gdje živi. Volontirala je u Africi (Ruanda/selo Kivumu) i Italiji (Rim). Veliko priznanje za njezin trud je nagrada *Snaga izvrsnosti* koju joj je 2019. u kategoriji “društveni angažman” dodijelilo Udruženje poslovnih žena BiH. Glazbom se bavi od djetinjstva. U listopadu 2021. upisala je studij Glazbene umjetnosti i kulture na Akademiji za umjetnost i kulturu u Osijeku. Trenutno je studentica 3. godine preddiplomskog studija.

**Magdalena Mišković** enrolled in the study of informatics at the Faculty of Organization and Informatics at the University of Zagreb in Varaždin in 2003, and obtained the title Master of Informatics. In 2010, she completed additional pedagogical education in the Faculty of Philosophy at the University of Osijek, and after passing the exam, she obtained the title of professor of computer science. She is employed at a high school, *Srednja strukovna škola*, in Orašje, as a teacher of informatics and computing. From 2009 to 2016, she worked at the Faculty of Natural, Mathematical and Educational Sciences (as an external associate on the course Introduction to Computing). She stands out for her local volunteer work. She also volunteered in Kivumu village (Rwanda) and in Rome (Italy). A great recognition for her efforts, the *Strength of Excellence* award, was awarded to her in 2019 in the “social engagement” category by the Association of Businesswomen of Bosnia and Herzegovina. She has been involved in music since childhood. In October 2021, she enrolled in the Academy of Arts and Culture in Osijek, in the Music Education program. She is currently a 3<sup>rd</sup> year undergraduate student.

## **Radovanović, Bojana**

Srpska akademija nauka i umetnosti, Muzikološki institut,  
Academy of Sciences and Arts in Belgrade, Institute of Musicology

### **(Ne)vidljivi rad: urednički, priređivački i recenzentski poslovi u savremenoj muzikologiji**

Podstaknuta aktuelnim diskusijama o nacrtima novih pravilnika o naučnoistraživačkom radu i sticanju istraživačkih i naučnih zvanja, kao i o novom programu “izvrsnosti u nauci” koje propisuje Ministarstvo nauke, tehnološkog razvoja i inovacija Republike Srbije, u ovom izlaganju osvrću se na prirodu, značaj i trenutni status uredničkog, priređivačkog i recenzentskog rada u savremenoj muzikologiji. Iako spadaju u esencijalne delatnosti svakog naučnika u humanistici, pa samim tim i muzikologiji i drugim naukama o muzici, ovi poslovi – osim toga što uglavnom ne zavređuju posebnu finansijsku nadoknadu – postepeno “gube korak” s drugim oblicima naučnoistraživačkog rada (poput objavljivanja naučnih radova) čak i kada je reč o kvantitativnom i kvalitativnom vrednovanju. Stoga će cilj ovog rada biti da se ukaže na važnost ovih delatnosti za muzikološku disciplinu, kao i na opasnosti i posledice aktivnog umanjivanja njihovog vrednovanja u aktima resornog Ministarstva i njemu bliskih tela i institucija. Istraživanje je sprovedeno uz podršku Fonda za nauku Republike Srbije, br. 7750287, projekat *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* – APPMES.

### **(In)visible Labour: Editorial and Reviewer Work in Contemporary Musicology**

Prompted by the current discussions on the upcoming new rules and regulations on academic work and the advancements in academic ranks, as well as the new program of “excellence in science” brought about by the Ministry of Science, Technological Development and Innovation of the Republic of Serbia, in this presentation I will deal with the nature, significance, and current status of editorial and reviewer labour in contemporary musicology. Although they are essential to any musicologist working in academia, these types of work are usually not compensated as such, and they are also falling short of the other types of academic work (such as publishing papers) in terms of their quantitative and qualitative valuation. Therefore, the goal of this paper is to point to the prominence of these forms of labour for musicology, as well as to the dangers and consequences of their depreciation in the acts of the Ministry and other relevant bodies and institutions. This research was supported by the Science Fund of the Republic of Serbia, Grant no. 7750287, project *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* – APPMES.

**Bojana Radovanović**, muzikološkinja i teoretičarka umetnosti, radi kao naučna saradnica na Muzikološkom institutu SANU. Doktorsku disertaciju odbranila je na Odseku za muzikologiju Fakulteta muzičke umetnosti Univerziteta umetnosti u Beogradu, s temom odnosa između glasa, vokalne tehnike i novih tehnologija u savremenoj umetničkoj i popularnoj muzici. Istražuje u oblastima savremene muzike i umetnosti, glasa, metal muzike, umetnosti i medija, kao i metodologije istraživanja u umetnosti, muzici i muzikologiji. Objavila je tri monografije, bila kourednica jedne kolektivne monografije, te zbornika radova prof. dr Vesne Mikić koji je posthumno objavljen. Suosnivačica je i glavna i odgovorna urednica naučnog časopisa *INSAM Journal of Contemporary Music, Art and Technology*.

**Bojana Radovanović**, musicologist and art theorist, is a research associate at the Institute of Musicology, Serbian Academy of Sciences and Arts. She obtained her PhD at the Department of Musicology, Faculty of Music, University of Arts in Belgrade, studying the relationship of voice to vocal technique and new technologies in contemporary art and popular music. Her research interests include contemporary music and art, voice, metal music, art and media, and transdisciplinary research. She has published three books, and co-edited one collective monograph and a posthumous collection of papers by Prof. Vesna Mikić. She is a co-founder and the editor-in-chief of the academic journal *INSAM Journal of Contemporary Music, Art and Technology*.

## Ramović, Amila

Univerzitet u Sarajevu, Muzička akademija  
University of Sarajevo, Academy of Music

### **Doprinos promišljanju mjesta umjetničke muzike u zajednici: Primjer Sarajevo Chamber Music Festivala**

Rad sagledava historiju i utjecaj Sarajevo Chamber Music Festivala (2011–2017), nesvakidašnje umjetničke inicijative koja je realizirana u saradnji između Manhattan String Quarteta i Muzičke akademije Univerziteta u Sarajevu. Prepoznajući vlastitu misiju kroz susret obrazovanja i umjetničke produkcije, organizatori festivala njegove su aktivnosti usmjerili u odnosu na razmatranje svrhe i značaja umjetničkog čina i vrijednosti historijskog umjetničkog naslijeđa u savremenom društvu. SCMF nije samo producirao izvedbe djela standardnog repertoara umjetničke muzike, već je u svome programu posebno naglašavao kontekst i angažman zajednice. Kroz edukativni program, predavanja, izvedbe *in situ* i aktivno sudjelovanje zajednice, festival je izrastao u visoko prepoznati kulturni projekt sa širokom i posvećenom publikom. Ovaj rad će nastojati da ekstrapolira ideje i koncepte koje je programiranje festivala ponudilo te da procijeni njegov doseg u ispunjavanju dvostruke misije – umjetničke izvrsnosti i angažmana zajednice.

### **A Contribution to Reflecting on the Role of Art Music in the Community: The Case of the Sarajevo Chamber Music Festival**

This paper examines the history and impact of the Sarajevo Chamber Music Festival (2011–2017), an iconic artistic initiative organized in collaboration between the Manhattan String Quartet and the Academy of Music of the University of Sarajevo. By recognizing their mission through the intersection of education and artistic production, the festival organisers directed their activities towards considering the purpose and significance of the artistic act and the value of historical artistic heritage in contemporary society. SCMF not only produced performances of works from the standard art music repertoire but also emphasized the context and community engagement in its program. Through its educational hub, lectures, *in situ* performances, and active community involvement, the festival emerged as a highly recognised cultural project with a broad and dedicated audience. This paper will aim to extrapolate the ideas and concepts behind the festival's programming, and evaluate its success in fulfilling its dual mission of both artistic excellence and community engagement.

**Amila Ramović** je muzikologinja i kustosica iz Sarajeva. Vanredna je profesorica Univerziteta u Sarajevu – Muzičke akademije. Od 1999. godine je članica, a od 2018. predsjednica Muzikološkog društva FBiH. U kustoskoj praksi usmjerava se na interdisciplinarno djelovanje na polju savremene umjetnosti. Karijeru je započela kao dio tima Muzeja savremene umjetnosti Ars Aevi Sarajevo (2000),

i kasnije kao njegova izvršna direktorica (2005–2017). Organizirala je desetine izložbi i projekata iz oblasti savremene umjetnosti i bila kustosica izložbi u BiH i inostranstvu, među njima samostalne izložbe Brace Dimitrijevića na Venecijanskom bijenalu (2009). Od 2013. do 2014. bila je umjetnička rukovoditeljica programa Sarajevo Sonic Studio u saradnji s kompozitorima Heinerom Goebbelsom, Philippeom Manouryjem, Peterom Ablingerom i Vinkom Globokarom. Bila je izvršna direktorica Sarajevo Chamber Music Festivala (2012–2017), realiziranog u saradnji između sarajevske Muzičke akademije i Manhattan String Quarteta. Godine 2019. dodijeljeno joj je priznanje Honorary Fellow of Plymouth College of Art, a 2022. godine godišnja nagrada AMUS-a za muzikologiju i muzičku publicistiku “Vlado Milošević”.

**Amila Ramović** is a musicologist and curator from Sarajevo. She is an associate professor at the University of Sarajevo’s Academy of Music. Since 1999, she has been a member of the Musicological Society of the Federation of BiH, and its president since 2018. Her curatorial practice focuses on interdisciplinarity in the contemporary arts. Her career in the arts began in 2000 when she joined the Ars Aevi Museum of Contemporary Art team in Sarajevo, where she later served as Executive Director (2005–2017). Ramović has organized dozens of exhibitions and educational projects in the field of contemporary art, and curated exhibitions by leading Bosnian and international artists, including Braco Dimitrijević’s solo show at the Venice Biennale (2009). In 2013 and 2014 she was the artistic director of the Sarajevo Sonic Studio project, involving composers Heiner Goebbels, Philippe Manoury, Peter Ablinger and Vinko Globokar. In 2019 she was awarded an Honorary Fellowship by Plymouth College of Art, and in 2022, she received the annual “Vlado Milošević” prize for musicology and writing on music from the Bosnian Composer’s Association.

## **Škojo, Tihana / Dunja Keža**

Akademija za umjetnost i kulturu u Osijeku / Glazbena škola Franje Kuhača Osijek  
The Academy of Arts and Culture in Osijek / Franjo Kuhač Music School in Osijek

### **Izazovi u glazbenom obrazovnom radu s učenicima generacije alfa**

Učenike generacije alfa, trenutne polaznike osnovnih glazbenih škola, odlikuju drugačije obrazovne potrebe od svih prethodnih generacija. To su učenici koji ne poznaju svijet bez digitalne tehnologije. Zbog ubrzanog primanja informacija i bržeg reagiranja na podražaje kod njih je istaknuta potreba za bržom selekcijom, kao i istovremenom obradom sadržaja. Ove generacije učenika imaju drugačiju kombinaciju kognitivnih vještina i ne mogu se dulje usredotočiti na istu aktivnost, što utječe na opadanje interesa za tradicionalne nastavne strategije.

U radu se opisuje kvalitativno istraživanje provedeno sa svrhom utvrđivanja mišljenja nastavnika solfeggia i instrumenta u osnovnoj glazbenoj školi o nastavnim izazovima s kojima se susreću u radu s učenicima generacije alfa. Iz rezultata je razvidno kako nastavnici uočavaju brojne razlike između učenika prijašnjih generacija i učenika generacije alfa. Naglašavaju kako učenici generacije alfa pokazuju manjak koncentracije, strpljenja i ustrajnosti za dulje aktivnosti, posebice one koje zahtijevaju više fokusiranosti i izvježbavanja. Uočavaju također potrebu učenika za neprestanom stimulacijom pa ističu kako je potrebna brza promjena aktivnosti i neprestana obrazovna inventivnost, kao i često uključivanje glazbenih igara. Naglašavaju kako su učenici dobri poznavatelji digitalne tehnologije, stoga lako i brzo pronalaze aplikacije za vježbanje sluha i skladanje, kao i nota i izvedbi djela koje sviraju ili žele svirati. Analiza rezultata istraživanja ukazuje na aktualiziranje potrebe za boljim usklađivanjem praktične realizacije nastave u glazbenim školama aktualnim obrazovnim potrebama novih generacija, kao i na promišljanje o izmijenjenoj ulozi nastavnika, suradnika i facilitatora.

### **Challenges in the Music Education of Generation Alpha**

The current students at elementary music schools, Generation Alpha, have different educational needs than all previous generations. These students are unacquainted with a world without digital technology. Due to their accelerated reception of information and faster response to stimuli, there is an emphasized need for faster selection as well as simultaneous processing of content. This generation of students has a different combination of cognitive skills and cannot focus long on one activity, which decreases their interest in traditional teaching strategies.

The present paper describes a qualitative study conducted to determine the opinions of solfeggio and musical instruments teachers in elementary music schools on the challenges they face when teaching Generation Alpha students. According to the results, teachers have noticed numerous differences between students of previous generations and Generation Alpha. The teachers emphasize



that Generation Alpha exhibits a lack of concentration, patience, and perseverance for longer activities, especially those that require more focus and practice. They also have noticed the students' need for constant stimulation, so they emphasize the need for a quick change of activities and constant educational inventiveness, as well as the frequent inclusion of musical games. They note that students are well-versed in digital technology, hence they can easily and quickly find digital apps to practice listening to and composing music, as well as sheet music and performances of the pieces they are playing or want to play. The analysis of the study's results points to the need for a better alignment of the practical implementation of teaching in music schools with the current educational needs of new generations, as well as for a reflection on the changed role of teachers, associates, and facilitators.

**Tihana Škojo**, izv. prof. dr. sc., djelatnica je Odsjeka za glazbenu umjetnost na Akademiji za umjetnost i kulturu u Osijeku gdje izvodi nastavu iz kolegija Diktika, Metodika nastave teorijskih glazbenih predmeta i Glazbene pedagogije djece s teškoćama u razvoju. Autorica je više od pedeset znanstvenih radova. Izlaganjem radova sudjelovala je na više od šezdeset konferencija međunarodne razine. Suradnica je na nizu znanstveno-istraživačkih projekata te programskih i organizacijskih odbora znanstvenih i umjetničkih simpozija. Kao članica Stručne radne skupine sudjelovala je u izradi kurikuluma predmeta Glazbena kultura i Glazbena umjetnost u sklopu Cjelovite kurikularne reforme Republike Hrvatske. Mentorica je preko pedeset studenata u izradi završnih i diplomskih radova te doktorskih radova. Recenzentica je udžbenika i radova iz područja glazbene pedagogije.

**Tihana Škojo**, Associate Professor, PhD. is employed in the Department of Music at the Academy of Arts and Culture in Osijek, where she teaches courses in the fields of pedagogy and music pedagogy. She is the author of more than fifty academic papers. She has participated in more than sixty international conferences by presenting her works. She is a collaborator on a number of academic research projects and program and organizational committees for academic and artistic symposia. As a member of the Professional Working Group, she participated in the creation of the curriculum for the Musical Subjects in the Curriculum Reform of the Republic of Croatia. She is a mentor to more than fifty students in the preparation of graduate and doctoral theses. She is a reviewer of academic papers and books in the field of music pedagogy.

**Dunja Keža** diplomirala je Glazbenu pedagogiju na Akademiji za umjetnost i kulturu Sveučilišta Josipa Jurja Strossmayera u Osijeku. Dobitnica je dekanove nagrade za postignut uspjeh u umjetničkom radu na polju glazbene umjetnosti i uspjeh tijekom studija. Dobitnica je i stipendije za izvrsne studente Sveučilišta Josipa Jurja Strossmayera u Osijeku i stipendija za nadarene studente Grada Osijeka i Osječko-baranjske županije. Aktivno je sudjelovala je na mnogim projektima

Akademije za umjetnost i kulturu u Osijeku. Sudjelovala je na domaćim i međunarodnim natjecanjima iz discipline klavir i zbor, konferencijama i radionicama. Zbog svog aktivnog rada na umjetničkim radionicama i koncertima članica je nekoliko umjetničkih udruga. Zaposlena je u Glazbenoj školi Franje Kuhača u Osijeku.

**Dunja Keža**, graduated in Music Pedagogy from the Academy of Art and Culture of Josip Juraj Strossmayer University in Osijek. She is the winner of the Dean's award for her success in artistic work in the field of musical art, and success during her studies. She is the winner of a scholarship for excellent students of Josip Juraj Strossmayer University in Osijek and a scholarship for gifted students of the City of Osijek and Osijek-Baranja County. She has actively participated in many projects by the Academy of Arts and Culture. She has participated in domestic and international piano and choir competitions, conferences, and workshops. She is also a member of several art associations due to her active work in art workshops and concerts. She is employed at the Franje Kuhač Music School in Osijek.

## Sunnetcioglu, Sehnaz

Bursa Uludağ Üniversitesi, Eğitim Fakültesi, Görükle Merkez Kampüs  
Bursa Uludağ University, Faculty of Education, Gorukle Campus

### **Stvaranje smisla u muzičkoj učionici: Perspektive o kreativnosti i intuitivnom podučavanju i učenju muzike**

Postavljanje kreativnosti i intuitivnog učenja u središte obrazovanja ključno je za pripremu djece u buduće kritičke, odgovorne, inovativne i intuitivne mislioce. Muzičko obrazovanje u ranim godinama, tokom obrazovanja u osnovnoj školi, ima važnu funkciju u usmjeravanju djece da ovladaju svojim ponašanjem, i njegovanju njihovog kreativnog potencijala. Da bi se unaprijedile kreativne vještine učenja kod djece, nastavnici moraju pronaći načine kako da stvore smisao u muzičkoj učionici za svoje učenike. Stoga, rad kroz jezik koji uključuje tijelo, pokret i glas ima ogromnu snagu u podršci i razvoju kreativnog potencijala. U skladu s tim, djeca se mogu spontano izražavati u svakodnevnoj igri koristeći cijelo tijelo kroz pokrete, držanje tijela, melodiju, dinamiku glasa, govor i jezik. Dakle, muziciranje u učionici treba prije svega sadržavati komponente intuitivnog govora tijela i uma unutar improvizacijskih aktivnosti kako bi se njegovala kreativnost djece u procesu učenja. Na taj način mogu postati svjesni svoje svestranosti i integriteta.

Ovaj rad naglašava perspektive u razvoju kreativnosti u muzičkom obrazovanju s naglaskom na važnost intuitivnog podučavanja i učenja muzike. Također, članak ističe neke od implikacija ključnih aspekata integriranih aktivnosti u muzičkom obrazovanju.

### **Making Meaning in the Music Classroom: Perspectives on Creativity and Intuitive Music Teaching and Learning**

Placing creativity and intuitive learning at the forefront of education is vital in preparing children for the future as critical, responsive, innovative, and intuitive thinkers. Music education in the early years and at the primary school level has the essential function of shaping children to master their behaviour and nurture their potential for creativity. To promote children's creative learning skills, teachers need to find ways to make meaning in the music classroom for their young learners. Therefore, working with language that includes the body, movement, and voice has immense power in developing and supporting the potential for creativity. In line with that, children can express themselves spontaneously in their daily play within their whole body through gestures, posture, melody, voice dynamics, speech, and language. Hence, music-making in the classroom should first contain the components of the intuitive body and mind within improvisational activities to nurture children's creativity in the learning process. In this way, they can become aware of their versatility and integrity.

This paper emphasises perspectives on developing creativity in music education by addressing the importance of intuitive music teaching and learning. Furthermore, this article outlines some of the implications of key aspects of integrated music education activities.

**Sehnaz Sunnetcioglu** je doktorirala na Univerzitetu u Ankari, specijalizirajući se za umjetničko obrazovanje s interdisciplinarnim pristupom muzičkom obrazovanju, kreativnoj drami i pozorišnoj pedagogiji. Vanredni je profesor na Pedagoškom fakultetu Univerziteta u Bursi, gdje predaje muziku i kreativnu dramu budućim nastavnicima. Njena istraživačka interesovanja uključuju kreativnost u muzičkom obrazovanju, interkulturalno muzičko obrazovanje, primjenu kreativne drame u muzičkom obrazovanju i integrisane umjetničke obrazovne prakse. Objavila je poglavlja u knjigama kao i brojne članke u nacionalnim i međunarodnim indeksiranim časopisima. Pored akademske karijere, pohađala je različite majstorske kurseve, seminare i konferencije vezane za muzičko obrazovanje, ples i dramu u Turskoj i drugim zemljama. Takođe je radila na EU projektima kao istraživač i edukator.

**Sehnaz Sunnetcioglu** completed her doctoral degree (PhD) at Ankara University, specializing in art education with an interdisciplinary approach to music education, creative drama, and theatre pedagogy. She is an associate professor in the Faculty of Education at Bursa University, teaching music and creative drama to teacher trainees. Her research interests include creativity in music education, intercultural music education, the implementation of creative drama in music education, and integrated art education practices. She has published numerous articles in national and international indexed journals and book chapters. In addition to her academic profession, she has attended various master classes, seminars, and conferences related to music education, dance, and drama in Turkey and other countries. She has also worked on EU projects as a researcher and educator.

## Świtała, Adam

Háskóli Íslands  
University of Iceland

### Porodično muziciranje za društvene promjene – Uvidi s Islanda

Porodično muziciranje je pojam koji se koristi za opisivanje širokog spektra obrazovnih programa koji podrazumijevaju učešće roditelja i djece u muzičkim aktivnostima. Godine 2019. kreirana je verzija popularnog islandskog programa Porodičnog muziciranja na poljskom jeziku kako bi se odgovorilo na potrebe porodica s malom djecom iz najveće imigrantske populacije u zemlji. U narednim godinama, program je dodatno proširen formiranjem grupa s ukrajinskog govornog područja. Ovaj rad ispituje rezultate studije koja je sprovedena među učesnicima prema *Okviru porodičnog muziciranja Lise Koop* i konceptu *kulture sigurnijeg prostora*. Porodično muziciranje se istražuje kao obrazovni alat pogodan za rješavanje potreba nedovoljno predstavljenih populacija s manjom zastupljenošću, kao i međukulturalno povezivanje. Rezultati istraživanja ukazuju na to da programi Porodičnog muziciranja mogu biti efikasan alat za podsticanje društvene integracije, ali je neophodno održati dobar balans između ciljeva vezanih za roditeljstvo, međusobne odnose, muziku i praktične ciljeve.

### Family Musicking for Societal Change – Insights from Iceland

“Family Musicking” is a term used to describe a wide variety of educational programs within which parents and young children engage in musical activities. In 2019, a Polish language version of a popular Icelandic Family Musicking program was created to address the needs of families of young children in the largest immigrant population in the country. In the following years, the program was expanded further through the creation of Ukrainian language groups. This paper examines the results of a mixed-method study conducted amongst participants in the light of *Lisa Koop’s Family Musicking Framework* and the concept of ‘safer-space culture’. Family Musicking is being investigated as an educational tool suitable for addressing the needs of under-represented populations and creating bridges between cultures. The research results indicate that Family Musicking programs can be an effective tool for fostering social integration, however a good balance between parenting, relational, musical, and practical goals need to be preserved.

**Adam Świtała** je kompozitor, muzičar, nastavnik i istraživač. Saradnik je na Fakultetu za obrazovanje Univerziteta na Islandu. Član je *Advocacy Standing Committee and Music in Schools and Teacher Education* (MISTEC) i član u Međunarodnom društvu za muzičko obrazovanje (ISME). Bio je član Uredničkog odbora ISME/Routledge serije knjiga *Specijalne teme u muzičkom obrazovanju* od 2018. do 2020. godine. Od 2017. do 2020. godine je bio član Upravnog odbora Poljskog muzičkog savjeta, aktivno uključen u razvoj Evropske agende za muziku. Bio je predsjednik

Poljskog udruženja za muzičko obrazovanje u periodu od 2017. do 2018. godine. Njegov profesionalni dosije uključuje saradnju s pozorišnim rediteljima, glumcima, plesnim i performans umjetnicima, s više od trideset pozorišta, obrazovnih i umjetničkih institucija u nekoliko evropskih zemalja i SAD-u. Osnovu njegovog kompozitorskog rada čini istraživanje muzike kao društvene prakse, jedinstvenog načina doživljavanja vremena i zajednice, koja uključuje ljudske i neljudske aktere.

**Adam Świtała** is a composer, musician, teacher, and researcher. He is an adjunct lecturer at the School of Education, University of Iceland. He is a member of the Advocacy Standing Committee, Music in Schools and Teacher Education (MISTEC) and Commissioner of the International Society for Music Education (ISME). From 2018–2020 he was a member of the Editorial Board of the ISME/Routledge book series *Specialist Themes in Music Education*. From 2017–2020 he was a board member of the Polish Music Council, and actively involved in the development of the European Agenda for Music. In 2017–2018 he was also the president of the Polish Association for Music Education. His professional record includes collaborations with theatre directors, actors, dance and performance artists, more than 30 theatres, and educational and art institutions, in several European countries and the USA. The core of his composer's work is exploring music as a social practice, a unique way of experiencing time and community, involving human and non-human actors.

## Tuksar, Stanislav

Hrvatska akademija znanosti i umjetnosti, Odsjek za povijest hrvatske glazbe  
Croatian Academy of Sciences and Arts, Department for the History of Croatian Music

### **“Zabava i pouka” u razvijajućem građanskom društvu putem portreta glazbenika. Studija slučaja: zagrebački list *Vienac* (1869.–1903.)**

Tjedni časopis za “zabavu i pouku” *Vienac*, koji je izlazio u Zagrebu od 1869. do 1903. godine, bilo je najvažnije i najutjecajnije književno i kulturno glasilo u Hrvatskoj svojega doba. Objavljivan je svake subote, tj. godišnje u 52 broja na oko 900 stranica godišnje, što znači u 34 godine na ukupno oko 30.000 stranica. Uz stalne rubrike iz područja književnosti (pjesme, romani, drame, kratke priče, feljtoni i dr.) *Vienac* je objavljivao i ilustracije, uključujući portrete istaknutih osoba na nacionalnim i međunarodnom planu. Objavljeno je ukupno 47 portreta glazbenika u obliku fotografija ili crteža u 21 od 34 godišta. Među njima je 19 inozemnih i 28 hrvatskih glazbenika. Od posebnog je interesa činjenica da se među 15 prikazanih pjevača nalazi 14 hrvatskih, uglavnom opernih pjevačica, što tvori najbrojniju skupinu prikazanih glazbenika. U priopćenju se raspravlja o specifičnostima glazbeničkih portreta kao npr. njihovim oblicima i tehnikama prikaza, kvaliteti i podrijetlu, pratećim tekstovima i uredničkim strategijama oko njihova objavljivanja. Nastojat će se konceptualizirati fenomen o kojem se raspravlja kako bi se objasnilo kako su ove kombinacije prikazivanja i tekstova o pojedinim glazbenicima poslužile za “zabavu i pouku”.

### **“Entertainment and Instruction” in an Advancing Bourgeois Society Through Portraits of Musicians. Case Study: Zagreb Magazine *Vienac* (1869–1903)**

The Zagreb-based weekly magazine “for entertainment and instruction” *Vienac* was published between 1869 and 1903 as the most important and influential literary and cultural newspaper in Croatia of its time. It was published every Saturday, i.e. 52 issues annually, encompassing some 900 pages per year, totalling more than 30,000 pages. Beside regular columns on *belles-lettres* (poems, novels, dramas, short stories, feuilletons etc.), it also published illustrations, including portraits of outstanding national and international personalities. In 21 out of 34 yearly editions, a total of 47 portraits of musicians were published in the form of photos or drawings. Among them were 19 foreign and 28 Croatian musicians. Peculiarly, of these singers, 14 out of 15 were Croatian females, mostly opera singers, thus forming the most numerous group of the presented musicians. The paper will discuss the specific features of the musicians’ portraits, including their forms and techniques, quality and provenience, the accompanying texts, and the editorial strategy of their publication. In order to explain how these combinations of pictorial presentation and texts on individual musicians served “for entertainment and instruction”, one should try to conceptualize phenomena under consideration.

**Stanislav Tuksar** diplomirao je na Filozofskom fakultetu (filozofija, anglistika) i Muzičkoj akademiji (violončelo) Sveučilišta u Zagrebu, gdje je i magistrirao i doktorirao muzikologiju. Znanstveno se usavršavao na Sveučilištu Sorbonne u Parizu (1974.–1976.) kao stipendist francuske vlade i u Staatliches Institut für Musikforschung u Berlinu (1986.–1988.) kao stipendist Humboldtove zaklade. Od 1992. do 2015. bio je profesor muzikoloških predmeta na Muzičkoj akademiji u Zagrebu. Sudjelovao je na više od 160 simpozija u zemlji i inozemstvu, te bio gost profesor na 26 akademskih institucija u Europi, Sjevernoj Americi, Africi i Australiji. Objavio je 30 knjiga (kao autor, prevoditelj i urednik) i više od 260 članaka. Suosnivač je Hrvatskog muzikološkog društva (1992.) u kojem je bio tajnik (1992.–1997.) i predsjednik (2001.–2006. i 2013.–2018.). Od 2000. glavni je urednik međunarodnog časopisa *International Review of the Aesthetics and Sociology of Music* i član redakcija 8 časopisa u zemlji i inozemstvu. Od 2012. redoviti je član Hrvatske akademije znanosti i umjetnosti.

**Stanislav Tuksar** is a professor emeritus of the University of Zagreb, Croatia. He earned his BA in philosophy, English, and violoncello, and his MA and PhD in musicology, all at the University of Zagreb, where he then taught musicology from 1992 to 2015. He continued his advanced studies at the Université de Paris IV-Sorbonne (1974–1976) and was a research fellow at Staatliches Institut für Musikforschung in West Berlin (1986–1988). He has participated in some 160 scholarly symposia in Croatia and abroad, and lectured at 26 universities worldwide. As an author, editor, and translator he has published 30 books, and has authored more than 260 articles. Since 2000 he has been Editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music*. He was a co-founder (1992), secretary (1992–1997) and president (2001–2006, 2013–2018) of the Croatian Musicological Society, and he has been a fellow of the Croatian Academy of Sciences and Arts (2012–), both in Zagreb.



## **Tvrtković, Ognjen**

Muzikološko društvo Federacije Bosne i Hercegovine

Musicological Society of the Federation of Bosnia and Herzegovina

### **Izložba za 100-godišnjicu od rođenja operске dive Sene Jurinac u Zavičajnom muzeju u Travniku: proces rada i daljnja iskustva**

Velika sopranistica Sena Jurinac, pravim imenom Srebrenka Katarina Klementina Jurinac, jedna je od velikih umjetnika druge polovice 20. stoljeća koji su potekli iz bivše Jugoslavije i napravili značajne međunarodne karijere. Rođena je 1921. u Travniku. Debitirala je s uspjehom u zagrebačkoj operi, a pred kraj Drugog svjetskog rata polaže audiciju za Bečku državnu operu nakon čega su joj vrata svjetskih operskih podija bila širom otvorena. Jurinac nikada nije zaboravila dane koje je provela u rodnoj Bosni za koje je u brojnim intervjuima tvrdila da su je emocionalno odredili. Bila je skoro 40 godina operaska primadona u Bečkoj državnoj operi, potom istaknuta pedagoginja. Iza sebe je ostavila ogromnu diskografiju i filmografiju.

U saradnji sa Zavičajnim muzejom Travnik, udrugom Bosanski kulturni krug i Arhivom Srednjobosanskog kantona 25. oktobra 2021. svečano je obilježeno 100 godina od njena rođenja prigodnom izložbom. Tiskana je prigodna marka i opsežan katalog. Na otvaranje su došli poštovaoci Sene Jurinac iz cijele Bosne i Hercegovine. Sav prikupljeni materijal podario sam Muzeju za njen fond, odnosno zbirku koja se dalje uvećava.

U radu se ispituje kako se muzikološka istraživanja mogu spojiti i aplicirati u manjim sredinama, kako se razvijaju takvi projekti i kako uopće utemeljiti ovakve projekte a da budu uspješni. Primjer sa svime što se dešavalo i dešava sa zaostavštinom Sene Jurinac je izvanredno pozitivan i poticajan.

### **Exhibition for the 100<sup>th</sup> Anniversary of the Birth of the Opera Diva Sena Jurinac in the Local Museum in Travnik: Work Process and Further Experiences**

The great soprano Sena Jurinac, whose real name is Srebrenka Katarina Klementina Jurinac, is one of the great artists of the second half of the 20<sup>th</sup> century who came from the former Yugoslavia and had a significant international career. She was born in 1921 in Travnik. She made her debut with success at the Zagreb Opera, and towards the end of the Second World War she auditioned for the Vienna State Opera, after which the doors of the world's opera stages were wide open to her. Jurinac has never forgotten the days she spent in her native Bosnia, which she claimed in numerous interviews to have defined her emotionally. She was an opera prima donna at the Vienna State Opera for almost 40 years, then a distinguished pedagogue. She left behind a huge discography and filmography.

On October 25, 2021, the 100<sup>th</sup> anniversary of her birth was solemnly marked with a special exhibition in cooperation with the Regional Museum in Travnik, the Bosnian Cultural Circle Association, and the Archive of the Central Bosnian Canton. A commemorative stamp and an extensive catalogue were printed. Admirers of Sena Jurinac from all over Bosnia and Herzegovina came to the opening. I donated all the collected material to the Museum for its fund, i.e. the collection that continues to grow.

The paper examines how musicological research can be combined and applied in smaller environments, how such projects are developed, and how to establish such projects in the to begin with and make them successful. The example with everything that has happened and is happening with the legacy of Sena Jurinac is extremely positive and encouraging.

**Ognjen Tvrković** je studirao novinarstvo. Počeo je pisati o glazbi početkom 70-tih godina objavljujući radove u raznim publikacijama i medijima. Interesiraju ga razni aspekti popularne glazbe, s posebnim naglaskom na *jazz*. Član je Muzikološkog društva Federacije Bosne i Hercegovine, Hrvatskog muzikološkog društva i Hrvatskog društva skladatelja, te Udruženja novinara Bosne i Hercegovine i Društva slovenskih novinarjev. Živi između Londona i Sarajeva.

**Ognjen Tvrković** studied journalism. He started writing about music in the early 70s, publishing works in various publications and media. He is interested in various aspects of popular music, with a special emphasis on jazz. He is a member of the Musicological Society of the Federation of Bosnia and Herzegovina, the Croatian Musicological Society, and the Croatian Society of Composers, as well as the Association of Journalists of Bosnia and Herzegovina, and the Society of Slovenian Journalists. He lives between London and Sarajevo.

## Valjalo Kaporelo, Jelica / Nikola Komatović

Umjetnička akademija u Splitu / Samostalni istraživač, Beograd  
Arts Academy of Split / Independent Researcher, Belgrade

### **Na razmeđu teorijskog i praktičnog. Umijeće harmonije kao cilj kojemu (ne) težimo u suvremenoj glazbenoj nastavi?**

Tijekom 19. stoljeća harmonija je ustaljena kao znanstveno-akademska disciplina, s čvrstim, “udžbeničkim” pravilima koje učenici i studenti glazbe moraju temeljito upoznati kako bi teorijski i praktično ovladali zadatostima strogo četveroglasja. Sredinom tog stoljeća harmonija se sve više oblikovala u nauku kakav poznajemo danas, tj. s utemeljenim, empirijskim pravilima koja se mogu potvrđivati ili odbacivati uglavnom znanstveno-teorijskom metodom, a rijetko kada diskursom o stvaralačkoj, improvizacijskoj i izvođačkoj praksi. To se, prije svega, odnosi na smjer razvoja nauka o harmoniji pod njemačkom dominacijom primarno na temelju autorskih načela Öttingen – Riemann. Cilj je ovoga rada ukazati na svojevrsnu “bočnu” liniju razvoja harmonije kao praktičnog predmeta na nekim od najistaknutijih europskih glazbenih učilišta (prvenstveno na francuskom i talijanskom tlu) od sredine 19. do sredine 20. stoljeća. Prikazat će se primjeri višeglasne realizacije zadanih glasova (soprana i basa) iz pera nekih od najznačajnijih imena zapadnoeuropske umjetničke glazbe (jednim dijelom iz nastavne prakse, a drugim pak iz skladateljskih opusa) kako bi se izveli zaključci o mogućnostima implementacije dijela nekadašnjeg kurikula u suvremenu nastavu harmonije na visokoškolskim ustanovama i pokušao dati odgovor na pitanje *je li pogled unatrag nužno potreban za kvalitetniju i smisleniju budućnost glazbenog obrazovanja.*

### **At the Juncture of the Theoretical and the Practical: *The Art of Harmony* as a Goal that We (do not) Strive for in Contemporary Music Education**

During the 19th century, harmony was established as a scientific-academic discipline, with solid, “textbook” rules that music students had to thoroughly familiarize themselves with in order to theoretically and practically master the requirements of strict four-part harmony. By the middle of the century, this discipline increasingly became the doctrine we know today, i.e., based on established, empirical rules that could be confirmed or rejected mostly through scientific-theoretical methods, and seldom through discourse on creative, improvisational, or performance practices. This primarily refers to the direction of development of the “science of harmony” under German dominance, primarily based on the authorial principles of Öttingen – Riemann. The aim of this paper is to highlight a “sideline” development of harmony as a practical subject at some of the most prominent European music institutions (primarily in France and Italy) from the mid-19th to the mid-20th century. It will present examples of multi-voiced realizations of given voices (soprano and bass) from some of the most significant names in Western European art music. These examples will

be used to draw conclusions about the possibilities of implementing parts of the former curriculum in modern university harmony courses, and to prompt reflection on whether a retrospective view is necessarily required for a higher quality of, and more meaningful future for, music education.

**Jelica Valjalo Kaporelo** doktorirala je na Poslijediplomskom studiju humanističkih znanosti Sveučilišta u Zadru na temu *Glazbeni život Dubrovnik od 16. do 18. stoljeća* (2017.). Naziv magistre glazbene teorije stekla je na Umjetničkoj akademiji Sveučilišta u Splitu (2010.) gdje je i zaposlena u znanstveno-nastavnom zvanju docentice. Nositeljica je kolegijâ Harmonija i Harmonija na glasoviru na odsjecima za Glazbenu teoriju i kompoziciju i Glazbenu pedagogiju. Autorica je desetak znanstvenih i stručnih radova i (su)urednica triju kritičkih notnih izdanja. Idejna je začetnica i organizatorica 1. Međunarodnog znanstvenog simpozija mladih istraživača glazbe u Splitu (2018.) te nadolazeće međunarodne konferencije u povodu 290 godina od rođenja hrvatskog plemića, diplomata i skladatelja Luke Sorga/Sorkočevića (Dubrovnik, 2024.).

**Jelica Valjalo Kaporelo** obtained her PhD from the Postgraduate Study of Humanities at the University of Zadar. Her research was on *The Musical Life of Dubrovnik from the 16<sup>th</sup> to the 18<sup>th</sup> Century* (2017). She had previously obtained her master's degree in music theory at the Arts Academy of the University of Split (2010) where she now works as an assistant professor. She teaches the courses Harmony and Keyboard Harmony in the Department of Music Theory and Composition, and Music Pedagogy. She is the author of a dozen academic and professional papers, and (co)editor of three critical music editions. She is an initiator and organizer of the First International Scientific Symposium of Early Career Researchers in Music in Split (2018) and the upcoming international conference on the occasion of the 290<sup>th</sup> anniversary of the birth of the Croatian nobleman, diplomat, and composer Luca Sorgo (Dubrovnik, 2024).

**Nikola Komatović** doktorirao je 2018. godine na Sveučilištu za glazbu i izvedbene umjetnosti u Beču pod mentorstvom prof. dr. Gesine Schröder s disertacijom koja se bavi harmonijskim jezikom Césara Francka. Prethodno je završio pred-diplomski studij Opće glazbene pedagogije (2011.) te diplomski studij Glazbene teorije (2012.) na Fakultetu muzičke umetnosti u Beogradu. Komatović istražuje povijesne teorije glazbe (prije svega, one koje se odnose na tonalitet i harmoniju u Francuskoj), razvoj metoda poučavanja harmonije u Istočnoj Europi (SSSR i bivša Jugoslavija), kao i u Kini. Dodatno se zanima za popularnu glazbu te za izvjesne sfere glazbe moderne i postmoderne (nasljeđe antičke Grčke i vizantijske glazbe). Godine 2023. Matični odbor Srpske akademije nauka i umetnosti dodijelio mu je zvanje samostalnoga znanstvenog suradnika.

**Nikola Komatović** earned his PhD. at the University of Music and Performing Arts in Vienna under the mentorship of Prof. Dr. Gesine Schröder in 2018. His thesis focused on the harmonic language of César Franck. He completed his bachelor's degree in music pedagogy (2011) and master's degree in music theory studies (2012) in the Faculty of Music at the University of Arts in Belgrade. Komatović researches historical theories in music (primarily historical theories of tonality and harmony in France), and the development of harmony teaching methods in Eastern Europe (the Soviet Union and former Yugoslavia) and China. Popular music, and certain aspects of modern and postmodern music (heritage of Ancient Greek and Byzantine music) are also part of his research interests. In 2023, the Home Board of the Serbian Academy of Sciences and Arts granted him the title of independent research associate.

## Vasilj, Denis

Glazbena škola Zlatka Balokovića, Zagreb  
Music School Zlatko Baloković, Zagreb

### **Doprinos Elly Bašić razvoju glazbene pedagogije na Muzičkoj akademiji u Sarajevu**

Djelovanje Elly Bašić na polju glazbene pedagogije odvijalo se u vrijeme revolucionarnih promjena u općoj pedagogiji sa stvaranjem smjernica alternativnih pristupa i novih pedagoških koncepata u Europi. Najvrijednije postignuće i najšire društvene implikacije njezine cjelokupne djelatnosti vezane su uz stvaranje izvorne glazbene pedagogije u povijesti glazbenog školstva – Funkcionalne muzičke pedagogije (FMP). Djelovanje Elly Bašić na Muzičkoj akademiji u Sarajevu odvija se od 1959. do 1973. godine, u vremenu njezinog najintenzivnijeg glazbeno-pedagoškog i znanstveno-istraživačkog rada u područjima sinkretičke teorije i prakse glazbenog odgoja, etnomuzikologije i muzikoterapije. Afirmirana i pozicionirana u vrhu svjetske glazbene pedagogije i šire znanstvene zajednice Elly Bašić svojim dolaskom na Teoretsko-pedagoški odsjek Muzičke akademije u Sarajevu vrlo brzo unosi promjene u sadržaj i organizaciju rada. Prije samog preuzimanja funkcije pročelnice započinje s vrlo intenzivnim znanstveno-istraživačkim radom iz područja glazbene pedagogije na svom odsjeku (koji se do tada odvijao isključivo u okviru Odsjeka za muzikologiju), a paralelno nastavlja svoju raznovrsnu stručnu i pedagošku djelatnost. Stoga je cilj ovoga rada, kroz cjelokupno djelovanje Elly Bašić na Muzičkoj akademiji u Sarajevu, prikazati rezultate implementacije Funkcionalne metode i postavki FMP u novokreiranim kolegijima i kroz razna stručna tijela te pokazati šire implikacije njezina doprinosa razvoju glazbene pedagogije u Bosni i Hercegovini.

### **The Contribution of Elly Bašić to the Development of Music Pedagogy at the Academy of Music in Sarajevo**

Elly Bašić's work in the field of music pedagogy took place at a time of revolutionary changes in the general pedagogy with the creation of guidelines for alternative approaches and new pedagogical concepts in Europe. The most valuable achievement, and the widest social implications of her entire activity are related to the creation of an original music pedagogy in the history of music education – Functional Music Pedagogy (FMP). Elly Bašić's work at the Academy of Music at the University of Sarajevo took place from 1959 to 1973, at the time of her most intense music-pedagogical and scientific-research work in the fields of syncretic theory and practice of music education, ethnomusicology, and music therapy. Affirmed and positioned at the top of the world's music pedagogy and the wider academic community, Elly Bašić, with her arrival at the Theoretical and Pedagogical Department of the Academy of Music at the University of Sarajevo, very quickly introduced changes in the content and organization of her work. Before taking over the position of the head, she began very intensive academic research in the field of music pedagogy at her department (which until then had

taken place exclusively within the Department of Musicology), and at the same time continued her diverse professional and pedagogical activities. Therefore, the aim of this paper, through the presentation of the entire work of Elly Bašić at the Academy of Music, University of Sarajevo, is to exhibit the results of the implementation of the functional method and FMP settings in newly created courses and through various professional committees, and to show the broader implications of her contribution to the development of music pedagogy in Bosnia and Herzegovina.

**Denis Vasilj** je diplomirala glazbenu teoriju i glazbenu pedagogiju na Muzičkoj akademiji u Sarajevu. U ožujku 2021. završila je poslijediplomski doktorski studij kroatologije na Fakultetu hrvatskih studija u Zagrebu. Obranivši doktorsku disertaciju *Doprinos Elly Bašić hrvatskoj glazbenoj pedagogiji i kulturi* stekla je titulu doktorice znanosti. Uže područje njezina znanstvenog interesa je glazbena i vokalna pedagogija, teorija glazbe, glazbena umjetnost i menadžment u glazbi. Objavila je niz znanstvenih i stručnih radova, monografiju o Glazbenoj školi Zlatka Balokovića u Zagrebu, kao i monografiju *Život i djelo Elly Bašić*. Djeluje kao profesorica glazbeno-teorijskih predmeta u Glazbenoj školi Zlatka Balokovića u Zagrebu. Od 1995. do danas u sklopu vlastitog eksperimentalno-istraživačkog i praktičnog rada *Metodika vokalne tehnike u popularnoj glazbi* podučava vokalnoj tehnici pjevače različitih glazbenih izričaja te surađuje u njihovim glazbeno-scenskim projektima. Od 2013. u suradnji s Katedrom za estetsku fonetiku i ortoepiju hrvatskog jezika Filozofskog fakulteta u Zagrebu sudjeluje u istraživanju kvalitete pjevačkog glasa.

**Denis Vasilj** graduated in music theory and music pedagogy from the Academy of Music at the University of Sarajevo. In March 2021, she completed her postgraduate doctoral studies in Croatology from the Faculty of Croatian Studies at the University of Zagreb. After defending her doctoral dissertation *Contribution of Elly Bašić to Croatian Music Pedagogy and Culture*, she obtained the title of Doctor of Science. Her academic interests include music and vocal pedagogy, music theory, music art, and music management. She has published a number of academic and professional papers, a monograph on the Zlatko Baloković Music School in Zagreb, as well as the monograph *The Life and Work of Elly Bašić*. She works as a professor of music theory at the Zlatko Baloković Music School in Zagreb. Since 1995, as part of her own experimental-research and practical work *Methodology of Vocal Technique in Popular Music*, she has been teaching vocal technique to singers of various musical expressions and collaborating on their musical-theatrical projects. Since 2013, in cooperation with the Department of Aesthetic Phonetics and Orthoepy of the Croatian Language in the Faculty of Humanities and Social Sciences at the University of Zagreb, she has been involved in researching the quality of the singing voice.

## Veskovska, Biljana

Univerzitet "Sv. Kiril i Metodij" u Skoplju  
Ss. Cyril and Methodius University in Skopje

### **Uticaj promena političkog sistema u Makedoniji krajem 1940-ih i početkom 1950-ih na muzičko obrazovanje**

Promena političkog sistema posle Drugog svetskog rata dovodi do uvođenja novih obrazovnih politika u Makedoniji. U tom smislu, posebno se insistira na otvaranju državnih muzičkih škola u svim sredinama. U njih se, zahvaljujući besplatnom obrazovanju, masovno upisuje veliki broj učenika: npr. u Osnovnu (1948) i Srednju muzičku školu (1945) u Skoplju i Muzičku školu u Bitolju (1947) upisivalo se od 120 do 180 učenika godišnje. U muzičko-obrazovnoj politici insistira se na uvođenju zapadnih muzičkih modela i idioma koji se razlikuju od dominantno orijentalne muzičke kulture prethodnog perioda. To je posebno vidljivo u nastavi violine, odnosno nastavnim planovima za ovaj instrument, koji je i u prethodnom periodu značajno prisutan u makedonskoj muzičkoj kulturi kroz učešće u narodnim orkestrima i čalgijama. S obzirom na nedostatak nastavnika koji bi predavali po novim nastavnim planovima i programima, u nastavi su angažovani nastavnici iz zapadnih sredina (Balestri, Gorše). Na taj način, u relativno kratkom vremenskom periodu, došlo je do temeljnih promena u muzičko-obrazovnom sistemu i muzičkoj kulturi u Makedoniji i do njenog uključivanja u zapadnoevropske tokove. Obrazovanje muzičkih umetnika značajno je pomoglo i razvitak novoformiranih institucija poput Makedonske filharmonije i Makedonske opere i baleta.

### **The Influence of Political System Changes in Macedonia in the Late 1940s and early 1950s on Music Education**

The post-Second World War shift in Macedonia's political landscape led to the introduction of novel educational policies in Macedonia. Central to this transformation was the establishment of state-run music schools across Macedonian cities. These schools, offering free education, quickly attracted many students, with annual enrolments ranging from 120 to 180 in the music schools in Skopje and Bitola. These music-educational policies emphasized the introduction of Western musical models and idioms, diverging from the predominantly Oriental musical heritage of the past. This is particularly evident in violin instruction, i.e. the curricula for this instrument, previously present in Macedonian music culture through folk orchestras and *chalgia* ensembles. Due to the lack of teachers who would teach according to the new curricula, violinists with Western European education (such as Balestri and Gorše) were enlisted. In this way, in a relatively short period of time, there were fundamental changes in both the music education system and Macedonian music culture, leading to their transformation into a Western European model. The education of musicians



significantly contributed to the development of newly established institutions such as the Macedonian Philharmonic and the Macedonian Opera and Ballet.

**Veskovska Biljana** je muzički pedagog, violinista i asistent na predmetima muzička pedagogija i muzički instrumenti na Pedagoškom fakultetu “Sv. Kliment Ohridski” na Univerzitetu “Sv. Kiril i Metodij” u Skoplju. Doktorant je na programu muzičkih nauka na Fakultetu muzičke umetnosti UKIM-a. Osnovne studije violinske interpretacije i pedagogije završila je na Akademiji za muzičku, baletsku i likovnu umetnost u Plovdivu (Bugarska), a magistarske studije violine na Novom bugarskom univerzitetu u Sofiji. U periodu od 2009. do 2024. godine radila je kao nastavnik violine u DMBUC-u “Ilija Nikolovski-Luj” u Skoplju. Redovno nastupa i pohađa seminare iz oblasti pedagogije i violinističke interpretacije. Učestvovala je na koncertima, turnejama i seminarima u Austriji, Bugarskoj i Japanu u okviru projekta International Music Academy Orpheus Vienna (2009–2015). Bila je član orkestra filmske muzike “FAME’s” u Skoplju (2009–2017). Učestvovala je u digitalizaciji materijala za dokumentarni film o makedonskom violinistu Rumenu Dimitrievu (BuzAr 2024).

**Biljana Veskovska** is a violinist and assistant of music pedagogy and musical instruments at Ss. Cyril and Methodius University in Skopje, St. Kliment Ohridski Faculty of Pedagogy. Currently pursuing a PhD at the Faculty of Music at the same university, she holds an undergraduate degree in violin performance and pedagogy from the Academy of Music, Ballet, and Fine Arts in Plovdiv (Bulgaria), and a master’s degree in violin from the New Bulgarian University in Sofia. From 2009 to 2024, she taught violin at the state music school in Skopje, achieving notable success with her students. She regularly performs and attends seminars in pedagogy and violin performance. Her international engagements include concerts, tours, and seminars as part of the International Music Academy Orpheus Vienna project. Additionally, she was a member of the film music orchestra “FAME’s” in Skopje. She digitized artifacts for a documentary film about Macedonian violinist Rumen Dimitriev (BuzAr 2024).

**USUSRET SIMPOZIJU.**

**PREDAVANJE ZA STUDENTE MUZIKOLOGIJE**

**PRE-SYMPOSIUM MUSICOLOGICAL MEETINGS.**

**LECTURE FOR MUSICOLOGY STUDENTS**

## Juri Giannini

Universität für Musik und darstellende Kunst Wien

University of Music and Performing Arts, Department of Musicology and Performance Studies, Vienna

### Istočno-zapadne razmjene u popularnoj muzici (tri studije slučaja iz jugoslavenskog disco repertoara)

Uglavnom tumačena i prosuđivana korištenjem binarnih obrazaca, popularna muzika u bivšim socijalističkim zemljama često je pojednostavljeno označavana ili kao politički konformistička, ako je usklađena s kulturnim političkim doktrinama, ili kao transgresivna, ukoliko se preuzimaju uvezeni modeli sa “Zapada”. Ovo tumačenje temelji se na osnovnoj ideološkoj pretpostavci koja smatra “Istok” službenim i regresivnim, a “Zapad” neslužbenim i progresivnim (shematsko razmišljanje koje je postalo još snažnije nakon završetka Hladnog rata), te stoga prilično otežava razmišljanje o jednom od glavnih pitanja historije popularne muzike, odnosno pitanje uloga oponašanja ili imitacije i originalnosti. Razmatrajući važnosti prijenosnih procesa između “Istoka” i “Zapada”, ovo predavanje bavit će se trima studijama slučaja iz bivšeg jugoslavenskog *disco* repertoara: Kim Band, *Jugoslavija*; Mirzino Jato, *Normalna stvar*; Neda Ukraden, *Ljubav me čudno dira*. Kombinirajući teorije intertekstualnosti, koje je u području književnih nauka razvio Gérard Genette, i njenu recepciju u istraživanju popularne muzike kroz Sergea Lacassea s temeljnim člankom Isabelle Marc o muzičkim prijenosima u popularnoj muzici, analizirat ću i sa studentima raspravljati o nekim procesima prilagodbe i promjene posebnih modela zapadne muzike, te tematizirati kako aluzije na zapadne modele nisu stvar neslaganja, već ipak nešto složenije.

### East-West Transfers in Popular Music (Three Case Studies from the Yugoslav Disco Repertoire)

Mostly interpreted and judged using binary patterns, popular music in the former socialist countries was often simplistically labelled either as politically conformist, if aligned to the cultural political doctrines, or received as transgressive, when adopting imported models from the “West”. This interpretation grounds on a basic ideological assumption which considers the “East” as official and regressive and the “West” as unofficial and progressive (a schematic thinking which became even stronger after the end of the Cold War), and makes it therefore rather difficult to reflect on one of the main issues of popular music history, namely the roles of emulation or imitation, and originality. By considering the importance of transfer processes between “East” and “West”, this lesson will deal with three case studies from the former Yugoslav disco repertoire: Kim Band, *Jugoslavija*; Mirzino Jato, *Normalna stvar*; Neda Ukraden *Ljubav me čudno dira*. By combining theories of intertextuality developed in the field of literary studies by Gérard Genette and its reception in popular music studies through

Serge Lacasse with an Isabelle Marc's seminal article on musical transfer in popular music, I will analyse and discuss with the students some processes of adaptation and transformation of special models of Western music and thematise, how allusions to Western models are not a matter of dissent, but something more complex.

**Juri Giannini** studirao je muzikologiju i slavistiku u Cremoni (doktorat) i Beču (doktorat), te okončao studije monografijom o teoriji muzičke forme Erwina Ratz'a i disertacijom o Hansu Swarowskom kao prevoditelju opernih udžbenika. Od 2010. godine predaje i istražuje na Odsjeku za muzikologiju i izvedbene studije na Univerzitetu za muziku i izvedbene studije u Beču. Njegovi interesi su, između ostalog, novinarski rad, posebice o operi, muzika 20. stoljeća, jazz i istočnoeuropski pop, te kulturno-obrazovni programi za djecu i odrasle. Trenutni fokus istraživanja su mu pitanja interkulturalnosti u didaktici historije muzike, ideologija i (muzička) historiografija, odnosi između prevoditeljstva i muzikologije, te kulturna historija muzike. Gianninijeve publikacije dostupne su na [https://www.mdw.ac.at/imi/juri\\_giannini/](https://www.mdw.ac.at/imi/juri_giannini/).

**Juri Giannini** studied Musicology and Slavic Studies in Cremona (Dott.) and Vienna (PhD), graduating with a monograph on Erwin Ratz's theory of musical form and a dissertation on Hans Swarowsky as a translator of opera textbooks. Since 2010, he has been teaching and researching at the Department of Musicology and Performance Studies (University of Music and Performing Arts Vienna). His interests are journalistic work, especially on opera, 20<sup>th</sup> century music, jazz, and Eastern European pop, and cultural education programs for children and adults. His current research focuses are issues of interculturality in the didactics of music history, ideology, and (music) historiography, and the relations between translation studies, musicology, and the cultural history of music. Publications: [https://www.mdw.ac.at/imi/juri\\_giannini/](https://www.mdw.ac.at/imi/juri_giannini/).

# **RADIONICA**

## **WORKSHOP**

## Richard Cangro

Univerzitet Western Illinois  
Western Illinois University

### **Strategije podučavanja za otkrivanje značenja muzike kod učenika školskog uzrasta**

Dobri muzičari su sposobni izraziti se ne samo putem nota, već i putem jezika. Oni mogu opisati, izraziti, reflektirati i prenijeti muzičke ideje i namjere izvođača i kompozitora putem jezika. Pružanje prilika za govor, slušanje, čitanje i pisanje omogućava učenicima da razviju potrebne vještine kako bi se izgradili u promišljene muzičare koji mogu da se izražavaju i nastupaju sa svrhom i smislenim izrazom. Međutim, autentično uključivanje strategija za razvoj jezičko-umjetničkih vještina na muzičkoj nastavi ili probama često može biti izazovno za nastavnike i voditelje proba koji imaju ograničeno vrijeme za podučavanje.

Ova radionica će ponuditi praktične strategije za pružanje snažnih jezičko-umjetničkih iskustava za učenike. U okviru radionice bit će prikazane aktivnosti podučavanja koje će pomoći nastavnicima da unaprijede svoju nastavu i probe ansambala, dok razvijaju sposobnost učenika da izraze razumijevanje i značenje muzike kroz jezik i muzičko izražavanje.

### **Teaching Strategies for Discovering Meaning in Music in School-aged Students**

Good musicians are able to express themselves not only through notes, but also through language. They are able to describe, express, reflect, and communicate performer and composer musical thoughts and intentions through language. Providing opportunities for speaking, listening, reading, and writing enables students to develop the necessary skills to be thoughtful musicians who can express and perform with purpose and meaningful expression. However, authentically including strategies to develop these language arts skills in a music class or rehearsal can often be difficult for teachers and directors who have limited teaching time.

This workshop will provide practical strategies for providing powerful language arts experiences for students. Learning activities will be demonstrated to help teachers enhance their classroom instruction and ensemble rehearsals as they develop students' ability to express music understanding and meaning through language and musical expression.

**Richard M. Cangro, PhD.**, je profesor i direktor za oblast muzičkog obrazovanja na Muzičkoj akademiji Univerziteta u Zapadnom Illinoisu (*Western Illinois University – WIU*). Obnašao je ulogu muzičkog direktora u školama u Connecticutu petnaest godina. Dvostruki je dobitnik *Fulbright Specialist* grant nagrade, te je

održao brojna predavanja na događajima za muzičke pedagoge širom SAD-a, kao i profesionalne razvojne sesije u Kanadi, Kini, Ekvadoru, Engleskoj, Crnoj Gori, Mjanmaru, Portoriku, Pakistanu, Filipinima, Srbiji, Tajvanu, Tajlandu i Turskoj. Muzički, dr. Cangro ima bogato iskustvo kao izvođač u ulozi trubača i dirigenta. Član je trubačke sekcije simfonijskih orkestara *Knox-Galesburg* i *Jacksonville* (IL). Dirigovao je brojnim školskim i festivalskim ansamblima, a trenutno je muzički direktor/dirigent *Monmouth Civic Orchestra* na Monmouth College-u i *Quincy Area Youth Orchestra*. Dr. Cangro je izabran za istaknutog univerzitetskog profesora na WIU za 2024. godinu.

**Richard M. Cangro**, PhD, is a professor and the Director of Music Education at the Western Illinois University School of Music. He was formerly a school music director for 15 years in Connecticut. A two-time Fulbright Specialist grant award recipient, he has presented at numerous music educator events throughout the us, and has presented professional development sessions in Canada, China, Ecuador, England, Montenegro, Myanmar, Puerto Rico, Pakistan, Philippines, Serbia, Taiwan, Thailand, and Turkey. Musically, Dr. Cangro has a wide range of performance experience as a trumpet player and conductor. He is a member of the trumpet section for the Knox-Galesburg Symphony and Jacksonville (IL) Symphony. He has conducted several school and festival ensembles, and is currently the music director/conductor of the Monmouth Civic Orchestra at Monmouth College and the Quincy Area Youth Orchestra. Dr. Cangro is the 2024 Distinguished University Professor at WIU.

**PANEL**

**PANEL**



## Jasmina Talam, Naida Hukić, Valida Akšamija-Tvrtković, Nermin Ploskić

Univerzitet u Sarajevu, Muzička akademija  
University in Sarajevo, Academy of Music

### Muzika za djecu i mlade u Bosni i Hercegovini (1945–1991)

U poslijeratnoj Federativnoj Narodnoj Republici Jugoslaviji (FNRJ) velika pažnja je bila usmjerena na odgoj i obrazovanje djece i mladih. Smatralo se da djeca i mladi trebaju biti glavni čuvari tekovina narodnooslobodilačke borbe, nositelji razvoja i kreatori modernizacije socijalističkog društva. Narodna Republika Bosna i Hercegovina, kao jedna od od zasebnih republika, slijedila je politiku FNRJ u oblikovanju dobrog djeteta i omladinca koji će se razviti u uzornog socijalističkog čovjeka. U takvom specifičnom kulturnom kontekstu muzika za djecu i mlade je imala važnu ulogu, o čemu svjedoče brojne nastavne i muzičke vannastavne aktivnosti u školama, slobodne aktivnosti koje su se provodile u savezima, udruženjima i drugim kulturnim organizacijama, kulturne manifestacije (proslave državnih i republičkih praznika, Titovog rođendana, Međunarodnog praznika rada. Međunarodnog dana žena i sl.) kao i prilozi u dječijim časopisima. U četverogodišnjim osnovnim školama i osmogodišnjim gimnazijama izučavao se predmet Pjevanje i razvila vannastavna aktivnost horskog pjevanja. Dodatno muzičko obrazovanje sticalo se kroz osnovne muzičke škole koje su, neposredno nakon Drugog svjetskog rata, osnovane u svim većim gradovima Bosne i Hercegovine. Slobodne aktivnosti djece i mladih odvijale su se u Savezu pionira Jugoslavije, Narodnoj omladini Jugoslavije (osnovana 1946. godine, od 1948. do 1963. Savez omladine Jugoslavije, a 1974. godine u Savez socijalističke omladine Jugoslavije), kulturno-umjetničkim društvima, raznim organizacijama i udruženjima poput Saveza izviđača (od 1953) i Muzičke omladine (1958). Dječiji časopisi, poput Vesele sveske (od 1952) i Malih novina (od 1956), redovno su objavljivali dječije pjesmice različitog sadržaja. Muzički sadržaji su uglavnom bili vezani za narodnooslobodilačku borbu, lik i djelo druga Tita, bratstvo i jedinstvo, kao i druge pjesme koje su imale jednostavnu melopoetsku strukturu. U repertoaru su se susretale pjesme međunarodnog radničkog pokreta i revolucionarne pjesme nastale između dva svjetska rata na stranim jezicima (poput talijanske radničke pjesme *Bandiera rossa*), ali i melodije tih pjesama koje su dobile novi tekst na srpskohrvatskom jeziku (Nazor, 1989). Ovome treba pridodati i narodne partizanske pjesme koje su imale za cilj da oživljavaju tekovine narodnooslobodilačke borbe.

Ustavom iz 1963. godine Federativna Narodna Republika Jugoslavija je preimenovala u Socijalističku Federativnu Republiku Jugoslaviju. Premda je Novi Ustav uglavnom bio usmjeren na društveno političke promjene odnosno za uvođenje sistema udruženoga rada, njegova implementacija je dovela i do značajnih kulturnih promjena. Te promjene su se ogledale u raznim segmentima muzičke

kulture, a posebno u muzičkom stvaralaštvu namijenjenom djeci i omladini, te u novim muzičkim manifestacijama u kojima su učestvovala djeca i mladi (od 1967. godine *Vaš šlager sezone*, od 1972. godine *Mali šlager*, itd.). U ovom periodu nastaje veliki broj pjesama i drugih kompozicija za djecu i omladinu koju su komponovali bosanskohercegovački kompozitori među kojima se posebno ističe Julio Marić.

U okviru panela predstaviti će se dosadašnja istraživanja u okviru projekta *Muzika za djecu i mlade u Bosni i Hercegovini u periodu od 1945–1991. godine*. Projektom se nastoji rasvijetliti muzičko obrazovanje, muzički repertoar djece i omladine, te muzičko stvaralaštvo za djecu i omladinu u socijalističkom društvu, i na taj način pridonijeti proučavanju ovog neistraženoga područja bosanskohercegovačke kulture.

### **Music for Children and Youth in Bosnia and Herzegovina (1945–1991)**

In the post-war Federal People's Republic of Yugoslavia (henceforth FNRJ), great attention was placed on the upbringing and education of children and young people. It was believed that children and young people should be the primary guardians of the heritage of the national liberation struggle, bearers of development, and creators of the modernization of socialist society. The People's Republic of Bosnia and Herzegovina, as one of the constituent republics, followed the FNRJ's policy of forming good children and youth who would develop into impeccable socialist adults. In such a specific cultural context, music for children and young people played an important role. This is evidenced by numerous musical curricular and extracurricular activities in schools, free activities that were carried out by associations and other cultural organizations, cultural manifestations (celebrations of national and republican holidays, Tito's birthday, International Workers' Day, International Women's Day, etc.) as well as articles in children's magazines. In four-year primary schools and eight-year high schools, the subject Pjevanje (Singing) was studied, a choral singing extracurricular activity was developed. Additional musical education was acquired through primary music schools, which were established in all major cities in Bosnia and Herzegovina immediately after the Second World War. The free activities for children and young people took place within the Union of Pioneers of Yugoslavia, the National Youth of Yugoslavia (founded in 1946, renamed the Union of the Youth of Yugoslavia in 1948, and again in 1974 to the Union of the Socialist Youth of Yugoslavia), cultural and artistic associations, and various other organizations and associations such as the Scout Association (1953) and Musical Youth (1958). Children's magazines, such as *Vesela sveska* (1952) and *Male novine* (1956), regularly published various types of children's songs. The musical content was mainly related to the national liberation struggle, the figure and work of Marshal Tito, brotherhood and unity, as well as songs with a simple melopoetic structure. The repertoire included songs of the international labour movement, and revolutionary songs written between the two world wars in foreign languages (such as the Italian workers'

song *Bandiera rossa*), as well as the melodies of those songs, which were given new lyrics in the Serbo-Croatian language (Nazor, 1989). This repertoire also included popular partisan songs that aimed to revive the achievements of the national liberation struggle.

The Constitution of 1963 renamed the Federal People's Republic of Yugoslavia to the Socialist Federal Republic of Yugoslavia. Although the New Constitution was mainly aimed at socio-political changes, i.e. the introduction of a system of associated labour, its implementation also led to significant cultural changes. These changes were reflected in various segments of musical culture, especially in music created for children and youth, and in new musical manifestations in which children and young people participated (from 1967, the *Vaš šlager sezone* festival, from 1972, the *Mali šlager festival*, etc.). In this period, a large number of songs and other compositions for children and youth were composed by composers from Bosnia and Herzegovina, among whom Julio Marić stands out.

In this panel presentation, the research within the framework of the project *Music for Children and Youth in Bosnia and Herzegovina in the period from 1945–1991* will be presented. The project aims to highlight music education, the musical repertoire of children and youth, and musical creativity for children and youth in a socialist society, and thus contribute to the study of this unresearched area of culture in Bosnia and Herzegovina.

**PROMOCIJA KNJIGE**

**BOOK LAUNCH**

## Denis Vasilj

*Život i djelo Elly Bašić*

### Učesnici / Participants:

Stanislav Tuksar

Denis Vasilj

Martina Mičija

Senad Kazić

### Moderatorica / Moderator:

Nerma Hodžić-Mulabegović

“Život i djelo Elly Bašić jedinstvena je knjiga od posebnog značenja u okvirima nacionalne opće i glazbene pedagoške znanosti te kulture u cjelini. Ovo potpuno izvorno djelo nastalo je na temelju osobnog arhivskog, bibliografskog i ostalog istraživanja autorice Denis Vasilj, koja stilski živo ali objektivno obrađuje životnu borbu, originalno postignuće i sudbinu žene intelektualne stvarateljice u okvirima kasnoga građanskog i kasnijeg socijalističkog društva u Hrvatskoj tijekom većeg dijela 20. stoljeća. Dokumentirano i staloženo pruža uvid ne samo u jedno značajno inovacijsko znanstveno-kulturno područje nego i u širi društveno-politički kontekst u kojem su ta inovativna glazbeno-pedagoška teorija i praksa nastale, borile se i izborile za pravno građanstva i za svoju konačnu institucionalizaciju.

Ovo je djelo namjenjeno povjesničarima glazbene i opće pedagogije, muzikolozima, studentima i nastavnicima glazbene pedagogije na Muzičkoj akademiji, Učiteljskom fakultetu i drugim pedagoškim fakultetima te širem krugu zainteresiranih za hrvatsku i europsku znanstveno-humanističku i pedagošku baštinu.”

akademik Stanislav Tuksar

“The Life and Work of Elly Bašić is a unique book of special significance within the framework of national general and music pedagogical science and culture as a whole. This completely original work is based on the personal archival, bibliographic and other research of the author Denis Vasilj, who stylistically vividly but objectively deals with the life struggle, original achievement and fate of a woman intellectual creator within the framework of late bourgeois and later socialist society in Croatia during most of the 20th century. Documented and composed, it provides an insight not only into an important innovative scientific and cultural area, but also into the broader socio-political context in which these innovative musical-pedagogical theory and practice were created, fought and fought for legal citizenship and for their final institutionalization.

This work is intended for historians of music and general pedagogy, musicologists, students and teachers of music pedagogy at the Academy of Music, the Faculty of Teacher Education and other pedagogical faculties of education and a wider circle of those interested in Croatian and European scientific, humanistic and pedagogical heritage.”

academician Stanislav Tuksar

**Denis Vasilj** je diplomirala glazbenu teoriju i glazbenu pedagogiju na Muzičkoj Akademiji u Sarajevu. U ožujku 2021. završila je poslijediplomski doktorski studij kroatologije na Fakultetu hrvatskih studija u Zagrebu. Obranivši doktorsku disertaciju *Doprinos Elly Bašić hrvatskoj glazbenoj pedagogiji i kulturi* stekla je titulu doktorice znanosti. Uže područje njezina znanstvenog interesa je glazbena i vokalna pedagogija, teorija glazbe, glazbena umjetnost i menadžment u glazbi. Objavila je niz znanstvenih i stručnih radova, monografiju o Glazbenoj školi Zlatka Balokovića u Zagrebu, kao i monografiju *Život i djelo Elly Bašić*. Djeluje kao profesorica glazbeno-teorijskih predmeta u Glazbenoj školi Zlatka Balokovića u Zagrebu. Od 1995. do danas u sklopu vlastitog eksperimentalno-istraživačkog i praktičnog rada *Metodika vokalne tehnike u popularnoj glazbi* podučava vokalnoj tehnici pjevače različitih glazbenih izričaja te surađuje u njihovim glazbeno-scenskim projektima. Od 2013. u suradnji s Katedrom za estetsku fonetiku i ortoepiju hrvatskog jezika Filozofskog fakulteta u Zagrebu sudjeluje u istraživanju kvalitete pjevačkog glasa.

**Denis Vasilj** graduated in music theory and music pedagogy from the Academy of Music in Sarajevo. In March 2021, she completed her postgraduate doctoral studies in Croatology at the Faculty of Croatian Studies in Zagreb. After defending her doctoral dissertation *Contribution of Elly Bašić to Croatian Music Pedagogy and Culture*, she obtained the title of Doctor of Science. Her scientific interests include music and vocal pedagogy, music theory, music art and music management. She has published a number of scientific and professional papers, a monograph on the Zlatko Baloković Music School in Zagreb, as well as a monograph *The Life and Work of Elly Bašić*. She works as a professor of music theory at the Zlatko Baloković Music School in Zagreb. From 1995 until today, as part of her own experimental-research and practical work *Methodology of Vocal Technique in Popular Music*, she has been teaching vocal technique to singers of various musical expressions and collaborating in their musical-theatrical projects. Since 2013, in cooperation with the Department of Aesthetic Phonetics and Orthoepy of the Croatian Language at the Faculty of Humanities and Social Sciences in Zagreb, she has been involved in researching the quality of the singing voice.

# IZLOŽBA

## EXHIBITION

## Lala Raščić

### *Počimalja*

Vođena posjeta izložbi i razgovor s autoricom

Guided tour through the exhibition and conversation with the author

Vodstvo kroz izložbu: Lala Raščić

Guide through the exhibition: Lala Raščić

Razgovor: Damir Imamović i Lala Raščić

Damir Imamović in conversation with Lala Raščić

Izložba *Počimalja* obuhvaća recentnu umjetničku produkciju Lale Raščić, s fokusom na njezino interdisciplinarno istraživanje regionalne, ženske, folklorne prakse – tepsijanja. Tu praksu pjevanja uz vrtnju tepsije Raščić tumači kao proto-feminističku gestu. Kroz izložbu Raščić se bavi mitskim i tradicionalnim formama i kritički se postavlja prema idejama dominantne kulture, kulturnog nasljeđa i folklorizacije, te promišlja evoluciju kanoniziranih formi oslobađajući ih od normiranog kulturnog konteksta. Sam projekt *Počimalja*, materijaliziran kao složena instalacija, baziran je na akustičkim karakteristikama bakrene tepsije, primitivnog idiofonog instrumenta. Bakar se kroz izložbu ponavlja kao instrument u ciklusu *GORGON* posvećenom liku Meduze. U videu umjetnica utjelovljuje Meduzu, oživljava ju, i navlači na sebe pomno ozvučen bakreni oklop – svaka njezina kretnja rezonira. Izložba se otkriva posjetitelju kao slijed vizualnih, zvučnih, svjetlosnih i kinetičkih doživljaja kroz dvije sale Zemaljskog muzeja BiH.

Više o izložbi se saznaje tijekom vodstva nakon čega Raščić govori o svom procesu i motivima u dijalogu s Damirom Imamovićem.

The exhibition *Počimalja* features Lala Raščić's recent work, with a focus on her interdisciplinary research of regional, women's, folklore practice – *tepsijanje*. Raščić interprets this practice of singing along with a spinning pan as a proto-feminist gesture. Through the exhibition, Raščić engages mythical and traditional forms, critically examines notions of dominant culture, cultural heritage and folklorization, and intervenes into canonized formats, liberating them from their normative cultural context. The *Počimalja* project itself, materialized as a complex installation, is based on the acoustic characteristics of the copper pan, a primitive idiophonic instrument. Copper re-appears in the show as an instrument in the *GORGON* cycle, dedicated to the Medusa. In the video, the artist embodies Medusa, brings her to life, and equips herself with a copper armor lined with contact microphones – her every move resonates.

The exhibition reveals itself to the visitor as a sequence of visual, audio, and kinetic events across two showrooms of the National Museum of BiH.



Learn more about the exhibition during the guided tour after which Raščić talks about her process and motives in a dialogue with Damir Imamović.

**Lala Raščić**, živi i radi u Zagrebu i Sarajevu, multimedijalna je umjetnica koja u radu koristi obrasce materijalne i nematerijalne kulture u građenju narativa koji se manifestiraju kroz video, žive izvedbe, instalacije, objekte, i crteže. Bavi se složenim sustavima proizvodnje znanja, kao i folklornim formama i mitologijama kroz kontinuirane, interdisciplinarne, i modularne projekte. Utemeljena u narativnom i bazirana na subverziji civilizacijskih općih mjesta, Raščić istražuje transformativni potencijal istih u kontekstu suvremenih ontologija. Aktivno izlaže u regiji i internacionalno od 1998. na nizu samostalnih i skupnih izložbi, koje među ostalim uključuju: Manifesta 14, Röda Sten Konsthall, MAXXI, itd. Raščić je među ostalim, boravila na rezidencijalnim programima pri Rijksakademie, Museums Quartier, i Cite des Arts. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu. Članica je HDLU-a i HZSU-a i organizacije CRVENA u Sarajevu s kojom administrira rezidencijalni program *Nona Residency* u vlastitom ateljeu u Sarajevu.

**Lala Raščić**, living and working in Sarajevo and Zagreb, is a multimedia artist exploring tangible and immaterial cultural formulae to build narratives that are manifested through video, live performances, installation environments, objects and drawings. She works with contemporary and complex systems of mediated knowledge production, folkloric forms and mythology, as an ongoing, interdisciplinary, and modular endeavor anchored in the narrative and based on the subversion of civilizational tropes and exploration of their transformative potential set against the backdrop of contemporary ontologies. Raščić's work has been exhibited extensively since 1998 in both solo and group shows, including Manifesta 14, Röda Sten Konsthall, MAXXI, etc. Raščić had attended artist-in-residence programs at the Rijksakademie, Museums Quartier, and Cite des Arts, amongst others. A member of artists' associations in Croatia she is also a member of the Sarajevo organization CRVENA with whom Raščić administers the Nona Residency in her studio in Sarajevo.

**KONCERTI**

**CONCERTS**

## **Koncert tradicijske muzike Bosne i Hercegovine** **Concert of Traditional Music from Bosnia and Herzegovina**

### **Ansabl Etnoakademik** **Ensemble Etnoakademik**

Etnoakademik je vokalni ansabl koji djeluje na Muzičkoj akademiji Univerziteta u Sarajevu. Ansabl je osnovala dr. Ankica Petrović koncem 80-tih godina prošlog stoljeća, a članovi su bili studenti Odsjeka za muzikologiju i etnomuzikologiju. Nakon višegodišnjeg prekida rada, ansabl ponovno nastavlja svoju djelatnost 2003. godine.

Programsko opredjeljenje rada ansambla je njegovanje i prezentiranje vokalne, instrumentalne i vokalno-instrumentalne muzičke tradicije, svjetovnog i duhovnog sadržaja, seoske i gradske prakse sva tri konstitutivna naroda Bosne i Hercegovine, te manjinskih etničkih skupina.

Ansabl Etnoakademik je svoju djelatnost predstavio na nekoliko značajnih manifestacija, od kojih posebno treba izdvojiti nastupe u okviru Simpozija *Muzika u društvu*. Programski sadržaji ovog ansambla prezentirani su i u TV emisijama Federalne radio-televizije. Cjelovečernje koncerte ansabl je održao u Bošnjačkom institutu u okviru festivala *Majske muzičke svečanosti* Muzičke akademije u Sarajevu. Rad ansambla zabilježen je na dva CD-a u izdanju Muzikološkog društva FBiH.

Članovi ansambla su, osim studenata muzikologije i etnomuzikologije, i studenti drugih odsjeka Muzičke akademije, Odsjeka za muzičku teoriju i pedagogiju i drugih umjetničkih odsjeka.

Voditeljice ansambla: dr. Tamara Karača Beljak, Branka Vidović, prof.

Etnoakademik is vocal ensemble established within the Academy of Music in Sarajevo. Ensemble was founded by Ph.D Ankica Petrović in the late 80s of the last century, with members who were students of the Department for Musicology and Ethnomusicology. After a several years long break, ensemble continues its activity in 2003.

Program orientation of the ensemble is based on nurturing and presenting vocal, instrumental and vocal-instrumental music tradition, with secular and spiritual content, rural and urban practice of all three constitutive people of Bosnia and Herzegovina.

Ensemble Etnoakademik presented its work on several significant manifestations, among which is the International Scientific Symposium *Music in Society*.

Programme content of the ensemble was presented in TV shows of the Federal Radio and Television. The evening concerts of the ensemble were held in Bosniak Institute as a part of the *May festivities* of the Academy of Music in Sarajevo. The work of the ensemble was recorded on two CD releases published by Musicological Society of Federation of Bosnia and Herzegovina.

Members of the ensemble, apart from students of the Departments of Musicology and Ethnomusicology, are also students of other departments of the Academy of Music, such as Department for Music theory and Pedagogy, and other art departments.

Leaders of the Ensemble: Dr. Tamara Karača Beljak, Branka Vidović, prof.

**Ususret 70 godina Muzičke akademije Univerziteta u Sarajevu**

(Izbor iz opusa profesora kompozicije MAS UNSA)

**Towards the 70th anniversary of the Academy of Music of the University of Sarajevo**

(A selection from the oeuvre of the MAS UNSA composition professors)

**Program / Programme**

Vojin Komadina (1933–1997)  
*Refrain vi – “Lindo”* (1981)

Dragan Opančić, klavir / piano

Anđelka Bego Šimunić (1941–2022)  
*Impresije za violončelo, klavir, ksilofon, vibrafon i timpane* (2005)  
*Impressions for cello, piano, xylophone, vibraphone and timpani* (2005)

Belma Alić, violončelo / cello  
 Zerina Šabotić, klavir / piano  
 Branka Kliškić, ksilofon-vibrafon /  
 xylophone-vibraphone  
 Dario Kos, timpani / timpani

Dino Rešidbegović (\*1975)  
*Visiting Speech Therapist*, četiri etide za ozvučeni klavir (2015)  
*Visiting Speech Therapist*, four études for amplified piano (2015)  
*Pedal étude, Percussion étude, Tapping étude, Vocal étude*

Dragan Opančić, klavir / piano

Josip Magdić (1937–1920)  
*Sarajevske ratne razglednice* (1993)  
*War Postcards from Sarajevo* (1993)  
*Gazihusrevbegova džamija / Ghazi Husrev-bey's Mosque*  
*Katedrala / Cathedral*  
*PTT Engineering - UNPROFOR*

Dragan Opančić, klavir / piano

Ališer Sijarić (\*1969)  
*Prologue “die Zeit ist Sand nur”* za solo violončelo (2005)  
*Prologue “die Zeit ist Sand nur”* for cello solo (2005)

Belma Alić, violončelo / cello

# BILJEŠKE

## NOTES

























IZDAVAČ / PUBLISHER

Muzikološko društvo FBiH, Univerzitet u Sarajevu – Muzička akademija  
Musicological Society FBiH, University of Sarajevo – Academy of Music

ZA IZDAVAČA / FOR THE PUBLISHER

Amila Ramović

UREDNIKA / EDITOR

Fatima Hadžić

KONSULTANTI / CONSULTANTS

Amila Ramović, Aida Adžović

PREVOD / TRANSLATION

Autori, Damir Imamović, Rijad Kaniža, Ena Plakalo, Nermin Ploskić

LEKTURA TEKSTOVA NA ENGLLESKOM JEZIKU / PROOFREADING OF  
THE ENGLISH TEXTS

Asya Hekimoglu

KOREKTURA / PROOFREADING

Nerma Hodžić-Mulabegović, Aida Adžović

DIZAJN NASLOVNICE / COVER DESIGN

Adnan Suljkanović

ŠTAMPA / PRINT

Dobra knjiga

Publikacija je besplatna

This publication is free of charge

Organizator zadržava pravo izmjena programa

The organizer reserves the right to change the programme

Sarajevo, 2024.

Muzikološko društvo FBiH, Univerzitet u Sarajevu – Muzička akademija  
Musicological Society FBiH, University of Sarajevo – Academy of Music

Josipa Štadlera 1/11, 71000 Sarajevo, Bosna i Hercegovina

+387 33 444 896

info@muzikolosko-drustvo.ba

www.muzikolosko-drustvo.ba



Muzikološko društvo Federacije  
Bosne i Hercegovine

MUSICOLOGICAL SOCIETY OF THE FEDERATION  
OF BOSNIA AND HERZEGOVINA



MUZIČKA AKADEMIJA  
UNIVERZITETA U SARAJEVU



GAZI HUSREV-BEGOVA  
**BIBLIOTEKA**  
U SARAJEVU



BOSANSKI KULTURNI CENTAR  
Kantona Sarajevo



ZEMALSKI MUZEJ  
BOSNE I HERCEGOVINE



KANTON SARAJEVO  
Ministarstvo za nauku,  
visoko obrazovanje i mlade



KANTON SARAJEVO  
Ministarstvo kulture  
i sporta

**FMON**  
Federalno ministarstvo obrazovanja i nauke



FONDACIJA  
ZA MUZIČKE, SCENSKE  
I LIKOVNE UMJETNOSTI  
SARAJEVO



FONDACIJA  
ZA IZDAVAŠTVO  
SARAJEVO

**AMUS**

ASOCIJACIJA  
KOMPOSITORA  
MUZIČKIH  
STVARALACA

ASOCIJACIJA  
KOMPOSITORA  
MUZIČKIH  
STVARALACA

ASOCIJACIJA  
Skladbenih  
glazbenih  
stvaralaca