

SARAJEVO, 7-10 | Dec | 2022

13. Međunarodni simpozij  
13<sup>th</sup> International Symposium  
MUZIKA U DRUŠTVU  
MUSIC IN SOCIETY

**ZBORNIK  
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



**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

## **13. MEĐUNARODNI SIMPOZIJ “MUZIKA U DRUŠTVU”** **Sarajevo, 7-10. decembar 2022.**

## **13<sup>TH</sup> INTERNATIONAL SYMPOSIUM “MUSIC IN SOCIETY”** **Sarajevo, 7-10 December 2022**

U saradnji sa / In collaboration with:

**UNIVERZITET U SARAJEVU**  
**SLUŽBA ZA UMJETNOST, UMJETNIČKOISTRAŽIVAČKI RAD, KULTURU I SPORT**  
UNIVERSITY OF SARAJEVO  
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Dr. Amila Ramović

**Dekan Univerziteta u Sarajevu - Muzičke akademije**  
**Dean of the University of Sarajevo - Academy of Music**  
Ališer Sijarić, Mag. Art.

### **Programski odbor**

#### **Programme Committee**

Dr. Valida Akšamija-Tvrtković, Univerzitet u Sarajevu - Muzička akademija  
Dr. Zdravko Blažeković, The Graduate Center, City University of New York  
Dr. Amra Bosnić, Univerzitet u Sarajevu - Muzička akademija  
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Dr. Snježana Dobrota, Filozofski fakultet, Sveučilište u Splitu  
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Dr. Naida Hukić, Univerzitet u Sarajevu - Muzička akademija  
Dr. Tamara Karača Beljak, Univerzitet u Sarajevu - Muzička akademija  
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Dr. Ankica Petrović, prof. emerita, University of California, Los Angeles  
Dr. Amila Ramović, Univerzitet u Sarajevu - Muzička akademija  
Dr. Leon Stefanija, Filozofska fakulteta, Univerza v Ljubljani  
Dr. Lana Šehović, Univerzitet u Sarajevu - Muzička akademija  
Dr. Jasmina Talam, Univerzitet u Sarajevu - Muzička akademija

### **Organizacioni odbor**

#### **Organizing Committee**

Mr. Aida Adžović, Dr. Valida Akšamija-Tvrtković, Dr. Amra Bosnić, Mr. Ena Plakalo, Dr. Fatima Hadžić, Dr. Nerma Hodžić-Mulabegović, Dr. Naida Hukić, Mr. Rijad Kaniža, Dr. Tamara Karača Beljak, Dr. Senad Kazić, Mr. Nermin Ploskić, Dr. Amila Ramović, Predsjednica / Chair, Dr. Lana Šehović

### **Produkcijski tim**

#### **Production team**

Studenti I i II ciklusa studija Univerziteta u Sarajevu - Muzičke akademije  
Students of the 1<sup>st</sup> and 2<sup>nd</sup> cycle of studies at the University of Sarajevo - Academy of Music

## **Lokacije / Locations**

### **MAS UNSA**

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



### **UNSA**

Univerzitet u Sarajevu – Rektorat  
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### **GHB**

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### **ZMBIH**

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Zmaja od Bosne 3



## **SJEDIŠTE SIMPOZIJA**

### **SYMPOSIUM HEADQUARTERS**

#### **MAS UNSA**

Muzikološko društvo  
Musicological Society  
Univerzitet u Sarajevu – Muzička akademija  
University of Sarajevo – Academy of Music  
Josipa Stadlera 1/II  
71000 Sarajevo  
BIH  
symposium@muzikolosko-drustvo.ba  
www.muzikolosko-drustvo.ba

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Poštovani sudionici i gosti 13. Međunarodnog simpozija „Muzika u društvu“,

Predlažem da, umjesto formalnog pozdrava, uvod u simpozij započnemo pitanjem upućenim Vama: da li biste bili spremni dati svoj život za muziku? Možda ćete instinktivno odgovoriti sa „ne“, ali ne biste mogli više pogriješiti. Jer, baš sad se nalazite na mjestu gdje su ljudi još nedavno bili spremni riskirati svoje postojanje za iskustvo umjetnosti.

Riječ je o Sarajevu, multikulturalnoj prijestolnici, bogate i složene historije, koja je četiri godine bila opkoljena u najdužoj opsadi u modernoj historiji, čijih je 350 000 stanovnika preživljavalo bez struje, vode, pod stalnom vatrom granata i snajpera, a od njih čak 11 500 čak izgubilo život. Ipak, u tim danima umjetnički život bio je bogat, intenzivan i nezaustavljiv sa 180 pozorišnih predstava, 170 izložbi i čak više od 2000 koncerata. Dvorane i galerije su redovno bile pune, a publika nije odustajala od njih čak ni dok su ih potresale eksplozije.

U tim ekstremnim okolnostima, za građane Sarajeva umjetnost je bila izjednačena sa životom: ako su mogli razoriti naša tijela i naše domove, duh i njegove tvorevine su im bile izvan domašaja, neuništivi. Ono što su Sarajlije tada prepoznale je da je umjetnost način ne samo posjedovanja vizije, nego i posjedovanja stvarnosti koja će ta vizija jednom postati.

Zato vas, na 30. godišnjicu od početka opsade Sarajeva, podsjećam da je naš posao proučavanja, njegovanja i zaštite muzike i znanja o muzici od fundamentalnog značaja, i zato ga sada zajedno slavimo! Ali isto tako, sada smo ovdje da obilježimo prvih četvrt stoljeća Muzikološkog društva kojeg su osnovali naši osnivači vizionari, kao spomenik novoutemeljenoj i odbranjenoj bosanskoj muzici i kulturi, kao mjesto susreta prijatelja iz svih krajeva svijeta koji dijele našu ljubav i vjeru u važnost muzike i vjeru da je ona jedna od spona koje održavaju humanost.

U ova četiri dana sastajat ćemo se u radovanju što smo zajedno, ali i uz snažan osjećaj koliko nam nedostaju oni koji su ovaj naš susret još davno omogućili, a danas nisu s nama. Stoga posvećujemo ovaj Simpozij tridesetorici osnivača Muzikološkog društva 1997. godine, našem prvom predsjedniku Ivanu Čavloviću i prvom predsjedniku organizacijskog odbora Simpozija „Muzika u društvu“ Vinku Krajtmajeru, kao i našim profesorima Miloradu Miliću, Miroslavi Fulanović–Šošić, Zdravku Verunici, Tatjani Pandurević, koji ipak ostaju zauvijek prisutni. Posebno smo zahvalni i ostalim osnivačima i članovima koji su i danas uz nas i podržavaju Društvo, od kojih će vam se neki obratiti i sljedećih dana.

Želim nam sve da predstojeće dane provedemo u napornom i plodotvornom radu, a da sa Simpozija kući poneseimo obnovljenu vjeru u moć muzike da čuva veze između nas!

Dr. Amila Ramović  
Predsjednica  
Muzikološko društvo Federacije Bosne i Hercegovine



Dear participants and guests of the 13<sup>th</sup> International Symposium “Music in Society”,

Instead of a conventional greeting, I propose to start the introduction to the symposium with a question to you: Would you be willing to give your life for music? You might instinctively respond with “No,” but you could not be more wrong!

You are now in a place where others were once willing to risk their very existence just for the experience of art. That place is Sarajevo: a multicultural capital with a rich and complex history, that was besieged for four years in the longest siege in modern history. Its 350,000 inhabitants survived without electricity or water under permanent grenade and sniper fire, and 11,500 would lose their lives. And yet, in those days, artistic life in the city was unstoppable and flourishing – 180 theatre shows, 170 exhibitions, and yes, more than 2,000 concerts that took place between 1992 and 1995. They were displayed in full theatres, auditoriums and galleries, to audiences that did not give up on them, even as those rooms shook from explosions.

Under those extreme circumstances, for the citizens of Sarajevo, the arts became equal to life: even if they were able to crush our bodies and our homes, the spirit and its creations were beyond their reach, indestructible. What Sarajevans recognised then was that the arts were a way of owning a vision and thus owning the reality this vision would become.

This is why, on the 30<sup>th</sup> anniversary of the beginning of the siege of Sarajevo, we are reminded that our job of studying, nurturing, and protecting the art and knowledge of music is as vital as ever, and we are here to celebrate it together. Furthermore, we are now here to mark the first quarter of a century of the Musicological Society, which was founded as a monument to the newly established and defended Bosnian music and culture, as a meeting point for friends from all over the world who share our love and faith in the importance of music, as one of the strings that keep the humanity together.

In these four days, we will be meeting to rejoice in being together and to deeply miss those who have made our meeting possible yet cannot be with us. So let us dedicate this symposium to the 30 founders of the 1997 Musicological Society: our first president Ivan Čavlović and the first chair of the organising committee of this Symposium, Vinko Krajtmajer, as well as our professors, Milorad Milić, Miroslava Fulanović–Šošić, Tatjana Pandurević, Zdravko Verunica, who are now gone, but somehow forever present. And let us state our gratitude to those founders who are with us and supporting the Society even today, some of whom will be addressing you in the coming days.

I wish us all days of good and hard work, and to bring home from Sarajevo a renewed faith in the power of music to renew the bonds between us!

Dr. Amila Ramović  
President  
Musicological Society of the Federation of Bosnia and Herzegovina

## RASPORED SJEDNICA SCHEDULE

<b>SRIJEDA / WEDNESDAY 7 DEC 2022</b>	<b>ČETVRTAK / THURSDAY 8 DEC 2022</b>
<b>MAS UNSA</b>	<b>MAS UNSA</b>
08:00 –11:00    Registracija Registration	09:00 – 10:30    Radionica 2 Workshop 2
09:00 –10:30    Radionica 1 Workshop 1	<b>GHB</b>
11:00 –12:40    Sjednica 1 Session 1	11:00 –12:40    Sjednica 5 Session 5
12:50 –13:50    Sjednica 2 Session 2	12:50 –13:50    Sjednica 6 Session 6
14:00 –15:00    Pauza za ručak Lunch break	14:00 –15:00    Pauza za ručak Lunch break
<b>MAS UNSA</b>	<b>UNSA</b>
15:00 –16:20    Sjednica 3 Session 3	15:00 –16:00    Plenarno predavanje II Keynote Lecture II
16:20 –17:20    Sjednica 4 Session 4	16:00 –17:20    Sjednica 7 Session 7
17:30            Otvaranje Simpozija Symposium Opening	17:30 –18:30    Sjednica 8 Session 8
18:00            Plenarno predavanje I Keynote Lecture I	18:30 –19:30    25 godina MDFBIH: svečana sjednica 25 Years of MDFBIH: Special Session Prijem / Reception
20:00            Svečana večera Official dinner	

<b>PETAK / FRIDAY 9 DEC 2022</b>		<b>SUBOTA / SATURDAY 10 DEC 2022</b>	
<b>MAS UNSA</b>		<b>MAS UNSA</b>	
09:00 – 10:30	Radionica 3 Workshop 3	10:00 – 11:40	Sjednica 13 Session 13
<b>GHB</b>		11:50 –12:50	Sjednica 14 Session 14
11:00 –12:00	Sjednica 9 Session 9	13:00 –14:00	Pauza za ručak Lunch break
12:00 –13:10	Sjednica 10 Session 10	14:00 –15:00	Sjednica 16 Session 16
13:10 –14:30	Pauza za ručak Lunch break	16:10 –17:50	Sjednica 17 Session 17
<b>ZMBIH</b>		18:00 –19:00	Završna sjednica Final Session
14:30 –15:30	Posjeta / Visit ZMBIH		
15:30 –16:50	Sjednica 11 Session 11		
17:00 –18:40	Sjednica 12 Session 12		
19:00 –20:00	Koncert Concert		

**SRIJEDA, 7. DECEMBAR 2022.**  
**WEDNESDAY, 7 DECEMBER 2022**

Lokacija/Location:

UNIVERZITET U SARAJEVU - MUZIČKA AKADEMIJA

UNIVERSITY OF SARAJEVO - ACADEMY OF MUSIC

Registracija/Registration: 08:00-11:00

## **RADIONICA - 1/3** **WORKSHOP - 1/3**

### **Music Research Begins with the Rs**

09:00-10:30

Jezik: Engleski / Language: English

#### **ZDRAVKO BLAŽEKOVIĆ**

Direktor, Istraživački centar za muzičku ikonografiju, Graduate Center, City University of New York; izvršni urednik, RILM (*Répertoire International de Littérature Musicale*)

Director, Research Center for Music Iconography at the Graduate Center of the City University of New York; Executive Editor, RILM (*Répertoire International de Littérature Musicale*)

***Répertoire International de Littérature Musicale* (RILM). Globalni muzički izvori za lokalna muzička istraživanja**

***Répertoire International de Littérature Musicale* (RILM). Global Music Resources for the Local Music Research**

## **SJEDNICA 1: SAVREMENA PROMIŠLJANJA O STAROJ MUZICI** **SESSION 1: CONTEMPORARY VIEWS ON OLD MUSIC**

11:00-12:40

Jezik: Engleski / Language: English

Moderator / Chair: **Zdravko Blažeković**

#### **Daniela Castaldo**

Muzička arheologija u dolini rijeke Po. Rimska truba iz Voghenze (Ferrara, Italija)

Music Archaeology in the Po Valley. A Roman Trumpet from Voghenza (Ferrara, Italy)

### **Michał S. Sołtysik**

Mantovanski mitološki spektakli u drugoj polovini 15. stoljeća  
Mantuan Mythological Spectacles in the Second Half of the 15<sup>th</sup> Century

### **Rolf Norsen**

Clément Janequin (ca. 1485-1558) i promjene društvenih konteksta u ranom modernom dobu  
Clément Janequin (ca. 1485-1558) and Changing Social Contexts in the Early Modern Era

### **Alessia Zangrando**

Balkanska muzika u putopisima iz 17. stoljeća. Putovanja “Sieur” Poulleta i “Monsieur” Quicleta  
Balkan Music in Seventeenth-Century Travelogues. The Voyages of “Sieur” Poulllet and “Monsieur” Quiclet

### **Patrick Huang**

“Nova muzika” u antici: Komparativna studija antičke grčke i kineske tradicije  
“New Music” in Antiquity: A Comparative Study of Ancient Greek and Chinese Tradition

## **SJEDNICA 2: HISTORIJSKA MUZIČKA DJELA KROZ PRIZMU NOVIH ISTRAŽIVANJA SESSION 2: REVISITING HISTORIC MUSICAL WORKS**

12:50-13:50

Jezik: Engleski / Language: English

Moderator / Chair: **Leon Stefanija**

### **Srđan Atanasovski**

O jednom rivalstvu u muzici. Schubertove kompozicijske odluke i koncept “projekta *Beethoven*”  
Addressing a Rivalry in Music. Schubert’s Compositional Choices and the Concept of the “Beethoven Project”

### **Jan Lech**

Neobično mentorstvo. Priča o Šostakovičevoj Simfoniji br. 1 ispričana kroz njegova pisma Boleslavu Javorskom  
A Peculiar Mentorship. The Story of Shostakovich’s Symphony No. 1 as Told in His Letters to Boleslav Yavorsky

## **Sanja Kiš Žuvela**

Budnica za vječiti počinak. O antiratnoj glazbi Gustava Mahlera  
Reveille for the Eternal Rest. On Antiwar Music by Gustav Mahler

### **SJEDNICA 3: HISTORIOGRAFSKI POGLEDI NA MUZIKU U REGIJI I SESSION 3: HISTORIOGRAPHIC PERSPECTIVES ON MUSIC IN THE REGION I**

15:00-16:20

Jezik: B/H/S / Language: B/C/S

Moderatorica / Chair: **Lana Šehović**

#### **Stanislav Tuksar**

*Erhöhte Bildung des Gefühls ... Verfeinerung des Geschmacks ... moralische Veredlung:* društveno-idejne i glazbeno-estetičke odrednice prvih statuta glazbenih društava u Civilnoj Hrvatskoj 1820-ih godina

*Erhöhte Bildung des Gefühls ... Verfeinerung des Geschmacks ... moralische Veredlung:* Socio-ideological and Music-aesthetical Determinants of the First Statutes of Music Societies in Civil Croatia in the 1820s

#### **Maja Vasiljević i Fatima Hadžić**

Operetni kompozitor Alfred Pordes. Poetski i izvođački boravak u Sarajevu i Beogradu

Operetta Composer Alfred Pordes. Poetic and Performing Sojourn in Sarajevo and Belgrade

#### **Tamara Jurkić Sviben**

Recepcija djelovanja Alfreda Pordes u hrvatskom tisku u međuratnom razdoblju  
The Reception of Alfred Pordes' Activities in the Croatian Press in the Interwar Period

#### **Petra Babić**

Opera u funkciji nacionalne historiografije. *Hunyadi László* (1844.)

Ferenc Erkel kao *case-study*

Opera Serving National Historiography. *Case-study of Hunyadi László* (1844) by Ferenc Erkel

**SJEDNICA 4:**  
**MUZIK(OLOGIJ)A U EKSPANIZIJI**  
**SESSION 4:**  
**MUSIC(OLOGY) IN EXPANSION**

16:20-17:20

Jezik: Engleski / Language: English

Moderatorica / Chair: **Amila Ramović**

**Leon Stefanija**

Stilska analiza muzike u doba interneta

Style Analysis in Music in the Internet Era

**David Cotter**

Virtualna muzička izvedba u 21. stoljeću

Virtual Music Performance in the 21<sup>st</sup> Century

**Ângelo Martingo**

Neurosociologija muzike: Sociologija muzike s mozgom

Neurosociology of Music: A Music Sociology with Brains

## OTVARANJE SIMPOZIJA SYMPOSIUM INAUGURATION

17:30-18:00

### **Amila Ramović**

Predsjednica Muzikološkog društva, vanredna profesorica Univerziteta u Sarajevu - Muzičke akademije  
President of the Musicological Society, Associate Professor at the University of Sarajevo - Academy of Music

### **Ališer Sijarić**

Redovni profesor i dekan Univerziteta u Sarajevu - Muzičke akademije  
Full Professor and the Dean at the University of Sarajevo - Academy of Music

### **Tamara Karača Beljak**

Prorektorica za umjetnost, umjetničkoistraživački rad, kulturu i sport Univerziteta u Sarajevu  
Vice-rector for Arts, Artistic Research, Culture and Sports at the University of Sarajevo, Full Professor at the University of Sarajevo - Academy of Music

### **Aleksandra Nikolić**

Ministrica za nauku, visoko obrazovanje i mlade Kantona Sarajevo  
Minister of Science, Higher Education and Youth of the Sarajevo Canton

## PLENARNO PREDAVANJE 1 KEYNOTE LECTURE 1

18:00-18:50

Jezik: Engleski / Language: English

### **ZDRAVKO BLAŽEKVIĆ**

Direktor, Istraživački centar za muzičku ikonografiju, Graduate Center, City University of New York; izvršni urednik, RILM (*Répertoire International de Littérature Musicale*)

Director, Research Center for Music Iconography at the Graduate Center of the City University of New York; Executive Editor, RILM (*Répertoire International de Littérature Musicale*)

## **Theater Curtains and Their Decorations** **Pozorišne zavjese i njihove dekoracije**



**ČETVRTAK, 8. DECEMBAR 2022.**  
**THURSDAY, DECEMBER 8, 2022**

Lokacija / Location:

UNIVERZITET U SARAJEVU - MUZIČKA AKADEMIJA  
UNIVERSITY OF SARAJEVO - ACADEMY OF MUSIC

**RADIONICA - 2/3**  
**WORKSHOP - 2/3**

**Music Research Begins with the Rs**

09:00-10:30

Jezik: Engleski / Language: English

**BENJAMIN KNYSAK**

Izvršni urednik, RIPM (*Répertoire international de la presse musicale*)

Executive Editor, RIPM (*Répertoire international de la presse musicale*)

**Muzička štampa i muzikolog: Mogućnosti i studije slučaja**  
**The Musical Press and the Musicologist: Opportunities and Case Studies**

Lokacija / Location:

GAZI HUSREV-BEGOVA BIBLIOTEKA  
GAZI HUSREV-BEY'S LIBRARY

**SJEDNICA 5:**  
**ETNOMUZIKOLOŠKE STUDIJE O MUZICI U REGIJI**  
**SESSION 5:**  
**ETHNOMUSICOLOGICAL STUDIES ON THE MUSIC**  
**IN THE REGION**

11:00-12:40

Jezik: B/H/S / Language: B/C/S

Moderatorica / Chair: **Jasmina Talam**

**Damir Imamović**

Vokalne tehnike sevdalijskog pjevanja

Vocal Techniques in *Sevdah* Singing

## **Zorana Guja**

*Grupno pjevanje uz gusle u centralno-istočnoj Bosni*

*Group Singing with the Accompaniment of Gusle in the Central-Eastern Bosnia*

## **Maja Radivojević**

*Muški pevački oktet iz sela Drmna. Jedinствен primer višeglasnog narodnog pevanja u Stigu*

*Male Singing Octet from the Village of Drmno. A Unique Example of Polyphonic Folk Singing in the Region of Stig*

## **Zdravko Drenjančević**

*Promicanje slavonske tradicijske glazbe na primjeru radijske postaje Radio Osijek*

*Promotion of Traditional Slavonian Music by the Osijek Radio Station*

## **Ivana Paula Gortan-Carlin**

*“Maša po starinski”. Očuvanje crkvene pučke glazbe ili glazbeno-duhovni turizam?*

*“Maša po starinski”. Preservation of Church Folk Music or Musical-Spiritual Tourism?*

## **SJEDNICA 6:**

### **HISTORIOGRAFSKI POGLEDI NA MUZIKU U REGIJI I**

### **SESSION 6:**

### **HISTORIOGRAPHIC PERSPECTIVES ON MUSIC IN THE REGION I**

12:50-13:50

Jezik: B/H/S / Language: B/C/S

Moderatorica / Chair: **Fatima Hadžić**

## **Tatjana Čunko**

*Kako se kalio Franjo Horvat (1920-1997)? Formativne godine baletana, koreografa i baletnog pedagoga Franje Horvata*

*How Franjo Horvat (1920-1997) Was Tempered? The Formative Years of Ballet Dancer, Choreographer and Ballet Teacher Franjo Horvat*

## **Lucija Konfic**

*Od građanske inicijative do organiziranih glazbenih nastojanja. Osnutak i prve godine rada Glazbenog zavoda u Križevcima*

*From Civic Initiative to Organized Musical Endeavors. Establishment and First Years of the Music Institute in Križevci*

## **Tatjana Mrđa**

Češki muzičari Vršačkog srpskog crkvenog pevačkog društva  
Czech Musicians of the Vršac Serbian Church Singing Society

Lokacija / Location:

UNIVERZITET U SARAJEVU – REKTORAT  
UNIVERSITY OF SARAJEVO – RECTORATE

## **PLENARNO PREDAVANJE 2 KEYNOTE LECTURE 2**

15:00-15:50

Jezik: B/H/S / Language: B/C/S

## **AMRA BOSNIĆ**

Vanredna profesorica, Univerzitet u Sarajevu - Muzička akademija  
Associate Professor, University of Sarajevo - Academy of Music

## **Simfonizam u Bosni i Hercegovini između socijalističkog svjetonazora i subjektivnog pogleda na svijet**

**Symphonism in Bosnia and Herzegovina between Socialist  
Weltanschauung and Weltansicht**

## **SJEDNICA 7: SAVREMENA PITANJA MUZIČKE EDUKACIJE I SESSION 7: CURRENT ISSUES IN MUSIC EDUCATION I**

16:00-17:20

Jezik / Language: B/H/S

Moderatorica / Chair: **Merima Čaušević**

## **Nerma Hodžić-Mulabegović, Senad Kazić i Katarina Zadnik**

Usporedba provedbe *online* nastave solfeggia na univerzitetskom nivou između  
Bosne i Hercegovine i Slovenije

A Comparison of Conducting Online Solfeggio Classes in Higher Education  
Between Bosnia and Herzegovina and Slovenia

### **Valida Akšamija-Tvrtković**

Izazovi, prednosti i nedostaci *online* nastave u nastavi muzičke kulture  
Challenges, Advantages and Weaknesses of Online Teaching in Music Classes

### **Nermin Ploskić**

Iskustva i izazovi realizacije metodičke prakse za buduće nastavnike muzičko-teorijskih predmeta

Experiences and Challenges in the Implementation of the Teaching Methods Practicum for the Future Teachers of Musical-Theoretical Subjects

### **Snježana Dobrota i Marija Matoković**

Stavovi učitelja primarnog obrazovanja u Hrvatskoj prema stručnom usavršavanju iz predmeta Glazbena kultura

The Attitudes of Croatian Primary School Teachers Towards Professional Development in Teaching Music Appreciation

## **SJEDNICA 8:**

### **MUZIKA U SARAJEVU POD OPSADOM (1992-1995)**

#### **SESSION 8:**

### **MUSIC IN SARAJEVO UNDER THE SIEGE (1992-1995)**

17:30-18:30

Jezik: Engleski / Language: English

Moderator / Chair: **Sarina Bakić**

### **Amila Ramović**

Razmatranje izvora o muzici u opsjednutom Sarajevu. Kuda dalje?

Accounting for the Sources on Music in the Besieged Sarajevo. What is at Stake?

### **Petra Hamer**

Diskurzivna analiza patriotskih pjesama nastalih za vrijeme rata u Bosni i Hercegovini između 1992. i 1995. godine: Rezultati doktorskog istraživanja

Discourse Analysis of Patriotic Songs Produced during the War in Bosnia-Herzegovina between 1992 and 1995. PhD Thesis Results

### **Aida Adžović**

*Labuđi pjev jedne generacije*. Ekspanzija alternativne rock scene u Sarajevu pod opsadom (1992-1995)

*The Swan Song of a Generation*. The Expansion of the Alternative Rock Scene in Besieged Sarajevo (1992-1995)

**SVEČANA SJEDNICA:  
25 GODINA MUZIKOLOŠKOG DRUŠTVA  
SPECIAL SESSION:  
25<sup>TH</sup> ANNIVERSARY OF THE MUSICOLOGICAL SOCIETY**

18:30-19:30

Jezik: B/H/S

Languag: B/C/S

Moderatorica / Chair: **Lana Šehović**

**Amila Ramović**

Predsjednica Muzikološkog društva, vanredna profesorica  
Univerziteta u Sarajevu - Muzičke akademije  
President of the Musicological Society, Associate Professor at  
the University of Sarajevo - Academy of Music

**Mirza Dautbašić**

Prorektor za naučnoistraživački rad Univerziteta u Sarajevu  
Vice-Rector for Research of the University of Sarajevo

**Ališer Sijarić**

Redovni profesor i dekan Univerziteta u Sarajevu - Muzičke akademije  
Full Professor and the Dean at the University of Sarajevo - Academy of Music

**Branka Vidović**

Muzička teoretičarka i pedagoginja, osnivačica Muzikološkog društva (1997)  
Musical theorist and pedagogue, Founder of the Musicological Society (1997)

**Tamara Karača Beljak**

Prorektorica za umjetnost, umjetničkoistraživački rad, kulturu i sport Univerzite-  
ta u Sarajevu, redovna profesorica Univerziteta u Sarajevu - Muzičke akademije,  
potpredsjednica Muzikološkog društva, osnivačica Muzikološkog društva (1997)  
Vice-rector for Arts, Artistic Research, Culture and Sports at the University of  
Sarajevo, Full Professor at the University of Sarajevo - Academy of Music, Vice-  
president of the Musicological Society, Founder of the Musicological Society  
(1997)

**Senad Kazić**

Redovni profesor Univerziteta u Sarajevu - Muzičke akademije, predsjednik  
Skupštine Muzikološkog društva, predsjednik Muzikološkog društva (2005-2014),  
osnivač Muzikološkog društva (1997)  
Full Professor at the University of Sarajevo - Academy of Music, Chairman of the  
Assembly of the Musicological Society, President of the Musicological Society  
(2005-2014), Founder of the Musicological Society (1997)

## **Maja Baralić-Materne**

Etnomuzikologinja, urednica muzičkog programa na BH Radio 1, članica Upravnog odbora Muzikološkog društva, osnivačica Muzikološkog društva (1997)

Ethnomusicologist, Music editor at BH Radio 1, Board Member of the Musicological Society, Founder of the Musicological Society (1997)

## **Fatima Hadžić**

Vanredna profesorica Univerziteta u Sarajevu - Muzičke akademije, članica Upravnog odbora Muzikološkog društva, predsjednica Muzikološkog društva (2014-2018)

Associate Professor at the University of Sarajevo - Academy of Music, Board Member of the Musicological Society, President of the Musicological Society (2014-2018)

**PETAK, 9. DECEMBAR 2022.**

**FRIDAY, DECEMBER 9, 2022**

Lokacija / Location:

UNIVERZITET U SARAJEVU - MUZIČKA AKADEMIJA

UNIVERSITY OF SARAJEVO - ACADEMY OF MUSIC

**RADIONICA - 3/3**

**WORKSHOP - 3/3**

## **Music Research Begins with the Rs**

09:00-10:30

Jezik: Engleski / Language: English

## **DANIELA CASTALDO**

Profesorica, Univerzitet u Salentu (Lecce, Italija), member of the RIdIM Council

Professor, University of Salento (Lecce, Italy), članica Upravnog odbora, RIdIM

## **Međunarodni direktorij muzičke ikonografije (RIdIM)**

**Répertoire International d'Iconographie Musicale (RIdIM)**

Lokacija / Location:  
GAZI HUSREV-BEGOVA BIBLIOTEKA  
GAZI HUSREV-BEY'S LIBRARY

## **SJEDNICA 9: MUZIKA, POPULARNA KULTURA I DRUŠTVO** **SESSION 9: MUSIC, POPULAR CULTURE AND SOCIETY**

11:00-12:00

Jezik: Engleski / Language: English

Moderator / Chair: **Timur Sijarić**

### **Samuel Murray**

Morello i mimesis. Žanrovske odrednice i politički komentar

Morello and Mimesis. Genre Signifiers and Political Commentary

### **Marc Brooks**

Etički nivoi tišine i buke u seriji *The Flash*

Ethical Volumes of Silence and Noise in *The Flash*

### **Marcel Bouvrie**

Saberimo se: Finansijska podrška države popularnoj muzici grupe De Staat u Holandiji

Get it Together: State Subsidizing Popular Music of De Staat in The Netherlands

## **SJEDNICA 10: UMJETNIČKA ISTRAŽIVANJA U MUZICI** **SESSION 10: ARTISTIC RESEARCH IN MUSIC**

12:10-13:10

Jezik: Engleski / Language: English

Moderator / Chair: Amila Ramović

### **Bruno Pereira, Marco Conceição, Mário Azevedo i Nuno Pinto**

Sarajevski eksperiment. Od djelatne izvedbe do migrirajućeg slušanja

Sarajevo Experiment. From the Performance That Acts to Listening That

Migrates

### **Hedy Hurban**

Pojačavanje tradicionalnih performativnih praksi kroz instrument nosiv na tijelu

Augmenting Traditional Performance Practices with Wearable Body Instrument

## **Oliver Rudland**

Zajedničko stvaranje operskog dijaloga s horom u zajednici uz pomoć improvizatornih tehnika: proces, postupci i metode

Co-creating Operatic Dialogue with an Adult Community Choir with the Aid of Improvisatory Techniques: Process, Procedures, and Methods

Lokacija / Location:

ZEMALJSKI MUZEJ BOSNE I HERCEGOVINE

NATIONAL MUSEUM OF BOSNIA AND HERZEGOVINA

## **POSJETA ZEMALJSKOM MUZEJU BOSNE I HERCEGOVINE VISIT TO THE NATIONAL MUSEUM OF BOSNIA AND HERZEGOVINA**

14:30-15:30

### **IZLOŽBA / EXHIBITION:**

**Sevdalinka - slika, riječ i zvuk**

**Sevdalinka - Picture, Word and Sound**

### **VOĐENA POSJETA / GUIDED TOUR:**

#### **Nirha Efendić**

Autorica izložbe i kustosica za usmenu poeziju na Odjeljenju za etnologiju Zemaljskog muzeja BiH

Author of the exhibition and curator of oral poetry at the Ethnology Department of the National Museum of Bosnia and Herzegovina

## **SJEDNICA 11: PRILOZI ISTRAŽIVANJU MUZIKE NA RAZMEĐU 19. I 20. STOLJEĆA SESSION 11: CONTRIBUTIONS TO THE RESEARCH OF MUSIC AT THE INTERSECTION OF THE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURIES**

15:30-16:50

Jezik: Engleski / Language: English

Moderatorica / Chair: **Sanja Kiš Žuvela**

#### **José Miguel Pérez Aparicio**

Ponovno sagledavanje katalonskog lirskog teatra: nove perspektive o žanru



“muzičkih vizija”

Revisiting the Catalan Lyric Theatre: New Perspectives on the Genre of the “Musical Visions”

### **Vjera Katalinić**

Član opernog ansambla, samostalni umjetnik, impresario? Slučaj Ilme de Murske  
A Member of an Opera Company, a Freelancer, an Impresario? The Case of Ilma de Murska

### **Darina Svobodova**

Vojni dirigent Julius Fučík i njegova zaostavština u Narodnom muzeju – Češkom muzeju muzike u Pragu

Military Bandmaster Julius Fučík and His Estate in the National Museum – Czech Museum of Music in Prague

### **Timur Sijarić**

“Početak uspjeha operete”. Operetske produkcije kao oblici formiranja kolektivnog identiteta u 20. stoljeću u Stadttheater Sursee

“The Start of the Operetta Success”. Operetta Productions as Forms of Collective Identity Formation in the 20<sup>th</sup> Century in Stadttheater Sursee

## **SJEDNICA 12: KONCEPTI DRUGOSTI U**

### **MUZIČKIM PRAKSAMA**

## **SESSION 12: CONCEPTS OF OTHERNESS IN MUSICAL PRACTICES**

17:00-18:40

Jezik: Engleski / Language: English

Moderator / Chair: **Damir Imamović**

### **Mojca Piškorić i Jelka Vukobratović**

U potrazi za nevidljivim. Romski muzičari u muzičkom pejzažu Zagreba između dva rata

In Search of the Invisibilised. Roma Musicians in the Musical Landscapes of Interwar Zagreb

### **Tanya Merchant**

Muzika, jezik, smjena generacija i asimilacija u bosansko-američkoj dijaspori

Music, Language, Generational Shift, and Assimilation in the Bosnian-American Diaspora

## **Lorane Prévost**

Ďelem, Ďelem. Internacionalne himne i politike pripadanja

*Gelem, Gelem.* International Anthems and the Politics of Belonging

## **David Chu**

Ewell na Istoku. Kineska perspektiva rasizma u istraživanjima muzike

Ewell in the East. A Chinese Perspective on Racism in Music Studies

## **Nico Schüler**

The Hyers Sisters. Ponovno otkrivanje pionirki afroameričkog muzičkog teatra

The Hyers Sisters. Rediscovering Pioneers of African-American Musical Theater

## **KONCERT**

### **CONCERT**

19:00-20:00

## **Ansambli Etnoakademik**

### **Ensemble Etnoakademik**

## **Koncert tradicijske muzike Bosne i Hercegovine**

### **Concert of Traditional Music from Bosnia and Herzegovina**

**SUBOTA, 10. DECEMBAR 2022.**

**SATURDAY, DECEMBER 10, 2022**

Lokacija / Location:

UNIVERZITET U SARAJEVU - MUZIČKA AKADEMIJA

UNIVERSITY OF SARAJEVO - ACADEMY OF MUSIC

## **SJEDNICA 13: AKTUELNA ISTRAŽIVANJA U**

### **PRIMIJEJENOJ MUZIKOLOGIJU**

### **SESSION 13: CURRENT RESEARCH IN**

### **THE APPLIED MUSICOLOGY**

10:00-11:40

Jezik: B/H/S / Language: B/C/S

Moderator / Chair: **Rijad Kaniža**

### **Marija Maglov**

Radiofonski muzički esej i primenjena muzikologija. *Ono malo čega se sećam*  
Ivane Trišić

Radiophonic Music Essay and Applied Musicology. *Ono malo čega se sećam* by  
Ivana Trišić

### **Vanja Grbović**

Nagrade i nagrađivanje u oblasti muzičkog stvaralaštva  
Awards and Rewards in the Field of Music

### **Bojana Radovanović i Teodora Trajković**

Savremene strategije muzičkih festivala: beogradski Rossi fest  
Contemporary Strategies of Music Festivals: Rossi Fest from Belgrade

### **Miloš Bralović**

Komponovanje u vreme krize: zašto muzičko stvaralaštvo ne posustaje?  
Composing in the Time of Crisis: Why Does Music Creation Output Not Stop?

### **Miloš Marinković**

Muzički festivali i primenjena muzikologija: Problemi i perspektive  
Music Festivals and Applied Musicology: Problems and Perspectives

## **SJEDNICA 14: HISTORIJSKI POGLED NA JUGOSLOVENSKU POPULARNU MUZIKU SESSION 14: HISTORICAL VIEW OF POPULAR MUSIC IN YUGOSLAVIA**

11:50-12:50

Jezik: B/H/S / Language: B/C/S

Moderatorica / Chair: **Aida Adžović**

### **Sead S. Fetahagić**

Razvitak stilova *pop-rock* muzike u Jugoslaviji na primjeru diskografskog opusa  
grupe Indexi u periodu do 1972. godine  
Development of Pop-Rock Music Styles in Yugoslavia as Seen through the Discog-  
raphy of Indexi up to 1972

### **Nikola Komatović**

Ipak poslednja ploča? Značaj albuma *Uspavanka za Radmilu M.* iz vizure moderne  
istorije popularne muzike  
The Last Record After All? The Importance of *Uspavanka za Radmilu M.* from the  
Perspective of Popular Music History

## **Ognjen Tvrković**

Bosna kao duhovni pojam u stvaralaštvu jazz kompozitora i trubača Duška Gojkovića

Bosnia as a Spiritual Aspect in the Work of Jazz Composer and Trumpeter Duško Gojković

## **SJEDNICA 15: ANALITIČKE STUDIJE O MUZICI SESSION 15: STUDIES IN MUSICAL ANALYSIS**

13:00-14:00

Jezik: B/H/S / Language: B/C/S

Moderatorica / Chair: Amra Bosnić

### **Radoš Mitrović**

Tretman muzičkih referenci u orkestarskim delima Juga Markovića

Treatment of Musical References in the Orchestral Works by Jug Marković

### **Sabrina Đulančić-Fejzić**

Elementi harmonijskog jezika u ciklusima solo pjesama za glas i ansamble bosanskohercegovačkih kompozitora

Elements of the Harmonic Language in the Cycles of Solo Songs for Voice and Ensembles by Composers from Bosnia and Herzegovina

### **Silvana Jakupović Bečei**

Teorijske odrednice simfonijskog prostora. Slučaj Mahler

Theoretical Determinants of Symphonic Space. The Case of Mahler

## **SJEDNICA 16: SAVREMENE PERSPEKTIVE U MUZIČKOJ EDUKACIJI II SESSION 16: CONTEMPORARY PERSPECTIVES IN MUSIC EDUCATION II**

15:00-16:00

Jezik: B/H/S / Language: B/C/S

Moderatorica / Chair: **Naida Hukić**

### **Davorka Radica**

Sistematizacija primjera za glazbeni diktat u nastavi početnih godina poučavanja solfeggia

Systematization of Examples for Musical Dictation in Elementary Ear Training Teaching

### **Naka Nikšić**

Metodička primjenljivost pjesama o Gazi Osman Paši u nastavi muzičke kulture u novopazarskom kraju

The Methodological Applicability of Songs about Gazi Osman Paša in Music Education Classes in the area of Novi Pazar

### **Ana Perunović-Ražnatović i Vedrana Marković**

Multidisciplinarno sagledavanje Korala Johanna Sebastiana Bacha

Multidisciplinary Observation of Johann Sebastian Bach's Chorales

## **SJEDNICA 17: INTERDISCIPLINARNI PRISTUPI MUZICI** **SESSION 17: INTERDISCIPLINARY APPROACHES TO MUSIC**

16:10-17:50

Jezik: B/H/S / Language: B/C/S

Moderator / Chair: **Ena Plakalo**

### **Domagoj Kučinić**

Materijalistički izazov muzikologiji: ponovno čitanje Pavla Markovca

Materialistic Challenge to Musicology: Re-reading Pavao Markovac

### **Ivana Seletković**

Sociologija emocija u svijetu glazbe

Sociology of Emotions in the World of Music

### **Senka Hodžić**

*Metropopolis*. Novi (pod)žanr ili samo jedan hir ere streaminga?

*Metropopolis*. A New (Sub)genre or Just a Whim of the Streaming Era?

### **Nada Bezić**

Od Penkale do Jugotona. Topografija diskografske industrije u Zagrebu

From Penkala to Jugoton. Topography of the Record Industry in Zagreb

### **Ana Petrov**

Politike muzike Mikisa Teodorakisa. Slučaj filma *Bitka na Sutjesci*

Mikis Theodorakis's Politics of Music. The Case of the Film *Battle of Sutjeska*

## ZAVRŠNA SJEDNICA CLOSING SESSION

18:00-19:00

Jezik: engleski / Language: English

Moderator / Chair: **Amila Ramović**

**Panelisti:** učesnici Simpozija

**Panelists:** Symposium participants

TBA

**PLENARNA PREDAVANJA**  
**KEYNOTE LECTURES**



## ZDRAVKO BLAŽEKVIĆ

Istraživački centar za muzičku ikonografiju, Graduate Center, City University of New York; Izvršni urednik, RILM

### Pozorišne zavjese i njihova dekoracija

Sa svojom istaknutom pozicijom ispred publike, scenska zavjesa je najvrjedniji komad pozorišne vizuelne nekretnine. Pa ipak, tokom cijelog 19. stoljeća scenske zavjese, iako elegantne, ostale su jednostavne i bez figurativnih ukrasa. Operске kuće danas preferiraju zavjese koje se razmiču u sredini, dozvoljavajući funkcionalnu komunikaciju između izvođača i publike tokom aplauza, ali ne nude adekvatan prostor za figurativne kompozicije. Zavjese, izrađene u jednom komadu i podignute okomito, rjeđe su prisutne i uglavnom se koriste kao željezne zavjese ili scenografske zavjese oslikane za određenu predstavu (Picasso, Dalí).

U proteklim stoljećima scenske zavjese su bile sastavni dio unutrašnjeg ikonografskog programa pozorišta, usklađene s cjelokupnim arhitektonskim konceptom. Ikonografski dokazi pokazuju da su barokne zavjese često prikazivale mitološke teme, što je odgovaralo ideji pozorišta kao *instrumentum regni*. Za umjetnike iz perioda romantizma, koji su radili u velikim formatima namijenjenim javnim prostorima, zavjese su imale posebnu privlačnost. Iako alegorije isprepletene s klasičnom mitologijom i historijskim prikazima ili nacionalnom umjetničkom slavom nikada nisu izašle iz mode, raspon tema koje su ovi umjetnici iznijeli pred publiku tokom 19. stoljeća uključivao je kompozicije bogate nacionalističkim porukama, počasti kraljevima i carevima te reference vezane za lokalni identitet.

Novo razumijevanje dramaturgije, koje se javlja u drugoj polovini 19. stoljeća, pomjerilo je težište s teatra kao reprezentativnog arhitektonskog prostora ka teatru kao prostoru za dramsko prikazivanje. U tom procesu zavjesa je imala svoju ulogu: Charles Garnier osmislio je, za inače jako ukrašenu Parišku operu, raskošnu draperiju bez vizualnog narativa; za Richarda Wagnera dramska izvedba imala je zadatak da aktivira unutrašnje oko gledaoca, a "Wagner-Vorhang" je trebao pripremiti publiku za ulazak u stanje nalik sna tokom izvedbe.

Neka moderna pozorišta koristila su zavjese za vlastito brendiranje utiskivanjem svojih amblema ili je sam zastor postao amblematičan zbog činjenice da je često viđan iza najvećih operskih zvijezda. U novije vrijeme umjetnici su se oslobodili ideoloških stega, stvarajući umjetnost radi umjetnosti (Staatsoper's Museum in Progress, prev. Muzej u nastanku Državne opere u Beču).



**ZDRAVKO BLAŽEKVIĆ**

**Director, Research Center for Music Iconography, Graduate Center, City University of New York; Executive Editor, RILM**

## **Theater Curtains and Their Decorations**

With its prominent position in front of the audience, stage curtain is the most valuable piece of a theatrical visual real estate. And yet, throughout the twentieth century, stage curtains although elegant, remained simple and without figurative decorations. Opera houses prefer today swag and traveler curtains, which open in the middle, allowing a functional communication between performers and the audience during the curtain call, but do not provide adequate space for figurative compositions. The fly curtains made entirely in one piece and raised vertically, are rarer, used mainly as iron curtains, or scenographic curtains painted for a specific performance (Picasso, Dalí).

In the past centuries stage curtains were an integral part of the interior iconographic program of the theater, resonating with the overall architectural concept. The iconographic evidence demonstrates that Baroque curtains were often showing subjects related to mythology, resonating with the idea of the theater as *instrumentum regni*. For Romantic artists working in large-scale formats intended for public places, curtains had a particular attraction. Although allegories intertwined with Classical mythology and representations of history or national artistic glory never faded out of fashion, the range of subjects they brought in front of the audiences during the nineteenth century included compositions rich with nationalistic messages, tributes to the royals and emperors, and references to the local identity.

New understanding of the dramaturgy emerging in the second half of the nineteenth century shifted the emphasis from theatre as a representative architectural space toward theater as a space for the dramatic representation. Curtain played a role in this process: Charles Garnier envisioned for otherwise immensely decorated Paris Opéra, a sumptuous drapery without a visual narrative; for Richard Wagner the dramatic performance had a task to activate an inner eye of spectators, and the “Wagner-Vorhang” was supposed to prepare the audience for entering a dreamlike state during the performance.

Some modern theaters may have used the curtain for their branding by imprinting on them their emblems, or the curtain itself became emblematic just by being frequently seen behind the biggest opera stars. In the most recent times, artists liberated themselves from ideological restraints creating art for the sake of art (Staatsoper’s Museum in Progress in Vienna).

**Zdravko Blažeković** je direktor Istraživačkog centra za muzičku ikonografiju na Graduate Centre, City University of New York i izvršni urednik RILM-a (*Répertoire International de Littérature Musicale*). Godine 1998. pokrenuo je godišnji časopis za muzičku ikonografiju *Music in Art*, a 2016. seriju monografija *Music in Visual Cultures*, u izdanju Brepolsa, koje od tada uređuje. Predsjedavajući je ICTM-ove Studijske grupe za ikonografiju izvedbenih umjetnosti. Njegovo područje istraživanja je muzika jugoistočne i srednje Evrope 18. i 19. stoljeća, muzička ikonografija, organologija, historiografija muzike, recepcija grčke i rimske organologije u modernom vremenu, muzički kontakti između Evrope i Kine prije početka 19. stoljeća, te muzički simbolizam u srednjovjekovnoj i renesansnoj astrologiji.

**Zdravko Blažeković** is director of the Research Center for Music Iconography at the Graduate Center of the City University of New York and executive editor of *Répertoire International de Littérature Musicale*. In 1998 he founded an annual journal for music iconography *Music in Art*, and in 2016 a monograph series *Music in Visual Cultures* (Brepols), both of which he has been editing since. He is chair of the ICTM Study Group on Iconography of the Performing Arts. His research area concerns 18<sup>th</sup> and 19<sup>th</sup> century music of Southeast and Central Europe, music iconography, organology, historiography of music, reception of Greek and Roman organology in modern times, musical contacts between Europe and China before the early 19<sup>th</sup> century, and music symbolism in medieval and renaissance astrology.

**AMRA BOSNIĆ**

**Vanredna profesorica, Univerzitet u Sarajevu – Muzička akademija**

### **Simfonizam u Bosni i Hercegovini između socijalističkog svjetonazora i subjektivnog pogleda na svijet**

Nakon Drugog svjetskog rata u Bosni i Hercegovini se, u okviru sveobuhvatne društvene rekonstrukcije, intenzivira stvaralaštvo i produkcija simfonijske muzike, o čemu svjedoči broj od približno 100 djela nastalih u narednih četiri desetljeća. Iako se pojedinačni opusi kompozitora daju okarakterizirati kao stilski heterogeni, na polju simfonijske muzike se uočava dihotomija između simfonizama koji ukazuju na stilsko i estetsko zajedništvo uvjetovano socijalističkim svjetonazorom i onih koji se od njega odmiču u smjeru individualnih stvaralačkih iskaza. U teorijsko-analitičkom, retrospektivnom pristupu simfonijskim djelima, ovaj članak ukazuje na kritički stav kompozitora spram autonomije muzike koji proizilazi iz odabira muzičke građe, njenog tretmana koji se postupno otvara prema savremenim tehnikama, te sve snažnijeg odmaka od stilske kategorije simfonije kao formalne vrste. Snažan upliv i tretman muzičke građe folklornog porijekla, posebno jednostavnih, lakih melodija plesnog i vokalnog karaktera, te preobrazba načela simfonijskog od onog koji se oslanja na sonatni način mišljenja prema slobodnim interpretacijama koji počivaju na unutrašnjim, privatnim regulativima, poništavaju tradiciju simfonije kao forme visoke umjetnosti i propituju okviru njene funkcionalnosti u socio-kulturnom kontekstu tadašnje Bosne i Hercegovine.

**AMRA BOSNIĆ**

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### **Symphonism in Bosnia and Herzegovina between Socialist *Weltanschauung* and *Weltansicht***

As a part of the comprehensive social reconstruction after the Second World War in Bosnia and Herzegovina, the creation and production of symphonic music intensified, as evidenced by a number of approximately 100 works composed in the following four decades. Although the individual composers' opuses can be characterized as stylistically heterogeneous, it is the category of symphonic music forms that indicate a stylistic and aesthetic similarities conditioned by a socialist *Weltanschauung*, and those that deviate from it in the direction of individual creative procedures. In a theoretical-analytical, retrospective approach to symphonic works, this article points to the composers' critical attitude towards the autonomy of music. Such a critical attitude is based on the selection of musical material and its treatment that gradually opens up to the contemporary compositional trends, and the increasingly strong departure from the stylistic category of the symphony as a formal type. The strong influence and treatment of musical material of folklore origin, especially simple and light vocal and dance melodies as well as the transformation of symphonic principle from one relying on a sonata way of thinking, to free interpretations based on internal, private regulations, question the tradition of the symphony as a high art form and examine the framework of its functionality in the socio-cultural context of Bosnia and Herzegovina

**Amra Bosnić** magistrirala je (2010) i doktorirala (2016) na Odsjeku za muzičku teoriju i pedagogiju na Univerzitetu u Sarajevu – Muzičkoj akademiji, na kojoj je u periodu od 2011. do 2022. prošla akademska zvanja od više asistentice do vanredne profesorice za predmete Muzički oblici i stilovi, Analiza muzičkog djela i Kompozitorstvo u Bosni i Hercegovini. Autorica je više stručnih i naučnih članaka izloženih na simpozijumima, i objavljenih u časopisima i zbornicima radova u zemlji i regiji. U sferi njenog najužeg naučnog interesa je analiza djela kompozitora u Bosni i Hercegovini, što je rezultiralo monografijom *Simfonijska muzika u Bosni i Hercegovini* (2021). Kourednica je Zbornika radova *Muzika u društvu* (2018, 2020) u izdanju Muzikološkog društva Federacije BiH i Muzičke akademije u Sarajevu. Također je jedna od inicijatorica i organizatorica Ciklusa kreativnih radionica *Podijelimo znanje*, koji se održava svake godine na Muzičkoj akademiji u Sarajevu. U aprilu 2016. izabrana je za saradnicu glavnog urednika enciklopedije *Grove Music Online*. Šeficom Odsjeka za muzičku teoriju i pedagogiju imenovana je 2019. godine. Članica je programskih i organizacionih odbora simpozijuma u Sarajevu i regiji, te uredništva zbornika radova, kao i Časopisa za muzičku kulturu *Muzika*.

**Amra Bosnić** completed her master (2010) and PhD studies (2016) at the Department for Music Theory and Pedagogy at the University of Sarajevo – Academy of Music, where she passed all academic ranks, from Senior Assistant in 2011 to Associate Professor in 2021 on subjects Music Forms and Styles, Musical Analysis and Composition in Bosnia and Herzegovina. She has presented her papers at conferences and symposiums, and published them in journals and collections of papers in Bosnia and Herzegovina and the region. A special field of her interest is musical analysis relating to Bosnian and Herzegovinian compositional practice, which resulted with her first monograph *Symphonic Music in Bosnia and Herzegovina* in 2021. In 2019, Bosnić has been named the Head of the Department for Music Theory and Pedagogy. From 2017 until 2020 Bosnić was one of the editors of two editions of *Music in Society. Collection of Papers*, published by the Musicological Society of the Federation of Bosnia and Herzegovina and the Academy of Music in Sarajevo (2018, 2020). Bosnić has initiated, organized and realized the program of creative workshops *Podijelimo znanje [Share the Knowledge]* with her colleagues, held annually at the Academy of Music in Sarajevo. 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 Scientific meetings in Sarajevo and region, accompanying publications and the Journal for Music Culture *Music* as well.





**SAŽECI**  
**ABSTRACTS**



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**Bosna i Hercegovina**

***Labuđi pjev jedne generacije: ekspanzija alternativne rock scene u Sarajevu pod opsadom (1992-1995)***

Period opsade Sarajeva (1992-1995) iznjedrio je snažnu i jedinstvenu alternativnu rock scenu promovisanu kroz program Radija Zid. Ovaj nezavisni medij, nastao kao antipod institucionalnom patriotskom narativu koji je definisao uređivačku politiku dominantnog medijskog prostora, kulturu prepoznaje kao ključno sredstvo u pružanju otpora ratnoj destrukciji. Kreirajući program za različite društvene i intelektualne krugove, Radio Zid afirmisao je ideje kosmopolitizma, građanskog duha, emancipacije, ustupajući pri tome značajan prostor urbanoj underground kulturi.

Jedan od ključnih segmenata programa koji je reflektovao aktuelne trendove sličnih medija u svjetskim okvirima bile su muzičke emisije s urednicima u kasnim tinejdžerskim i ranim dvadesetim godinama, usmjerenih ka progresivnim muzičkim tendencijama, a kao jedna od najznačajnijih istakla se No Sleep Till čijim je podsticajem generisana lokalna rock kultura. Okupivši više od 30 mladih alternativnih bendova koji su djelovali u opkoljenom gradu, Radio Zid je definisao obrise scene, ali je istovremeno utjecao na formiranje etičkih i estetskih svjetonazora generacije koja je odrastala u gradu pod opsadom.

Ovaj rad, dominantno utemeljen na napisima iz sarajevske dnevne štampe iz ratnog perioda i intervjuima s radijskim urednicima i akterima, razmatra sadržaj, funkciju i značaj alternativne muzičke scene u opkoljenom gradu.

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### ***The Swan Song of a Generation: The Expansion of the Alternative Rock Scene in Besieged Sarajevo (1992-1995)***

The period of the siege of Sarajevo (1992-1995) gave birth to a strong and unique alternative rock scene that was promoted through the program of *Radio Zid* [Radio Wall]. This independent medium, created as an antipode to the institutional patriotic narrative that defined the editorial policy of the mainstream media discourse, recognized culture as a key tool for resistance to wartime destruction. By creating a program for varied social and intellectual audiences, *Radio Zid* affirmed the ideas of cosmopolitanism, civic spirit, emancipation, while giving a significant space to urban underground culture.

The program generally reflected the current trends of similar media in the world, and one of its key segments were music shows hosted by editors in their late teens and early twenties, directed towards progressive musical tendencies. One that stood out was *No Sleep Till*, which gave a key impetus for the formation of the local rock culture. Through gathering more than 30 young alternative bands that were active in the besieged city, *Radio Zid* defined the contours of the local scene, and at the same time influenced the formation of ethical and aesthetic worldviews of the generation that grew up in the city under siege.

This paper, predominantly based on articles from Sarajevo's daily press from the war period and interviews with radio editors and members of alternative bands, examines the content, function, and significance of the alternative music scene in the besieged city.

## **Izazovi, prednosti i nedostaci *online* nastave u nastavi muzičke kulture**

Realizacija nastave muzičke kulture u osnovnim i srednjim školama u Bosni i Hercegovini od 2020. godine, pojavom pandemije COVID-19, suočila se sa novim izazovima u kojima su nastavnici bili primorani da se u kratkom vremenskom roku prilagode novonastalim okolnostima i nastavu u potpunosti realizuju *online*, poštujući principe kvaliteta i specifičnosti nastave muzičke kulture. Nastavnici, kao najodgovorniji nosioci nastave muzičke kulture, imali su obavezu da u novonastalim okolnostima u potpunosti realizuju nastavu *online* prema Nastavnom planu i programu predmeta i da adekvatno odgovore na izazove.

Zbog svega navedenog, nastavnici su imali veću odgovornost u procesu pripreme nastavnog materijala, primjene didaktičkih principa, metoda, oblika rada i modela nastave. Posebna odgovornost bila je u pripremi, izradi i primjeni različitih digitalnih sadržaja koji su neophodni za *online* nastavu muzičke kulture. Specifičnosti nastave muzičke kulture i nedostatak platforme prilagođene ovim specifičnostima upućivali su nastavnike na upotrebu različitih platformi za *online* nastavu pa oni nisu uvijek mogli u potpunosti odgovoriti realizaciji svih sadržaja, ciljeva, zadataka i ishoda.

Cilj ovog rada je kroz istraživanje ukazati na izazove, poteškoće i načine na koje su nastavnici uspijevali odgovoriti zahtjevima izvođenja *online* nastave za predmeta Muzička kultura, o njihovim iskustvima sa platformama koje su koristi za *online* nastavu, te koje su prednosti i nedostaci *online* nastave u nastavi muzičke kulture.

## **Challenges, Advantages and Weaknesses of Online Teaching in Music Classes**

Music classes in primary and secondary schools in Bosnia and Herzegovina met new challenges in 2020 when the COVID-19 pandemic forced teachers to adapt at short notice to new circumstances and transfer teaching completely online while upholding the principles of quality and the specific nature of music appreciation classes. Teachers responsible for music classes were obliged to conduct teaching completely online in accordance with the curriculum and to meet the challenges this entailed.

This increased the teachers' responsibilities in terms of preparing teaching materials, applying didactic principles, methods, modes of working and models of teaching. A special duty involved preparing, creating and using various digital content needed for online teaching of music classes. The specific nature of music classes and the lack of a platform adapted to these specificities led teachers to use various platforms for the online teaching and prevented them from always completely implementing all contents, objectives, tasks and outcomes.

The aim of this paper is to investigate the challenges, difficulties, and coping strategies teachers developed in response to the demands of online teaching of music classes, their experience with online teaching platforms, and the advantages and weaknesses of online teaching of music classes.

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### **O jednom rivalstvu u muzici: Schubertove kompozicijske odluke i koncept “projekta *Beethoven*”**

U posljednjoj deceniji na naše razumijevanje kasne karijere Franza Schuberta utjecao je koncept “projekta *Beethoven*”, kojeg je iznio John M. Gingerich u svojoj doktorskoj tezi (1996), te kasnijoj monografiji (2014). Osnovna ideja “projekta *Beethoven*” je da se Schubert na specifičan način bavi žanrovima gudačkog kvarteta, simfonije itd, kao i određenim izvođačima i institucijama u Beču, kako bi preoblikovao svoju karijeru i pozicionirao se, slično Beethovenu, kao profesionalni kompozitor instrumentalne muzike. U ovom radu iznosim tezu da postoje značajne, a još neistražene, posljedice “projekta *Beethoven*” na Schubertove kompozicione odluke, kao i da nam je potrebna suptilnija i otvorenija analiza kako bismo utvrdili na koji su način ove Schubertove praktične namjere postale duboko usađene u njegovo pisanje muzike. U ovoj analizi moramo reinterpretirati i utjecaj i neznanje kao strateške izbore u oblikovanju ovog rivalstva, te dati prioritet razumijevanju zvučnih efekata u određenim istorijskim okolnostima izvedbe. Govorit ću o tome kako se Schubertovo pisanje oblikovalo ulaskom u rivalstvo s Beethovenovim remek-djelima, navodeći primjere iz Velike simfonije D 944 i Gudačkog kvarteta D 810 “Smrt i djevojka”.

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### **Addressing a Rivalry in Music: Schubert's Compositional Choices and the Concept of the "Beethoven Project"**

In last decade, our understanding of Franz Schubert's late career has been influenced by the concept of "the Beethoven project", put forward by John M. Gengerich in his doctoral thesis (1996) and subsequent monograph (2014). The main idea behind Beethoven project is that Schubert engaged with genres of string quartet, symphony, etc., as well as with certain performers and institutions in Vienna, in a specific manner in order to reshape his career and position himself as a professional composer of instrumental music, akin to Beethoven. In this paper, I will argue that there are significant yet unexplored consequences of the Beethoven project for Schubert's compositional choices, as well as a need for a more subtle and open analysis to locate how Schubert's practical intentions became deeply ingrained in his music writing. In this analysis, we need to reinterpret both influence and ignorance as strategic choices in the shaping of the rivalry, and give priority to the understanding of the sound effects that emerged during the performance in certain historical circumstances. I will discuss how Schubert's writing was shaped by his entering a rivalry with Beethoven's masterpieces, drawing examples from the *Great Symphony* D 944 and *Death and the Maiden* String Quartet D 810.

## **Opera u funkciji nacionalne historiografije: *Hunyadi László* (1844) Ferenc Erkela kao case-study**

Kazalište je u 19. stoljeću imalo višestruku funkciju - bilo je mjesto kultivirane zabave, ali i jedan od utjecajnijih javnih medija, te kao takvo forum za iznošenje ideja i prenošenje stavova. Ta je funkcija opernog kazališta bila posebno važna u nacionalnim pokretima, kada su nacionalne opere imale funkciju potvrđivanja nacionalnog identiteta i osnaživanja osjećaja kohezije. U tom su kontekstu nacionalno-povijesne opere korištene kako bi se publici predstavili najvažniji događaji iz nacionalne povijesti, i to u onom obliku koji je najviše konvenirao nacionalnom narativu.

U ovom će se referatu predstaviti tri različite verzije historiografskih zapisa o ubojstvu Ulrika Celjskog 1456. (i posljedničnom pogubljenju Ladislava Hunyadija 1457), te će se analizirati koje su informacije iz historiografije uvrštene u operni libreto i pokazat će se koje su se poruke time željele prenijeti. Jednako tako, istaknut će se i historiografiji nedosljedni elementi libreta te će se pokazati kako su i oni bili jednako važni za poticanje domoljublja. Kroz tu će se analizu pokazati zašto je, i na koji način, opera *Hunyadi László* u predrevolucionarno i revolucionarno doba bila doživljavana kao opera koja na simbolički način prikazuje suvremenu političku situaciju Ugarske, te kako je zbog toga postala djelo čije je izvođenje publika u kazalištima diljem Ugarske spontano zahtijevala tijekom izbijanja revolucije u ožujku 1848. godine.



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**Croatia**

### **Opera Serving National Historiography: Case-study of *Hunyadi László* (1844) by Ferenc Erkel**

In the 19<sup>th</sup> century, the theatre was an optimal forum for expressing and transferring ideas, and thus multifunctioned as a place of cultivated entertainment and as an influential public artistic style. The latter function proved to be especially important in national movements, when national operas were used to confirm national identity and strengthen national cohesion. In such a context, national-historical operas were used to present the audience with the most important events in their national history, and presented them in the exact form that conveyed the national narrative.

In this paper, three different historiographical versions of the assassination of Ulrik von Cilli in 1456 (and the consequent execution of Ladislaus Hunyadi in 1457) will be presented. The paper will analyse what historiographical information was used in the librettos and will deduce the messages which were meant to be conveyed through them. Likewise, elements inconsistent with the historiography will also be taken into account, and it will be shown that they were equally important for the stimulation of patriotism. Through this analysis, it will be shown why, and how, the opera *Hunyadi László* came to be perceived as a work that, during both the pre-revolutionary and revolutionary periods, symbolically represented the current political situation in Hungary, and whose performance was spontaneously demanded in theatres across Hungary on the eve of the revolution in March of 1848.

**BEZIĆ, NADA**  
**Hrvatski glazbeni zavod**  
**Hrvatska**

## **Od Penkale do Jugotona: topografija diskografske industrije u Zagrebu**

Glazbena topografija proučava sveukupnost lokacija pojavnosti glazbe u nekom gradu: mjesta gdje se glazba sluša/izvodi ili podučava, glazbenička spomen-obilježja (spomenici i spomen-ploče) i mjesta koja omogućavaju distribuciju glazbe, što u kontekstu istraživanja diskografije uključuje mjesta proizvodnje, prodaje, slušanja i emitiranja gramofonskih ploča. Prve tvornice gramofonskih ploča u Zagrebu bile su Edison Bell Penkala, Elektroton i Jugoton, a proizvodile su šelak ploče tijekom tridesetak godina, od 1927. (kada je započela radom tvornica Edison Bell Penkala) do kasnih 1950-ih. Topografsko istraživanje daje odgovore na pitanja gdje su bile i koja je bila specifičnost lokacija tvornica i trgovina gramofonskih ploča u Zagrebu, koju je ulogu u distribuciji ploča imao Radio Zagreb (osnovan 1926), te koje su lokacije bile povezane sa slušanjem ploča u javnosti (npr. hoteli) i privatno (građanski domovi). Topografija diskografske industrije pomaže nam razumjeti društvenu dinamiku određenog kulturnog polja i njegovu ukorijenjenost u društvenom okruženju. Istraživanje će također pokazati jesu li i kako su Zagrepčani reagirali na domaću diskografsku industriju. Istraživanje je dio projekta *Diskografska industrija u Hrvatskoj od 1927. do kraja 1950-ih*, teme koja do sada u Hrvatskoj nije bila istražena u muzikologiji ili bilo kojoj drugoj disciplini.

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## **From Penkala to Jugoton: Topography of the Record Industry in Zagreb**

Musical topography looks at the totality of locations where music is manifested in a city: places where music is listened to, performed or taught, musical memorials (monuments and memorial plaques) and places that are dedicated to the distribution of music. The latter are, in the context of discographic research, places of manufacture, sale, and listening and broadcasting of gramophone records. The first record factories in Zagreb were Edison Bell Penkala, Elektroton, and Jugoton. They produced shellac records over some thirty years, from 1927 (when the Edison Bell Penkala factory started operating) to the late 1950s. Topographic research answers the following questions: where were record factories and shops located in Zagreb and why were these locations specific, what role did Radio Zagreb (founded in 1926) have in the distribution of records, and which venues were connected to the listening of records in public (e. g. hotels) or private homes. Topography of the record industry and shops helps us to understand the social dynamics of a certain cultural field and its anchorage in the social environment. The research is a case study of the project *The Record Industry in Croatia from 1927 to the end of the 1950s*, a topic that, until now, had not been documented in Croatia in musicology or any other discipline.

### **Saberimo se: Finansijska podrška države popularnoj muzici grupe De Staat u Holandiji**

Godine 2016, holandski rok bend De Staat, nazvan po kompoziciji Louisa Andriessena *De Staat* (1976), koja je opet nazvana po Platonovoj *Republici*, dobio je četverogodišnju državnu finansijsku podršku u iznosu od skoro milion eura. Ovo je izazvalo dosta kontroverzi jer se prvi put dogodilo da je popularnom umjetniku muzičaru odobrena državna subvencija, koja je obično rezervisana za “ozbiljnu” i “visoku” umjetnost. Raspravljalo o tome da li popularnu muziku treba finansirati vlada s obzirom na to da je šira holandska javnost postavljala pitanja o odnosu pop muzike i komercijalnog uspjeha, što nadilazi umjetničke zasluge.

De Staat je, u svojoj prijavi za subvenciju, obrazložio da ovaj prilično uspješan bend još uvijek pokušava da finansijski opstane, kao i da njihov inovativni i multi-medijalni pristup muzici pokazuje dovoljne umjetničke zasluge da budu ozbiljno shvaćeni. Grupa De Staat, u doslovnom prijevodu “država”, vlastite političke i društvene bojazni izražava kroz pjesme, vrlo kreativne muzičke spotove i inventivne nastupe uživo. Oni nikako nisu običan pop bend i u svojim kreativnim poduhvatima redovno pomjeraju granice. Analizirajući njihovu umjetničku produkciju, pomno razmatrajući subvenciju koja im je odobrena, kao i prijem na koji je ova informacija naišla u javnosti, razotkrivam zanimljivo stanje (popularne) muzike u holandskom društvu.

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**Utrecht University**  
**The Netherlands**

## **Get it Together: State Subsidizing Popular Music of De Staat in The Netherlands**

In 2016, the Dutch rock band De Staat, named after Louis Andriessen's composition *De Staat* (1976), which in turn is named after Plato's *Republic*, received a state funding of almost one million Euro's spread across four years from the Dutch government. This caused quite controversy as it was the first time that a popular music artist was granted a state subsidy, as this is usually reserved for "serious" and "high" art. It spawned a debate whether popular music should be funded by the government as the general public in The Netherlands raised questions about pop's relationship with commerce which over artistic merit.

De Staat, in their application for the subsidy, demonstrated that a reasonably successful band still struggles to make ends meet and that their innovative and multi-medial approach to music exhibits sufficient artistic merit to be taken seriously. De Staat, which literally translates as "the state", express political, societal, and social concerns through their songs and, highly creative music videos and inventive live performance. They are by no means an ordinary pop band, but always push the envelope on their creative endeavours. By examining their artistic output and through close scrutiny of their granted subsidy, and the public's reception of this, I expose an interesting state of (popular) music in Dutch society.

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## **Komponovanje u vreme krize: zašto muzičko stvaralaštvo ne posustaje?\***

Ukoliko posmatramo muzičko stvaralaštvo u kontekstu u kojem ono nastaje, neretko se dotičemo i pitanja komponovanja u vreme krize. Stoga, pažnju ćemo posvetiti dvema studijama slučaja. Reč je o stvaralačkim delatnostima koje su se odvijale u različito vreme i u različitim vrstama krize. Sa jedne strane, nalazi se stvaralaštvo Milana Ristića (1908–1982) nastajalo u periodu od okupacije Jugoslavije 1941. u Drugom svetskom ratu do kompozitorovog povratka na muzičku scenu Beograda 1951. godine, koje je, uprkos nepovoljnim društveno-političkim okolnostima i kompozitorovoj izolaciji, nastajalo gotovo neprekinutim intenzitetom. Sa druge strane, u vreme današnje pandemije korona virusa, nastajao je transatlantski projekat *Give* američkog kompozitora Reja Evanova (Ray Evanoff) i britanske pijanistkinje Kejt Ledžer (Kate Ledger), a koji je prezentovan isključivo putem digitalnih platformi. Osim očigledne vremenske distance, napretka u tehnologiji i same prirode krize, pokušaćemo da uspostavimo sličnosti i razlike između ova dva slučaja stvaranja u nepovoljnim okolnostima. Reč je o uodnošavanju stvaranja u izolaciji i stvaranja kroz saradnju. Konačno, pokušaćemo da postavimo ulogu muzikologa u proučavanju takvog procesa stvaranja.

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**BRALOVIĆ, MILOŠ**

**Serbian Academy of Sciences and Arts - SASA, Institute of Musicology  
Serbia**

### **Composing in the Time of Crisis: Why does Music Creation Output Not Stop?\***

By observing music creation in the context in which it is created, one often reaches the question of composing in a time of crisis. Therefore, we shall focus on two case studies from different periods and different types of crises. First, there are works by Milan Ristić (1908–1982) composed from 1941 during the occupation of Yugoslavia in World War II, up to the composer's re-emergence on the Belgrade music scene in 1951. Although written in unsuitable socio-political circumstances, this climate likewise provided uninterrupted intensity. Second, during today's COVID-19 pandemic, a transatlantic project, titled *Give*, by the American composer Ray Evanoff and the British pianist Kate Ledger has been created and presented via digital platforms. Though there are obvious differences in time, technological development, and the nature of the crises, there are other similarities and differences through which we shall try to connect these two case studies— one creating in isolation, and one creating through collaboration. Finally, we shall try to mark the position of musicologists in studying these types of music creations.

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**BROOKS, MARC**  
**Univerzitet u Beču**  
**Austrija**

### **Etički nivoi tišine i buke u seriji *The Flash***

U ovom radu ću govoriti o tome kako se u seriji *The Flash* (2014-2023) buka i tišina, kao i muzika koja odražava Flashovo ubrazno kretanje, ponavljaju i kruže kao dvije interno kontradiktorne ideologije koje negiraju potencijale savremenog gradskog života.

Na prvom mjestu je ono što Brandon LaBelle naziva “etičkim nivoima tišine i buke”. *The Flash* izjednačava tišinu sa sigurnim, statičnim, intimnim prostorom doma. Super-zlikovci tada gotovo uvijek bučno narušavaju mir i tišinu kućnog života. U stvarnosti, dom je užurbana košnica aktivnosti, a otvorenost za buku u gradu je otvorenost za neiskorišteni potencijal veza koje još nisu uspostavljene.

Na drugom mjestu je ideja da udoban, siguran dom pruža utočište od racionalnosti na radnom mjestu i tržištu, ali u isto vrijeme zahtijeva još više tehnologije za održavanje. Kako bi zaštitili porodičnu kuću, od *Flasha* i njegovog tima iz S.T.A.R. laboratorije se traži da nadziru grad pod mrežom, kako bi u njemu mogli intervenisati “brzinom munje”. Muzika u seriji *The Flash* ukazuje na ovu akcelerationističku spiralu u kojoj je potrebno vršiti sve više kontrole kako bi se postigla udobnost i intimnost.



**BROOKS, MARC**  
**University of Vienna**  
**Austria**

### **Ethical Volumes of Silence and Noise in *The Flash***

In this paper, I show how in *The Flash* (2014-2023), noise and silence, as well as the music used to capture the Flash's accelerated motion, repeats and circulates two internally contradictory ideologies that deny the potentials of contemporary city life.

The first is what Brandon LaBelle calls “ethical volumes of silence and noise”. *The Flash* equates silence with the safe, static, intimate space of the home. Supervillains almost always then noisily intrude into the peace and the quiet of home life. In reality, the home is a bustling hive of activity; and an openness to noise in the city is openness to the untapped potential of connections not yet made.

The second is the idea that the comfortable, safe home provides a retreat from the means-end rationality of the workplace and the market, but at the same time requires ever more technology to maintain. In order to safeguard the family home, the Flash and his S.T.A.R. labs team are required to survey a gridded city, which they can then intervene in at lightning speed. The music for *The Flash* captures this accelerationist spiral in which ever more control needs to be exerted to achieve comfort and intimacy.

**CASTALDO, DANIELA**  
**Univerzitet u Salentu**  
**Italija**

### **Muzička arheologija u dolini rijeke Po: Rimska truba iz Voghenze (Ferrara, Italija)**

Na arheološkom nalazištu starorimskog sela Voghenza, u blizini današnjeg grada Ferarre, pronađen je neobičan rimski duvački instrument. Otkriven je među predmetima koji su se nalazili u jednoj kući (*domus*) zajedno s vojnom diplomom iz 100. godine nove ere, koja je pripadala dalmatinskom vojniku Luciusu Benniu Beuzi. Bronzana truba je duga oko 130 cm i vjerovatno potiče iz istog perioda kao i diploma. Blago zakrivljeni oblik ove trube je neobičan i nema joj slične među iskopanim rimskim trubama, jer nije ravna kao tuba niti je kružno uvijena kao rog. Polazeći od dostupne dokumentacije vezane za rimske limene instrumente, uključujući realije, tekstove i slike, iznijet ću neke hipoteze o kontekstu upotrebe i namjeni ovog instrumenta.

**CASTALDO, DANIELA**  
**University of Salento**  
**Italy**

**Music Archaeology in the Po Valley:  
A Roman Trumpet from Voghenza (Ferrara, Italy)**

In the archaeological site of the Roman village of Voghenza, near the modern city of Ferrara, an unusual Roman wind instrument has been found. It was one of several objects discovered in a house (*domus*), including a military diploma dating back to AD 100, and belonging to the Dalmatian soldier Lucius Bennio Beuza. The bronze trumpet is about 130 cm long and probably contemporaneous with the diploma. The slightly curved shape of this trumpet is unusual and has no parallel among the excavated Roman trumpets, since it is neither straight like a tuba, nor circular like a *cornu*. Beginning with the available documentation related to Roman brass instruments, including realia, texts, and images, I will propose some hypotheses on the context of use and the destination of this instrument.

**CHU, DAVID**

**Fakultet za muziku Don Wright, Univerzitet**

**Zapadnog Ontaria**

**Kanada**

### **Ewell na Istoku: Kineska perspektiva rasizma u istraživanjima muzike**

Ovaj rad, inspirisan člankom *Music Theory and the White Racial Frame* Philipa Ewella ispituje rasno-etnički okvir muzičkih učionica savremene Kine i muzikološkog pejzaža postmaoističke Kine. Prvi dio rada, oslanjajući se na mnoštvo nedavnih događaja u kineskim muzikološkim zajednicama, kao i na različita društvena pitanja, kritički razmatra jedinstven dvorasni-etnički okvir u kineskoj kulturi i snažan utjecaj eurocentrizma na današnju kinesku nauku o muzici. Predstojeća studija slučaja muzičkih primjera u jednom od najutjecajnijih udžbenika teorije muzike, Li Chongguangovoj *Osnovnoj muzičkoj teoriji*, ilustrira rasno-etnički okvir. Međutim, ova situacija se komplicira nedavnim nacionalističkim pritiscima protiv zapadne klasične muzike među kineskim muzikolozima, koji je podstaknut ksenofobičnim zaokretom kineskih vlasti posljednjih godina. Međutim, ovo zaziranje dodatno ilustrira u kojoj mjeri kineska muzička nauka ostaje fiksirana na Zapad, čak i onda kada je motivirana anti-zapadnim političkim direktivama. Iznosim tvrdnju da se bjelački rasno-etnički okvir proširio daleko izvan Evrope i Amerike i postao značajna komponenta rasno-etničkog okvira koji stoji iza modernih kineskih muzičkih studija. Zalažem se za sveobuhvatnu ponovnu procjenu bjelačkog rasnog okvira i eurocentrizma u muzičkim studijama iz globalne perspektive. Smještanje ove teme u kontekst Novog hladnog rata istinski bi dovelo do nijansiranijeg i manje eurocentričnog razumijevanja bjelačkog rasnog okvira u muzičkim studijama.

**CHU, DAVID**  
**Don Wright Faculty of Music, Western University**  
**Canada**

### **Ewell in the East: A Chinese Perspective on Racism in Music Studies**

This paper, inspired by Philip Ewell's article *Music Theory and the White Racial Frame*, examines the racial-ethnic frame behind contemporary China's music classrooms and the musicological landscape in post-Mao China. The first part of the paper, drawing on a plethora of recent events in China's musicological communities and social issues, critically assesses the unique bi-racial-ethnic frame in Chinese culture and the profound impact of Eurocentrism on China's music scholarship today. The following case study of musical examples in one of the most influential music theory textbooks, Li Chongguang's *Basic Music Theory*, illustrates the racial-ethnic frame. However, this situation is complicated by the recent nationalistic pushback against Western classical music among Chinese musicologists fuelled by the Chinese authorities' xenophobic turn in recent years. This pushback, however, further illustrates how much China's music scholarship remains fixated on the West even when motivated by anti-Western political directives. I argue that the white racial frame extended far beyond Europe and America and became a significant component of the racial-ethnic frame behind modern China's music studies. I advocate for a comprehensive reappraisal of the white racial frame and Eurocentrism in music studies from a global perspective. Situating this topic in the context of the New Cold War would indeed yield a more nuanced and less Eurocentric understanding of the white racial frame in music studies.

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**Velika Britanija**

## **Virtualna muzička izvedba u 21. stoljeću**

Margaret Barrett je, u tekstu iz 2014. godine, primijetila da se “saradnje mogu ostvariti na brojnim nivoima i stupnjevima odvojenosti, uključujući mjesto, vrijeme i stručnost”. Međutim, od 2020. ova je definicija proširena do krajnjih granica uslijed svjetskog *lock downa*. Pandemija korona virusa podstakla je proliferaciju muzičkih saradnji na daljinu: virtuelni horovi, orkestri i ansambli svih oblika i obima eksponencijalno su porasli, koristeći niz digitalnih tehnologija za povezivanje izvođača razdvojenih velikim fizičkim i vremenskim daljinama.

Ipak, usprkos sve većem broju proizvoda dizajniranih za rješavanje kašnjenja (zaostajanja), to i dalje frustrira muzičare u njihovim naporima da sarađuju na mreži. U slučaju velikog broja muzičara to dovodi do prethodnog snimanja pojedinačnih dijelova, prije nego se naknadno spoje u muzički materijal, ali to je daleko od muzičke izvedbe “uživo”.

Koristeći komade koje sam komponovao zajedno sa Marcom Estibeiorom (profesor muzike na Staffordshire univerzitetu), istražujem kako prihvatanje kašnjenja (zaostajanja) unutar vremenski nekritičnih partitura u kontekstu virtualne muzičke izvedbe omogućava muzičarima da ispitaju višesmerne povratne petlje između suizvođača u virtuelnom domenu i kako, po povratku na saradnju “uživo”, muzičari i muzikolozi imaju poboljšano razumijevanje komunikacijskih procesa koji se dešavaju između suizvođača.

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**United Kingdom**

## **Virtual Music Performance in the 21<sup>st</sup> Century**

Writing in 2014, Margaret Barrett observed that “collaborations may occur on a number of levels and degrees of separation, including those of place, time and expertise”. However, since 2020, this definition has been stretched to the limit following lockdowns around the world. The coronavirus pandemic motivated a proliferation of remote musical collaborations: virtual choirs, orchestras, and ensembles of all shapes and sizes increased exponentially, using an array of digital technologies to connect performers across vast physical and temporal distances.

However, despite an increasing number of products designed to address latency (lag), it continues to frustrate the efforts of musicians to collaborate online. Many musicians result to pre-recording individual parts, before subsequently stitching musical material together, but this is far from “live” musical performance.

Using pieces co-composed with Marc Estibeiro (Professor of Music at Staffordshire University), I explore how embracing latency (lag) within non-time-critical scores in virtual musical performance contexts allows musicians to interrogate the omnidirectional feedback loops between co-performers in the virtual domain, and how upon returning to collaborating “in-person”, musicians and musicologists then possess enhanced understandings of the communicative processes that occur between co-performers.

**ČUNKO, TATJANA**

**Hrvatska akademija znanosti i umjetnosti**

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### **Kako se kalio Franjo Horvat (1920-1997)? Formativne godine baletana, koreografa i baletnog pedagoga Franje Horvata**

Koreograf, baletan i baletni pedagog Franjo Horvat (Kotoriba, 22. rujna 1920 – Zagreb, 5. veljače 1997) školovao se do 1949. u Zagrebu, Splitu i Beogradu, a djelovao je u Zagrebu (1947-1948), Beogradu (1948-1949), Sarajevu (1949-1962) i Splitu (1968-1973). Najviše je traga ostavio upravo u Sarajevu, kao koreograf, prvi solista i ravnatelj Baleta Narodnog pozorišta. Ovo istraživanje na temelju arhivskih izvora osvjetljuje detalje njegovog školovanja i obiteljskih prilika u Zagrebu, od upisa u osnovnu školu (1928) do završetka četvrtoga razreda Državne učiteljske škole s vježbaonicom (1941), potom djelovanje u partizanskim kazališnim družinama “August Cesarec” i Centralnoj kazališnoj družini ZAVNOH-a (1943-1945), gdje postavlja dva baleta, te prvim poslijeratnim nastupom u okviru “Studija Ane Maletić za umjetnički ples” u Zagrebu 1946. godine.



**ČUNKO, TATJANA**  
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**Croatia**

**How Franjo Horvat (1920-1997) Was Tempered?  
The Formative Years of Ballet Dancer, Choreographer and  
Ballet Teacher Franjo Horvat**

Choreographer, ballet dancer and ballet teacher Franjo Horvat (Kotoriba, 22 September 1920 – Zagreb, 5 February 1997) completed his education in 1949, having attended schools in Zagreb, Split and Belgrade, and he worked in Zagreb (1947-1948), Belgrade (1948-1949), Sarajevo (1949-1962), and Split (1968-1973). He left the most lasting trace in Sarajevo as the choreographer, principal soloist and Director of the Ballet at the National Theatre. This research paper is based on archival sources and brings to light details of his schooling and family situation in Zagreb, from his enrolment in primary school (1928) to his completion of the fourth grade of the State Teaching School and Gym (1941), his activities in Partisan theatre troupes “August Cesarec” and the Central Theatre Troupe of ZAVNOH (1943-1945) where he staged two ballets, and his first post-war appearance as part of Ana Maletić Artistic Dance Studio in Zagreb in 1946.

**DOBROTA, SNJEŽANA  
MATOKOVIĆ, MARIJA**  
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### **Stavovi učitelja primarnog obrazovanja u Hrvatskoj prema stručnom usavršavanju iz predmeta Glazbena kultura**

U radu su istraženi stavovi učitelja primarnog obrazovanja u Hrvatskoj prema stručnom usavršavanju iz predmeta Glazbena kultura, te razlikuju li se takvi stavovi s obzirom na godine radnog iskustva i razinu stručne spreme učitelja. U okviru istraživanja primijenjen je *Upitnik općih podataka* i upitnik kojim se ispituju *Stavovi učitelja primarnog obrazovanja o stručnom usavršavanju iz predmeta Glazbena kultura*. Istraživanje je provedeno putem *online* ankete na uzorku od 214 sudionika, učitelja primarnog obrazovanja iz svih hrvatskih županija.

Rezultati potvrđuju da su učitelji primarnog obrazovanja umjereno zadovoljni mogućnošću sudjelovanja na stručnom usavršavanju iz predmeta Glazbena kultura, te da takvo usavršavanje najčešće organizira Agencija za odgoj i obrazovanje. Učitelji smatraju da im stručno usavršavanje koristi za rad u nastavi, a manji broj navodi kako pohađaju takvo usavršavanje zbog stjecanja dodatnih bodova za napredovanje u struci. Šta se tiče područja na koja bi se, prema mišljenju učitelja, trebala usmjeriti najveća pozornost tijekom stručnog usavršavanja, na prvom mjestu je glazbeno stvaralaštvo, a na posljednjem aktivnosti pjevanja i sviranja. Učitelji uglavnom procjenjuju da im je glazbeno obrazovanje stečeno tijekom studija dostatno za kvalitetnu realizaciju nastave glazbe, dok njih čak 45 % nije zadovoljno ponudom stručnog usavršavanja iz predmeta Glazbena kultura. Rezultati potvrđuju kako nema razlika u stavovima učitelja primarnog obrazovanja prema stručnom usavršavanju iz predmeta Glazbena kultura s obzirom na radno iskustvo ni s obzirom na razinu stručne spreme. Dobiveni rezultati mogu poslužiti kao smjernice za oblikovanje stručnog usavršavanja učitelja primarnog obrazovanja iz predmeta Glazbena kultura.

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### **The Attitudes of Croatian Primary School Teachers Towards Professional Development in Teaching Music Appreciation**

The paper explores the attitudes of primary school teachers in Croatia towards professional development in teaching music appreciation, and the differences in attitudes with regard to their years of work experience and level of professional qualifications. For the purposes of this research, we used the *General Data Questionnaire* and a questionnaire examining the *Attitudes of Primary School Teachers Toward Professional Development in the Subject of Music*. The research was conducted through an online survey on a sample of 214 participating primary school teachers from all Croatian counties.

The results confirm that primary school teachers are moderately satisfied with the opportunities for professional development in the subject of music, and that professional development training is most often organized by the Education and Teacher Training Agency. Teachers believe that professional development is useful for teaching, and a smaller number of teachers have stated that they attend such training to gain credits for professional advancement. According to these teachers' opinions, the most attention during professional development training should be paid to making music, and the least to the activities of singing and playing. Teachers generally estimate that the music education acquired during their studies is sufficient for the quality conducting of music classes, while as many as 45% of them are not satisfied with the offer of professional development in the subject of music. The results confirm that there are no differences in the attitudes of primary school teachers towards professional development in music with regard to their work experience and professional qualifications. The obtained results can serve as guidelines for designing the professional development of primary school teachers in the subject of music.

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**Akademija za umjetnost i kulturu u Osijeku**  
**Hrvatska**

**Promicanje slavonske tradicijske glazbe na primjeru  
radijske postaje Radio Osijek**

Slavonska glazbena baština predstavlja značajan segment hrvatskoga nacionalnoga identiteta čije je intenzivnije proučavanje prisutno od druge polovice prošloga stoljeća. To je proučavanje uključivalo mnogobrojna terenska istraživanja i studije (Stepanov, Žganec, Bezić, Hadžihusejnović-Valašek, Ceribašić) koja su rezultirala izdvajanjem konkretnih značajki slavonske tradicijske glazbe. Usporedo se s razvijanjem svijesti o značaju, vrijednosti i ljepoti tradicijska naslijeđa Slavonije započelo i očuvanjem istoga. Uz osnivanje iznimno značajnih folklornih manifestacija (*Brodsko kolo*, *Vinkovačke jeseni* i *Đakovački vezovi*), u promociji i promicanju slavonske tradicijske glazbe posebice se ističe djelovanje radijske postaje Radio Osijek (danas Hrvatskoga radija Osijek).

U radu se donosi povijesni prikaz djelovanja tamburaškog orkestra, zbora i vokalnih solista Radija Osijek. Na temelju arhivskih zapisa izdvojit će se glavne smjernice djelovanja ansambala, repertoara i konačnici sagledati njihov cjelokupan doprinos u očuvanju i afirmaciji slavonske tradicijske glazbe.

**DRENJANČEVIĆ, ZDRAVKO**  
**Croatian Academy of Arts and Culture in Osijek**  
**Croatia**

### **Promotion of Traditional Slavonian Music by the Osijek Radio Station**

Slavonian musical heritage, which has been studied more intensively since the second half of the last century, represents a significant segment of the Croatian national identity. This study has been conducted through numerous field researches and studies (Stepanov, Žganec, Bezić, Hadžihusejnović-Valašek, Ceribašić), resulting in a selection of specific features of traditional Slavonian music. Raising awareness of the importance, value and beauty of the traditional heritage of Slavonia, the preservation of that heritage began. The establishment of extremely important folklore events (*Brodsko kolo*, *Vinkovačke jeseni i Đakovački vezovi*), has played an important role in the promotion of Slavonian traditional music, and the activities of the Osijek radio Station (today Croatian Radio Osijek) have made a huge contribution to it as well.

The paper presents a historical overview of the activities of the tambura orchestra, choir and vocal soloists of the Osijek radio Station. Based on archival records, the main area of the ensemble's activities as well as its repertoire will be singled out and ultimately their overall contribution to the preservation and affirmation of Slavonian traditional music will be considered.

## **Elementi harmonijskog jezika u ciklusima solo pjesama za glas i ansamble bosanskohercegovačkih kompozitora**

Od početka 20. stoljeća do 2010. bosanskohercegovački kompozitori su komponovali ukupno 15 ciklusa za glas i ansamble od kojih ovaj rad analizira cikluse solo pjesama Vlade Miloševića (*Četiri pjesme* za bariton i simfonijski orkestar), Miroslava Špilera (*Tri pjesme* za duboki muški glas i simfonijski orkestar), Avde Smailovića (*Lirika sa pepela* za srednji ženski glas i orkestar), Branka Grkovića (*Pet pjesama* za bariton i veliki orkestar), Nade Ludvig-Pečar (*Kumi*) i Vojina Komadine (*Trešnjev cvet* za sopran, flautu i udaraljke). U spomenutim djelima kompozitori su koristili osebujuć harmonijski jezik, koji se kretao od upotrebe tradicionalnih harmonijskih sredstava do primjene novih tehnika komponovanja. To u vertikalnoj sistematizaciji obuhvata tercne, kvartne i kvintne akordske konstrukcije, akorde sa dodanim intervalima, sekundne akorde i klastere, bikorde i akorde različite intervalske građe. Proširenjem tradicionalnih okvira, mijenja se i konstrukcija ljestvične osnove, koja u djelu čini podlogu tonske građe, čime se otvara paleta mogućnosti za drugačije harmonijske sklopove. Harmonija proizašla iz horizontalne dimenzije u navedenim ciklusima solo pjesama zasniva se na pentatonici, starim modusima, cjelostepenim i kromatskim ljestvicama, te ljestvicama orijentalnog porijekla proizašlih iz folklorne tradicije. Ovaj rad se bavi istraživanjem i sistematizacijom vertikalne i linearne harmonijske dimenzije u ciklusima solo pjesama za glas i ansamble bosanskohercegovačkih kompozitora.

**ĐULANČIĆ-FEJZIĆ, SABRINA**  
**Maarif Schools of Sarajevo**  
**Bosnia and Herzegovina**

## **Elements of the Harmonic Language in the Cycles of Solo Songs for Voice and Ensembles by Composers from Bosnia and Herzegovina**

From the beginning of the 20th century until 2010, composers from Bosnia and Herzegovina composed a total of 15 cycles for voice and ensembles, among which this paper analyses the cycles of solo songs by Vlado Milošević (Four songs for baritone and symphony orchestra), Miroslav Špiler (Three songs for deep male voice and symphony orchestra), Avdo Smailović (Lyrics from the Ashes for middle female voice and orchestra), Branko Grković (Five songs for baritone and a large orchestra), Nada Ludvig-Pečar (Kumi) and Vojin Komadina (Cherry Blossom for soprano, flute and percussion). In these works, the composers have used a distinctive harmonic language, which ranged from the use of traditional harmonic means to the application of new compositional techniques. In the vertical systematization, it included third, fourth, and fifth chord constructions, chords with added intervals, second chords and clusters, bichords, and chords with different interval structures. By expanding the traditional frames, the constructional scale base which forms the foundation of the tonal structure in the work is being changed, which opened up a range of possibilities for different harmonic structures. The harmony that emerged from the horizontal dimensions in the mentioned cycles of solo songs is based on pentatonic, old modes, whole-tone and chromatic scales, and oriental scales derived from folklore tradition. This paper deals with the investigation and systematization of the vertical and linear harmonic dimensions in solo song cycles for voice and ensembles by composers from Bosnia and Herzegovina.

## Razvitak stilova *pop-rock* muzike u Jugoslaviji na primjeru diskografskog opusa grupe Indexi u periodu do 1972. godine

Povodom 60. godišnjice od njihovog osnivanja, rad pruža uvid u stilski razvoj muzičkog izražaja grupe Indexi tokom prvih 10 godina djelovanja. Iako šira javnost, uključujući i *rock* publicistiku, Indexe uglavnom cijeni po njihovim najpopularnijim hitovima zahvaljujući kojima su stekli status sarajevskih "pop ikona", ovaj rad nastoji pokazati da su oni bili mnogo značajnija kulturna pojava. Indexi su, naime, bili originalan muzički sastav koji je u velikoj mjeri bio zaslužan za utemeljenje autentičnog izraza unutar narastajuće *pop-rock* produkcije u Jugoslaviji, posebno u okviru "sarajevske pop škole", do početka sedamdesetih godina. Za potvrdu ove teze analizira se 40 kompozicija Indexa koje su snimljene do kraja 1972. godine, a zvanično su objavljene na nosačima zvuka. Radi se o kvalitativnoj analizi dokumenata (audio snimaka), uz dijalektički pristup istraživanju popularne muzike čije se značenje pronalazi u odnosu između muzičkog teksta i društvenog konteksta. Preliminarno istraživanje historijskog konteksta i diskografije, uz komparaciju sa suvremenim trendovima na svjetskoj, prvenstveno anglo-američkoj muzičkoj sceni, pokazuje da su Indexi bili pioniri u praćenju, usvajanju, reprodukciji i lokalizaciji stilova popularne muzike, počev od imitacije instrumentalnih *rock'n'roll* sastava, preko lokalne interpretacije vokalno-instrumentalnog *beat* izražaja, pa do autorski ambiciozno koncipiranog progresivnog *rocka*. Interdisciplinarni diskurs istraživanja omogućuje da njegovi rezultati budu od interesa za više disciplina, uključujući historiju muzike, studij popularne muzike, te studij medija, posebno diskografije.



**FETAHAGIĆ, SEAD S.**  
**Bosnia and Herzegovina**

### **Development of Pop-Rock Music Styles in Yugoslavia as Seen through the Discography of Indexi up to 1972**

On the 60<sup>th</sup> anniversary of their founding, this paper provides insight into the stylistic development of the musical expression of Indexi in their first ten years. Even though the general public as well as rock music reviewers appreciate Indexi primarily for their most popular hits, which earned them the status of Sarajevo “pop icons”, this paper aims to show that they were a much more important cultural phenomenon. Namely, Indexi were an original music band largely responsible for establishing an authentic expression within the growing pop-rock production in Yugoslavia, specifically within the “Sarajevo School of Pop”, up until the early 1970s. To confirm this thesis, the paper analyses 40 works by Indexi recorded until the end of 1972 and subsequently published. The qualitative analysis of the documents (audio recordings) takes a dialectical approach to investigating popular music where meaning is found in the relationship between the musical text and the social context. Preliminary research into the historical context and discography, with comparisons to contemporary trends on the global, primarily Anglo-American music scene, shows that Indexi were pioneers in following, adopting, reproducing and localizing popular music styles, starting from imitation of instrumental rock’n’roll bands, through local interpretation of vocal-instrumental beat expressions, to original ambitiously conceived progressive rock. The interdisciplinary discourse of the research makes its findings interesting for multiple disciplines, including history of music, popular music studies, as well as media studies, especially discography.

**GORTAN-CARLIN, IVANA PAULA**  
**Sveučilište Jurja Dobrile u Puli, Fakultet za odgojne i**  
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**Hrvatska**

### **“Maša po starinski”. Očuvanje crkvene pučke glazbe ili glazbeno-duhovni turizam?**

“Maša po starinski” (maša, na istarskom dijalektu = misa) zamišljena je kao susret crkvenih pjevača, vokalnih skupina i zborova kako bi se potaklo očuvanje crkvene pučke popijevke i kao pokušaj afirmacije toga vida tradicijske glazbe. U Istri je glagoljaško pjevanje bilo prisutno do nedavno, a danas se rijetko može čuti iskonska sakralna tradicijska pjesma tijekom liturgije. *Maša* se održava svake godine (osim perioda pandemije uzrokovane Covid-19) krajem kolovoza u Svetom Petru u Šumi (Istarska županija), a prvi puta se održala 2008. u sklopu koje je održana i prva smotra starocrkvenoga pučkog pjevanja. Taj je glazbeni događaj obogatio supetarsko kulturno ljeto. Kulturno ljeto je naziv za program kojeg osmišljavaju lokalne institucije, kulturne i turističke zajednice s ciljem privlačenja turista u ljetnim mjesecima. Prema Hughesu, unutar kulturnog turizma mogu se razlikovati umjetnički turizam, turizam naslijeđa i povijesni turizam. Takav razvoj upućuje na širenje koncepta kulture i specijalizaciju interesa unutar toga područja. Stoga, unutar glazbeno-kulturnog turizma razlikuje se glazbeno-umjetnički turizam, turizam glazbenog naslijeđa i glazbeno-povijesni turizam, glazbeno-zabavni turizam i glazbeno-duhovni turizam. U radu autorica opisuje manifestaciju “Maša po starinski”, donosi popis predstavljenih pjesama i odgovara na pitanje uvrštavanja *Maše* u nišu glazbeno-duhovnog turizma.

**GORTAN-CARLIN, IVANA PAULA**  
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### **“Maša po starinski”. The Preservation of Church Folk Music, or Musical-Spiritual Tourism?**

“Maša po starinski” (maša, in the Istrian dialect = mass) was conceived as a meeting of church singers, vocal groups, and choirs in order to encourage the preservation of church folk songs and as an attempt to affirm this aspect of traditional music. In Istria, Glagolitic singing had been present until recently, and today it is rare to hear the original sacral traditional song during the catholic liturgy. Maša is held every year (except during the pandemic caused by Covid-19) at the end of August in Sveti Petar u Šumi (Istria County), and was held for the first time in 2008. This musical event enriched the Supetar cultural summer. *Cultural Summer* is the name of a program designed by local institutions, cultural, and tourist associations with the aim of attracting tourists in the summer months. According to Hughes, art tourism, heritage tourism, and historical tourism are distinguishable categories within cultural tourism. Such development points to the expansion of the concept of culture and the specialization of interests within that area. Therefore, within music-cultural tourism, further categories of music-art tourism, music heritage tourism and music-historical tourism, music-entertainment tourism and music-spiritual tourism are distinguished.

In the paper, the author describes the event “Maša po starinski”, provides a list of songs presented, and answers the question of including Maša in the niche of musical and spiritual tourism.

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**Srbija**

## **Nagrade i nagrađivanje u oblasti muzičkog stvaralaštva\***

U periodu jugoslovenskog socijalizma, nagrade su bile vid društvenog priznanja, obezbeđivale su određeni status u društvu, ali i vid “kompenzacije” za egzistencijalni položaj umetnika u odnosu na druge delatnosti (npr. privreda). Nagrada AVNOJ-a, Sedmojulska ili Oktobarska nagrada bile su najprestižnije nagrade u Jugoslaviji/Srbiji odnosno Beogradu, a njima se priključuju i nagrade Gradskog SIZ-a, zatim Udruženja kompozitora Srbije, nagrade raznih muzičkih festivala i dr. Kriterijumi, način i postupci nagrađivanja bili su delimično jasni i dosledni, zbog čega se u praksi došlo do sumnje u valorizaciju umetničkog rada. Naime, dovodi se u pitanje koliko su nagrade odraz visokih umetničkih postignuća, a koliko potvrđivanje društveno (ideološki) prihvatljivih interesa. Sledstveno tome, muzikologija se posmatra kao prostor tj. lakmus papir ideoloških mehanizama, odnosno kao platforma za sagledavanje društvenog delovanja. U tom smislu, tema ovog rada jeste istraživanje sistema nagrađivanja u poslednjih dvadeset godina odnosno razmatranje nagrada zastupljenih u oblasti muzičkog stvaralaštva. U radu će akcenat biti postavljen na način nagrađivanja i prisutnosti stručnih lica/muzikologa u komisijama, žirijima i sličnim ocenjivačkim telima. Takođe, posebna pažnja biće usmerena i na prvu nagradu u oblasti muzikologije u Srbiji – Godišnja nagrada *Stana Đurić-Klajn*. Cilj rada jeste da odgovori na značaj nagrada i njihov doprinos (ili ne) u muzičkom stvaralaštvu.

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**GRBOVIĆ, VANJA**  
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### **Awards and Rewards in the Field of Music\***

In the period of Yugoslav socialism, awards were a form of social recognition. They provided a certain status in society, but they were also a form of “compensation” for the existential position of artists in relation to other activities (e.g. economy). The reward system was partly clear and consistent, which is why in practice there was a doubt regarding the valorisation of artistic work. Namely, it is questionable to what extent the awards are a reflection of high artistic achievements, or the confirmation of socially (ideologically) acceptable interests. Thus, musicology becomes a litmus paper of ideological mechanisms, i.e. the platform for perceiving social action. In that sense, the topic of this paper is the research on the reward system over the last twenty years, including the rewarding criteria and the presence of experts/musicologists in councils, juries, and similar bodies. Special attention will also be given to the first award in the field of musicology in Serbia - the Stana Đurić-Klein Award. The aim of the paper is to clarify the importance of awards and their contribution (or lack thereof) to the field of music.

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**Bosna i Hercegovina**

### **Grupno pjevanje uz gusle u centralno-istočnoj Bosni**

Poznato je da su muzičko-folklorne prakse veoma vitalne forme koje su sklone promjenama, različitim uticajima i transformacijama u odnosu na određene “izvorne” i “autentične” modele muzičke tradicije u obliku “tradicije tradicionalnosti”. Jedna od takvih refleksija narodne muzičke vokalno-instrumentalne tradicije jeste grupno pjevanje uz gusle, prepoznato kao produkt novijeg doba. Njegova rasprostranjenost i popularnost van “matice” (današnje države Crne Gore) se na različite načine prenijela i na druge krajeve, uključujući kako “srodnu” Hercegovinu, tako i pojedine dijelove Bosne. U fokusu izlaganja biće grupno pjevanje uz gusle u oblasti centralno-istočne Bosne posmatrano kroz različite dijahronijske i sinhronijske perspektive, odnosno funkciju, repertoar, stil, (muzičku) strukturu, pitanje žanra, odnosa ka tradiciji i slično, što će dati polaznu osnovu za proučavanje ove aktuelne i žive folklorne tvorevine na datom kulturno-muzičkom podneblju.

**GUJA, ZORANA**

**Serbian Academy of Arts and Sciences - SASA, Institute of  
Musicology,  
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University of Sarajevo - Academy of Music,  
Bosnia and Herzegovina**

### **Group Singing with the Accompaniment of Gusle in the Central-Eastern Bosnia**

It is known that the practices of musical folklore are very vital forms that are prone to changes by different influences and transformations related to certain “original” and “authentic” models of musical tradition in the form of the “tradition of traditionalism”. One such reflection of the folk music vocal-instrumental tradition is the group (grupno) singing with the accompaniment of gusle, recognized as a product of recent times. Its popularity and expansion outside the “motherland” (the present-day state of Montenegro) has been transferred in various ways to other parts, including both “related” Herzegovina and certain parts of Bosnia. The focus of the presentation will be group singing (grupno pjevanje) with the accompaniment of gusle in the area of the Central-Eastern Bosnia observed through different diachronic and synchronic perspectives, ie. function, repertoire, style, (musical) structure, genre, relationship to tradition, etc., which will provide a starting point for studying this current and living folklore creation in a given cultural and musical area.

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Austrija**

**Diskurzivna analiza patriotskih pjesama nastalih za vrijeme rata u Bosni i Hercegovini između 1992. i 1995. godine:  
Rezultati doktorskog istraživanja**

Ovaj rad prikazuje rezultate doktorske disertacije u kojoj su razmotreni načini na koje kulturna produkcija u multietničkim društvima konstruira nacionalni identitet u ratnim vremenima, kako političke vlasti podržavaju takvu produkciju i kako su ljudi tokom rata u Bosni i Hercegovini (BiH), u periodu od 1992. do 1995. godine, dogovarali tu produkciju. Rad se fokusira na dvije studije slučaja i stvaranje patriotskih pjesama u produkciji Umjetničke čete Prvog i Trećeg korpusa Armije BiH. Metodološki alati, detaljni polustrukturirani intervjui, analiza diskursa i prikupljanje podataka omogućili su interdisciplinarno istraživanje u kojem su se istorija i antropologija susrele s konceptima popularne muzike, etnomuzikologije i strategija izgradnje nacije.

Produkcija patriotskih pjesama počivala je na samoinicijativnim pjevačima i muzičarima udruženim u sedam regionalno podijeljenih umjetničkih četa. Komponovali su patriotske pjesme u različitim muzičkim žanrovima i pjevali o 11 različitim tema, kategorisanih u sedam različitih kategorija. Ko su bili članovi tih četa, šta su pjevali, šta je to značilo i koje su bile funkcije tih pjesama, biti će glavna pitanja prezentacije bazirane na muzičkim primjerima.



**HAMER, PETRA**

**Centre for Southeast European Studies, University of Graz  
Austria**

**A Discourse Analysis of Patriotic Songs Produced during  
the War in Bosnia-Herzegovina Between 1992 and 1995:  
PhD Thesis Results**

The paper presents the results of a PhD thesis focusing on the following questions: how does cultural production in multi-ethnic societies construct national identity in times of war, how do political authorities support the production, and how did the local population negotiate this production during the war in Bosnia and Herzegovina (B-H) in the period from 1992 to 1995. This will be done by looking at two case studies, and the production of patriotic songs produced by the First and the Third Corps art unit of the Bosnian army (ARBiH). Methodological tools include in-depth semi-structured interviews, discourse analysis, and data gathering, which together enabled interdisciplinary research where history and anthropology met concepts of popular music, ethnomusicology, and nation-building strategies.

The production of patriotic songs was based on self-initiative singers and musicians united into seven regionally divided art units. They composed patriotic songs in different music genres and sang about eleven different themes, categorised into seven different categories. Who were the members? What did they sing? What did it mean? What functions did the songs serve? These will be the main questions of the presentation which will be based on music examples.

**HODŽIĆ-MULABEGOVIĆ, NERMA**

**KAZIĆ, SENAD**

**ZADNIK, KATARINA**

**Univerzitet u Sarajevu – Muzička akademija**

**Univerzitet u Ljubljani – Muzička akademija**

**Bosna i Hercegovina**

**Slovenija**

## **Usporedba provedbe *online* nastave solfeggia na univerzitetском nivou između Bosne i Hercegovine i Slovenije**

Provedba obrazovnog procesa u *online* formatu prisutna je na svim nivoima i u svim oblicima obrazovanja. Potreba za realizaciju nastavnog procesa u *online* modelu posebno je bila izražena u periodu pandemije COVID-19.

Istraživanje se temelji na anketnom upitniku koji je namijenjen dvijema fokus grupama, studentima Muzičke akademije Univerziteta u Sarajevu (Bosna i Hercegovina) i Muzičke akademije Univerziteta u Ljubljani (Slovenija). Odnosi se na realizaciju nastave solfeggia tokom perioda *lockdowna*, od marta do maja 2020. godine.

Uzorak ankete obuhvatio je 124 studenta: 73 iz Sarajeva i 51 iz Ljubljane. Anketna pitanja su kategorizirana u četiri grupe: 1) Kako studenti ocjenjuju preferencije i svoje muzičke kompetencije na predmetu Solfeggio? 2) Koji su i kako digitalni alati korišteni tokom nastave i učenja? 3) Kako su studenti poboljšali svoje muzičke kompetencije tokom samostalnog rada? 4) Kakvi su stavovi studenata prema *online* nastavi solfeggia?

Istraživanje se zasniva na kvantitativnom metodološkom pristupu, u kojem se koristila deskriptivna i kauzalno-neeksperimentalna metoda pedagoškog istraživanja, te su primijenjeni odgovarajući postupci analize podataka. Analizom i definiranjem deskriptivnih rezultata, koji su ishod ličnih iskaza studenata, istraživanje se definira i kao kvalitativno.

Rezultati istraživanja upućuju na zaključak da obje grupe ispitanika Solfeggio smatraju bitnim predmetom koji omogućava i potiče njihov uspješan profesionalni razvoj, bez obzira da li se provodi u *online* okruženju ili u klasičnom formatu. Provedeno istraživanje pruža znakovite smjernice pri planiranju i realizaciji nastave solfeggia u *online* okruženju.

**HODŽIĆ-MULABEGOVIĆ, NERMA  
KAZIĆ, SENAD  
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Slovenia**

## **A Comparison of Conducting Online Solfeggio Classes in Higher Education Between Bosnia and Herzegovina and Slovenia**

The implementation of the educational process in the online format is present at all levels and in all forms of education. The need for the realization of the teaching process in the online model was especially apparent during the COVID-19 pandemic.

The research is based on a survey questionnaire intended for two focus groups, students of the Music Academy of the University of Sarajevo (Bosnia and Herzegovina) and the Music Academy of the University of Ljubljana (Slovenia). It refers to the realization of Solfeggio classes during the lockdown period, from March to May 2020.

The sample of the survey included 124 students: 73 from Sarajevo and 51 from Ljubljana. The survey questions are categorized into four groups: 1) How do students rate their preferences and their musical competencies in the Solfeggio course? 2) What are and how are digital tools used during teaching and learning? 3) How did students improve their musical competencies during independent work? 4) What are the students' attitudes towards Solfeggio's online classes?

The research is based on a quantitative methodological approach, in which a descriptive and causal-non-experimental method of pedagogical research was used, with appropriate data analysis procedures applied. By analysing and defining descriptive results, which are the outcome of students' personal statements, the research is defined as qualitative.

The research results point to the conclusion that both groups of respondents consider Solfeggio to be an essential subject that enables and encourages their successful professional development, regardless of whether it is conducted in an online environment or in a classical format. The conducted research provides significant guidelines for planning and realization of Solfeggio lessons in an online environment.

**Metropopolis. Novi (pod)žanr ili samo jedan hir ere streaminga?**

Kada je muzička platforma za digitalnu distribuciju muzike *Spotify* 2014. pojmom *metropopolis* označila žanr koji je te godine po broju slušanja doživio proboj, time se nastojalo diferencirati konture jednog podžanra pop muzike u odnosu na postojeće kao što su *mainstream* ili *indie* pop. Kao predvodnici žanra označeni su tada izvođači kao što su Charli XCX, Bleachers ili St. Vincent. Ovaj žanrovski pojam predstavljen je kao “s sofisticiran, okrenut *indie*-izrazu i neporecivo lako pamtljiv srodnik *mainstream* popa”, te se prije svega izdvojio kao pop za urbano stanovništvo. Krajem 2021. pojam je ponovo pobudio interesovanje korisnika ove muzičke platforme, te se postavlja pitanje da li će njegova upotreba opstati ili ostati samo jedan pokušaj uticaja na kategorizaciju podžanrova popa. Ovaj članak nastoji ispitati definiciju, karakteristike i kontekst metropopolisa kao mogućeg novog žanrovskog pojma u terminologiji popularne muzike, te u skladu s tim, uvidjeti postoji li dovoljno elemenata za diferencijaciju ovog (pod)žanra u odnosu na već postojeće.

**HODŽIĆ, SENKA**  
**Radio television of Bosnia and Herzegovina**  
**Bosnia and Herzegovina**

### **Metropopolis. A New (Sub)genre or Just a Whim of the Streaming Era?**

When Spotify, the music streaming platform named metropopolis as the “break-out genre” in year 2014, it was an attempt to differentiate the contours of a sub-genre within pop music compared to the already existing mainstream or indie pop. Marked as the leading artists of the genre were Charli XCX, Bleachers and St. Vincent. This genre term was presented as a “sophisticated, indie-leaning, and undeniably catchy cousin of mainstream pop”, and thus it was singled out as a sort of pop for urban citizens. At the end of the year 2021, the term resurfaced and woke the interest of users of the platform, which raised the question whether its usage would persist or remain just an attempt at categorising subgenres of pop. This article aims to examine the definition, characteristics and context of metropopolis as a possible new genre term in the terminology of popular music, and thus see if there are enough elements for its differentiation in relation to the terms already in existence.

## **“Nova muzika” u antici: Komparativna studija antičke grčke i kineske tradicije**

Period od 5. do 4. stoljeća p.n.e. bio je prelazni period muzičke kulture i u staroj Grčkoj i u ranoj Kini, jer su i jedna i druga razvile tradiciju “nove muzike”. U Grčkoj se ova muzika smatrala “teatarskom muzikom”, a više ju je podržavala šira publika nego aristokratsko pokroviteljstvo, kao što je to bio slučaj u ranijim vremenima (Csapo, 2004); kineski pandan, prema opisu iz Lidžija, je noviji stil muzike za opuštanje, za razliku od “stare muzike” koja se uglavnom koristila u ritualima i ceremonijama (Journeau, 2019). Može se pronaći nekoliko sličnosti: obje tradicije su prilično “vulgarne” i bile se vrlo popularne unutar građanske klase, ali, također, nisu bile cijenjene i uglavnom su ih kritizirali elite i učenjaci. U svom izlaganju ću prvenstveno opisati ove dvije tradicije fokusirajući se na njihove karakteristike, sličnosti i razlike, kako bih odgovorio na sljedeća pitanja:

- Koji su glavni izvori koji opisuju tradiciju “nove muzike” i kako ih možemo kritički razumjeti?
- Koje društvene, ekonomske i kulturne promjene dovode do takvog razvoja unutar ove dvije civilizacije i da li su te promjene slične?
- Kako je “nova muzika” u obje civilizacije utjecala na njihovu kasniju muzičku kulturu?

**HUANG, PATRICK**  
**University of Western Ontario**  
**Canada**

## **“New Music” in Antiquity: A Comparative Study of Ancient Greek and Chinese Tradition**

The 5th – 4th century B.C. was a transition period of music culture in both Ancient Greece and Early China, as both developed the “New Music” tradition. In Greece, it was regarded as “Theatre Music”, and was supported by mass audiences rather than aristocratic patronage in earlier times (Csapo, 2004); the Chinese counterpart, according to the description from Liji, is a newer style of music for relaxation, as opposed to the “Ancient Music” that was mainly used in rituals and ceremonies (Journeau, 2019). Several similarities can be found: both traditions are rather “vulgar”, and they are highly popular within the citizen class, but are also disliked and criticised mainly by elites and scholars.

In my presentation, I will mainly describe these two traditions focusing on their characteristics, similarities and differences, in order to answer these following questions:

- What are the main sources that described the “New Music” tradition, and how can we critically understand them?
- What social, economic and cultural changes lead to such development within these two civilisations, are those changes similar as well?
- How does “New Music” in both civilisations influenced their later musical culture?

**HURBAN, HEDY**  
**Univerzitet Plymouth**  
**Velika Britanija**

## **Pojačavanje tradicionalnih performativnih praksi kroz instrument nosiv na tijelu**

Ovaj rad istražuje interakcije muzičkih tradicija tradicionalne *sema* muzike, muzike derviša koji plešu vrteći se u krug, ili klasične turske muzike zajedno sa muzičkim modalitetima korištenim u plesnim praksama flamenka širom andaluzijske Španije, sa posebnim uređajem koji prati pokrete i geste i jednih i drugih plesača i emituje muzičke zvukove zasnovane na instrumentaciji koja se koristi u tim izvedbama. Svrha istraživanja je da se identificiraju specifične karakteristike obje prakse i ukombiniraju u izvedbeni komad, dok se muzički stilovi preklapaju i spajaju pomoću malog ručnog uređaja veličine sata, pričvršćenog za zglobove i gležnjeve izvođača. Uređaj *Sound Drop* bilježi suptilne geste koje su značajne i za derviša i za plesača flamenka i pojačava te pokrete korištenjem slojeva zvuka, emitiranih svaki put kada se izvođač kreće. To je studija kojim se pokušava digitalizirati nematerijalno kulturno naslijeđe prikupljanjem podataka iz ovih pokreta koji se polako gube zbog njihove isključive dostupnosti putem generacijske usmene tradicije, ali i kako bi se istakli ti pokreti u cilju osavremenjivanja tradicije za istraživanje novih praksi izvođenja. Stvoren je performans koji spaja ove dvije tradicije s digitalnom umjetnošću, originalnom muzikom, plesom i nosivim instrumentima za tijelo.



**HURBAN, HEDY**  
**University of Plymouth**  
**United Kingdom**

### **Augmenting Traditional Performance Practices with Wearable Body Instruments**

The work explores the interactions of the musical traditions of traditional Whirling Dervish “sema” music or Classical Turkish music alongside musical modes used in flamenco dance practices across Andalusian Spain with a bespoke device that tracks the movements and gestures of both dancers and emits musical sounds based on instrumentation used in those performances. The purpose of the research is to identify specific characteristics of both practices and combine them into a performance piece whereby the musical styles overlap and merge using a small hand-held watch-sized device that is attached to the wrists and ankles of the performers. The Sound Drop device captures subtle gestures that are significant to both a dervish and a flamenco dancer and augments those movements by using layers of sound that are emitted each time the performer moves. It is a study in attempting to digitize intangible cultural heritage by acquiring data from these movements that are becoming lost due to availability via generational oral traditions but also to highlight these movements to contemporize these traditions for explorations into new performance practices. A performance piece is created that merges the two traditions with digital art, original music, dance and wearable body instruments.

**IMAMOVIĆ, DAMIR**  
**Bosna i Hercegovina**

### **Vokalne tehnike sevdalijskog pjevanja**

Kroz historiju razvoja pjevačke tradicije sevdaha možemo pratiti nekoliko važnih uticaja koji su doveli do pojave specifičnog pjevačkog stila sevdalinke njegovanog u programima Radio Sarajeva u periodu druge polovine 20. vijeka (1945-1980-e). Ovaj rad prati razvoj tih uticaja obazirući se na tradicijsku naraciju o “pravom”, “autentičnom” pjevanju sevdalinke, njegovim uzusima i vrijednosnom aparatu, ali i uticaju modernih pjevačkih tehnika na obrazovanje pjevača/ica na Radio Sarajevu. Ključne tačke sporenja ljubitelja i stručnjaka bit će predstavljene kao tenzija između pjevanja koje sugerira na religijsku islamsku tradiciju (nazalnost, mekam) i modernih načina proizvodnje glasa (*belcanto*, tradicija evropske klasične muzike i njenog edukativnog sistema).

**IMAMOVIĆ, DAMIR**  
**Bosnia and Herzegovina**

### **Vocal Techniques in Sevdah Singing**

A history of the development of the *sevdah* singing tradition allows us to trace several important influences that helped produce a specific singing style of *sevdalinka* that was nurtured in the programs of Radio Sarajevo in the second half of the 20th Century (1945-1980s). This article traces those influences, with special attention given to a traditional narration of “real”, “authentic” *sevdalinka* singing, its rules and value judgements, as well as the influence of modern singing techniques on the education of Radio Sarajevo singers during said period. Key points of dissent among fans and experts will be presented as a form of tension between singing that suggests a religious Islamic tradition (nasality, *mekam*) and modern methods of voice production (*belcanto*, the European classical music tradition and its educational system).

**JAKUPOVIĆ BEČEI, SILVANA**  
**Univerzitet u Sarajevu, Muzička akademija**  
**Bosna i Hercegovina**

### **Teorijske odrednice simfonijskog prostora: slučaj Mahler**

U ovom radu će biti razmatrane teorijske odrednice simfonijskog prostora kao metodološke platforme kojom će se sagledati značajke simfonije kao autonomnog muzičkog djela, te njenog potencijala da se transformira u programsku simfoniju, te simfonijsku kantatu (Floros, 2014). Naslanjajući se pri definiranju na fenomenološko-semiotički pristup dimenzijama “muzičkog prostora” E. Tarastija (1994; 2002) i koncept primarno-sekundarnih dimenzija slušanja unutar “muzičkog vrijeme-prostora” muzikologa Erica Christensena (1996), ovo istraživanje oslonit će se primarno na Tarastijevu definiciju prostora u muzici kao simboličkog, odnosno kroz njegovu spacijalnu, temporalnu i aktorijalnu dimenziju, uključujući u razmatranje i devet dimenzija slušanja (Christensen) koje će na nivou izražajnih elemenata vršiti njihovo grupiranje na temporalne i spacijalne mikro i makro dimenzije. Rad će ukazati na ekspanziju simfonijskog prostora u simfonizmu Gustava Mahlera, na primjeru njegovih Simfonija br. 1 i 6.

**JAKUPOVIĆ BEČEI, SILVANA**  
**University of Sarajevo, Academy of Music**  
**Bosnia and Herzegovina**

### **Theoretical Determinants of Symphonic Space: The Case of Mahler**

In this article, the theoretical determinants of the symphonic space will be considered as a methodological platform that will examine the main features of the symphony as an autonomous musical work and its potential to be transformed into a program symphony and a symphonic cantata (Floros, 2014). Relying on the phenomenological-semiotic approach to the dimensions of “musical space” by E. Tarasti (1994; 2002) and the concept of primary-secondary listening dimensions within the “Musical Time-Space” by musicologist Eric Christensen (1996), this research will rely primarily on Tarasti’s definition of space in music as symbolic, regarding to its spatial, temporal and actorial dimensions including into consideration the nine dimensions of listening (Christensen), which will group the expressive elements on the level of temporal and spatial micro and macro dimensions. The article will point to the expansion of symphonic space in Gustav Mahler’s symphonism, on the example of his Symphonies no. 1 and 6.

**JURKIĆ SVIBEN, TAMARA**  
**Sveučilište u Zagrebu, Učiteljski fakultet**  
**Hrvatska**

## **Recepcija djelovanja Alfreda Pordesa u hrvatskom tisku u međuratnom razdoblju**

Skladatelj i dirigent Alfred Pordes, pseudonimom Srečković (Sarajevo, 14. IX. 1907 - Jasenovac, potkraj VII. 1942) glazbeno se obrazovao kao dijete u Sarajevu u školi prof. Suzina, a dirigiranje je završio 1928. na zagrebačkoj Muzičkoj akademiji u klasi Frana Lhotke. Djelovao je u području skladanja i dirigiranja u Sarajevu, Splitu, Zagrebu i Beogradu. Njegovo djelovanje zabilježeno je u bosanskom, srpskom i hrvatskom tisku tridesetih godina 20. stoljeća do uhićenja 1941. i odvođenja u koncentracijski logor u Jasenovcu gdje stradava sredinom 1942. godine. Hrvatski tisak kroz dvadesetak članaka bilježi njegovo djelovanje u svojstvu dirigenta glazbenih predstava te kao autora vlastitih glazbeno-scenskih djela među kojima je jedan balet i jedna opera, ali uglavnom se istaknuo kao autor "domaćih autohtonih opereta" te čak i autor glazbe za dokumentarne filmove. Analizom dostupnih članaka, kroz prikaze, osvrtne i intervjuje pokušat će se uočiti percepcija i recepcija njegova glazbenog djelovanja te pozicionirati toga glazbenika u glazbeno-kulturni kontekst hrvatskoga prostora i kulturnoga prostora šire regije u razdoblju između dva svjetska rata.

**JURKIĆ SVIBEN, TAMARA**

**University of Zagreb, Faculty of Teacher Education  
Croatia**

### **The Reception of Alfred Pordes' Activities in the Croatian Press in the Interwar Period**

Composer and conductor Alfred Pordes, alias Srečković (Sarajevo, 14/9/1907 - Jasenovac, end of July 1942), was musically educated as a child under professor Suzin in Sarajevo and completed his studies at the Music Academy in Zagreb with Fran Lhotka in 1928. Pordes worked in the field of composing and conducting in Sarajevo, Split, Zagreb, and Belgrade. His performances were noted in the Bosnian, Serbian, and Croatian press during the thirties, until his arrest in 1941, when he was taken to Jasenovac concentration camp where he died in mid-1942. Around twenty articles in the Croatian press record Pordes' activity as a conductor of musical performances, and as an author of his own musical and stage works. Amongst his own works is a ballet and an opera, but he mainly stood out as an author of "domestic autochthonous operettas", and even as a composer for documentary movies. By analysing the available articles, through displays, reviews and interviews, an attempt will be made to observe perceptions and receptions of his musical activities, and to position this musician within the musical and cultural context of the Croatian, and wider region cultural, space in the interwar period.

**KATALINIĆ, VJERA**  
**Hrvatska akademija znanosti i umjetnosti**  
**Hrvatska**

**Član opernog ansambla, samostalni umjetnik, impresario?**  
**Slučaj Ilme de Murske**

Ilma de Murska (1834-1889) bila je istaknuta pjevačica, potekla iz zagrebačkih pedagoških ishodišta koja je – kao što je to bilo neizbježno i uobičajeno u ono doba – nastavila studij u austrijskim središtima. Ubrzo je osvojila mnoge europske operne scene (u Njemačkoj, Engleskoj i dr.) i postala vrsnom interpretkinjom virtuoznih sopranskih uloga, osobito “graničnih” likova poput Kraljice noći, Lucije di Lammermoor i sl. Njezina karijera se nastavila i na američkom kontinentu pa i u Australiji i na Novome Zelandu gdje se kratkoročno okušala i kao impresaria. U tekstu se propituju njezini statusi u raznim vrstama opernih institucija, posebno unutar putujućih opernih kompanija kakva je bila kompanija Maxa Maretzeka. Prikupljeni su podaci iz štampe iz perioda njenog djelovanja u evropskim i vanevropskim prostorima. Istraživanje je provedeno u okviru projekta *Institucionalizacija moderne građanske glazbene kulture u 19. stoljeću na području civilne Hrvatske i Vojne krajine*, koji je finansirala Hrvatska zaklada za znanost (MusInst19, 2021-2025).



**KATALINIĆ, VJERA**  
**Croatian Academy of Sciences and Arts**  
**Croatia**

### **A Member of an Opera Company, a Freelancer, an Impresario? The Case of Ilma de Murska**

Ilma de Murska (1834-1889) was a prominent singer, originally from Zagreb's pedagogical background, who – as was unavoidable and common at that time – continued her studies in Austrian centres. She soon conquered many European opera stages (in Germany, England, etc.) and became an excellent performer of virtuoso soprano roles, especially “borderline” characters such as the Queen of the Night, Lucia di Lammermoor, etc. Her career continued on the American continent, in Australia, and in New Zealand where she briefly tried out the role of impresario. The text analyses her statuses in various forms at operatic institutions over the course of her career, especially within itinerant opera companies such as that of Max Maretzek. The data has been collected mostly from then-contemporary press in European countries and overseas, within the research project *Institutionalization of Modern Bourgeois Musical Culture in the 19<sup>th</sup> Century in Civil Croatia and Military Frontier*, financed by the Croatian Science Foundation (MusInst19, 2021-2025).

**Budnica za vječiti počinak.**  
**O antiratnoj glazbi Gustava Mahlera**

Na stvaralaštvo Gustava Mahlera snažno su utjecali zvukoloci moravskoga grada Iglaua, sjedištu vojnoga garnizona, gdje je živio gotovo od rođenja 1860. pa sve do odlaska na studij u Beč 1875. Poznata je anegdota kako je još kao četverogodišnjak s harmonikom oko vrata fasciniran trčao ulicama slijedeći vojnu glazbu (Bauer-Lechner, 1923). Već prvi opus šestogodišnjega Mahlera kombinacija je polke i posmrtnih koračnice (Malte Fischer, 2011), zametak tipova groteskne i disforične koračnice (Grimalt, 2020) s obiljem marcijalnih referenca koje će dominirati njegovim zrelim djelima. Fascinacija zvukom vojne glazbe nije u Mahlera umanjila svijest o tome da “vojništvo i rat vode čovječanstvo u propast” (Hanheide, 2010); jučer ponosni i vedri vojni glazbenici već sutra mogu postati tek topovsko meso, koje je Iglau pred očima dječaka skladatelja velikodušno stavljao na raspolaganje monarhiji. Stoga ne iznenađuje da Mahlerova glazba hibridnošću forme, izotopijama, ironijom, groteskom i znakovitom instrumentacijom obiluje utjelovljenjima junaštva i antijunaštva, vojništva i dezerterstva, euforije i disforije, empatije i apatije, spasa i osude, života i smrti. Formalno-tehnička i semiotička analiza pjesme Revelge (1899.), koja se umnogome može smatrati paradigmatском za Mahlerov opus, pokazat će da je riječ o majstorskom primjeru antiratne svjetonazorne glazbe (Danuser, 2009).

**KIŠ ŽUVELA, SANJA**  
**University of Zagreb, Academy of Music**  
**Croatia**

**Reveille for the Eternal Rest.**  
**On Antiwar Music by Gustav Mahler**

Gustav Mahler's creative output was strongly influenced by the soundscape of the Moravian town of Iglau, the seat of a military garrison, where he lived almost from his birth in 1860 until he went to study in Vienna in 1875. There is a well-known anecdote that Mahler, as a four-year-old with an accordion around his neck, was so fascinated by local military music that he chased them along the streets (Bauer-Lechner, 1923). The first opus of the six-year-old Mahler was already a combination of polka and funeral march (Malte Fischer, 2011), the germ of grotesque and dysphoric march types (Grimalt, 2020) with an abundance of martial references that will dominate his mature works. The fascination with the sound of military music did not diminish Mahler's awareness that "soldiering and war are the downfall of humanity" (Hanheide, 2010); yesterday's proud and cheerful military musicians can become mere cannon fodder as soon as tomorrow, and Iglau was generously providing cannon fodder to the monarchy before the eyes of the boy composer. Therefore, it is not surprising that Mahler's music, with its hybridity of form, isotopies, irony, grotesque, and significant instrumentation, abounds with embodiments of heroism and anti-heroism, soldiering and desertion, euphoria and dysphoria, empathy and apathy, salvation and condemnation, life and death. A formal, technical, and semiotic analysis of the song *Revelge* (1899), which can be considered paradigmatic for Mahler's opus, will show that it is a masterful example of anti-war *Weltanschauungsmusik* (Danuser, 2009).

## **Ipak poslednja ploča? Značaj albuma *Uspavanka za Radmilu M.* iz vizure moderne istorije popularne muzike**

Početakom 1984. godine, Željko Bebek (1945), vokalista i koncertni frontmen Bijelog dugmeta, komercijalno verovatno najznačajnijeg pop-muzičkog sastava bivše Jugoslavije, napušta ovaj sarajevski sastav.

Mada će posle toga ova grupa ostati na okupu još pet godina i objaviti tri albuma sa dvojicom novih pevača, kako u rok-kritičarskim, tako i u “pučkim” internet diskusijama, često se potežu jasni argumenti za tvrdnju da je ovaj sastav *de facto* prestao da postoji 1984. godine, te da je samim tim poslednji album sa Bebekom – *Uspavanka za Radmilu M.* iz 1983. – njihovo poslednje autentično diskografsko izdanje.

Ovaj rad će predočiti sve argumente u korist ove tvrdnje. U to ulaze istorijske činjenice, poput jasno dokumentovanih dokaza da je vođa grupe, gitarista Goran Bregović (1950) planirao da raspusti Bijelo dugme posle koncertne turneje posvećene ovom albumu; koncepcijske – u smislu načina na koji je album osmišljen; žanrovske – imajući u vidu tretman rok muzike; te personalne – jer je ovo poslednji album na kome je grupa nastupila u svom “klasičnom sastavu”.

Pak, ovaj pogled nije jednostran, te će biti predočeni i kontraargumenti ovoj tvrdnji – od kojih je ključni da su žanrovsko-stilske transformacije prikazivale društvene promene u poslednjoj deceniji socijalističke Jugoslavije.

**KOMATOVIĆ, NIKOLA**  
**Serbia**

### **The Last Record After All? The Importance of *Uspavanka za Radmilu M.* from the Perspective of Popular Music History**

Early in 1984, the lead vocal and concert frontman of Bijelo Dugme, commercially probably the most important pop music band in the former Yugoslavia, Željko Bebek (b. 1945), left this Sarajevo band.

Even though the band will continue to perform for another five years and put out three albums with two new singers, both in rock criticism circles and “popular” online discussions, clear arguments are often drawn to claim that this band de facto stopped existing in 1984, meaning that the last album with Bebek – *Uspavanka za Radmilu M.* from 1983 – was their last authentic record.

This paper will present the arguments in support of this claim. This includes historical facts, such as clearly documented proof that the band’s leader and guitarist Goran Bregović (1950–) planned to disband Bijelo dugme after the concert tour for this album; conceptual – in terms of how the album was conceived; genre related – given the treatment of rock music; and personal – because this is the last album where the band played in its “classic composition”.

However, this view is not one-sided, and counter-arguments to this claim will be presented - the key of which is that the genre-stylistic transformations depicted social changes in the last decade of socialist Yugoslavia.

**KONFIC, LUCIJA**

**Hrvatska akademija znanosti i umjetnosti - HAZU, Zavod za povijest hrvatske književnosti, kazališta i glazbe  
Hrvatska**

**Od građanske inicijative do organiziranih glazbenih nastojanja. Osnutak i prve godine rada Glazbenog zavoda u Križevcima**

Dosadašnja su istraživanja (prvenstveno Branka Rakijaša) ustvrdila postojanje Glazbenog zavoda – *Musices institutum* – u Križevcima od godine 1813, no o njegovom ustroju i djelovanju u prvim godinama nije bilo podataka. Rakijaš je svoje pretpostavke temeljio na dokumentima iz 1830-ih u kojima se spominju neki elementi ranije djelatnost Zavoda. Na temelju novopronađenih dokumenata u okviru istraživanja na projektu Institucionalizacija moderne građanske glazbene kulture u 19. stoljeću na području civilne Hrvatske i Vojne krajine u izlaganju će se predstaviti upravo najranije godine djelovanja križevačkog Glazbenog zavoda. Dati će se preliminarne informacije o ustrojstvu i djelovanju Zavoda, imena učitelja glazbe, kao i prigode muziciranja. Posebna će se pozornost posvetiti analizi osoba i/ili skupina koje su svojim dobrovoljnim priložima financirali djelatnost Zavoda.

**KONFIC, LUCIJA**

**Croatian Academy of Sciences and Arts, Institute for the History of Croatian Literature, Theatre and Music Croatia**

**From Civic Initiative to Organized Musical Endeavors. Establishment and First Years of the Music Institute in Križevci**

Previous research (primarily by Branko Rakijaš) has determined the existence of the Music Institute - *Musices institutum* - in Križevci since 1813, but there was no data on its organization and activities in the first years. Rakijaš based his assumptions on documents from the 1830s which mention few elements of the Institute's earlier activities. Based on newly found documents within the research on the project *Institutionalization of modern bourgeois musical culture in the 19th century in civil Croatia and the Military Border*, in this presentation I will present the earliest years of the Križevci Music Institute. Preliminary information will be given on the organization of the Institute, the names of music teachers, as well as occasions of music performances. Special attention will be given to the analysis of individuals and / or groups who have funded the institutes' activities through voluntary contributions.

### **Materijalistički izazov muzikologiji: ponovno čitanje Pavla Markovca**

Ovaj rad ima dvije namjere: (1) ponovnim čitanjem radova Pavla Markovca pokušati apstrahirati njegovu historijsko-materijalističku metodu proučavanja glazbene umjetnosti, (2) sagledati unutar historijsko-materijalističkog okvira njegov javni rad te ukazati na isprepletenost njegovog teorijskog i političkog rada. Pavao Markovac (1903-1941) bio je član tzv. lijeve inteligencije između dva svjetska rata. Napisao je više od 600 tekstova publicističkog karaktera temeljene na jasnoj marksističkoj teorijskoj i ideološkoj poziciji, no taj se važan segment njegovog rada gotovo u potpunosti prešućuje. U historijskom trenutku u kojem su krize kapitalizma sve učestalije marksizam se ponovno uspostavlja kao relevantan eksplanatorni teorijski okvir, kako u ekonomiji, tako i u umjetnosti. Stoga se čini bitnim ponovno uvesti marksističku teoriju i historijsko-materijalističku metodu u proučavanje polja glazbene umjetnosti, koje, kako ću pokazati, nije autonomno naspram društveno- ekonomsko-političkog polja, čak štoviše, u njime je uvelike oblikovano. Budući da je Markovac jedan od rijetkih koji je eksplicitno pisao s marksističke pozicije pokušat ću na temelju njegovih tekstova dati primjer marksistički informirane kritike polja glazbene umjetnosti te pokazati eksplanatorni potencijal historijsko- materijalističke metode. Također, pokušat ću na temelju iste metode njegov teorijsko-publicistički rad smjestiti u kontekst tadašnjih društveno-ekonomskih i političkih prilika, te ga povezati s njegovim bogatim prosvjeteljskim i političkim radom u okviru radničkog pokreta.



**KUČINIĆ, DOMAGOJ**  
**Music School Jan Vlašimsky**  
**Croatia**

### **Materialistic Challenge to Musicology: Re-reading Pavao Markovac**

This paper has two intentions: (1) by re-reading the works of Pavle Markovac to try to abstract his historical-materialistic method of studying the field of music, (2) to apply the same method to his public work and to point out the intertwining of his theoretical and political work. Pavao Markovac (1903-1941) was a member of the so-called left intelligentsia between the two world wars and more than 600 texts based on a clear Marxist theoretical and ideological position, but this important segment of his work is almost always omitted. At a historical moment in which the crisis of capitalism is becoming more frequent, Marxism is re-establishing itself as a relevant explanatory theoretical framework. Therefore, it seems important to reintroduce Marxist theory and the historical-materialist method into the study of the field of music, which, as I will try to elaborate, is not autonomous to the socio-economic-political field, moreover, it is largely shaped by it. I will try to provide an example of Marxist informed critique of the field of music based on his texts and show the explanatory potential of the historical-materialist method. Also, based on the same method, I will try to place his theoretical and journalistic work in the context of the socio-economic and political circumstances of the time, and connect it with his rich educational and political work within the labour movement.

**LECH, JAN**

**Univerzitet u Varšavi, Muzikološki institut,  
Škola doktorskih studija humanističkih nauka  
Poljska**

### **Neobično mentorstvo. Priča o Šostakovičevoj Simfoniji br. 1 ispričana kroz njegova pisma Boleslavu Javorskom**

Nakon pomnog proučavanja Šostakovičevih pisama prikupljenih u Moskovskom muzeju muzike, koje je 2000. objavila Irina Bobykina, teško je dovoljno naglasiti značaj koji je istaknuti muzički teoretičar Boleslav Javorski pripisivao mladom kompozitoru. Njihov odnos nije bio dominantan samo u ležernim vremenima 20-ih i turbulentnim olujama 30-ih. U svim aspektima to je bila stvar Šostakovičevog ozbiljnog prepuštanja tutorstvu: Javorski je uspio omogućiti da se njegova orkestralna i kamerna muzika često izvodi pod vodstvom najboljih dirigenata, a čak je bio i taj koji je 21-godišnjem Dmitriju organizovao pojavljivanje na prvom Chopinovom takmičenju u Varšavi 1927. godine.

Briga Javorskog odražavala je Šostakovičevu posvećenost njegovim idejama i naučnim idealima. U prvom od objavljenih pisama on opisuje intenzivnu čežnju da se sa njim konsultuje oko svog novonapisanog djela – Simfonije br. 1, koja će biti izvedena nedugo nakon što je pismo poslato. Rezultat je priča koja se ogleda u kasnijoj korespondenciji i ona baca novo svjetlo na način na koji je muzička teorija Javorskog, rođenog u Ukrajini, uspjela zavladata kompozitorskim pristupom Dmitrija Dmitrijeviča.

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### **A Peculiar Mentorship. The Story of Shostakovich's Symphony No. 1 as Told in His Letters to Boleslav Yavorsky**

Upon close examination of Shostakovich's letters, gathered in Moscow Museum of Music and published in 2000 by Irina Bobykina, one can only understate the importance the prominent music theorist Boleslav Yavorsky had for the young composer. Their relationship didn't just prevail throughout lenient times of the 20s and turbulent storms of the 30s. It was in all aspects a matter of profound tutelage that Shostakovich put himself under: Yavorsky managed to arrange for his orchestral and chamber music to be frequently performed under the best of conductors, and even was the one to organize for 21-years old Dmitri to appear in the very first Chopin Competition in Warsaw in 1927.

Yavorsky's caretaking reflected Shostakovich's dedication to his ideas and scientific ideals. In the earliest of the published letters, he describes an intense longing to consult his newly written piece – Symphony No. 1, that is to be performed not long after the letter was sent. The resulting story, reflected in subsequent correspondence, may shine a new light on how the music theory of Polish-Ukrainian born Yavorsky managed to get a hold over Dmitri Dmitryevich's compositional approach.

**MAGLOV, MARIJA**  
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**Srbija**

## **Radiofonski muzički esej i primenjena muzikologija. Ono malo čega se sećam Ivane Trišić\***

Evidentna već u formatu radijskih emisija iz redovne produkcije koje uređuju muzikolozi, kreativnost primenjene muzikologije na poseban način dolazi do izražaja u radiofonskim muzičkim esejima. Ovom odrednicom ukazuje se na emisije u kojima se koriste puni potencijali radiofonskog medija u tom smislu da se pored muzičkih i informativno-edukativnih govornih elemenata uključuju i dokumentarni, poetski i dramski segmenti, sa ciljem da se izbegne zamka stereotipnosti i postigne dinamičan tok izlaganja. Ovim ciljevima težila je muzikološkinja i muzička kritičarka Ivana Trišić u svom ostvarenju *Ono malo čega se sećam* (Radio Beograd, 1982). U ovom nagrađivanom muzičkom eseju autorka sučeljava eksploziju atomske bombe sa razaranjem tonaliteta u kompoziciji *Tužbalica za žrtve Hirošime* Kžištifa Penderekog, rekonstruišući posledice događaja i recepciju muzičkog dela putem muzičkih, dokumentarnih, dramskih, poetskih segmenata i isečaka razgovora. Kroz analizu radiofonskog muzičkog eseja, u izlaganju će biti sagledane specifičnosti ovog vida primenjene muzikologije. Imajući u vidu da je radio medij koji predstavlja svojevrsan društveni prostor, oblikovanje radiofonskog muzičkog eseja može se razumeti ne samo u odnosu na korišćenje pomenutih punih potencijala radiofonskog medija, već i na sintezu različitih izražajnih segmenata koji ukazuju na nemogućnost odvajanja muzike iz mreže društvenih događaja i njihove recepcije.

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**Radiophonic Music Essay and Applied Musicology. *Ono malo čega se sećam* by Ivana Trišić\***

The creativity of applied musicology is already evident in the regular music programs led by musicologists, but is particularly striking in the form of radiophonic music essays. This distinction points to music shows in which the full potential of the radiophonic medium is used. Thus, besides musical, informative, and educational spoken elements, documentary, poetic, and dramatic segments could be included, with the goal to avoid the trap of stereotypical solutions, to achieve a more dynamic presentation. Musicologist and music critic Ivana Trišić was led by the same goals in her work *Ono malo čega se sećam* [*Little That I Remember*] (Radio Belgrade, 1982). In this award-winning radiophonic music essay the author juxtaposes the atomic bomb explosion and the destruction of tonality in Krzysztof Penderecki's composition *Threnody to the Victims of Hiroshima*. Trišić reconstructs the tragic event's aftermath and the music work's reception, combining music, documentary, dramatic and poetic segments, as well as parts of recorded conversations. In this conference presentation, the radiophonic music essay will be analysed, leading to insights into the specifics of this variant of applied musicology. Having in mind the role of the radio as a public space, the shaping of this radiophonic music essay can be seen through the usage of the full potential of the radiophonic medium, as well as the synthesis of the segments pointing to the impossibility of music's extraction from the network of social events and their reception.

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### **Muzički festivali i primenjena muzikologija: problemi i perspektive\***

Koncertni program centralni je deo muzičkog festivala, koji ima neprocenjivu ulogu u afirmaciji i promociji kompozitora i njihovih dela. Međutim, osim koncerata, savremena organizaciono-programaska struktura muzičkog festivala gotovo redovno uključuje i prateći sadržaj. Predavanja, okrugli stolovi, tribine, panel diskusije, samo su neke od formi za javnu prezentaciju naučne, a u ovom slučaju, muzikološke misli, koje neretko obogaćuju sadržaje muzičkih festivala. Na taj način, muzički festivali postaju događaji “hibridnog” karaktera, koji mogu da se tumače kao svojevrzne “muzičko-muzikološke manifestacije”. S tim u vezi, muzički festivali u ovom su radu tumačeni kao potencijalne platforme za promociju istraživača u oblasti muzike. Osim toga, cilj istraživanja je da ukaže na višestruki značaj implementacije muzikoloških kompetencija u samu organizaciju muzičkih festivala, koja u praksi često izostaje.

Napuštajući stroge akademske okvire i uključujući se u festivalske projekte, muzikolozi, zapravo, deluju u sferi koja se može označiti kao primenjena muzikologija, a što je u ovom radu prikazano na osnovu analize festivala savremene muzike u Hrvatskoj, Sloveniji i Srbiji.

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### **Music Festivals and Applied Musicology: Problems and Perspectives\***

The concert program is a central part of the music festival, which plays an invaluable role in the affirmation and promotion of composers and their works. Beside the concerts, the modern organizational and program structure of the music festival almost regularly includes concurrent events. Lectures, round tables, tribunes, panel discussions, are just some of the forms for public presentation of scientific, and in this case, musicological thoughts, which often enrich the content of music festivals. In this way, a music festival gets a “hybrid” character, which is why it can be interpreted as a “musical-musicological event”. Accordingly, in this paper, music festivals are interpreted as potential platforms for the promotion of researchers in the field of music. Furthermore, the aim of this research is to point out the multiple importance of the implementation of musicological competencies in the organization of music festivals, which is often absent in practice.

Abandoning the typical academic context and getting involved in festival projects, musicologists operate in a field that can be described as applied musicology. In this research, the mentioned festival engagements of musicologists are presented based on the analysis of the contemporary music festivals in Croatia, Slovenia, and Serbia.

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## **Neurosociologija muzike: Sociologija muzike s mozgom**

Iako emocionalna komunikacija i socijalna kohezija leže u osnovi temeljnih eseja kao što je Spencerov *The Origin and Function of Music* (1891[1857]), sociologija muzike evoluirala je kao bestjelesna teoretizacija muzike, kako u njenom empirijskim tako i u kritičkom smjeru. Krajem 20. stoljeća u opštu sociologiju je uvedena “neurosociologija” i ponovo se pojavila muzikološka teoretizacija tijela, emocija i spoznaje.

U tom je kontekstu provedeno istraživanje ekspresivne komunikacije sa ekspertima i običnim slušaocima na početnih osam taktova drugog stavka Beethove nove “Waldstein” sonate, od kojih se tražilo da ocijene šest snimaka u kojima su ekspresivna odstupanja bila u korelaciji s Lerdahlovim mjerilima za tenziju i privlačnost razvijenim u *Tonal Pitch Space* (2001). Utvrđeno je da i obučeni i obični slušalac bolje ocjenjuju snimke u kojima su ekspresivna odstupanja povezana s kognitivnom muzičkom strukturom (tenzija i/ili privlačnost), što sugeriše da je komunikacija muzičkog izraza racionalna i zasnovana na internalizovanoj kognitivnoj muzičkoj strukturi.

Oslanjajući se na ovu studiju, raspravlja se o važnosti integracije neurosociologije u oblast sociologije muzike, sugerišući da kognicija i neuronauke mogu biti osnova i omogućiti zajednički teren za aktuelne rezultate i teorijske perspektive empirijske i kritičke sociologije muzike.



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## **Neurosociology of Music: A Music Sociology with Brains**

Although emotional communication and social cohesion underlay foundational essays such as Spencer's *The Origin and Function of Music* (1891[1857]), sociology of music has evolved as a disembodied theorisation of music, either in its empirical or in its critical directions. In the late 20<sup>th</sup> century, "neurosociology" was introduced in general sociology, and musicological theorisation of the body, emotion and cognition re-emerged.

In that context, a study on expressive communication was carried out with both expert and amateur listeners of the initial 8 measures of the 2<sup>nd</sup> movement of Beethoven's Waldstein Sonata. They were asked to rate six recordings in which expressive deviations had been correlated with Lerdahl's values for tension and attraction, as developed in *Tonal Pitch Space* (2001). It was found that both trained and amateur listeners provide higher ratings to recordings in which expressive deviations correlate to cognitive music structure (tension and/or attraction); it is thus suggested that the communication of musical expression is rational and based on an internalised cognitive music structure.

Drawing on that study, the pertinence of integrating neurosociology as a field within the Sociology of Music is discussed, suggesting that cognition and neurosciences may ground, and provide a common terrain for, current results and theoretical perspectives of empirical and critical Sociology of Music.

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## **Muzika, jezik, smjena generacija i asimilacija u bosansko-američkoj dijaspori**

Trideset godina nakon što su balkanski rat i genocid stvorili nove izbjegličke zajednice širom svijeta, zajednice bosanske dijaspore u Sjedinjenim Državama doživjele su značajne promjene. Zajednice koje su u početku primale veći broj izbjeglica, poput područja Bevo Mill u St. Luisu, država Misuri, brzo su počele stvarati prostor za lokalne biznise koji su prodavali balkansku hranu, štampu, knjige za djecu i druge potrepštine. Ovi gradovi i njihova bosanska naselja postali su važne lokacije za kulturne događaje i projekte zajednice.

Postali su i važne destinacije za međunarodne turneje muzičkih izvođača, u rasponu od Halida Bešlića do grupe Rok Ko Fol. Međutim, u posljednje vrijeme čini se da dostupnost bosanskih kulturnih proizvoda opada, čemu je vjerovatno doprinio ekonomski uticaj pandemije COVID-19, ali i starenje emigrantske populacije. Ovaj rad razmatra navedene promjene i mogući pad u okviru generacijske smjene, asimilacije, kao i prelaska s realne muzičke ekonomije (koja je podrazumijevala turneje muzičara), na *online* medijsku konzumaciju na *YouTubeu* i drugim *streaming* platformama. Oslanjajući se na etnografske intervjue i iskustva u tri bosanskohercegovačke dijasporske zajednice u SAD-u - područje zaljeva San Francisco zaljev u Kaliforniji, St. Luisu (Misuri) i Utica (New York), ovaj rad propituje načine na koje članovi zajednice učestvuju u bosansko-američkim muzičkim, kulturnim i jezičkim praksama.

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### **Music, Language, Generational Shift, and Assimilation in the Bosnian-American Diaspora**

Thirty years after the Balkan war and genocide created new refugee communities throughout the world, Bosnian diaspora communities in the United States have seen significant shifts. Communities that initially hosted larger numbers of refugees, like the Bevo Mill area of St. Louis, Missouri, quickly began to include local businesses selling Balkan food, periodicals, children's books, and other sundries. These cities and their Bosnian neighbourhoods became important locations for cultural events and community projects.

They also became important international tour stops for musical acts ranging from Halid Bešlić to Rok Ko Fol. Recently however, the availability of local Bosnian cultural products seems to be declining, probably accelerated by the economic impacts of the COVID-19 pandemic and the aging émigré population. This paper considers these changes and possible declines within the framework of generational shift, assimilation, and also the shift from an object-based music economy with in-person tours to online media consumption via YouTube and other streaming platforms. Drawing on ethnographic interviews and experiences in three Bosnian diaspora communities in the US: the San Francisco Bay Area in California, St. Louis, Missouri, and Utica, New York, this paper questions how community members participate in Bosnian-American musical, cultural and linguistic practices.

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### **Tretman muzičkih referenci u orkestarskim delima Juga Markovića**

Dosledno razvijajući specifičnu poetičku nit, srpski kompozitor mlađe generacije Jug Marković u svojim delima pokazuje vitalnost izraza i autentičnost u načinu oblikovanja muzičkog sadržaja. Ta autentičnost se ogleda u organskom pristupu komponovanju koja podrazumeva dramatsku usmerenost i logiku kretanja materijala čija se heterogenost “stapa” u homogeni i konsekventno vođeni tok. Ono što predstavlja konstantnu unutar velikog broja njegovih ostvarenja jeste korišćenje referenci koje često stoje u dramskoj srži dela. Taj odnos prema prošlosti i konkretnim citatima jeste upravo tema rada, u okviru koga ću predstaviti dva orkestarska dela: *Vokativ* (2016) i *De Rerum Natura* (2019). Ove kompozicije jesu emblematični primeri poetičkog odnosa prema referencama koji ovaj autor “neguje” od svojih najranijih dela. Da li je reč o postmodernističkom korišćenju artefakata prošlosti ili o jednoj drugačijoj poziciji, (koja podrazumeva “hrlenje u zagrljaj svojim uzorima”, kako je navedeno u obrazloženju žirija za dodelu nagrade “Stevan Mokranjac” za 2019, koja je pripala upravo Jugu Markoviću i delu *De Rerum Natura*), jesu pitanja kojima ću se baviti u ovom radu.

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**Serbia**

### **Treatment of Musical References in the Orchestral Works by Jug Marković**

Consistently developing a specific poetic thread, the young Serbian composer Jug Marković shows vitality of expression and authenticity in the way he shapes musical content. This authenticity is reflected in his organic approach to composing, which implies a dramatic direction and logic around the materials whose heterogeneity “merges” into a homogeneous and consistently guided flow. What is constant within a large number of his works is the use of references that often stand at the dramatic core of each work. This relationship to the past is precisely the topic of this paper, within which I will present two orchestral pieces: *Vokativ* (2016) and *De Rerum Natura* (2019). These compositions are emblematic examples of the poetic relationship to quotations that this author has been nurturing since his earliest works. Whether it is about the postmodernist use of past artifacts or something else entirely (“hugging of one’s role models”, as stated in the explanation of the jury for awarding the “Stevan Mokranjac” prize for 2019, which went to Jugo Marković and the work *De Rerum Natura*), is one of the questions that I will deal with in this paper.

**MRĐA, TATJANA**

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### **Češki muzičari Vršačkog srpskog crkvenog pevačkog društva**

Od druge polovine 19. veka tokovi širenja muzičkog prosvetavanja na prostoru Vršca protekli su kontinuiranim radom i obeleženi snažnim delovanjem čeških muzičara. O njihovim aktivnostima postoje zapisani i objavljeni fragmenti koji potvrđuju muzičku delatnost i informativno nam pružaju opšti uvid istorijske muzičke slike Vršca. U ovom radu, istraživanjem nepoznate arhivske građe Vršačkog srpskog crkvenog pevačkog društva i vršačke periodike, prvi put će se stručnoj javnosti prikazati plejada čeških muzičara koji su u kontinuitetu delovali od 1867. pa do početka Drugog svetskog rata. Češki muzičari su imali složenu ulogu jer su radili kao horski dirigenti, muzički pedagozi, kompozitori, izvođači i organizatori muzičkog života grada. Sagledavanjem rada čeških muzičara u Vršačkom srpskom crkvenom pevačkom društvu otkriće se više delatnosti, obratiće se pažnja na njihovo delovanje u okviru redovne liturgijske službe i koncertne besede, pružiće se uvid u društvene tokove unutar Pevačkog društva i sagledati njihova uloga u kulturnom napretku multikulturalne društvene zajednice.

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### **Czech Musicians of the Vršac Serbian Church Singing Society**

Since the second half of the 19<sup>th</sup> century, the spread of musical enlightenment around the town of Vršac has taken place through continuous work, and is marked by the strong influence of Czech musicians. Existing written and published fragments of their activities confirm their musical activity and provide a general insight into the historical musical image of Vršac. In this paper, by researching the unknown archives of the Vršac Serbian Church Singing Association and Vršac periodicals, the professional public will be shown, for the first time, a constellation of Czech musicians who worked continuously from 1867 until the beginning of the Second World War. Czech musicians played a complex role because they worked as choir conductors, music pedagogues, composers, performers, and organizers of the city's musical life. Examining the work of Czech musicians in the Vršac Serbian Church Singing Association will reveal more activities, draw attention to their influence within the regular liturgical service and concert sermons, provide insight into social trends within the Singing Association, as well as help indicate their role in the cultural progress of a multicultural community.

**MURRAY, SAMUEL**

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### **Morello i mimesis: Žanrovske odrednice i politički komentar**

“Životinju, biljku, mineral, bilo šta – samo recite i Morello će izvaditi svoju gitaru i oponašati ga.” (*Guitar World*, 2021). Iako upotreba mimesisa među gitaristima nije nužno neuobičajena tehnika, ona se često koristi kao muzički trik ili inovativan gest s namjerom da pokaže virtuozno majstorstvo instrumenta. Ovaj rad iznosi tvrdnju da Morello koristi mimesis na mnogo nijansiraniji i promišljeniji način kako bi prenio slušaocu važne aspekte muzičkog i političkog identiteta svog benda.

Analizom muzičkih primjera preuzetih iz Morellovih gitarskih izvedbi u okviru benda Rage Against the Machine, ovaj rad istražuje kako specifični zvuci koje Morello odabere da imitira pomažu da se bend kontekstualizira u smislu žanra, epohe i geografske lokacije. Nadalje, istražuje se uloga koju ovi mimetički zvuci imaju u jačanju onoga što je LeVan 2013. opisao kao “militantnu poetiku” benda.



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### **Morello and Mimesis: Genre Signifiers and Political Commentary**

“Animal, vegetable, mineral, whatever – you name it and the man Morello will take out his guitar and mimic it.” (Guitar World, 2021). While the use of mimesis amongst guitarists is not necessarily an uncommon technique, it is often employed as a musical trick, or a novelty gesture intended to display a virtuosic mastery of the instrument. This paper argues that Morello uses mimesis in a much more nuanced and deliberate manner in order to communicate important aspects of his band’s musical and political identity to the listener.

By analysing musical examples taken from Morello’s guitar playing within the band Rage Against the Machine, this paper investigates how the specific sounds Morello chooses to imitate help situate the band contextually in terms of genre, epoch and geographical location. Furthermore, the role which these mimetic sounds play in reinforcing what LeVan described as the band’s “Militant Poetics” (2013) is examined.

**NIKŠIĆ, NAKA**

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### **Metodička primjenljivost pjesama o Gazi Osman Paši u nastavi muzičke kulture u novopazarskom kraju**

Brojne historijske ličnosti ostavile su neizbrisiv trag u muzičkoj tradiciji i kolektivnom sjećanju Bošnjaka. Jedna od njih je čuveni osmanlijski vojskovođa Gazi Osman Paša, kojeg je ruski car, odlikovao dvostrukim orlom za hrabrost i nazvao "Lavom od Plevne". O ovom junaku je u etnomuzikološkoj literaturi zabilježeno više pjesama, a na slavljima i putem medijima, u izvornom obliku i obradi, gotovo svakodnevno se mogu čuti pjesme o njemu. Muzički pedagozi ističu višestruki značaj zastupljenosti i primjene muzičkih sadržaja sredine u kojoj dijete odrasta u nastavi muzičke kulture. S jedne strane djeca, kako oni ističu, opažaju i usvajaju nove sadržaje u skladu sa muzičkim iskustvom koje posjeduju, a s druge, zastupljenošću sadržaja muzičke tradicije kroz obrazovni sistem omogućava se i osigurava njeno prenošenje i očuvanje.

Cilj rada je ukazivanje na metodičku primjenljivost pjesama o Gazi Osman Paši u nastavi muzičke kulture, konkretno oblastima pjevanje i slušanje muzike. U radu ćemo se metodom teorijske analize relevantnih izvora osvrnuti na život i djelo Gazi Osman Paše, izdvojicemo pjesme o njemu, izvršicemo njihovo prilagođavanje dječijim glasovnim mogućnostima postupcima transponovanja i ogoljavanja melizmatike i utvrditi njihovu metodičku primjenljivost u nastavi shodno zahtjevima programa nastave i učenja.

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Serbia**

### **The Methodological Applicability of Songs about Gazi Osman Paša in Music Education Classes in Novi Pazar**

Numerous historical individuals have left an indelible mark on the musical tradition and collective memory of the Bosniaks. One of them is the famous Ottoman field marshal Gazi Osman Paša, who was awarded a double-headed eagle for bravery and named as the *Lion of Plevna* by the Russian Tsar. Several songs about this hero have been recorded in the ethnomusicological literature, and during celebrations and through the media, the originals or their covers can be heard almost daily.

Music pedagogues point out the multiple significance of the inclusion and application of musical content from the area in which a child is growing up in its music education classes. On the one hand children, as they point out, notice and acquire new content in accordance with the musical experience they possess, while on the other, the prevalence of content from one's musical tradition throughout the educational system enables and ensures its transmission and preservation. The aim of this paper is to point out the methodological applicability of the songs about Gazi Osman Paša in music education classes, more specifically, in the field of singing and listening to music. Relying on the method of the theoretical analysis of relevant sources, we will take a look at the life and work of Gazi Osman Paša, will select songs about him, adapt them to the vocal abilities of children by transposing and stripping down the melisma, and determine their methodological application in the education process based on the requirements of the teaching and learning program.

**NORSEN, ROLF**  
Norveška

### **Clément Janequin (ca. 1485-1558) i promjene društvenih konteksta u ranom modernom dobu**

U vrijeme kada je Clément Janequin započinjao svoju karijeru, kompozitori su živjeli i radili u jednom od dva moguća društvena konteksta. Ili su radili za crkvu kao pjevači ili vođe horova, ili su imali mecenu kome je stvaranje svjetovne muzike bilo jako značajno. Janequin je iskusio oba konteksta. Obučen u horu katedrale u Bordou), kasnije je radio kao vođa horova u Luçonu, Auchu i Angersu. Ipak, jedan duži životni period (1507-1523) nije imao puno kontakata sa crkvom, a za njegovu dobrobit brinuo je bogati aristokrata Lancelot du Fau (oko 1470-1523).

Kada je Pierre Attaignant 1528. počeo sa štampanjem francuske muzike (sa "*Šansonama* maestra Clémenta Janequina" kao jednim od svojih prvih štamparskih djela), novi faktor je uveden u jednačinu. Iako je to u početku bio ugodan dodatak njegovim crkvenim pretenzijama, Janequin je kasnije odlučio (čini se prvi kompozitor koji je to ikada učinio) da prihode od štampanja učini temeljem svoje strategije ekonomskog opstanka. Koliko je uspio u ovom nastojanju i kako je ova odluka uticala na njegove kompozicijske izbore, predmet je ove studije.

**NORSEN, ROLF**  
Norway

### **Clément Janequin (ca. 1485-1558) and Changing Social Contexts in the Early Modern Era**

At the time Clément Janequin began his career, composers lived and worked within one of two social contexts. Either they worked for the church as singers or choirmasters, or they had a patron for whom secular music-making often had a central place. Janequin experienced both of these conditions. Trained in the choir loft at the cathedral in Bordeaux, he subsequently worked as a choirmaster in Luçon, Auch and Angers. However, for a long period (1507-1523) he had little connection with the church and his welfare was provided by the wealthy aristocrat Lancelot du Fau (ca 1470-1523). When Pierre Attaingnant started printing French music in 1528 (with “The Chansons of Master Clément Janequin” as one of his very first efforts) a new factor was introduced into the equation. Initially a pleasant supplement to his ecclesiastical prebends, Janequin subsequently decided (the first composer, it would seem, ever to do so) to make printing revenues the foundation of his economic survival strategy. How successful this effort was and how has this decision affected his compositional choices are the subjects of the present study.

**PEREIRA, BRUNO  
CONCEIÇÃO, MARCO  
AZEVEDO, MÁRIO  
PINTO, NUNO  
ESMAE P. PORTO, i2ADS, CESEM  
Portugal**

## **Sarajevski eksperiment: Od djelatne izvedbe do migrirajućeg slušanja**

Napisali smo eksperimentalni esej, između zvuka i teksta, sastavljen od četiri refleksivna eseja o muzičkom događaju, magnetskom sadržaju koji je postao vježba misli unutar umjetničke prakse usmjerene na stvaranje znanja, na muzičku izvedbu i na pitanje gubitka iskustva kao muzičara.

U nama se to manifestuje nemogućnošću da se izolujemo od svijeta. Namjerno udaljavanje od smislenog iskustva, do kog je došlo prerano, ostavlja nas napuštenima. Ovdje tako uvježbavamo novu perspektivu o nama, polazeći od agambenovske pretpostavke da svaki diskurs koji možemo napraviti o umjetničkom iskustvu treba da se dogodi na temelju ideje da željeno iskustvo za nas više nije zagarantovano, nije moguće. Dakle, šta je za nas moguće? To su pitanja koja pokreću ovaj esej.

Nastavljamo s tri linije umjetničkog ostvarenja: (I) zvučni trag izveden u Bosanskom kulturnom centru u Sarajevu; (II) manifest – zbirka - esej naših promišljanja, u međuvremenu vezan za buduće pamćenje i stvaran iz naše perspektive kreatora, izvođača, slušalaca, i (III) rezonantni zvučni zapisi, kao umjetnički epilog o tome šta se moglo dogoditi, a nije.

**PEREIRA, BRUNO  
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PINTO, NUNO  
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Portugal**

### **The Sarajevo Experiment: From the Performance That Acts to Listening That Migrates**

We designed an experimental essay, between sound and writing, composed of four reflective essays around a musical event. The magnetic content became an exercise of thought within an artistic practice directed to a knowing making, to musical performance, and to the question raised of the loss of experience as musicians.

That is manifested in us by the impossibility of isolating ourselves from the world. The deliberate distancing from meaningful experiences, which are prematurely withdrawn, leaves us orphans.

Here we rehearse a new perspective about us, starting with the Agambenian assumption that any discourse on an artistic experience should be based on the idea that because a desired experience is no longer guaranteed, it is not possible. So, what is possible for us? This is the question that serves as a fuse for our essay.

We move forward with three lines of artistic achievement: (I) a sound recording performed at the Sarajevo's Bosnian Cultural Centre; (II) a manifest-collection-essay of our reflections, fixed for future memory and from our condition as creators, performers, listeners and (III) resonant sound recordings, as an artistic epilogue about what could have happened, but did not.

**PÉREZ APARICIO, JOSÉ MIGUEL**  
**Autonomni univerzitet u Barseloni**  
**Španija**

### **Ponovno sagledavanje katalonskog lirskog teatra: nove perspektive o žanru “muzičkih vizija”**

Pokret za katalonsko lirsko pozorište dešavao se u kasnom periodu modernizma (1895-1910) kao čin kulturnog samoodređenja. Cilj mu je bio stvoriti i uspostaviti nacionalni lirski žanr koji bi definisao i predstavljao katalonski identitet. Sve do danas ovaj pokret biva shvaćen kao unitaristički pokret formiran od konglomerata heterogenih djela, uglavnom pod utjecajem naturalizma, simbolizma ili vagnerizma. U ranoj fazi, namjera ovih uticaja bila je obnova lokalne kulture. Zapravo, oni odražavaju višestruke ideologije unutar pokreta, sa suprotstavljenim idejama o tome kakav bi trebao biti novi nacionalni žanr, ali jedna od njih se ističe kao posebno diferencirana forma lirskog teatra s organizovanim krugom pozorišta i stabilnim pozorišnim sezonama.

Godine 1904. konzervativna buržoazija inaugurisala je prvo pozorište “muzičkih vizija” u Barseloni kao odgovor na strane uticaje koji su narušavali njihove vrijednosti. Od 1905. do 1909. oni su predvodili pokret katalonskog lirskog pozorišta, proširivši ovaj žanr širom Katalonije.

“Muzičke vizije” su sintetizovale moderne trendove ponovo uvodeći tradicionalne i moralne vrijednosti koje su konzervativci povezivali s katalonskim identitetom. Na sceni su predstavljali tradicionalne pjesme, priče i mitove, vizualizirajući usmeni folklor, od ruralnih do urbanih prostora.



**PÉREZ APARICIO, JOSÉ MIGUEL**  
**Autonomous University of Barcelona**  
**Spain**

### **Revisiting the Catalan Lyric Theatre: New Perspectives on the Genre of the “Musical Visions”**

The movement for a Catalan lyric theatre took place on late Modernism (1895-1910) as an act of cultural self-determination. It aimed to create and settle a national lyric genre that would define and represent the Catalan identity. Until now, it's been understood as a unitarian movement formed by a conglomerate of heterogeneous works, mostly influenced by naturalism, symbolism or Wagnerism. On an early stage, these influences were intentional to renovate the local culture. In fact, they reflect the multiple ideologies within the movement, with contraposed ideas of how the new national genre should be, but one of them upstands as a particularly differentiated form of lyric theatre with an organized circuit of theatres and stable seasons.

In 1904, the conservative bourgeoisie inaugurated the first theatre of “musical visions” in Barcelona in response to the foreign influences that were disrupting their values. From 1905 to 1909 they led the Catalan lyric theatre movement expanding the genre all around Catalunya.

The “musical visions” synthesized the modern trends reintroducing the traditional and moral values that the conservatives associated to the Catalan identity. They represented on stage traditional songs, tales and myths, making visual the oral folklore, from the rural to the urban spaces.

**PERUNOVIĆ-RAŽNATOVIĆ, ANA  
MARKOVIĆ, VEDRANA**  
Univerzitet Crne Gore, Muzička akademija  
Crna Gora

### **Multidisciplinarno sagledavanje korala Johanna Sebastian Bacha**

Johann Sebastian Bach je obradio oko 400 protestantskih korala, uglavnom u sklopu svojih kantata, moteta i pasija. Komponovani su za mješoviti četvoroglasni hor, sa koralnim napjevom postavljenim u najvišoj dionici (sopranu). Ukoliko je koralna melodija figurirana, često su vanakordski tonovi u komplementarnom ritmu dodati i u ostalim glasovima, kako bi svi imali isti značaj i relativnu samostalnost, a harmonski tok je jednostavniji. U obrnutom slučaju, kada pokret po glasovima nije razrađen, harmonska osnova je bogatija i sa specifičnim rješenjima. Bach je u svojim obradama korala uspijevao da ispod jednostavnog toka koralne melodije postavi ponekad neobičnu harmonsku podlogu, sa vantonalnim zahvatanjima ili promjenama tonaliteta, pa i iznenađujućim kadencirajućim obrtima. Aktivnosti na nastavi iz predmeta Harmonija, Solfeđo i Sviranje (horskih) partitura, koje uključuju rad na Bachovim koralima, mogu biti brojne i raznovrsne. Kako u obrazovnom procesu postoji potreba da se ciljevi dostignuti iz pojedinačnih predmeta povežu, obezbijede korelaciju među ključnim teorijskim i praktičnim disciplinama i tako učine znanje upotrebljivijim i operativnim, autorke ovog rada će pokazati kako se primjenom Bachovih korala u nastavi postižu brojni ciljevi iz pomenutih predmeta, kao i njihovo međusobno povezivanje.

**PERUNOVIĆ-RAŽNATOVIĆ, ANA  
MARKOVIĆ, VEDRANA**  
**University of Montenegro, Academy of Music  
Montenegro**

### **Multidisciplinary Observation of Johann Sebastian Bach's Chorales**

Johann Sebastian Bach arranged about four hundred Protestant chorales, mostly as part of his cantatas, motets and passions. They were composed for a four-part mixed choir, with a choral chant placed in the highest part (soprano). If the chorale melody is figured, the non-harmonic tones, in the complementary rhythm, are usually added also to other voice which makes the harmony simpler. In the opposite case, when the movement of voices is not developed, the harmony is richer and with specific solutions. In his arrangements of chorales, Bach managed to place unusual harmonic background under the simple choral melody, with surprising cadences or altered chords, and even managed to place. Activities related to the subjects Harmony, Solfeggio and Playing (choir) scores, which include work on Bach's chorales, can be numerous and diverse. In the educational process there is a need to connect the goals achieved in individual subjects, to ensure a correlation between theoretical and practical disciplines, and thus make knowledge more usable and operational. The authors of this paper researched how to achieve numerous goals in the mentioned subjects, as well as their inter-connection, by using Bach's chorales in educational process.

**PETROV, ANA**  
**Univerzitet Singidunum Srbija, Fakultet za medije i**  
**komunikacije**  
**Srbija**

### **Politike muzike Mikisa Teodorakisa: slučaj filma *Bitka na Sutjesci***

U ovom radu bavim se političkim, kulturnim i muzičkim kontekstom saradnje Mikisa Theodorakisa sa socijalističkom Jugoslavijom. Fundiran na arhivskim izborima u Beogradu i Atini, rad nastoji da doprinese ponovnom propitivanju politika muzike u Jugoslaviji i Grčkoj sedamdesetih godina 20. veka. Analiziraju se kulturne politike ovih zemalja, a posebno se obraća pažnja na ulogu muzike i muzičara u sprovođenju određenih kulturnih politika. Kada je započeo svoju saradnju sa Jugoslavijom, Teodorakis je već bio svetski poznat, kao muzičar i političar, a u to vreme je živeo u egzilu i u Grčkoj smatran političkim neprijateljem. Jedan od rezultata saradnje sa Jugoslavijom jesu posete kompozitora Jugoslaviji, sastanci sa Josipom Brozom Titom, te odabir ovog kompozitora za autora muzike čuvenog partizanskog filma *Bitka na Sutjesci* (1973). Ja ću ovde problematizovati Teodorakisovu saradnju sa Jugoslavijom u širem kontekstu tadašnjih pozicija Jugoslavije i Grčke u svetu, a također ću ukazati na značaj ove teme u savremenim muzikološkim diskursima u međunarodnom kontekstu.

**PETROV, ANA**  
**Singidunum University, The Faculty of Media and**  
**Communications**  
**Serbia**

**Mikis Theodorakis's Politics of Music: The Case of the film**  
***Battle of Sutjeska***

In this paper, I deal with the political, cultural and musical background of Mikis Theodorakis's reception in socialist Yugoslavia. Based on archival sources from Belgrade and Athens, the paper aims to contribute to revisiting the politics of music in Yugoslavia and Greece in the 1970s. It examines the cultural politics of these countries, particularly the usage of music and musicians to pursue specific cultural politics. When Theodorakis started his collaboration with Yugoslavia, he was a great well known music star and politician, and an ideological state enemy, being imprisoned and lived in exile. One of the results of this collaboration is Theodorakis's visit to Yugoslavia in 1970, his meetings with Josip Broz Tito, and finally the choice of Theodorakis as the composer for *The Battle of Sutjeska* (1973), one of the most famous Yugoslav partisan films. I will contextualize Theodorakis's collaboration with Yugoslav officials in a wider range of the positions of Yugoslavia and Greece, and I will also point out the importance of this topic in contemporary musicological discourses in the international context.

### **Iskustva i izazovi realizacije metodičke prakse za buduće nastavnike muzičko-teorijskih predmeta**

Koncept visokog obrazovanja za budućeg muzičkog pedagoga, nastavnika muzičkih predmeta, obuhvata sticanje i izgradnju teorijskih znanja, u korelaciji sa praktičnom primjenom istih. Na Muzičkoj akademiji Univerziteta u Sarajevu, kroz predmet Metodika muzičke nastave, studenti se pripremaju da kroz stečeno znanje iz ovog i drugih predmeta, oblikuju muzičku nastavu u skladu sa nastavnim planom i programom na različitim nivoima muzičkog obrazovanja. Obrazovanje i priprema studenata da tokom studija izgrade kompetencije i vještine organizacije i realizacije muzičke nastave u skladu sa postavljenim ciljem, zadacima, ishodima i kriterijima muzičke edukacije, ne bi bili u potpunosti kompletni bez realizacije praktičnih aktivnosti na predmetu.

Stručna, nastavna praksa predstavlja važan stub predmeta i kvalitetnog obrazovanja budućeg nastavnika/profesora muzičkih predmeta, zbog čega je svake godine pažljivo osmišljena, planirana i realizovana. Svakodnevni izazovi i nepredviđene situacije poput pojave pandemije Covid-19 nisu obustavile realizaciju prakse na Muzičkoj akademiji, te su studentima omogućile uvid u jedan drugačiji način rada.

Cilj ovog rada je ukazati na značaj realizacije navedenih aktivnosti u različitim modelima rada, te kroz analizu iskustava studenata o praktičnom radu na predmetu u vremenu tokom i nakon pandemije, izdvojiti komponente koje se mogu nadograditi i usavršiti, da bi i akademska muzička edukacija u ovom području bila još uspješnija u budućnosti.

**PLOSKIĆ, NERMIN**  
**University of Sarajevo – Academy of Music**  
**Bosnia and Herzegovina**

### **Experiences and Challenges in the Implementation of the Teaching Methods Practicum for the Future Teachers of Musical-Theoretical Subjects**

The concept of higher education for the future music pedagogue, teacher of music subjects, includes the acquisition and construction of theoretical knowledge, in correlation with their practical application. At the Music Academy of the University of Sarajevo, through the course Music Teaching Methods, students prepare to shape music teaching in accordance with the curriculum at different levels of music education through the knowledge acquired from this subject as well as others. The training and preparation of students to build and develop competencies and skills in the organization and implementation of music lessons during their studies in accordance with the set objectives, tasks, outcomes and criteria of music education would not be complete without the implementation of practical activities in the course.

Professional teaching practice is an important part of the subject as well as the high-quality training of future teachers/professors of music subjects, and is carefully designed, planned and implemented every year. Everyday challenges and unforeseen situations such as the emergence of the Covid-19 pandemic did not prevent the teaching practice from being carried out at the Academy of Music, and gave students an insight into a different way of working.

The aim of this work is to highlight the importance of implementing the mentioned activities in different work models, and by analysing the experiences of practical work on the subject, during and after the pandemic, to distinguish components that can be improved in order to make the academic music education even more successful in the future.

**PRÉVOST, LORANE**  
**King's College u Londonu**  
**Velika Britanija**

***Ďelem, Ďelem*: internacionalne himne i politika pripadnosti**

*Ďelem, Ďelem* je 8. aprila 1971. prvi put proglašena međunarodnom himnom Roma i od tada se uglavnom izvodi u romskim zajednicama, naročito za proslave kao što je Međunarodni dan Roma. Usprkos angažovanosti ove pjesme protiv ugnjetavanja romske kulture, kao i njenom prikazu *Porajmosa*, predstavljanje zajednice kroz samo jednu pjesmu dovodi u pitanje koncept i konstrukciju identiteta. Iako je izbor međunarodne himne opisan kao način da se nekoliko romskih podgrupa ponovo ujedini pod zajedničkim identitetom, očigledno je da je taj "identitet" više zajednica širok, nejasan i sporan koncept. *Ďelem, Ďelem* je opisana kao svestrana i lako prilagodljiva raznim aranžmanima, ali mnogi Romi ovu pjesmu ne smatraju svojom himnom. Poteškoće u predstavljanju romskog identiteta su sve očiglednije jer ne postoji samo jedna romska kultura, jezik ili zemlja. Ovaj rad će razmatrati političku implikaciju pjesme *Ďelem, Ďelem* te himne kao simbola identiteta. Oslanjajući se na teorije o muzici i kolektivnom pamćenju, želim istražiti koegzistenciju više romskih identiteta i pitanja koja se javljaju prilikom postavljanja jednog kulturnog markera.



**PRÉVOST, LORANE**  
**King's College London**  
**United Kingdom**

## ***Gelem, Gelem*: International Anthems and the Politics of Belonging**

*Gelem, Gelem* was first established as the international Romani anthem on the 8<sup>th</sup> of April, 1971 and since then has been widely performed within Romani communities particularly for celebrations such as the International Roma Day. Despite the engagement of the song against the oppression of the Romani culture as well as its depiction of the *Porajmos*, the representation of a community through one song brings into question the concept and construction of identity. Although the creation of an international anthem has been described as a way to reunite the several Roma subgroups under a common identity, it is obvious that cross-community “identity” is a broad, vague and contentious concept. *Gelem, Gelem* is described as versatile and easily adaptable to various arrangements, yet many Romani people do not consider this song as their anthem. The difficulty of representing the Romani identity is all the more evident as there is not a single Romani culture, language or land. This paper will discuss the political implication of *Gelem, Gelem* and anthems as identity symbols. Drawing from theories on music and collective memory, I will explore the co-existence of multiple Romani identities and the issues that arise when appointing a single cultural marker.

### **Sistematizacija primjera za glazbeni diktat u nastavi početnih godina poučavanja solfeggia**

Glazbeni diktat je jedna od najkompleksnijih aktivnosti u cjelokupnoj paleti različitih zahtjeva koje iziskuje glazbeno obrazovanje. U vještini zapisivanja ili rekonstrukciji odslušanoga glazbenog odlomka, očituje se razina poznavanja i razumijevanja glazbene strukturiranosti. S druge strane, zahtjevna mentalno-slušna aktivnost upotpunjuje uvijek iznova “unutarnju” sliku ili poznavanje glazbenih pojmova i njihovo kontekstualiziranje.

Glazbeni diktat je složena vještina koju je potrebno sustavno poučavati i to stalnim uvidom i balansiranjem između onog što učenik posjeduje kao predodžbu i načina na koji će tu predodžbu iskazati. Osmišljen pristup izgradnje ove vještine kod učenika, zahtijeva sustavan pristup odabiru glazbenih primjera koji će odražavati postupnost pojedinih faza učenja.

Metodom klasifikacije koja će najprije uzeti u obzir temeljno didaktičko načelo “od lakšega ka težem”, grupirat će se glazbeni primjeri za početni diktat prema zakonitostima koje proizlaze iz usporedbe učenja glazbe i učenja jezika, odnosno audijacije (prema E. Gordonu). Tako shvaćena načela klasifikacije, uzet će u obzir i “prirodu” tonaliteta prema stupanjskoj i funkcionalnoj teoriji i njihovim primjenama u različitim udžbenicima i priručnicima za nastavu harmonije i solfeggia.

Rezultati ustanovljene sistematizacije primijenit će se na prikaz primjera za glazbeni diktat kao i na izbor primjera iz glazbene literature čije se glazbene karakteristike mogu shvatiti kao potvrda predložene didaktičke sistematizacije.

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**Arts Academy of the University of Split**  
**Croatia**

### **Systematization of Examples for Musical Dictation in Elementary Ear Training Teaching**

Musical dictation is one of the most complex of the varied activities required by music education. It is a complex skill that needs to be taught systematically through constant insight and by balancing what the student possesses as a representation and the way in which they will express this idea. Building this skill in students requires a systematic approach to the selection of musical examples that will reflect the gradualness of individual stages of learning.

Using a classification method that will first take into account the basic didactic principle “from easier to more difficult”, musical examples for initial dictation will be grouped according to laws that result from a comparison of music learning and language learning, i.e. audiation (according to E. Gordon). The principles of classification will therefore also take into account the “nature” of tonality according to degree and functional theory, and their applications in different textbooks and manuals for teaching harmony and ear training.

The results of this established systematization will be applied to the presentation of examples for musical dictation, as well as to the selection of examples from music literature, whose musical characteristics can be understood as a confirmation of the proposed didactic systematization.

**RADIVOJEVIĆ, MAJA**  
**Srpska akademija nauka i umetnosti - SANU,**  
**Muzikološki institut**  
**Srbija**

### **Muški pevački oktet iz sela Drmna: Jedinствен primer višeglasnog narodnog pevanja u Stigu**

Južno od Dunava, u regiji severoistočne Srbije koja se naziva Stig, leži selo Drmno koje krije oblike narodnog muziciranja do sada nepoznate etnomuzikološkoj javnosti. Budući da su ovaj predeo istraživači (neopravdano) kroz istoriju zaobilazili, podaci o srpskoj vokalnoj praksi Stiga su do skora bili vrlo oskudni. Situacija se donekle izmenila zahvaljujući projektu *Istraživanje muzičko-plesnog folklornog nasleđa Stiga*, koji je finansiralo Ministarstvo kulture i informisanja Republike Srbije. Ovim, tek početnim istraživanjima nisu detektovani višeglasni oblici na području Stiga, budući da oni danas ne egzistiraju ni u aktuelnoj praksi, ni u sećanju sagovornika sa terena. Ipak, proučavanje je nastavljeno i nakon okončanja samog projekta, te je pronađeno nekoliko audio snimaka muškog vokalnog okteta iz sela Drmna. Ovaj ansambl je pesme izvodio u četvoroglasnom stavu, a struktura i faktura otpevanih primera ne korespondira u potpunosti sa do sada zabeleženim primerima višeglasnog pevanja Srbije. Cilj ove studije biće da se muzički primeri etnomuzikološki obrade, zahvaljujući čemu će se izdvojiti njihove muzičke karakteristike. Pokušaj je i da se ovo pevanje kontekstualno smesti u istorijski okvir aktivnog delovanja okteta, te da se odgovori na pitanja: Šta je dovelo do razvoja ovakvog načina pevanja? Kakav je uticaj imalo ne samo na lokalnu, već i regionalnu (muzičku) kulturu? Zbog čega se ovakva praksa nije primila u okruženju i zašto je danas napuštena?

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**Serbia**

### **Male Singing Octet from the Village of Drmno: A Unique Example of Polyphonic Folk Singing in the Region of Stig**

South of the Danube, in a region of northeastern Serbia called Stig, lies the village of Drmno, which hides forms of folk music as yet unknown to the ethnomusicological public. Since researchers have (unjustifiably) bypassed this area throughout history, data on Serbian vocal practice in the region of Stig has until recently been very scarce. The situation has changed somewhat thanks to the research project *Research of Music and Dance Folklore Heritage in the Region of Stig*, funded by the Ministry of Culture and Information of the Republic of Serbia. Only the initial research, it did not detect polyphonic vocal forms in the area of Stig, since it does not exist in the current practices, nor in the memory of interlocutors in the field. However, the study continued after the end of the project, and several audio recordings of a male vocal octet from the village of Drmno were found. This ensemble performed songs in a four-part position, and the structure and texture of the sung examples do not fully correspond to the examples of polyphonic singing in Serbia previously recorded. The aim of this study will be to process musical examples ethnomusicologically, thus singling out their musical characteristics. It is also an attempt to place this singing contextually in the historical framework of the octet's active work, and to answer the questions: What led to the development of this way of singing? What impact did it have not only on local, but also on regional (musical) culture? Why was this practice not accepted in this environment and why is it abandoned today?

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**Savremene strategije muzičkih festivala:  
beogradski Rossi fest\***

Predmet ovog izlaganja biće višeslojni i multidisciplinarni program beogradskog festivala *Rossi fest*. Ova manifestacija ustanovljena je 2018, inspirisana stvaralaštvom kompozitora “neobične životne priče i stvaralačkog opusa, Salomona Rosija (1570-1650)”, koje se ogleda u ideji sinteze Istoka i Zapada, tj. “kasne renesansne / rano-barokne muzike zapadne Evrope i jevrejskih tradicionalnih i sinagogalnih tekstova” (*Rossi fest*, <https://www.rossifest.org/>). Stoga je i cilj festivala od samog početka bilo spajanje različitih tradicija, kao i kanonskih dela sa savremenom muzikom, a vizija da se ovaj događaj u budućnosti nađe na mapi najznačajnijih evropskih festivala.

U proteklih pet godina, na *Rossi festu* je oblikovano i redovno se održava nekoliko različitih oblasti rada: koncerti domaćih i inostranih izvođača, konkurs za kompozicije savremenih mladih autora i autorki, te koncerti na kojima se izvode pobjednička dela; muzikološka predavanja; majstorski kursevi. Ovom prilikom, predstavimo sve oblike u kojima *Rossi fest* deluje i analizirati ovaj festivalski koncept u kontekstu savremenih festivalskih strategija, a sa posebnim osvrtom na ulogu primenjene muzikologije na ovoj pozornici.

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### **Contemporary Strategies of Music Festivals: Rossi Fest from Belgrade\***

This presentation will deal with the layered and multidisciplinary program of Belgrade's manifestation *Rossi Fest*. This festival was established in 2018, and it was inspired by the work of Salomone Rossi (1570-1650), a composer with an "unusual life story and creative opus", which is reflected in the synthesis of the East and West, that is, "the late renaissance / early baroque music from Western Europe and the Jewish traditional and synagogal texts" (*Rossi Fest*, <https://www.rossifest.org/>). For this reason, from the very beginning, the festival has had a goal of fusing different traditions, as well as canonical pieces with contemporary music, and a vision to put this event on the map of Europe's most important festivals in the future.

During the last five years, *Rossi fest* shaped and maintained several different areas of work: concerts of the local and international artists; competitions for young composers and the resulting concerts of the winning compositions; musicological lectures; masterclasses. On this occasion, we will present all the ways in which *Rossi Fest* is shaped, and analyse this festival's concept in the context of contemporary festival strategies, with special attention given to the role of applied musicology on this stage.

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## **Razmatranje izvora o muzici u opsjednutom Sarajevu: Kuda dalje?**

Zapisi o životu u opsjednutom Sarajevu (1992-1995) često se vezuju uz fenomen “kulturnog otpora”. Neki izvori navode izuzetan broj od preko 170 izložbi, 180 teatarskih predstava i 2000 koncerata ostvarenih u najtežim životnim uslovima, od kojih je većina imala izvanredan odziv publike (Čavlović, 2011).

Iako se njegovi primjeri često navode, muzički život pod opsadom do sada nije bio predmet temeljitih istraživanja, niti su napravljeni značajni napori da se dostupni postojeći izvori prikupe. Čak i površan uvid u materiju ukazuje na to da, iako je niz događaja dokumentovan, mnogi značajni zapisi nedostaju ili su nepotpuni ili čak netačni. Otežavajući faktor predstavlja i činjenica da danas, 30 godina nakon početka opsade, brojni potencijalni primarni izvori više nisu dostupni.

Istraživanje zapisa o ratu u Bosni i Hercegovini danas je vrlo aktuelno budući da pripada procesu transformacije individualnih sjećanja u javno znanje (Nora, 1989). Mnogi bosanski naučnici nalaze se u specifičnoj situaciji u kojoj su istovremeno i izvor i istraživač, budući da su i sami bili sudionici ili svjedoci ovih događaja te nose akutna neposredna sjećanja. Današnji trenutak svojevrsna je prekretnica u istraživanju ove teme jer gubitkom protagonista sjećanje prestaje da bude individualno i postaje sve više kolektivno i filtrirano. Stoga će njegova budućnost u značajnoj mjeri ovisiti o tome ko će i na koji način posredovati u njegovom prenošenju te koliku će ulogu u ovom procesu imati sami svjedoci.

Ovaj rad ima za cilj da naznači potrebu za hitnim provođenjem studija muzičkog života u toku opsade Sarajeva u periodu 1992-1995, da mapira dostupne izvore te naznači moguće putanje budućih istraživanja.



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**Bosnia and Herzegovina**

### **Accounting for the Sources on Music in the Besieged Sarajevo: What is at Stake?**

Public recollections of the siege of Sarajevo (1992-1995) often invoke the phenomenon of “cultural resistance”. Some sources state a remarkable number of over 170 exhibitions, 180 theatre productions, and 2000 concerts that were produced and performed under devastating conditions, most of which with an overwhelming response from the audiences (Čavlović, 2011).

Even though often cited, the musical life under the siege has never been the subject of any extensive study, nor of a substantial effort to collect the available related sources. Even a brief insight into the matter indicates that while many events were documented, numerous important records are still missing, are incomplete or even inaccurate. Furthermore, it has become clear that numerous primary sources are no longer available in 2022, 30 years after the beginning of the siege.

The study of the memory of the Bosnian war is therefore timely considering the current process of transformation of individual memory into public knowledge (Nora, 1989). Most Bosnian scholars and researchers could be in a very particular position of being both the source and the investigator, being actual participants or witnesses of these events, with an acute immediacy of their memory. At this juncture, this research is critical, for, with the loss of protagonists, the memory ceases to be individual and becomes increasingly collective and filtered. Hence the future of this memory will very much depend on how and by whom will it be collected and mediated, and how large a part will the actual witnesses have in this process.

The paper aims to point to the urgency of the study of musical life in Sarajevo under the 1992-1995 siege, map the available sources and indicate possible routes for further research.

**RUDLAND, OLIVER**  
**Univerzitet u Cambridgeu**  
**Velika Britanija**

### **Zajedničko stvaranje operskog dijaloga s horom u zajednici uz pomoć improvizatornih tehnika: proces, postupci i metode**

Operski projekti u zajednicama u Velikoj Britaniji (koje uglavnom vode profesionalne operske kuće) često počinju radionicama koje podrazumijevaju učesnike iz zajednice i grupnu improvizaciju (Jonathan Dove, 2020). Tokom ovakvih radionica muzički materijali se “zajednički stvaraju” sa učesnicima pa se kasnije integrišu u partituru opere u zajednici (Omar Shahryar, 2019). Iako postoje istraživanja koja detaljno dokumentiraju ovaj proces integracije (John Barber, 2015), vidan je opći nedostatak bilježenja tačnog procesa, procedura i metoda u predstavi u kojoj se novi muzički materijal razvija kroz grupnu vokalnu improvizaciju.

Ovaj rad dokumentuje istraživački projekat zasnovan na praktičnom radu sa muškim horom u Leedsu. Ujedno detaljno bilježi proces osmišljavanja operskog dijaloga korištenjem improvizacije i nudi audio-vizuelne snimke, kao i zabilježene primjere kreativnog procesa u nastanku, uz etnografski komentar koji opisuje procese i upotrebene metodološke pristupe. Rad ispituje na koji način članovi hora reagiraju na radionice, te kako ova vrsta aktivnosti može generirati materijale koji odražavaju aspekte društvenih organizacija za koje (i unutar kojih) su nastale. U nastavku se prikazuje kako se takvi elementi zajedničkog stvaranja mogu integrirati u veću muzičko-dramsku prezentaciju.

**RUDLAND, OLIVER**  
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**United Kingdom**

### **Co-creating Operatic Dialogue with an Adult Community Choir with the Aid of Improvisatory Techniques: Process, Procedures, and Methods**

Community opera projects in the UK (generally hosted by professional opera houses) often begin with workshops involving community participants and group improvisation (Jonathan Dove, 2020). During such workshops musical materials are “co-created” with participants which are later integrated into the score of a community opera (Omar Shahryar, 2019). Although there is research documenting in detail this integration process (John Barber, 2015), there is a general lack of coverage of the exact process, procedures and methods at play whereby new musical material is developed through group vocal improvisation.

This paper documents a practice-led research project with Leeds Male Voice Choir based in the UK. It records in detail the process of how operatic dialogue was devised using improvisation and provides both audio-visual recordings and notated examples that capture the emergent creative process, alongside an ethnographic commentary outlining the processes and methodological approaches employed. The paper examines the different ways in which members of the choir responded to the workshops, and how these kinds of activities can generate materials that reflect aspects of the societal organizations for (and with whom) they are composed. The paper proceeds to demonstrate how such co-creative elements can then be integrated into a larger musical-dramatic presentation.

**SCHÜLER, NICO**  
**Državni univerzitet u Texasu**  
**Sjedinjene Američke Države**

### **The Hyers Sisters: Ponovno otkrivanje pionirki afroameričkog muzičkog teatra**

Iako je poznata knjiga Jamesa M. Trottera *Music and Some Highly Musical People* (1878) obuhvatala raspravu o sestrama Hyers i njihovim dostignućima, sistemski rasizam u SAD-u je još od tih vremena stao na put akademskim istraživanjima o sestrama Hyers, a na univerzitetima i na predmetu historija muzike nije se učilo o njima i njihovim doprinosima. Pionirke afroameričkog muzičkog teatra, Anna Madah Hyers (1855-1929) i Emma Louise Hyers (1857-1901) bile su muzička čuda, i još od mladih dana putovale su i nastupale diljem Sjedinjenih Država i Evrope. Izvodile su muzičke drame (*Out of Bondage* 1876; *Urlina, the African Princess* 1879; *The Underground Railway* P. Hopkinsa, 1880), a 1880. izvele su *Uncle Tom's Cabin*. Tokom 90-ih godina 19. stoljeća pojavljivale su se na pozornicama širom Sjedinjenih Država. Ovaj rad sadrži informacije o radu sestara Hyers i njihovoj saradnji sa drugim izvanrednim afroameričkim muzičarima. Na osnovu opsežnog novinskog istraživanja, rad prvi put vraća sestre Hyers u svijest muzičko-historijskih diskusija kao neke od najistaknutijih muzičara kasnog 19. stoljeća. Prezentacija će uključiti mnoštvo novopronađenih izvora u vidu novinskih članaka i drugih dokumenata.

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**Texas State University**  
**United States of America**

### **The Hyers Sisters: Rediscovering Pioneers of African-American Musical Theater**

Although James M. Trotter's famous book *Music and Some Highly Musical People* (1878) included a discussion of the Hyers Sisters and their achievements, systemic racism in the USA has since stood in the way of academic research on the Hyers Sisters and in the way of teaching their contributions in music history courses at colleges and universities. Pioneers of African-American Musical Theater, Anna Madah Hyers (1855-1929) and Emma Louise Hyers (1857-1901) were musical prodigies and started touring the United States and Europe at a young age. They performed musical dramas (*Out of Bondage*, 1876; *Urlina, the African Princess*, 1879; *The Underground Railway* by P. Hopkins, 1880) and performed *Uncle Tom's Cabin* (1880). They appeared on stages across the United States through the 1890s. This paper will provide information about the Hyer's Sisters' work and their collaborations with other outstanding African-American musicians. Based on extensive newspaper research, this conference paper will bring, for the first time, the Hyers Sisters back into the consciousness of music-historical discussions as some of the most outstanding musicians of the late 19<sup>th</sup> century. This presentation will include a wealth of newly found resources in the form of newspaper articles and other documents.

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**Bosna i Hercegovina**

### **Sociologija emocija u svijetu glazbe**

Izlažu se razlozi zbog kojih glazba ne mora biti isključivo vezana muzikološkim pojmovnim, niti biti isključiva u interpretativnom smislu. Argumentira se tvrdnja da je glazba također i sociološki pojam koji zapravo spaja i odvaja društvene faktore i skupine. Ukazuje se na činjenicu da je pojam glazba zapravo najviše sociološki artefakt jer se njome obilježava ne samo određeni kulturološki proizvod ili nusproizvod nego i određeno stanje ili raspoloženje. Sociologija emocija u svijetu glazbe je samo jedan dio interpretacije glazbe kroz novi rakurs koji omogućuje i novi pogled na područje često smatranim egzaktnim zbog svoje strukture. Sociologija emocija Turnera i Stetsa je osnovno polazište ovoga izlaganja omeđenog i Adornovom estetičkom teorijom. Izlaganje treba pokazati kako sociologija emocija u svijetu glazbe spaja individualne te kolektivne identitete u sociološkim teorijama o identitetu.

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### **Sociology of Emotions in the World of Music**

The reasons why music does not have to be exclusively bound by musicological concepts, nor be exclusive in the interpretive sense, are presented in this paper. It is argued that music is also a sociological concept that actually unites and separates social factors and groups. It points to the fact that the term music is actually mostly a sociological artifact, because it marks not only a certain cultural product or by-product, but also a certain state or mood. The sociology of emotions in the world of music is only one part of the interpretation of music through a new perspective that enables a new view of an area that is often considered exact due to its structure. The sociology of emotions by Turner and Stets is the basic starting point of this presentation, which will also be limited by Adorno's aesthetic theory. The presentation should show how the sociology of emotions in the world of music combines individual and collective identities in sociological theories about identity.

**SIJARIĆ, TIMUR**

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**Švicarska**

**“Početak uspjeha operete”. Operetske produkcije kao oblici formiranja kolektivnog identiteta u 20. stoljeću u Stadttheater Sursee**

*Stadttheater Sursee* (Gradsko pozorište Sursee), pozorišna trupa u centralnoj Švicarskoj, tokom više od 200 godina svog postojanja razvilo se u jedan značajan regionalni spoj, u ravnoteži između novog i tradicionalnog. Kada je riječ o njegovoj kulturno-historijskoj namjeni, možda je najbitnija karakteristika *Stadttheater Sursee* produkcija opereta koje su od početka 20. stoljeća imale svoju ulogu u pozorišnoj kulturi Surseea. S ciljem detaljnog istraživanja Surseeove operetne kulture 20. stoljeća, zasnovane na dosad neviđenim muzičkim, audiovizuelnim, kao i interpretativnim arhivskim materijalima, ovaj istraživački projekat se bavi formiranjem zajedničkih identiteta (Celestini, 2013). S obzirom da sam istraživački projekat prelazi u narednu fazu, prezentacija trenutnog stanja istraživanja do sada prikupljenih sadržaja, kao i naučnog diskursa o ovoj temi, služi kao *input* za budući rad, a nudi i uvid o uticaju operete na muziku u društvu.



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**“The Start of the Operetta Success”. Operetta Productions as Forms of Collective Identity Formation in the 20th Century in Stadttheater Sursee**

The Stadttheater Sursee, a theater company in Central Switzerland, developed during its more than 200 years of existence into a remarkable regional intersection, in balance between the new and the traditional. Perhaps the most decisive feature of the Stadttheater Sursee in its cultural-historical purpose are the operetta productions, which have played a role in Sursee’s theater culture since the beginning of the 20<sup>th</sup> century. Aiming at an in-depth investigation of Sursee’s 20<sup>th</sup> century operetta culture based on previously unseen musical, audiovisual, as well as interpretive archival materials, the research project addresses the formation of communal identities (Celestini, 2013). In the transition of the project into a new phase, the presentation of a current state of research of so far collected content as well as the scientific discourse on the topic serves as input for future work as well as exchange on the impact of operetta on music in society.

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### **Mantovanski mitološki spektakli u drugoj polovini 15. stoljeća**

U 15. stoljeću u Mantovi se na scenu počinju postavljati muzičko-scenska djela sa antičkim temama, kao što su *Orfeo* (1480; 1491), *Rappresentazione di Phebo* (1486), *La semidea* (1493) i *Scene mitologiche* (1495). Od renesanse pa nadalje, grčko-rimski mitovi su se počeli ponovo čitati, između ostalog zahvaljujući mitografskim komedijama koje su se pojavile u to vrijeme. Ovaj rad stoga ima za cilj da odgovori na sljedeća pitanja: U kojoj mjeri se renesansna tradicija razumijevanja mitova odražavala u scenskim događajima tog vremena? Kako su drevne priče u pozorišno-muzičkim spektaklima bile povezane sa aktuelnim idejama? Kakve su se motivacije stvaralaca djela i publike mogle nalaziti iza konkretnih prikaza mitova?

Analizom će se razjasniti okolnosti nastanka specifičnih djela i rasvijetliti do sada nezapaženi slojevi značenja i simbola. Takođe će omogućiti bolje shvatanje odnosa tadašnjih ljudi prema nasljeđu antike, a time i potpunije otkrivanje njihovih umjetničkih motiva. Razmatranje ovih pojava u naznačenom istorijskom periodu će doprinijeti proučavanju načina na koji je antika reinterpretirana za muzičko pozorište.

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### **Mantuan Mythological Spectacles in the Second Half of the 15<sup>th</sup> Century**

In the 15<sup>th</sup> century, theatrical-musical works with ancient themes began to be staged in Mantua, such as *Orfeo* (1480; 1491), *Rappresentatione di Phebo* (1486), *La semidea* (1493) and *Scene mitologiche* (1495). From the Renaissance onwards, Greco-Roman myths began to be reread, thanks inter alia to the mythographical compendia that emerged at the time. The paper therefore aims to answer the following questions: To what extent was the Renaissance tradition of understanding myths reflected in the stage events of that time? How were the ancient stories in theatrical-musical spectacles linked to the current ideas? What motivations of the creators and audiences of the works may have been behind specific depictions of the myths?

The analysis will make it possible to clarify the circumstances in which specific works have been created and will allow us to read into the layers of meaning and symbolism hitherto unnoticed. They will also make it possible to understand the attitude of people of the time towards heritage of antiquity, and thus more fully identify their artistic motivations. Recognizing this in the period indicated will contribute to an exploration of the way antiquity was reinvented for musical theatre.

## **Stilska analiza muzike u doba interneta**

U vremenu interneta, koncept muzičkog stila doživio je temeljno razgranavanje. Postoje različite epistemološke tačke gledišta koje se bave ovim procesom, a ovaj rad analizira pozicije specifične za različite pristupe muzičkom stilu u vezi sa informacionim tehnologijama (IT). Čini se da se muzikologija ne može osloboditi pojma stila niti da jasno definira njegove karakteristike.

Nakon poređenja definicije muzičkog stila u *The Grove Music Online* i *Musik in Geschichte und Gegenwart* (MGG), javlja se zbunjujući određen pojam stila u muzici: u MGG-u, Seidel i Leisinger objašnjavaju koncept stila kao “specifičnost u ponašanju osobe ili grupe ljudi” (Seidel i Leisinger {1998.} 2016.). Za koncept muzičkog stila se kaže da je “blizak konceptu životnog stila [...]” (idem), s objašnjenjima da je u 17. stoljeću muzički stil bio definiran muzičkim “funkcijama, potom vrstama pokreta, epohama ili nacijama”, “preispitivanjem [koncepta] uglavnom prema partiturama, tipovima kompozicije i žanrovima”, bez “sistematizacije sadržaja ili nabiranja postojećih stilova”, što je dovelo do “širenja i uvrštavanje ličnih i radnih stilova tokom 20. stoljeća” (idem). Ukratko: “Opće primjenjiv sistem klasifikacije nije razvijen.”

U *Grove Music Online* (GMO) Robert Pascall piše:

“Pojam koji označava način diskursa, način izražavanja; tačnije način na koji je umjetničko djelo izvedeno. U raspravi o muzici, koja je više orijentirana na odnose nego na značenja, termin izaziva posebne poteškoće; može se koristiti za označavanje muzike karakteristične za pojedinačnog kompozitora, period, geografsko područje ili centar, ili za društvo ili društvenu funkciju.”

Taj stil se odnosi na “način izražavanja, vrstu prezentacije” – na “idiosinkraziju u ponašanju osobe ili grupe ljudi” - kao vremenski, prostorni (geografski) ili društveni (društvo ili društvena funkcija).

Ako se želi ovo složeno značenje koncepta stila u muzici povezati kao teorijski model, treba se prisjetiti napomene Carla Dahlhaus-a o konceptu teorije i shvatiti koncept stila kao bilo koji široki teorijski koncept:

“so verstrickt man sich unversehens in eine Problematik, die ebenso vertrackt wirkt, wie sie andererseits charakteristisch für die Musiktheorie der europäischen Neuzeit ist” (Dahlhaus 1985, 9)

“tako se neočekivano može uplesti u problem koji se čini jednako škakljivim kao što je, s druge strane, karakterističan za muzičku teoriju moderne Evrope” (Dahlhaus 1985, 9)

Stil u muzici je problem koji se svakoj vremenskoj epohi mora nanovo preispitivati, kao i sve muzičke inovacije jednog vremena. Definicije stila u muzici mogu se tretirati samo sa trenutne, geografski i epistemološki ograničene tačke gledišta. U izlaganju se nudi skica ove kompleksnosti koncepta muzičkog stila, prateći metodologiju obimnog opisa teorijskih pristupa muzičkom stilu u vremenu interneta.

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**Slovenia**

## **Style Analysis in Music in the Internet Era**

In the age of Internet, the concept of *musical style* has experienced a thorough ramification. There are different epistemological points of view involved in this ramification and the contribution analyzes the positions specific to different IT-related approaches to musical style. It seems that musicology can neither dispense with the concept of style, nor clearly define its features clearly. After comparing the definition of musical style in *The Grove Music Online* and *Musik in Geschichte und Gegenwart* (MGG), a perplexed notion of a style in music emerges: in MGG, Seidel and Leisinger explain the concept of style as “the peculiarity in the behaviour of a person or a group of people” (Seidel and Leisinger ({ 1998} 2016). The concept of musical style is said to be “close to the concept of lifestyle [...]” (idem), with explanations that in the 17<sup>th</sup> century, musical style was defined by music’s “functions, later by types of movements, epochs or nations” – “questioning [the concept] mostly according to scores, types of composition and genres” without “systematizing the content or enumerating the available styles”, leading to an “had expansion in the 20<sup>th</sup> century to include personal and work styles” (idem). In short: “A generally applicable classification system has not been developed.”

In *Grove Music Online* (GMO) Robert Pascall writes:

“A term denoting manner of discourse, mode of expression; more particularly the manner in which a work of art is executed. In the discussion of music, which is orientated towards relationships rather than meanings, the term raises special difficulties; it may be used to denote music characteristic of an individual composer, of a period, of a geographical area or centre, or of a society or social function.”

That style refers to “manner, mode of expression, type of presentation” - to “the idiosyncrasy in the behaviour of a person or a group of people” - as temporal, spatial (geographical) or otherwise societal (of a society or social function).

If one wants to relate this complex meaning of the concept of style in music as a theoretical model, one may recall a remark by Carl Dahlhaus about the concept of theory and understand the concept of style as any broad theoretical concept:

“so verstrickt man sich unversehens in eine Problematik, die ebenso vertrackt wirkt, wie sie andererseits charakteristisch für die Musiktheorie der europäischen Neuzeit ist” (Dahlhaus 1985, 9)

The style in music has been a problem that every age has to address anew, including all musical innovations of an epoch. Style definitions in music can only be treated from a momentary, geographically and epistemologically limited point of view. In the talk, a sketch of this complexity of the musical style concept is offered following the methodology of a thick description of theoretical approaches to musical style in the age of the internet.

**SVOBODOVA, DARINA**

**Narodni muzej – Češki muzej muzike, Odsjek za historiju  
muzike  
Češka**

**Vojni dirigent Julius Fučík i njegova zaostavština u  
Narodnom muzeju – Češkom muzeju muzike u Pragu**

Kompozitor i vođa vojnog orkestra Julius Fučík (1872-1916) jedna je od najznačajnijih ličnosti vojnog muzičkog života. Iako je porijeklom iz Praga, gdje je studirao na konzervatoriju, najveći dio svog profesionalnog života proveo je izvan Češke, uglavnom u zemljama Austro-ugarske monarhije. Najveći dio svoje vojne službe proveo je kao kapetan pješadijskog puka 86 u Sarajevu, Budimpešti i Szabadki, te kao kapetan pješadijskog puka 92 u Terezínu. Kao kompozitor se afirmisao na svjetskom nivou, a na njegov kompozicioni izraz utjecala je vojna služba, zbog čega je prvenstveno poznat kao “Kralj marševa” te kao autor valcera i uvertira. Pored ovih popularnih kompozicija, komponovao je i sakralnu i kamernu muziku, vokalna i muzičko-dramska djela. Njegova ostavština nalazi se u Narodnom muzeju – Češkom muzičkom muzeju, gdje je stručno obrađena. Sačuvana zbirka sadrži većinu sačuvanih muzičkih rukopisa Juliusa Fučíka, štampana muzička izdanja, dio prepiske, ikonografiju, štampanu dokumentaciju i predmete koje je posjedovao. Zbirka sadrži i materijale koji su pripadali članovima njegove porodice. U ovom radu će biti predstavljena ova velika ostavština, sa svojim bitnim komponentama i zanimljivostima.



**SVOBODOVA, DARINA**  
**National Museum – Czech Museum of Music,**  
**The Music History Division**  
**Czech Republic**

**Military Bandmaster Julius Fučík and His Estate in  
the National Museum – Czech Museum of Music in Prague**

The composer and military bandmaster Julius Fučík (1872-1916) is one of the most important personalities of military musical life. Although he came from Prague, where he studied at the conservatory, he spent most of his professional life outside Bohemia, mainly in the countries of the Austro-Hungarian monarchy. Most of his service in the army was spent as a bandmaster of Infantry Regiment No. 86 in Sarajevo, Budapest and Szabadka and Infantry Regiment No. 92 in Terezín. He became world famous as a composer. His compositional activity was influenced by the service in the army which is why he is known above all as the “King of marches”. His waltzes and overtures are also very famous. In addition to these popular compositions, he also composed sacred and chamber music, vocal and musical-dramatic works. His estate is located in the National Museum - Czech Museum of Music, where it was expertly processed. This collection contains the vast majority of preserved musical manuscripts of Julius Fučík, musical prints, part of correspondence, iconography, printed documentation and objects owned by him. The collection also includes materials of his family members. The paper will present this extensive estate, including its important components and points of interest.

TUKSAR, STANISLAV

Hrvatska akademija znanosti i umjetnosti

Hrvatska

***Erhöhte Bildung des Gefühls ... Verfeinerung des Geschmacks ... moralische Veredlung: društveno-idejne i glazbeno-estetičke odrednice prvih statuta glazbenih društava u Civilnoj Hrvatskoj 1820-ih godina***

U Civilnoj Hrvatskoj (kraljevine Hrvatska i Slavonija) osnovana su u roku od četiri godine krajem 1820-ih tri glazbena društva: *Musikverein* u Zagrebu (1827), *Musikverein* u Varaždinu (1827) i *Gesellschaft der Musikfreunde* u Osijeku (1830). Njihovi prvi statuti, na temelju kojih je tim društvima dopušteno javno djelovanje, svi su odreda napisani na njemačkom kao službenom jeziku administracije Habsburške Monarhije. Njihovi prvi paragrafi ili uvodni tekstovi sadrže i otkrivaju društveno-idejne i glazbeno-estetičke odrednice koje su njihove pokretače potaknule na osnivanje tih društava. U **društveno-idejnom sloju** očituju se prije svega humanistički ideali mladoga građanstva, ali i dijela naprednog plemstva, s tragovima prosvjetiteljstva 18. i ranog 19. stoljeća: ujedinjeno djelovanje umjetnika, prijatelja i štovatelja glazbe; opće moralno oplemenjivanje; poticanje vjerske (kršćanske) pobožnosti; odgoj razuma; navođenje na dobrotvornost, korisnost i ljubav među ljudima; utjeha, tješjenje i jačanje pojedinca pred nevoljama života; plemeniti oporavak od profesionalnog posla. U **glazbeno-estetičkom sloju** moguće je otčitati dominantnu ulogu ranoromantičke "estetike osjećaja" (*Gefühlsästhetik*): pobuđivanje i izobrazba plemenitih i nježnih osjećaja; profinjenje ukusa; uzvišavanje radosti; služenje glazbi kao najljepšoj od svih umjetnosti. Pritom se očituje utjecaj Wackenrodera, Tiecka, E.T.A. Hoffmanna, Hegela, i drugih. To će se postizati nabavkom priznato izvrsnih glazbenih djela i njegovanjem njihovih preciznih izvedbi, čemu se poslužiti osnivanje i rad glazbenih škola i izvodilačkih ansambala. Osnutak navedenih glazbenih društava preludij je procesa institucionalizacije moderne građanske glazbene kulture u 19. stoljeću u sjevernoj Hrvatskoj.

TUKSAR, STANISLAV  
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***Erhöhte Bildung des Gefühls ... Verfeinerung des Geschmacks ... moralische Veredlung: Socio-Ideological and Music-Aesthetical Determinants of the First Statutes of Music Societies in Civil Croatia in the 1820s***

In Civil Croatia (the Kingdoms of Croatia and Slavonia), three music societies were founded over the course of four years at the end of the 1820s: Musikverein in Zagreb (1827), Musikverein in Varaždin (1827) and Gesellschaft der Musikfreunde in Osijek (1830). Their first statutes, which were enacted by a legislature in order to function in public, were all written in German, the official language of the administration of the Habsburg Monarchy. The initial paragraphs/introductions of the statutes contain and reveal the socio-ideological and music-aesthetical determinants which prompted their founders to establish the societies under consideration. To start, in the **socio-ideological layer**, the humanistic ideals of both the young bourgeoisie and the progressive aristocracy are evident, with some traces of 18th- and early-19<sup>th</sup> century enlightenment: the common activities of artists, friends, and lovers of music; general moral ennoblement; the stimulation of religious (Christian) piety; the education of reason; inducement to benefits, usefulness, and love among people; consolation, comfort, and the strengthening of individuals confronted with the distresses of life; noble recovering from professional work. In their **music-aesthetical layer**, the dominant role of early-Romanticist *Gefühlsästhetik* is evident: the cultivation and education of noble and gentle feelings; refinement of taste; increase of joy; serving music as the most beautiful among the arts, in which influences by Wackenroder, Tieck, E.T.A. Hoffmann, Hegel, and others are manifested. All the above-mentioned features will be achieved by the purchasing of acknowledged works of musical excellence, and by cherishing their precise performances; these aims will serve as the foundation and activity of music schools and performing ensembles. The establishment of these music societies was a praeludium to the process of the institutionalization of modern bourgeois music culture in northern Croatia in the 19<sup>th</sup> century.

**TVRTKOVIĆ, OGNJEN**  
**Muzikološko društvo Federacije Bosne i Hercegovine**  
**Bosna i Hercegovina**

**Bosna kao duhovni pojam u stvaralaštvu jazz kompozitora i trubača Duška Gojkovića**

Trubač, kompozitor i vođa malih sastava i orkestara Dušan/Duško Gojković (Jajce, 14.10.1931) zacijelo je jedan od najistaknutijih umjetnika odraslih u bivšoj domovini Jugoslaviji. Njegova karijera se protegla punih sedam desetljeća i tek nedavno se povukao sa scene na kojoj je surađivao sa najpoznatijim umjetnicima jazz muzike iz cijelog svijeta. Paralelno se iskazivao i kao vrhunski trubač i krilničar, ali prije svega kao skladatelj/aranžer originalnog i stilski veoma raznovrsnog i bogatog opusa.

Već tokom studija na poznatoj Berklee College of Music u Bostonu (profesor Herb Pomeroy, 1961-1963), Gojković će promovirati osoben opus kome će dati ime *Balkan Jazz*, a koji je bio jedan od prvih pokušaja spajanja popularne glazbe i *jazza* sa etničkim muzikama- u njegovom slučaju one koja dolazi iz njegove domovine Jugoslavije. Umjetnički manifest te poetike je vehementno iskazao nakon povratka iz Amerike u Evropu, snimivši album kome je dao naziv "Swinging Macedonia" 30. i 31. avgusta 1966. godine u Kölnu, a sa sekstetom u kome su bili ponajbolji američki i europski solisti. Objavljena je u više navrata i u više formata kod najpoznatijih svjetskih etiketa (PGP RTB, Philips, Columbia, Enja Records GmbH, KInG). Na njoj se nalazi i jazz obrada poznate sevdalinke *Bembaša*.

Prije dvije godine je neprofitna udruga "Duško Gojković jazz inicijativa" iz Beograda publicirala opsežnu knjigu sa njegovim najpoznatijim kompozicijama, koje je napisao tokom svoje duge karijere. Podijeljena je u pet stilskih odjeljaka, a jedan od njih je i *Balkan Jazz*. Gojković se u više navrata referirao na onaj dio Jugoslavije u kome je rođen- dakle na Bosnu i Hercegovinu. Analiziramo taj dio njegovog opusa, koga bi uslovno nazvali "bosanski opus" i skladbe koje reflektiraju poetiku umjetničke fuzije etničkih muzičkih elemenata i tekovina modernog *jazza* u čijem je okolju Duško Gojković izrastao u jazz stvaraoca svjetske karijere i dometa.

**TVRTKOVIĆ, OGNJEN**  
**Musicological Society of the Federation of Bosnia**  
**and Herzegovina**  
**Bosnia and Herzegovina**

**Bosnia as a Spiritual Aspect in the Work of Jazz**  
**Composer and Trumpeter Duško Gojković**

Trumpeter, composer and leader of small ensembles and orchestras Dušan/Duško Gojković (Jajce, 14 October 1931) is certainly one of the most prominent artists who grew up in our former homeland of Yugoslavia. His career spanned seven decades and he has only recently withdrawn from the stage – where he had collaborated with the most renowned jazz musicians from around the world. At the same time, he excelled as a top trumpeter and horn player, but most of all as a composer/arranger with an original and stylistically very diverse and rich opus.

Already during his studies at the famous Berklee College of Music in Boston (with Professor Herb Pomeroy, 1961-1963), Gojković promoted a characteristic opus that he named *Balkan Jazz* and that constituted one of the first attempts to combine popular music and jazz with ethnic music, in his case, the music from his native Yugoslavia. The artistic manifesto of this poetics was compellingly expressed when he returned from America to Europe and recorded the album *Swinging Macedonia* on 30 and 31 August 1966 in Cologne with a sextet that included some of the best American and European soloists. It was reissued in various formats by leading world labels (PGP RTB, Philips, Columbia, Enja Records GmbH, King). It also includes the jazz arrangement of the famous sevdalinka *Bembaša*.

Two years ago, the Duško Gojković Jazz Initiative, a non-profit association in Belgrade, published an extensive book of his most famous compositions from his long career. It is divided into five style sections, one of which is *Balkan Jazz*. Gojković made multiple references to the part of Yugoslavia where he was born, to Bosnia and Herzegovina. This is an analysis of that part of this opus, which could be called his “Bosnian opus” and the compositions reflecting the poetics of artistic fusion of ethnic music elements and modern jazz that saw Duško Gojković grow into a jazz artist with a global career and reach.

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**HADŽIĆ, FATIMA**

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**Univerzitet u Sarajevu – Muzička akademija**

**Srbija**

**Bosna i Hercegovina**

### **Operetni kompozitor Alfred Pordes: poetski i izvođački boravak u Sarajevu i Beogradu**

Rad se fokusira na poetiku i izvođačke aktivnosti jevrejskog kompozitora i dirigenta Alfreda Pordesa. Zanemaren u mejnstrim muzikologiji, a zaboravljen kao jedna od žrtava Holokausta, autori će opisati njegov život i ličnost kao kompozitora opereta i dirigenta pozorišnih dela. S obzirom da je Pordes svoj život proveo na putu od Sarajeva do Beograda, rad će pratiti njegov boravak i analizirati recepciju njegovih djela i predstava u oba grada na temelju izvora o kompozitoru iz beogradskih i sarajevskih arhiva i biblioteka, ali i jevrejskih institucija poput Arhiva Jevrejskog muzeja u Beogradu. Glavna pitanja autora bit će, s jedne strane, mjesto operetnih djela Pordesa u savremenim dinamičnim raspravama o ovom žanru, a s druge strane, genealogija ovog žanra u njegovom vlastitom opusu od jednočinke *Contessa Violetta* (1927) do *Omer-paše* (1938?). Fokusirajući se na široku lepezu karakteristika koje su oblikovale društveni kontekst u kojem je žanr operete nastao i izvođen, autori će operetama Pordesa pristupiti kao kulturnim artefaktima sa složenim pitanjima recepcije u oba grada.

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Faculty of Philosophy, Department of History,  
University of Belgrade  
University of Sarajevo – Academy of Music  
Serbia  
Bosnia and Herzegovina

### **Operetta Composer Alfred Pordes: Poetic and Performing Sojourn in Sarajevo and Belgrade**

This paper is focused on the poetics and performance activities of Jewish composer and conductor Alfred Pordes. As being neglected in mainstream musicology, and forgotten as one of the Holocaust victims, authors will first shed light on his life and personality as an operetta composer and conductor of theatrical works. As Pordes spent his lifetime on the route from Sarajevo to Belgrade, this paper will follow his sojourn and analyse reception of his works and performances in both cities. Therefore, the authors will merge sources about this composer from Belgrade and Sarajevo archives and libraries, but also Jewish institutions such as the Archive of the Jewish Museum in Belgrade. The main questions prompted by authors will be, on the one hand, about the place of operetta works by Pordes in contemporary dynamic debates about this genre, and, on the other hand, genealogy of this genre in his own opus from one-act operetta *Contessa Violetta* (1927) to *Omer-Pasha* (1938?). By focusing on wide range of features that shaped the social context in which the operetta genre was composed and performed, authors will approach operettas of Pordes as cultural artifacts with complex issues of reception in both city centres.

**VUKOBRATOVIĆ, JELKA**  
**PIŠKOR, MOJCA**  
**Sveučilište u Zagrebu, Muzička akademija**  
**Hrvatska**

### **U potrazi za nevidljivim. Romski muzičari u muzičkom pejzažu Zagreba između dva rata**

Rutinski izostavljani iz glazbenih historiografija zemalja bivše Jugoslavije, romski su glazbenici ipak bili kontinuirano prisutni u glazbenom životu gradova i možda imali značajniju ulogu u formiranju različitih žanrova popularne i folklorne glazbe prve polovice 20. stoljeća nego što se to prije priznavalo. Rijetki i raštrkani tragovi njihova doprinosa glazbenim praksama, poput ranih gramofonskih ploča ili povremenih pisanih izvora, predstavljaju izazov za suvremene istraživače.

U ovom radu će biti prikazani preliminarni rezultati istraživanja o izvorima koji otkrivaju tragove sudjelovanja romskih glazbenika u glazbenom životu međuratnog Zagreba. Osim ranih zvučnih zapisa i izvora iz tiskovina, rad će dati uvid u književna djela u kojima se spominju romski glazbenici, kao i svjedočanstva preživjelih iz koncentracijskih logora, koja se pojavljuju kao rijetka svjedočanstva o sustavnom istrebljenju Roma za vrijeme Drugog svjetskog rata, koje je uključivalo i glazbenike.



**VUKOBRATOVIĆ, JELKA**  
**PIŠKOR, MOJCA**  
**University of Zagreb, Academy of Music**  
**Croatia**

### **In Search of the Invisibilised. Roma Musicians in the Musical Landscapes of Interwar Zagreb**

Routinely omitted from the music historiographies in the countries of the former Yugoslavia, Roma musicians were, nevertheless, continually present in urban music life and might have played a more significant role in the formation of different popular and folk music genres in the first half of the 20<sup>th</sup> century than has previously been acknowledged. Rare and scattered traces of their contribution to musical practices, such as early commercial recordings or the occasional written sources, represent a challenge to contemporary researchers.

This paper will present the preliminary results of ongoing research on the sources that reveal traces of Roma musicians' participation in the musical life of interwar Zagreb. Aside from early sound recordings and press from the period, the paper will provide insight into the literary works in which references to Roma musicians appear, as well as testimonies of concentration camp survivors which serve as rare testimonies of the systematic extermination of the Romani people during the Second World War, including musicians.

**ZANGRANDO, ALESSIA**  
**Univerzitet u Bolonji, Odjel za kulturnu baštinu**  
**Italija**

### **Balkanska muzika u putopisima iz 17. stoljeća. Putovanja “Sieur” Poulleta i “Monsieur” Quicleta**

Putopis misterioznog Francuza poznatog kao *Sieur Pouillet Nouvelles Relations du Levant, qui contiennent plusieurs remarques fort curieuses non encore observées, touchant la Religion, les Moeurs & la Politique de divers Peuples* (prev. *Nova zapazanja o Levantu, sa nekim zanimljivim, do sada neprimjećenim saznanjima o religiji, običajima i politici različitih naroda*), objavljenog 1667, opisuje njegovo putovanje u Levant u periodu između 1657. i 1665. godine. Dok je putovao preko Balkana, uočio je različite aspekte lokalne muzičke kulture i tradicije, ali nije pravio razliku između one koja je bila slavenskog i one koja je bila turskog porijekla. U nekim odlomcima, njegova priča je uporediva s pričom drugog Francuza, *monsieur Quicleta*, čija je knjiga *Les Voyages de M. Quiclet à Constantinople par terre* (prev. *M. Quicletovo putovanje kopnom u Carigrad*), objavljena 1664. godine. On je sa Poulletom podijelio prvi dio svog putovanja, kao i mnoga iskustva, ponekad dodajući napomene o zvukovima koje je primijećivao tokom putovanja.

Kao i mnogi drugi zapadni putnici u to vrijeme, oni su opisali muziku Balkana iz eurocentrične perspektive, pokazujući zapadnjačku percepciju ovih zemalja i kultura kao inferiornih i nerazvijenih. S druge strane, međutim, otkrivaju i bogatu zvučnu scenu, čak i ako je nisu u stanju opisati specifičnom muzičkom terminologijom.

**ZANGRANDO, ALESSIA**

**University of Bologna, Department of Cultural Heritage  
Italy**

### **Balkan Music in Seventeenth-Century Travelogues: The Voyages of “Sieur” Pouillet and “Monsieur” Quiclet**

The travelogue of the mysterious Frenchman known as *Sieur* Pouillet entitled “*Nouvelles Relations du Levant, qui contiennent plusieurs remarques fort curieuses non encore observées, touchant la Religion, les Mœurs & la Politique de divers Peuples*”, and published in 1667, describes his journey to the Levant between 1657 and 1665. While crossing the Balkan Peninsula, he noticed many aspects related to local musical cultures and traditions, but made no distinction between their Slavic or Turkish origins. In some passages, his narrative is comparable to the account of another Frenchman, *Monsieur* Quiclet, who wrote *Les Voyages de M. Quiclet à Constantinople par terre*, published in 1664. He shared with Pouillet the first part of the journey and also many experiences, sometimes adding remarks on the sounds he happened to notice.

Like many other Western travelers at the time, they described the music of the Balkans from a Eurocentric perspective, demonstrating the Western perception of these countries and cultures as inferior and undeveloped. On the other hand, however, they also reveal a rich soundscape, even if they are not able to describe it with specific musical terminology.

**25 GODINA  
MUZIKOLOŠKOG DRUŠTVA  
25<sup>TH</sup> ANNIVERSARY OF  
THE MUSICOLOGICAL SOCIETY**



**SVEČANA SJEDNICA:  
25 GODINA MUZIKOLOŠKOG DRUŠTVA**

**SPECIAL SESSION:  
25<sup>TH</sup> ANNIVERSARY OF THE MUSICOLOGICAL SOCIETY**

**Moderatorica/Chair: Lana Šehović**

**Amila Ramović**

Predsjednica Muzikološkog društva, vanredna profesorica  
Univerziteta u Sarajevu - Muzičke akademije  
President of the Musicological Society, Associate Professor at  
the University of Sarajevo - Academy of Music

**Mirza Dautbašić**

Prorektor za naučnoistraživački rad Univerziteta u Sarajevu  
Vice-Rector for Research of the University of Sarajevo

**Ališer Sijarić**

Redovni profesor i dekan Univerziteta u Sarajevu - Muzičke akademije  
Full Professor and the Dean at the University of Sarajevo - Academy of Music

**Branka Vidović**

Muzička teoretičarka i pedagoginja, osnivačica Muzikološkog društva (1997)  
Musical theorist and pedagogue, Founder of the Musicological Society (1997)

**Tamara Karača Beljak**

Prorektorica za umjetnost, umjetničkoistraživački rad, kulturu i sport Univerzite-  
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Full Professor at the University of Sarajevo - Academy of Music, Chairman of the  
Assembly of the Musicological Society, President of the Musicological Society  
(2005-2014), Founder of the Musicological Society (1997)

## **Maja Baralić-Materne**

Etnomuzikologinja, urednica muzičkog programa na BH Radio 1, članica Upravnog odbora Muzikološkog društva, osnivačica Muzikološkog društva (1997)

Ethnomusicologist, Music editor at BH Radio 1, Board Member of the Musicological Society, Founder of the Musicological Society (1997)

## **Fatima Hadžić**

Vanredna profesorica Univerziteta u Sarajevu - Muzičke akademije, članica Upravnog odbora Muzikološkog društva, predsjednica Muzikološkog društva (2014-2018)

Associate Professor at the University of Sarajevo - Academy of Music, Board Member of the Musicological Society, President of the Musicological Society (2014-2018)

## 25 godina Muzikološkog društva

Muzikološko društvo se, uz Muzičku akademiju Univerziteta u Sarajevu, pozicioniralo kao temeljni i jedan od najrelevantnijih nosilaca nauke o muzici u Bosni i Hercegovini. Osnovano je 1997. godine pri Federalnom ministarstvu pravde, inicijativom grupe profesora Muzičke akademije Univerziteta u Sarajevu na čelu s dr. Ivanom Čavlovićem, uz kojeg su bili dr. Vinko Krajtmajer, dr. Mira Fulanović Šošić, dr. Selma Ferović, mr. Maja Baralić, te dekan Muzičke akademije mr. Faruk Sijarić. Direktna povoda za pokretanje Muzikološkog društva i inicijalna zamisao osnivača bili su osnaživanje institucionalnih kapaciteta nauke o muzici u tada novonastaloj i poslijeratnoj državi Bosni i Hercegovini. Pristup je bio strateški, i danas možemo uvidjeti, vizionarski, jer je način na koji je Društvo postavljeno anticipirao protekle faze institucionalnog razvoja bh. muzikologije i postavio temelje za nove. Tako je kerirana bosanskohercegovačka platforma znanja o muzici, te stvorena stalna, stabilna i dinamična mreže naučnika koji kroz udruženo djelovanje proširuju korpus znanja, najprije o bosanskohercegovačkoj, a onda i muzici uopšte.

Prvi korak podrazumijevao je povezivanje stručnjaka iz cijele Bosne i Hercegovine, a zatim regije i inostranstva, uključujući i bosanskohercegovačku dijasporu, koji su bili involvirani u niz projekata od najvišeg značaja za ovdašnju muzikologiju. Pomenute inicijative su se dominantno oslanjale na projekat *Fundamentalna istraživanja za historiju muzike u BiH* koji je 1990/91. za Akademiju nauka i umjetnosti Bosne i Hercegovine (ANUBiH) izradio dr. Čavlović u saradnji s prof. dr. Anicom Petrović, što 1997. preuzima i proširuje Muzikološko društvo.

Kroz svoju redovnu aktivnost, Muzikološko društvo FBiH je u proteklih 25 godina, uz izdavačke projekte, organiziralo niz naučnih i umjetničkih projekata, naučnih skupova, okruglih stolova, prezentacija koji su uz aktivnosti Muzičke akademije održavali kontinuitet u muzikološkoj djelatnosti Bosne i Hercegovine. Pored toga, ovo udruženje je također bilo usmjereno i ka aktivnoj podršci razvoju i očuvanju znanja i razvoju muzike u BiH, te je u skladu s mogućnostima iniciralo projekte podrške kompozitorskog stvaralaštva kroz narudžbe i objavljivanje djela bosanskohercegovačkih autora, kao i njihovog koncertnog predstavljanja. Pri tome ne treba zaboraviti i aspekt tradicijske muzike, koja je je kroz aktivnosti Društva tretirana kroz naučnu obradu i izvođačku praksu. Uz Muzičku akademiju, instituciju koju koja je od svog osnivanja 1955. fundamentalna za praksu i edukaciju u oblasti muzičke nauke u BiH, Muzikološko društvo je od svog osnivanja 1997. godine bilo organizacija koja svojim angažmanom temeljno podržavala bosanskohercegovačku muzikologiju, etnomuzikologiju te muzičku teoriju i pedagogiju.

Neposredno nakon osnivanja Društva, godine 1997. pokrenut je i Časopis za muzičku kulturu *Muzika*, prvi poslijeratni časopis za objavljivanje originalnih naučnih i stručnih radova iz oblasti muzikologije, etnomuzikologije, muzičke teorije i pe-

dagogije. Utemeljitelj, te prvi glavni i odgovorni urednik publikacije, koja ove godine također obilježava svoj jubilej, bio je dr. Ivan Čavlović. U tadašnjem uredništvu našli su se eminentni profesori dr. Selma Ferović, dr. Vinko Krajtmajer, mr. Jasna Spaić, Milorad Milić, Rada Nuić, mr. Faruk Sijarić. Profesor Čavlović se na čelu uredništva zadržao do 2007. godine, nakon čega je ulogu urednice preuzela dr. Tamara Karača Beljak, a zatim i dr. Lana Šehović, te na koncu dr. Fatima Hadžić. Časopis za muzičku kulturu *Muzika* pozicionirao se kao jedan od vodećih publikacija ove vrste u regionu te je prepoznat u internacionalnim okvirima, o čemu svjedoči činjenica da je indeksiran u istaknutim naučnim bazama kao što su RILM (Répertoire International de la Littérature Musicale), ERIH PLUS (The European Reference Index for the Humanities and the Social Sciences), EBSCO Information Services i CEEOL (Central and East European Open Library), ali i renome članova Međunarodnog uredničkog savjeta koji čine ugledna imena svjetske muzikologije. Ova relevantna muzikološka publikacija, značajna i u internacionalnim okvirima, od iznimne je važnosti za razvoj humanističke naučne misli u Bosni i Hercegovini.

Drugi važan aspekt djelovanja Muzikološkog društva FBiH, kojim se direktno realizira ideja umrežavanja aktivnih istraživača u širokoj oblasti nauke o muzici, jeste bijenalni Međunarodni simpozij *Muzika u društvu*, prvi put realiziran 1998. godine na inicijativu dr. Ivana Čavlovića i njegovih kolega s Muzičke akademije Univerziteta u Sarajevu. Načelna tema *Muzika u društvu* označava interes za uvid u višedimenzionalni, diversificirani i transdisciplinarni diskurs savremene nauke o muzici te nudi platformu za razmjenu rezultata recentnih istraživanja, ali i uvid u širinu istraživačkog prostora koje zahvataju domaća i regionalna muzikologija. Ovim simpozijem Društvo čini srce muzikološke mreže koja se iz BiH širi prema najdaljim internacionalnim prostorima. U okviru do sada održanih 12 izdanja sudjelovalo je preko 500 stručnjaka iz oblasti muzikologije, etnomuzikologije, muzičke teorije, muzičke pedagogije i srodnih naučnih disciplina iz Evrope, Azije, SAD-a, a sa mnogima od njih smo razvili saradnju i intenzivne profesionalne odnose.

Ova konferencija, pod čijim se okriljem realizira niz tematski raznolikih sjednica, značajna je i po tome što rezultira zbornikom saopštenih naučnih radova. *Muzika u društvu*. *Zbornik radova* serijska je publikacija indeksirana u bazama EBSCO i RILM i etablirana u internacionalnom prostoru jer se priređuje u dvojezičnom obliku. Dostupna je i u *online* izdanju na platformi *Open Journal System* na adresi [zbornik.mas.unsa.ba](http://zbornik.mas.unsa.ba).

Vjerujemo da ćemo u trećoj deceniji Muzikološkog društva, osnaženog novim generacijama članica i članova, istraživača, umjetnika i pedagoga, svjedočiti kontinuitetu njegova aktivnog djelovanja, ostvarenju dugoročnih i razvojnih projekata, te pokretanju novih inicijativa i fundamentalnih doprinosa razvoju muzičkih nauka u Bosni i Hercegovini.



## 25 Years of the Musicological Society

Together with the Academy of Music of the University of Sarajevo, the Musicological Society has positioned itself among the essential and most relevant promoters of the study of music in Bosnia and Herzegovina. It was founded in 1997 at the Federal Ministry of Justice through an initiative of a group of professors from the University of Sarajevo Academy of Music led by Ivan Čavlović and including Vinko Krajtmajer, Mira Fulanović Šošić, Selma Ferović, Maja Baralić and the dean of the Music Academy at the time Faruk Sijarić. The direct inspiration and initial idea behind founding the Musicological Society was the need to strengthen institutional capacities for the study of music in the then newly formed state of Bosnia and Herzegovina as it emerged from war. The approach was strategic, and as we can see today, visionary, because the way that the Society was set up anticipated the institutional developments of musicology in BiH at the time and set the foundations for new ones. This created a Bosnian-Herzegovinian platform of knowledge about music and a permanent, stable and dynamic network of scholars through whose joint efforts this knowledge base was expanded, initially with contributions on Bosnian-Herzegovinian music and subsequently on music in general.

The first step entailed networking experts from across Bosnia and Herzegovina, the region and from abroad, including the Bosnian-Herzegovinian diaspora, into a series of projects of the highest significance for musicology in the country. These initiatives mostly relied on the project *Fundamental Research for the History of Music in BiH* developed in 1990/91 for the Academy of Sciences and Arts of Bosnia and Herzegovina (ANUBiH) by Prof Čavlović in cooperation with Prof Ankica Petrović, and taken over and expanded by the Musicological Society in 1997.

Through its regular activities and in addition to its projects in publishing, over the past twenty-five years, the Musicological Society of FBiH has organised a number of scientific and artistic projects, scientific conferences, round tables and presentations that, together with the activities of the Academy of Music, maintained the continuity of musicological studies in Bosnia and Herzegovina. In addition, the Society was also focused on providing active support to the development and preservation of knowledge about music and its development in BiH, and to the best of its abilities, initiated projects to support original music composition by commissioning and publishing works by Bosnian-Herzegovinian authors and presenting them at concerts. We should also note the aspect of traditional music, treated through the activities of the Society to scholarly research and performance practices. Together with the Academy of Music, an institution that has been fundamental since its founding in 1955 for music scholarship practice and education in BiH, the Musicological Society has since its founding in 1997 been an organisation whose activities have provided essential support to Bosnian-Her-

zegovian musicology, ethnomusicology and music theory and education.

Immediately after its founding in 1997, the Society launched its Journal for Music Culture *Music*, the first post-war journal for original scholarship and research in musicology, ethnomusicology, music theory and education. Prof Ivan Čavlović was the founder and first editor-in-chief of this journal, which is also marking its anniversary this year. The editorial board at the time included eminent professors such as Selma Ferović, Vinko Krajtmajer, Jasna Spaić, Milorad Milić, Rada Nuić, and Faruk Sijarić. Professor Čavlović remained head of the editorial board until 2007 when this role was taken over by Prof Tamara Karača-Beljak, then by Prof Lana Šehović, and finally by Prof Fatima Hadžić. The Journal for Music Culture *Music* has positioned itself as a leading periodical of its kind in the region and has been recognised internationally, as testified by the fact that it is indexed in prominent scientific databases such as RILM (Répertoire International de la Littérature Musicale), ERIH PLUS (The European Reference Index for the Humanities and the Social Sciences), EBSCO Information Services, and CEEOL (Central and East European Open Library), as well as by the reputation of members of its International Board of Editors that includes internationally renowned scholars of musicology. This relevant musicological publication, of significance in international terms as well, is of paramount importance for the development of humanities scholarship in Bosnia and Herzegovina.

Another important aspect of the activities undertaken by the FBiH Musicology Society, one that directly implements the idea of networking active researchers in the broad area of the study of music, is the biennial International Symposium *Music in Society*, first organised in 1998 at the initiative of Prof Ivan Čavlović and his colleagues from the Academy of Music at the University of Sarajevo. The nominal topic of *Music in Society* denotes an interest in a multidimensional, diversified and transdisciplinary discourse on contemporary music studies, and offers a platform for exchanging recent research findings as well as gaining an overview of the reaches of research activities covered by domestic and regional musicology. The Symposium puts the Society at the heart of a musicological network spreading from BiH to span the world. Its twelve editions held to date have seen the participation of over 500 experts in musicology, ethnomusicology, music theory, music education and related disciplines from Europe, Asia, the US, and with many of them we have developed cooperation and active professional relationships.

Another important aspect of this Conference, featuring a host of thematically diverse sessions, are the conference proceedings that will include the presented research papers. *Music in Society. Conference Proceedings* is indexed in EBSCO and RILM and established in an international framework because it is published in two languages and is made available online through the Open Journal System at [zbornik.mas.unsa.ba](http://zbornik.mas.unsa.ba).

We believe that in its third decade, the Musicological Society, strengthened by new generations of members, scholars, artists and educators, will see a continuation of its active efforts, the implementation of long-term developmental projects, and the launching of new initiatives and fundamental contributions to the development of musicology in Bosnia and Herzegovina.

**IZLOŽBA**  
**EXHIBITION**



## IZLOŽBA / EXHIBITION:

### **Sevdalinka - slika, riječ i zvuk** **Sevdalinka - Picture, Word and Sound**

Zemaljski muzej Bosne i Hercegovine  
National Museum of Bosnia and Herzegovina

## VOĐENA POSJETA / GUIDED TOUR:

### **Nirha Efendić**

Autorica izložbe i kustosica za usmenu poeziju na  
Odjeljenju za etnologiju Zemaljskog muzeja BiH  
Author of the exhibition and curator of oral poetry at  
the Ethnology Department of the National Museum of  
Bosnia and Herzegovina

Izložba u organizaciji Zemaljskog muzeja BiH pod naslovom *Sevdalinka - slika, riječ i zvuk* predstavlja hronološki razvoj usmene pjesme, od srednjeg vijeka do savremenog doba, za koju se u narodu ustalio naziv *sevdalinka*. Sevdalinka pripada redu najljepših usmenoknjiževnih vrsta koje je iznjedrio narod Bosne i Hercegovine i predstavljena je kroz četiri povijesna razdoblja razvoja i sazrijevanja u kulturnom miljeu Bosne. Osim audio sadržaja, izložbu prati i serija likovnih radova nastalih inspiriranih ovom pjesmom.

U zvučnoj komponenti performansa dostupni su snimci sevdalinke iz Folklornog arhiva Zemaljskog muzeja i Arhiva Radija Bosne i Hercegovine.

Vizualizaciju povijesnih događaja, skopčanih uz prve vijesti o životu ove pjesme, u vidu ilustracija, načinio je likovni umjetnik i skulptor Addis Elias Fejzić. Dizajn izložbe i vizuale načinio je grafički dizajner Amar Zahiragić. Autorica izložbe je dr. Nirha Efendić, kustosica za usmenu poeziju na Odjeljenju za etnologiju Zemaljskog muzeja BiH.

*Iz kataloga izložbe.*

The National Museum of Bosnia and Herzegovina presents the exhibition entitled *Sevdalinka - picture, word and sound* which presenting the chronology of development of oral poetry form which is commonly known as *sevdalinka*, from the Middle Ages to the modern era. Sevdalinka belongs to the most beautiful forms of oral literature produced by the people of Bosnia and Herzegovina, and it is presented through four historical periods in which it developed and matured in the cultural milieu of Bosnia. In addition to the audio content, the exhibition is accompanied by a series of art works inspired by this song form. The audio component of the exhibition contains recordings of sevdalinka from the Folklore Archive of the National Museum and the Archive of Radio Bosnia and Herzegovina.

Visual depiction of historical events related to the first mentioning of sevdalinka the form of illustrations was created by visual artist and sculptor Addis Elias Fejić. The exhibition and the visuals were designed by graphic designer Amar Zahiragić. The author of the exhibition is dr. Nirha Efendić, curator of oral poetry at the Ethnology Department of the National Museum of Bosnia and Herzegovina.

*(From the exhibition catalogue).*

**RADIONICA  
WORKSHOP  
Music Research Begins with the Rs**



## ZDRAVKO BLAŽEKVIĆ

Istraživački centar za muzičku ikonografiju, Graduate Center, City University of New York; Izvršni urednik, RILM

### **Répertoire International de Littérature Musicale (RILM): Globalni muzički izvori za lokalna muzička istraživanja**

Bibliografiju RILM-a (Répertoire International de Littérature Musicale), poznatu pod nazivom *Sažeci muzičke literature RILM* (eng. *RILM Abstracts of Music Literature*), osnovao je 1966. američki muzikolog Barry S. Brook (1918–1997) kao globalni izvor za muzička istraživanja koji nudi indeks naučne literature o svim muzičkim žanrovima i disciplinama muzičkog istraživanja, objavljene u svim štampanim i digitalnim medijima. Sa svojih 1,5 miliona zapisa, *RILM Abstracts* je najveći bibliografski alat za istraživanje muzike, koji sadrži članke na temu muzike iz oko 1.600 muzičkih te iz oko 10.000 nemuzičkih časopisa. RILM Abstracts sadrži i digitalnu verziju 260 časopisa, uključujući četiri publikacije iz Hrvatske, po dvije iz Slovenije i Bosne i Hercegovine te jednu iz Srbije.

Danas je RILM Abstracts i najsveobuhvatnija bibliografija publikacija o muzici objavljivanih od pedesetih godina 20. vijeka u zemljama jugoistočne Evrope: Hrvatska (12.486 bibliografskih zapisa), Srbija (7.185), Slovenija (6.667), Bosna i Hercegovina (2.903), Sjeverna Makedonija (1.487), Crna Gora (356) i Kosovo (11).

Od 2012. RILM razvija vlastitu digitalnu platformu EGRET na kojoj se nalazi njemačka muzička enciklopedija *Die Music in Geschichte und Gegenwart*, prev. *Muzika u prošlosti i sadašnjosti (MGG Online)*, kao i digitalna kolekcija od 60 referentnih muzičkih djela prvobitno objavljenih u štampanom izdanju pod nazivom *RILM Music Encyclopedias*, prev. *RILM Muzičke enciklopedije*. Kao rezultat sporazuma između RILM-a i Leksikografskog zavoda Miroslav Krleža u Zagrebu, Leksikon jugoslavenske muzike (1984.) i Muzička enciklopedija (drugo izdanje, 1971.–1977.) će biti uvršteni u zbirku Muzičke enciklopedije RILM-a u januaru 2023. godine.

RILM je 2021. godine stekao puna prava na italijansku muzičku enciklopediju *Dizionario enciclopedico universale della musica e dei musicisti*, prev. *Univerzalni enciklopedijski rječnik muzike i muzičara* (18 tomova, 1980–2005), koja će u ljeto 2023. godine biti objavljena na EGRET-u u digitalnoj verziji pod nazivom *DEUMM Online*. Sadržaj enciklopedije *DEUMM Online* će se kontinuirano ažurirati i obožavati novim unosima relevantnim za savremena muzička istraživanja.



## ZDRAVKO BLAŽEKOVIĆ

Director, Research Center for Music Iconography, Graduate Center, City University of New York; Executive Editor, RILM

### **Répertoire International de Littérature Musicale (RILM): Global Music Resources for the Local Music Research**

The bibliography of the *Répertoire International de Littérature Musicale* (RILM), known as *RILM Abstracts of Music Literature*, was founded in 1966 by the American musicologist Barry S. Brook (1918–1997) as a global resource for music research, providing an index to scholarly literature concerning all genres of music and disciplines of music research, published in all print and digital media. With its 1.5 million records, *RILM Abstracts* is the largest bibliographic tool for music research, covering about 1,600 music periodicals, in addition to some 10,000 non-music periodicals with music-related articles. In its full-text component, *RILM Abstracts* hosts a digital version of 260 periodicals, including four periodicals from Croatia, two from each Slovenia and Bosnia and Herzegovina, and one from Serbia.

*RILM Abstracts* is today also the most comprehensive bibliography of publications on music issued since the 1950s in the countries of Southeastern Europe: Croatia (12,486 bibliographic records), Serbia (7,185), Slovenia (6,667), Bosnia and Herzegovina (2,903), North Macedonia (1,487), Montenegro (356), and Kosovo (11).

Since 2012, RILM has developed its own digital platform EGRET, which hosts the German music encyclopedia *Die Music in Geschichte und Gegenwart (MGG Online)*, and the digital collection of 60 music reference works originally issued in print, *RILM Music Encyclopedias*. As an outcome of the agreement between RILM and the Leksikografski Zavod Miroslav Krleža in Zagreb, the *Leksikon jugoslavske muzike* (1984) and the *Muzička enciklopedija* (2<sup>nd</sup> ed, 1971–1977) will be added to the *RILM Music Encyclopedia* collection in January 2023.

In 2021 RILM has acquired full rights to the Italian music encyclopedia *Dizionario enciclopedico universale della musica e dei musicisti* (18 vols, 1980–2005), which will be released on EGRET in its digital version as *DEUMM Online* in the summer of 2023. The content of *DEUMM Online* will be continuously updated and enriched with new entries relevant for the current music research.

## **BENJAMIN KNYSAK**

Izvršni urednik, RIPM (Répertoire international de la presse musicale –  
Međunarodni direktorij muzičke štampe)

### **Muzička štampa i muzikolog: Mogućnosti i studije slučaja**

Historijska muzička štampa esencijalni je i primarni izvor za rad muzikologa i historičara muzike. Sa više od 1000 časopisa koji su diljem svijeta objavljivani do 2000. godine, štampa pruža značajne mogućnosti za istraživanje širokog spektra tema, a pred muzikologa stavlja i cijeli niz izazova.

Nakon kratkog predstavljanja obima i svrhe međunarodne muzičke štampe, kao i uloge RIPM-a u omogućavanju pristupa i ohrabrivanju istraživanja, ova prezentacija bavi se plodnim područjima izučavanja muzičke štampe, odnosno (I) našim sve većim saznanjima o obimu i svrsi štampe, kao i njenim specifičnim repertoarom; (II) transnacionalnim informacionim mrežama, odnosno, načinom na koji je muzička informacija kružila preko granica, (III) ulogama urednika i kritičara u stvaranju i širenju ovih mreža, i (IV) postojanjem nedovoljno istražene imigrantske muzičke štampe i njenom ulogom u muzičkom diskursu i kulturnom identitetu zajednica u dijaspori. Na kraju prezentacije će biti predstavljene različite studije slučaja koje pokazuju kako se štampa može proširiti te kako unaprijediti ili preispitati našu percepciju muzičke historije.

## **BENJAMIN KNYSAK**

Executive Editor, RIPM (Répertoire international de la presse musicale)

### **The Musical Press and the Musicologist: Opportunities and Case Studies**

The historic musical press is an essential, primary source for the musicologist and music historian. With more than ten thousand journals published worldwide before the year 2000, the press affords significant opportunities for research on a broad range of topics and presents a series of challenges to the musicologist.

After a brief introduction to the size and scope of the international musical press, and RIPM's role in providing access and encouraging research, this presentation will explore fruitful areas of research on the musical press, namely (i) our expanding knowledge of the press's size and scope, and specific press repertoires; (ii) transnational informational networks, that is, how musical information circulated across borders, (iii) the role of editors and critics, in establishing and extending these networks, and (iv) the existence of the little-explored immigrant musical press and its role in musical discourse and cultural identity for diaspora communities. A series of case studies will conclude the presentation, offering a demonstration of how the press can extend, refine, and challenge our perceptions of musical history.

## **DANIELA CASTALDO**

Profesorica, Univerzitet u Salentu, članica Upravnog odbora RIdIM-a

### **Répertoire International d'Iconographie Musicale (RIdIM)**

RIdIM - Répertoire International d'Iconographie Musicale [Međunarodni direktorij muzičke ikonografije] je međunarodni projekat osmišljen s dvostrukom ulogom: učiniti dostupnim katalog vizuelnih izvora za teme u vezi sa muzikom, plesom, teatrom i operom; ali i stvaranje okvira za metodološku diskusiju o njihovom tumačenju.

U fokusu ovog rada je: 1) muzička ikonografija kao izvor za historiju muzike; 2) teme i predmeti muzičkih vizuelnih izvora; 3) različite vrste vizuelnih izvora; 4) metodološki pristupu njihovom tumačenju; 5) problemi i ograničenja u upotrebi vizuelnih izvora za muzikološka istraživanja; 6) muzička ikonografija i veze s drugim vrstama muzičkih izvora (tekstovi, partiture, muzički instrumenti).

**DANIELA CASTALDO**

Professor, University of Salento, member of the RIdIM Council

### **Répertoire International d'Iconographie Musicale (RIdIM)**

Répertoire International d'Iconographie Musicale (RIdIM) is an international project envisioned to fulfill a dual role: to provide a catalogue of visual sources of subject matters referring to music, dance, theatre and opera; and, to create a framework for a methodological discussion on their interpretation.

In this paper I will focus on 1) music iconography as a source for music history; 2) themes and subjects of musical visual sources; 3) different kinds of visual sources; 4) methodological approaches for their interpretations; 5) problems and limits in the use of visual sources for the musicological research; 6) music iconography and their relationship with other kinds of musical sources (texts, scores, musical instruments).

**ANSAMBL ETNOAKADEMIK  
ENSEMBLE ETNOAKADEMIK**

**KONCERT TRADICIJSKE MUZIKE BOSNE I HERCEGOVINE  
CONCERT OF TRADITIONAL MUSIC FROM BOSNIA AND  
HERZEGOVINA**



Etnoakademik je vokalni ansambl koji djeluje na Univerzitetu u Sarajevu - Muzičkoj akademiji. Ansambl 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, ansambl 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.

Ansambl 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 ansambl 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.





**BIOGRAFIJE**  
**BIOGRAPHIES**



**Adžović, Aida** (1998) je diplomirala 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. Članica je i aktivna saradnica Muzikološkog društva FBiH i INSAM Instituta za savremenu umjetničku muziku. Sekretarka je uredništva Časopisa za muzičku kulturu *Muzika*. Trenutno djeluje kao koordinatorica Koncertne sezone Muzičke akademije Univerziteta u Sarajevu i sekretarka Organizacionog odbora Međunarodnog simpozija "Muzika u društvu" Muzikološkog društva FBiH.

**Adžović, Aida** (1998) received her bachelor and master diploma from the Department of Musicology and Ethnomusicology at the University of Sarajevo's Academy of Music (2022). As part of the Erasmus+ student exchange program, 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. 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. She is the secretary of the Editorial Board of the Journal for Music Culture *Music*. Currently, she is the coordinator for the Concert Season of the University of Sarajevo's Academy of Music and the secretary of the Organising Committee of the International Symposium Music in Society.

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**Akšamija-Tvrtković, Valida** 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 je od 2004. do 2014. u kontinuitetu obavljala poslove asistenta i višeg asistenta na predmetu Metodika muzičke nastave I-VIII, a od januara 2015. obavlja poslove nastavnika u zvanju docenta na istom predmetu. Do sada je objavila više radova u naučnim i stručnim časopisima. Učestvovala je na brojnim simpozijima, te je održala veći broj seminara, radionica i drugih predavanja (Dubrovnik, Mostar, Trogir, Pula, Brčko, Osijek, Slavonski Brod, TEMPUS projekat InMusWB, Muzička akademija u Sarajevu). Član je Muzikološkog društva od 2004., u kojem je bila član Upravnog odbora od 2008. do 2012. Od 2012. postaje sekretar Centra za muzičku edukaciju, u kojem je od 2015. do 2019. godine obnašala funkciju šefice. Od 2020. godine je prodekanesa za nastavu i studentska pitanja. Uspješno je završila Grant program profesionalnog usavršavanja nastavnog osoblja Univerziteta u Sarajevu i Univerziteta u Alberti i E-Net Centru od 2006. do 2007. i TRAIN program 2016.

**Akšamija-Tvrtković, Valida** graduated from the Academy of Music of the University of Sarajevo, where she later received a master's degree (*Teaching technology in music education - role, experiences, application*, 2008) and a doctorate (*Innovations in music education - preparation for lifelong learning*, 2014). At the Academy of Music in Sarajevo, from 2004 to 2014, she continuously worked as an assistant and senior assistant in the subject Music Teaching Methods I-VIII, and since January 2015 she has been working as an assistant professor in the same subject. So far, she has published several works in scientific and professional journals. She participated in numerous symposia and held a large number of seminars, workshops and other lectures (Dubrovnik, Mostar, Trogir, Pula, Brčko, Osijek, Slavonski Brod, TEMPUS project InMusWB, Academy of Music in Sarajevo). She has been a member of the Musicological Society since 2004, where she was a board member from 2008 to 2012, the secretary of the Center for Music Education from 2012, and from 2015 to 2019, the head of the Center for Music Education. Since 2020, she has been the vice dean for teaching and student affairs. She successfully completed the Grant program for professional development of the teaching staff of the University of Sarajevo and the University of Alberta and the E-Net Center from 2006 to 2007, as well as the TRAIN program in 2016.

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**Atanasovski, Srđan** je viši naučni saradnik na Muzikološkom institutu SANU u Beogradu, predavač na programu SIT Study Abroad Balkans u Beogradu i član Centra za jugoslovenske studije u Beogradu. Atanasovski je kao stipendista bio angažovan na međunarodnim istraživačkim projektima koje je finansirala Švajcarska fondacija za nauku, a bio je i dobitnik istraživačkih stipendija Austrijske agencije za međunarodnu saradnju u obrazovanju i istraživanju. Njegovi članci objavljeni su u časopisima *Southeastern Europe*, *Studies in Eastern European Cinema*, *Südosteuropa*, *Musicological Annual* i drugim, kao i u različitim izdanjima Brilla, Ashgatea, Transcripta i drugih međunarodnih akademskih izdavača. Njegova prva knjiga *Mapiranje stare Srbije: Stopama putopisaca, tragom narodne pesme* objavljena je 2017. u izdanju Biblioteke XX vek.

**Atanasovski, Srđan** is a Senior Research Associate at the Institute of Musicology SASA in Belgrade, a lecturer at the SIT Study Abroad Balkans program in Belgrade and member of the Center for Yugoslav Studies in Belgrade. Atanasovski was engaged as a fellow in international research projects funded by the Swiss Science Foundation, and he has received research scholarships from the Austrian Agency for International Cooperation in Education and Research. His articles have appeared in *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* (in Serbian, trans. *Mapping Old Serbia: In the footsteps of travel writers, tracing the folk song*), was published in 2017 by Biblioteka XX vek.

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**Azevedo, Mário** ima diplomu grupe Stichting Orffwerk Delft (Nizozemska). Od 1984. do 1996. radio je na višoj školi Paula Frassinetti ESE. Od 1996. predaje na ESMAE/IPP. Suosnivač je orkestra Orquestra Orff i Instituta Oporto Orff. Na FBAUP (U. Porto) stekao je doktorat iz oblasti Umjetničkog obrazovanja, a član je i Instituta i2ADS-a na kom izučava oblasti umjetničkog obrazovanja, estetike i filozofije. Ključne riječi njegovog rada – tišina, svijet i rođenje, opredmećeno uho i nomadsko uho, otvoreno i neodređeno – pokazuju raspuknuće smisla u savremenom svijetu. On voli svoju porodicu, potajno svira lutnju, a posebno mu se sviđaju Hildegard von Bingena i Josquin Desprez, Hans Memling i Thomas Hischhorn, Gustav Mahler i John Cage, Steve Reich i Toumani Diabaté, Vergilio Ferreira i Paul Celan, orhideje i stara vina.

**Azevedo, Mário** Diploma of the Stichting Orffwerkgroep Delft (Netherlands). He worked in the Paula Frassinetti ESE between 1984 and 1996 and he has been teaching at ESMAE/IPP since 1996. Co-founder of the Orquestra Orff and of the Oporto Orff Institute. He holds a PhD in Arts Education from the FBAUP (University of Porto) and is a member of the i2ADS, which fosters deep attention through arts education, aesthetics, and philosophy. The key words of his work – silence, world and birth, reified ear and nomadic ear, open and indeterminacy – show ruptures of sense in the contemporary world. He loves his family, plays lute covertly, and particularly likes Hildegard of Bingen and Josquin Desprez, Hans Memling and Thomas Hischhorn, Gustav Mahler and John Cage, Steve Reich and Toumani Diabaté, Vergilio Ferreira and Paul Celan, orchids and old wines.

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**Babić, Petra** je suradnica na projektu “Institucionalizacija moderne građanske glazbene kulture u 19. stoljeću na području civilne Hrvatske i Vojne krajine” i doktorandica na Fakultetu hrvatskih studija Sveučilišta u Zagrebu. Autorica je knjige *Hrvatske nacionalno-povijesne opere od druge polovice 19. do kraja 20. stoljeća. Intencije i recepcija*. Urednica je ili suurednica četiriju zbornika. Objavila je 12 znanstvenih radova te je referatom sudjelovala na 16 simpozija u Hrvatskoj, Austriji, Mađarskoj, Rumunjskoj i Španjolskoj.

**Babić, Petra** is an associate at the project “Institutionalization of Modern Bourgeois Musical Culture in the 19<sup>th</sup> Century in Civil Croatia and the Military Frontier” and PhD candidate at the University of Zagreb. She is the author of the *Croatian National-historical Operas from the Second Half of the 19th to the end of the 20th century. Intentions and Reception*; and she is editor or co-editor of four scholarly proceedings. She has published 12 articles as of yet and taken an active part in 16 national and international scholarly conferences in Croatia, Austria, Hungary, Romania and Spain.

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**Bakić, Sarina** je vanredna profesorica na Fakultetu političkih nauka Univerziteta u Sarajevu na Odsjeku Sociologija. Njeno uže naučno polje djelovanja jeste sociologija kulture i umjetnosti. Istražuje različite fenomene masovne kulture, estetike te suodnose umjetnosti i politike, bavi se kulturom sjećanja, segmentima interkulturalnog dijaloga i međunarodnih kulturnih odnosa. Autorica je knjige *Kontroverze recepcije kulture*, te koautorica knjiga *Razumijevanje društva* i *Mirovni potencijal religija i međureligijski dijalog kao sredstvo za unapređenje političkog dijaloga u Bosni i Hercegovini*. Sarina Bakić je autorica više desetina naučnih i stručnih radova u recentnim domaćim i stranim časopisima. Koautorica je poglavlja za Bosnu i Hercegovinu u enciklopediji od četiri toma *Women's Lives Worldwide*, Volume 4: Europe, štampana 2017. godine u izdanju ABC-CLIO Greenwood Press, izdavača School of Language, Culture and Society, Oregon State University, Corvallis, Oregon. Jedna je od koautorica poglavlja *The Wiley-Blackwell Encyclopedia of Sociology*, pod nazivom *Sociology in Bosnia and Herzegovina*, a koju su uredili George Ritzer i Chris Rojak.

**Bakić, Sarina** is an Associate Professor in the Department of Sociology at the Faculty of Political Science at the University of Sarajevo. Her core scientific field is the sociology of culture and art, the relations between aesthetics and politics, and various phenomena of mass culture. She is the author of the book *Controversies on Cultural Reception* and the co-author of *Understanding Society and Peace Potentials of Religion and Interreligious Dialogue as the Tool for Improvement of Political Dialogue in Bosnia and Herzegovina*. She is the author of the chapter for Bosnia and Herzegovina *Women's Lives Worldwide*, Volume 4: Europe, published by CLIO Greenwood Press., School of Language, Culture and Society, Oregon State University, Corvallis, Oregon. Also, she is one of the authors of *The Wiley-Blackwell Encyclopaedia of Sociology: Sociology in Bosnia and Herzegovina*, edited by George Ritzer and Chris Rojak. Sarina Bakić is engaged in several projects as the project coordinator and member of the project's team and is an author of numerous scientific articles published in national and international scientific publications. Member of the Board for Sociology at the Academy of Science and Art of Bosnia and Herzegovina, member of executive Board of Balkan Sociology Association, and Advisory Group for Media and Information Literacy of Bosnia and Herzegovina.

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**Baralić-Materne, Maja** 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 Radio Sarajevu, 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 nasljeđa 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.

**Baralić-Materne, Maja** graduated and obtained her Master's degree at the Music Academy of the University of Sarajevo at the Department of Musicology and Ethnomusicology. Since 1983, she has worked in the Classical Music Editorial Office on Radio Sarajevo, and since 1985 in the Music and Entertainment Program on Television Sarajevo. 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 scientific gatherings and symposia related to music and published a number of articles in the daily press and professional journals.

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**Bezić, Nada** je voditeljica knjižnice Hrvatskoga glazbenog zavoda (HGZ) u Zagrebu, gdje radi od 1988. Diplomirala je, magistrirala i doktorirala (2011) muzikologiju na Muzičkoj akademiji Sveučilišta u Zagrebu te diplomirala bibliotekarstvo na Filozofskom fakultetu u Zagrebu (1992). Glavna područja istraživanja: povijest HGZ-a (*Društveni orkestar Hrvatskoga glazbenog zavoda uz 55. godišnjicu njegove obnove (1954-2009)*, 2009) i glazbeni život Zagreba 19. i 20. stoljeća s aspekta glazbene topografije: knjige *Glazbena topografija Zagreba od 1799. do 2010.: Prostor i muziciranja i spomen-obilježja* (2012) i *Glazbene šetnje Zagrebom* (2016). Bila je izvršni urednik HGZ-ova izdavačkog projekta *Sabrana djela Blagoja Berse*; zajedno s Evom Sedak priredila je knjigu *Dnevnik i Uspomene Blagoja Berse* (2010) te objavila *Tematski popis skladbi Blagoja Berse* (2018). Vanjski je suradnik Trećeg programa Hrvatskoga radija; suurednica triju interdisciplinarnih zbornika, autorica nekoliko popisa djela hrvatskih skladatelja te više od 100 znanstvenih i stručnih članaka. Predavač je na Muzičkoj akademiji u Zagrebu.

**Bezić, Nada** has been the head of the library at the Croatian Institute of Music (CMI) in Zagreb since 1988. She got her doctorate in musicology at the Academy of Music in Zagreb (2011), and graduated in librarianship at the Faculty of Philosophy in Zagreb (1992). Main fields of research: the history of the CMI (*Society Orchestra of the CMI at the 55<sup>th</sup> anniversary of its restoration*) and musical life of Zagreb in the 19<sup>th</sup> and 20<sup>th</sup> centuries from the aspect of musical topography: *Musical topography of Zagreb since 1799 until 2010* and *Musical walks in Zagreb*. She was the executive editor of the publishing project *Collected Works of Blagoje Bersa*; together with Eva Sedak, she edited the book *Diary and Memories of Bersa* and published the *Thematic list of Bersa's compositions*. She is an external associate of Croatian Radio, a co-editor of interdisciplinary collections, the author of lists of Croatian composers' works, and the author of over 100 articles. She is a lecturer at the Academy of Music in Zagreb.

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**Blažeković, Zdravko** je direktor Istraživačkog centra za muzičku ikonografiju na Graduate Centre, City University of New York i izvršni urednik RILM-a (*Répertoire International de Littérature Musicale*). Godine 1998. pokrenuo je godišnji časopis za muzičku ikonografiju *Music in Art*, a 2016. seriju monografija *Music in Visual Cultures*, u izdanju Brepolsa, koje od tada uređuje. Predsjedavajući je ICTM-ove Studijske grupe za ikonografiju izvedbenih umjetnosti. Njegovo područje istraživanja je muzika jugoistočne i srednje Evrope 18. i 19. stoljeća, muzička ikonografija, organologija, historiografija muzike, recepcija grčke i rimske organologije u modernom vremenu, muzički kontakti između Evrope i Kine prije početka 19. stoljeća, te muzički simbolizam u srednjovjekovnoj i renesansnoj astrologiji.

**Blažeković, Zdravko** is director of the Research Center for Music Iconography at the Graduate Center of the City University of New York and executive editor of *Répertoire International de Littérature Musicale*. In 1998 he founded an annual journal for music iconography *Music in Art*, and in 2016 a monograph series *Music in Visual Cultures* (Brepols), both of which he has been editing since. He is chair of the ICTM Study Group on Iconography of the Performing Arts. His research area concerns 18<sup>th</sup> and 19<sup>th</sup> century music of Southeast and Central Europe, music iconography, organology, historiography of music, reception of Greek and Roman organology in modern times, musical contacts between Europe and China before the early 19<sup>th</sup> century, and music symbolism in medieval and renaissance astrology.

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**Bouvier, Marcel** je muzikolog i predaje na Univerzitetu u Utrehtu. Glavne teme njegovog istraživanja su muzika i mediji, filmska muzika, popularna muzika, džez, muzika i društvo te odnos između utopije/distopije i muzike. Prisustvovao je brojnim međunarodnim konferencijama, a trenutno radi na svom doktoratu.

**Bouvier, Marcel** is a musicologist and teaches at Utrecht University. His main research topics are music and media, film music, popular music, jazz, music and society and the relationship between utopia/dystopia and music. He attended multiple international conferences and is now preparing for a PhD.

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**Bralović, Miloš** je istraživač-saradnik Muzikološkog instituta SANU. Takođe je i student doktorskih studija muzikologije na Fakultetu muzičke umetnosti u Beogradu. U svojim istraživanjima bavi se istorijom srpske muzike u XX veku, sa posebnim osvrtom na muziku u Srbiji posle Drugog svetskog rata, kao i pitanjima uzora iz evropske muzičke baštine u delima domaćih kompozitora. Član je Udru-

ženja kompozitora Srbije, Muzikološkog društva Srbije i jedan od osnivača i član Udruženja za prezervaciju, istraživanje i promociju muzike „Srpski kompozitori“.

**Bralović, Miloš** (1991) is a research assistant at the Institute of Musicology, Serbian Academy of Sciences and Arts in Belgrade. He is also enrolled in the PhD program in musicology at the Faculty of Music in Belgrade. His field of interest includes the history of 20th-century Serbian music and his PhD dissertation is about the influence of European composers on Serbian symphonic composers in the 1950s. He is a member of the Serbian Composers' Association, the Serbian Musicological Society and one of the founders and a member of the Association for Preservation, Research and Promotion of Music „Serbian Composers“.

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**Brooks, Marc** podučava popularnu muziku, digitalne medije, kinematografiju i eko-kriticizam na univerzitetima u Beču i Salzburgu. Trenutno se bavi istraživanjima na dva eko-muzikološka projekta, prvi se bavi zvukom i muzikom u savremenom programu američke televizije, a drugi odnosima ljudi i životinja u britanskoj progresivnoj rok muzici. Marcov prvi istraživački projekat bavio se konfliktom između religijskog, romantičnog i naučnog predstavljanja prirode u njemačkoj operi s početka 20. stoljeća, a radio ga je tokom svog doktorata na Kraljevskom koledžu (King's College) u Londonu.

**Brooks, Marc** lectures on popular music, digital media, cinema, and ecocriticism at the universities of Vienna and Salzburg. He is currently researching two eco-musicological projects, one on sound and music in contemporary US TV, the other on human-animal relations in British progressive rock. Marc's first research project concerned the conflict between religious, romantic, and scientific presentations of nature in early twentieth-century German opera, which he carried out during his PhD at King's College London.

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**Castaldo, Daniela** je vanredna profesorica muzikologije na Univerzitetu u Salentu (Lecce, Italija). Njena polja istraživanja su antička grčka i rimska muzika, muzička ikonografija i arheologija, recepcija vizuelne klasične tradicije u umjetnosti od perioda renesanse do 19. stoljeća. Članica je naučnog odbora italijansko-francuskog projekta RIMAnt (Repertorium Instrumentorum Musicorum Antiquorum), predsjednica međunarodnog udruženja MOISA (Međunarodno udruženje za izučavanje grčke i rimske muzike i njenog kulturnog nasljeđa) te članica odbora Udruženja RidIM (Association Répertoire Internationale d'Iconographie Musicale, prev. Udruženje Međunarodni direktorij muzičke ikonografije).



**Castaldo, Daniela** is associate professor of musicology at the University of Salento (Lecce-Italy). Her research fields are Ancient Greek and Roman Music, Music Iconography and Archaeology, and the Reception of the Visual Classical Tradition in Art from the Renaissance to the 19th century. She serves on the scientific board of the italo-french project RIMAnt (Repertorium Instrumentorum Musicorum Antiquorum), as president of MOISA (The International Society for the Study of Greek and Roman Music and its Cultural Heritage), and as a member of the board of RIDIM (Association Répertoire Internationale d'Iconographie Musicale).

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**Chu, David** je doktorant na Western University u Ontariu. Nedavno je magistrirao muzikologiju na Univerzitetu u Oksfordu (Universty of Oxford). Poštovatelj je Leonarda Bernsteina, a njegovi istraživački interesi primarno se tiču granične estetike muzike Leonarda Bernsteina, naročito djela *MASS* i *1600 Pennsylvania Avenue*. Zanima ga i ispreplitanje muzike i ideologije, s fokusom na transpacifičku perspektivu na muziku tokom (novog) Hladnog rata. Bio je pomoćnik dirigenta Simfonijskog orkestra Univerziteta Sun Yat-sen od 2016. do 2020. godine, a komponovao je i orkestrirao različitim ansamblima.

**Chu, David** is a PhD candidate at Western University, Ontario. He has recently graduated from the University of Oxford with a master's degree in musicology. He is a Leonard Bernstein enthusiast, and his research interests lie primarily in the crossover aesthetics of Leonard Bernstein's music, especially *MASS* and *1600 Pennsylvania Avenue*. He is also interested in the intersection between music and ideology, focusing on a trans-Pacific perspective on music during the (new) Cold War. He served as Assistant Conductor of the Sun Yat-sen University Symphony Orchestra from 2016 to 2020 and has composed and orchestrated a variety of ensembles.

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**Conceição, Marco** je univerzitetski profesor, dizajner zvuka i audioinženjer. Doktorsku disertaciju *Spatial Audio and Surround Sound* odbranio je na Trinity College Dublin, pod mentorstvom prof. Dermota Furlonga. Predavao je višekanalni zvuk i postprodukciju muzike i filma na portugalskim visokoškolskim institucijama (ESEC, DEI-UC, ESART), a trenutno je predavač na Escola Superior de Música e Artes do Espectáculo Porto (ESMAE) i istraživač pri Centro de Estudos de Sociologia e Estética Musical (CESEM). Kao dizajner zvuka i audio inženjer saradivao je s brojnim kompozitorima, režiserima i muzičarima, kao što su Dimitrios Andrikopoulos, Jonathan Nangel, Kevin Volans, José Miguel Moreira, Filipe Martins, Nuno Rocha, Jorge Campos, Fernando Ramos i Rui Penha. U sferu njegovog interesovanja spada terensko snimanje zvučnog pejzaža, pri čemu pažnju usmjerava na imerzivne i okružujuće karakteristike zvuka. Posljednjih godina posvetio se

istraživanju i razvoju metoda povezivanja prostornosti s dizajnom zvuka. Pored aktivnosti vanrednog profesora na ESMAE, obavlja dužnost predsjednika ESMAE, direktora audio-vizuelnog odjela ESMAE, a uz to djeluje i kao istraživač u CESEM - Centro de Estudos de Sociologia e Estética Musical, Lisabon.

**Conceição, Marco** is a higher education professor, sound designer and audio technician. He was born in Toronto, Canada in 1977. He completed a PhD in Spatial Audio and Surround Sound at Trinity College Dublin under the supervision of Dermot Furlong. He has collaborated with several composers, directors and musicians such as Dimitrios Andrikopolous, Jonathan Nangel, Kevin Volans, José Miguel Moreira, Filipe Martins, Nuno Rocha, Jorge Campos, Fernando Ramos, Rui Penha among others, both as a sound designer and as an audio technician. He has a great interest in capturing soundscapes and field recordings with special attention to their immersive and surround attributes. In the last few years he has been dedicated to the exploration and development of methods for sound spatialization, relating spatialization to sound design. He has had regular activity in the teaching of multichannel audio and post-production content for both music and cinema, having been invited to speak at some Portuguese higher education institutions (ESEC, DEI-UC, ESART). He is currently an adjunct professor at ESMAE, the president of ESMAE, the director of ESMAE's audiovisual services, and a researcher at CESEM.

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**Cotter, David Thomas** je istraživač i muzičar. Svoja istraživanja predstavio je u petnaest zemalja: Belgiji, Kanadi, Engleskoj, Hong Kongu, Litvaniji, Nizozemskoj, Sjevernoj Irskoj, Norveškoj, Portugalu, Rusiji, Škotskoj, Srbiji, Južnoj Africi, Turskoj i Sjedinjenim Američkim Državama. Njegovo trenutno doktorsko istraživanje na University of Cambridge vezano je za saradnju i kreativnost u muzičkoj izvedbi. Nedavno je objavio rad na temu muzičke izvedbe kao kreativne medijacije između reda i haosa, kao i rad na temu redefinicije gitare kao čisto virtuelnog muzičkog instrumenta. Kourednik je predstojećeg izdanja o elektronskoj muzici, a u skorijem periodu će objaviti i rad na temu muzike na gitari Stephena Dodgsona. Učestvovao je u organizaciji različitih konferencija, a podučavao je i na univerzitetima u Cambridgeu, Leedsu i Surrey.

**Cotter, David Thomas** is an academic and musician. He has presented his research in 15 countries: Belgium, Canada, England, Hong Kong, Lithuania, the Netherlands, Northern Ireland, Norway, Portugal, Russia, Scotland, Serbia, South Africa, Turkey, and the USA. His current doctoral research at the University of Cambridge concerns collaboration and creativity in musical performance. He has recently published on musical performance as the creative mediation of order and chaos and on reimagining the guitar as a purely virtual musical instrument. He is co-editor of a forthcoming volume on electronic music and is soon to pub-

lish on the guitar music of Stephen Dodgson. He has co-organised conferences and taught at the universities of Cambridge, Leeds, and Surrey.

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**Čaušević, Merima** 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 stručnih i naučnih seminara, simpozija, kongresa u zemlji (BiH) i inostranstvu (Norveška, Turska, Poljska, Holandija, Hrvatska). 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 projekata ispred Pedagoškog fakulteta Univerziteta u Sarajevu, a u okviru Erasmus-a dva puta je bila gost predavač (Slovenija, Slovačka). Autorica i koautorica je 5 knjiga/monografija te više stručnih i naučnih radova u zbornicima i časopisima. Recenzent je za knjige, radove u zbornicima i časopisima u BiH, Hrvatskoj i Srbiji. Član je naučnih, programskih i organizacijskih odbora simpozija u zemlji i regiji. Zaposlena je na Pedagoškom fakultetu Univerziteta u Sarajevu od 1994. godine, a od 2022. je u zvanju redovnog profesora.

**Čaušević, Merima** graduated, received a master's degree (Mr. Sc.) and a Ph.D at the Theoretical and Pedagogical Department of the Music Academy of the University of Sarajevo. Her engagements in research are in the field of general music education and in the field of Bosnian music. She gained significant pedagogical experience while working with children and youth of different ages. She is an active participant in professional and scientific seminars, symposiums and congresses, both in her homeland (B&H) and abroad (Norway, Turkey, Poland, the Netherlands, Croatia), and has been a member of the Music Society of the Federation of B&H since 1998, and the European Association for Music in Schools (EAS) since 2010. In front of the Faculty of Educational Sciences of the University of Sarajevo, she has participated in several projects, and within the Erasmus program, she has been a guest lecturer two times (Slovenia, Slovakia). She is an author and co-author of five books/monographs and several professional and scientific papers in collections and journals. She is a reviewer for books, professional papers in collections and journals in B&H, Croatia and Serbia, and she is a member of scientific, program and organisational committees. She has been employed at the Faculty of Educational Sciences of the University of Sarajevo since 1994, and as of 2022 she holds the post of full-time professor.

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**Čunko, Tatjana** je diplomirala muzikologiju i glazbenu publicistiku 1986. na Muzičkoj akademiji u Zagrebu, gdje je magistrirala 2004. te 2011. obranila doktorsku disertaciju *Hrvatska glazba i Hrvatski radio* (tiskana 2012.). Jedna je od urednica

monografije *Varaždinski komorni orkestar (1994.-2004.)*, koautorica u monografiji *Simfonijski orkestar Hrvatske radiotelevizije. 8 desetljeća* urednice Erike Krpan (2010.), urednica i autorica monografije *Varaždinski komorni orkestar. Dva desetljeća entuzijazma* (2014.), jedna od urednica i autorica *Svečanoga zbornika za Sanju Majer-Bobetko* (2022.). Objavljuje znanstvene radove u časopisima *Arti musices* (odabrane članke objavljene 1996., 2017. i 2021. objavila je i na engleskome jeziku u autorskoj knjizi *Art Music and Croatian Radio*, 2022.) i *Rad HAZU* (2005.). Njezini prilogi objavljeni su u desetak zbornika s međunarodnih znanstvenih skupova i svećanih zbornika. Dugogodišnja urednica u Glazbenom programu Hrvatskoga radija, od 2019. je viši predavač na Muzičkoj akademiji Sveučilišta u Zagrebu, a od 2020. znanstveni suradnik na Odsjeku za povijest hrvatske glazbe HAZU.

**Čunko, Tatjana** graduated from musicology and music journalism in 1986 at the Music Academy in Zagreb, where she obtained her master's degree in 2004 and defended her doctoral dissertation *Croatian music and Croatian radio* in 2011 (printed in 2012). She is one of the editors of the monograph *Varaždin Chamber Orchestra (1994-2004)*, co-author of the monograph *Symphony Orchestra of Croatian Radio and Television 8 decades of editor Erika Krpan (2010)*, editor and author of the monograph *Varaždin Chamber Orchestra. Two Decades of Enthusiasm (2014)*, one of the editors and author of the *Ceremonial Proceedings for Sanja Majer-Bobetko (2022)*. She publishes scientific works in the magazines *Arti musices* (selected articles published in 1996, 2017 and 2021 were also published in English in the book *Art Music and Croatian Radio*, 2022) and *Rad HAZU (2005)*. Her contributions have been published in a dozen proceedings of international scientific meetings and official proceedings. She is a longtime editor in the Music Program of the Croatian Radio, since 2019 she is a senior lecturer at the Music Academy of the University of Zagreb, and since 2020 a research associate at the Department of Croatian Music History of the Croatian Academy of Music.

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**Dobrota, Snježana** rođena je u Splitu. Doktorirala je 2008. godine na Filozofskom fakultetu Sveučilišta u Zagrebu. Od 1994. do 1997. godine bila je zaposlena u Glazbenoj školi Jakova Gotovca u Sinju, a od 1997. godine na Visokoj učiteljskoj školi Sveučilišta u Splitu (današnji Odsjek za učiteljski studij Filozofskog fakulteta Sveučilišta u Splitu), u zvanju predavača, višeg predavača, docenta, izvanrednog i redovitog profesora. Bila je mentorica na više od 100 diplomskih radova te na tri doktorska rada. Njeni istraživački interesi usmjereni su prema glazbenoj pedagogiji, interkulturalnom glazbenom obrazovanju i psihologiji glazbe. Autorica je dvije knjige te velikog broja znanstvenih i stručnih radova. Sudjelovala je na više znanstvenih i stručnih skupova i seminara u zemlji i inozemstvu te je bila suradnica na tri znanstvena projekta. Glavna i odgovorna je urednica časopisa *Školski vjesnik: časopis za pedagojsku teoriju i praksu* te članica uredništva časopisa *Theoria, Pregled: časopis za društvena pitanja* i *Glasbenopedagoški zbornik Akademije za*

*glasbo v Ljubljani*. Stalni je recenzent brojnih domaćih i međunarodnih časopisa. Članica je Matičnog odbora za interdisciplinarno područje (znanost; umjetnost), Ispitnog povjerenstva za polaganje stručnih ispita te aktivno sudjeluje kao predavač na seminarima u organizaciji Agencije za odgoj i obrazovanje.

**Dobrota, Snježana** was born in Split. She obtained her PhD in pedagogy at the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia in 2008. From 1994 to 1997 she was employed at Jakov Gotovac's Music School in Sinj, where she worked as a teacher of solfeggio. Since 1997, she has been employed at the Teacher's College of the University of Split, as a lecturer, a senior lecturer, an assistant professor, an associate professor and a full professor. She was a mentor at over 100 graduate papers and three doctoral theses. Her main research interests are in the areas of didactics of music, intercultural music education and the psychology of music. She is the author of two books and a large number of scientific and professional papers. She has participated in several scientific and professional conferences and seminars in the country and abroad and was a collaborator on the two scientific projects. She is the editor-in-chief of the journal *Školski vjesnik: Journal of pedagogic theory and practice*, *Theoria*, *Pregled: periodical for social issues* and *The Journal of Music Education of the Academy of Music in Ljubljana*. She is a permanent reviewer of the journals in the Croatia and abroad. She is a member of the Examination Committee for taking vocational exams for classroom teachers and actively participates as a lecturer at the seminars organized by the Education and Training Agency.

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**Drenjančević, Zdravko** je viši predavač Odsjeka 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 glasbo u Ljubljani. U znanstvenom radu aktivan je na području teorije glazbe, muzikologije i etnomuzikologije, posebice u istraživanjima koja se odnose na slavonsku tradicijsku glazbu. Član je strukovnih organizacija HDGPP-a i HMD-a.

**Drenjančević, Zdravko** is a senior lecturer at the department of Music at the Academy of Arts and Culture in Osijek. He finished primary and secondary music school in Osijek, piano department. He graduated from the Faculty of Education, the department of Musical culture. He finished the postgraduate studies in Composition and Music Theory at the Music Academy in Ljubljana. His research work is active in the fields of music theory, musicology and ethnomusicology, especially in the research related to traditional Slavonian music. He is a member of professional associations The Croatian Society of Music and Dance Teachers and The Croatian Musicological Society (HDGPP-a and HMD-a).

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**Đulančić-Fejzić, Sabrina** je rođena 12. 10. 1994. godine u Sarajevu. Osnovnu općeobrazovnu i muzičku školu (instrument klavir) završila je u Sarajevu. Godine 2013. završila je Srednju muzičku školu u Sarajevu na dva odsjeka: Muzičar općeg smjera i Muzičar solo pjevač u klasi prof. Gordane Topić. Prvi ciklus studija na Muzičkoj akademiji u Sarajevu završila je 2017. godine i stekla zvanje bakalaureat/bachelor muzičke teorije i pedagogije s prosjekom ocjena 9,79. Drugi ciklus studija na Muzičkoj akademiji u Sarajevu, na odsjeku Muzička teorija i pedagogija – Harmonija, završila je 2019. godine i stekla zvanje magistar muzičke teorije i pedagogije, s prosjekom ocjena 10,00. Od 2018. godine je u radnom odnosu u Privatnoj ustanovi Školskom centru Maarif Schools of Sarajevo, kao profesor muzičke kulture u osnovnoj školi i gimnaziji. Učestvovala je na studentskoj tribini “Muzikološki razgovori” 2012. godine i kreativnoj radionici “Podijelimo znanje” 2018. godine kao izlagač s temama iz oblasti harmonije.

**Đulančić-Fejzić, Sabrina** was born in Sarajevo on October 12, 1994. She completed primary music school (piano) in Sarajevo. In 2013, she graduated from the Secondary School of Music in Sarajevo, having studied at two departments: General Music Department and Solo Singing in the class of Prof. Gordana Topić. She completed undergraduate studies at the Music Academy in Sarajevo in 2017 and received a BA degree in Music Theory and Pedagogy with an average mark of 9.79. She completed second cycle studies at the Department of Music Theory and Pedagogy – Harmony of the Music Academy in Sarajevo in 2019 and received an MA degree in Music Theory and Pedagogy with an average mark of 10.00. She has been employed since 2018 at the private school centre the Maarif Schools of Sarajevo, as a primary and secondary school music teacher. She took part in the student event “Musicology Talks” in 2012 and the creative workshop “Sharing Knowledge” in 2018 as a presenter on topics of harmony.

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**Efendić, Nirha** radi kao kustos za usmenu književnost u Zemaljskom muzeju Bosne i Hercegovine, Odsjek za etnologiju. Rođena je 20. aprila 1979. godine u Zvorniku. Osnovno obrazovanje završila je u Srebrenici, a srednju školu završila je u Zagrebu, završivši četverogodišnji studij za samo tri godine s odličnim uspjehom. Diplomirala je na Filozofskom fakultetu u Sarajevu 2002. godine. Dobitnica je nagrade za najtalentovanije studente fakulteta u Federaciji Bosne i Hercegovine za 2002. godinu. U svojim radovima uglavnom je usmjerena na usmenu književnost, a posebno na liriku. Jedno od njenih najznačajnijih ostvarenja na ovom polju je prva antologija bošnjačke uspavanke kao usmenoknjiževnog lirskog oblika. Zbornik je objavljen kao dvojezična (englesko-bosanska) knjiga pod nazivom *Bošnjačke uspavanke* čija je izdavačka prava preuzeo američki online izdavač Alexander Street Press za korištenje u kreiranju istraživačke baze podataka o manjinskim

narodima. Nirha Efendić stekla je dragocjeno istraživačko iskustvo i tijekom svog boravka u Ujedinjenom Kraljevstvu na Sveučilištu Stafford Shire u razdoblju od siječnja do ožujka 2008. godine. Magistrirala je na Filozofskom fakultetu u Sarajevu 2009. godine odbranivši rad pod naslovom *Motiv žrtve u jevrejskoj i bošnjačkoj literaturi XX stoljeća na južnoslavenskom prostoru*), a četiri godine kasnije i doktorsku disertaciju pod naslovom *Bošnjačka usmena lirika – kulturnohistorijski okviri geneze i poetička obilježja*. Od 2008. godine radi kao kustos za tradicijsku usmenu poeziju u Etnološkom odjeljenju Zemaljskog muzeja Bosne i Hercegovine.

**Efendić, Nirha** works as a curator for oral literature at the National Museum of Bosnia and Herzegovina, Department of Ethnology. She was born on April 20th 1979 in Zvornik. She completed her primary education in Srebrenica and graduated from secondary school in Zagreb by completing the four-year course in only three years with excellent grades. In 2002, she graduated from the Faculty of Philosophy in Sarajevo. She is the winner of the award for most talented from students of universities in Federation of Bosnia and Herzegovina for 2002. Her works mainly focus on oral literature, and especially lyric poetry. One of her most significant achievements in this field is the first anthology of Bosniak lullabies as oral literature lyrical form. The anthology was published as bilingual (English-Bosnian) book entitled “Bosniak Lullabies” whose publishing rights have been taken over by US online publisher Alexander Street Press to be used in creation of research database on minority peoples. Nirha Efendić also gained valuable research experience during her stay in United Kingdom at the Stafford Shire University between January and March 2008. She earned the Master’s degree at Sarajevo Faculty of Philosophy in 2009, defending her paper entitled “Motive of Victim in Jewish and Bosniak Literature of 20<sup>th</sup> Century in Yugoslavia” (*Motiv žrtve u jevrejskoj i bošnjačkoj literaturi XX stoljeća na južnoslavenskom prostoru*), and four years later, also the PhD thesis entitled “Bosniak Oral Lyric Poetry – Cultural and Historical Frameworks of Genesis and Poetic Features” (*Bošnjačka usmena lirika – kulturnohistorijski okviri geneze i poetička obilježja*). She has been working as custodian for traditional oral poetry in the Ethnology Department of the National Museum of Bosnia and Herzegovina since 2008.

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**Fetahagić, Sead S.** je rođen u Beogradu 1964. godine. Nezavisni je istraživač i prevodilac, trenutno zaposlen u nevladinoj organizaciji Nansen dijalog centar Sarajevo. Diplomirao je pravo, a magistrirao evropske studije. Radio je kao prevodilac i pravni savjetnik za međunarodne organizacije u BiH, te kao akademski tutor na magistarskom programu religijskih studija pri Centru za interdisciplinarnu studije Univerziteta u Sarajevu. Bavi se istraživačkim radom na teme: religijski i etnički identitet, jezik i javni diskurs, politička teorija, popularna muzika. Rock kritikom bavi se od 2004. godine, od kada objavljuje priloge na muzičkim portalima Pro-garchives.com i Rateyourmusic.com. Od 2007. godine aktivan je član online baze

podataka Discogs.com gdje uređuje podatke jugoslovenske i postjugoslovenske diskografije. Muzički je kolekcionar i autor članaka *Pojava autentične popularne muzike u Sarajevu: Diskografija grupe Indexi do 1966.* (2020) i *O vremenu prošlom: Muzika novog vala u Sarajevu 1978-1984.* (2021), oba objavljena u Zborniku radova Filozofskog fakulteta u Zenici.

**Fetahagić, Sead S.** was born in Belgrade in 1964. He is an independent researcher and translator, currently working at the Nansen Dialogue Centre, a non-governmental organization, in Sarajevo. He has a BA in law and an MA in European studies. He has worked as a translator and legal advisor for international organizations in BIH, and as an academic tutor at the master's programme in religious studies of the Centre for Interdisciplinary Studies, University of Sarajevo. His research interests include: religious and ethnic identity, language and public discourse, political theory, popular music. He has been a rock critic since 2004, when he started publishing reviews on music portals such as Progarchives.com and Rateyourmusic.com. Since 2007, he has been an active member of the online database at Discogs.com, editing data for Yugoslav and post-Yugoslav discography. He is a music collector and has published papers on *The Rise of Authentic Popular Music in Sarajevo: The Discography of Indexi up to 1966* (2020) and *On Times Past: New Wave Music in Sarajevo 1978-1984* (2021), both published in the Collection of Papers of the Faculty of Philosophy in Zenica.

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**Gortan-Carlin, Ivana Paula** je diplomirala 1994. na Odjelu za muzikologiju Filozofskog fakulteta u Ljubljani, magistrirala je 2005. na Odjelu za povijest Filozofskog fakulteta u Zagrebu i doktorirala je 2012. na Odjelu za muzikologiju Filozofskog fakulteta u Ljubljani. Od 2009. godine zaposlena je na Fakultetu za odgojne i obrazovne znanosti Sveučilišta Jurja Dobrile u Puli gdje predaje glazbene kolegije, kolegij Hrvatska folklorna glazba na Muzičkoj akademiji u Puli i Uvod u povijest glazbene umjetnosti na Fakultetu za ekonomiju i turizam "Mijo Mirković" u Puli. Od 1999. objavljuje znanstvene i stručne radove u domaćim i inozemnim časopisima te zbornicima. Njeno područje istraživanja je: glazba 19. i 20. stoljeća, istarski skladatelji, istarska tradicijska glazba, metodika glazbene kulture, glazba i turizam, event turizam. Koautorica je knjiga *Glazba i Tradicija: izabrani izričaji u regiji Alpe Adria* (2014.) i *Matko Brajša Rašan* (2019.) te urednica serije zbornika radova *Iz istarske glazbene riznice*.

**Gortan-Carlin, Ivana Paula**, graduated in 1994 at the Department of Musicology of the Faculty of Arts in Ljubljana, received her MA in 2005 at the Department of History of the Faculty of Arts in Zagreb, and her doctorate in 2012 at the Department of Musicology of the Faculty of Arts in Ljubljana. Since 2009, she has been employed at the Faculty of Educational Sciences of the Juraj Dobrila University in Pula, where she teaches music courses, including Croatian Folk Music at the



Academy of Music in Pula and Introduction to the History of Musical Art at the Faculty of Economics and Tourism “Mijo Mirković” in Pula . Since 1999, she has been publishing scientific and professional works in domestic and foreign journals and proceedings. Her areas of research is: music of the 19th and 20th centuries, Istrian composers, Istrian traditional music, methodology of musical culture, music and tourism, event tourism. She is the co-author of the books *Music and Tradition: in the Alpe Adria Region* (2014) and *Matko Brajša Rašan* (2019), and the editor of the proceedings *From the Istrian Musical Treasury*.

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**Grbović, Vanja** (1988) je muzikološkinja, istraživač-saradnik Muzikološkog instituta SANU. Osnovne i master akademske studije završila je na Katedri za muzikologiju Fakulteta muzičke umetnosti (Univerzitet umetnosti Beograd). Doktorsku disertaciju pod nazivom *Samoupravljanje u kulturi: Opera Narodnog pozorišta u Beogradu (1970–1990)*, uspešno je odbranila u martu 2022. godine na Fakultetu za medije i komunikacije (Univerzitet Singidunum, Beograd) i time stekla zvanje doktor nauka – umetnost i mediji. Od 2022. godine član je na projektu *Applied Musicology and Ethnomusicology in Serbia – Making the Difference in Contemporary Society* (Science, Fond za nauku RS). Od februara 2019. član je Muzikološkog društva Srbije, a od februara 2022. i njegov sekretar. Učestvovala je na muzikološkim simpozijumima u zemlji i inostranstvu. Objavila je nekoliko autorskih naučnih radova. U fokusu njenog naučno-istraživačkog rada su istraživanje samoupravnog socijalističkog modela u kulturi, odnos kulture i obrazovanja, muzička kritika, opera kao žanr i kao institucija.

**Grbović, Vanja** (1988) is a research assistant at the SASA Institute of Musicology. She graduated and received a master’s degree in musicology from the Faculty of Music (University of arts, Belgrade). She successfully defended her PhD thesis titled *Self management in culture: The Opera of The National Theatre in Belgrade (1970–1990)* in March 2022 at the Faculty of Media and Communications (Singidunum University, Belgrade). Since 2022, she takes part in the research project *Applied Musicology and Ethnomusicology in Serbia – Making the Difference in Contemporary Society* (The Program IDEAS, Science Fund Republic of Serbia). She has participated in several scientific conferences in the country and region and has published papers in proceedings and scientific journals. Her academic research focuses on opera studies and relationship between music and politics.

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**Guja, Zorana** je diplomirala i magistrirala na Muzičkoj akademiji Univerziteta u Sarajevu, Odsjek za muzikologiju i etnomuzikologiju, smjer Etnomuzikologija, a trenutno je doktorand na pomenutoj akademiji i bavi se istraživanjem pjevanja uz gusle, različitih guslarskih praksi i stilova u Bosni i Hercegovini sa posebnim

osvrtnom na Sarajevsko-romanijsku regiju, odnosno centralno-istočnu Bosnu. U oblasti etnomuzikologije, primarno je usmjerena na vokalne oblike (seoske stilove pjevanja), vokalno-instrumentalnu tradiciju (pjevanje uz gusle) i aplikativnu etnomuzikologiju. Svoje radove je prezentovala u Bosni i Hercegovini, Srbiji, Hrvatskoj, Sloveniji, Italiji, Austriji, Njemačkoj, Švedskoj, Rumuniji, Sjedinjenim Američkim Državama, kako na naučnim i stručnim skupovima, simpozijumima, konferencijama i časopisima, tako i na projektima i radionicama, te kao član žirija na različitim smotrama. (Ko)autor je, urednik i muzički producent nekoliko etnomuzikološko- dokumentarnih filmova, kompakt-diskova i monografije *Narodna muzička tradicija Pala i okoline* (2017). Član je Muzikološkog društva FBiH, ICTM-a i ICTM-ovog nacionalnog komiteta u Bosni i Hercegovini. Zaposlena je u Muzikološkom institutu Srpske akademije nauka i umetnosti u zvanju istraživač-pripravnik.

**Guja, Zorana** completed a bachelor's and a master's degree at the Music Academy of the University of Sarajevo, Department of Musicology and Ethnomusicology, and is currently a Ph.D. student at the mentioned academy and researches singing with the accompaniment of gusle, different practices, and styles in Bosnia and Herzegovina with special reference to the Sarajevo-Romanija region, ie Central-Eastern Bosnia. In the field of ethnomusicology, she is primarily focused on vocal forms (rural singing styles), vocal- instrumental tradition (singing with the accompaniment of gusle), and applied ethnomusicology. She has presented her work in Bosnia and Herzegovina, Serbia, Croatia, Slovenia, Italy, Austria, Germany, Sweden, Romania, the United States, and at scientific and professional conferences, symposiums, conferences, and journals, as well as projects and workshops, and as a member of the jury at various reviews. Zorana is the (co)author, editor, and music producer of several ethnomusicological-documentary films, CDs, and the monograph *Narodna muzička tradicija Pala i okoline* (2017). She is a member of the FBiH Musicological Society, ICTM, and the ICTM National Committee in Bosnia and Herzegovina. Also, Zorana is a junior researcher at the Musicological Institute of the Serbian Academy of Arts and Sciences.

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**Hadžić, Fatima** je vanredna profesorica muzikologije na Odsjeku za muzikologiju na Muzičkoj akademiji Univerziteta u Sarajevu gdje je završila studij klavira (2003) i muzikologije (2005), a zatim magistrirala (2009) i doktorirala (2012). Od 2014. do 2018. obnašala je dužnost predsjednice Muzikološkog društva FBiH. Saradnica je Instituta za muzikologiju (Muzička akademija). Godine 2019. izabrana je za glavnu i odgovornu urednicu Časopisa za muzičku kulturu *Muzika*.

**Hadžić, Fatima** is an associate professor in the field of musicology at the Academy of Music of University in Sarajevo. At the same institution she graduated in piano (2003) and musicology (2005), and earned a master's (2009) and doctoral degree

(2012). She was engaged as President of the Musicological Society of Federation of Bosnia and Herzegovina (2014–2018) and the contributor in research projects of the Institute of Musicology and Ethnomusicology (Academy of Music). In 2019 she was appointed Editor in Chief of the Journal for Musical Culture *Music*.

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**Hamer, Petra** (1988) je studirala etnologiju i kulturnu antropologiju na Univerzitetu u Ljubljani, gdje je 2013. godine diplomirala s radom na temu funkcije popularne i tradicionalne muzike tokom rata u Sarajevu (Bosna i Hercegovina). Rezultati njenog rada predstavljeni su na nekoliko međunarodnih konferencija i simpozija, a njeni članici objavljuju se u različitim naučnim časopisima. Kao gostujući saradnik na Institutu za etnologiju i folkloristiku u Zagrebu (Hrvatska), 2015. godine vodila je istraživanje o hrvatskoj ratnoj muzičkoj produkciji. Doktorirala je 2021. u Centru za jugoistočnoevropske studije Univerziteta u Gracu (Austrija), istražujući umjetničke jedinice Armije BiH i njihovu produkciju patriotske muzike u odnosu na nacionalizam i nacionalni identitet. U metodološkom smislu, posjeduje iskustvo u etnografskim i antropološkim kvantitativnim, interpretativnim metodama, terenskom radu, opsežnim intervjuima i analizi diskursa.

**Hamer, Petra** (1988) studied ethnology and cultural anthropology at the University of Ljubljana and graduated in 2013 with an undergraduate thesis about functions of popular and traditional music during the war in Sarajevo, Bosnia and Herzegovina. The results of her work were presented at several international conferences and symposia, and her articles have been published in various scientific journals. In 2015, she was a visiting fellow at the Institute of Ethnology and Folklore Research in Zagreb, Croatia, where she conducted research on Croatian war music production. In 2021, she finished her PhD studies at the Centre for Southeast European Studies (University of Graz, Austria), researching the art units of the Bosnia and Herzegovinian army and their production of patriotic music in relation to nationalism and national identity. Methodologically, she has experience in ethnographic and anthropological quantitative, interpretive methods, fieldwork, in-depth interviews, and discourse analysis.

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**Hodžić, Senka** je rođena u Sarajevu (BiH) 1989. godine. Diplomirala je 2012., a potom i magistrirala 2014. godine na Odsjeku za muzikologiju i etnomuzikologiju (Muzikologija) na Muzičkoj akademiji u Sarajevu. Tokom dodiplomskog i master studija učestvovala je u različitim radnim zadacima na Odsjeku za muzikologiju i etnomuzikologiju, te je saradivala na projektu *Leksikon muzičara u Bosni i Hercegovini* (2011). U nekoliko navrata bila je student-demonstrator iz oblasti muzikologije na Muzičkoj akademiji u Sarajevu, te djelovala u PR / press timovima različitih festivala (Sarajevo Chamber Music Festival, Sarajevo Guitar Festival, Muzika na

žici...) Za uspjeh tokom studija dobila je priznanje “Zlatna značka Univerziteta u Sarajevu” 2014. godine. Tokom studija bila je stipendist Fonda “Suada Dilberović” po kriteriju za izuzetno nadarene studente Univerziteta u Sarajevu. Članica je Muzikološkog društva FBiH. Autorica je nekoliko originalnih naučnih, te stručnih i publicističkih radova. Izlagala je na međunarodnim muzikološkim simpozijima u Sarajevu (2014, 2016, 2018, 2020) i Istanbulu (2015). Trenutno je angažovana kao saradnica odjela Muzičke produkcije Radiotelevizije Bosne i Hercegovine. Kao autorica iz domena popularne muzike djeluje pod pseudonimom *Call Me Shadow*, a na UK Songwriting Contest 2020. godine njena pjesma *Different Worlds* prošla je u polufinale ovog autorskog takmičenja.

**Hodžić, Senka** was born in Sarajevo (Bosnia and Herzegovina) in 1989. She graduated in 2012, and earned her master’s degree in 2014 at the Department of Musicology and Ethnomusicology (Musicology) at the Academy of Music in Sarajevo. During her undergraduate and master studies she participated in various work tasks at the Department of Musicology and Ethnomusicology and was one of the collaborators on the *Lexicon of musicians in Bosnia and Herzegovina* (2011). Several times she was the student-tutor for the area of musicology at the Academy of Music in Sarajevo, and was part of organisational teams of various music festivals, mainly working in the PR department (Sarajevo Chamber Music Festival, Sarajevo Guitar Festival, Music on the String...). In 2014. she was awarded the recognition „Golden Badge of the University of Sarajevo“ for her success during her studies. As a student, she was holder of the scholarship of Suada Dilberović Fund awarded to exceptionally gifted students by the University of Sarajevo. She authored several original scientific and expert papers. She is member of the Musicological Society of the Federation of BiH. She was a participant of international musicological symposia in Sarajevo (2014, 2016, 2018, 2020) and Istanbul (2015). She currently works as an associate at the department of Music production of Radio and Television of Bosnia and Herzegovina. As a popular music songwriter she performs under the pseudonym *Call Me Shadow*, and her song *Different Worlds* was placed in semifinals of UK Songwriting Contest in 2020.

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**Hodžić-Mulabegović, Nerma** je diplomirala na Muzičkoj akademiji Univerziteta u Sarajevu na Odsjeku za dirigovanje (2001) i na Odsjeku za muzičku teoriju i pedagogiju (2006), na kojem je magistrirala (2014) i doktorirala (2019). Trenutno djeluje na Muzičkoj akademiji u Sarajevu kao docentica za oblast solfeggio. Objavila je naučne članke u relevantnim časopisima i zbornicima radova iz oblasti muzičke pedagogije i teorije. Kao pedagoginja i teoretičarka nastupala je u BiH i inostranstvu na seminarima iz oblasti solfeggia i primijenjene muzičke teorije i pedagogije. Uz kolegice dr. Amru Bosnić i dr. Naidu Hukić voditeljica je projekta Ciklus kreativnih radionica *Podijelimo znanje* (2017– 2022), s kojima je bila i urednica Zbornika radova 11. međunarodnog simpozija “Muzika u društvu, Muzika –

Nacija – Identitet”. Članica je Muzikološkog društva FBiH, Društva za promicanje Funkcionalne muzičke pedagogije Elly Bašić, ICTM-ovog Nacionalnog komiteta za BiH, Uredničkog odbora Časopisa za muzičku kulturu *Muzika*, šefica je Centra za muzičku edukaciju Muzičke akademije Univerziteta u Sarajevu.

**Hodžić-Mulabegović, Nerma** graduated from the Academy of Music at the University of Sarajevo in the Department of Conducting (2001), and the Department of Music Theory and Pedagogy (2006) where she earned her master’s degree (2014) and her doctorate (2019). She is currently working at the Academy of Music at the University of Sarajevo as an Assistant Professor of Solfeggio. She has published academic articles in relevant journals and collections of papers in the field of music pedagogy and theory. As a pedagogue and theorist, she has performed in B&H and abroad at seminars in the field of solfeggio and applied music theory and pedagogy. Along with her colleagues, Dr. Amra Bosnić and Dr. Naida Hukić, she is the leader of the project Cycle of Creative Workshops *Let’s Share Knowledge* (2017–2020), as well as the editor of the Proceedings of the 11th International Symposium “Music in Society, Music – Nation – Identity”. She is a member of the Musicological Society of FB&H, the Society for the Promotion of Functional Music Pedagogy Elly Bašić, ICTM National Committee for B&H, the Editorial Board of the Journal of Music Culture *Music*, and the Head of the Center for Music Education of the Academy of Music at the University of Sarajevo.

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**Huang, Patrick** je trenutno doktorant na Univerzitetu Zapadni Ontario, Kanada. Njegovo istraživanje se fokusira na prenošenje starogrčkog muzičkog znanja između kasne antike i ranog srednjeg vijeka. Patrick je aktivno uključen u zajednička istraživanja s različitim naučnicima, posebno u komparativnom proučavanju drevnih kineskih i grčko-latinskih muzičkih sistema, jer obje kulture povezuju muziku s matematikom, filozofijom, astronomijom i političkim poretkom.

**Huang, Patrick** is a current PhD student at the University of Western Ontario, Canada, his research focuses on the transmission of Ancient Greek music knowledge between the late antiquity and the early medieval period. Patrick is actively engaged in joint research with various scholars, notably a comparative study between Ancient Chinese and Graeco-Latin musical system, as both cultures associate music with mathematics, philosophy, astronomy and political order.

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**Hukić, Naida** (1979, Foča) je diplomirala 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. Na Muzičkoj akademiji Univerziteta u Sarajevu je od 2008. angažovana kao asistent-saradnik, a od 2017.

godine je docent na predmetu 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 i Časopisu za muzičku kulturu *Muzika*. Njeno profesionalno iskustvo uključuje radionice i pozivna predavanja koje je do sada održala u BiH i Hrvatskoj. Član je Muzikološkog društva Federacije Bosne i Hercegovine, kao i ICTM-ovog Nacionalnog komiteta za Bosnu i Hercegovinu. Jedna je od urednica Zbornika radova 10. i 11. Međunarodnog simpozija *Muzika u društvu*.

**Hukić Naida** (1979, Foča) graduated in music theory and pedagogy (2002) and piano (2004) at the Academy of Music of the University in Sarajevo. At the same institution, she earned a master's (2012) and doctoral degree (2017) in the field of Harmony. Since 2008 she was engaged as an assistant, and in 2017 was elected as an assistant professor in the field Harmony at the Academy of Music of the University in Sarajevo. The focus of her research and musical theoretical interest is directed towards the study of harmonic aspects of the compositions Bosnian-Herzegovinian composers. She has presented papers at the international conferences and symposia and published them in collection of papers and in the Journal for music culture *Muzika*. Her professional experience also includes workshops and invited lectures. She is a member of the Musicological Society of the Federation of Bosnia and Herzegovina and the ICTM National Committee for BiH. She is one of the editors of the Collection of papers 10<sup>th</sup> and 11<sup>th</sup> International symposium *Music in Society*.

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**Hurban, Hedy** je dizajnerka kostima, nosive tehnologije i kompozitorica elektronske / elektroakustičke muzike. Trenutno završava doktorat na Univerzitetu Plymouth (UK) gdje dizajnira nosive tehnološke tjelesne instrumente koji će se koristiti u novim izvođačkim praksama i istražuje odnos između fizičkog tijela i virtuelnih instrumenata. Interaktivni rad *Dervish Sound Dress* (prev. *Derviška zvučna haljina*) (2018) kombinuje muziku, nosivu tjelesnu tehnologiju i nastup uživo, a inspirisan je dervišima u Turskoj koji plešu vrteći se u krug. Dizajnirala je kostime za opere *Lampedusa* (2019, Plimut, UK) i *The Mother of Fishes* (2020, Pitsburg, SAD). Diplomirala je vizualne umjetnosti na Univerzitetu York u Torontu i magistrirala kompjutersku muziku na Univerzitetu u Plimutu (UK). Njen nedavni multimedijalni performans: *Digital Dervish + Flamenco Sonic* (prev. *Digitalni derviš + Flamenco sonik*) predstavljen je uz 360 *full dome* projekciju u Plimutu, UK, u maju 2022.

**Hurban, Hedy** is a designer of costumes, wearable technology, and a composer of electronic/electroacoustic music. She is currently completing her PhD at the University of Plymouth (U.K.) where she is designing wearable technology body instruments to be used in new performance practices and researching the relationship

between the physical body and virtual instruments. The interactive piece *Dervish Sound Dress* (2018) combines music, wearable body technology and live performance and was inspired by the Whirling Dervishes of Turkey. She has designed the costumes for the operas *Lampedusa* (2019 Plymouth, UK) and *The Mother of Fishes* (2020 Pittsburgh, USA). She has a BFA in Visual Arts from York University in Toronto and a ResM in Computer Music from the University of Plymouth (UK). Her recent multi-media performance work: *Digital Dervish + Flamenco Sonic* was showcased alongside a 360 full dome film in Plymouth, UK in May of 2022.

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**Imamović, Damir** (1978., Sarajevo), muzičar je i istraživač muzike. Autor je sedam muzičkih albuma, multimedijalne izložbe o sevdahu (FOTON/Umjetnička Galerija BiH, 2015.), i historije žanra sevdaha po imenu *Sevdah* (Vrijeme Zenica, 2016.). Nosilac je domaćih i međunarodnih priznanja u oblasti tradicijske muzike, kao i u oblasti muzike za pozorište i film. Magistrirao je etnomuzikologiju na Odsjeku za muzikologiju i etnomuzikologiju Univerziteta u Sarajevu - Muzičke akademije.

**Imamović, Damir** (1978, Sarajevo), a musician and music researcher. He authored seven music albums, curated a multimedia exhibition on the sevdah genre “Sevdah, the art of freedom” (FOTON/Art Gallery of Bosnia and Herzegovina, 2015) and wrote a history of the sevdah genre “Sevdah” (Vrijeme Zenica, 2016). Imamović was awarded many local and international recognitions in the field of traditional music, as well as in the field of music for film and theatre. He completed his master studies in Ethnomusicology at the Department of Musicology and Ethnomusicology, Academy of Music of the University of Sarajevo.

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**Jakupović Bečei, Silvana** (1997) diplomirala je na Odsjeku za muzičku teoriju i pedagogiju na Muzičkoj akademiji Univerziteta u Sarajevu (2019), nastavljajući da pohađa II ciklus studija preuzimajući ulogu demonstratorice na predmetu Muzički oblici i stilovi (2019/2020). Biva učesnica stručnih predavanja, usavršavanja, seminara/radionica od kojih se izdvaja višegodišnje učešće (2017–) i koordinacija Ciklusa kreativnih radionica *Podijelimo znanje*, i učešće na Internacionalnom studentskom forumu scenskih umetnosti Fakulteta muzičke umetnosti u Beogradu u okviru 21/22 i pedagoškog foruma scenskih umetnosti (2018/2019). Postaje članica Muzikološkog društva FBiH (2019). Obavlja poslove nastavnika na predmetima solfeggio s teorijom muzike, skupno muziciranje: hor i orkestar, pripremno odjeljenje i klavir (2019/2020–2021), te uspješno polaže Stručni ispit nastavnika. Jedna je od osnivača Udruženja kreativne i kulturne industrije MUK, te organizatora/realizator projekta *Memorijal Matusja Blum* (2022) i *Epizoda kulturne emancipacije* (2021/2022) realiziranog sa Mađarskim udruženjem HUM Sarajevo. Aktuelno obavlja posao sekretara Sarajevskih večeri muzike – SVEM.

**Jakupović Bečei, Silvana** (1997) graduated from the Department of Music Theory and Pedagogy at the Music Academy of the University of Sarajevo (2019), continuing postgraduate studies and becoming the demonstrator on the subject Musical Forms and Styles (2019/2020). She participates in professional lectures, workshops, of which she singles out participation (2017–) and coordination of Cycle of creative workshops *Podijelimo znanje* and on International student forum of Performing Arts of the Faculty of Music Belgrade within 21/22. Pedagogical forum of Performing Arts (2018/19). She became a member of the Musicological Society of FBiH (2019). She worked as a teacher of theoretical subjects 2019/2020–2021. She's one of the founders of Creative and Cultural Industry Association SOUNDLESSNESS and the organizer/implementer of the project *Memorial Matusja Blum* (2022) and the *Episodes of cultural emancipation* (2021/2022) realized with Hungarian Association HUM Sarajevo. She's currently working as the secretary of the Festival SVEM.

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**Jurkić Sviben, Tamara** je hrvatska pijanistica, muzikologinja i glazbena pedagoginja, klavirsko umijeće je 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 docent na Učiteljskom fakultetu Sveučilišta u Zagrebu. Aktivna je članica Hrvatskog društva glazbenih umjetnika i Hrvatskog muzikološkog društva te potpredsjednica Hrvatskog glazbenog zavoda.

**Jurkić Sviben, Tamara**, 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 the Croatian musical heritage has directed her interests towards researching Croatian composers of Jewish origin and their contribution to Croatian culture, which resulted with her PhD degree in Croatology at the Faculty of Croatian Studies, University of Zagreb. She deals simultaneously with interdisciplinary research in the field of music and language acquisition as an assistant professor at the Faculty of Teacher Education, University of Zagreb. She is an active member of the Croatian Association of Musicians and of the Croatian Musicological Society, and a vice-president of the Croatian Music Society.

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**Kaniža, Rijad** (r. 1997, Livno, BiH) je diplomirao i magistrirao (*Musique concrète u meta-sistemu elektroničke muzike / Digitalna tehnologija u musique concrète*) na Muzičkoj akademiji Univerziteta u Sarajevu pod mentorstvom prof. dr. Lane Šehović. Trenutno pohađa dodiplomski studij na Odsjeku za kompoziciju Muzičke akademije UNSA u klasi prof. dr. Dine Rešidbegovića, gdje svoj umjetnički rad profilira u okvirima elektroničke i elektroakustičke muzike. Muzikološki, naučno-istraživački rad u domenu elektroakustičke muzike i kompjuterske muzikologije Kaniža temelji na ispitivanju muzikalnosti zvučnih/muzičkih materijala generiranih pri ljudskoj interakciji s tehnologijom, s posebnim zanimanjem za kompjuter kao vrhunac recentne digitalne tehnologije. Bavi se fenomenologijom snimljenog zvuka, što u naučnoj perspektivi nudi rezultate kroz metode kompjuterske muzikologije. Kompozicijski rad Rijada Kaniže najčešće problematizira kulturne modele i muzičke idiome preuzete iz pop kulture i rekontekstualizira ih u estetskim okvirima savremene umjetničke muzike, ispitujući pritom (ne)funkcionalnost modela i idioma u novom muzičkom okruženju. Član je administracije i uredništva *INSAM Journal of Contemporary Music, Art and Technology*, Muzikološkog društva FBiH, te Asocijacije kompozitora muzičkih stvaralaca (AMUS). U nekoliko mandata je obnašao različite funkcije u domenu studentske politike, gdje se ističu odgovornosti vezane za funkcije predsjednika Asocijacije studenata Muzičke akademije u Sarajevu, prodekana za studente na istoj instituciji, te Senatora Univerziteta u Sarajevu.

**Kaniža, Rijad** (b. 1997, Livno) graduated and received his master's degree (*Musique concrete in the meta-system of electronic music / Digital technology in musique concrete*) at the University of Sarajevo – Academy of Music under the mentorship of prof. Dr. Lana Šehović. He is currently studying at the Composition Department of the UNSA Academy of Music in the class of prof. dr. Dino Rešidbegović. Kaniža's scientific research work in the field of electroacoustic music and computer musicology is based on examining the musicality of sound/musical materials generated during human interaction with technology, with a special interest In the computer as the pinnacle of recent digital technology. He deals with the phenomenology of recorded sound, which in a scientific perspective offers results through the methods of computer musicology. Kaniža's compositional work most often problematizes cultural models and musical idioms taken from pop culture and recontextualizes them in the aesthetic framework of contemporary artistic music, while examining the (dys)functionality of models and idioms in a new musical environment. He is a member of the administration and editorial board of the *INSAM Journal of Contemporary Music, Art and Technology* and the Musicological Society of FB&H. In several mandates, he held various positions in the field of student politics, where the responsibilities related to the positions of president of the Association of Students of the Music Academy in Sarajevo, vice dean for student affairs, and Senator of the UNSA stand out.

**Karača Beljak, Tamara** je diplomirala, magistrirala i doktorirala na Odsjeku za muzikologiju i etnomuzikologiju Muzičke akademije Univerziteta u Sarajevu. Na Muzičkoj akademiji predaje predmete iz oblasti etnomuzikologije, a od 2020. je prorektorica za umjetnost, kulturu i sport na Univerzitetu u Sarajevu. U istraživačkom radu primarno je usmjerena na vokalne stilove Bosne i Hercegovine, posebno sevdalinku. Svoja istraživanja predstavlja na domaćim i inozemnim konferencijama te u znanstvenim časopisima i zbornicima radova. Aktivna je članica Muzikološkog društva Federacije Bosne i Hercegovine te ICTM-ovog Nacionalnog komiteta za Bosnu i Hercegovinu. Njeno profesionalno iskustvo uključuje i gostujuća predavanja. Djelovala je i kao muzička urednica nekadašnjeg Radija Sarajevo, te je autorica više radijskih i televizijskih serijala posvećenih tradicijskoj muzici BiH. Priredila je niz antologijskih audio izdanja vezanih za bosanskohercegovačku tradicijsku muziku. Voditeljica je ansambla Etnoakademik koji djeluje na Muzičkoj akademiji Univerziteta u Sarajevu. Autorica je knjiga *Zvučni krajolici-osvrt na vokalne stilove Bosne i Hercegovine*, *Uvod u etnomuzikologiju- etnomuzikološka čitanka BiH*, te koautorica knjige *Vodič kroz tradicionalnu narodnu muziku BiH*.

**Karača Beljak, Tamara** has received her B.A., M.A. and Ph.D. degrees in ethnomusicology at the Academy of Music of the University of Sarajevo, Bosnia and Herzegovina. She is a professor of ethnomusicology and Vice-rector for Arts, Culture and Sports at the University of Sarajevo. Her primary area of scholarly interest and specialization is vocal music tradition in Bosnia and Herzegovina, especially sevdalinka. She regularly presents the results of her research on national and international conferences and in scholarly publications. She is an active member of the Musicological Society of the Federation of Bosnia and Herzegovina and secretary of ICTM National Committee for Bosnia and Herzegovina. Her professional experience also includes presentations and invited lectures.

She acted as the musical editor for the former Radio Sarajevo. She is the author of numerous radio and television serials dedicated to the traditional music of Bosnia and Herzegovina. She also created a series of anthological audio releases related to Bosnian and Herzegovinian traditional music. She is the director of the *Etnoakademik* ensemble which works at the Music Academy of the University in Sarajevo. She is also an author of the book *Zvučni krajolici-osvrt na vokalne stilove Bosne i Hercegovine (Soundscapes-reflection on vocal styles of Bosnia and Herzegovina)*, *Uvod u etnomuzikologiju- etnomuzikološka čitanka (Introduction to ethnomusicology- an ethnomusicological handbook of Bosnia and Herzegovina)*, and she is the co- author of *Vodič kroz tradicionalnu narodnu muziku BiH (A guide through traditional folk music of Bosnia and Herzegovina)*.

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**Katalinić, Vjera** je znanstvena savjetnica 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 i predsjednica Hrvatskog muzikološkog društva. Područja istraživanja: glazbena kultura u 18. i 19. stoljeću, mobilnost glazbe i glazbenika i njihova umrežavanja; glazbeni arhivi u Hrvatskoj. Voditeljica projekta HERA *Music Migrations in the Early Modern Age* (MusMig, 2013-2016); voditeljica projekta Hrvatske zaklade za znanost *Umrežavanje glazbom: promjene paradigmi u 'dugom 19. stoljeću'* (NETMUS19, 2017-2021), istraživač na projektu HRZZ-a *Institucionalizacija moderne građanske glazbene kulture u 19. stoljeću na području civilne Hrvatske i Vojne krajine* (2021-2025). Objavila četiri knjige, više od 230 članaka, 10 zbornika radova i osam notnih izdanja.

**Katalinić, Vjera**, is a scientific advisor and director at the Institute for the History of Croatian Literature, Theatre and Music, Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy, president of the Croatian Musicological Society. Fields of interest: musical culture in the 18th and 19th centuries, the mobility of music and musicians and their networks; music archives in Croatia. Leader of the leader of the Croatian Research Foundation (CRF) project “Networking through Music: Changes of Paradigms in the ‘Long 19th Century’” (2017-2021), currently researcher on the CRF project “Institutionalization of modern bourgeois musical culture in the 19th century in civil Croatia and Military Border” (2021-2025). Published four books, about 240 articles, edited 7 monographs, 11 proceedings and 8 music scores.

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**Kazić, Senad** je redovni profesor na Muzičkoj akademiji Univerziteta u Sarajevu za predmete Solfeggio i Metodika nastave solfeggia. Objavio je tri knjige i jednu monografiju. Autor je četiri udžbenika, pet informativnih publikacija o Muzičkoj akademiji, te preko dvadeset radova objavljenih u naučnim i stručnim časopisima. Učestvovao je na brojnim simpozijumima i tribinama, te održao niz seminara, radionica i drugih predavanja. Oblasti njegovog istraživanja su muzička teorija, muzička pedagogija, primijenjena muzikologija, historiografija, osiguranje kvalitete i menadžment u visokoškolskim ustanovama.

**Kazić, Senad** is a full professor at the Academy of Music, University of Sarajevo for the subjects Ear Training and Didactics of Ear Training. He has published three books and one monograph. He is the author of four textbooks, five informative publications about the Academy of Music, and over twenty papers published in scientific and professional journals. He has participated in numerous symposia and forums, and held a number of seminars, workshops and other lectures. His fields of scientific and academic research interests are music theory, music pedagogy, ear training, applied musicology, historiography, quality assurance and management in higher education institutions.

**Kiš Žuvela, Sanja** je docentica na Odsjeku za muzikologiju te prodekanica za studijske programe i cjeloživotno obrazovanje na Muzičkoj akademiji Sveučilišta u Zagrebu. Njezini znanstveni interesi obuhvaćaju probleme glazbene terminologije, odnos glazbe s jezikom i oblikovnim umjetnostima, analizu glazbe 20. stoljeća, percepciju i kogniciju glazbe, glazbenu terminologiju te odabrana kognitivno-lingvistička pitanja. Objavila je nekoliko desetaka znanstvenih i stručnih radova među kojima i knjigu *Zlatni rez i Fibonaccijev niz u glazbi 20. stoljeća* (2011.).

**Kiš Žuvela, Sanja** is an Assistant Professor of Musicology and Vice Dean for Study Programs and Lifelong Learning at the Academy of Music, University of Zagreb. Her principal research interests include the analysis of 20th and 21st century music, music perception and cognition, relationships between music and visual arts, music and language, cognitive linguistics and issues of contemporary musical terminology. She is the author of several dozens of academic papers which include a book, *The Golden Section and the Fibonacci Sequence in 20th Century Music* (Zagreb 2011).

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**Knysak, Benjamin** je izvršni direktor RIPM-a (Répertoire international de la presse musicale, prev. Međunarodni direktorij muzičke štampe). Studirao je muziku, filozofiju i informatičke nauke na Konzervatorijumu Peabody, Univerziteta Johns Hopkins te na Univerzitetu Illinois Urbana-Champaign. Predavao na Odsjeku za muzikologiju Univerziteta Northwestern u Evanstonu (Illinois). Njegove publikacije objavljuju se u raznim časopisima i sveskama, a njegova istraživačka interesovanja su fokusirana na istorijsku muzičku štampu, muzičku bibliografiju, informacijske tehnologije, muziku u imigrantskim zajednicama u Sjedinjenim Državama i muzičku historiografiju.

**Knysak, Benjamin** is Executive Editor of RIPM, Répertoire international de la presse musicale. He pursued studies in music, philosophy, and information science at the Johns Hopkins University, Peabody Conservatory, and the University of Illinois Urbana-Champaign. Previously, he taught in the musicology department of Northwestern University in Evanston, Illinois. His publications appear in various journals and volumes and his research interests focus on the historic musical press, music bibliography, information technology, music in immigrant communities in the United States and musical historiography.

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**Komatović, Nikola** je završio osnovne studije na Odseku za opštu muzičku pedagogiju (2007-2011), te master studije na Odseku za muzičku teoriju (2011-2012). Od 2013. do 2018. godine, Komatović je pohađao doktorske studije na Univerzitetu za muziku i izvođačke umjetnosti u Beču (Universität für Musik und Darstellende Kunst Wien). Disertaciju pod naslovom *Poznotonalni fenomeni kod Sezara Franka. Istraživanje izabranih orguljskih i orkestarskih dela kompozitora iz*

*ugla istorije harmonije i njene metodike u Belgiji i Francuskoj (Spättonale Phänomene bei César Franck. Eine Untersuchung anhand ausgewählter Orgel- und Orchesterwerke des Komponisten vor dem Hintergrund der Geschichte der Harmonik und ihrer Lehre in Belgien und Frankreich)* je odbranio u junu 2018. godine.

**Komatović, Nikola** completed undergraduate studies at the Department of General Musical Pedagogy (2007-2011) and master's studies at the Department of Music Theory (2011-2012). From 2013 to 2018, Komatović attended the doctoral studies program at the University of Music and Performing Arts in Vienna (Universität für Musik und Darstellende Kunst Wien). He defended his dissertation on "Late tonal phenomena by César Franck. A research of selected organ and orchestral works of the composer from the perspective of history of harmony and its teaching methods in Belgium and France ("Spättonale Phänomene bei César Franck. Eine Untersuchung anhand ausgewählter Orgel- und Orchesterwerke des Komponisten vor dem Hintergrund der Geschichte der Harmonik und ihrer Lehre in Belgien und Frankreich") in June 2018.

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**Konfic, Lucija** je rođena 1980. u Splitu. Diplomirala je 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 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 30-ak 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. st, digitalna muzikologija, očuvanje glazbene baština, glazbeni arhivi u Hrvatskoj. Od 2020. glavna je urednica časopisa *Arti musices*.

**Konfic, Lucija** was born in 1980 in Split. She graduated in musicology (Music Academy in Zagreb) in 2005 and librarianship (Faculty of Philosophy in Zagreb) in 2008, and received her PhD in 2017 at the Universität für Musik und darstellende Kunst in Graz. She works as a research associate at the Department for History of Croatian Music, Croatian Academy of Sciences and Arts in Zagreb. She is a collaborator on the current project of the Croatian Science Foundation "Institutionalization of modern bourgeois musical culture in the 19th 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, music archives in Croatia. Since

2020 she has been the editor-in-chief of *Arti musices* Croatian musicological journal.

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**Kučinić, Domagoj** je diplomirao 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, a redovito objavljuje tekstove i kritike na portalima Radnička prava, Kulturpunkt.org, Slobodni filozofski i dr. Aktivan je u inicijativi za radnička prava u polju kulture Za K.R.U.H.

**Kučinić, Domagoj** earned his master's degree in musicology at the Music Academy in 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 on websites Radnička prava, Kulturpunkt.org, Slobodni filozofski, etc. He is active in the initiative for workers' rights in the field of culture Za K.R.U.H.

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**Lech, Jan** se, nakon završetka svog magistarskog rada 2020. godine, upisao na doktorski studij Humanističkih nauka Univerziteta u Varšavi, gdje trenutno radi na svojoj disertaciji pod supervizijom profesora Szymona Paczkowskog (Institut za muzikologiju, Univerzitet u Varšavi). Osnovna tema njegovog istraživanja je uticaj transgresivne muzičke teorije na umjetničku kompozitorsku praksu, naročito u istočnoj Evropi i zemljama bivšeg Sovjetskog Saveza. On je takođe posvećeni kompozitor, s iskustvom u radu s pozorištima (Centar za teatarsku praksu *Gardzienice*, *One Eight Teatar*), ansamblima (Gudački kvartet *Synthesis*) i solistima (Georges Beriachvili, Volker Biesenbender, Władysław Lech). Kao muzički kritičar napisao je na desetine recenzija o aktualnim muzičkim dešavanjima za vodeći poljski muzički dvonedeljni "Ruch Muzyczny". Trenutno je zaposlen u Varšavskoj filharmoniji.

**Lech, Jan**, upon completing his Master's thesis in 2020, enrolled in the University of Warsaw's Doctoral School of Humanities, where he's writing his dissertation under the supervision of Professor Szymon Paczkowski (Institute of Musicology, University of Warsaw). The main interest of his research is the influence of transgressive music theory on the composers' artistic practice, especially in Eastern Europe and the countries of the former Soviet Union. He is also a dedicated composer, experienced in working with theatres (Centre for Theatre Practices "Gardzienice", One-Eighth Theatre), ensembles (Synthesis String Quartet) and soloists (Georges Beriachvili, Volker Biesenbender, Władysław Lech). As a music critic he authored dozens of reviews of current music affairs for the leading Polish music biweekly "Ruch Muzyczny". Currently employed by the Warsaw Philharmonic.

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**Maglov, Marija** (1989) je istraživač-saradnik na Muzikološkom institutu SANU u Beogradu i studentkinja doktorskih studija na Katedri za muzikologiju Fakulteta muzičke umetnosti u Beogradu. Usavršavala se na Visokoj školi za muziku, teatar i medije u Hanoveru (Hochschule für Musik, Theater und Medien, Hanover) kao dobitnica DAAD stipendije za kratke studijske boravke (2018). Autorka je monografije *The Best of: umetnička muzika u PGP-u* (Beograd: FMK, 2016). Objavila je radove u naučnim časopisima, tematskim monografijama i zbornicima i izlagala na domaćim i međunarodnim konferencijama. Saradnica je Centra za popularnu muziku, Beograd i sekretar časopisa *AM: Journal of Art and Media Studies*.

**Maglov, Marija** (1989) is a Research Assistant at the Institute of Musicology of the Serbian Academy of Sciences and Arts and a PhD candidate at the Department of Musicology, Faculty of Music, Belgrade. In 2018, she was awarded a DAAD short-term research grant for the research project carried out at Hochschule für Musik, Theater und Medien, Hannover. She is the author of the monograph *The Best of: umetnička muzika u PGP-u* (Belgrade: FMK, 2016). She published papers in scientific journals, thematic monographs and paper collections and took part in several national and international conferences. She is a collaborator with the Centre for Popular Music Research, Belgrade and secretary of the *AM: Journal of Art and Media Studies*.

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**Marinković, Miloš** (1992) je muzikolog, istraživač-saradnik u Muzikološkom institutu SANU i doktorski kandidat na Odseku za muzikologiju Fakulteta muzičke umetnosti u Beogradu. Kao stipendista u okviru doktorskih studija usavršavao se u Sloveniji (Filozofski fakultet Univerziteta u Ljubljani /2019/). Njegova istraživačka interesovanja fokusirana su na savremenu muziku, muzičku avangardu, muzičke festivale i politiku u socijalističkoj Jugoslaviji. Pored master rada *Nove kulturalno-festivalske perspektive u Hrvatskoj i Srbiji kao rezultat društveno-političke transformacije muzičkog festivala u SFRJ* (publikovanog 2018. godine), objavio je i više tekstova u naučnim časopisima i zbornicima radova. Rezultate svojih istraživanja aktivno predstavlja na naučnim skupovima i konferencijama u zemlji i u inostranstvu.

**Marinković, Miloš** (1992), is a musicologist and research assistant at the Institute of Musicology SASA and a PhD candidate at the Department of Musicology at the Faculty of Music in Belgrade. As a scholarship holder for his doctoral studies, he was engaged in research in Slovenia (Faculty of Philosophy, University of Ljubljana /2019/). His research interests focused on contemporary music, avant-garde music, music festivals, and politics in socialist Yugoslavia. In addition to his master's thesis, *New Cultural-Festival Perspective in Croatia and Serbia as a result of the socio-political transformation of the music festival in SFRY* (published in 2018), he has

also published articles in scientific journals and collections of papers. He actively presents the results of his research at national and international conferences.

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**Marković, Vedrana** (1975) zaposlena je na Muzičkoj akademiji na Cetinju u zvanju docenta, na predmetima Solfeđo i Metodika nastave solfeđa. Doktorirala je 2015. godine na Fakultetu muzičke umetnosti u Beogradu. Aktivno učestvuje na naučnim konferencijama u Crnoj Gori i inostranstvu. Autorka je monografije *Početna nastava solfeđa u radu sa slijepom i slabovidom djecom*, praktikuma za nastavu solfeđa, udžbenika za gimnaziju, udžbenika za osnovnu muzičku školu za predmet solfeđo *Muzički koraci 1, 2, 3, i 4* (u koautorstvu), i preko trideset stručnih i naučnih radova. Područje posebnog interesovanja predstavlja muzičko obrazovanje djece s oštećenjem vida, istorija muzičke pedagogije u Crnoj Gori, kao i primjena primjera iz crnogorske muzičke baštine u nastavi solfeđa. Autorka je programa za stručno usavršavanje nastavnika, akreditovanih u Zavodu za školstvo Crne Gore. Jedna je od osnivača međunarodnog simpozijuma iz oblasti muzičke pedagogije SIMPED, koji se održava u organizaciji Muzičke akademije na Cetinju, kao i festivala *Solfest*.

**Marković, Vedrana** (1975) has been employed at the Academy of Music in Cetinje as an Assistant Professor for subjects *Solfeggio* and *Methodology of Solfeggio Teaching*. She graduated from the Faculty of Music in Belgrade, and got her PhD in 2015. She participates actively at scientific gatherings in Montenegro and the wider region. She has published a monography of music education for children with visual impediment, exercises for solfeggio teaching, book sets for the first, second, third and fourth grades of music school, textbook for the grammar school and around thirty other studies. Her particular area of interest includes the implementation of examples from Montenegrin music heritage in music education. She is the author of the program for professional improvement of teachers, accredited by the Montenegrin Institute of Education. She is one of the founders of the International Symposium on Music Pedagogy SIMPED, as well as the Solfest Festival.

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**Martingo, Ângelo** doktorat (U. of Sheffield), master u Muzičkoj izvedbi (U. Reading), diploma Nastavničkog smjera (franc. Diplome Supérieur D'Enseignement) na École Normale de Musique u Parizu. Vanredni je profesor Univerziteta u Minhu (Portugal), gdje predaje Sociologiju muzike, Kulturnu politiku i Studije istraživanja izvedbe. Član je Centra za humanističke studije Univerziteta u Minhu (*Centro de Estudos Humanísticos da Universidade do Minho – CEHUM*), gdje je umjetnički i naučno veoma aktivan, a bavi se i koordinacijom i naučnim savjetovanjem na muzičkim studijama. Njegovi naučni interesi usmjereni su na sociologiju i estetiku muzičke izvedbe i komunikacije. Kao autor, urednik i korednik objavio je sljedeća



djela: *Razão, Cognição e Expressão nas Práticas Musicais* [prev. *Razum, spoznaja i izražavanje u muzičkim praksama*] (Humus, 2018), *Musica Instrumentalis* (Humus, 2019) and *Musica Humana* (Humus, 2020).

**Martingo, Ângelo** | PhD (U. of Sheffield), Master of Music in performance (U. Reading), Diplôme Supérieur D'Enseignement (École Normale de Musique de Paris). Ângelo Martingo is Associate Professor at the University of Minho (Portugal), teaches Sociology of Music, Cultural Policy and Performance Studies Research at the University of Minho. He is a member of Centro de Estudos Humanísticos da Universidade do Minho (CEHUM) and maintains an intense artistic and scientific activity in the organisation, co-ordination or scientific consultancy of music studies meetings. His research interests are focused on the sociology and aesthetics of music performance and communication, having published, as author, editor or co-editor *Razão, Cognição e Expressão nas Práticas Musicais* [Reason, Cognition and Expression in Music Practices] (Humus, 2018), *Musica Instrumentalis* (Humus, 2019) and *Musica Humana* (Humus, 2020).

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**Matoković, Marija**, rođena 21. rujna 1997. godine u Osijeku. Srednjoškolsko obrazovanje započinje 2012. godine u Glazbenoj školi Franje Kuhača u Osijeku, a završava 2016. godine te stječe zvanje Glazbenik violist. Kao članica Mješovitog zbora Glazbene škole Franje Kuhača sudjelovala je na brojim državnim i međunarodnim natjecanjima na kojima je zbor osvojio visoke nagrade. U razdoblju od 2017. do 2022. godine studentica je Filozofskog fakulteta u Splitu na Odsjeku za Učiteljski studij. Završetkom studija stekla je titulu magistre primarnog obrazovanja.

**Matoković, Marija** was born on September 21, 1997 in Osijek. Her high school education starts in 2012 at Franjo Kuhač Musical school in Osijek, and finishes in 2016 with a degree of violist musician. As a member of the mixed choir of the Franjo Kuhač Musical school, she participated in numerous state and international competitions in which her choir won high prizes. In the period of 2017 to 2022, she is a student of Faculty of Humanities and Social Sciences in Split at the Department of Teachers' Education. By the end of her study, she gained the title of Master of Primary Education.

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**Merchant, Tanya** je etnomuzikologinja na Fakultetu za muziku na University of California Santa Cruz, čiji istraživački interesi uključuju preplitanje muzike s pitanjima nacionalizma, roda i postkolonijalne situacije. S geografskim fokusom na Centralnu Aziju i Balkan, radila je na terenu u Sjedinjenim Državama, Uzbekistanu, Tadžikistanu, Rusiji i Bosni i Hercegovini. Njenu knjigu *Women Musicians of Uzbekistan: From Courtyard to Conservatory* 2015. godine objavio je University of Illinois Press.

**Merchant, Tanya** is an ethnomusicologist on the music faculty of the University of California, Santa Cruz, whose research interests include music's intersection with issues of nationalism, gender, and the post-colonial situation. With a geographical focus on Central Asia and the Balkans, she has conducted fieldwork in the United States, Uzbekistan, Tajikistan, Russia, and Bosnia and Herzegovina. Her book, *Women Musicians of Uzbekistan: From Courtyard to Conservatory*, was published in 2015 by the University of Illinois Press.

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**Mitrović, Radoš** (1989, Beograd). Docent na Katedri za muzikologiju, Fakulteta muzičke umetnosti, Univerziteta umetnosti u Beogradu. Objavljuje naučne članke u stručnim časopisima, kao što su *Novi zvuk*, *Zbornik Matice Srpske za scenske umetnosti i muziku*, *Art and Media*, *Muzika*, a njegov master rad o Maurisiju Kage-lu je objavljen kao e-knjiga u izdanju FMU. Dao je doprinos Srpskoj enciklopediji (Matica Srpska), kao i monografiji Istorija umetnosti u Srbiji XX vek, III (ur. Miško Šuvaković). Učestvovao je u projektu *Next Generation* muzičkog festivala Donaueschinger Musiktage (2012). Član je Muzikološkog društva Srbije i Udruženja novinara Srbije. Njegov angažman obuhvata i pisanje kritika i priloga za Muzičku redakciju Radio Beograda 2.

**Mitrović, Radoš** (1989, Belgrade). Docent at the Department of Musicology, Faculty of Music, University of Arts in Belgrade. He publishes scholarly articles in professional magazines, such as *Novi zvuk*, *Zbornik Matice Srpske za scenske umetnosti i muziku*, *Art and Media*, *Muzika*, and his master's thesis on Mauricio Kagel was published as an e-book by FMU. He contributed to the *Serbian Encyclopedia* (Matica Srpska), as well as to the monograph *History of Art in Serbia XX Century*, III (edited by Miško Šuvaković). He participated in the *Next Generation* project of the music festival Donaueschinger Musiktage (2012). He is a member of the Musicological Society of Serbia and the Association of Journalists of Serbia. His work also includes writing reviews for the Music Department of Radio Belgrade 2.

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**Mrda, Tatjana** završila je teoretski odsek u SMS "Josip Slavenski" u Beogradu. Diplomirala na Odseku za Opštu muzičku pedagogiju i specijalizirala je na Metodici solfeđa (FMU Beograd). Trenutno je doktorand muzikologije na Akademiji umetnosti u Novom Sadu. Iz neposrednog rada s decom (od muzičkog zabavišta do pripreme za fakultetsko obrazovanje), stekla je veliko iskustvo i stručnu praksu u nastavi solfeđa, teorijskih predmeta i hora. Bila je asistent na akreditovanom kursu za profesionalno usavršavanje razvoja deteta u muzičkom zabavištu. Bavi se aranžiranjem i komponovanjem za različite horske sastave koji se javno izvode. Autor je više žanrovski različitih višeglasnih kompozicija objavljenih u zvaničnim udžbenicima za nastavu solfeđa u srednjim školama. Učesnik je u više međunarodnih naučnih konferencija i skupova

i autor više objavljenih radova u stručnim i naučnim časopisima iz istraživačkog polja muzičke prošlosti. Zastupljen je rad u medijima kao muzički saradnik u preko 200 različitih televizijskih i filmskih formi. Komponuje i izvodi muziku za pozorište i film. Izdala autorski cd i muzikaliju *Duni vetre sa banatske strane* (CINK – Jazztronic, 2012.)

**Mrđa, Tatjana** graduated from the theoretical department at The Josip Slavenski School of Music, following the graduated from the Faculty of Music in Belgrade, Department of General Music Pedagogy, and specialized in the Methodology of Solfeggio. Currently, she is a doctoral student of musicology at the Academy of Arts in Novi Sad. Due to direct work with children (from music kindergarten to preparation for university education), she gained extensive experience and professional practice in teaching solfeggio, theoretical subjects and choirs. She was an assistant at an accredited course for professional development of a child in music kindergarten. Author of several genre-different polyphonic compositions published in official textbooks for teaching solfeggio in highschools, she arranged and composed (publicly performed compositions) for different choirs. She participated in several international scientific conferences and gatherings, as the author of several published papers in professional and scientific journals from the research field of the musical history. She is represented in the media as a music associate in over 200 different television and film forms. Composes and performs music for theater and film. She released the CD and musical *Duni vetre sa banatske strane* (Wind, blow from the Banat side) (CINK - Jazztronic, 2012).

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**Murray, Samuel** je viši predavač muzike na Falmouth univerzitetu i trenutno, pod supervizijom dr. Johnya Lamba, prof. Davida Piora i dr. Jana Herbst, radi na svom doktoratu na temu prikaza virtuoznosti na rok i metal gitari. S iskustvom u sviranju gitare, Samova istraživačka interesovanja uključuju napredne gitarске tehnike, studije transkripcije, virtuoznost i muziciranje u sesiji.

**Murray, Samuel** is a senior lecturer in music at Falmouth University and is currently working under the supervision of Dr Johny Lamb, Professor David Prior and Dr Jan Herbst towards a PhD on the topic of representations of virtuosity in rock and metal guitar. With a background in guitar performance, Sam's research interests include advanced guitar techniques, transcription studies, virtuosity, and session musicianship.

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**Nikšić, Naka** je rođena 1979. godine. Godine 2000. diplomirala je na Univerzitetu u Prištini, na Fakultetu umjetnosti u Prištini na odsjeku – klavir. Magistarske studije iz oblasti izvođačke umjetnosti – klavir, završila je na istom fakultetu 2004. godine. Godine 2005. završila je i magistarske studije na Univerzitetu

u Kragujevcu, Učiteljskom fakultetu u Užicu, odbranivši magistarsku tezu pod nazivom: Muzičke sposobnosti djece pred polazak u I razred osnovne škole iz oblasti Metodika nastave muzičke kulture. Godine 2015. doktorirala je klavir na Ankara Devlet Konseravatuvarı, a 2016. Metodiku nastave muzičke kulture na Učiteljskom fakultetu u Beogradu, odbranivši tezu pod nazivom *Metodička funkcija pjesama novopazarskog kraja u postavci elementarne muzičke pismenosti mlađih razreda osnovne škole*. Radi u zvanju docenta za oblast Metodika nastave muzičke kulture na Učiteljskom fakultetu u Beogradu, Nastavno odjeljenje u Novom Pazaru. Kao pijanista nastupala je na brojnim scenama u zemlji i inostranstvu. Učesnik je više međunarodnih naučnih skupova i konferencija. Autor je naučnih i stručnih radova iz oblasti metodike nastave muzičke kulture i etnomuzikologije objavljenim u nacionalnim i međunarodnim naučnim časopisima.

**Nikšić, Naka** was born in 1979. In 2000 she graduated from the University of Priština, the Faculty of Arts – Piano. She completed her master's degree in Performing arts – Piano at the same faculty in 2004. In 2005 she completed another master's program at the University of Kragujevac, The Faculty of Teacher Education in Užice, having defended a master's thesis titled: *Muzičke sposobnosti dece pred polazak u I razred osnovne škole (The musical abilities of children prior to enrollment in the first grade)* in the field of Methodology of music education. She earned her PhD at the Ankara Devlet Konseravatuvarı in 2015 – Piano. She also earned a PhD from the Teacher Education Faculty in Begrade in 2016, having defended the thesis titled *Metodička funkcija pesama novopazarskog kraja u postavci elementarne muzičke pismenosti mlađih razreda osnovne škole (The methodological function of songs from the region of Novi Pazar in establishing musical literacy among younger school-aged children)*. She is currently employed as an assistant professor in the field of Methodology of music education at the Teacher Education Faculty in Belgrade, at their department in Novi Pazar. As a pianist she has performed on numerous stages in the country and abroad. She has participated in several international congresses and conferences, and authored both scientific and professional papers in the field of music education and ethnomusicology, published in national and international journals.

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**Norsen, Rolf** je studirao horsko dirigovanje kod Olafa Christiansena (St. Olaf College), scensku režiju kod Cosmos Catalana (University of Iowa) i muzikologiju kod Marca Honeggera (Université de Strasbourg), Williama F. Prizera i Alejandra Plancharta (University of California Santa Barbara). Autor je nekoliko pozorišnih komada i dva operaska libreta na norveškom, *I Manoscritti Musicali del Duomo del Castelfranco Veneto* (1985, na italijanskom, prev. *Muzički rukopisi Katedrale Castelfranco Veneto*), web stranice *clement-janequin.com* na kojoj je predstavljena i uređena cjelokupna Janequinova sakralna produkcija, a u pripremi je i *Clément Janequin: Life and Works* (prev. *Clément Janequin: Život i djela*) (izdavač University

of Rochester Press). Živi u Nord Osterdal (Nord Østerdal) u Norveškoj i Manopelu (Manoppellu) u Italiji.

**Norsen, Rolf** studied choral conducting with Olaf Christiansen (St. Olaf College), stage directing with Cosmos Catalano (University of Iowa) and musicology with Marc Honegger (Université de Strasbourg), William F. Prizer and Alejandro Planchart (University of California Santa Barbara). He is the author of several plays and two opera librettos in Norwegian, *I Manoscritti Musicali del Duomo del Castelfranco Veneto* (1985, in Italian), the website [clement-janequin.com](http://clement-janequin.com) in which the entirety of Janequin's sacred production is edited, and *Clément Janequin: Life and Works* (under preparation, University of Rochester Press.) He lives in Nord Østerdal, Norway and Manoppello, Italy.

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**Pereira, Bruno** je vokalista, predavač i istraživač. Diplomirao je i magistrirao operno pjevanje, te je završio studij muzičke produkcije i menadžmenta u kulturi. U svojoj doktorskoj disertaciji istraživao je savremene izvedbene prakse, fokusirajući se na mogućnosti glasa, tijela i improvizacije. Profesor je na Escola Superior de Música e Artes do Espectáculo Porto (ESMAE), gdje trenutno obnaša dužnost koordinatora za međunarodnu saradnju, a član je i Instituta za istraživanje umjetnosti, dizajna i društva - izADS. Nastupao je pod dirigentskom palicom dirigenata kao što su Roberto Perez, Niksa Bareza, Marc Tardue, Philippe Herreweghe, Young Min-Park, Kasper Putnins, Pedro Amaral, Cesário Costa, Yannick Nézet-Séguin, Filip Rathé, Ivan Maylemans i sa brojnim ansamblima uključujući Orquestra do Norte, Filarmonia das Beiras, Orquestra Clássica do Algarve, Orquestra Nacional do Porto, Orquestra Metropolitana de Lisboa, Grupo de Câmara do Porto, Spectra Ensemble, Clepsidra, Casco Phil, Collegium Vocale, Massive Brass Attack, hr Sinfonieorchester Frankfurt, Rotterdam Philharmonic Orchestra, Orchestre des Champs-Élysées, Arte mínima, T3+1. Nakon dugogodišnjeg iskustva u ulozi opernog izvođača, svoju umjetničku i istraživačku aktivnost usmjerava ka savremenom muzičkom izrazu i vokalnoj improvizaciji, samostalno stvarajući i predstavljajući različita eksperimentalna djela, ali i u saradnji s umjetnicima poput Girilala Baarsa, Dimitrisa Andrikopoulou, Horacio Tomé-Marques, Telmo Marques, António Aguiar, Mário Azevedo i dr. Ovaj segment njegovog rada obilježila su djela I izvedbe poput *Quartas Paredes*, *Merce(y)*, *Suspensão/distensão v.1*, *Sonnet 18*, *Espelho meu*, *Borderline 194*, *Songs to fly* i druga. Svoj umjetnički i naučni rad predstavio je u Portugalu, Španiji, Francuskoj, Belgiji, Nizozemskoj, Švedskoj, Njemačkoj, Češkoj, Irskoj, Turskoj, Sloveniji, Rusiji, Litvaniji i Brazilu.

**Pereira, Bruno** is a singer, performer, teacher and researcher. He holds a degree in lyrical singing and a post-graduation in opera. Also obtained a degree in music production and a post-graduation in cultural management. He sang under the direction of conductors such as Roberto Perez, Niksa Bareza, Marc Tardue, Philippe

Herreweghe, Young Min-Park, Kasper Putnins, Pedro Amaral, Cesário Costa, Yannick Nézet-Séguin, Filip Rathé, Ivan Maylemans and many others with ensembles such as the Orquestra do Norte, Filarmonia das Beiras, Orquestra Clássica do Algarve, Orquestra Nacional do Porto, Orquestra Metropolitana de Lisboa, Grupo de Câmara do Porto, Spectra Ensemble, Clepsidra, Casco Phil, Collegium Vocale, Massive Brass Attack, hr Sinfonieorchester Frankfurt, Rotterdam Philharmonic Orchestra, Orchestre des Champs-Élysées, Arte mínima, T<sub>3+1</sub> among others in the last few years, after more than 15 years intensively performing opera, he has been researching and performing within the field of contemporary performance and vocal improvisation creating and presenting various solo experimental works or in collaboration with artists such as Girilal Baars, Dimitris Andrikopoulos, Horacio Tomé-Marques, Telmo Marques, António Aguiar, Mário Azevedo among others. From his creative work stands out works and performances such as *Quartas Paredes*, *Merce(y)*, *Suspensão/distensão v.1*, *Sonnet 18*, *Espelho meu*, *Borderline 194*, *Songs to fly and innere gesang*. He has been actively performing and teaching in very different contexts in Portugal, Spain, France, Belgium, Holland, Sweden, Germany, Czech Republic, Ireland, Turkey, Slovenia, Russia, Lithuania and Brazil. Teacher and international coordinator at ESMAE. He holds a PhD in Arts – Contemporary performative practices where he developed deep research about voice, body and improvisation and he is member of i2ADS (artistic research center).

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**Pérez Aparicio, José Miguel** je diplomirao historiju i muzičke nauke na Autonomnom univerzitetu u Madridu (UAM). Kako bi se dodatno usavršio u svojoj istraživačkoj oblasti koja se tiče lirskog teatra, magistrirao je historiju i teoriju scenskih umjetnosti na Institutu za teatar u Barceloni. Trenutno radi istraživački doktorat kao dobitnik stipendije Ministarstva univerziteta za obuku univerzitetskih profesora (FPU). Svoja istraživanja o muzičkom nacionalizmu primijenjenom na slučaj modernističkog pokreta za katalonsko lirsko pozorište provodi na Autonomnom univerzitetu u Barceloni (UAB). U okviru svog dodiplomskog studija na UAM-u radio je istraživanja na temu adaptacije muzike kroz prevod francuskog lirskog pozorišta na španski tokom prosvjetiteljstva, a istraživao je i udruženja (cehove) proizvođača gitara iz istog perioda. Radio je takođe i za Fondaciju Jacinto Guerrero, koordinirajući organizovanje konferencija u Zarzueli 2020.

**Pérez Aparicio, José Miguel** has a bachelor's degree in History and Sciences of Music by the Autonomous University of Madrid (UAM). To specialize his field of research in lyric theatre, he studied a master's in History and Theory of the Performing Arts in the Institut of Theatre of Barcelona. Nowadays, he is a doctoral researcher awarded with the Ministry of Universities' scholarship for the training of university professors (FPU). He develops his research in the Autonomous University of Barcelona (UAB) on musical nationalism applied to the case of the Modernist movement for a Catalan lyric theatre. His previous work was

at the UAM as an undergraduate researcher on the adaptation of music in the translation of French lyric theatre to Spanish during the Enlightenment, and also on the guitar-makers guild of this same period. He has also worked at the Jacinto Guerrero's Foundation on the coordination of the Zarzuela Conferences of 2020.

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**Perunović-Ražnatović, Ana** (1974) poslije završenih osnovnih studija na Muzičkoj akademiji u Podgorici, na Državnoj muzičkoj akademiji u Sofiji (Bugarska) završava specijalističke studije iz predmeta Harmonija, a potom i magistarske studije iz predmeta Muzički oblici. Doktorant je na Muzičkoj akademiji u Sarajevu iz oblasti muzičke teorije i pedagogije. Na Muzičkoj akademiji na Cetinju radi kao stručni saradnik za predmete: Harmonija, Muzički oblici, Kontrapunkt i Solfedo. Pored pedagoškog rada, Ana Perunović Ražnatović je angažovana kao: stručni konsultant Zavoda za udžbenike i nastavna sredstva i Zavoda za školstvo, član radnih grupa Ministarstva za prosvjetu Crne Gore i Centra za stručno obrazovanje. Autorka je oko 20 naučnih radova, knjige *Pozni gudački kvarteti Ludwiga van Beethovena*, *Priručnika za predmet Muzička kultura osnovne škole za odrasle*, a koautorka *Priručnika za muzičke aktivnosti u predškolskim ustanovama* i udžbenika *Harmonija* za srednju muzičku školu. Učestvuje na simpozijumima u Crnoj Gori, Srbiji, Bosni i Hercegovini, Hrvatskoj.

**Perunović-Ražnatović, Ana** (1974) after bachelor studies in Montenegro, specialist studies in Bulgaria, and master studies, she's now a PhD student of Music theory and pedagogy at the Academy of Music in Sarajevo. She works at the University of Montenegro as a senior teaching assistant for Harmony, Musical Forms, Counterpoint and Solfeggio. Along to pedagogical work, she is engaged as: expert consultant of the Institute for Textbooks and the Institute for Education, a member of the working groups of the Ministry of Education of Montenegro and the Center for Vocational Education. She is the author of about 20 scientific papers, the book *Late String Quartets of Ludwig van Beethoven*, *The Manual for the Musical Culture subject of elementary school for adults*, and the co-author of the Manual for musical activities in preschool institutions and the textbook "Harmony" for secondary music schools. She participates in scientific conferences in Montenegro and abroad.

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**Petrov, Ana** (1982) je muzikolog i sociolog, vanredni profesor na Fakultetu za medije i komunikacije u Beogradu. Autorka više knjiga, uključujući knjigu *Jugoslovenska muzika bez Jugoslavije* (2016) i *Sociologije nostalgija* (2021).

**Petrov, Ana** (1982), a musicologist and a sociologist. Currently, she is an associate professor at the Faculty of media and communications, Belgrade. Petrov is the

author of several books, including a book dealing with the reception of Yugoslav popular music after the dissolution of Yugoslavia (*Yugoslav music without Yugoslavia*, 2016) and on the theories of nostalgia (*Sociologies of nostalgias*, 2021)

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**Pinto, Nuno** je profesor na Escola Superior de Música e Artes do Espectáculo Porto (ESMAE), gdje predaje klarinet i kamernu muziku. Počeo je svirati kod prof. Saula Silve, Antónia Saiotea, Michela Arrignona i Alaina Damiensa u Portugalu i Francuskoj, a fokus njegovog djelovanja dominantno je usmjeren ka kamernoj i savremenoj muzici. Jedan je od osnivača ansambala “Camerata Senza Misura”, “Trivm de Palhetas” i “Clarinetes Ad Libitum” u kojima je saradivao s nekim od najistaknutijih muzičara današnjice. Bio je član “OrchestrUtopica” i “Grupo Música Nova” kao i Sond’Ar-te Electric Ensemble od osnivanja ovog sastava. Kao solista i kamerni muzičar, Pinto je dao veliki doprinos u afirmaciji savremene muzike, interpretirajući djela portugalskih kompozitora s kojima kontinuirano saraduje. Tokom svoje dinamične karijere premijerno je izveo više od 170 djela portugalskih i inostranih kompozitora i snimio interpretacije preko 140 kompozicija. Njegov album *Tempo de Outono* (Artway Records 2016), snimljen s pijanisticom Elsom Silvom, objedinjuje kompozicije za klarinet i klavir portugalskih kompozitora. O kvaliteti interpretacije i značaju ovog ostvarenja, koji je prepoznala domaća i međunarodna kritika, svjedoči činjenica da je Jornal Pública proglasio za ploču 2016. godine. Nuno Pinto je jedan od najpriznatijih i međunarodno prepoznatih portugalskih solista koji je nastupio s nekoliko orkestara, učestvovao na međunarodnim muzičkim festivalima diljem Evrope, Azije i Amerike te je jedan od istaknutih ambasadora brendova Buffet Crampon i Vandoren.

**Pinto, Nuno** Featured artist of the Buffet Crampon and Vandoren brands, Nuno Pinto is described by the press as a “genius clarinetist” (Daniel Babiloni), “brilliant” (Nicholas Cox) and “at the level of the greatest international virtuosos of the instrument” (Bernardo Mariano). He studied clarinet with Saul Silva, António Saiote, Michel Arrignon and Alain Damiens, in Portugal and France, and has dedicated a large part of his work to chamber music and contemporary music, being a founding member of the chamber groups *Camerata Senza Misura*, *Trivm de Palhetas* and *Clarinetes Ad Libitum*, having also played with some of the best musicians of our days. He was a member of *OrchestrUtopica* and *Grupo Música Nova* and has been a member of the Sond’Ar-te Electric Ensemble since its foundation. As a soloist or part of chamber groups and ensembles, Nuno Pinto has done a remarkable job in the dissemination of contemporary music, being dedicated to several works by Portuguese composers with whom he regularly works. During his intense career, he premiered more than 170 works, by Portuguese and foreign composers, having recorded 140 works, more than 50 live, in 25 record editions. His album *Tempo de Outono* (Artway Records 2016), recorded with the pianist Elsa Silva, brings together works by Portuguese composers for clarinet and piano.



Highlighted by national and international critics, it was the record of the year by Jornal Público: “A record that stands out for the quality of the interpretation of these two experienced performers, and it is also worth mentioning the fact that it is the first phonographic edition of the six pieces that comprise it.” (in Ípsilon / Público, Pedro M. Santos, Top 10 Records - The best of 2016) Nuno Pinto is one of the most outstanding Portuguese soloists with great international relevance, having been a soloist with several orchestras and participating in International Music Festivals in Europe, America and Asia. He teaches Clarinet and Chamber Music at ESMAE.

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**Piškor, Mojca** je doktorirala etnologiju i kulturnu antropologiju na Filozofskom fakultetu Sveučilišta u Zagrebu disertacijom *Politike i poetike prostora glazbe: etnomuzikološki i kulturnoantropološki pogledi* (2010). Od 2001. do 2013. djelovala je na Institutu za etnologiju i folkloristiku u Zagrebu. Od 2013. godine docentica je za etnomuzikološke predmete na Odsjeku za muzikologiju Muzičke akademije Sveučilišta u Zagrebu. Područje njezina znanstvenog interesa obuhvaća teme vezane uz neksus glazbe, zvuka i politika (rasne imaginacije, roda, migracija) te presijecanja glazbi i diskursa o njima. Posljednjih se godina bavi istraživanjem uloge glazbe i zvuka u režimima torture u političkim i koncentracijskim logorima (Goli, Sv. Grgur; Jasenovac). Od 2020. godine članicom je istraživačke skupine međunarodnog projekta *Europski režim iregulariziranih migracija na periferiji: od etnografije do pojmovnika* (ERIM).

**Piškor, Mojca** earned PhD in ethnology and cultural anthropology at the Faculty of Humanities and Social Sciences in Zagreb with the thesis *Politics and Poetics of Spaces of Music: Ethnomusicological and Anthropological Perspectives* (2010). From 2001 she has been affiliated with the Institute of Ethnology and Folklore Research in Zagreb. Since 2013 she is permanently employed as an assistant professor of Ethnomusicology at the Musicology Department of the Academy of Music in Zagreb. Her field of interest includes issues pertaining to the nexus of music, sound and politics (racial imagination, gender, migration) and intersections of music and discourse on music. In the recent years she focused her research interests on role of music and sound in torture regimes of political labour and concentration camps (Islands of Sv. Grgur and Goli; Jasenovac). Since 2020 she is participating in the international research project *The European Irregularized Migration Regime in the Periphery of the EU* (ERIM).

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**Plakalo, Ena** je diplomirala na Odsjeku za muzičku teoriju i pedagogiju (2014) i na Odsjeku za dirigovanje (2015) na Muzičkoj akademiji Univerziteta u Sarajevu. Magistrirala je (2015) sa završnim radom u kojem su prvi put objedinjeni i predstav-

ljeni pedagoški principi njemačkog pedagoga i teoretičara Maxa Battkea. Tokom studija ostvarila je zapažene rezultate kojim je stekla priznanje “Zlatna značka Univerziteta u Sarajevu”. Trenutno obnaša funkciju višeg asistenta na predmetu Solfeggio i Metodika solfeggia i praktikum na Muzičkoj akademiji u Sarajevu.

**Plakalo, Ena** graduated from the Department of Music Theory and Pedagogy (2014) and at the Department of Conducting (2015) at the Music Academy of the University of Sarajevo. She obtained her master’s degree (2015) with a final thesis in which the pedagogical principles of the German pedagogue and theorist Max Battke were unified and presented for the first time. During her studies, she achieved remarkable results, and was awarded a “Gold Badge of the University of Sarajevo”. She currently works as senior assistant in the course Solfeggio and Methodology of Solfeggio and practicum at the Academy of Music of the University of Sarajevo.

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**Ploskić, Nermin** je magistrirao 2018. godine na Odsjeku za muzičku teoriju i pedagogiju Muzičke akademije Univerziteta u Sarajevu. U periodu od 2013. do 2018. godine, bio je angažovan kao nastavnik muzičke kulture u osnovnim školama u Kantonu Sarajevo, gdje je ocijenjen najvećim ocjenama od strane nadležnih obrazovnih i pedagoških institucija. U periodu od 2015. do 2016. godine bio je angažovan i kao eksterni saradnik na poslovima osmišljavanja i dizajniranja digitalnih sadržaja za prve digitalne udžbenike u BiH – predmet muzičke kulture od V - VIII razreda osnovne devetogodišnje škole. U novembru 2018. godine, 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 u julu 2022. godine. Od 2020. godine je angažovan i kao Nacionalni koordinator za Bosnu i Hercegovinu u Evropskoj asocijaciji za muziku u školama (European Association for Music in Schools – EAS).

**Ploskić, Nermin** received his master’s degree in 2018 at the Department of Music Theory and Pedagogy of the Music Academy of the University of Sarajevo. In the period from 2013 to 2018, he was engaged as a music teacher in primary compulsory schools in Sarajevo, where he was rated with the highest marks by the educational institutions. From 2015 to 2016, he was engaged as an external collaborator in the creation of digital music content for the first digital textbooks for elementary schools in BiH. In November 2018, at the Academy of Music of the University of Sarajevo, he was elected to the title of assistant for the subjects Music Teaching Methods I - VIII, and he was elected to the title of senior assistant in July 2022. Since 2020, he has been engaged as the National Coordinator for BiH in the European Association for Music in Schools (EAS).

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**Prévost, Lorane** je alumna Kraljevskog koledža (eng. King's College) u Londonu. Magistrirala je muzikologiju 2021. godine. Ima iskustvo u oblastima antropologije i muzičke izvedbe. Zanima je interakcija između moći i muzičke izvedbe, kao i interakcija muzike, politike i identiteta u 20. i 21. stoljeću, s posebnim interesovanjem za položaj muzike u političkoj i društvenoj stvarnosti savremenog Irana uz muzičko nasljeđe romskih identiteta. Njeno trenutno istraživanje fokusira se na ispreplitanje muzike i sjećanja među potomcima raseljenih populacija.

**Prévost, Lorane** is a King's College of London alumna. She graduated in 2021 with a Master's degree in Musicology. She has a background in both anthropology and music performance. Her interest surrounds the interactions between power and music performance and between music, politics and identities in the twentieth/ twenty-first centuries, with a particular interest in the position of music in the political and social situation of contemporary Iran since and in the musical heritage of Romani identities. Her current research focuses on the intersection of music and memory amongst the descendants of displaced populations.

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**Radica, Davorka** (1971) je diplomirala na Muzičkoj akademiji u Zagrebu 1995. godine na Odsjeku za kompoziciju i glazbenu teoriju, a na istoj je ustanovi magistrirala 2002. završivši poslijediplomski znanstveni studij iz glazbene pedagogije, te doktorirala na Odsjeku za muzikologiju 2006. godine. Od 1996. do 2000. je mlađa asistentica na odsjeku Glazbena kultura Muzičke akademije u Zagrebu. Od 2001. godine zaposlena je na Umjetničkoj akademiji Sveučilišta u Splitu, trenutno kao red. profesorica i predstojnica Odsjeka glazbene teorije i kompozicije te voditeljica doktorskog studija. S radovima iz područja glazbene teorije i glazbene pedagogije sudjelovala je na brojnim znanstvenim simpozijima a redovito održava i predavanja i seminare u vidu stručnog usavršavanja nastavnika glazbenih škola. Autorica je brojnih znanstvenih radova te knjiga *Ritamaska komponenta glazbe 20. stoljeća* (2011), nagrađene nagradom HAZU i *Kantata Josipa Hatzea Resurrexit* (2018), u koautorstvu s I. Tomić Ferić. Članica je uređivačkog odbora časopisa *Theoria* i *Bašćinski glasi*.

**Radica, Davorka** (1971), graduated from Music Academy in Zagreb in 1995, at the Department of Composition and Music Theory, where she also won a master's degree in music pedagogy in 2002, and a doctor's degree at the Department of Musicology in 2006. From 1996 to 2000, she worked as the Assistant Lecturer at the Department of Music Culture of the Music Academy in Zagreb. Since 2001, she has worked at the Arts Academy in Split, currently as the Full Professor, head of the Department of Music Theory and Composition and head of the doctoral studies. She has participated in numerous scientific symposia presenting papers in music theory and music pedagogy and regularly holds lectures and seminars intended for professional development of music school teachers. She is the author of numerous scientific papers, while her book *Rhythm Component of 20th*

*Century Music* (2011) was awarded by the Croatian Academy of Science and Arts. The book *The Cantata of Josip Hatze Resurrexit* (2018) was written in co-autorship with I. Tomić Ferić. She is a member of the editorial board of the journals *Theoria* and *Bašćinski glasi*.

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**Radivojević, Maja** (1990, Požarevac) 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 i 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, a rezultate ovog projekta prezentovala je u Centru za istraživanje muzike manjina u Beču (MMRC). Interpretator je tradicionalnih narodnih pesama, a podučava i mlade pevače putem radionica i seminara.

**Radivojević, Maja** (1990, Požarevac) is a PhD student at the Department for Ethnomusicology at the Faculty of Music 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, applied ethnomusicology. She is especially focused on field research of the musical practice of Serbian and Vlach population 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 in several, and managed a few projects aimed at research, preservation and presentation of the intangible cultural heritage of Serbia. She received the ÖeAD Austrian Scholarship for study research in Vienna at the University of Music and the Arts, and she presented the results of this project at the Minority Music Research Center in Vienna (MMRC). She is an interpreter of traditional folk songs, and also teaches young singers through workshops and seminars.

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**Radovanović, Bojana** (1991), muzikološkinja i teoretičarka umetnosti, zaposlena je kao istraživačica saradnica u Muzikološkom institutu SANU. Doktorirala je na Odseku za muzikologiju Fakulteta muzičke umetnosti, Univerziteta umetnosti u Beogradu, radeći na temi odnosa između glasa i vokalne tehnnike i novih techno-

logija u savremenoj umetničkoj i popularnoj muzici. Istražuje u oblastima savremene muzike i umetnosti, glasa, metal muzike, umetnosti i medija, te transdisciplinarnog pristupa umetnosti. Objavila je dve monografije i bila deo uredničkog tima jednog međunarodnog tematskog zbornika u izdanju Muzikološkog instituta SANU. Suosnivačica je i glavna i odgovorna urednica naučnog časopisa *INSAM Journal of Contemporary Music, Art and Technology*.

**Radovanović, Bojana** (1991), musicologist and art theorist, is a research assistant at the Institute of Musicology SASA. She obtained her PhD at the Department of Musicology, Faculty of Music, University of Arts in Belgrade, studying the relations 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 two books and co-edited one collective monograph. She is a co-founder and the editor-in-chief of the scientific journal *INSAM Journal of Contemporary Music, Art and Technology*.

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**Ramović, Amila** 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). U 2013-2014 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”.

**Ramović, Amila** is a musicologist and a curator from Sarajevo. She is an associate professor at the University of Sarajevo's Academy of Music. From 1999 she has been a member, and from 2018 the president of the Musicological Society of the Federation of BiH. Her curatorial practice is aimed at interdisciplinarity in contemporary arts. Her career in the arts started when she joined the Ars Aevi Museum of Contemporary Art team in Sarajevo in 2000, where she later served as Executive Director (2005-2017). She 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, designed in collaboration with composers Heiner Goebbels, Philippe Manoury, Peter Ablinger and Vinko Globokar. In 2019 she was awarded 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.

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**Rudland, Oliver** je kompozitor ([www.oliverrudland.com](http://www.oliverrudland.com)) i *community musician* koji trenutno radi doktorat na University of Leeds, istražujući upotrebu ko-kreativnih tehnika u stvaranju velikih operskih projekata u zajednici. Svoje istraživanje predstavio je u Međunarodnom centru za muziku u zajednici na York St. John’s univerzitetu, na Univerzitetu Høyskolen Kristiania u Oslu, na Bijenalnoj međunarodnoj konferenciji o muzici Kraljevskog konzervatorija u Birminghamu, na Transnacionalnoj konferenciji operskih studija Univerziteta Bayreuth u Njemačkoj, na Istraživačkom simpoziju Leeds univerziteta, kao i na Kompozitorskoj radionici University of Cambridge. Njegovo istraživanje objavljeno je u časopisu *Sounding Board: The Journal of Community Music*, a u naredom periodu njegovi radovi će biti objavljeni i u sljedećim publikacijama: *WRoCAH Journal*, *Context – Journal of Music Research* i *TEMPO Journal* (izdavač Cambridge University Press). Član je uredničkog odbora časopisa *CePRA Journal* za istraživanje prakse u umjetnosti (<https://cepra.leeds.ac.uk/journal/>). Oliver Rudland takođe predaje stilistiku i kompoziciju na University of Cambridge.

**Rudland, Oliver** is a composer ([www.oliverrudland.com](http://www.oliverrudland.com)) and community musician undertaking a PhD at Leeds University. His research investigates the use of co-creative techniques in the composition of large-scale community opera projects. He has presented his research at the International Centre for Community Music (York St. John’s University), Høyskolen Kristiania University (Oslo), the Biennial International Conference on Music Since 1900 (Royal Birmingham Conservatoire), the Transnational Opera Studies Conference (Bayreuth University, Germany), Leeds University Research Symposia, and the Cambridge University Composer’s Workshop. His research has been published by *Sounding Board: The Journal of Community Music* and he has publications forthcoming with *WRoCAH Journal*, *Context – Journal of Music Research* and *TEMPO Journal* (Cambridge University Press), and he sits on the editorial board for *CePRA Journal* for practice research in the arts (<https://cepra.leeds.ac.uk/journal/>). Oliver also teaches stylistics and composition at Cambridge University.

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**Schüler, Nico** je ugledni univerzitetski profesor muzičke teorije i muzikologije na Texas State University i bivši predsjednik Jugozapadnog ogranka Američkog

muzikološkog društva. Njegova glavna istraživačka interesovanja obuhvataju interdisciplinarnе aspekte (svjetske) muzike 19., 20. i 21. stoljeća, metodologiju muzičkog istraživanja, kompjuterske aplikacije u muzičkim istraživanjima, muzičko-teorijsku pedagogiju i muzičku historiografiju. Kourednik je međunarodnog istraživačkog serijala knjiga *Methodology of Music Research*, autor i/ili urednik 21 knjige, kao i autor više od 120 članaka. Dr. Schüler uživa u mentorstvu studenata koji su u proteklim godinama, pod njegovom neposrednom supervizijom, dobijali prestižne stipendije, objavili više od 100 članaka i poglavlja u knjigama te održali više od 150 prezentacija na regionalnim, nacionalnim i međunarodnim konferencijama.

**Schüler, Nico**, is University Distinguished Professor of Music Theory and Musicology at Texas State University and the immediate past-president of the American Musicological Society Southwest Chapter. His main research interests are interdisciplinary aspects of 19th/20<sup>th</sup>/21st century (world) musics, methodology of music research, computer applications in music research, music theory pedagogy, and music historiography. He is the co-editor of the international research book series *Methodology of Music Research*, the author and / or editor of 21 books, and the author of more than 120 articles. Dr. Schüler enjoys mentoring students, who over the years have, under his direct supervision, received prestigious scholarships and fellowships, published more than 100 articles and book chapters, and gave more than 150 presentations at regional, national, and international conferences.

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**Seletković, Ivana** je završila magisterij komparativne književnosti i pridobila doktorat iz područja sociologije. Objavila je dvije knjige: *Društvena fenomenologija opere* i *Dlanovi znojni od čekanja* (poezija). Član je društva Academia Analytica (Sarajevo). Objavljuje članke i eseje, stručne i znanstvene članke iz područja sociologije umjetnosti, filma, književnosti i glazbe.

**Seletković, Ivana** completed a MA in comparative literature and obtained a PhD in sociology. She has published two books: *Social Phenomenology of Opera* and *The Palms Sweaty of Waiting* (poetry). She is a member of the Academia Analytica (Sarajevo). She publishes articles and essays, professional and scientific articles in the field of sociology of art, film, literature and music.

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**Sijarić, Timur** je studirao saksofon, kompoziciju i muzikologiju u Beču. Do 2021. bio je naučni saradnik na projektu *Die Wien-Film* (prev. Bečki film), kao i glavni istraživač *Wien im Kulturfilm* (prev. Beč u filmovima o kulturi) Austrijskog centra za digitalnu humanistiku i kulturnu baštinu (ACDH-CH), Austrijske akademije nauka. Od 2020. radi kao naučni asistent na Privatnom univerzitetu za muziku i

umjetnost u Beču (njem. Musik und Kunst Privatuniversität Wien u Beču), a od 2022. radi i kao viši naučni saradnik na Univerzitetu primijenjenih nauka i umjetnosti u Lucernu – studij muzike (njem. Hochschule Luzern – Musik, Luzern).

**Sijarić, Timur** studied saxophone and composition as well as musicology in Vienna. Until 2021 he was a research associate in the project *Die Wien-Film* as well as principal investigator of *Wien im Kulturfilm* at the ACDH-CH of the Austrian Academy of Sciences. Since 2020 he is a research assistant at the Musik und Kunst Privatuniversität Wien in Vienna and since 2022 senior research associate at the Hochschule Luzern – Musik in Lucerne.

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**Sołtysik, Michał S.** je u Varšavi stekao magistarske diplome iz tri predmeta: muzikologija, kulturološke studije i filozofija (sve tri s najvišim ocjenama). Trenutno na Univerzitetu u Varšavi (Institut za muzikologiju, Fakultet za kulturu i umjetnost) radi doktorat iz discipline Umjetničke studije. Bibliotekar je u Varšavskoj filharmoniji (Filharmonia Narodowa) i pedagog u Kraljevskom dvorcu u Varšavi (Zamek Królewski w Warszawie). **Sołtysik, Michał S.** graduated in Warsaw with a master's degree in three subjects: musicology, cultural studies and philosophy (all diplomas with distinction). Doctoral student at the University of Warsaw (Institute of Musicology, Faculty of Culture and Arts) in the discipline of arts studies. Librarian at the Warsaw Philharmonic [Filharmonia Narodowa] and Educator at the Royal Castle in Warsaw (Zamek Królewski w Warszawie).

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**Stefanija, Leon** (1970, Ljubljana) je studirao muzikologiju na Filozofskom fakultetu u Ljubljani (diplomirao 1995, magistrirao 1997, doktorirao 2000). Tokom školovanja dva puta je bio stipendista TEMPUS-a, što mu je između ostalog omogućilo da semestar studira u Exeteru (Engleska) i Knafl stipendista. Doktorirao je 2000. godine, a bio je i šef Odsjeka za muzikologiju 2008-2012. Redovno saraduje i sa Višom baletskom školom Konzervatorijuma za muziku i balet Ljubljana, Univerzitetom Karl Franz i Univerzitetom umjetnosti u Gracu, Muzičkim akademijama u Ljubljani, Zagrebu i Sarajevu, te Fakultetom muzičke umjetnosti u Beogradu. Član je uredništva nekoliko muzikoloških i muzičkih časopisa širom svijeta i serijala knjiga Muzika u Sloveniji nakon 1918. godine, Pojmovnika muzičke teorije i serije Fokus Musik iz Graca. Njegov istraživački, nastavni i uređivački rad fokusiran je na područja novije historije, posebno na slovenačku muzičku kulturu, sociologiju muzike i kognitivnu nauku o muzici. Za svoj rad dobio je Prešernovu nagradu Filozofskog fakulteta u Ljubljani 1995. godine, Nagradu za pedagoški i istraživački rad 2012. godine i Nagradu za izvrsnost u nauci 2018. godine.

**Stefanija, Leon** (1970, Ljubljana) studied musicology at the Faculty of Philosophy



in Ljubljana (graduated in 1995, received master's degree in 1997, and doctorate in 2000). During his education, he was twice a TEMPUS scholarship holder, which, among other things, enabled him to study for a semester in Exeter (England), he was also a Knafel scholarship holder. He received his doctorate in 2000, and was the head of the Department of Musicology (2008-2012). He regularly collaborates with the High Ballet School of the Ljubljana Conservatory of Music and Ballet, the Karl Franz University and the University of Arts in Graz, the Music Academies in Ljubljana, Zagreb and Sarajevo, and the Faculty of Music in Belgrade. He is a member of the editorial board of several musicological and music magazines around the world and the book series *Glasba na Slovenskem po 1918* (Music in Slovenia after 1918), *Pojmovnik teorije glasbe* (The Glossary of Music Theory) and the series *Fokus Musik* from Graz. His research, teaching and editorial work is focused on areas of recent history, especially on Slovenian musical culture, sociology of music and cognitive science of music. For his work, he received the Prešeren Award of the Faculty of Philosophy in Ljubljana in 1995, the Award for Pedagogical and Research Work in 2012, and Excellent in Science in 2018.

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**Svobodova, Darina** je diplomirala informatičke nauke i bibliotekarstvo na Charles univerzitetu u Pragu. Kao bibliotekarka radila je u Sjevernočehskoj istraživačkoj biblioteci u regiji Usti nad Labem. Od 2007. godine radi kao bibliotekarka u Nacionalnom muzeju – Češki muzej muzike u Pragu. Bavi se katalogizacijom i sistemima baza podataka. Od mladosti svira flautu u limenim orkestarima i zanima je limena muzika. Ona je katalogizirala zaostavštinu Julija Fucika.

**Svobodova, Darina** graduated in information science and library science at Charles University in Prague. She worked at the North Bohemian Research Library in Ústí nad Labem as a librarian. Since 2007 she has been working as a librarian at the National Museum - Czech Museum of Music in Prague. She deals with cataloguing and database systems. Since her youth she has been playing flute in brass bands and is interested in brass music. She has catalogued the estate of Julius Fucik.

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**Šehović, Lana** muzikologinja, muzička spisateljica i muzička novinarka. Osnovne i magistarske studije iz oblasti muzikologije završila je na Odsjeku za muzikologiju i etnomuzikologiju Muzičke akademije Univerziteta u Sarajevu. Doktorsku disertaciju pod nazivom *Muzički život u Sarajevu u period Austro-Ugarske uprave (1878-1918)* odbranila je 2014. godine. Od 2007. zaposlena je na Muzičkom akademiji Univerziteta u Sarajevu, gdje trenutno predaje u zvanju vanrednog profesora. Pod okriljem ove institucije obnašala je dužnost prodekanese za koncertnu djelatnost (2016-2017), a od 2017. godine je šefica Odsjeka za muzikologiju i etnomuzikologiju. Osim toga, bila je višegodišnja glavna urednica međunarodno priznatog Časopisa za muzičku

kulturu *Muzika* (2014-2019). Naučne radove izlagala je na simpozijima u BiH, Hrvatskoj, Srbiji, Sloveniji, Austriji, Mađarskoj i Češkoj. Tokom prethodne decenije, bila je uključena u nekoliko projekata s ciljem ožvljavjanja muzičke prošlosti Bosne i Hercegovine, u okviru kojih je djelovala kao kustosica i moderatorica nekoliko koncerata utemeljenih na autentičnim rukopisima domaćih kompozitora iz 19. i 20. stoljeća. Pomenute aktivnosti iznjedrile su nekoliko kompaktnih diskova, uključujući *Kratka muzička biografija Bosne i Hercegovine (1878–1918)* i *Prvih stotinu godina bh. solo pjesme. Članica je RILM Répertoire International de Littérature Musicale*) komiteta za Bosnu i Hercegovinu od 2016. godine, a 2019. je bila dio ekspertskog tima za uvrštavanje sevdalinke na UNESCO-vu listu nematerijalne kulturne baštine čovječanstva. Svoju prvu knjigu *Ženski identiteti u muzičkom životu austrougarskog Sarajeva* Šehović Pačuka je objavila 2019. godine u izdanju Muzičke akademije Univerziteta u Sarajevu na bosanskom jeziku. Radi se o prvoj i jedinoj knjizi zasnovanoj na pitanju pola koja propituje položaj žene u kulturnom i muzičkom životu u Bosni i Hercegovini.

**Šehović, Lana** musicologist, music writer, and music journalist. She completed her undergraduate studies and holds master's degree in Musicology from the Academy of Music, University of Sarajevo, in 2006. In 2014 she received her PhD with a dissertation on *Musical Life in Sarajevo during the Austro-Hungarian rule*. She started her engagement at the Department of Musicology of the University of Sarajevo's Academy of Music in 2007, where she currently holds the position of an Associate Professor. Her duties at the Academy have included those of the Vice-Dean for Concert Production (2016-2017), and the Head of the Department for Musicology and Ethnomusicology (2017-present), as well as the Editor-in-Chief of the internationally recognized and only Bosnian scientific musicological journal *Časopis za muzičku kulturu Muzika* [Journal for Music Culture *Music*] (2014-2019). She has presented papers at symposia in Bosnia and Herzegovina, Croatia, Serbia, Slovenia, Austria, Hungary, and the Czech Republic. During the past decade, she has launched several projects to revitalize the musical past of BiH by curating and moderating several concerts based on authentic manuscripts of domestic composers from the 19<sup>th</sup> and 20<sup>th</sup> centuries. Those activities resulted in publishing of several compact discs, such as *Kratka muzička biografija Bosne i Hercegovine (1878–1918)* [*Short Musical Biography of Bosnia and Herzegovina (1878–1918)*] and *Prvih stotinu godina bh. solo pjesme* [*The first 100 years of the Bosnian and Herzegovinian solo song*]. She has been a member of RILM (Répertoire International de Littérature Musicale) National Committee for Bosnia and Herzegovina since 2016. In 2019 she was part of the expert team to enlist *Sevdalinka* in the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. In 2019 she published her first book *Ženski identiteti u muzičkom životu austrougarskog Sarajeva* [*Female Identities in the Musical Life of Sarajevo during the Austro-Hungarian rule*], the first and only book on gender and position of women in cultural and musical life in Bosnia and Herzegovina. The book was published by the University of Sarajevo – Academy of Music, in Bosnian language.

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**Talam, Jasmina** je diplomirala, magistrirala i doktorirala na Muzičkoj akademiji Univerziteta u Sarajevu, gdje trenutno radi kao 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. Njen istraživački interes se veže za muzičke instrumente, metodologiju terenskog i arhivskog rada, duhovne muzičke prakse i muziku i manjine. Bila je voditeljica 12 naučnih domaćih i međunarodnih naučnih projekata. Održala je više od 30 gostujućih predavanja na univerzitetima u Crnoj Gori, Hrvatskoj, Njemačkoj, Poljskoj, Rusiji, Sloveniji, Srbiji, Španiji i Turskoj. Autorica je četrdesetak naučnih radova, pet knjiga, te je uredila četiri CD-a historijskih naučnih zvučnih snimaka sa popratnom knjižicom. Posebno se ističu knjige *Folk Musical Instruments in Bosnia and Herzegovina* (Cambridge Scholars Publishing, 2013) i *Bosnians in Sweden – Music and Identity* (Svenskt visarkiv i Kungl. Gustav Adolfs Akademien, 2019). Članica je istraživačkih centara CISAR – Center for Interdisciplinary Social Applied Research (od 2015), Research Centre 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) i Svenskt visarkiv (od 2018). Bila je prva predsjednica International Council for Traditional Music – Nacionalnog komiteta u Bosni i Hercegovini, a 2021. godine izabrana za članicu Izvršnog odbora ICTM-a za period 2021-2027. godina. Obavlja funkciju predsjednice ICTM Odbora za Srednji Istok i Centralnu Aziju, te članice odbora za ICTM arhiv i ICTM izdavačku djelatnost. Acc. prof. dr. Jasmina Talam je dobila više pohvala i nagrada među kojima je i nagrada Univerziteta u Sarajevu za poseban doprinos u naukama od nacionalnog značaja za 2019. godinu. U januaru 2022. godine, izabrana je za dopisnu članicu Kungl. Gustav Adolfs Akademien för svensk folkkultur (Royal Gustavus Adolphus Academy of Swedish Folk Culture).

**Talam, Jasmina** graduated from the Music Academy of the University of Sarajevo, where she currently works as a professor of ethnomusicological subjects and holds the position of head of the Institute for Musicology. In 2018, she received a fellowship from the Royal Gustavus Adolphus Academy for Swedish Folk Culture for post-doctoral research. Her research interest is related to musical instruments, methodology of field and archival work, gender, spiritual musical practices and music and minorities. She was the leader of 12 scientific domestic and international scientific projects. She gave more than 30 guest lectures at universities in Montenegro, Croatia, Germany, Poland, Russia, Slovenia, Serbia, Spain and Turkey. She is the author of forty scientific papers, five books, and she edited four CDs of historical scientific sound recordings with an accompanying booklet. Of particular importance are the books *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 is a member of the research centers

CISAR - Center for Interdisciplinary Social Applied Research (since 2015), Research Center 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). She was the first president of the International Council for Traditional Music - the National Committee in Bosnia and Herzegovina, and in 2021 she was elected as a member of the Executive Board of ICTM for the period 2021-2027 year. She serves as the president of the ICTM Committee for the Middle East and Central Asia, and a member of the committee for ICTM archives and ICTM publishing activities. Acc. prof. Ph.D. Jasmina Talam has received several praises and awards, among which the award of the University of Sarajevo for special contribution in the sciences of national importance for the year 2019. In January 2022, she was elected as a corresponding member of the Kungl. Gustav Adolfs Akademien för svensk folkkultur (Royal Gustavus Adolphus Academy of Swedish Folk Culture).

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**Trajković, Teodora** (1993) je master teoretičar umetnosti i diplomirani bibliotekar. Diplomirala je (2018) i magistrirala (2020) na Fakultetu muzičke umetnosti u Beogradu, na smeru za Muzičku pedagogiju. Stekla je Uverenje o položenom stručnom ispitu u bibliotečko-informacionoj delatnosti 2018. (Narodna biblioteka Srbije), Zapošljena je u Muzikološkom institutu SANU od 2019. godine. Nakon toga, stekla je Uverenje o položenom stručnom ispitu u oblasti zaštite arhivske građe (Državni arhiv Srbije) 2021. godine. Pored bibliotečkog i arhivskog posla koji obavlja, administrira digitalni arhiv izdanja SANU – DAIS (kolekciju Muzikološkog instituta SANU), volonterski radi na internacionalnom muzičkom festivalu *Rossi fest* i član je srpsko-jevrejskog pevačkog društva, hora Braća Baruh. Polje interesovanja joj je očuvanje i objavljivanje arhivske građe o srpskim kompozitorima, kao i digitalizacija (muzičkog) kulturnog nasleđa Srbije.

**Trajković, Teodora** (1993), master art theorist and graduate librarian, finished her BA (2018) and MA (2020) studies at the Faculty of Music in Belgrade, at the Department for Music Pedagogy. She obtained a Certificate for passing the professional exam in library and information activities in 2018 (National Library of Serbia), and from 2019 she was employed at the Institute of Musicology SASA. After that, she obtained a Certificate for passing the professional exam in the field of protection of archival material (State Archives of Serbia) in 2021. In addition to her library and archival work, she administers the digital archive of SASA - DAIS (collection of the Institute of Musicology SASA), volunteers at the international music festival *Rossi Fest* and is a member of the Serbian-Jewish Singing Society, the Baruch Brothers Choir. Her field of interest is the preservation and publication of archival material about Serbian composers, as well as the digitalization of the (musical) cultural heritage of Serbia.

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**Tuksar, Stanislav** je emeritirani profesor Sveučilišta u Zagrebu, Hrvatska. Diplomirao je filozofiju, engleski i violončelo, te magistrirao i doktorirao muzikologiju, sve na Sveučilištu u Zagrebu, gdje je na Muzičkoj akademiji predavao muzikološke predmete od 1993. do 2015. Usavršavao se na Université de Paris IV-Sorbonne (1974-1976) i bio stipendist Humboldtove zaklade na Staatliches Institut für Musikforschung u Zapadnom Berlinu (1986-1988). Sudjelovao je na više od 140 znanstvenih skupova u Hrvatskoj i inozemstvu te održao pozvana predavanja na ukupno 25 visokoškolskih ustanova širom svijeta (Australija, Irska, Južna Afrika, Kanada, Njemačka, Poljska, SAD). Kao autor, urednik i prevoditelj objavio je 30 knjiga i više od 250 članaka. Od 2000. glavni je urednik časopisa *International Review of the Aesthetics and Sociology of Music*. Bio je suosnivač (1992.), tajnik (1992-97.) i predsjednik Hrvatskog muzikološkog društva (2001-2006 i 2013-2018). Od 2012. redoviti je član Hrvatske akademije znanosti i umjetnosti.

**Tuksar, Stanislav** is Professor emeritus of the University of Zagreb, Croatia, being awarded BA in philosophy, english and cello, MA and PhD in musicology, all at the University of Zagreb, where he taught musicology from 1993 to 2015. He also made advanced studies at the Université de Paris IV-Sorbonne (1974-76) and was the Humboldt Foundation research fellow at Staatliches Institut für Musikforschung in West Berlin (1986-88). He participated in more than 140 scholarly symposia in Croatia and abroad and lectured at 25 universities worldwide. He published as author, editor and translator 30 books, and has authored more than 250 articles. Since 2000 he has been Editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music*. He was co-founder (1992), Secretary (1992-1997) and President (2001-2006, 2013-2018) of the Croatian Musicological Society, and he has been fellow of the Croatian Academy of Sciences and Arts (since 2012), both in Zagreb.

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**Tvrković, Ognjen** 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.

**Tvrković, Ognjen** 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

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**Vasiljević, Maja** je doktor sociologije, a magistar sociologije i muzikologije. Zaposlena je kao naučni saradnik na Filozofskom fakultetu Univerziteta u Beogradu, na Odeljenju za istoriju (Srbija). Objavila je *monografiju Jevrejski muzičari u Beogradu: Od Balfurove deklaracije do Holokausta* (2021) i *Filmska muzika u SFRJ: između politike i poetike* (2016), kao i brojne radove na sledeće teme: filmska muzika, vojna muzika, rasizam, Hladni rat, rodna i manjinska politika u okupiranom Beogradu u Drugom svetskom ratu, društveni pokreti i muzika i muzika u Velikom ratu.

**Vasiljević, Maja** has a PhD in Sociology, and MA in Sociology and Musicology. She works as a Research Associate at the Faculty of Philosophy, University of Belgrade (Serbia). She published a monograph *Jevrejski muzičari u Beogradu: Od Balfurove deklaracije do Holokausta* [Jewish musicians in Belgrade: From Balfour Declaration to the Holocaust] (2021) and *Filmska muzika u SFRJ: između politike i poetike* [Film Music in SFRY: Between Poetics and Politics] (2016), many papers on different topics: film music, military music, racism, Cold War, gender, and minority politics in occupied Belgrade in WWII, social movements and music and music in the Great War.

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**Vidović, Branka** rođena je u Tuzli. Na Muzičkoj akademiji u Sarajevu diplomirala na Teoretsko pedagoškom odsjeku. Za vrijeme paralelnog studija Etnomuzikologije, primljena je u članstvo Udruženje folklorista BiH. Učestvovala je pripremanju i organizaciji Kongresa SUFJ Teslić 1980. i Tuzla 1987. a na pojedinim je prezentirala radove vezane za narodne muzičke instrumente područja Teslić, Nevesinje i Ljubinje. Iskustva u radu na televiziji prezentirala je u članku *Sevdalinka u televizijskim programima sa osvrtom na produkciju TVSA i BHRT* (Muzika XIII/1. 2009) i izdanjem dva DVD pod nazivom *Antologija BiH sevdalnice*. Jedna je od potpisnica Inicijative za osnivanje Muzikološkog društva FBiH i njegova članica od 1997. godine. Bila je prvi sekretar Društva i učestvovala je radu Upravnog odbora, a nakon nekoliko godina izabrana za predsjednicu Skupštine Društva. Povodom obilježavanja 20 godina djelovanja dodijeljena joj je Zahvalnica za dugogodišnji rad, razvoj i promociju Muzikološkog društva. Povremeno je pisala za Časopis za muzičku kulturu *Muzika*, a uz 40. broj Časopisa pripremila i uredila Bibliografiju napisa u Časopisu *Muzika* (1997-2012). Na Muzičkoj akademiji u Sarajevu, od 2003. godine, angažovana je kao stručna suradnica i voditeljica vokalnog ansambla *Etnoakademik*.

**Vidović, Branka** was born in Tuzla. She graduated from the Academy of Music Sarajevo, Department of Music Theory and Pedagogy. During simultaneous ethno-

musicological studies, she participated at the Congress of Yugoslavia Folklorists Association, with contributions related to folk instruments from Teslić, Nevesinje and Ljubinje region. Some of her professional experience was sublimated in an article *Sevdalinka songs in TV programs produced by Sarajevo TV and B&H RTV Service* (Muzika XIII/1. 2009.) and the publication of two DVDs, *Anthology of B&H Sevdalinka*. She has been a member of expert team working on important project headed by the National Museum Sarajevo, *Folk Instruments, Instrumental Practice and Music in Bosnia and Herzegovina*, from 1988 to 1992. She has worked at Sarajevo Music High School from 2010 to 2020. She is expert associate and leads *Etnoakademik* vocal ensemble at Academy of Music Sarajevo since 2003. Vidović is one of the founders of the Musicological Society of the Federation of Bosnia and Herzegovina, and active member since its establishment in 1997.

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**Vukobratović, Jelka** završila je studij flaute 2008. i muzikologije 2012. godine na Muzičkoj akademiji Sveučilišta u Zagrebu. Doktorat iz etnomuzikologije stekla je 2020. na Sveučilištu za glazbu i izvedbene umjetnosti u Grazu radom na temu glazbenika kao radnika u lokalnoj društvenoj infrastrukturi socijalizma i postsocijalizma na području Križevaca. Radila je kao profesorica flaute i povijesti glazbe na Glazbenoj školi Alberta Štrige u Križevcima, a od 2015. je zaposlena kao asistentica za etnomuzikološke predmete na Odsjeku za muzikologiju Muzičke akademije u Zagrebu. Objavila je nekoliko znanstvenih radova na temu glazbe i nacionalizma, etničkih i dijasporskih identiteta, autorskog prava i popularnoglabzene produkcije u bivšoj Jugoslaviji. Trenutno je istraživačka suradnica na projektu *Diskografska industrija u Hrvatskoj od 1927-e do kraja 1950-ih*.

**Vukobratović, Jelka** graduated flute in 2008 and musicology in 2012 at the Academy of Music at the University of Zagreb. In 2020, she obtained a doctorate in ethnomusicology at the University of Music and Performing Arts in Graz with a dissertation on musicians as workers in the local social infrastructure during socialism and post-socialism in the town of Križevci. She worked as a flute and music history teacher at the Albert Štriga Music School in Križevci, and since 2015 she has been employed as a teaching assistant for ethnomusicology subjects at the Department of Musicology of the Music Academy in Zagreb. She has published several papers focusing on music and nationalism, ethnic and diasporic identities, as well as copyright and popular music production in former Yugoslavia. She is currently a research associate on the project *The Record Industry in Croatia from 1927 to the end of the 1950s*.

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**Zadnik, Katarina** je docent na Muzičkoj akademiji Univerziteta u Ljubljani. Na odsjeku za Muzičku pedagogiju predaje: Specijalnu didaktiku za predškolsko razdoblje i Specijalnu didaktiku za Nauku o muzici i Solfeggio u osnovnoj muzičkoj školi. Na



ovoj instituciji je i doktorirala proučavajući uticaj ranog muzičkog obrazovanja na razvoj ritmičkog i melodijskog sluha kod osmogodišnjih učenika muzičke škole. Od 1995. do 2006. godine je predavala predmet Nauka o muzici i predškolske programe u Muzičkoj školi Franca Šturma u Ljubljani. U vrijeme reforme nastavnih programa je učestvovala u izradi mjerila za opisno ocjenjivanje na predškolskom stupnju muzičkog obrazovanja u Sloveniji. Na postdiplomskim studijama odsjeka za Muzičku pedagogiju na Muzičkoj akademiji u Ljubljani je istraživala nove pristupe provjere i ocjenjivanja na predškolskom nivou muzičkog obrazovanja i izdala monografiju *Opisna ocjenjivanja muzičkog razvoja petogodišnjaka i šestogodišnjaka*. Intenzivno se bavi proučavanjem uticaja muzičkih aktivnosti na cjelokupan muzički razvoj u ranom dječijem dobu. Na temelju dva izvedena projekta *Sati muzike za odojčad* (2014) i *Sati muzike za najmlađe* (2015) kojima je rukovodila, izradila je program za izborni predmet *Muzika u najranijem dječijem uzrastu*, koji se sprovodi na Muzičkoj akademiji u Ljubljani od akademske 2016/2017. godine. Dr. Katarina Zadnik svoj naučni rad usmjerava ka istraživanju procesa učenja i podučavanja na predškolskom nivou obrazovanja u kontekstu opšteg i muzičkog školstva. Član je žirija državne manifestacije Glasbena olimpijada, kojom se podstiču muzički nadareni učenici. Godine 2019. objavila je monografiju *Muzička teorija u muzičkim školama Slovenije između prošlosti, sadašnjosti i budućnosti*.

**Zadnik, Katarina** is an assistant professor at the Academy of Music, University of Ljubljana. At the Department of Music Education, she teaches: Special Didactics for the Preschool Period and Special Didactics for the Music Theory and Solfeggio in Elementary Music School. She also received her doctorate from this institution, studying the influence of early music education on the development of rhythmic and melodic abilities at eight-year-old students in music school. From 1995 to 2006 she taught the subject Music Theory and Solfeggio and preschool programs at the Franc Šturm Music School in Ljubljana. At the time of the curriculum reform, she participated in the development of criteria for descriptive assessment at the pre-school level of music education in Slovenia. In postgraduate studies at the Department of Music Education at the Academy of Music in Ljubljana, she researched new assessment approaches at the preschool level of music education and published a monograph *Descriptive assessment of musical development of five-year-olds and six-year-olds*. She is intensively studying the influence of musical activities on the overall musical development in early childhood. Based on two completed projects *Music Hours for Infants* (2014) and *Music Hours for the Youngest* (2015), which she led, she created a program for the elective subject *Music in the earliest childhood*, which is implemented at the Academy of Music in Ljubljana from the academic year 2016/2017. Dr. Katarina Zadnik directs her scientific work towards researching the process of learning and teaching at the preschool level of education in the context of general and music education. She is a member of the jury of the state event Music Olympiad, which encourages musically gifted students. In 2019 she published *Music Theory in the Slovenian Music School between the Past, Present and Future*.



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**Zangrando, Alessia** trenutno pohađa prvu godinu doktorskih studija na Odjeljenju za kulturno nasljeđe Univerziteta u Bolonji. Tokom svog školovanja, diplomirala je konzervaciju kulturnog nasljeđa na Univerzitetu u Udinama, magistrirala arheologiju na Univerzitetu u Bolonji te diplomirala operско pjevanje prvog stepena na Konzervatorijumu u Udinama. Objavila je nekoliko radova o muzici u rimskoj epigrafiji, o balkanskoj muzici 17. stoljeća pomenutoj u putopisima i o muzičkom nasljeđu fondacije Coronini Cronberg iz Gorice. Takođe, Alessia je autorica radova koji su predstavljani na međunarodnim konferencijama o muzici u antičkom periodu, a saraduje i na dva međunarodna muzikološka projekta (RIMAnt i TeMA) koji za cilj imaju mapiranje muzičkih dokaza o egipatskim, grčkim i rimskim muzičkim instrumentima koji se nalaze u muzejima.

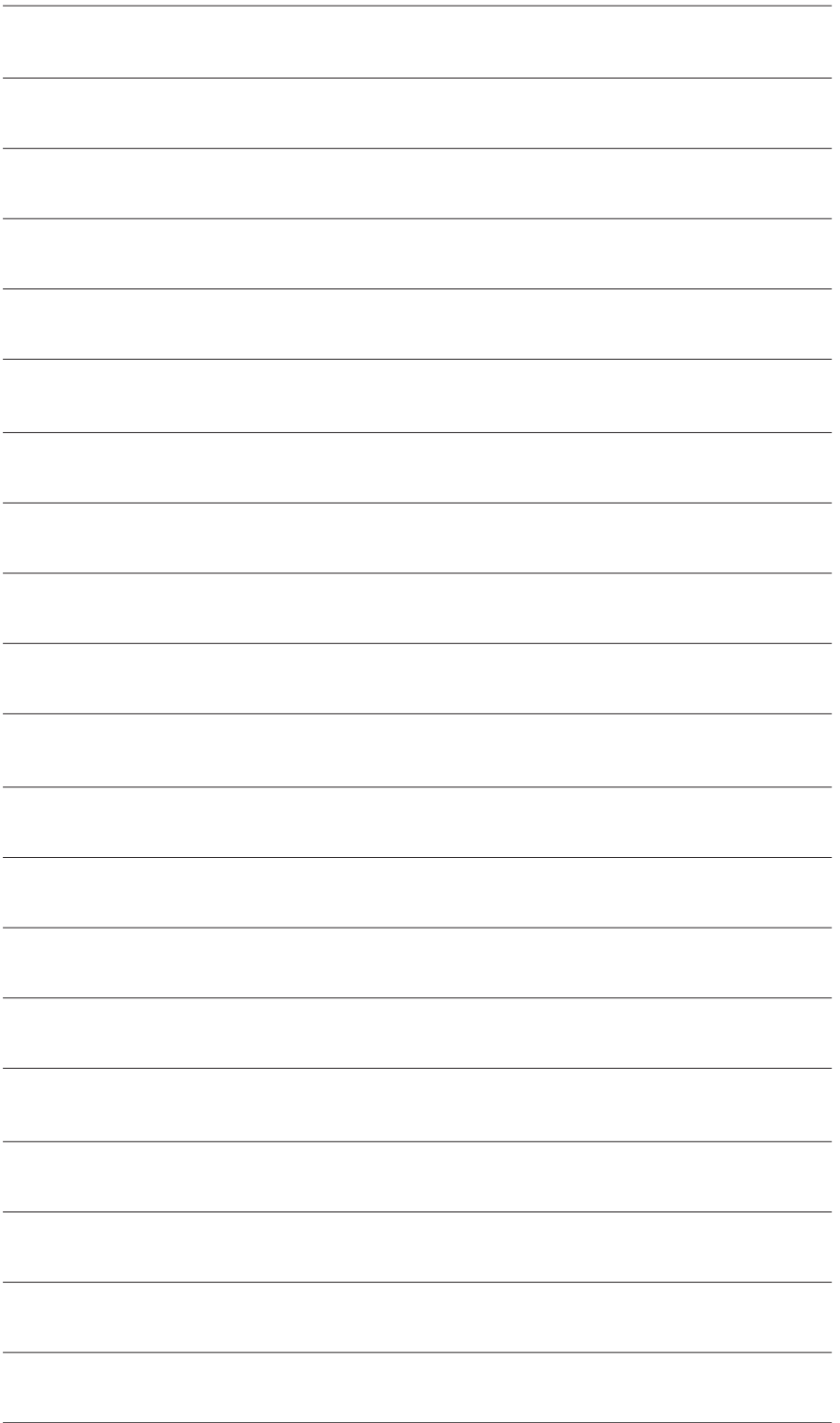
**Zangrando, Alessia** is currently a 1<sup>st</sup> year PhD student in the Department of Cultural Heritage at the University of Bologna. During her career, she obtained a Bachelor's degree in Conservation of Cultural Heritage at the University of Udine, a Master's degree in Archaeology at the University of Bologna and a 1<sup>st</sup> level degree in opera singing at the Conservatory of Udine. Alessia has published a few papers on music in Roman epigraphy, on 17<sup>th</sup> century Balkan music in travelogues and on the musical heritage of the Coronini Cronberg Foundation of Gorizia. Moreover, she was also the author of some papers at international conferences on music in antiquity and is collaborating on two international musicological projects (RIMAnt and TeMA) aimed at mapping the musical evidence of Egyptian, Greek and Roman musical instruments located in the museums.



**BILJEŠKE**  
**NOTES**











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**IZDAVAČ / PUBLISHER**

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