

10. MEĐUNARODNI SIMPOZIJ

MUZIKA U DRUŠTVU

10th INTERNATIONAL SYMPOSIUM

MUSIC IN SOCIETY

SARAJEVO

20-22.10.2016



MUZIKOLOŠKO DRUŠTVO FEDERACIJE BOSNE I HERCEGOVINE

MUSICOLOGICAL SOCIETY OF THE FEDERATION OF BOSNIA AND HERZEGOVINA



MUZIČKA AKADEMIJA UNIVERZITETA U SARAJEVU

ACADEMY OF MUSIC, UNIVERSITY OF SARAJEVO

PROGRAMSKA KNJIŽICA PROGRAMME BOOKLET



10. Međunarodni simpozij “Muzika u društvu”
10th International Symposium “Music in Society”

Sarajevo, 20–22. 10. 2016.

PROGRAMSKA KNJIŽICA
PROGRAMME BOOKLET



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



Muzička akademija Univerziteta u Sarajevu /
Academy of Music, University of Sarajevo

Organizacija / Organisation

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

Muzička akademija Univerziteta u Sarajevu / Academy of Music, University of Sarajevo

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Mjesto održavanja / Conference venue

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RIJEČ DOBRODOŠLICE

Muzikološko društvo FBiH i Muzička akademija Univerziteta u Sarajevu deseti put organizuju Međunarodni muzikološki simpozij “Muzika u društvu”. Održan prvi put prije osamnaest godina, simpozij je rezultat napora osnivača Muzikološkog društva FBiH, mahom profesora Muzičke akademije Univerziteta u Sarajevu, vođenih entuzijastičkom idejom o okupljanju muzikologa, etnomuzikologa, muzičkih teoretičara i pedagoga iz regije u Sarajevu, gradu koji se oporavljao od tragičnih ratnih zbivanja. Prvi međunarodni simpozij “Muzika u društvu” održan je 1998. godine i od tada je rastao i razvijao se do jednog od najvažnijih, ako ne i najvažnijih, simpozija u regiji koji okuplja stručnjake iz oblasti nauke o muzici raznih profila, iz regije, Evrope, ali i svijeta.

S namjerom da za jubilarni simpozij ponudi zajedničku platformu za što veći broj naučnika, organizatori su se odlučili za širu temu o savremenim diskursima o muzici iz raznih aspekata. Centralna muzikološka tema ovogodišnjeg simpozija je *Kompozitorstvo u historiji muzike “malih naroda”*, etnomuzikolozi se bave izazovima urbane kulture, dok se u području muzičke teorije i pedagogije otvaraju savremeni diskursi o pitanjima muzike u odnosu na historiju, teoriju i praksu. Uvodničar u centralnu temu simpozija je renomirani njemački muzikolog, dr. Helmut Loos (Institut za muzikologiju pri Univerzitetu u Lajpcigu) koji će govoriti na temu *World music ili regionalizacija? Osnovno pitanje muzičke historiografije*.

Druge dvije tematske oblasti su, već tradicionalno, posvećene novim istraživanjima u navedenim oblastima, te aplikativnoj (etno) muzikologiji. Simpozij “Muzika u društvu” promovise nove trendove u raznim disciplinama muzičke nauke, stoga se očekuje da radovi iz ovih oblasti nagovijeste nove putokaze u regionalnoj muzikologiji, a nadamo se, i šire.

Ovogodišnji, kao i svi prethodni simpoziji “Muzika u društvu”, slijedi jednu od važnih misija našeg Muzikološkog društva – pored naučne djelatnosti biti i aktivnim sudionikom u kreiranju kvalitetnije kulturne i društvene klime u cjelini. Stoga su dva koncertna događaja u okviru simpozija važna dopuna simpozijским događanjima. Prvi je koncert tradicijske muzike pod nazivom *Veće sevdalinki* u izvedbi ansambla Etnoakademik koji njegujući tradicijski muzički izražaj

uspješno djeluje pri Muzičkoj akademiji Univerziteta u Sarajevu. Drugi koncert bosanske umjetničke muzike pod nazivom *Prvih stotinu godina bosanskohercegovačke solo pjesme* jedinstven je koncertni događaj koji nastoji sublimirati i ukazati na autohtonost i specifičnost razvoja solo pjesme na prostoru Bosne i Hercegovine.

S nadom da ćete, poštovani učesnici, iz Sarajeva ponijeti pozitivne utiske i nova saznanja, srdačno Vas pozdravljam u ime Programskog i Organizacionog odbora 10. Međunarodnog simpozija “Muzika u društvu” i želim, svima nama, uspješan i plodan rad.

Dr. Fatima Hadžić

Predsjednica Muzikološkog društva Federacije Bosne i Hercegovine i
Predsjedavajuća Organizacionog odbora 10. Međunarodnog simpozija
“Muzika u društvu”

A WORD OF WELCOME

The Musicological Society of FBiH and Academy of Music of University of Sarajevo organize the International Musicological symposium “Music in Society” for the tenth time. Initiated eighteen years ago, the symposium is the result of endeavors by the founders of Musicological Society of FBiH, mostly professors at the Academy of Music in Sarajevo, guided by the enthusiastic idea of gathering musicologists, ethnomusicologists, music theoreticians and pedagogues from the region in Sarajevo, a city which was recovering from the tragic war happenings. The first international symposium “Music in Society” took place in 1998, and has ever since grown and developed into one of the most important, if not THE most important symposium in the region that gathers experts in the field of the science of music of various profiles from the region, Europe as well as the world.

With the intention of offering a common platform for as many academics as possible for the jubilee symposium, the organizers opted for a broad theme on contemporary discourses on music from various aspects. The central musicological theme of this year’s symposium is *Composing in the history of “small nations” music*; ethnomusicologists deal with challenges of urban culture, while the field of music theory and pedagogy opens contemporary discourses on the issues of music in its relations with history, theory and practice. The keynote speaker for the central theme of the symposium is the renowned German musicologist, Dr. Helmut Loos (Institute of Musicology of the University of Leipzig), who will speak about the topic *World music or regionality? A fundamental question for music historiography*.

The other two thematic areas are traditionally devoted to new research in the listed areas and the applied (ethno)musicology. Symposium “Music in Society” promotes new trends in various disciplines of music science, and the papers from these areas are expected to indicate new signposts in the regional musicology and, hopefully, broader.

Same as the previous ones, this year’s symposium “Music in Society” follows one of important missions of our Musicological Society – besides the academic activity, to be an active player in creating a higher-quality cultural and social climate as a whole. Therefore, two concert events within the symposium are an important addition to symposium events. The first is a concert of traditional music named

Sevdalinka evening, performed by ensemble “Etnoakademik” which, by nourishing the traditional musical expression have been successfully working within the Academy of Music in Sarajevo. The second concert, of Bosnian art music named *The first hundred years of solo song of Bosnia and Herzegovina* is a unique concert event that attempts to sublime and point to the indigousness and specificity of the development of solo song in the territory of Bosnia and Herzegovina.

Hoping that you, the respected participants, will take positive impressions and new insights from Sarajevo, I cordially greet you on behalf of the Program and Organizational Board of the Tenth International Symposium “Music in Society” and wish, to all of us, the successful and fruitful work.

Dr. Fatima Hadžić
President of the Musicological Society of the Federation
Bosnia and Herzegovina and
Chairperson of the Organizational Board of the 10th International
Symposium “Music in Society”

RASPORED / SCHEDULE

ČETVRTAK, 20. 10.			
Od 9,30h Registracija učesnika simpozija Soba br. 12			
Satnica	MUZIKOLOGIJA Soba br. 10	ETNOMUZIKOLOGIJA Soba br. 9	MUZIČKA TEORIJA I PEDAGOGIJA Soba br. 2
10,00–12,00	1. sjednica		
10,00–11,00			1. sjednica
12,00–13,00		Radionica <i>Sri Lankan Sing Along</i>	
12,30–13,30	2. sjednica		
13,30–14,30		1. sjednica	2. sjednica
18,00	<p>Koncertna dvorana Muzičke akademije</p> <p>SVEČANO OTVARANJE</p> <p>UVODNO PREDAVANJE</p> <p><i>World Music or Regionality? A Fundamental Question of Music History</i> Prof. Dr. Helmut Loos</p> <p>Koncert <i>Veče sevdalinki</i></p>		

PETAK, 21. 10.			
Satnica	MUZIKOLOGIJA Soba br. 10	ETNOMUZIKOLOGIJA Soba br. 9	MUZIČKA TEORIJA I PEDAGOGIJA Soba br. 2
10,00–11,00	3. sjednica		
10,00–12,30		2. sjednica	
10,00–11,20			3. sjednica
11,15–12,15	4. sjednica		
12,30–13,30	5. sjednica		
14,00–15,00		3. sjednica	
Od 15,00	Zajednički ručak učesnika simpozija		
19,30	Bošnjački institut Adil Zulfikarpašić Koncert <i>Prvih stotinu godina bosanskohercegovačke solo pjesme</i>		

SUBOTA, 22. 10.		
Satnica	MUZIKOLOGIJA Soba br. 10	ETNOMUZIKOLOGIJA Soba br. 9
10,00–11,00	6. sjednica	
10,30–12,30		4. sjednica

THURSDAY, 20. 10.			
From 9,30 Registration of the symposium participants Room no. 12			
Timetable	MUSICOLOGY Room no. 10	ETHNOMUSICOLOGY Room no. 9	MUSIC THEORY AND PEDAGOGY Room no. 2
10,00–12,00	1 st session		
10,00–11,00			1 st session
12,00–13,00		Workshop <i>Sri Lankan Sing Along</i>	
12,30–13,30	2 nd session		
13,30–14,30		1 st session	2 nd session
18,00	<p>Concert Hall of the Academy of Music</p> <p>OPENING CEREMONY</p> <p>INAUGURAL LECTURE</p> <p><i>World Music or Regionalism? A Fundamental Question of Music History</i></p> <p>Prof. Dr. Helmut Loos</p> <p>Concert <i>Sevdalinka Evening</i></p>		

FRIDAY, 21. 10.			
Timetable	MUSICOLOGY Room no. 10	ETHNOMUSICOLOGY Room no. 9	MUSIC THEORY AND PEDAGOGY Room no. 2
10,00–11,00	3 rd session		
10,00–12,30		2 nd session	
10,00–11,20			3 rd session
11,15–12,15	4 th session		
12,30–13,30	5 th session		
14,00–15,00		3 rd session	
From 15,00	Lunch for symposium participants		
19,30	Bosniak Institute “Adil Zulfikarpašić” Concert <i>The first hundred years of solo song of Bosnia and Herzegovina</i>		

SATURDAY, 22. 10.		
Timetable	MUSICOLOGY Room no. 10	ETHNOMUSICOLOGY Room no. 9
10,00–11,00	6 th session	
10,30–12,30		4 th session

**PROGRAM SIMPOZIJA /
PROGRAM OF THE
SYMPOSIUM**

Četvrtak / Thursday 20. oktobar / 20 October 2016

Od 9,30h / From 9,30h

Registracija učesnika simpozija / Registration of the symposium participants

Soba / Room 12

Soba / Room 10

10,00–12,00h

Muzikologija 1. sjednica / Musicology 1st session

Sjednica na b/h/s jeziku / Session in B/C/S Language¹

Moderator: **Lana Paćuka**

10,00–11,00

Fatima Lačević: Filozofija muzike u svijetu moderne umjetnosti.

Muzika i temporalnost u knjizi Masimo Dona Filozofija muzike

Hrvoje Beban: Posebnosti srednjovjekovnih liturgijsko-glazbenih izvora dominikanske provenijencije sačuvanih na području Dalmacije s posebnim osvrtom na dominikanski antifonarij

Lucija Konfic: Sedmi harmonik u glazbeno-teorijskom sustavu Giuseppea Michelea Stratica

11,20–12,00h

Monika Jurić Janjik: Nikola Vitov Gučetić (Nicolò Vito di Gozze, 1549–1610) i uloga glazbe u renesansnome Dubrovniku

Vjera Katalinić: Modeli koncertiranja putujućih virtuoza u razdoblju klasicizma: Jarnović u Stockholmu

¹ Sjednica na bosanskom/hrvatskom/srpskom jeziku / Session in Bosnian/Croatian/Serbian Language

Soba / Room 2

10,00–11,00h

Muzička teorija i pedagogija 1. sjednica / Music theory and pedagogy 1st session

Sjednica na b/h/s jeziku / Session in B/C/S Language

Moderator: **Nerma Hodžić-Mulabegović**

Senad Kazić: Značaj i utjecaj spoljnih faktora na formiranje i oblikovanje individualnog / subjektivnog muzičkog mišljenja u sferi elementarne muzičke teorije

Amra Bosnić: Tretmanteksta u vokalnim djelima bosanskohercegovačkih kompozitora

Sanda Dodik: Neobjavljeni horovi iz posthumne zaostavštine Josipa Slavenskog

Soba / Room 9

12,00–13,00h

Radionica (na engleskom jeziku) / Workshop (in English)

Moderator: **Tamara Karača Beljak**

Lasanthi Manaranjanie Kalinga Dona: Sri Lankan Sing Along Workshop

Soba / Room 10

12,30–13,30h

Muzikologija 2. sjednica / Musicology 2nd session

Sjednica na b/h/s i engleskom jeziku / Session in B/C/S and English Language

Moderator: **Lada Duraković**

Vito Balić: Poznati skladatelji nepoznate glazbe: splitski kapelnici 18. i 19. stoljeća

Jernej Weiss: Between the Provincial and the Cosmopolitan: Musical Life in Maribor in the First Half of the 19th Century

Marijana Kokanović Marković: Salonska muzika u ogledalu srpske štampe 19. veka: pro et contra

Soba / Room 9

13,30–14,30h

Etnomuzikologija 1. sjednica / Ethnomusicology 1st session

Sjednica na engleskom jeziku / Session in English Language

Moderator: **Federico Spinetti**

Guido Raschieri: Inside and outside, here and there: Music from Bosnian Posavina to Zagreb

Rimantas Sliužinskas: Folklore Life in Multicultural Klaipėda City (1990–2015)

Slobodan Dan Paich: Music as Defining Moment. Tangible and Intangible Influences in Ottoman Culture

Soba / Room 2

13,30–14,30h

Muzička teorija i pedagogija 2. sjednica / Music theory and pedagogy 2nd session

Sjednica na b/h/s jeziku / Session in B/C/S Language

Moderator: **Amra Bosnić**

Nerma Hodžić-Mulabegović: Akustika u solfeggiu – utjecaj i ishodi u edukativnoj praksi

Tihana Škojo: Nastavničke kompetencije za realizaciju početničkog solfeggia

Sanja Nuhanović / Alma Ferović-Fazlić: Doprinos međunarodne kulturne suradnje popularizaciji glazbenog obrazovanja na primjeru glazbeno-scenskog projekta „Prljavi ples“

18,00h

**Koncertna dvorana Muzičke akademije / Concert Hall of the
Academy of Music**

Svečano otvaranje / Opening Ceremony

Moderator: Tamara Karača Beljak

Uvodno predavanje / Inaugural Lecture

World Music or Regionality? A Fundamental Question of Music History

Prof. Dr. Helmut Loos

Koncert / Concert

Veče sevdalinke / Sevdalinka evening

Petak / Friday

21. oktobar / 21 October 2016

Soba / Room 10

10,00–11,00h

Muzikologija 3. sjednica / Musicology 3rd session

Sjednica na b/h/s jeziku / Session in B/C/S Language

Moderator: **Jernej Weiss**

Dušan Mihalek: Jevrejski muzičari između Izraela, Bosne i okruženja

Stanislav Tuksar: Neka djela s glazbenom tematikom pisaca 16. i 17. stoljeća podrijetlom iz Hrvatske nedavno pronađena u poljskim knjižnicama

Lana Pačuka / Fatima Hadžić: Ostavštine bosanskih kompozitora u arhivu Instituta za muzikologiju

Soba / Room 9

10,00–12,30h

Etnomuzikologija 2. sjednica / Ethnomusicology 2nd session

Sjednica na engleskom jeziku / Session in English Language

Moderator: **Klaus Näumann**

10,00–10,40h

Halyna Pshenichkina: Singing Folklore Features from *Dnipro* River Middle Part Region: Crossroad of Local Traditions

Tamara Karača Beljak / Jasmina Talam: Cultural Engagement in Applied Ethnomusicology: examples from Bosnia and Herzegovina

11,00–12,30h

Federico Spinetti: *The Enemy – A Partisan Hymnbook* (a documentary film by Federico Spinetti. 80 min., color. Production: Lab 80 film. Distribution: Universal Music Italy. Language: Italian, English subtitles)

Soba / Room 2

10,00–11,20h

Muzička teorija i pedagogija 3. sjednica / Music theory and pedagogy 3rd session

Sjednica na b/h/s jeziku / Session in B/C/S Language

Moderator: **Refik Hodžić**

Merima Čaušević: Ocjenjivanje u nastavi muzičke kulture

Sabina Vidulin: Uvjeti i metodički aspekti realizacije aktivnosti sviranja u redovitoj nastavi glazbene kulture

Nikolina Matoš / Ana Čorić: Razine vrednovanja glazbenog djela kao izazov za kurikulum nastave glazbe

Valida Tvrtković-Akšamija: Online nastava muzičke kulture u Moodle LMS-u

Soba / Room 10

11,15–12,15h

Muzikologija 4. sjednica / Musicology 4th session

Sjednica na b/h/s i crnogorskom jeziku / Session in B/C/S Language

Moderator: **Stanislav Tuksar**

Lada Duraković: Iz glazbenih arhiva u Hrvatskoj. Slavko Zlatić (1910–1993): glazbenik, ideolog, agitator

Senka Hodžić: Zaboravljamo (li) Miroslava Špilera(?): U prilog 110. godišnjice kompozitorovog rođenja

Ana Perunović Ražnatović: Opera Balkanska carica – od nastanka do savremenog izvođenja

Soba / Room 10

12,30–13,30h

Muzikologija 5. sjednica / Musicology 5th session

Sjednica na b/h/s jeziku / Session in B/C/S Language

Moderator: **Senka Hodžić**

Andrea Stojilkov: Intertekstualnost i intermedijalnost: jugoslovenska muzika u postjugoslovenskoj popularnoj književnosti

Dina Vojvodić: Tematsko-kritički prikaz jugoslovenskog časopisa Muzika (1948–1951)

Ognjen Tvrtković: Kako je nastala jazz skladba „Banja Luka“ ili rani dolasci čuvenih jazz glazbenika u Jugoslaviju

Soba / Room 9

14,00–15,00h

Etnomuzikologija 3. sjednica / Ethnomusicology 3rd session

Sjednica na engleskom jeziku / Session in English Language

Moderator: **Amra Toska**

Klaus Näumann: "After you've gone": Emergence, demise and revival of the Jazz Manouche

Jelka Vukobratović: Doing ethnomusicological research beyond the urban/rural dichotomies

Evrin Hikmet Ögüt: A new Research Area for Ethnomusicology: Musical Practices in Transit Migration

15,00h

Zajednički ručak učesnika simpozija /

Lunch for symposium participants

Restoran / Restaurant "Lovac" (Petračevićina 24)

19,30h

Bošnjački institut Adil Zulfikarpašić /

Bosniak Institute Adil Zulfikarpašić

Koncert / Concert

*Prvih stotinu godina bosanskohercegovačke solo pjesme /
The first hundred years of solo song of Bosnia and Herzegovina*

Subota / Saturday 22. oktobar / 22 October 2016

Soba / Room 10

10,00–11,00h

Muzikologija 6. sjednica / Musicology 6th session

Sjednica na engleskom jeziku / Session in English Language

Moderator: **Fatima Hadžić**

Nico Schüler: Current Research Methodologies for Rediscovering Forgotten Composers: Using Commercial Genealogy and Newspaper Databases

Miloš Zatkalik: Music as Ruled by Primary Processes: Condensation

Marie-Agnes Dittrich: How to split the Heritage when Inventing a Nation? Germany's Political and Musical Divisions

Soba / Room 9

10,30–12,30h

Etnomuzikologija 4. sjednica / Ethnomusicology 4th session

Sjednica na b/h/s jeziku / Session in B/C/S Language

Moderator: **Jasmina Talam**

10,30–11,30h

Rašid Durić: Sevdalinka u muzikološkom i estetičkom etabliranju od Ludviga Kube preko Vlade Miloševića do Esada Bajtala

Lidija Vladić-Mandarić: Nematerijalna glazbena tradicija – *ganga* u kontekstu na slična tradicionalna pjevanja u Bosni i Hercegovini

Vesna Ivkov: Bajram u Srbiji – primer tradicije i inovacije

11,50–12,30h

Vladan Vuletin: Dječja klapa kao nova glazbena pojava

Nice Fracile: Multikulturalnost dečijeg folkloru u Vojvodini

**UVODNO PREDAVANJE /
INAUGURAL LECTURE**

HELMUT LOOS

Fakultet za historiju, historiju umjetnosti i orijentalistiku Univerziteta u Leipzigu, Njemačka

Muzika svijeta ili regionalnost? Temeljno pitanje za historiografiju muzike

Termin “muzika svijeta” relativno je nov. On se počeo koristiti krajem 20. stoljeća i označava novi muzički žanr, koji povezuje euroameričku pop muziku sa narodnim i ne-europskim muzičkim kulturama. U širem kontekstu, on se može posmatrati kao pojava postmodernizma po tome što je izazov strogim zakonima i granicama modernizma omogućio uspostavljanje veze između regionalnosti i globalnog značenja. Muzika njemačkog govornog područja ranije se strogo dijelila na kategorije “zabavne muzike” (U-Musik) i “ozbiljne muzike” (E-Musik), gdje ova druga funkcioniše kao umjetnost-religija u okviru modernizma i tako poštuje njegove principe. Kad su ti principi modernizma postali neizvjesniji, to kruto razvođe počelo se topiti. Na primjer, emitovanje “ozbiljne muzike” koje se sastojalo od klasične muzike, koja je ranije bila glavni dio javnih radio stanica, postepeno je nestalo kao institucija iz radio emisija. Slikovita mješavina razne diskretne, popularne muzike kombinovala se sa kraćim klasičnim djelima, pa se pojava poznata kao “hibrid”, poznati termin u popularnoj muzici od sredine 20. stoljeća, tada proširio u carstvo klasične muzike. Ta situacija suštinski se razlikuje od okolnosti koje su nekad dominirale javnom svijeću od 19. stoljeća, i u velikom dijelu 20. stoljeća i koje su zapravo i danas uticajne u nekim dijelovima populacije. Historijsko-kritička muzikologija mora se prilagoditi tom transformiranom stanju svijesti. To će omogućiti razvoj niza perspektivnih stajališta.

Helmut Loos: biografija

Helmut Loos završio je studij muzičkog obrazovanja u Bonn-u, i nastavio studij muzikologije, historije umjetnosti i filozofije na Univerzitetu u Bonn-u. Doktorirao je 1980. godine, a 1989. stekao viši doktorat (Dr. habil.). Radio je kao stručni saradnik na Odsjeku za muzikologiju Univerziteta u Bonn-u od 1981. do 1989. Od 1989. do 1993. obavljao je dužnost direktora Instituta za njemačku muziku u istočnim regijama u Bergisch Gladbach-u. Od aprila 1993. radi kao profesor i šef Katedre za historijsku muzikologiju na Tehnološkom univerzitetu u Chemnitz-u, a od oktobra 2001. na Univerzitetu u Leipzig-u. Dana 22. oktobra 2003. dobio je titulu počasnog profesora na Lysenko konzervatoriju u Lavovu. Od 2003. do 2005. bio je Dekan Odsjeka za historiju, historiju umjetnosti i orijentalistiku na Univerzitetu u Leipzig-u. Počasni je član *Gesellschaft für deutsche Musikkultur im südöstlichen Europa* (Društva za njemačku muzičku kulturu u jugoistočnoj Evropi) u Minhenu od 2005. Godine 2014. univerzitet Universitatea Națională de Muzică din București dao mu je počasni doktorat. Član je međunarodnog uređivačkog odbora za časopise "Hudební věda" (Prag), "Lituvos muzikologija" (Vilnius), "Menotyra. Studies in Art" (Vilnius), "Ars & Humanitas" (Ljubljana), "Musicology Today" (Bukurešt), "Muzica. Romanian Music Magazine" (Bukurešt) i "Studies in Penderecki" (Princeton, New Jersey).

HELMUT LOOS

Fakultät Geschichte, Kunst- und Orientwissenschaften, Universität
Leipzig, Germany

World music or regionality? A fundamental question for music historiography

The term “world music” is still relatively new. It came into use around the end of the twentieth century and denotes a new musical genre, one which links European-American pop music to folk and non-European music cultures. It can be seen in a larger context as a phenomenon of postmodernism in that the challenge to the strict laws and boundaries of modernism allowed for a connection between regionality and global meaning to be established. Music in the German-speaking world had previously been strictly divided into the categories of “entertainment music” (*U-Musik*) and “serious music” (*E-Musik*), the latter functioning as art-religion in the framework of modernism and thus adhering to its principles. Once these principles of modernism became more uncertain, this rigorous divide began to dissolve. For example, the “serious music” broadcast consisting of classical music, previously a staple of public radio, gradually disappeared as an institution from radio programming. A colourful mixture of various low-key, popular music was combined with shorter classical pieces, so that the phenomenon known as “crossover”, a familiar term in popular music since the middle of the twentieth century, then spread to the realm of classical music. This situation differs fundamentally from the circumstances that once dominated the public consciousness from the nineteenth century well into the twentieth century and that indeed remain influential in certain parts of the population to this day. Historical-critical musicology must adapt to this transformed state of consciousness. Doing so will allow for a number of promising perspectives to unfold.

Helmut Loos: biography

Helmut Loos completed studies in music education in Bonn (state examination) followed by studies in musicology, art history and philosophy at the University of Bonn. He was granted the doctorate in 1980, and senior doctorate (Dr. habil.) in 1989. He worked as a research fellow at the University of Bonn Department of Musicology from 1981 until 1989, and as the Director of the Institute of German Music in the Eastern Regions in Bergisch Gladbach between 1989 and 1993. He has been engaged as Professor and Department Chair of historical musicology at the Chemnitz University of Technology since April 1993 and at the Leipzig University since October 2001. He was appointed Professor honoris causa at the Lysenko Conservatory in Lviv on October 22, 2003. Helmut Loos served as the Dean of the Department of History, Art history and Oriental studies at the Leipzig University between 2003 and 2005. He has been a honorary member of the *Gesellschaft für deutsche Musikkultur im südöstlichen Europa* (Society of German musical culture in Southeast Europe) in Munich since 2005. In 2014, he was proclaimed a honorary doctor of the Universitatea Națională de Muzică din București. He is a member of international editing councils for the periodicals “Hudební věda” (Prag), “Lituvos muzikologija” (Vilnius), “Menotyra. Studies in Art” (Vilnius), “Ars & Humanitas” (Ljubljana), “Musicology Today” (Bukarest), “Muzica. Romanian Music Magazine” (Bukarest) und “Studies in Penderecki” (Princeton, New Jersey).

SAŽECI / ABSTRACTS

BALIĆ, VITO

Umjetnička akademija Sveučilišta u Splitu, Hrvatska

Poznati skladatelji nepoznate glazbe: splitski kapelnici 18. i 19. stoljeća

Splitski katedralni kapelnici od polovine 18. do polovine 19. stoljeća obrađuju se na različite načine u brojnim djelima hrvatske glazbene historiografije. Njihov gotovo neprekinuti niz često je služio kao osnova oblikovanja tekstova, bilo da se je radilo o prikazima pojedinačnih skladatelja, povjestima utjecaja, recepcijama ili o raznovrsnim periodizacijama. No, u usporedbi s njihovim imenima, skladbe su im znatno rjeđe izvođene i skoro nepoznate većini glazbeno obrazovane javnosti. Ipak, skroman kontinuitet njihovih izvedbi postoji u splitskoj katedrali, koja je prostor njihove praižvedbe, često u izvornoj liturgijskoj funkciji za koju su nastale.

U radu će se nastojati ukazati na 1) načine prikaza splitskih kapelnika u hrvatskoj historiografiji, 2) vezu između pojmova kapelnika i skladatelja, te 3) složenu problematiku utvrđivanja glazbenih cjelina od očuvanih arhivskih materijala te njihovu vezu s pojmom glazbenog djela.

BALIĆ, VITO

Academy of Arts, University of Split, Croatia

Recognized composers of unknown music: chapel masters in Split during the 18th and 19th century

Chapel masters of Split Cathedral from the mid-18th to mid-19th century have been differently studied in numerous works of the Croatian music historiography. The almost uninterrupted succession of chapel masters frequently served as a basis for designing accounts, whether it was about individual composers, history of influence, reception or a variety of periodization. Their names became well-known, but their works remained almost unperformed and unknown to the majority of the musically educated public. However, a modest continuation of their performances occurred at Split Cathedral, which is the space of their first performances, often in the original liturgical function for which they were created.

In this paper the author will attempt to 1) point out the ways in which Croatian historical accounts about chapel masters of Split Cathedral have been made, 2) recognize the connection between the concepts of a chapel master and a composer, 3) specify the complex problem of determining the musical pieces of preserved archival materials and their relationship with the concept of musical work.

BEBAN, HRVOJE

Muzička akademija Sveučilišta u Zagrebu, Hrvatska

Posebnosti srednjovjekovnih liturgijsko-glazbenih izvora dominikanske provenijencije sačuvanih na području Dalmacije s posebnim osvrtom na dominikanski antifonarij

Prisutnost dominikanskoga reda na području današnje Hrvatske možemo pratiti već od samoga osnutka Reda propovjednika u prvoj polovini 13. stoljeća. Danas u Dalmaciji ima sedam dominikanskih samostana, a neki od njih čuvaju i vrijedne srednjovjekovne koralne izvore. Međutim, koralne kodekse dominikanske provenijencije pronalazimo i na nekim drugim, literaturi dosad nepoznatim lokacijama. Ovo izlaganje će tako pružiti sveobuhvatni pregled dominikanskih liturgijsko-glazbenih izvora sačuvanih na području Dalmacije, s posebnim osvrtom na antifonarij i njegove posebnosti u okviru dominikanske liturgije božanskoga časoslova.

Nadalje, podastrijet će se i novi uvidi proizašli iz komparativne analize dalmatinskih dominikanskih antifonarija s tzv. kodeksom prototipom dominikanske liturgije, sastavljenim sredinom 13. stoljeća s ciljem da kodificira i uspostavi jedinstvenu liturgiju i glazbu koje su trebale vrijediti za sve dominikanske samostane diljem tadašnje Europe. U kojoj mjeri dalmatinski kodeksi slijede propisani predložak, i u kojoj su mjeri odmaci od prototipa eventualno narušili uniformnost dominikanske srednjovjekovne liturgije, samo su neka od pitanja na koja će se nastojati dati odgovor u ovome izlaganju, čime će se pak pokušati ispitati stabilnost liturgijsko-glazbenog repertoara propisanog u dominikanskome kodeksu prototipu i do dva stoljeća nakon njegova nastanka.

BEBAN, HRVOJE

Academy of Music, University of Zagreb, Croatia

Peculiarities of the medieval liturgical chant sources of Dominican provenance preserved in Dalmatia with special reference to the Dominican antiphoner

The presence of the Dominican order on the territory of the present day Croatia may be traced back to the constitution of the Order of Preachers in the 1st half of the 13th ct. Nowadays there are seven Dominican convents in Dalmatia, some of them holding also chant sources from the late Middle Ages in their library collections. However, a couple of Dominican chant sources are to be found elsewhere, in the places hitherto unknown to chant literature. This paper will thus try to give a comprehensive survey of the Dominican chant sources of Dalmatian provenance, giving the main focus to antiphonaries and particular features of the liturgy of the Hours in the Dominican order.

Moreover, new findings will be presented, stemming from the comparative analysis of the Dominican antiphonaries from Dalmatia and the so called Codex Prototype of the Dominican liturgy, which was copied in the mid-13th ct. in order to codify the previously diverse liturgy as well as to establish a uniformed liturgy and chant in all the Dominican convents throughout medieval Europe. In order to examine the stability of the prescribed liturgical and chant repertory almost two centuries after compilation of the Codex Prototype, the following questions will be addressed in particular: How far the Dalmatian codices follow the prescribed formularies and to what extent the deviations from the Prototype might have disrupted the aspired uniformity of the medieval Dominican liturgy?

BOSNIĆ, AMRA

Muzička akademija Univerziteta u Sarajevu, Bosna i Hercegovina

Tretman teksta u vokalnim djelima bosanskohercegovačkih kompozitora

Rad razmatra pola stoljeća kompozitorstva u Bosni i Hercegovini kroz prizmu fenomena ozvučavanja tekstovnog predloška u vokalnim formama. U fokusu su solo pjesme *Pjesma u zoru* Milana Prebande i *Otvori u noć vrata* Vlade Miloševića, komponirane na poetske predloške, te kamerno vokalno-instrumentalno djelo *The impact of the analog synthesizer* savremenog kompozitora Dine Rešidbegovića, koje kao predložak koristi citat predgovora knjige *Analog synthesizer* Marka Jenkinsa. Analiza odnosa teksta i muzike u navedenim djelima ukazuje na kompoziciono-tehničke manire kojima se navedeni kompozitorski prosedei generalno mogu označiti: Milošević dosljedno prati kvantitativno-kvalitativne slojeve riječi, Prebanda povrh svega cijeni melodioznost muzičkog sloja kao neprikosnovenu izražajnu karakteristiku, a Rešidbegović ingerencije raspolaganja izražajnošću vokalnog sloja prepušta izvođaču. Rad ukazuje i na sljedeće karakteristike muzičkog sloja kojim se tekst ozvučava: korištenje folklornih arhetipova seoske (Milošević) ili gradske muzičke tradicije (Prebanda), odnosno njihovo potpuno odsustvo (Rešidbegović); izražajnost koja počiva na melodici i harmoniji kao slojevima homofonog sloga (Prebanda, Milošević), te njihovu sistemsku marginalizaciju u pravcu potenciranja međusobno nezavisnih, ritamski profiliranih slojeva (Rešidbegović); formalna rješenja koja se baziraju na strofičnosti ili prokomponiranosti, odnosno kreću se u pravcu otvaranja forme.

BOSNIĆ, AMRA

Academy of Music, University of Sarajevo, Bosnia and Herzegovina

The text treatment in vocal works by Bosnian-Herzegovinian composers

The paper discusses the half-century of composition in Bosnia and Herzegovina through the prism of musical setting to text phenomenon in vocal forms. In its focus are the solo song *Pjesma u zoru* by Milan Prebanda and *Otvori u noć vrata* by Vlado Milošević, that were composed on poetic templates, as well as chamber vocal-instrumental piece *The impact of the analogue synthesizer* composed by contemporary composer Dino Rešidbegović, which uses the foreword from the book *Analog Synthesizer* by Mark Jenkins as its template. Analysis of the relationship between text and music in these works points to the compositional-technical manner that indicates the composition method of these opuses that can generally be marked by: Milošević consistently holds on to quantitative and qualitative characteristics of the text, Prebanda raises melody above all the expressive characteristics and Rešidbegović partly disposes authority of vocal expressiveness to the performer. The paper specifies the following characteristics of musical layers that are being set to the text: use of rural (Milošević) or urban (Prebanda) musical tradition archetypes, or else their complete absence (Rešidbegović); expression that is based on melody and harmony as homophonic style layers (Prebanda, Milošević) and their systematic marginalization due to mutually independent, rhythmically profiled layers emphasizing (Rešidbegović); finally, there are formal solutions based on strophic, cyclic or through-composed forms, i.e. they follow the direction of open form.

ČAUŠEVIĆ, MERIMA

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Ocjenjivanje u nastavi muzičke kulture

Historijska pozadina problema ocjenjivanja ukazuje na potrebu mnogih naučnih i drugih disciplina za određenim oblikom procjenjivanja, ispitivanja, vrednovanja, rangiranja. Dokimologija pomoću različitih tehnika, mjernih instrumenata omogućava uvid u različite nivoe postignuća i uspjeha.

Problemom školskog ocjenjivanja ili ocjenjivanja u školi bavi se školska dokimologija koja se definiše kao nauka o ocjenjivanju. Ocjenjivanje je vrlo kompleksan proces ispitivanja, procjenjivanja i mjerenja učeničkih znanja i postignuća. Proces ocjenjivanja sadrži elemente poput kriterija ocjenjivanja, modela ili vrsta ocjenjivanja, značaj ocjene za ocjenjivane kao i njen utjecaj na motivaciju ocjenjivanih i drugo. Školsko ocjenjivanje je dio ukupnog odgojno-obrazovnog procesa koji ovisi o učiteljima, kao i djeci i mladima te njihovim potrebama i očekivanjima od škole.

Centralno mjesto u školskom ocjenjivanju imaju dva modela ocjenjivanja: opisno i brojčano. U Bosni i Hercegovini primjenjuju se oba modela za sve nastavne predmete u osnovnoj školi u ovisnosti od uzrasta učenika. Svaki nastavni predmet, pa tako i Muzička kultura, ima svoje parametre ocjenjivanja u ovisnosti o ishodima učenja. Kurikulum nastavnog predmeta Muzička kultura obuhvata ciljeve koji osim stjecanja znanja trebaju omogućiti i stjecanje i razvijanje vještina i sposobnosti. U radu će se razmatrati stavovi učitelja Kantona Sarajevo o modelima ocjenjivanja u nastavi Muzičke kulture te prednostima, odnosno nedostacima istih.

ČAUŠEVIĆ, MERIMA

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Evaluation in Musical Education

The historical background of problems concerning assessment shows the need for some form of assessment, examination, evaluation, and ranking in many scientific and other disciplines. Using various techniques, measuring instruments, docimology enables insight into different levels of achievement and success.

The problem of school assessment or evaluation in school is addressed by educational docimology, which is defined as the science of evaluation. Assessment is the highly complex process of examining, assessing and measuring student knowledge and achievement. The evaluation process includes elements such as evaluation criteria, models or types of evaluation, the importance of grades for assessment, as well as their impact on the motivation of the students being assessed and more. School assessment is part of the overall educational process that depends on teachers, as well as children and young people and their needs and the expectations of the school.

The two models of evaluation central to school grading are: descriptive and numeric. In Bosnia and Herzegovina, both are applied in all subjects in elementary school depending on the age of students. Each subject, including Musical education, has its own parameters of assessment in relation to the learning outcomes. The curriculum of the subject Musical education includes objectives which, apart from the acquisition of knowledge, include gaining and developing skills and abilities. This paper will examine the attitudes of teachers from the Sarajevo Canton towards the models of assessment in teaching Musical education, as well as the advantages and disadvantages of the same.

DITTRICH, MARIE-AGNES

Univerzitet za muziku i scenske umjetnosti u Beču, Austrija

Kako podijeliti baštinu kad se izumi nacija? Njemačka politička i muzička podjela

Nakon gašenja Starog carstva u doba Napoleona, "Njemačku" je definisala naslijeđena zajednička kultura koja se razlikovala od francuske, koja nije bila tako rafinirana ali koja se, prema njemačkim ideolozima, osjećala dublje i u konačnici bila superiorna, i zato dovela do poraza Francuske i trijumfalne objave Drugog carstva u Versaju (1871). Ali zbog suparništva koje se javilo između Pruske i Austrije u decenijama prije nego što je novo Carstvo isključilo Austriju, koncept "Njemačke" morao se redefinisati tako da se razlikuje ne samo od Francuske nego i od Austrije. Promoviranje ideje o inherentno "njemačkoj" kulturi bez priznavanja superiornosti praktično svih europskih kulturnih centara a naročito bečke bogate kulturne i muzičke baštine, zahtijevalo je novo crtanje mape europskog muzičkog pamćenja uz pomoć velikih djelatelja, kao što su religija ili uloga spolova. To je uticalo na sam koncept muzike. Slične situacije ponovo su nastale nakon mijenjanja odnosa između Njemačke i Austrije nakon Drugog svjetskog rata, tokom i poslije nacionalsocijalizma i kad je Njemačka još jednom podijeljena.

DITTRICH, MARIE-AGNES

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How to split the Heritage when Inventing a Nation? Germany's Political and Musical Divisions

After the end of the old Empire in the Napoleonic Age “Germany” was defined by an inherited common culture different from France, less refined but, according to German ideologists, deeper felt and ultimately superior, thus leading to the defeat of France and the triumphalist proclamation of the Second Empire at Versailles (1871). But due to the rivalry which had emerged between Prussia and Austria in the decades before the new Empire excluded Austria, and the concept of “Germany” had to be redefined by differentiation not only from France, but also from Austria. Promoting the idea of an inherently “German” culture without admitting the superiority of practically all European cultural centers and especially of Vienna’s rich cultural and musical heritage required a redrawing of the map of Europe’s musical memory with the help of great dividers like religion or gender roles. This affected the very concept of music. Similar situations re-occured with the shifting relationships between Germany and Austria after WWI and during and after National Socialism, and when Germany itself was divided once more.

DODIK, SANDA

Akademija umjetnosti Univerziteta u Banjaluci, Bosna i Hercegovina

Neobjavljeni horovi iz posthumne zaostavštine Josipa Slavenskog

Rad istražuje i daje analitički osvrt na posthumno otkrivene horske kompozicije Josipa Slavenskog. Značajnu ulogu u njihovom razotkrivanju imala je profesorka Mirjana Živković, kompozitorica i teoretičarka, koja se dugi niz godina, iz različitih uglova bavila muzikom Slavenskog. Radeći sa grupom saradnika na zaostavštini ovog kompozitora (u toku 1980. i 1981. godine), Živkovićeva je pronašla mnogobrojne notne zapise, dovršene i nedovršene horove, različite verzije poznatih djela, skice, autorove zabilješke i razmišljanja o muzici, a zatim je, uz svesrdnu podršku i sugestije Petra Bingulca, radila na redakciji, a djelimično i rekonstrukciji novootkrivenih nedovršenih horova. Tada je, od blizu 40 novootkrivenih horova, priređeno za štampu 19 mješovitih a cappella horskih kompozicija. Planirano štampanje horske muzike (dvije sveske horova – prva sa poznatim i druga sa 19 ranije nepoznatih mješovitih horova), dočekalo je raspad bivše države, čime su bile prekinute aktivnosti na projektu izdavanja sabranih djela Josipa Slavenskog. Trenutno su ove zbirke horova ponovo u pripremi za štampu, a cilj ovog rada je analitičko razotkrivanje i ukazivanje na značaj ovih posthumno otkrivenih kompozicija koje je priredila Mirjana Živković. Iako su jednostavniji manje razrađeni, ovi mješoviti horovi ispoljavaju bitne karakteristike autorovog stila te stoga zaslužuju našu pažnju i osvjetljavanje iz analitičkog, kao i iz izvodačkog ugla.

DODIK, SANDA

Academy of Arts, University of Banja Luka, Bosnia and Herzegovina

Unpublished choral compositions of Josip Slavenski's legacy

The paper examines and provides an analytical retrospection of the posthumously discovered choral compositions by Josip Slavenski.

Professor Mirjana Živković, the composer and theoretician, had an important role in their discovering. While she was working on Slavenski's legacy (in 1980 and 1981), she discovered a lot of manuscripts, finished and unfinished choral scores, different versions of famous compositions as well as the author's notes and thoughts about music. In addition, she redacted and reconstructed the newly found unfinished choral compositions, helped and supported by Petar Bingulac. At that time, there were prepared for printing 19 mixed a cappella choral compositions of about 40 newfound choral scores. It was being planned to print the choral scores in two volumes – the former with known scores, and the latter with those 19 unknown mixed choral compositions, when the war in Yugoslavia interrupted these activities. These collections are now again being prepared for printing. The aim of this article is to analyze and show the importance of these posthumously discovered compositions. Although simpler and less elaborated, these choral compositions show important characteristics of the composer's style. Therefore, they deserve our attention from an analytic and a performing point of view.

DURAKOVIĆ, LADA

Muzička akademija u Puli, Sveučilište Jurja Dobrile u Puli, Hrvatska

Iz glazbenih arhiva u Hrvatskoj. Slavko Zlatić (1910–1993): glazbenik, ideolog, agitator

Nakon smrti skladatelja, dirigenta, glazbenog pedagoga i etnomuzikologa Slavka Zlatića, njegova je ostavština zbrinuta na Pedagoškom fakultetu u Puli (danas Sveučilište u Puli), te u Hrvatskom glazbenom zavodu u Zagrebu. Istraživački najvrjedniji dio građe pohranjen je u Državnom arhivu u Pazinu. Temeljem postojećeg popisa, sačinjen je arhivistički inventar koji registrira materijal po vrsti i prema materijalnom smještaju te ujedno služi i kao vodič za istraživače. Podijeljen je u sedam cjelina koje čine osobna dokumentacija, djelatnost, radovi, korespondencija, fotodokumentacija, stampa i razno. Sačuvana građa pruža uvid u kulturološku, umjetničku, povijesnu i sociološku dimenziju vremena te ima značajan znanstveno-istraživački i edukativni potencijal. U namjeri da se skrene pozornost na višestruku uporabnu vrijednost ostavštine, izlaganje će biti fokusirano na građu vezanu uz Zlatićev pedagoški (tekstovi koji svjedoče o problemima vezanim uz stručne glazbene kadrove u ranom poraću te ulozi prosvjetnih radnika u socijalističkom društvu i sl.) i politički (referati, izvješća, radijske emisije i drugi tekstovi vezani uz propagandno ideološki rad) angažman.

DURAKOVIĆ, LADA

Academy of Music in Pula, Juraj Dobrila University of Pula, Croatia

From the music archives in Croatia. Slavko Zlatić (1910–1993): musician, ideologist, agitator

After the death of the composer, director, music pedagogue and ethnomusicologist Slavko Zlatić, his family bestowed his valuable legacy on the Teachers' College of Pula (today the University of Pula) and the Croatian Music Institute in Zagreb. The most comprehensive and, for researchers, the most interesting materials are stored in the State Archives in Pazin. Prior to being taken over, the materials were listed, but were not systematised. The archival inventory has been formed according to the list. The inventory records the material according to its type and its material position and also takes the role of guide for researchers. It is divided into seven units, namely personal documentation, activities, works, correspondence, photo documentation, printed materials and miscellaneous items. Documents constituting this archival material offer an insight into the culturological, artistic, historical and sociological dimension of the time and have significant scientific, research and educational potential. Aiming to draw attention to the multiple usefulness of his legacy, the presentation will be focused on the material concerning Zlatić's pedagogical (texts showing the problems linked to competent music staff in the early post war years and the role of music educationalist in the socialist society etc.) and political (reports, radio programs and other papers concerning the propaganda and ideological work) engagement.

DURIĆ, RAŠID

Nezavisni istraživač, Njemačka

Sevdalinka u muzikološkom i estetičkom etabliranju od Ludviga Kube preko Vlade Miloševića do Esada Bajtala

U referatu sintetiziram muzikološko i estetičko utemeljenje sevdalinke argumentiranjem njenih muzičkih i poetskih karakteristika kao zasebnog žanra muzičko-folklorne tradicije. Riječ je o znanstvenom utemeljenju sevdalinke koje je u etnomuzikologiji začeo Ludvig Kuba, nastavili bosanski etnomuzikolozi Vlado Milošević, Cvjetko Rihtman i drugi. Muzikološko definiranje sevdalinke sažimam njenim opisom Vlade Miloševića i Tamare Karače Beljak, a estetičko-poetičko utemeljenje sevdalinke sažimam mojom sintezom studija o sevdalinci Muhsina Rizvića, Muniba Maglajlića, Hatidže Krnjević i Esada Bajtala. U mojim sintezama afirmiram sevdalinku kao interdisciplinarni folklorno-muzički medij koji postoji, živi i djeluje prije svega kao umijeće pjevanja i kao fascinacija ljudskoga glasa. Ovu primarnu muzičko-pjevačku supstancu sevdalinke, kojom sebe sevdalinka ispoljava i bitno se razlikuje od njoj srodnih žanrova, argumentiram sažetom komparacijom umijeća pjevanja vrhunskih interpretatora sevdalinke Safeta Isovića i Himze Polovine, izdvajajući njihov umjetnički glas kao potencijalni pjevno-pjevački model (uzor) za izvođenje sevdalinke. Izvornu ili autentičnu sevdalinku markiram njenim pjevanjem uz saz. U referatu se navode najbolje sazlije, eminentni kompozitori sevdalinke i najbolji pjevači uz instrumentalnu pratnju. Jednom riječju, referat argumentira muzičke i estetičko-poetičke karakteristike sevdalinke kao multimedijalnog umijeća pjevanja i umjetničko-pjevni vrhunac bosanskog i balkanskog muzičkog folklor. Na kraju referata slijedi muzikološko i estetičko etabliranje sevdalinke argumentirano izabranom literaturom od Kube do Bajtala (između 1906–2012).

DURIĆ, RAŠID

Independent scholar, Germany

Sevdalinka and its musicological and aesthetic-poetical establishment of Ludvig Kuba over Vlado Milošević to Esad Bajtal

The paper promotes musicological and aesthetic-poetical foundation of sevdalinka as a folk song with an argumentation of its characteristics as an authentic and separate genre of folk-music tradition. The musicological establishment of sevdalinka started with Ludvig Kuba and continued with Vlado Milošević, Cvjetko Rihtman and others ethnomusicologists. I summarize the musicological characteristics of sevdalinka with musical definition of Kuba, Milošević, Rihtman and Tamara Karač Beljak together. I summarize the aesthetic-poetical definition of sevdalinka on the basis of relevant scientific studies about sevdalinka from Muhsin Rizvić, Hatidža Krnjević, Munib Maglajlić and Esad Bajtal. In my syntheses I affirm sevdalinka as an interdisciplinary folk-musical medium that exists, lives and works in the world-music primarily as the art of singing and as a fascination of human-singing voice. I support this primarily singing substance of sevdalinka by comparing singing skills of singers Safet Isović and Himzo Polovina as the highlight of singing sevdalinka, as an artistic voice and as a potential model to the education of singing sevdalinka. I mark the original or authentic traditional song sevdalinka with its singing with the instrument saz. The paper lists the best saz-singers, eminent composers and the best sevdalinka singers with the instruments. In a word, the paper discusses musicological and aesthetic-poetical characteristics of sevdalinka as a multimedia art of singing and as a vocal highlight of the Bosnian and Balkan music folklore. At the end of the paper, I selected literature about scientific establishment of sevdalinka in the timeframe from Kuba to Bajtal (between 1906–2012).

FRACILE, NICE

Akademija umetnosti, Univerzitet u Novom Sadu, Srbija

Multikulturalnost dečijeg folkloru u Vojvodini

Dečiji folklor u Srbiji, kao i u multikulturalnoj Vojvodini, predstavlja deo žive tradicije. Uprkos tome, on je još uvek dobrim delom izvan domašaja i pažnje sveta odraslih. Mali broj radova o ovoj temi neretko počinje konstatacijom: o dečijem folkloru u nas se pisalo malo. Pojavom računara, mnoge dečije aktivnosti, pesme i igre su potisnute u drugi plan. Kako u seoskim tako i u gradskim sredinama, međutim, mogu se i danas čuti pojedine dečije pesme ili igre. Neke od njih predstavljaju nasleđe koje je uspelo da se održi, a druge su inspirisane savremenim dečijim svetom. Pojedine dečije pesme i igre sa istom tematikom prisutne su u dečijem repertoaru više nacionalnih zajednica. One su se sa generacije na generaciju prenosile usmenim putem tako da ih možemo i danas snimiti i istraživati. Otuda i potreba za proučavanjem dečijeg muzičko-folklornog stvaralaštva pojedinih nacionalnih zajednica u višenacionalnoj Vojvodini, sa akcentom na multikulturalnost ovog folklornog žanra. Značajna pažnja biće posvećena kontinuitetu / diskontinuitetu, promenama, komparativnim istraživanjima i najnovijim trendovima u dečijem folkloru ove multikulturalne sredine.

FRACILE, NICE

Academy of Arts, University of Novi Sad, Serbia

The Multiculturalism of the Children's Folklore in Vojvodina

In Serbia, as in multicultural Vojvodina, children's folklore is part of the living tradition. Nevertheless, it is still substantially beyond the reach and attention of the world of the adults. The few existing studies on the subject often begin with the note: too little has been written about children's folklore in our country. Computers have overshadowed many children's activities, including songs and dances. However, there are children's songs and/or dances that can still be witnessed in both rural and urban milieus. Some of these have survived as heritage, others have been inspired by the contemporary children's world. Some songs/dances on the same topics can be found in the children's repertoires of two or more ethnic communities. They have been passed from one generation to another orally, but today we can record/tape and study them. Hence the need for research in the children's musical-folklore art of the ethnic communities in the multiethnic Vojvodina which calls for an emphasis on the multiculturalism of this folklore genre. Considerable attention shall be given to the (dis)continuity, changes, comparative research and the latest trends in the children's folklore of this multicultural milieu.

HADŽIĆ, FATIMA / PAĆUKA, LANA

Muzička akademija Univerziteta u Sarajevu, Bosna i Hercegovina

Ostavštine bosanskih kompozitora u arhivu Instituta za muzikologiju

Uz biblioteku Muzičke akademije, Institut za muzikologiju Muzičke akademije Univerziteta u Sarajevu jedna je od rijetkih institucija u Bosni i Hercegovini koja se bavi prikupljanjem, arhiviranjem i čuvanjem isključivo muzičke građe. Institut prikuplja građu različite vrste i obima, a u najvrijedniju spada rukopisna građa bosanskohercegovačkih kompozitora.

Muzička građa u širem smislu se odnosi na svu literaturu o muzici, a u užem smislu na note (štampane i u rukopisu) i zvučne snimke. U ovom radu će se razmatrati muzička građa u užem smislu pohranjena u Institutu za muzikologiju. Cilj rada je kroz analizu navedene građe, prikazati vrstu i obim ovog tipa muzikološke građe koja se čuva u Institutu za muzikologiju, te ukazati na probleme, izazove i perspektive kao i značaj ovog vida muzikološkog rada u Bosni i Hercegovini.

HADŽIĆ FATIMA / PAĆUKA LANA

Academy of Music, University of Sarajevo, Bosnia and Herzegovina

Legacies of Bosnian and Herzegovinian composers in the archives of the Institute of Musicology

Together with the library of the Academy of Music, Institute of Musicology of the Academy of Music of University of Sarajevo is one of few institutions involved in collecting, archiving and preserving of exclusively music/related materials. The Institute collects materials of various kinds and volume, the most valuable ones being the manuscripts by Bosnian and Herzegovinian composers.

Musical materials in a broader sense refer to all the literature about music, and in a narrow sense to music sheets (printed and handwritten) and audio recordings. The paper will discuss musical materials in the narrow sense stored in the Institute of Musicology. The paper is aimed at analyzing the described materials and thus showing the kind and scope of this type of musical materials preserved at the Institute of Musicology, and at pointing to problems, challenges and prospects, as well as to the significance of this type of musicological work in Bosnia and Herzegovina.

HIKMET ÖĞÜT, EVRİM

Univerzitet likovnih umjetnosti Mimar Sinan, Turska

Nova istraživačka oblast za muzikologiju: muzičke prakse u tranzitnoj migraciji

Iako se opseg izučavanja migracija i dijaspore u mnogim oblastima povećao, naročito u muzičkim istraživanjima, sve više literature uglavnom se fokusira na nastanjene zajednice i njihove muzičke produkcije. Zato muzičke prakse u tranzitnom / privremenom migratornom iskustvu nisu dovoljno pokrivena u muzičkoj literaturi. Tranzitna migracija, kao poseban tip ljudskog kretanja, odnosi se na migraciju koja obuhvata najmanje tri ili više koraka. Pri tome, migranti se ne naseljavaju trajno u zemlji u koju su prvo ušli, nego u toj tranzitnoj zemlji trebaju ostati izvjesno vrijeme i nastaviti putovanje da bi stigli do konačne destinacije. U toj fazi, u nekoj stranoj zemlji tokom neodređenog vremenskog perioda, migrant je okružen neizvjesnošću.

U ovoj prezentaciji bavim se tim specifičnim tipom migracije na osnovu intenzivnog terenskog istraživanja migrantske kaldejsko-iračke zajednice u Istanbulu. Ta zajednica, kao hrišćanska manjina, jedna je od onih na koju je najviše uticala trenutna situacija u Iraku, naročito nakon američke invazije 2003. Turska je funkcionisala kao tranzitna zemlja ne samo za kaldejske Irance nego i za mnoge druge migrantske zajednice na njihovom putu do budućih destinacija, uglavnom evropskih zemalja, SAD, Kanade i Australije. Kroz primjere muzičkih praksi, uključujući religijske / sekularne, amaterske / profesionalne i primjere slušanja / izvođenja, razmatram neprimjećeno migratorno iskustvo i primjenljivost teorijskih sredstava kojima se etnomuzikologija koristi za istraživanja muzike i migracije u slučaju tranzitnih migracija.

HIKMET ÖĞÜT, EVRİM

Mimar Sinan Fine Arts University, Turkey

A new Research Area for Ethnomusicology: Musical Practices in Transit Migration

Even though, the scope of migration and diaspora studies have been increased in many areas, especially in music studies the growing literature focuses mainly on settled communities and their musical productions. Therefore, the musical practices in transit/temporary migratory experiences are not adequately covered in ethnomusicology literature. Transit migration, being a particular type of human mobilization, refers to the migration that includes at least three or more steps. In that, migrants do not permanently inhabit the land they firstly enter but supposed to stay in this transit country for a while and to continue their journey in order to reach a final destination point. In this phase, in a foreign land for an indefinite time period, migrant is surrounded by uncertainty.

In this presentation I deal with this specific type of migration based on my intense field study on the Chaldean-Iraqi migrant community in Istanbul. The community, as a Christian minority, is one of the most affected ones from the ongoing situation in Iraq especially after the US invasion in 2003. Turkey has functioned as a transit country not only for Chaldean-Iraqis but also for many other migrant communities on their way to their prospective destination points, mainly including European countries, the US, Canada, and Australia. While exemplifying music practices including religious/secular, amateur/professional, and listening/performing ones, I discuss this unnoticed migratory experience and the applicability of the theoretical means that ethnomusicology puts account in the studies on music and migration to the case of transit migration.

HODŽIĆ, SENKA

Mješovita srednja škola “Musa Ćazim Ćatić” Olovo / Osnovna škola “Kladanj” Kladanj, Bosna i Hercegovina

Zaboravljamo (li) Miroslava Špilera(?): U prilog 110. godišnjice kompozitorovog rođenja

Na pomen imena kompozitora i muzičkog pedagoga Miroslava Špilera (1906–1982) različite su asocijacije. Krug prvenstveno sarajevske, a potom bosanskohercegovačke umjetničke javnosti pamti ga kao profesora sarajevske Muzičke akademije, potom i uvaženu ličnost u tadašnjem društvu. Mnogo uži krug rezervisan je za poznavaoce Špilerovog kompozitorskog opusa, koji je izvođen prvenstveno tokom i neposredno nakon Špilerovog života. No, danas, za razliku od djela nekih drugih bosanskohercegovačkih kompozitora, Špilerova djela (skoro) nikada ne možemo čuti na repertoaru domaćih umjetnika i izvođačkih ansambala. Tekst ima za cilj otkriti i locirati razloge zapostavljenosti Špilerovog stvaralaštva, pri čemu se prvenstveno razmatra ostavština Miroslava Špilera, karakteristike samog stvaralaštva, te generalan interes sarajevske i bosanskohercegovačke kulturne javnosti za izvođenje i očuvanje naslijeđa njegove kompozitorske ličnosti.

HODŽIĆ, SENKA

Mixed Secondary School "Musa Ćazim Ćatić" Olovo, Bosnia and Herzegovina / Elementary School "Kladanj" Kladanj, Bosnia and Herzegovina

(Do) we keep forgetting about Miroslav Špiler(?): A contribution to the 110th anniversary of composer's birth

Various associations arise when mentioning the name of composer and music pedagogue Miroslav Špiler (1906–1982). Within the circle of primarily Sarajevo's and Bosnian and Herzegovinian artistic public, he is remembered as the professor of Music Academy in Sarajevo and a distinguished personality in the cultural life. A significantly smaller circle is reserved for the connoisseurs of Špiler's compositional pieces which were performed primarily during and in a smaller amount after the composer's life. However, unlike the works of some other Bosnian and Herzegovinian composers, we (almost) never have a chance to hear Špiler's works being performed by the esteemed artists and ensembles in our country. The aim of the following text is to locate and discover the reasons of negligence of Špiler's oeuvre while considering the Legacy of Miroslav Špiler, characteristics of composer's works as well as general interest of Bosnian cultural public for performances of his works and preserving the heritage of his artistic persona.

HODŽIĆ-MULABEGOVIĆ, NERMA

Muzička akademija Univerziteta u Sarajevu, Bosna i Hercegovina

Akustika u solfeggiu – utjecaj i ishodi u edukativnoj praksi

Fenomen zvuka oduvijek je plijenio pažnju naučnika. Za oblast solfeggia interesantan je proces razvijanja svijesti o visini tona / štimu tona, tj. utvrđivanju apsolutne visine tona. U tradiciji Zapadno-evropske muzike, proces ugađanja tonova i određivanja njihove ustaljene visine prolazio je kroz duži period i razne faze. Iako je fiksiran i kao takav i potvrđen, štim tona prirodnom inercijom oscilira. Herzima određen, štim je najkorektnije primjenjiv u instrumentalnoj, pa i u vokalno-instrumentalnoj muzici. Postavlja se pitanje šta je sa ugađanjem glasa? Glas u a cappella kontekstu čak i ne mora insistirati, a moglo bi se reći da i ne može, na uštivanju svih glasova na tonove jednakih frekvencija. Tada smo, pozivajući se na definiciju termina akustika, a naročito na dio koji akustiku tumači prema onome što zapažamo sluhom, svjedoci čvrste veze akustike i solfeggia. Solfeggio je usmjeren na glas i njegov prirodni štim. Utjecaj akustike na edukativnu praksu solfeggia je neminovan. Solfeggio svoje postupke razvija oslanjajući se na akustiku. Akustika, solfeggio i edukativna praksa su u uzročno-posljedičnoj vezi, usmjereni međusobno jedni na druge. Pri tome nisu samo i isključivo u sferi fiksirane visine tona. Jedinstvenim oblicima rada solfeggio otvara mogućnost za auditivnu percepciju fenomena akustike, percepciju u fizičkom ali i u edukativnom smislu, pa čak potičući i muzikalno.

HODŽIĆ-MULABEGOVIĆ, NERMA

Academy of Music, University of Sarajevo, Bosnia and Herzegovina

Acoustics in Solfege – The Impact and Outcomes in Educational Practice

The phenomenon of sound has always attracted the attention of scientists. In the field of solfege the process of raising awareness about the pitch of the tone / tone tuning, ie. the absolute pitch determination becomes interesting. In the tradition of Western European music, the process of adjusting the tone and determining their established pitch has been passing through various stages over a longer period of time. Although fixed and confirmed as such, tone tuning oscillates by natural inertia. Determined by Herz, the best applicable tuning is in instrumental as well as vocal-instrumental music. The question is what about the tuning of voice? In the a cappella context voice even does not , and it could well be said that cannot, insist on the tuning of all voices of the tones of the same frequency. In reference to the definition of the term acoustics we witness strong relations between acoustics and solfege, especially the part that acoustics interprets according to what we observe as hearing. Solfeggio is aimed at voice and its natural tuning. The influence of acoustics on educational practices of solfege is inevitable. Solfege develops its actions leaning on the acoustics. Acoustics, solfege and educational practice are in the cause-effect relationship, each focused on the other. In doing so, they are not only and exclusively in the field of fixed pitch. Through unique forms solfege opens up the possibility for the auditory perception of the phenomenon of acoustics, perception in the physical as well as in the educational sense, and even encouraging musicality.

IVKOV, VESNA

Akademija umetnosti, Univerzitet u Novom Sadu, Srbija

Bajram u Srbiji – primer tradicije i inovacije

Prema popisu iz 2011. godine 3,1% stanovništva pripada islamskoj verskoj zajednici, koja deluje sa sedištem u najvećim gradovima Srbije. Buđenjem nacionalne svesti mnogih verskih i nacionalnih zajednica u Srbiji krajem 20. veka, članovi islamske verske zajednice javnom promocijom i posredstvom medija skreću pažnju pripadnicima druge vere na svoje postojanje i delovanje. Kao jedan od najznačajnijih verskih praznika pripadnika islamske verske zajednice je Bajram: Ramazanski i Kurban Bajram. Oba verska praznika su u Srbiji dobili oblike manifestacije, jer se pored uobičajenih verskih elemenata, održavaju javno putem bajramskih akademija, večera, sofri. To je jedna od prilika sakupljanja muslimanskog i nemuslimanskog življa, gde muzika ima značajnu ulogu. Imajući to u vidu, sa etnomuzikološkog i sociološkog aspekta, autor ovog saopštenja nastoji da sagleda sličnosti i razlike između nekadašnjih i savremenih, tradicionalnih i inovativnih elemenata na primeru proslave Bajrama u Srbiji.

IVKOV, VESNA

Academy of Arts, University of Novi Sad, Serbia

Bayram in Serbia – An Example of Tradition and Innovation

According to the 2011 census, 3.1% of the population belongs to the Muslim religious community, which operates from the seats in the largest towns and cities of Serbia. With the awakening of the national awareness of a number of religious and national communities in Serbia at the turn of the century, members of the Muslim religious community use public promotion and the media to draw attention of the members of other religious groups to their existence and activities. Bayram is one of the most important holidays of the Muslim religious community: Eid al-Adha and Eid al-Fitr. Both religious holidays in Serbia have taken the form of an even, since, besides the usual religious elements, they take place publicly, through Bayram academies, evenings, soirées. It is an opportunity for the Muslim and non-Muslim population to gather together, where music plays an important role. Bearing this in mind, from ethnomusicological and sociological point of view, the author attempts to offer an insight into the similarities and differences between the earlier and contemporary, traditional and innovative elements, on the example of the celebration of Bayram in Serbia.

JURIĆ JANJIK, MONIKA

Muzička akademija Sveučilišta u Zagrebu, Hrvatska

Nikola Vitov Gučetić (Nicolò Vito di Gozze, 1549–1610) i uloga glazbe u renesansnome Dubrovniku

Djela dubrovačkih renesansnih intelektualaca karakterizira vrlo širok spektar tema (npr. filozofija, pedagogija, politika, etika, književnost, umjetnost itd.) među kojima specifično mjesto zauzima glazbena problematika. U ovom će se izlaganju predstaviti napisi o glazbi dubrovačkog filozofa i političara Nikole Vitova Gučetića (Nicolò Vito di Gozze, 1549–1610). Radi se o kraćim odlomcima o glazbi koji se pojavljuju u trima Gučetićevim djelima objavljenima u Veneciji: *Dialogo della bellezza (Dijalog o ljepoti, 1581)*, *Governo della famiglia (Upravljanje obitelji, 1589)* te *Dello stato delle repubbliche (O ustroju država, 1589)*.

U renesansnome je Dubrovniku Gučetić bio izrazito cijenjen, što dokazuje činjenica da je čak sedam puta bio izabran za dubrovačkog kneza. S obzirom na Gučetićev istaknuti položaj u društvu njegove je postavke o glazbi moguće interpretirati kao odraz dubrovačke intelektualne sredine. Osim toga, Gučetić je cijeli svoj život proveo u Dubrovniku, stoga je moguće pretpostaviti i da njegovo promišljanje o glazbi predstavlja izvornu dubrovačku renesansnu misao.

U skladu s renesansnim pogledom na svijet u kojem je u središtu promišljanja čovjek, a pod utjecajem starogrčkih filozofa Platona i Aristotela, Gučetić posebno naglašava funkciju koju glazba ispunjava u sklopu odgoja i obrazovanja.

JURIĆ JANJIK, MONIKA

Academy of Music, University of Zagreb, Croatia

Nicolò Vito di Gozze (Nikola Vitov Gučetić, 1549–1610) and the Role of Music in Renaissance Dubrovnik

Works written by Dubrovnik Renaissance intellectuals include a broad spectrum of topics (eg. philosophy, pedagogy, politics, ethics, literature, art, etc.) among which music took a particular place. This paper will present ideas on music produced by Dubrovnik philosopher and politician Nicolò Vito di Gozze (the modern Croatian version: Nikola Vitov Gučetić, 1549–1610). Gozze mentioned music in a number of shorter passages from three among his works published in Venice: *Dialogo della bellezza* (*Dialogue on Beauty*, 1581.), *Governo della famiglia* (*The Governing of the Family*, 1589.), *Dello stato delle repubbliche* (*On the State of the Republics*, 1591.).

Gozze was held in high esteem by his contemporaries, being elected seven times to the position of the Dubrovnik Duke. Considering Gozze's prominent social status his ideas on music can be considered as widely shared and accepted among the Dubrovnik intellectuals of his time. In addition, Gozze spent his entire life in his home town, thus his oeuvre offers genuine Dubrovnik Renaissance thought, reflected from and projected into the Dubrovnik intellectual milieu.

In accordance with Renaissance worldview which places man in the centre of reflection and also largely influenced by ancient Greek philosophers Plato and Aristotle, Gozze emphasized the importance of music in learning and education.

KATALINIĆ, VJERA

Hrvatska akademija znanosti i umjetnosti, Odsjek za povijest hrvatske glazbe, Hrvatska

Modeli koncertiranja putujućih virtuoza u razdoblju klasicizma: Jarnović u Stockholmu

Ivan Jarnović, skladatelj hrvatskog porijekla koji je u europskim središtima 18. stoljeća bio poznatiji kao Giovanni Giornovichi (1747–1804), djelovao je u mnogim europskim gradovima i na mnogim aristokratskim dvorovima druge polovice stoljeća, od Pariza do Petrograda, od Beča do Londona i Dublina. Veći dio podataka o njegovim koncertnim turnejama dostupan nam je zahvaljujući novinskim izvještajima, svjedočanstvima i uspomenama suvremenika te relativno malom broju dokumenata. Najnovije istraživanje provedeno 2015. u Švedskoj potvrdilo je njegovo kratko djelovanje u Stockholmu početkom 1803. godine, gdje se zaustavio na svom posljednjem putu prema Petrogradu. U tekstu se analizira njegova tamošnja aktivnost, problemi s kojima se suočio, osobe s kojima je kontaktirao ali se propituju i modeli muziciranja prisutni u Stockholmu u kojima je sudjelovao, u odnosu na mogućnosti koje su mu se ukazivale u drugim sredinama.

KATALINIĆ, VJERA

Croatian Academy of Sciences and Arts, Division for the History of Croatian Music, Croatia

Models of performances of travelling virtuosi in the period of Classicism: Giornovichì in Stockholm

Ivan Jarnović, a composer of Croatian origins, known in 18th-century European centres mostly as Giovanni Giornovichì (1747–1804), performed in many European towns and aristocratic palaces, from Paris to St Petersburg, from Vienna to London and Dublin. The majority of data on his concert tours is accessible owing to newspaper reports, testimonies, and memoirs of his contemporaries as well as a rather small number of documents. The recent investigation of his work, carried through in Sweden in 2015, confirmed his rather short sojourn in Stockholm at the beginning of 1803, where he made a stop on his last trip to St Petersburg. The author analyses his activity in the Swedish capital, difficulties that he was confronted with, persons with whom he came into contact etc. The models of his performances in Stockholm have been investigated and related to concert performances that were on his disposition in other European centres.

KAZIĆ, SENAD

Muzička akademija Univerziteta u Sarajevu, Bosna i Hercegovina

Značaj i utjecaj spoljnih faktora na formiranje i oblikovanje individualnog / subjektivnog muzičkog mišljenja u sferi elementarne muzičke teorije

Autor propituje i hipotetički pretpostavlja kako u ranoj edukaciji na formiranje i oblikovanje individualnog / subjektivnog muzičkog mišljenja u znatnoj mjeri utječu izbor i same tehničko- izvođačke karakteristike instrumenta koji kandidat svira. Evidentno je da potpuno različitu percepciju u domenu elementarne teorije imaju izvođači na tipkanim instrumentima koji zaključke formiraju iz vidokruga bijelih i crnih tipki u odnosu na gudača koji je baziran na sviranje prema pozicijama prstoreda ili limenog puhača koji razmišlja s pozicija alikvota. Osim toga, jedno od ključnih pitanja je i u kojoj mjeri se mišljenje formira na osnovu grafičkih / notnih simbola ili uz pomoć nekog drugog mnemotehničkog sredstva što kod različitih populacija svirača sigurno participira u različitim omjerima.

S druge strane, metodika nastave pretpostavlja zaključke s aspekta notnog sistema i "tipke" pa time u startu nisu svi kandidati u ravnopravnoj poziciji.

Autor predviđa istraživanje putem intervjua i ankete koji će obuhvatiti kompletnu studentsku populaciju, a prema mogućnostima i učenike muzičkih škola kako bi se došlo do uporednih podataka. Predviđa se da bi rezultati istraživanja mogli biti korisni u oblikovanju obuhvatnijeg programa na predmetu solfeggio koji je u ranoj muzičkoj edukaciji odgovoran za muzičko-teorijsko opismenjavanje i savladavanje osnovnih pojmova i pojava.

KAZIĆ, SENAD

Academy of Music, University of Sarajevo, Bosnia and Herzegovina

The importance and influence of external factors on formulation of the individual/subjective musical opinion in the area of elementary music theory

The author questions and hypothetically suggests that the formulation of the individual/subjective musical opinion in early education is significantly influenced by the selection and technical characteristics of the musical instrument. It is evident that those who are playing a keyboard musical instruments and are formulating their conclusions from the perspective of white and black keyboards have totally different perceptions in the domain of elementary theory from those who are playing string instruments and are focused on the fingering or those who play wind instruments and think from the position of aliquot-tones. Besides, one of the key questions is to which extent the shaping of an opinion is based on graphic/note symbols or with the assistance of some other mnemonics means, which exists in different population of players in varying ratios.

On the other hand, teaching method suggests that the conclusions are formed based on note system and “key”, therefore the players are not in the equal position from the start.

The author intends to conduct a research through interviews and polls which will target the whole University student population, as well as the students from music schools as much as possible, in order to collect comparison data. It is expected that the research results could be useful in the establishment of a more comprehensive solfeggio curriculum which is in early music education a basis for music theoretical education and learning of the key elements of music theory.

KOKANOVIĆ-MARKOVIĆ, MARIJANA

Akademija umetnosti, Univerzitet u Novom Sadu, Srbija

Salonska muzika u ogledalu srpske štampe 19. veka: pro et contra

Pojam salonska muzika se do sredine 19. veka odnosio na bravurozne komade koje su komponovali klavirski virtuozni poput F. Lista i S. Talberga. Međutim u pojmovnim definicijama iz druge polovine stoleća – u vreme kada je virtuozi kao muzičko-istorijski fenomen lagano “padao u zaborav”, a virtuozi-salonski stil postao manir, termin salonska muzika je sve više dobijao pejorativno značenje i negativnu konotaciju. U radu ću kroz prizmu napisa iz domaće, ali i inostrane (Austrije i Nemačke), štampe ukazati na napet i dinamičan odnos između konzumenata ove vrste muzike (publika, izvođači) i njenih kritičara u drugoj polovini 19. veka.

KOKANOVIĆ-MARKOVIĆ, MARIJANA

Academy of Arts, University of Novi Sad, Serbia

Salon music in the mirror of the Serbian press of the 19th century: pro et contra

Until the mid-19th century, the concept of the Salon music referred to the bravura pieces composed by piano virtuosos like F. Liszt and S. Thalberg. However, in the conceptual definition of the second half of the century – at a time when virtuosity as a musical and historical phenomenon was falling into oblivion, and a virtuoso-saloon style became fashion – the term salon music increasingly started to receive a pejorative and negative connotation.

In this paper, I will discuss the tense and dynamic relationship between the consumers of this kind of music (the audience and the performers) and its critics, in the second half of the 19th century, through the prism of articles from domestic and foreign press (Austrian and German).

KONFIC, LUCIJA

Hrvatska akademija znanosti i umjetnosti, Odsjek za povijest hrvatske glazbe, Hrvatska

Sedmi harmonik u glazbeno-teorijskom sustavu Giuseppea Michelea Stratica

Problem sedmog harmonika je tema kojoj su u glazbenoj teoriji 18. stoljeća pristupali s posebnim interesom. Dok su ga jedni potpuno ignorirali, drugi odbacivali, neki su autori izrazili stav prema kojem se septima bazirana na tom harmoniku smatra prijelaznim oblikom između konsonanci i disonanci, ili čak konsonancom.

Giuseppe Michele Stratico (1728–1783), u svom je glazbenom sustavu, razrađenom u više verzija njegovih rukopisnih traktata (sačuvanih u Biblioteci Marciana, Venezia I-Vnm), prihvatio sedmi harmonik kao dio konsonantnog sustava što je dalo osnovu za daljnju razradu sustava temeljenog na odnosima i proporcijama.

U ovom radu dati će se pregled Straticovog rada na području glazbene teorije s posebnim osvrtom na problem sedmog harmonika, uspoređujući njegov stav o tom problemu s drugim značajnim teoretičarima 18. stoljeća. U prvom redu s teoretičarima padovanske škole, Giuseppeom Tartinijem, Straticovim učiteljem, te Francescom Antonijem Vallottijem, zatim matematičarem grofom Giordanom Riccatijem, te jednim od najvećih znanstvenika 18. stoljeća Leonhardom Eulerom.

KONFIC, LUCIJA

Croatian Academy of Sciences and Arts, Division for the History of Croatian Music, Croatia

The 7th Harmonic in the Theoretical System of Giuseppe Michele Stratico

The problem of the 7th harmonic was a subject of particular interest in the music theory of the 18th century. While we can find authors who completely ignored this problem, many others dismissed it, but some, however, found the seventh based on that harmonic to be a transitional interval between consonances and dissonances, or even a consonance, in some cases.

In his musical system, Giuseppe Michele Stratico (1728–1783) accepted the 7th harmonic as part of his consonant system, which is elaborated in several versions of his manuscript treatises (preserved in Biblioteca Marciana in Venice, I-VnM). This acknowledgement provided the basis for further development of a musical system based on ratios and proportions.

In this paper I will give an overview of Stratico's work in the field of music theory with special consideration given to the problem of the seventh harmonic. I will compare Stratico's position on the issue with those of important writers of the 18th century. This will primarily include works by music theorists and composers of the 'Paduan circle' – Giuseppe Tartini, Stratico's teacher, and Francesco Antonio Vallotti – but also works by the mathematician Count Giordano Riccati, and Leonhard Euler, one of the greatest scientists of the 18th century.

LAČEVIĆ, FATIMA

Filozofski fakultet Univerziteta u Sarajevu, Bosna i Hercegovina

Filozofija muzike u svijetu moderne umjetnosti. Muzika i temporalnost u knjizi Masimo Dona Filozofija muzike

Naslov teme izalaganja upućuje na mogućnost novih promišljanja muzike u protoku vremena do u suvremenost. Pojam koji je ishodište promišljanja je nevinost muzike. Utemeljenje sabiranja u jedno mjesto muzičkih estetika unutar tokova vremena i žanrova.

LAČEVIĆ, FATIMA

Faculty of Philosophy, University of Sarajevo, Bosnia and Herzegovina

Philosophy of music in the light of modern art. Music and temporality in Masimo Don's book Philosophy of Music

The title of the topic of presentation points to the possibility of new considerations of music in the flow of time up to the contemporariness. The term that is the point of departure in the consideration is the innocence of music. It is the foundation of the convergence of music aesthetics into a single spot within the flows of time and genres.

MATOŠ, NIKOLINA / ČORIĆ, ANA

Muzička akademija Sveučilišta u Zagrebu, Hrvatska

Razine vrednovanja glazbenog djela kao izazov za kurikulum nastave glazbe

Upoznavanje glazbe se odvija u različitim formalnim i neformalnim uvjetima, a virtualno je okruženje ravnopravan, možda i prevladavajući čimbenik. Iz toga proizlazi da se trijada “autor – djelo – publika” realizira na raznovrsne načine, pri čemu učenik (kao publika) ostvaruje osobni kontakt s glazbenim djelom. U tom interakcijskom odnosu učenik postaje aktivni istraživač i sustvaratelj, što je preduvjet za vrednovanje glazbe. Vrednovanje je višeslojna kompetencija koja uključuje percepciju i recepciju, ali i sloj znanja koji pospješuje razumijevanje glazbe u različitim kontekstima i uvjetima. Ovoj kompetenciji, koja za učenika ima kognitivni, gnoseologijski, psihološki, estetski i društveno-kulturni značaj, dosad nije posvećeno dovoljno pažnje. Vrednovanje treba započeti emocionalnim doživljajem i reakcijom na glazbu, pri čemu učenik postaje autentičnim subjektom koji glazbeno djelo prihvaća na sebi svojstven način. Nadogradnjom različitih slojeva znanja, učenik počinje vrednovati glazbeno djelo na višoj razini, procjenjujući njegovu kvalitetu i umjetničku vrijednost. Vrednovanje se proširuje na propitivanje intencije i invencije skladatelja, u smislu prenošenja umjetničke poruke i razrade glazbenih ideja. Poznavanje glazbenoga djela omogućuje i vrednovanje glazbene izvedbe: originalnosti i virtuoznosti interpretacije te primjerenosti izvedbe mjestu, vremenu, publici i namjeni. U ovome će se radu teorijski i empirijski razmatrati razine vrednovanja glazbenog djela i mogućnosti stjecanja ove višeslojne kompetencije u odgojno-obrazovnom procesu.

MATOŠ, NIKOLINA / ČORIĆ, ANA

Academy of Music, University of Zagreb, Croatia

Layers of music appreciation as a challenge for music curriculum

Introduction to music takes place in all kinds of formal and informal settings. Nowadays, virtual environment is an equal, perhaps even dominant factor. It follows that the triad of “author – work – audience” is implemented in different ways. In this process, the student (as the audience) establishes personal contact with a piece of music. Interacting with music, the student becomes an active researcher and co-creator, which is a prerequisite for music appreciation. Music appreciation is a multilayered competence involving perception and reception, but it also includes the layer of knowledge that enhances understanding of music in different contexts and conditions. For the students and their relationship with music, this competence has cognitive, gnoseological, psychological, aesthetic and socio-cultural significance, and it has not received sufficient attention in the curriculum. Appreciation should begin with emotional response and reaction to the music, in which the student becomes the authentic subject, accepting a piece of music in his own way. Upgrading layers of “musical knowledge”, the student begins to evaluate a piece of music at a higher level, assessing its quality and artistic value. Evaluation is extended to questioning composers invention and intention, in terms of communicating artistic message of the piece and elaboration of musical ideas. Knowledge of specific piece of music allows evaluation of musical performance: authenticity and virtuosity of interpretation and appropriateness of the performance regarding place, time, audience and purpose. In this paper, we will conduct theoretical and empirical research of different levels of music appreciation and discuss about the opportunity to acquire this complex competency in the educational process.

MIHALEK, DUŠAN

Nezavisni istraživač, Izrael

Jevrejski muzičari između Izraela, Bosne i okruženja

Jevreji su prisutni na području Balkana od antičkih vremena (Romanioti) seobe naroda (Hazari), tokom srednjeg veka i Renesanse (npr. dubrovački Jevreji), naročito od Inkvizicije i izгона iz Španije, da bi u 19. veku počela njihova integracija u društvo. Oni su doneli elemente svoje kulture, prihvatili elemente lokalnih kultura i bili prenosnici između različitih kultura tokom čitave istorije. Jerusalem, kao centar hodočasništva sve tri monoteističke religije, čuva u svojim arhivama mnoge zanimljive podatke. Deo bosanskih muslimana našao je nakon 1878. svoje utočište upravo na tlu "Svete Zemlje" (Jerusalimski sandžak Otomanske imperije, Caesarea). Rabin Jehuda Mi-Raguza (poreklom iz Sarajeva) bio je pionir sinagogalne muzike u Jafi. Holokaust Drugog svetskog rata uništio je kako jevrejsku zajednicu, tako i njenu arhivu. Deo arhive, međutim, sačuvao se u Jerusalimu. Ta dokumenta omogućuju da se osvetli značajan deo istorije, kulture i muzike na bosanskom području. Ona svedoče o delatnosti jevrejskih muzičara u Bosni (Jevrejski teološki seminar u Sarajevu, Suzin, Bohoreta, Pordes, Špilerovi, Danon i dr), kao i o delatnosti bosanskih Jevreja na tlu današnjeg Izraela (Ben Moše, Cindorf, Rihtmanovi, Tošić). To je tema ovoga rada.

MIHALEK, DUŠAN

Independent scholar, Israel

Jewish musicians between Israel, Bosnia and environments

While Jews have been present in the Balkans for centuries – in antiquity (e.g. Romaniotes), during the Eurasian migration period (Khazars in Čelarevo), during the Middle Ages and the Renaissance (Jews in Dubrovnik), and especially following the Inquisition and their expulsion from Spain – their integration into local society began in the 19th century. They brought element of their own culture, they adopted elements of local cultures, and they were transmitters between different cultures throughout history. In Jerusalem, as the center of pilgrimage of all three monotheistic religions, archives preserve much interesting information about Jews in the Balkans.

Archival holdings concerning Bosnian Jews is the theme of this paper. One segment of Bosnian Muslims found asylum after their 1878 exodus in the “the Holy Land”, the Jerusalem Sanjak of Caesarea in the Ottoman empire; for example, the rabbi Yehuda Mi-Ragusa, originally from Sarajevo, was a musical pioneer in the synagogue in Jaffa. Although he Holocaust of World War II destroyed the Bosnian Jewish community as well as its archives, a part of those archives was nonetheless preserved in Jerusalem. Archival documents in Jerusalem make it possible to illuminate a significant portion of Jewish history, culture and music in Bosnian territory. They bear witness to the activities Jewish musicians in Bosnia (e.g. members of the Jewish Theological Seminary in Sarajevo, Suzie, Bohoreta, Pordes, Spiller, and Danone), as well as to the activities of the Bosnian Jews in the territory of present-day Israel (e.g. Ben Moshe, Cindorf, Rihtman, and Tasic).

NÄUMANN, KLAUS

Univerzitet u Kölnu, Institut za europsku etnomuzikologiju, Njemačka

“Kad si otišla”: Nastanak, gašenje i oživljavanje Manuš džezza

Za većinu Sinti Roma koji se danas bave Manuš džezom, belgijski gitarist Django Reinhardt (1910–1953) još je najvažnija ličnost, i čak ga obožavaju kao Boga. To je neobično jer je Manuš džez dugo bio (gotovo) zaboravljen i u najboljem slučaju bio marginalna pojava. Tek osamdesetih godina 20. stoljeća on je ponovo oživio, prvo u Zapadnoj Evropi (Njemačkoj, Francuskoj, Holandiji i Belgiji), zatim u Velikoj Britaniji, Skandinaviji i istočnoevropskim zemljama, a naposljetku čak i na drugim kontinentima (Americi, Africi, Australiji). U relativno kratkom periodu taj prilično regionalni / etnički stil postao je globalan. To oživljavanje traje i do danas a cijela scena čak postaje sve življa. Danas postoji mnogo mladih Sintija, kao i tzv. “gađija” (kulturnih autsajdera) koji podržavaju svog idola Djanga Reinhardt-a i koji usprkos svoje mladosti imaju ogromne virtuozne vještine, naročito na gitari. Za te mlade muzičare, ovaj muzički idiom služi i kao medij da pokažu pripadnost određenoj etničkoj grupi (tj. Sinti Romima).

NÄUMANN, KLAUS

Universität zu Köln, Institut für Europäische Musikethnologie,
Germany

“After you’ve gone”: Emergence, demise and revival of the Jazz Manouche

To most of the Sinti who nowadays dedicate themselves to the Jazz Manouche, the Belgian-born guitarist Django Reinhardt (1910–1953) continues to be the most important figure, and is even adored in a god like manner. Remarkable is this because over a long period of time Jazz Manouche has (almost) fallen into oblivion and represented at best only a marginal phenomenon. It was not until the 1980’s when it came to a revival first in Western Europe (Germany, France, the Netherlands, Belgium) then in the UK, in Scandinavian and East European Countries and finally even on other continents (America, Africa, Australia). In between a relatively short period of time a rather regional/ethnic style became global. This revival continues until the present and the whole scene even becomes more and more vibrant. Nowadays there exists a great number of young Sinti as well as the so called Gadge (cultural outsiders) who emulate their idol Django Reinhardt and have despite their young age tremendous virtuoso skills especially on the guitar. The musical idiom for these young musicians also functions as a medium to represent their membership to a particular ethnic group (namely the Sinti).

NUHANOVIĆ, SANJA

Fakultet za odgojne i obrazovne znanosti, Sveučilište Josipa Jurja Strossmayera u Osijeku, Hrvatska

FEROVIĆ-FAZLIĆ, ALMA

Institut za muziku, teatar i multimediju, Sarajevo, Bosna i Hercegovina

Doprinos međunarodne kulturne suradnje popularizaciji glazbenog obrazovanja na primjeru glazbeno-scenskog projekta “Prljavi ples”

Rad se bavi promišljanjima o razlozima sve slabije zainteresiranosti učenika za formalno glazbeno obrazovanje i mogućnostima kako poboljšati glazbeni odgojno-obrazovni sustav u smislu popularizacije istoga. Vrijeme koje učenik provodi da bi se glazbeno odgajao i obrazovao ne smije biti teret, nego zadovoljstvo, a fleksibilnost planova i programa u glazbenim školama može im to i omogućiti. Jedan od načina obogaćivanja glazbene nastave moglo bi biti osmišljavanje i sudjelovanje u raznim projektima kojima se može ostvariti suradnja s umjetnicima izvan matične institucije, bilo amaterima ili profesionalcima, ali i povezivanje s ostalim umjetnostima ukoliko projekt to zahtijeva. Osim obrazovne komponente važno je misliti i na onu, ne manje bitnu, odgojnu kojom bi učenika potakli na promišljanje o tome kako bi, nastavi li se obrazovati, mogao i sam biti izvođač na sceni te na taj način imati priliku putovati, surađivati s drugim umjetnicima i stvarati nova prijateljstva.

Kao primjer jedne uspješne suradnje na međunarodnom nivou predstavljamo glazbeno-scenski projekt “Prljavi ples” koji je okupio veliki broj amaterskih i profesionalnih umjetnika i timskim radom doveo do uspješne realizacije.

NUHANOVIĆ, SANJA

Faculty of Education, Josip Juraj Strossmayer University of Osijek,
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FEROVIĆ-FAZLIĆ, ALMA

Institute for Music, Theater and Multimedia, Sarajevo, Bosnia and
Herzegovina

Contribution of international cooperation towards promoting music education based on the example of musical and theatrical project “Dirty Dancing”

The paper work deals with reflections on the reasons for decreased interest of students in formal music education and opportunities to improve music education system in terms of popularization of the same. The learning period students spend in order to musically develop and educate themselves should not be a burden, but enjoyment, and flexibility of curriculum in music schools should deliver it. One way of enriching music education could be to include students in various projects which can be achieved through cooperation with artists outside the home institution, whether amateurs or professionals, but also to connect with similar arts, if the project requires it. In addition to the learning process, it is important to think of the other, no less important, educational component, that would encourage students to think further and if they continue with education, how to become a performer on stage, and thus have the opportunity to travel, to collaborate with other artists and make new friends.

As an example of a successful cooperation on the international level we are presenting a musical and theatrical project “Dirty Dancing”, which gathered a large number of amateur and professional artists, and their teamwork led to the successful live performance and project realisation.

PAICH, SLOBODAN DAN

Artshp Foundation, Sjedinjene američke države

Muzika kao trenutak određenja. Opipljivi i neopipljivi uticaji u otomanskoj kulturi

Muzika – pobožna, terapijska i lična polazna je tačka u približavanju mogućem sufijskom prisustvu u mnogim aspektima svakodnevnog i kulturnog života. Rad se posebno zanima za aspekte koji su integrirani u običaje, folklor i dvorsku kulturu koji odražavaju sufijski uticaj a da ga pri tome nužno ne iskazuju. Ovaj oprezni i tentativni pristup ponudiće širok opseg za interdisciplinarnе opservacije, otvorena pitanja, hipoteze koje se razmatraju a pri tom posmatrati paralelne manifestacije koje su možda uticale jedne na druge.

Provedena je kratka komparativna analiza života, socijalnih uslova za muziciranje Mustafe Itri-ja, Dimitrija Kantemiroğlu-a i Dede Efendija. Kontekstualizira se kontinuitet i unakrsno oplodavanje sa otvorenim pitanjima o ulozi i mjestu sufijskog uticaja unutar muzičkih izraza kroz vrijeme i dalje od otomanske dvorske muzike.

Kao primjer terapijske i društvene funkcije muzike, zajedno sa vizuelnim umjetnostima i arhitekturom, ovaj rad odražava neuhvatljive sufijske uticaje posmatranjem Veliek Džamije i Bolnice u Divrigiju, u centralnoj Anatoliji, sagrađenoj 1228/29.g.

Na kraju se istražuju dobavljači neopipljivog tereta tehnike, vještina i mudrosti u koje spadaju i putujući muzičari. Zaključuje se otvorenim pitanjima o reakcijama na praktične i proširene kulturne potrebe koje stvaraju sinergiju i simbioze putujućih i nastanjenih populacija unutar Millet-ovog sistema otomanskog društva.

PAICH, SLOBODAN DAN

Artship Foundation, USA

Music as Defining Moment. Tangible and Intangible Influences in Ottoman Culture

Music – devotional, therapeutic and personal is starting point in approaching possible Sufi presence in many aspects of daily and cultural life. The paper is specifically interested in aspects that are integrated into mores, folklore and court culture that reflect Sufi influence without necessarily stating it. This careful and tentative approach will offer broad scope for interdisciplinary observations, open questions, considered hypothesis while looking at parallel manifestations that may have influenced each other.

Brief comparative analysis is made of lives, societal condition for music making of Mustafa Itri, Dimitri Kantemiroğlu and Dede Efendi. Contextualizing continuity and cross-fertilization with open questions of the role and place of Sufi influence within music expressions across time and beyond Ottoman court music.

As an example of the therapeutic and social function of music together with visual arts and architecture, this paper reflects on elusive Sufi influences through looking at the Great Mosque and Hospital at Divrigi, central Anatolia built around 1228/29.

In closing an exploration of purveyors of intangible cargo of technics, skills and wisdom that include itinerant musicians. Concluding with open questions about responses to practical and expanded cultural needs forming synergy and symbioses of itinerant and settled populations within the Millet system of Ottoman Society.

PERUNOVIĆ RAŽNATOVIĆ, ANA

Muzička akademija Cetinje, Univerzitet Crne Gore, Crna Gora

Opera *Balkanska carica* – od nastanka do savremenog izvođenja

Prije više od 130 godina, crnogorski suveren, knjaz Nikola I Petrović (1840–1921), napisao je dramu *Balkanska carica*. Njenim scenskim izvođenjem prvih dana januara 1884. godine otpočeo je organizovani i kontinuirani pozorišni život u Crnoj Gori, koji se može dokumentovano pratiti. Opera *Balkanska carica* *Dionisia de Sarna san Giorgia* predstavlja muzičku adaptaciju pomenute drame i prvo crnogorsko ostvarenje tog tipa. De Sarno (1856–1937) je stigao iz Italije u Kotor 1886. godine i bio angažovan kao kompozitor, dirigent, pedagog i organizator muzičkog života.

Opera je štampana i prvi put izvedena u skromnim uslovima na Cetinju 1891. godine. Klavirski izvod, kao jedini sačuvani dokument o postojanju opere, 117 godina nakon nastanka orkestriran je za soliste, hor, orkestar i plesni ansambl. Ovako priređena opera prvi put je izvedena 12. jula 2008. godine u Vladinom domu na Cetinju, a zatim u novembru iste godine i u Crnogorskom narodnom pozorištu u Podgorici. Van granica Crne Gore svoju premijeru je imala u Narodnom pozorištu u Sarajevu, na prestižnom međunarodnom Festivalu “Sarajevska zima” 9. februara 2009.

U radu će biti riječi o značaju opere za vrijeme i sredinu u kojima je nastala, o muzici u ulozi oslikavanja dramskog teksta, načinu na koji je revitalizovana i savremenom izvođenju iz ugla učesnika.

PERUNOVIĆ RAŽNATOVIĆ, ANA

Music Academy Cetinje, University of Montenegro, Montenegro

***The Balcan Empress* opera – from creation to contemporary performance**

More than 130 years ago, Montenegrin prince Nikola I Petrovic (1840–1921), wrote *The Balcan Empress* drama. The organized and continuous theater life in Montenegro began with its stage performance in the first days of January in 1884. *The Balcan Empress* opera composed by Dionisie de Sarno San Giorgio is a musical adaptation of the mentioned drama and was the first Montenegrin piece of that kind. De Sarno (1856–1937) arrived from Italy in Kotor in 1886 and was hired as a composer, conductor, teacher, organizer of musical events.

The Balcan Empress opera was printed and performed for the first time in modest conditions in Cetinje in 1891. Piano scores, as the only survived document of opera, were orchestrated for soloists, choir, orchestra and dance ensemble 117 years after it was composed.

This opera arrangement had its premiere on July 12, 2008 at the Government House in Cetinje and few months later, in November, at the Montenegrin National Theatre in Podgorica. Outside Montenegro, the opera had its debut at the National Theatre in Sarajevo, at the prestigious International Festival “Sarajevo Winter” on February 9, 2009.

This text will address the importance of: *The Balcan Empress* for that time and environment where it was created, the music and its role in explaining the drama text, the way on which the opera was revitalized and contemporary performance from the perspective of the performer.

PSHENICHKINA, HALYNA

Odsjek za historiju umjetnosti i folklor, Državni istraživački centar za zaštitu kulturne baštine od tehnoloških katastrofa, Kijev, Ukrajina

Odlike narodnih pjesama iz oblasti srednjeg toka rijeke Dnjepar: raskrsnica lokalnih tradicija

Regija srednjeg toka rijeke Dnjepar uglavnom se sastoji od Čerkaške oblasti. Ona se nalazi u središnjem dijelu Ukrajine i ima dugu i komplikovanu društvenu, političku i etničku historiju. Godine 1954. osnovana je kao regionalna administrativna jedinica Ukrajine. Tada su u sastav ove oblasti uključeni i neki predjeli iz susjednih Kivorogradske, Kijevske, Poltavske i Viničke oblasti.

U kontekstu aktuelnih historijskih faktora, ova teritorija postala je raskrsnica raznih regionalnih i lokalnih etnomuzikoloških tradicija. Prvo moramo spomenuti tradicionalne obrasce pjevanja u stilu *Naddnyprianshchyna* i *Podillia* u selima na desnoj obali Dnjepra, i način pjevanja u stilu Poltava, u predjelima na lijevoj obali.

U Čerkašku oblast dolazile su mnoge etnomuzikološke ekspedicije da bi se bavile terenskim radom i zapisane su hiljade narodnih pjesama iz preko stotinu sela. Sada je moguće izvršiti konkretnu analizu tih materijala i pokazati široke odlike regionalnih stilova narodnog pjevanja raznih lokalnih narodnih pjesama, njihove žanrove i tipove: kalendarsko-ritualne, porodično-ritualne, lirske itd.

Moguće je i prikazati široku panoramu odlika muzičkih stilova regionalnih narodnih pjesama (polifonija sa oktavnim "sitnim glasom" u melodijskim linijama, širok melodijski opseg, zaokruženost prenošenja zvuka, glas uz duboko disanje) i kontinuitet takvih narodnih tradicija u procesu od prošlih vremena sve do danas.

PSHENICHKINA, HALYNA

Department of Art History and Folklore, State Research Centre of the Protection of Cultural Heritage from Technological Disasters, Kyiv, Ukraine

Singing Folklore Features from *Dnipro* River Middle Part Region: Crossroad of Local Traditions

Dnipro River Middle part region mainly presents contemporary *Cherkasy* district (rus.: *oblastj*). It is situated in central part of Ukraine, and it has long and complicated social, political and ethnic life history. In the year 1954 it was established as Ukraine regional administrative unit. Some lands from neighbouring *Kirovohrad*, *Kyiv*, *Poltava* and *Vinnytsia* districts were included into this district that time as well.

In the context of actual historical factors this territory became as crossroad of various regional and local ethno-musicological traditions. At first we have to mention *Naddniprianshchyna* and *Podillia-style* traditional singing way patterns in *Dnipro* right side villages, and *Poltava-style* folk singing manner in this river left side lands.

Last time numerous ethno-musicological field work expeditions were held in *Cherkasy* region and thousands of folk songs from over one hundred villages were recorded here. At present it is possible to make actual analysis of those materials and to indicate the wide features of regional folk singing styles here of various local folk songs, their genres and types: calendar-ritual, family-ritual, lyrical, etc.

And it is possible to present wide panorama of regional folk songs musical style features (polyphony with octaval “thin voice” in melodic lines, broad melodic range, roundness of sound transmission, deep breathing voice), and continuity of such folklore traditions in process from historical times up to present.

RASCHIERI, GUIDO

Univerzitet u Torinu, Italija

Unutra i izvan, tu i tamo: Muzika od Bosanske Posavine do Zagreba

Moj rad fokusira se na muzički univerzum hrvatskih etničkih zajednica koji je krenuo iz Bosanske Posavine i nastanio se u oblasti Zagreba kao rezultat dijasporskih kretanja populacije tokom rata u bivšoj Jugoslaviji devedesetih godina 20. stoljeća. Istraživanje kojim sam se bavio protekle dvije godine poteklo je od projekta koji je promovisalo italijansko Ministarstvo obrazovanja, istraživanja i visokog obrazovanja. Namjera da se pažnja usmjeri na terenski rad duž državnih granica potekla je od ideje Febo Guzzi-ja, nedavno preminulog eminentnog italijanskog naučnika, koji je iz porodičnih razloga bio vezan za područje bivše Jugoslavije, kao i zbog svog dobrog poznavanja lokalnih etnomuzikoloških istraživanja. Perspektiva našeg pregleda bila je izvedena iz italijanskog historijskog pristupa ovoj disciplini, usmjerenog na nastanak alternativnog naboja izraza narodne muzike. Primjena tih ciljeva i metoda na novu oblast bila je prikladna jer je omogućila da se muzika posmatra u svojoj dubinskoj funkciji prevazilaženja drame gubitka i relokacije. Te glavne teme predstavljaju "Ijepilo" za razgranatu analizu muzičkog svijeta u kom se prvobitno i ruralno ekspresivno porijeklo susreće s urbanim kontekstom, sa suprotnim ali harmoniziranim trendovima, u kom se ponovo pojavljuju likovi drevne i među-etničke hibridizacije, i u kom rasprostranjena muzička praksa, muzički instrumenti, idiomatski jezici i stilovi žive usprkos globalne scene.

RASCHIERI, GUIDO

University of Turin, Italy

Inside and outside, here and there: Music from Bosnian Posavina to Zagreb

My paper intends to focus on the musical universe of the Croatian ethnic communities, hailing from Bosanska Posavina and settled in the Zagreb region, as a result of the diasporic movement which involved that population during the war of the Nineties in former Yugoslavia. The research to which I devoted the last two years descends from a project promoted by the Italian Ministry of Education, Research and University. The intent to concentrate the attention on a fieldwork over the national borders arose from an idea of Febo Guizzi, an eminent Italian scholar recently passed away, who was connected with ex-Yugoslavia area for family reasons, as well as because of his great knowledge of the local ethnomusicological studies. The perspective of our survey derived from a historical Italian approach to the discipline, directed to the emergence of the alternative charge of the folk musical expressions. The application of these objectives and methods to the new field was suitable, because it allowed to observe music in its deep functions in overcoming the dramas of the loss and the delocalisation. These main topics represent the glue of a branched analysis of a musical world in which the original and rural expressive background meets the urban context, with opposite but harmonized trends; in which characters of ancient and interethnic hybridisation reappear; in which a widespread musical practice, musical instruments, idiomatic languages and styles live in spite of the global stage.

SCHÜLER, NICO

Univerzitet u Texasu, Sjedinjene američke države

Sadašnje istraživačke metodologije za ponovno otkrivanje zaboravljenih kompozitora: upotreba komercijalnih genealoških i novinskih baza podataka

Historijska muzička istraživanja tradicionalno su se zasnivala na primarnim izvorima koji su se nalazili u arhivima i na sekundarnim izvorima. Zbirke kompozitora u arhivima velikim dijelom su već istražene, a istraživanje putem novina je zahvalno ali zahtijeva izuzetno mnogo vremena. Online baze podataka za akademska istraživanja, koje bi u mnogome skratile vrijeme i povećale efikasnost danas sadrže novine, kao i indekse pa čak i skenirane arhivske dokumente. Međutim, te akademske baze podataka su male, a novi materijali dodaju se tek pomalo. Ovaj rad zagovaraće i demonstrirati korištenje komercijalnih genealoških i novinskih baza podataka koje su dostupne online putem lične pretplate, kao što su www.genealogybank.com, www.newspaperarchive.com, ili www.aancestry.com. Takve genealoške i novinske baze podataka sadrže preko 1000 puta više materijala u poređenju sa akademskim bazama podataka (koje su često neprofitne, ali za koje je potrebna visoka institucijska članarina), i dodaju nove materijale, na globalnom nivou, mnogo brže. Rad iznosi praktične primjere, kao što su nove historijske informacije i nađeni materijali za ponovno otkrivanje afro-američkih kompozitora Edmonda Dédé-a (1827–1907) i Jacoba Sawyer-a (1856–1885). U izlaganju će se dati i savjeti za pretraživanje genealoških baza podataka.

SCHÜLER, NICO

Texas State University, USA

Current Research Methodologies for Rediscovering Forgotten Composers: Using Commercial Genealogy and Newspaper Databases

Historical music research has traditionally been based on primary sources found in archives and on secondary sources. Composer collections in archives have largely been explored and newspaper research is rewarding, but extremely time consuming. Academic online research databases, which would dramatically reduce research time and efficiency, do nowadays include newspapers as well as indexes or even scanned archival documents. However, those academic online databases are small, and new materials are added in small increments. This Paper will advocate for, and demonstrate the use of, commercial genealogy and newspaper databases that are available online via personal subscriptions, such www.genealogybank.com, www.newspaperarchive.com, or www.ancestry.com. Such genealogy and newspaper databases contain more than 1000 times the amount of materials, compared to academic databases (which are often not-for-profit, but charge high institutional subscription fees), and they add new materials, globally, at a much faster pace. The paper will contain practical examples, such as new historical information and materials found for the rediscovery of African-American composers Edmond Dédé (1827–1907) and Jacob Sawyer (1856–1885). The talk will also provide tips for searching in genealogy databases.

SLIUŽINSKANS, RIMANTAS

Univerzitet u Klaipedi, Litvanija

Folklorni život u multikulturalnom gradu Klaipedi (1990–2015)

Krajem Drugog svjetskog rata u gradu Klaipeda došlo je do fatalnih društvenih katastrofa. Poslije 1945. u gradu se moglo sresti vrlo malo lokalnih bilingvalnih ljudi (Koji su govorili litvanski i njemački). Skoro svi ti preživjeli preselili su se u Njemačku da bi pobjegli od sovjetske okupacije. Danas je 165.000 stanovnika Klaipede mješavina Litvanaca (oko 75-80%) koji žive zajedno sa predstavnicima drugih etničkih i nacionalnih grupa (ukupno 20-25%) koje je sovjetska administracija pozvala i zaposlila da ponovo izgrade luku u Klaipedi, kao i da rade u brodogradnji i drugim urbanim industrijama. Taj proces počeo je u periodu od 1950. do 1970. godine i trajao je do kraja sovjetske okupacije. Još jedan segment populacije sačinjavaju etničke grupe koje su se u Klaipedi nastanile tokom zadnjih 20 godina, kad su se državne granice nezavisne Litvanije otvorile za ostatak Zapadne Evrope.

Današnja Klaipeda je najmultikulturalniji grad u cijeloj Litvaniji. Imamo Ruse, Bjeloruse, Ukrajince, Tatare, Latvijce, Nijemce, Jevreje, Poljake, Azerbejdžance i Armence. Litvanci su katolici ili luterani, a nacionalne manjine su po pravilu pravoslavci ili muslimani. Litvanska etnička kultura njeguje se u gradskom Etnokulturnom centru Klaipede od 1992. godine. Etnička kultura nacionalnih manjina održava se u gradskom Centru nacionalnih kultura od 2012. Oni tu imaju nedjeljne nacionalne škole a neki imaju folklorne grupe, koje pjevaju, plešu i sviraju tradicionalne muzičke instrumente.

U radu će se predstaviti i raspravljati o stvarnoj situaciji u multikulturalnom folklornom životu tokom 25 godina nezavisne Republike Litvanije.

SLIUŽINSKAS, RIMANTAS

Klaipėda University, Lithuania

Folklore Life in Multicultural Klaipėda City (1990–2015)

The fatal social disasters took place in the city of Klaipėda by the end of the Second World War. Very few local bilingual (Lithuanian and German speaking) people could be found in Klaipėda after 1945. Almost all of the survivors had moved to Germany to escape the Soviet occupation. The present day about 165.000 citizens population of Klaipėda is a mixture of Lithuanians (about 75–80%) living together with representatives of other ethnic and national groups (about 20–25% in sum total) invited and employed by the Soviet administration to rebuild the seaport of Klaipėda along with the shipbuilding and other urban industries. This process started in the period from 1950 to 1970 and lasted to the end of the Soviet occupation. Yet another segment of the population is constituted by the ethnic groups that have settled in Klaipėda in the last 20 years, after the state borders of independent Lithuania were opened to the rest of Western Europe.

Contemporary Klaipėda city is the most multicultural in all Lithuania. We have Russian, Belarusian, Ukrainian, Tartar, Latvian, German, Jewish, Polish, Azerbaijan and Armenian national societies. Lithuanians are Roman Catholics or Lutherans, and national minorities are Orthodox and Muslims as a rule. Lithuanian ethnic culture is cultivated at Klaipėda city Ethnoculture Centre since 1992. Ethnic culture of national minorities is prolonged at city National Cultures Centre since 2012. They have Sunday National schools there, and some of them have their folklore groups, singing, dancing and playing on national traditional music instruments.

The real multicultural folk life situation during last 25 years of Independent Republic of Lithuania will be presented and discussed on my paper.

SPINETTI, FEDERICO

Univerzitet u Kölnu, Njemačka

Neprijatelj – partizanska crkvena pjesmarica (dokumentarni film Federica Spinetti-ja, 80 minuta, u boji. Produkcija: Lab 80 film. Distribucija: Universal Music Italy. Jezik: italijanski, engleski titlovi)

Petnaest godina nakon raspada historijske italijanske post-pank grupe C.S.I., njen gitarist i koosnivač Massimo Zamboni poziva ostale članove na novi muzički projekt usmjeren na sjećanje na italijanski antifašistički otpor u drugom svjetskom ratu. Na zahtjev reditelja i etnomuzikologa Federica Spinetti-ja, muzičari su se okupili u hipnotizirajućoj arhitekturi Društvenog pozorišta u Gualtieri-ju, gradu u dolini rijeke Po punom uspomena na rat. Muzičari dozvoljavaju da se unesu kamere, a njihov kreativni proces postaje okosnica filma. Neprijatelj – partizanska crkvena pjesmarica prikazuje muzičko putovanje grupe C.S.I. i razmišljanja Massima Zambonija dok otkriva historiju svoje porodice, tragično obilježenu partizanskim hicem iz 1944. Privatna sjećanja sudaraju se sa kolektivnom historijom kada se muzičari počnu baviti uspomenama na Drugi svjetski rat i njegovim značenjem danas. Film kombinuje etnografske opservacije sa kinematičnom stilizacijom da bi ispitao ulogu popularne muzike kao sredstva pamćenja i agensa društvene izgradnje historijskih narativa, kao i da bi dopro do afektivnih i veoma evokativnih slojeva iskustva koja tijesno povezuju pjesme, pejzaže i sjećanja. Film je i tlo za ispitivanje kreativnog etnomuzikološkog rada utemeljenog u praksi i kolaborativnog istraživanja kao sredstva društvenog i političkog angažmana.

SPINETTI, FEDERICO

University of Cologne, Germany

***The Enemy – A Partisan Hymnbook* (a documentary film by Federico Spinetti. 80 min., color. Production: Lab 80 film. Distribution: Universal Music Italy. Language: Italian, English subtitles)**

Fifteen years after the break-up of the historic Italian post-punk band C.S.I., the band's guitarist and co-founder Massimo Zamboni calls back the other members for a new musical project centered on the memory of the Italian WWII antifascist resistance. At the request of director and ethnomusicologist Federico Spinetti, the musicians gather in the mesmerizing architecture of the Social Theatre of Gualtieri, a town in the Po Valley replete with memories of the war. The musicians allow the cameras in and their creative process becomes the backbone of the film. *The Enemy – A Partisan Hymnbook* portrays the musical journey of post-C.S.I. and the reflections of Massimo Zamboni as he uncovers his family history, tragically marked by a partisan gunshot in 1944. Private recollections collide with collective history as the musicians engage with the memory of WWII and its meaning today. The film combines ethnographic observation with cinematic stylization to inspect the role of popular music as a vehicle of memorialization and an agent in the social construction of historical narratives, as well as to access the affective and highly evocative layers of experience that intimately tie together songs, landscapes and memory. The film provides also a terrain to interrogate praxis-based, creative ethnomusicological endeavors and collaborative research as means of social and political engagement.

STOJILKOV, ANDREA

Filološki fakultet Univerziteta u Beogradu, Srbija

Intertekstualnost i intermedijalnost: jugoslovenska muzika u postjugoslovenskoj popularnoj književnosti

Svakodnevni život u Socijalističkoj Federativnoj Republici Jugoslaviji sve češća je tema proznih dela autora sa nekadašnjeg srpskohrvatskog govornog područja. Savremeni književni autori iz bivših jugoslovenskih republika često se sa nostalgijom osvrću na vreme u kom su odrastali. Radnje njihovih romana i memoara smeštene su u period od sredine šezdesetih do početka devedesetih godina dvadesetog veka, u vreme obojeno muzikom, a naročito rokenrolom kao žanrom koji je stvorio čitav potkulturni pokret. Za svega tri decenije, jugoslovenski rokenrol buknuo je pod uticajem Zapada, doživeo nezapamćen procvat, stekavši sasvim nov i prepoznatljiv kvalitet, a potom krenuo silaznom putanjom, sve do faze koju mnogi smatraju propašću kako ovog žanra, tako i stanja duha čiji je bio izraz.

Tema ovog rada je prikaz različitih postupaka kojima su troje savremenih post-jugoslovenskih autora – Jovanović (2007), Đokić (2011) i Karajlić (2014) – oživeli jugoslovensku popularnu muziku i muzičke tekstove i uveli ih kao značajne strukturne, estetske, društveno-istorijske i kulturološke elemente u svoja dela, stvorivši novi, hibridni umetnički žanr, u kome muzika i reč imaju jedinstvenu semantičku funkciju.

STOJILKOV, ANDREA

Faculty of Philology, University of Belgrade, Serbia

Intertextuality and Intermediality: Yugoslav Music in Post-Yugoslav Literature

Everyday life in the Socialist Federal Republic of Yugoslavia features as an ever more prominent theme in the prose being created in the former Serbo-Croatian language area. Contemporary writers from the ex-Yugoslav republics often look back on their childhood and youth with a degree of nostalgia. Their novels and memoirs are set in the mid 1960s to late 1980s period, an era coloured by music, and particularly by the rock and roll genre, which triggered a whole separate subcultural movement. In only three decades, Yugoslav rock sprouted under Western influence, made an unprecedented boom, developing a novel and distinctive quality, only to plummet suddenly and reach a stage generally held as the fall of both the genre and the overall spirit it had expressed.

This paper presents various methods by which three contemporary post-Yugoslav authors – Jovanović (2007), Đokić (2011) and Karajlić (2014) – revived popular Yugoslav songs and their lyrics, and employed them as crucial structural, aesthetic, socio-historical and cultural elements of their works, thus creating a new, hybrid artistic genre, where music and words have a common semantic function.

ŠKOJO, TIHANA

Umjetnička akademija u Osijeku, Sveučilište Josipa Jurja Strossmayera u Osijeku, Hrvatska

Nastavničke kompetencije za realizaciju početničkog solfeggia

Početnički solfeggio, kao oblik predškolskog programa, predstavlja zasebnu programsku cjelinu unutar vlastitog odgojno-obrazovnog sustava, glazbene škole. Nastava *početničkog solfeggia* realizira se s ciljem da glazbeni odgoj i obrazovanje započne već u predškolskoj dobi kako bi se od najranijeg uzrasta stručno i sistematično razvijale djetetove glazbene sposobnosti, potrebne za svladavanje zahtjevnih zadataka u daljnjem glazbenom obrazovanju.

Nastava *početničkog solfeggia* u potpunosti je zasnovana na otvorenom kurikulumu u kojemu se sve nastavne aktivnosti, didaktičkim pluralizmom nastavnih strategija, međusobno prožimaju, sukladno potrebama i interesima djece te potrebama daljnjeg glazbenog obrazovanja. U otvorenom, slobodno konstruiranom konceptu poučavanja od najvećeg je značaja iznimno kompetentan i kreativan nastavnik. Njegove se kompetencije odnose na ispunjavanje kompleksnih odgojnih i obrazovnih zadataka, osmišljavanje i fleksibilno kombiniranje nastavnog sadržaja, potrebnog za zadovoljenje visokih stručnih zahtjeva. Nastavničke kompetencije podrazumijevaju i odabir nastavnih metoda, strategija i postupaka te njihovo međusobno kombiniranje, ali i primjenu novih, slobodno konstruiranih koncepata poučavanja. Osim stručnih i pedagoških kompetencija, od posebnog značaja za rad s djecom predškolskog uzrasta imaju nastavnikove socijalne i personalne kompetencije, specifične kompetencije koje su usmjerene ostvarivanju pozitivnog i dinamičkog ozračja te motiviranju djece za aktivno sudjelovanje u svim nastavnim aktivnostima.

Analizirajući didaktičko-metodički aspekt svih nastavnih aktivnosti, koje se ostvaruju u nastavi *početničkog solfeggia*, pokušat ćemo ukazati na ulogu i značaj kompetentnog nastavnika.

ŠKOJO, TIHANA

Academy of Arts in Osijek, Josip Juraj Strossmayer University of Osijek, Croatia

Teacher's Competencies in Solfege for Beginners

Solfege for beginners as a preschool programme, represents a programme unit in music schools with their own educational system. The aim of the solfege for beginners is to start teaching music to preschool children in order to develop children's musical competencies at an early age in a systematic and professional way and to prepare them for more complex tasks in their further education.

Teaching solfege for beginners is based on an open curriculum in which all activities are interrelated through a variety of teaching strategies which take account of children's needs and interests in order to meet the requirements of further musical education. A competent and creative teacher is of the outmost importance in an open teaching concept. The teacher has to be able enough to deal with complex educational tasks and to flexibly create and combine teaching contents. The competencies refer to choosing and combining teaching methods, strategies and procedures, but also to the application of the new, created teaching concepts. In addition to professional and pedagogical competencies, social and personal competencies are extremely important for teachers working with preschool children. Those are specific competencies which enable teachers to create a positive and dynamic atmosphere and motivate children to actively participate in class. Through analysis of the methodological aspect of all teaching activities in solfege for beginners, we will try to draw attention to the role and importance of a competent teacher.

TALAM, JASMINA / KARAČA BELJAK, TAMARA

Muzička akademija Univerziteta u Sarajevu, Bosna i Hercegovina

Kulturni angažman u aplikativnoj etnomuzikologiji: primjeri iz Bosne i Hercegovine

Premda je pojam primijenjene etnomuzikologije relativno novijeg datuma, primjeri iz Bosne i Hercegovine pokazuju dugotrajan i intenzivan angažman etnomuzikologa u vanakademsom društvenom i kulturnom životu. Tako je djelatnost etnomuzikologa već desetljećima vidljiva u medijima, u radu sa kulturno-umjetničkim društvima, savjetodavnim tijelima smotri folkloru i festivala, razvijanju ljubavi prema folkloru kroz nastavne planove i programe i kroz vannastavne aktivnosti na svim obrazovnim nivoima, kao i drugih sadržaja koji su namijenjeni široj kulturnoj javnosti. Rad etnomuzikologa se prepoznaje i promociji i prezentaciji turističkih ponuda, pa se nerijetko folklorni oblici prepoznaju kao brendovi lokalnih zajednica. Ova prezentacija ima za cilj da ukaže na različite pristupe u primijenjenoj etnomuzikologiji razvijane na temeljima osobnih praktičnih iskustava, terenskim istraživanjima, kao i recentnom literaturom.

TALAM, JASMINA / KARAČA BELJAK, TAMARA

Academy of Music, University of Sarajevo, Bosnia and Herzegovina

Cultural Engagement in Applied Ethnomusicology: examples from Bosnia and Herzegovina

Although the term applied ethnomusicology emerged quite recently, evidence from Bosnia and Herzegovina suggests long-term and intensive engagement of ethnomusicologists in social and cultural life outside academia. The work of ethnomusicologists has been visible for decades in media, in their work with cultural-artistic societies, advisory bodies of folklore manifestations and festivals, developing love for folklore through curriculum and extra-curricular activities on all educational levels, as well as other content that is aimed at the wider audience. The work of ethnomusicologists is recognised in promotion and presentation of different touristic offers, and hence, folklore expressions are often recognised as brands of the local communities. This presentation has an aim to point to different approaches to applied ethnomusicology that were developed on the basis of personal practical experiences, fieldworks, as well as recent literature.

TUKSAR, STANISLAV

Muzička akademija Sveučilišta u Zagrebu, Hrvatska

Neka djela s glazbenom tematikom pisaca 16. i 17. stoljeća podrijetlom iz Hrvatske nedavno pronađena u poljskim knjižnicama

U Nacionalnoj te nekim sveučilišnim, znanstvenim, vojvodskim i gradskim knjižnicama Republike Poljske autor je u razdoblju od 2008. do 2013. u okvirima istraživačkog projekta Hrvatske akademije znanosti i umjetnosti (Zagreb) i Poljske akademije znanosti (Varšava) pronašao više desetaka primjeraka djela pisaca 16. i 17. stoljeća podrijetlom iz hrvatskih povijesnih zemalja koja sadrže i raznu glazbenu tematiku. To su djela Bartola Đurđevića (Bartolomaeus Georgievits), Fausta Vrančića (Faustus Verantius), Matije Vlačića Ilirika (Matthias Flacius Illyricus), Nikole Vitova Gučetića (Nicolò Vito di Gozze), Pavla Skalića (Paulus Scalichius) i Frane Petrića (Francesco Patrizi da Cherso) iz 16. stoljeća, te Kristofora Ivanovića (Christoforo Ivanovich) i Đure Baglivija (Georgius Baglivi) iz 17. stoljeća. Ta su djela objavljena tiskom na latinskom, talijanskom, njemačkom i poljskom jeziku, a sačuvana su u Varšavi (Biblioteka narodowa), Wrocławu (Biblioteka Uniwersytecka), Krakovu (Biblioteka Jagiellonska), Gdańsku (Biblioteka Gdańska PAN), Poznańu (Biblioteka Uniwersytecka), Toruńu (Biblioteka Uniwersytecka), Łódzu (Biblioteka Uniwersytecka), Szczecinu (Wojewódzka i Miejska Biblioteka Publiczna) i Lublinu (Wojewódzka Biblioteka Publiczna). Djelomična tematika koju sadrže sastoji se od glazbene terminologije, putničkih svjedočanstava o glazbi u Osmanskom carstvu, povijesti i estetike glazbe u renesansnom Dubrovniku, protestantskih glazbenoteoloških nazora, starogrčke povijesti glazbe, glazbene enciklopedistike, povijesti opere i muzikoterapije.

TUKSAR, STANISLAV

Academy of Music, University of Zagreb, Croatia

Some works with music topics by 16th-17th-century writers originating from Croatia recently found in Polish libraries

During the period from 2008 to 2013, and as part of the research project realized within cooperation of the Croatian Academy of Sciences and Arts in Zagreb and the Polish Academy of Sciences in Warsaw, the author had identified in the National Library and in some university, scientific, county and municipal libraries in the Republic of Poland several dozens of works written by authors originating from Croatian historical lands, containing various musical topics. These are works by Bartolomaeus Georgievits, Faustus Verantius, Matthias Flacius Illyricus, Nicolò Vito di Gozze, Paulus Scalichius and Francesco Patrizi da Cherso from the 16th century, and Christoforo Ivanovich and Georgius Baglivi from the 17th century. They were published in Latin, Italian, German and Polish, and have been preserved in Warsaw (Bibliotekanarodowa), Wrocław (Biblioteka Uniwersytecka), Cracow (Biblioteka Jagiellonska), Gdańsk (Biblioteka Gdańska PAN), Poznań (Biblioteka Uniwersytecka), Toruń (Biblioteka Uniwersytecka), Łódź (Biblioteka Uniwersytecka), Szczecin (Wojewódzkai Miejska Biblioteka Publiczna) and Lublin (Wojewódza Biblioteka Publiczna). Part of the topics of these writings are: musical terminology, travellers' accounts on music in the Ottoman Empire, history and aesthetics of music in Renaissance Dubrovnik, Protestant musico-theological views, ancient Greek history of music, music encyclopaedic entries, history of opera and musical therapy.

TVRTKOVIĆ, OGNJEN

Nezavisni istraživač, Bosna i Hercegovina

Kako je nastala jazz skladba *Banja Luka* ili rani dolasci čuvenih jazz glazbenika u Jugoslaviju

Jedan od najznačajnijih aranžera jazza i pop muzike Quincy Jones (1933; Chicago) okuplja koncem 50-tih big band sastavljen od samih zvijezda tadašnje scene i sa njim nastupa diljem Amerike i Europe. U Parizu orkestar je dio trupe koja učestvuje u produkciji blues opere *Free And Easy* Harolda Arlena i nakon bankrota taj orkestar nastupa po cijeloj Europi, uključujući turneju po Jugoslaviji, sa 3 koncerta u Bosni i Hercegovini: u Sarajevu, Tuzli i u Banja Luci. U posljednjem gradu opijen njegovom ljepotom veliki alt saksofonist Phil Woods (1931–2015) piše skladbu kojoj daje naziv Banja Luka, a orkestar je u aranžmanu Quincy Jonesa promptno počinje izvoditi. Odlični box set od 5 kompaktnih ploča pod nazivom “The Quincy Jones ABC / Mercury Big Band Jazz Session” (Mosaic Records iz 2007) donosi čak dvije koncertne verzije te skladbe – dužu od skoro 10 minuta zabilježenu na koncertu u Zurichu 11. marta 1961., dok je kraća od skoro 6 minuta opet snimljena na koncertu u okviru čuvenog Newport Jazz festivala par mjeseci potom. Bilježimo i kasnije verzije te teme koju je svirao big band autora Phila Woodsa.

Čuvena Jazz enciklopedija Leonarda Feathera (revidirano izdanje Bonanza, 1965) donosi na 368. strani fotografiju tog orkestra u kome su sjedili neki od najpoznatijih solista tog vremena, a u Beogradu će neki od članova orkestra ući 16. juna 1960. u studio i sa dvojicom članova Zagrebačkog jazz kvarteta snimiti antologijsku ploču “Sastanak u studiju” (PGP RTB, 1960).

Želim osvjetliti društvene i kulturne koordinate u okviru kojih je bilo moguće realizirati takvu turneju i prva otvaranja Jugoslavije spram suvremenih tendencija u suvremenoj kulturi i glazbi, a napose u jazzu koji je dotada nailazio na otpore zvanične kulturne politike koja se temeljila na postulatima socijalističkog realizma. Otvarajući se ka svijetu Jugoslavija vodi kulturnu politiku koja se znatno razlikovala od onoga što se dešavalo u drugim zemljama sa socijalističkim režimom.

TVRTKOVIĆ, OGNJEN

Independent scholar, Bosnia and Herzegovina

How the jazz composition *Banja Luka* was created or the early arrival of famous jazz musicians in former Yugoslavia

One of the most important arrangers and composers of jazz and pop music, Quincy Jones (1933; Chicago), assembled, at the end of the 50's, a big band composed of all the contemporary stars of that period and performed with them in America and Europe. In Paris this orchestra was part of the production of the blues opera *Free and Easy* by Harold Arlen. After the bankruptcy of this production this orchestra began to play all over Europe to pay off the debts; this included a tour of former Yugoslavia, with three concerts in Bosnia and Herzegovina, one of the six Yugoslav republics, in Sarajevo, Tuzla and Banja Luka. A member of this orchestra, the famous alto-saxophonist Phil Woods was so delighted with the beauty of Banja Luka, that he immediately wrote a composition dedicated to this town. Quincy Jones promptly arranged this theme for this big band and began to perform it in Europe and America.

A recently reissued 5CD box set called *The Quincy Jones ABC/Mercury Big Band Jazz Session* (Mosaic Records, 2007) includes two excellent concert versions of this composition. A longer version, which lasts almost ten minutes, was recorded in Zurich on 11 March 1961, and a shorter version, almost 6 minutes long was again recorded five months later at the famous Newport Jazz festival, located near New York. Composer Phil Woods continued to play this with his big band until his death last year.

The famous Jazz Encyclopaedia by Leonard Feather (revised edition, Bonanza, 1965) includes a photo of this famous big band on page 368.

In Belgrade, some of the members of this orchestra got together in a radio recording studio with two members of Zagreb Jazz Quartet to record an EP, called *Sastanak u studiju (Meeting in the Studio)* (PGP RTB, 1960).

I would like to elucidate the political and cultural conditions of the framework, which made their tour, as well as the recording of the album in former Yugoslavia, and how this country became open to contemporary culture and art from all over the world, and especially to jazz, which was totally different to what happened in other socialistic countries.

TVRTKOVIĆ-AKŠAMIJA, VALIDA

Muzička akademija Univerziteta u Sarajevu, Bosna i Hercegovina

Online nastava muzičke kulture u Moodle LMS-u

Istraživanja koja su sprovedena da bismo jasnije shvatili i predočili mogućnosti kreiranja, upravljanja i evaluiranja online nastavnog procesa pomoću web-aplikacije Moodle LMS-a u nastavi muzičke kulture u gimnaziji, ukazuju da učenje na daljinu može biti jednako uspješno kao tradicionalna nastava ukoliko se koriste odgovarajući nastavni metodi i tehnologije, ukoliko postoji interakcija između učenika i ukoliko postoji blagovremena povratna veza između nastavnika i učenika.

Korištenjem Moodle LMS-a učenici imaju aktivnu ulogu u procesu obrazovanja. Učenicima moramo dopustiti da stječu znanje, a ne prenositi im znanje tokom predavanja. Odnosno, učenici moraju stvarati svoje vlastito znanje, a ne prihvatati samo ono koje im daje nastavnik. U online nastavi trebaju se koristiti aktivnosti učenja koje dopuštaju kontekstualiziranje informacija. Učenje treba pomicati od jednosmjerne nastave prema konstrukciji i otkriću znanja.

Učenje i nastavu na daljinu moramo učiniti smislenom i direktno primjenjivom u stvarnosti što rezultira visokom razinom obrade informacija dobivenih u procesu učenja. Konstruišući znanja za druge i sami učimo. Učenje i nastava na daljinu je interaktivna, saradnička, omogućava nastavniku i učenicima iskustvo učenja u grupi, učenje od drugih, čime učenicima omogućavamo korištenje i razvijanje metakognitivnih vještina.

TVRTKOVIĆ-AKŠAMIJA, VALIDA

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Online Music Classes in the Moodle LMS

The studies that have been conducted in order to more clearly understand and present the possibility of creating, managing and evaluating online teaching processes using Web applications Moodle LMS in teaching music in high school indicate that distance learning can be just as successful as traditional classes if they use appropriate instructional methods and technology, if there is interaction between the students and if there is timely feedback between teachers and students.

Using Moodle LMS students play an active role in the education process. Tutors must allow them to acquire knowledge, and not transfer their knowledge during lectures. I.e. students must create their own knowledge, and not only accept that one which a teacher gives them. The online courses should use learning activities that allow contextualizing information. Learning needs to move from one-way instruction to the construction and discovery of knowledge. Distance Learning and Teaching should be made meaningful and directly applicable in reality, resulting in a high level of processing the information obtained in the process of learning. By constructing knowledge to teach others we also teach ourselves. Learning and distance learning are interactive, cooperative, allow the teacher and the students learning experience in a group, learning from others, which allows students to use and develop metacognitive skills.

VIDULIN, SABINA

Muzička akademija u Puli, Sveučilište Jurja Dobrile u Puli, Hrvatska

Uvjeti i metodički aspekti realizacije aktivnosti sviranja u redovitoj nastavi glazbene kulture

Sviranje u osnovnoj školi predstavlja jedno od područja realizacije nastave glazbene kulture. Iako se smatra praktičnim načinom aktivnog muziciranja djece, ne provodi se u hrvatskim školama u većoj mjeri. Razlozi su prvenstveno financijskog karaktera: škola nema mogućnosti kupovine kvalitetnih glazbala koji bi činili učionički inventar, a donošenje glazbala u školu od strane učenika gotovo je neizvedivo. Zbog navedene problematike, manji se broj učitelja odlučuje za aktivnost sviranja u redovitoj nastavi, a kao drugi razlozi navode se veći broj učenika u razredu i nedovoljno vremena za usavršavanje učeničkog sviračkog umijeća. Međutim, budući da otvoreni model dopušta učitelju da samostalno odabere jedno područje, uz slušanje glazbe koje je obligatno, postoji realno vrijeme u razredu za provođenje te aktivnosti, a rezultati vezani za razvoj i unaprjeđenje glazbenih vještina učenika su višestruki. Osim što je sviranje ugodna aktivnost za koju su zainteresirani, djeca žele naučiti svirati. Rezultati jednogodišnjeg istraživanja sviranja na sintesajzeru s djecom četvrtog razreda (desetogodišnjaci koji su činili eksperimentalnu grupu), pokazuju da su učenici naučili svirati jednostavne pjesme po notama i bili bolji u prepoznavanju, razumijevanju i demonstraciji glazbenih sastavnica poput: ritma, melodije, tempa, dinamike, glazbenih oblika. Nastava je ostvarena u ugodnom, aktivnom i radnom ozračju uz izraženu motivaciju učenika i njihovo zadovoljstvo što su naučili svirati. Namjera autorice je ukazati na važnost sviranja u nastavi glazbene kulture te na metodički put provođenja te aktivnosti s učenicima od četvrtog do osmog razreda osnovne škole.

VIDULIN, SABINA

Academy of Music in Pula, Juraj Dobrila University of Pula, Croatia

Conditions and didactical aspects for the realization of playing activity in irregular music teaching

Playing instruments in primary school is one of the areas for delivering music classes. Although it is considered as a practical way of children's active musicianship, it is not implemented in Croatian schools to a greater extent. The reasons are primarily financial: schools do not have the possibility of buying high-quality instruments, which would be a part of the classroom inventory, and bringing instruments to school by pupils is almost impossible. Due to these problems, a fairly small number of teachers decide to include the playing activity in regular classes, and the other reasons are greater number of pupils in the classroom and not enough time for pupils' training in playing the instrument. However, since the open model allows the teacher to independently select one area (besides listening to music, which is compulsory), there is real-time in the classroom for the implementation of this activity and the results related to the development and improvement of pupils' musical skills are multiple. Besides the fact that the playing activity is enjoyable and that pupils are interested in it, children want to learn to play. Results of one survey about playing the synthesizer with children from fourth grade (ten-year old, part of the experimental group), show that pupils learn to play simple songs by notes and that they were better in recognizing, understanding and demonstrating musical elements such as rhythm, melody, tempo, dynamic, musical forms. Lessons are carried out in a pleasant, active and working environment with particular pupils' motivation and satisfaction because they have learned how to play the instrument. The intention of the author is to show the importance of playing in music teaching and point to a didactical way of conducting this activity with pupils from fourth to eighth grade.

VLADIĆ-MANDARIĆ, LIDIJA

Fakultet prirodoslovno-matematičkih i odgojnih znanosti Sveučilišta u Mostaru, Bosna i Hercegovina

Nematerijalna glazbena tradicija – *ganga* u kontekstu na slična tradicionalna pjevanja u Bosni i Hercegovini

Kao nematerijalna glazbena tradicija – *ganga* pridonosi ustrojstvu kulture glazbene svijesti čiji počeci sežu daleko u prošlost. Ta kultura nazočna je i u naše vrijeme kada smo svjedoci stvaranja nekih novijih napjeva, odnosno stilova ganganja u životu prenositelja i izvođača. Cilj nam je u ovom radu predstaviti današnji živući svijet najpopularnijeg vida narodnog stvaralaštva te ujedno najreprezentativniji glazbeni oblik autohtone folklorne glazbe – *gangu*, njenu dominantnost među vokalnim žanrovima u području Bosne i Hercegovine, s naglaskom na zapadnu Hercegovinu u kojoj ovo arhaično tradicionalno polifono pjevanje još uvijek obitava i puni dvorane.

VLADIĆ-MANDARIĆ, LIDIJA

Faculty of Natural Sciences, Mathematics and Education, University of Mostar, Bosnia and Herzegovina

Intangible Musical Tradition – Ganga in the Context of Similar Traditional Singing in Bosnia and Herzegovina

As intangible musical tradition – Ganga contributes to the organization of the cultural musical awareness whose beginnings date long back into the past. This culture is present in our time when we are witnessing the creation of some new songs and stiles of Ganga in life of its carriers and performers. Our goal in this paper is to present today's living world of the most popular form of folk creativity and also the most representative as well as autochthonous folk-music form – Ganga, and its dominance among the vocal genres in Bosnia and Hercegovina, particularlzy in western Herzegovina where this archaic traditional polyphonic singing is still living and filling the concert halls.

VOJVODIĆ, DINA

Muzička škola “Dr Miloje Milojević” Kragujevac, Srbija

Tematsko-kritički prikaz jugoslovenskog časopisa *Muzika* (1948–1951)

Muzički časopisi, u skladu sa njihovim karakterom, omogućuju pre svega objavljivanje rezultata istraživačkog rada i drugih muzičkih informacija, kritika ili hronika muzičkog života. Vrlo često, iako ponekad sprečeni zbog različitih nedostataka, urednici časopisa angažovali su istaknute strane i domaće saradnike, i tako budu u toku evropskih muzičkih zbivanja.

Muzika, prvi pokrenuti časopis u posleratnom periodu izlazio je kao godišnjak od 1948. do 1951. godine u svega pet brojeva (1949. godine izašla su dva broja časopisa), u redakciji Oskara Danona, Stane Đurić-Klajn, Mihaila Vukdragovića i Predraga Miloševića. Pored njih, kao saradnici ovog časopisa pojavljuju se značajni kompozitori, pedagozi, muzikolozi i muzički pisci tog vremena: Nikola Hercigonja, Milenko Živković, Petar Bingulac, Pavle Stefanović, Branko Dragutinović i drugi.

U *Muzici* posebna pažnja posvećena je napisima vezanim za tadašnju muzičku sredinu, muziku u Narodnooslobodilačkom ratu, ali i na muzičku estetiku, pedagošku literaturu i izvođaštvo. Časopis nije imao utvrđenu koncepciju, ali u skoro svim brojevima objavljivane su kritike i prikazi koncertne i stvaralačke delatnosti. Časopis *Muzika* bavio se širokim krugom pitanja – sociološkim, estetičkim, stvaralačkim, izvođačkim i pedagoškim, te ćemo analitičkim postupkom pokušati da prikazemo i kritički razmotrimo tematske oblasti kojima su se saradnici ovog časopisa bavili.

VOJVODIĆ, DINA

Music School "Dr Miloje Milojević" Kragujevac, Serbia

The thematic-critical review of the Yugoslav journal *Music* (1948–1951)

In accordance with their character, music magazines enable, before all, publishing of the results of the research and other music information, reviews or chronicles of the music life. Very often, although sometimes prevented by numerous disadvantages, magazine editors hired prominent foreign and domestic associates, so they could be up-to-date with European music happenings.

The Music, the first magazine launched after the war was published as a yearbook from 1948 to 1951 in just five issues (in 1949 two issues of the magazine were published), in the newsroom of Oskar Danon, Stana Djuric-Klajn, Mihailo Vukdragovic and Predrag Milosevic. In addition, significant composers, educators, musicologists and music writers of the time appeared as collaborators of the journal: Nikola Hercigonja, Milenko Zivkovic, Petar Bingulac, Pavle Stefanovic, Branko Dragutinovic and others.

In *The Music* special attention was paid to the descriptions related to the current music environment, music in the National Liberation War, but also to musical aesthetics, pedagogy and of performance. The magazine did not have an established concept, but in almost all issues criticism and reviews of concert and creative activities were published. *The Music* magazine dealt with a broad range of issues - social, aesthetic, creative, performing and pedagogical, so we will try to present and critically consider the thematic areas which associates of the journal dealt with, through analytical procedure.

VUKOBRATOVIĆ, JELKA

Muzička akademija Sveučilišta u Zagrebu, Hrvatska

Istraživati u etnomuzikologiji izvan urbanih / ruralnih dihotomija

Postoji li danas još uvijek dihotomija između urbanog i ruralnog i kakve oblike preuzima u jednoj europskoj zemlji 21. stoljeća? Kako aktivni glazbenici percipiraju ovu dihotomiju i igra li ona ulogu u njihovim životima i glazbenim karijerama? Moja studija slučaja će se fokusirati na popularno-glazbene sastave i gažere iz Koprivničko-križevačke županije u Hrvatskoj koji sviraju kako u gradskim, tako i u seoskim sredinama. Kakve različite glazbene scene postoje u ovoj regiji danas, kako se glazbeni repertoar mijenja ovisno o tim scenama i odražavaju li razlike među njima jasnu podjelu na urbano i ruralno? Može li se ta podjela pratiti i u ekonomskim aspektima glazbovanja u regiji? Radom će se također raspraviti paradigmske promjene u etnomuzikologiji kao i društveno-političke promjene koje su utjecale na percepciju dihotomije urbano / ruralno.

VUKOBRATOVIĆ, JELKA

Academy of Music, University of Zagreb, Croatia

Doing ethnomusicological research beyond the urban/rural dichotomies

Is the dichotomy between urban and rural music still alive today and what forms does it assume in a European country in the 21st century? How do active musicians perceive this dichotomy and does it still play a role in their lives and music careers? My case study will focus on popular music bands and gig players from Križevci-Koprivnica county, Croatia, who play in both towns and villages. What different music scenes are there in existence in this region today, how does the music repertoire change according to these different scenes and do the differences between them reflect a clear separation between the rural and the urban? Can these differences also be traced in the economic aspects of music-making in the region? My research will also discuss the paradigmatic changes within the ethnomusicological discipline as well as real-life socio-political changes which affected the perception of the urban/rural dichotomy.

VULETIN, VLADAN

Filozofski fakultet Sveučilišta u Splitu, Hrvatska

Dječja klapa kao nova glazbena pojava

Tradicija klapske pjesme i klapskog pjevanja formira se u gradićima i mjestima priobalja i na otocima u Dalmaciji od polovice 19. stoljeća i održala se do danas. Nositelji ovog fenomena tradicijskog glazbovanja bile su muške klape kao neformalne i/ili organizirane skupine pjevača. S vremenom se klapsko pjevanje proširilo i izvan regije u kojoj je nastalo, a u zadnjem desetljeću prošlog stoljeća osnivaju se ženske i mješovite klape. U prvom desetljeću 21. stoljeća nova glazbena pojava je dječja klapa. Dječje klape mahom organizirano djeluju u višim razredima osnovnih škola, u sklopu izvannastavnih aktivnosti. O iniciranju osnivanja i kvaliteti glazbovanja dječjih klapa brigu vodi i Agencija za odgoj i obrazovanje koja je organizirala i stručne seminare za voditelje dječjih klapa. U početku su djelovale samo u Dalmaciji, a posljednjih se godina osnivaju i u drugim regijama Hrvatske. U njihovom nastanku i popularizaciji značajnu ulogu je odigrao Festival dječjih klapa koji se od 2009. svake godine održava u Zadru. Cilj ovoga Festivala nije samo popularizacija dječjeg a cappella klapskog pjevanja i priprema najmlađih pjevača za buduće pjevače u odraslim klapama, nego i razvijanje svijesti o a cappella klapskom pjevanju koje je 2012. godine u Parizu uvršteno na UNESCO-ov reprezentativni popis nematerijalne kulturne baštine čovječanstva.

VULETIN, VLADAN

Faculty of Humanities and Social Sciences, University of Split, Croatia

Children's Klapa Ensemble as a New Music Phenomenon

Since the second half of the 19th century to the present day, traditional songs and singing in the style of a *klapa* ensembles have occurred in little towns and places along Dalmatian coast and on islands. This music phenomenon involved male *klapa* ensembles as informal and/or organized groups of singers. With time, *klapa* singing spread also outside of its region of origin while the last decade of the past century saw the music phenomena of female and mixed *klapa* ensembles. In the first decade of the 21st century, children's *klapa* ensemble occurred as a new music phenomenon. Majority of children's *klapa* ensembles include organized groups of primary school students who opt for extracurricular activities. Education and Teacher Training Agency encourages the occurrence of such phenomena and takes care of children's *klapa* ensembles quality. The Agency also organized professional training seminars for children's *klapa* ensembles conductors. In the beginning, children's *klapa* ensembles occurred in Dalmatia only, while lately other Croatian regions have joined too. Occurrence and popularization of such *klapa* ensembles was widely supported by Children Festival of Klapa Singing, which has been held in Zadar since 2009. The objective of the Festival is not only popularizing children's *a capella klapa* singing and preparing the youngest for a singer's career in adult *klapa* ensembles, but also raising awareness of *a capella klapa* singing, which was included in UNESCO's representative list of the intangible cultural heritage in Paris in 2012.

WEISS, JERNEJ

Odsjek za muzikologiju, Filozofski fakultet, Univerzitet u Ljubljani, Slovenija

Između provincijalnog i kozmopolitskog: muzički život u Mariboru u prvoj polovini 19. stoljeća

U prvoj polovici 19. stoljeća muzički život mariborskih građana bio je skroman i primjeren nivou provincijalnog mjesta (posebno, ako uspoređujemo mariborske kulturne aktivnosti s obližnjim mjestima, kao što su Grac ili Beč, koji su bili na višem kulturnom nivou). Uprkos provincijalnom okruženju kojim historičari pravdaju spori kulturni razvoj mjesta, mnogobrojne institucije su se postepeno razvijale što je također potaklo i muzičku umjetnost.

Reorganizacijom *Musikvereina* (Muzičkog društva) i nastankom *Männergesangvereina* (Muškog pjevačkog društva) nakon 1841. su se intenzivirala nastojanja za bogatijom ponudom muzičkih programa. Muzički repertoar grada se postupno širio zahvaljujući koncertima *Städtische Musik-Capelle* (Gradske kapele) i gostovanjima stranih umjetnika.

Priredbe koje su organizovala pojedina društva razlikovale su se po svom sadržaju. Većina ovih društava su organizovala večeri na kojima su recitovana literarna djela obogaćena muzičkim točkama (koje su nazivali muzičko-deklamatorskim akademijama). Treba posebno naglasiti da, iako rijetke, u posebnim ali dragocjenim prilikama, građani su imali mogućnost slušati izvedbe profesionalnih muzičara iz inostranstva, koji bi se na turnejama zaustavili u njihovom mjestu. Njihovi koncerti su obično bili na višem nivou nego muzičko-deklamatorske akademije, koje nisu nudile kvalitetne izvedbe, što je s obzirom na muzičku izobraženost izvođača (uglavnom diletanata) bilo razumljivo.

Građani Maribora su u drugoj polovini 19. stoljeća imali priliku slušati značajan broj vrhunskih izvođača, kao što su pijanisti T. Leschetitzky i A. Grünfeld, violinisti A. Wilhelm, W. Burmester, Pablo de Sarasate i F. Ondříček, prima donna Bečke opere A. Materna, slavni tenor L. Slezak i drugi. Izvebe ovih muzičara su značile veliki kulturni napredak za Maribor, s obzirom da se zahvaljujući ovim izvrsnim koncertnim grad polako ali sigurno oslobađao, i na kraju i oslobodio, mreže provincijalnosti.

WEISS, JERNEJ

Department of Musicology, Faculty of Arts, University of Ljubljana, Slovenia

Between the Provincial and the Cosmopolitan: Musical Life in Maribor in the First Half of the 19th Century

The musical life of Maribor's citizens in the first half of the 19th century was modest and on the level of a provincial town (particularly if Maribor's cultural activity is compared to that of nearby cities, such as Graz or Vienna, which were on a higher cultural level). Yet despite the provincial environment which historians often justify as the reason for the city's slow cultural development, a number of institutions gradually developed here that also encouraged the art of music.

The endeavours for a richer, more diversified programme of music performances intensified considerably after 1841 with the reorganization of *Musikverein* (Music Society) and the establishment of *Männergesangverein* (Men's Choral Society). The music repertoire of the city also gradually expanded thanks to the concerts of *Städtische Musik-Capelle* (Town Band) and the performances of artists from abroad.

The events organized by individual societies differed from one another by their content. Most of these societies organized evenings where they recited excerpts from literary works and enlivened them with musical acts (which were called musical-declamatory academies). It should be stressed that, although rare, there were some exceptional occasions when citizens had the opportunity to listen to the performances of professional musicians from abroad who stopped in the town as part of their concert tours. The concerts of these musicians were usually on a higher quality level than those of musical-declamatory academies, which, understandably, did not provide high-quality performances given the musical education of their performers, who were mostly amateurs.

The citizens of Maribor therefore had the opportunity to listen to a number of superior performers in the second half of the 19th century, such as pianists T. Leschetitzky and A. Grünfeld, violinists A. Wilhelm, W. Burmester, Pablo de Sarasate and F. Ondříček, prima donna of the Vienna Opera A. Materna, famous tenor L. Slezak, and others. The performances of these musicians by all means represented an enormous cultural advancement for Maribor, as their superior concerts helped the city to gradually, yet persistently untangle itself from the net of provincialism.

ZATKALIK, MILOŠ

Univerzitet umetnosti u Beogradu, Fakultet muzičke umetnosti, Srbija

Muzika i primarni procesi: kondenzacija

Kondenzacija, koja se u psihoanalizi može definisati kao predstavljanje lanca mentalnih asocijacija jednom idejom, bazični je mehanizam primarnih psihičkih procesa. U ovom radu polazim od teze da je od svih umetnosti muzika najbliža primarnim procesima i arhaičnim modalitetima mentalnog funkcionisanja. Oslanjajući se na prethodna (uključujući i vlastita) istraživanja o izomorfizmu između arhaičnih mentalnih procesa i procesa koji se odvijaju u muzici, usredsređujem se na različite načine na koje se kondenzacija ostvaruje u muzici. Od posebnog interesovanja biće dve oblasti. Prva se tiče situacija u kojima se međusobno stapaju sami principi muzičkog jezika, a ne samo pojedinačni entiteti. Tako se muzički tok upravlja po više raznorodnih principa istovremeno i puno dejstvo takve muzike može se ostvariti ako ih istovremeno i prepoznamo. Kao ilustracija, poslužiće odlomci iz kompozicija Britna, Skrjabina i Vasilija Mokranjca. Drugu oblast čini logika koja se nalazi u osnovi nekih analitičkih strategija, onih koje postuliraju strukturnu slojevitost, što znači da razvijeniji površinski elementi postoje u kondenzovanom vidu na dubljim strukturnim slojevima (slučaj u šenkerijanskoj i post-šenkerijanskoj analizi, kao i u generativnoj teoriji Lerdala i Džekendofa).

ZATKALIK, MILOŠ

University of Arts in Belgrade, Faculty of Music, Serbia

Music as Ruled by Primary Processes: Condensation

Condensation, defined in psychoanalysis as the representation of a chain of mental associations by a single idea, is a basic primary process mechanism. In the present paper, I start from a well-documented assumption that of all the arts, music is closest to primary processes and the archaic modes of mental functioning. Drawing on research (including my own) on the isomorphism between archaic mental processes and processes unfolding in music, I am focusing on the various ways condensation can be construed in music. Of special interest will be two areas. One is concerned with situations in which the very principles of musical language, rather than individual entities, are conflated. Thus, the flow of music is governed by more than one set of principles, and the true impact of such music can be appreciated only if we recognize them simultaneously, as will be instantiated by excerpts from works by Britten, Scriabin and Vasilije Mokranjac. The second lies in the domain of the logic underlying certain analytic strategies, i.e. those that postulate structural stratification, which means that more elaborate superficial events exist in a condensed form at some deeper layer, with Schenkerian, post-Schenkerian and generative (Lerdahl & Jackendoff) approaches as cases in point.

RADIONICA / WORKSHOP

MANARANJANIE KALINGA DONA, LASANTHI

Nezavisni naučnik, Slovenija

Radionica o zajedničkom pjevanju u Sri Lanki

Ova jednosatna radionica pruža uvid u način podučavanja i učenja pjesama u Sri Lanki i u dio muzičkog repertoara Sri Lanke. Neformalno muzičko obrazovanje u ovoj južnoazijskoj zemlji obično počinje u krugu uže i šire porodice. Roditelji i bliski rođaci motivišu djecu da razvijaju interes za muziku i ples i pomažu im da unaprijede znanje i vještine putem redovnog vježbanja. Početak formalnog muzičkog obrazovanja u šestom razredu predstavlja naredni korak u kojem djeca prate radnje nastavnika, pokušavaju imitirati tehnike pjevanja, ukrase i koloraturu. Formalno muzičko obrazovanje na višim nivoima može podrazumijevati korištenje bilo indijske bilo zapadne teorije muzike.

Radionica se sastoji od dva dijela: kratke demonstracije raznih žanrova i njihovih muzičkih odlika, i izvođenja izabranih pjesama uz upotrebu *sargam-a* indijske izvedene solmizacije kao nastavnog sredstva.

MANARANJANIE KALINGA DONA, LASANTHI

Independent scholar, Slovenia

Sri Lankan Sing Along Workshop

This one-hour workshop provides insights into the manner of teaching and learning of songs in Sri Lanka and into a part of Sri Lankan musical repertoire. Informal music education in this South Asian country usually starts in the nuclear and extended family circles. Parents and close relatives motivate children to develop interest in music and dance and help them to improve their knowledge and skills through regular practice. The start of formal music education in grade six provides the next step, at which children follow their teachers' actions, trying to imitate singing techniques, ornamentations and graces. Formal music education at higher levels may imply the use of either Indian or Western music theory.

The workshop consists of two parts: brief demonstration of various genres and their musical features, and performance of selected songs with the use of *sargam* Indian-derived solmization as the teaching device.

KONCERTI / CONCERTS

Četvrtak, 20. oktobar, 19,30

Dvorana Muzičke akademije Univerziteta u Sarajevu

Veče sevdalinki

Ansambl Etnoakademik

Voditeljice ansambla: Dr. Tamara Karača Beljak, Branka Vidović

Etnoakademik je vokalni ansambl koji djeluje na Muzičkoj akademiji Univerziteta u Sarajevu. 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 Univerziteta 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.

Thursday, October 20, 19,30h

Concert Hall of the Academy of Music

Sevdalinka evening

Ensemble Etnoakademik

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

Etnoakademik is a vocal ensemble established within the Academy of Music in Sarajevo. The ensemble was founded by Ph.D Ankica Petrović in the late 1980s, with members who were students of the Department for Musicology and Ethnomusicology. After a several years' long break, the ensemble continued its activity in 2003.

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

Ensemble Etnoakademik presented its work on several significant manifestations, among others at the International Scientific Symposium 'Music in Society'. Programme content of the ensemble was presented in TV shows of the Federal Radio and Television. The evening concerts of the ensemble were held in Bosniak Institute as a part of the 'May festivities' of the Academy of Music in Sarajevo. The work of the ensemble was recorded on two CD releases published by Musicological Society of Federation of Bosnia and Herzegovina.

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

Petak, 21. oktobar, 19,30h

Bošnjački institut Adila Zulfikarpašića

Prvih stotinu godina bosanskohercegovačke solo pjesme

Moderatorica: Dr. Lana Paćuka

Adema Pljevljak Krehić, sopran
Maja Ačkar Zlatarević, klavir

Koncert simboličnog naziva *Prvih stotinu godina bosanskohercegovačke solo pjesme* nastoji sublimirati i ukazati na autohtonost i specifičnost razvoja solo pjesme na prostoru Bosne i Hercegovine. Putanja razvoja jedne od najznačajnijih muzičkih formi u historiji muzike u BiH počela je svoj put još u vrijeme Austro-Ugarske uprave direktno se naslanjajući na tradicijsku muzičku praksu, te su prva djela bosanskohercegovačkih kompozitora za glas i klavir nastojala "pomiriti" naizgled nespojive elemente različitih kulturnih miljea. Stoga su prvi kompozicioni uradci na ovom polju činili specifičnu fuziju tradicionalne sevdalinke i zapadnoevropske muzičke prakse 19. stoljeća. Zahvaljujući intencijama Aleksandra Bosiljevca i Bogomira Kačerovskog sevdalinka biva "preobučena" u novo ruho te u formi pjesme za glas i klavir započinje svoj put na koncertantnom podijumu pred širokim krugom doseljenika koji krajem 19. stoljeća dolaze u Bosnu i Hercegovinu. Međutim, želja da se bosanskohercegovačka tradicijska muzička praksa približi široj javnosti korak po korak evoluirala je do reprezentantnih primjeraka solo pjesme čiji se umjetnički izraz počinje jasnije definirati u periodu nakon Drugog svjetskog rata.

Prateći hronološki razvoj bosanskohercegovačke solo pjesme od jednostavnih uradaka, pa do onih koji pred interpretatora stavljaju izazove nošenja s erupcijom emotivnog naboja, slušatelji će zakoračiti u muzičku avanturu koja će ukazati na načine modeliranja umjetničkog izraza solo pjesme u Bosni i Hercegovini tokom proteklih 100 godina.

Friday, October 21, 19,30h

Bosniak Institute Adil Zulfikarpašić

The first hundred years of solo song of Bosnia and Herzegovina

Moderator: Lana Paćuka, PhD

Adema Pljevljak Krehić, soprano
Maja Ačkar Zlatarević, piano

The concert with a symbolic title, *The first hundred years of solo song of Bosnia and Herzegovina* attempts to sublime and point to the indigenuousness and specificity of the development of solo song in the territory of Bosnia and Herzegovina. The road of the development of one of the most significant music forms in the history of BiH music started as early as during the Austro-Hungarian administration, leaning directly to the traditional musical practice, and thus the first pieces by Bosnian and Herzegovinian composers for voice and piano tried to “reconcile” the apparently incompatible elements of different cultural milieus. Therefore the first composed pieces in this area made up a distinctive fusion of the traditional *sevdalinka* and West European musical practice of the 19th century. Owing to intentions by Aleksandar Bosiljevac and Bogomir Kačerovski, *sevdalinka* was “dressed” in new attire and, in the form of the song for voice and piano set out on the road to concert stages before a broad circle of immigrants who arrived in Bosnia and Herzegovina in the late 19th century. However, the desire to make the broad public familiar with the Bosnian and Herzegovinian traditional musical practice gradually evolved to the representative examples of solo song, whose artistic expression began to be more clearly defined in the period after the Second World War.

Thus, by tracing the chronological development of the BiH solo song from simple pieces all the way to those who present, to the performer, a challenge of dealing with a gush of emotional charge, the listener will step into a musical adventure which will point to the ways of modeling the artistic expression of solo song in Bosnia and Herzegovina over the past hundred years.

**ORGANIZATORI /
ORGANIZERS**

Muzička akademija Univerziteta u Sarajevu osnovana je 20. maja 1955. godine kao prva muzička visokoobrazovna institucija u Bosni i Hercegovini. Misija Akademije je da educira visoko kvalitetne i međunarodno kompetitivne i kompetentne kadrove u umjetničkim, pedagoškim i naučnim oblastima. Studijski programi Muzičke akademije su kompatibilni sa studijskim programima većine evropskih visokoškolskih muzičkih institucija koje su bazirane na ishodima obrazovanja u polju muzičke umjetnosti. Akademija kontinuirano radi na razvijanju svih odsjeka kao i otvaranju novih smjerova i studijskih grupa. Danas Akademija nudi studijske programe na osam odsjeka na sva tri ciklusa studija.

Od osnivanja do danas, Akademija ima vrlo plodnu koncertnu djelatnost. Organizator je festivala “Majske muzičke svečanosti”, “Sarajevo Chamber Music Festival”, “Sarajevo International Guitar Festival” i “Sarajevo Sonic Studio”. Naučno-istraživački rad se odvija u okviru Instituta za muzikologiju, dok u saradnji s Muzikološkim društvom FBiH Akademija izdaje časopis za muzičku kulturu “Muzika” (od 1997), organizuje Simpozij “Muzika u društvu”, kao i druge međunarodne naučne skupove.

Muzikološko društvo Federacije Bosne i Hercegovine je osnovano u junu 1997. kao prvo društvo ove vrste u Bosni i Hercegovini. Društvo okuplja stručnjake iz muzičke nauke radi istraživanja muzičke prošlosti i sadašnjosti Bosne i Hercegovine, Balkana i svijeta. Aktivnosti društva su integralni dio muzičkog života Bosne i Hercegovine kroz različite aspekte istraživanja u muzičkoj nauci.

Društvo tijesno saraduje sa Muzičkom akademijom Univerziteta u Sarajevu sa kojom izdaje časopis za muzičku kulturu “Muzika”, organizuje međunarodni simpozij “Muzika u društvu”, te izdaje zbornik radova simpozija “Muzika u društvu”.

The Academy of Music in Sarajevo was founded on May 20, 1955.

The mission of the Academy has been to educate high-quality and internationally competitive and proficient staff in the educational, artistic and scientific fields. Study programs at the Academy are compatible with study programs of most European musical institutions of higher education in the field of art music. The Academy continually develops its sections and opens new departments and study groups. Today, the Academy offers study programs at eight departments at all three cycles of study.

The Academy has had very rich concert activities from its inception until today. The Academy organizes May Festivities, Sarajevo Chamber Music Festival, Sarajevo International Guitar Festival and Sarajevo Sonic Studio. Scientific research is carried out in the Institute of Musicology. In cooperation with the Musicological Society of FBiH, the Academy publishes a journal for music culture 'Music' (1997), organizes Symposium 'Music in Society' as well as other international scientific meetings.

Musicological Society of Federation of Bosnia and Herzegovina

was established in June 1997 as the first of this kind in Bosnia and Herzegovina. The society gathers experts in musical science to research musical past and present of Bosnia and Herzegovina, the Balkans and the world. Its activities today are integral part of music life in Bosnia and Herzegovina, especially in different aspects of research in musical science.

The society works closely with the Academy of Music in Sarajevo. In cooperation with the Academy, the Society publishes a journal for music culture "Music", organizes an international symposium "Music in Society" and publishes the Collection of papers of the symposium "Music in Society".

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