

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

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

11. Međunarodni simpozij  
**Muzika u društvu**

Sarajevo, 25-27. oktobar 2018.

11<sup>th</sup> International Symposium

**Music in Society**

Sarajevo, October 25-27, 2018

**ZBORNİK SAŽETAKA**

**COLLECTION OF ABSTRACTS**



Muzikološko društvo  
Federacije Bosne i Hercegovine



Muzička akademija  
Univerziteta u Sarajevu

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11. Međunarodni simpozij

## **Muzika u društvu**

11<sup>th</sup> International Symposium

## **Music in Society**

Sarajevo, 25-27. 10. 2018.

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**COLLECTION OF ABSTRACTS**

Sarajevo, 2018.

Organizacija /  
Organisation

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

**Muzička akademija u Sarajevu /  
Academy of Music in Sarajevo**

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President of the Musicological Society FBiH**  
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Dean of the Academy of Music in Sarajevo**  
Dr. Senad Kazić

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Živko Ključić

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Secretary of the Musicological Society FBiH**  
Lamija Hasković

**11. Međunarodni simpozij “Muzika u društvu”  
11<sup>th</sup> International Symposium “Music in Society”**  
Sarajevo, 25-27.10.2018.

**Predsjednica Organizacionog odbora  
Chairwoman of the Organizational Committee**  
Dr. Fatima Hadžić

**Programski odbor /  
Program Committee**

Dr. Harry White, School of Music, University College Dublin  
Dr. Razia Sultanova, Faculty of Music, University of Cambridge  
Dr. Leon Stefanija, Filozofska fakulteta Univerze v Ljubljani  
Dr. Fatima Hadžić, Muzička akademija Univerziteta u Sarajevu  
Dr. Lana Paćuka, Muzička akademija Univerziteta u Sarajevu  
Dr. Jasmina Talam, Muzička akademija Univerziteta u Sarajevu  
Dr. Tamara Karača Beljak, Muzička akademija Univerziteta u Sarajevu  
Dr. Amra Bosnić, Muzička akademija Univerziteta u Sarajevu  
Dr. Valida Akšamija-Tvrtković, Muzička akademija Univerziteta u Sarajevu

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Organizational Committee**

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Mr. Nerma Hodžić-Mulabegović, Mr. Mirza Kovač, Mr. Nermin Ploskić,  
Dr. Amila Ramović, Dr. Jasmina Talam

**Radna grupa /  
Task Group**

Organizacioni odbor i studenti muzikologije, etnomuzikologije, muzičke teorije i  
pedagogije Muzičke akademije u Sarajevu /  
Organizational Committee and students of Musicology, Ethnomusicology,  
Theory of Music and Music Pedagogy of the Academy of Music in Sarajevo

**Mjesta održavanja /  
Venues**

Muzička akademija, Josipa Stadlera 1/2  
Univerzitet u Sarajevu, Obala Kulina Bana 7/II  
Akademija scenskih umjetnosti - Otvorena scena Obala, Obala Kulina Bana 11

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# Dobrodošli!

Dragi prijatelji muzike i muzikološke nauke,

Susrećemo se u Sarajevu neposredno nakon dvije veoma značajne obljetnice: 20 godina Muzikološkog društva Federacije BiH i 10 izdanja Međunarodnog simpozija "Muzika u društvu". Jubileji su uvijek veoma korisni: oni su dobar povod da se zapitamo o kontinuitetu, tradiciji i težini onog što je iza nas.

Ali nakon "okruglih" dolaze ovi "neugledni", neparni brojevi, a oni su, zapravo, posebno uzbudljivi: 21. godišnjica Muzikološkog društva i 11. izdanje Simpozija označavaju početak novog ciklusa, ovi brojevi obilježavaju novo, nepoznato i moguće. Ako su okrugle brojke bile "o prošlosti", ove druge su onda "o budućnosti". Zbog toga ovaj susret naslovljen "Muzika u društvu" dobija specifičnu težinu, jer svijest o budućnosti povlači pitanje vlastite odgovornosti prema onome što će biti napravljeno. Ona traži od nas da zauzmemo stav o tome koje ćemo vrijednosti njegovati kao naučnici, pedagozi, umjetnici, a istovremeno (ili čak prije svega) građani. U akademskom i širem društvenom kontekstu ona zahtijeva da se, ne samo odredimo, nego da nedvosmisleno djelujemo naspram populističkih tendencija relativiziranja sistemskog i kritičkog mišljenja, svodenja znanstvene spoznaje na irelevantnu, a umjetničkog djelovanja na nepotrebno. Zato su znanstveni skupovi posebna vrsta pokreta otpora koji čuva temeljne humanističke vrijednosti kao čvrste i stabilne putokaze za budućnost.

U narednim će danima 55 učesnika iz 9 zemalja na 18 sesija našeg simpozija predstaviti i diskutovati rezultate svojih istraživanja iz oblasti muzikologije, etnomuzikologije, muzičke teorije i pedagogije, u misiji sistemskog i kritičkog promišljanja pitanja muzike u društvu. Uz naše radne sesije, predavanja, radionice, nećemo zaboraviti ni ono što nas pokreće, te vam kroz tri koncerta predstavljamo ostvarenja aktuelne i tradicijske stvaralačke prakse bh. muzike. Prvi od njih je solo recital kompozitorice i flautistice Hanan Hadžajlić, predstavnice najnovije generacije bh. kompozitora. Slijedi koncert naslovljen *Inter Nos*, na kojem po prvi put predstavljamo isključivo djela bh. kompozitora koji žive i djeluju među nama, gdje govor o historiografiji ustupa mjesto govoru o produkciji. Treći je koncert Ansambla Etnoakademik, jednog od vodećih ansambala Muzičke akademije, koji je posvećen istraživanju i izvođenju tradicijske muzike BiH.

Uz zahvalnost učesnicima Simpozija čiji rad i prisustvo ovom cijelom skupu daju smisao, a onda i suorganizarima, kompozitorima, muzičarima, finansijerima i organizacionom timu, koji partnerski dijele teret i radost ovog poduhvata, u ime Muzikološkog društva FBiH i Muzičke akademije Univerziteta u Sarajevu želim Vam dobrodošlicu i uspješan rad u predstojećim danima, a nama svima da ostanemo skupa nepokolebani u ovoj plemenitoj misiji!

Dr. Amila Ramović  
Predsjednica Muzikološkog društva Federacije Bosne i Hercegovine

# Welcome!

Dear friends of musical arts and science,

We meet in Sarajevo now immediately after two very important anniversaries: 20 years of the Musicological Society of the Federation of Bosnia and Herzegovina and 10 editions of the International Symposium "Music in Society". Big anniversaries are always very useful: they are a good occasion to reflect on the continuity, the tradition and the weight of what is behind us.

But after those "round" numbers, unremarkable odd numbers arrive. Yet they are, in fact, notably exciting: the 21<sup>st</sup> anniversary of the Musicological Society and the 11<sup>th</sup> edition of the Symposium mark the beginning of a new cycle, as such these "odd" numbers indicate the new, the unknown and the possible. So, if round figures are "about the past", then these others are "about the future". Therefore, this gathering has a specific weight, because awareness of the future raises the question of our own responsibility regarding what will be done. It drives us to take a stand on what values we will nurture as scientists, pedagogues, artists, as well as (or even above all) citizens. In the academic and wider social context, it demands that we not only determine our position, but also that we act against the populist tendencies of relativizing systemic and critical thinking, of dismissing scientific knowledge as irrelevant, and artistic action as unnecessary. That is why scientific meetings are a special kind of resistance movement that preserves fundamental human values as firm and stable foundation for the future.

In the coming days, 55 participants from 9 countries will present and discuss the results of their research in the fields of musicology, ethnomusicology, music theory and pedagogy in the 18 sessions of our symposium, all of them following the mission of systematic and critical reflection on the aspects of music in society. In addition to our working sessions, lectures, workshops, we will not forget the main issue that is moving and connecting us all, so we present you three concerts from the realm of BH musical practice. The first is the solo recital of the composer and flautist Hanan Hadžajlić, representative of the newest generation of BH composers. The second is the concert entitled *Inter Nos*, with which for the first time we present exclusively the works of BH composers who live and work among us, thus moving the focus from historiography to production. And the third one presents one of the leading ensembles of our Academy of Music, Ensemble Etnoakademik, which is dedicated to research and performance of the traditional music of BiH.

With gratitude to the participants, whose work and presence give this gathering a sense, and then co-organizers, composers, musicians, financiers and organizational team, who all share the burden and joy of this venture, I would like to welcome you on behalf of the Musicological Society FBiH and the Academy of Music of the Sarajevo University, to wish you successful work in the coming days, and to wish all of us to stay united and resolute in this noble mission!

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

# **RASPORED / SCHEDULE**

<b>SRIJEDA, 24. oktobar</b>	
20,00	<p style="text-align: center;"><b>KONCERT</b>            USUSRET 11. MEĐUNARODNOM SIMPOZIJU "MUZIKA U DRUŠTVU"            Otvorena scena Obala - Akademija scenskih umjetnosti Univerziteta u Sarajevu  <b>FLUTRIFICATION</b>  <b>Hanan Hadžajlić</b>            recital za ozvučenu flautu/basflautu, traku i TransFlute modularne sisteme</p>

<b>WEDNESDAY, 24 October</b>	
20,00	<p style="text-align: center;"><b>KONCERT</b>            ON THE WAY TO THE 11<sup>th</sup> SYMPOSIUM "MUSIC IN SOCIETY"            Obala Open Stage - Academy of Performing Arts, University of Sarajevo  <b>FLUTRIFICATION</b>  <b>Hanan Hadžajlić</b>            recital for amplified flute / bass flute, tape and TransFlute modular systems</p>

<b>ČETVRTAK, 25. oktobar</b>			
Od 9,00 Registracija učesnika Simpozija			
Satnica	MUZIKOLOGIJA Soba br. 2	ETNOMUZIKOLOGIJA Soba br. 9	MUZIČKA TEORIJA I PEDAGOGIJA Soba br. 10
10,00-11,00	1. sjednica		1. sjednica
11,30-12,30	2. sjednica		Panel
13,00-14,00	3. sjednica		2. sjednica
18,00	<p style="text-align: center;">Koncertna dvorana Muzičke akademije  <b>SVEČANO OTVARANJE</b>  <b>UVODNO PREDAVANJE</b>  <b>Dr. Harry White</b>, MRIA (University College Dublin)  <i>Irska u europskom uhu: historijske koncepcije i miskoncepcije irske muzike</i></p>		
19,30	<p style="text-align: center;">Koncertna dvorana Muzičke akademije  <b>KONCERT</b>  <b>Inter Nos: Pogled na bh. kompozitore 21. stoljeća</b></p>		

<b>THURSDAY, 25 October</b>			
From 9,00 Registration of the Symposium participants			
Timetable	MUSICOLOGY Room no. 2	ETHNOMUSICOLOGY Room no. 9	MUSIC THEORY AND PEDAGOGY Room no. 10
10,00-11,00	1 <sup>st</sup> session		1 <sup>st</sup> session
11,30-12,30	2 <sup>nd</sup> session		Panel
13,00-14,00	3 <sup>rd</sup> session		2 <sup>nd</sup> session
18,00	<p style="text-align: center;">Concert Hall, Academy of Music  <b>OPENING CEREMONY</b>  <b>INAUGURAL LECTURE</b>  <b>Dr. Harry White</b>, MRIA (University College Dublin)  <i>Ireland in the European Ear: Historical Conceptions and Misconceptions of Irish Music</i></p>		
19,30	<p style="text-align: center;">Concert Hall, Academy of Music  <b>KONCERT</b>  <b>Inter Nos: A Look into BH Composers of the 21<sup>st</sup> Century</b></p>		

<b>PETAK, 26. oktobar</b>			
Satnica	MUZIKOLOGIJA Soba br. 2	ETNOMUZIKOLOGIJA Soba br. 9	MUZIČKA TEORIJA I PEDAGOGIJA Soba br. 10
10,00-11,00	4. sjednica		
10,00-11,20			3. sjednica
11,00-12,00		1. sjednica	
11,30-12,50	5. sjednica		
12,30-13,30			Radionica
13,00-14,00	6. sjednica	2. sjednica	
13,45-14,45			4. sjednica
15,00	Zajednički ručak učesnika Simpozija		
18,00	<p style="text-align: center;">Svečana sala Univerziteta u Sarajevu  <b>UVODNO PREDAVANJE</b>  <b>Dr. Razia Sultanova</b> (University of Cambridge)  <i>Ne-rusko lice Rusije: muzika, omladina i migracije u post-sovjetskoj državi</i></p>		
19,00	<p style="text-align: center;">Svečana sala Univerziteta u Sarajevu  <b>KONCERT</b>  <b>Ansambli ETNOAKADEMIK</b></p>		

<b>FRIDAY, 26 October</b>			
Timetable	MUSICOLOGY Room no. 2	ETHNOMUSICOLOGY Room no. 9	MUSIC THEORY AND PEDAGOGY Room no. 10
10,00-11,00	4 <sup>th</sup> session		
10,00-11,20		1 <sup>st</sup> session	
11,00-12,00			3 <sup>rd</sup> session
11,30-12,50	5 <sup>th</sup> session		
12,30-13,30			Workshop
13,00-14,00	6 <sup>th</sup> session	2 <sup>nd</sup> session	
13,45-14,45			4 <sup>th</sup> session
15,00	Lunch for the symposium participants		
18,00	<p style="text-align: center;">Ceremonial Hall, University of Sarajevo  <b>INAUGURAL LECTURE</b>  <b>Dr. Razia Sultanova</b> (University of Cambridge)  <i>Non-Russian Face of Russia: Music, Youth and Migration in Post-Soviet State</i></p>		
19,00	<p style="text-align: center;">Ceremonial Hall, University of Sarajevo  <b>KONCERT</b>  <b>Ensemble ETNOAKADEMIK</b></p>		

<b>SUBOTA, 27. oktobar</b>			
Satnica	MUZIKOLOGIJA Soba br. 2	ETNOMUZIKOLOGIJA Soba br. 9	MUZIČKA TEORIJA I PEDAGOGIJA Soba br. 10
10,00-11,00	7. sjednica		5. sjednica

<b>SATURDAY, 27 October</b>			
Timetable	MUSICOLOGY Room no. 2	ETHNOMUSICOLOGY Room no. 9	MUSIC THEORY AND PEDAGOGY Room no. 10
10,00-11,00	7 <sup>th</sup> session		5 <sup>th</sup> session

**PROGRAM  
SIMPOZIJA /  
SYMPOSIUM  
PROGRAM**



# Srijeda / Wednesday

## 24. oktobar / 24 October 2018

### Koncert / Concert

USUSRET 11. SIMPOZIJU "MUZIKA U DRUŠTVU" /

ON THE WAY TO THE 11<sup>th</sup> SYMPOSIUM "MUSIC IN SOCIETY"

Otvorena scena Obala - Akademija scenskih umjetnosti Univerziteta u Sarajevu /

Obala Open Stage - Academy of Performing Arts, University of Sarajevo

Obala Kulina bana 11

20,00 h

### FLUTRIFICATION

**Hanan Hadžajlić**

recital za ozvučenu flautu/basflautu, traku i TransFlute modularne sisteme /

recital for amplified flute / bass flute, tape and TransFlute modular systems

# Četvrtak / Thursday

## 25. oktobar / 25 October 2018

### Registracija učesnika simpozija / Registration of the symposium participants

Od 9,00 h / From 9,00 h

### Muzikologija 1. sjednica / Musicology 1<sup>st</sup> session

10,00–11,00 h

Soba / Room 2

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

Moderator / Chair: **Fatima Hadžić**

**Senka Hodžić:** Muzička infrastruktura Sarajeva u prvim decenijama nakon Drugog svjetskog rata u kontekstu kulturnih strategija socijalističke Jugoslavije

**Miloš Marinković:** Jugoslovenska elektroakustička muzika pre sedamdesetih: Produkcija i promocija na Muzičkom bijenalu Zagreb i na Jugoslavenskoj muzičkoj tribini

**Ira Prodanov:** Delatnost maestra Mladena Jagušta na Akademiji umetnosti Univerziteta u Novom Sadu

### Muzikologija 2. sjednica / Musicology 2<sup>nd</sup> session

11,30–12,30 h

Soba / Room 2

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

Moderator / Chair: **Ira Prodanov**

**Bogdan Đaković:** Problem repertoara amaterskih horova u Srbiji u poslednje tri decenije – odnos između duhovnog i svetovnog žanra

**Dina Vojvodić:** Muzikološki portret Petra Bingulca

**Ivana Nožica:** Recepcija savremene muzike u časopisu *Zvuk* – Sarajevski period (1967–1986)

### Muzička teorija i pedagogija 1. sjednica / Music theory and pedagogy 1<sup>st</sup> session

10,00–11,00 h

Soba / Room 10

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

Moderator / Chair: **Amra Bosnić**

**Senad Kazić:** Improvizacija u muzičkoj pedagogiji, povijesna paradigma ili povijesni paradoks?

**Refik Hodžić:** Harmonija između teorije i prakse

**Jelica Valjalo Kaporelo / Blaženko Juračić:** Melodijske i ritamske permutacije

# Četvrtak / Thursday

## 25. oktobar / 25 October 2018

### Muzikologija 3. sjednica / Musicology 3<sup>rd</sup> session

13,00–14,00 h

Soba / Room 2

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

Moderator / Chair: **Senka Hodžić**

**Monika Jurić Janjik:** (Ne)važnost glazbe u djelu *Ragion di stato* talijanskog mislioca Giovannija Botera (oko 1544 – 1617)

**Ivana Tomić Ferić/Maja Milošević Carić:** Glazbeni klasicizam u Dalmaciji: Julije Bajamonti (1744.-1800.) i Josip Raffaelli (1767.-1843.) u ogledalu korespondencije i uzajamnih odnosa

**Katica Burić Čenan:** *Nobile teatro* – sjećanja na 'zlatno doba' zadarske glazbene prošlosti

### Muzička teorija i pedagogija – Panel / Music theory and pedagogy – Panel

11,30–12,30 h

Soba / Room 10

Panel na b/h/s jeziku / Panel in B/C/S Language

*Korelacija predmeta iz oblasti muzičke teorije i pedagogije na primjeru Ludwiga van Beethovena*

**Nerma Hodžić Mulabegović, Naida Hukić, Amra Bosnić**

### Muzička teorija i pedagogija 2. sjednica / Music theory and pedagogy 2<sup>nd</sup> session

13,00–14,00 h

Soba / Room 10

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

Moderator / Chair: **Valida Tvrtković Akšamija**

**Tatjana Krkeljić:** Muzički pedagozi iz SSSR-a i istočnoevropskih zemalja na crnogorskoj Muzičkoj akademiji od njenog osnivanja do danas

**Majda Milinović:** Zborska natjecanja kao motivacijski čimbenik za sudjelovanje učenika u pjevačkom zboru

**Naka Nikšić:** Prepoznavanje muzički darovitih pojedinaca i pružanje podrške njihovom razvoju i obrazovanju

### Svečano otvaranje / Opening Ceremony

#### Uvodno predavanje / Inaugural lecture

18,00 h

Koncertna dvorana Muzičke akademije

**Dr. Harry White**, MRIA (University College Dublin)

*Irska u europskom uhu: historijske koncepcije i miskoncepcije irske muzike / Ireland in the European Ear: Historical Conceptions and Misconceptions of Irish Music*

### Koncert / Concert

#### INTER NOS

#### Pogled na bh. kompozitore 21. stoljeća /

#### A Look into BH Composers of the 21<sup>st</sup> Century

19,30 h

Koncertna dvorana, Muzička akademija Univerziteta u Sarajevu /

Concert hall of the Academy of Music, University of Sarajevo

# Petak / Friday

## 26. oktobar / 26 October 2018

### Muzikologija 4. sjednica / Musicology 4<sup>th</sup> session

10,00–11,00 h

Soba / Room 2

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

Moderator / Chair: **Ivana Tomić Ferić**

**Melita Milin:** Prepiska Josipa Slavenskog kao izvor za proučavanje njegove stvaralačke poetike

**Stanislav Tuksar:** Franjo Ksaver Kuhač u mreži svojih kontakata na projektu "Die österreichisch-ungarische Monarchie in Wort und Bild" (1888.-1902.)

**Sara Ries:** Franjo Ksaver Kuhač u ogleдалu svoje korespondencije (1864-1874)

### Etnomuzikologija 1. sjednica / Ethnomusicology 1<sup>st</sup> session

11,00–12,00 h

Soba / Room 9

Sjednica na engleskom jeziku / Session in English Language

Moderator / Chair: **Jasmina Talam**

**Drago Kunej:** Digitization and Interpretation of Ethnomusicological Audio Material in Digital Format

**Aleksandar Dimitrijević:** Connecting Music Tradition and Contemporary Mass Media: The Macedonian Music Folklore on Internet

**Hedy Hurban:** The Dervish Sound Dress; a Garment Using Sensors that Emit Sound and Haptic Feedback

### Muzička teorija i pedagogija 3. sjednica / Music theory and pedagogy 3<sup>rd</sup> session

10,00–11,20 h

Soba / Room 10

Sjednica na engleskom jeziku / Session in English Language

Moderator / Chair: **Amila Ramović**

**Marko Milenković:** Uticaj zvučne plastike teksta na vokalni govor u muzičkoj drami Koštana Petra Konjovića

**Miloš Zatkalić:** Music as Ruled by Primary Processes: Fragmentation

**Srdan Teparić:** Architextuality as a Factor in the Construction of the Genre of "Musical Fairytale" in the Composition *Extraordinary scenes from Homer's grave in Smyrna – New Additions for Hans Christian Andersen* by Ivana Stefanović

**João C. R. Cunha:** From *Orff-Schulwerk* Approach to Longlife Music Education: Perspectives Based on Flow Theory

### Muzikologija 5. sjednica / Musicology 5<sup>th</sup> session

11,30–12,50 h

Soba / Room 2

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

Moderator / Chair: **Vjera Katalinić**

**Sanja Majer-Bobetko:** Hrvatska glazbena historiografija od početka 20. stoljeća do 1945. godine. Kratak pregled

**Gorana Doliner:** Historiografija crkvene i folklorne glazbe u Hrvatskoj i Bosni i Hercegovini. Izvor: Glazbeni časopis *Sveta Cecilija* (1907-1045)

**Leon Stefanija:** Critical Strategies: Concept-Analysis of Slovenian Orchestral Music 1918–1945

**Fatima Hadžić/Lana Pačuka:** Prilog poznavanju života i djela Abrahama Suzina

### Muzička teorija i pedagogija – Radionica (na engleskom jeziku) / Music theory and pedagogy – Workshop (in English)

12,30–13,30 h

Soba / Room 10

Moderator / Chair: **Amra Bosnić**

**João C. R. Cunha**

Developing Social Skills in Music Education: Music and Movement Experiences Based on the Orff-Schulwerk Approach

### Etnomuzikologija 2. sjednica / Ethnomusicology 2<sup>nd</sup> session

13,00–14,00 h

Soba / Room 9

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

Moderator / Chair: **Drago Kunej**

**Kovač Mirza:** Blago sa magnetofonskih traka – privatni snimci Himze Polovine

**Bogdan Dražeta:** Narativi o muzici u savremenoj gradskoj kulturi stanovništva Sarajeva i Mostara

**Vesna Ivkov:** Muzika "drugih" u praktičnoj nastavi Etnomuzikologije na Akademiji umetnosti u Novom Sadu

### Muzikologija 6. sjednica / Musicology 6<sup>th</sup> session

13,00–14,00 h

Soba / Room 2

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

Moderator / Chair: **Stanislav Tuksar**

**Vjera Katalinić:** Težnje i prepreke u institucionalizaciji nacionalne opere u Zagrebu 1860-ih godina

**Marija Cestarić:** Napisi o glazbi iz Hemeroteke Dragutina Aranya kao prilog poznavanju opernog repertoara Hrvatskog narodnog kazališta u Zagrebu za vrijeme Kraljevine SHS

**Zdravko Drenjančević:** Prisutnost slavonske tradicijske glazbe u operi *Ero s onoga svijeta* skladatelja Jakova Gotovca

**Muzička teorija i pedagogija 4. sjednica / Music theory and pedagogy 4<sup>th</sup> session**

13,45–14,45 h

Soba / Room 10

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

Moderator / Chair: **Refik Hodžić**

**Valida Tvrković-Akšamija**: Metode aktivnog učenja u nastavi muzike

**Merima Čaušević**: Muzičke preferencije studenata nastavnčkih fakulteta

**Ana Čorić**: Razvoj građanske kompetencije glazbenih pedagoga kroz interdisciplinarni pristup u visokoškolskom obrazovanju

**Uvodno predavanje / Inaugural lecture**

18,00 h

Svečana sala Univerziteta u Sarajevu

Ceremonial Hall, University of Sarajevo

**Dr. Razia Sultanova** (University of Cambridge)

*Ne-rusko lice Rusije: muzika, omladina i migracije u post-sovjetskoj državi /*

*Non-Russian Face of Russia: Music, Youth and Migration in Post-Soviet State*

Koncert / Concert

**Ansambli Etnoakademik**

19,00 h

Svečana sala Univerziteta u Sarajevu

Ceremonial Hall, University of Sarajevo

# Subota / Saturday

## 27. oktobar / 27 October 2018

**Muzikologija 7. sjednica / Musicology 7<sup>th</sup> session**

10,00–11,00 h

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

Soba / Room 2

Moderator / Chair: **Ognjen Tvrković**

**Ognjen Tvrković**: Povijest popularne glazbe u socijalističkoj Jugoslaviji – problemi i dileme

**Siniša Škarica**: Bijelo dugme: rock-folk ili folk-rock?

**Aldo Foško**: Pojava gypsy jazz u Hrvatskoj

**Muzička teorija i pedagogija 5. sjednica / Music theory and pedagogy 5<sup>th</sup> session**

10,00–11,00 h

Soba / Room 10

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

Moderator / Chair: **Nerma Hodžić Mulabegović**

**Danijela Zdravić Mihailović**: Estetsko vaspitanje i stručno muzičko obrazovanje - prilog proučavanju kompetencija učenika

**Lejla Kasumagić-Islambegović/Lejla Džambazov**: Primjena integriranog kurikulumu i muzike kao sredstva za cjeloživotno učenje u inkluzivnoj grupi predškolskog uzrasta. Primjer iz prakse

**Jasna Šulentić Begić/Amir Begić**: Didaktički aspekti interkulturalnog pristupa u nastavi glazbe

# **UVODNA PREDAVANJA / INAUGURAL LECTURES**

## HARRY WHITE, MRIA University College Dublin

### Irska u europskom uhu: historijske koncepcije i miskoncepcije irske muzike

Prijem irske muzike u Europi od početka XIX stoljeća predstavlja egzemplarni slučaj „etnomuzikološke supstance“ (Carl Dahlhaus) kao definirajućeg agensa muzičkog diskursa. U Francuskoj, Njemačkoj i Poljskoj, možemo percipirati 'irsku muziku' kao idealizirani konstrukt koji je, putem indirektnog medija irske poezije, animirao europsku muzičku imaginaciju kao romantični 'drugi' za razliku od apsolutnog stanja umjetničke muzike. Ali direktni susreti između irske muzike i europskih kompozitora početkom XIX stoljeća bili su uglavnom ograničeni na aranžmane i varijacije tradicionalnih irskih melodija, aranžmane koji su neprekidno ponavljali neprolazno stanje irske muzike, za razliku od prolaznog stanja apsolutne muzike. Do kraja XIX stoljeća, popularnost takvih aranžmana (i melodija koje su oni predstavljali) bila je tolika da je svaka druga muzička koncepcija Irske (u odnosu na apsolutnu muziku) postala gotovo potpuno nebitna za značenje irske muzike kao europskog konstrukta. I u Irskoj, formativna uloga tradicionalne muzike kao izraza kulturnog nacionalizma bacala je u zasjenak svaku vrijednost koja se mogla pripisati nekoj irskoj simfoniji ili irskom klavirskom koncertu, ili bilo kom drugom europskom žanru koji nije imao privilegiju domaćeg pozivanja na tradicionalne melodije.

To stanje muzike konsolidovalo se krajem XX stoljeća, kada je zvuk Irske (kao međunarodni fenomen) postao sinonim za zvuk tradicionalne irske muzike. Štoviše, popularnost tradicionalne irske muzike u Europi (naročito u Njemačkoj) proširila se po cijelom svijetu, zbog čega je skrivena muzička historija ostala u zasjenku. To je historija irskih doprinosa europskim muzičkim žanrovima koji imaju tek mali značaj i u zemlji i internacionalno. Implikacije tog kulturalnog zasjenjivanja za Irsku i Europu čine osnovu ovog rada. U vrijeme kad se europski identitet testira do tačke slamanja, možda je prikladnije nego ikad ispitati prirodu irskog muzičkog identiteta u širem muzikološkom kontekstu.

### Harry White: biografska bilješka

Harry White je profesor muzikologije na University College Dublin, gdje djeluje u tom zvanju od 1993. Redovni je član Kraljevske irske muzičke akademije i prvi predsjednik irskog Muzikološkog društva (2003-6), koji mu je 2014. godine dodijelio Harrison medalju za muzikologiju. Godine 1990. postao je glavni urednik (sa Gerardom Gillenom) *Irish Musical Studies*, aktuelnog niza tomova posvećenih muzikologiji u Irskoj, a 2013.g. objavio je djelo *The Encyclopaedia of Music in Ireland*, čiji je glavni urednik (sa Barra Boydell-om). Radio je kao urednik za mnoge međunarodne publikacije, uključujući *The New Grove Dictionary of Music and Musicians* (London), *Journal of the Royal Musical Association* (London), *Current Musicology* (New York) i *International Review of the Aesthetics and Sociology of Music* (Zagreb). Profesor White primljen je u Kraljevsku irsku akademiju (MRIA)

2006. godine a u Europsku akademiju (Academia Europaea) 2015. godine.

Njegove mnogobrojne publikacije fokusiraju se na tri oblasti istraživanja: muziku Johanna Josepha Fuxa (1660-1741), historiju angloameričke muzikologije od 1945., i kulturalnu historiju muzike u Irskoj. Objavio je tri monografije o muzici u Irskoj: *The Keeper's Recital. Music and Cultural History in Ireland, 1770-1970* (1998), *The Progress of Music in Ireland* (2005) i *Music and the Irish Literary Imagination* (2008). U njegove ostale publikacije spadaju *Johann Joseph Fux and the Music of the Austro-Italian Baroque* (1992; ponovo objavljena 2016.), *Musical Constructions of Nationalism: Essays on the History and Ideology of European Musical Culture, 1800-1945* (2001, uredio sa Michaelom Murphy-jem) i *Musical Theatre as High Culture?* (2011., uredio sa Vjerom Katalinić i Stanislavom Tuksarom). Njegova monografija o Fuxu, Bach i Handelu, *The Musical Discourse of Servitude*, treba da izađe u izdanju Oxford University Press.

## HARRY WHITE, MRIA University College Dublin

### Ireland in the European Ear: Historical Conceptions and Misconceptions of Irish Music

The European reception of Irish music since the beginning of the nineteenth century represents an exemplary instance of 'ethnomusical substance' (Carl Dahlhaus) as a defining agent of musical discourse. In France, Germany and Poland, we can perceive 'Irish music' as an idealized construct which, through the indirect medium of Irish poetry, animated the European musical imagination as a romantic 'other' in contrast to the absolute condition of art music. But direct encounters between Irish music and European composers in the early nineteenth century were generally confined to arrangements and variations of traditional Irish airs, arrangements which pressed home the intransitive condition of Irish music, in contrast to the transitive development of absolute music. By the end of the nineteenth century, the popularity of such arrangements (and the airs which these represented) was such that any other musical conception of Ireland (in terms of absolute music) became almost completely extraneous to the meaning of Irish music as a European construct. In Ireland, too, the formative role of traditional music as an expression of cultural nationalism eclipsed whatever value might attach to an Irish symphony or an Irish piano concerto or any other European genre which did not privilege the domestic claim of the traditional air.

This state of musical affairs became consolidated in the late twentieth century, by which time the sound of Ireland (as an international phenomenon) had become synonymous with the sound of Irish traditional music. The popularity of Irish traditional music in Europe, moreover (and notably in Germany) has expanded into a global phenomenon which leaves a hidden musical history in its wake. This is the history of Irish contributions to European musical genres which both domestically and internationally remains of little account. The implications of this cultural eclipse for Ireland and for Europe form the basis of this paper. At a time when European identity is being tested to breaking point, it is perhaps more opportune than ever to examine the nature of Irish musical identity in a broader musicological context.

### Harry White: biographical note

Harry White is Professor of Musicology at University College Dublin, where he has held the Chair of Music since 1993. He is a Fellow of the Royal Irish Academy of Music and inaugural President of the Society for Musicology in Ireland (2003-6) from which he received the Harrison Medal for musicology in 2014. In 1990 he became General Editor (with Gerard Gillen) of *Irish Musical Studies*, an ongoing series of volumes devoted to musicology in Ireland, and in 2013 he published *The Encyclopaedia of Music in Ireland*, of which he was General Editor (with Barra Boydell). He has served as contributing or advisory editor to many international

publications, including *The New Grove Dictionary of Music and Musicians* (London), the *Journal of the Royal Musical Association* (London), *Current Musicology* (New York) and the *International Review of the Aesthetics and Sociology of Music* (Zagreb). He was elected to the Royal Irish Academy (MRIA) in 2006 and to the Academia Europaea in 2015.

His many publications centre upon three areas of research: the music of Johann Joseph Fux (c. 1660-1741), the history of Anglo-American musicology since 1945, and the cultural history of music in Ireland. He has published three monographs on music in Ireland: *The Keeper's Recital. Music and Cultural History in Ireland, 1770-1970* (1998), *The Progress of Music in Ireland* (2005) and *Music and the Irish Literary Imagination* (2008). His other publications include *Johann Joseph Fux and the Music of the Austro-Italian Baroque* (1992; reissued in 2016), *Musical Constructions of Nationalism: Essays on the History and Ideology of European Musical Culture, 1800-1945* (2001, edited with Michael Murphy) and *Musical Theatre as High Culture?* (2011, edited with Vjera Katalinić and Stanislav Tuksar). His monograph on Fux, Bach and Handel, *The Musical Discourse of Servitude*, is forthcoming from Oxford University Press.

## RAZIA SULTANOVA University of Cambridge

### Ne-rusko lice Rusije: muzika, omladina i migracije u post-sovjetskoj državi

Sovjetski Savez bio je posljednja velika svjetska imperija sa granicama koje su se protezale od Europe do Azije, od Arktičkog do Pacifičkog okeana. Unutar tih granica živjelo je 120 etničkih grupa podijeljenih u petnaest republika i razne autonomne pokrajine, sa ukupnim stanovništvom od gotovo 300 miliona. Sovjetski Savez bio je multietnička država, utemeljena na snažnom sistemu kulturnog razvoja koji je kontrolisala država i koji je, kao takav, davao prioritet miroljubivoj, uljudnoj saradnji između ruske većine i raznih manjina koje su prvenstveno živjele unutar granica zemlje – barem u teoriji.

Nakon raspada SSSR, ne-ruski narodi suočili su se sa mnogobrojnim problemima. Danas, u XXI stoljeću, zbog političkih i ekonomskih procesa Centralna Azija šalje i do 15-16 miliona radnika-migranata samo u Rusiju. Prema najnovijim zvaničnim ciframa u Moskvi, koja postaje „najveći europski muslimanski grad“, živi oko 2 miliona radnika-migranata. Gdje je danas dom tim ljudima? Kako uspijevaju da se kulturalno prilagode iseljenju? Kako im umjetnost i muzika pomažu da se adaptiraju na nova mjesta i novi način života? Dakle, kako novi politički, ekonomski i vjerski trendovi utiču na muzičku kulturu radnika-migranata? Koji je ispravan način istraživanja trenutne muzičke scene migranata u Rusiji? Oslanjajući se na geografski zasnovano proučavanje društvenog života niza muzičara-migranata, u ovom radu istražiće se osjećaj nacionalnog identiteta kao društvene kategorije za one koji su se našli i unutar i izvan centralno-azijskih zajednica, čime se obezbjeđuje i unutrašnji i vanjski pristup ovoj temi.

### Razia Sultanova: biografija

Dr Razia Sultanova studirala je a zatim radila i na taškentskom i na moskovskom državnom konzervatoriju. Radila je u Udruženju sovjetskih kompozitora i na Ruskom institutu za umjetničke studije u Moskvi; kad se 1994. preselila u Veliku Britaniju radila je na University of London a od 2008. na University of Cambridge. Autor je četiri knjige i urednik četiri toma (na ruskom, francuskom i engleskom) o muzici u Centralnoj Aziji, zemljama gdje se govori turski, i o muzici i društvu. Njenu sljedeću monografiju pod naslovom „Popular Culture in Afghanistan“ trenutno objavljuje UBTauris. Predavala je kao gostujući profesor na Moskovskom državnom konzervatoriju, Kazakh National University of Arts (Astana) i na Khoja Ahmet Yassawi Kazakh-Turkish University (Turkistan, Kazakhstan). Razia Sultanova izabrana je za podpredsjednika Međunarodnog vijeća za tradicionalnu muziku.

## RAZIA SULTANOVA University of Cambridge

### Non-Russian face of Russia: music, youth and migration in post-soviet state

The Soviet Union was the last great world empire with borders stretched from Europe to Asia, from the Arctic Ocean to Pacific Ocean. Within these borders lived 120 ethnic groups divided into fifteen republics and various autonomous regions, with an overall population of nearly 300 million. The Soviet Union was a multi-ethnic state, based on a strongly state controlled system of cultural development and as such it prioritized peaceful, respectful cooperation between the Russian majority and the various minorities living primarily in the borderlands of the country – at least in theory.

After the collapse of the USSR, non-Russian peoples faced multiple problems. Today in the 21st century due to political and economic processes Central Asia is sending only within Russia's borders up to 15-16 million migrant workers. According to the last official figures about 2 million migrant workers live in Moscow which is becoming "Europe's largest Muslim city". Where is the home for those people today? How do they manage to succeed culturally on moving abroad? How does the arts and music help them in adapting to the new places and new mode of life? So, how new political, economic and religious trends influence the migrant workers' musical culture? What is the right way of researching the current music scene of migrants in Russia? Drawing from a geographically-based study of the social life of a number of migrants-musicians, the paper will explore the sense of national identity as a social category for those finding themselves both on the inside and the outside of Central Asian communities, thus offering both an internal and an external approach to the above subject.

### Razia Sultanova: biography

Dr Razia Sultanova studied and consequently worked at both the Tashkent and Moscow State Conservatories. She worked at the Union of the Soviet Composers and the Russian Institute of Art Studies in Moscow, and having moved to reside in the UK in 1994 at the University of London, and has since 2008 worked at the University of Cambridge. She is the author of four books and four edited volumes (in Russian, French and English) on musics of Central Asia, Turkic speaking world, and music and society. Her next monograph entitled "Popular culture in Afghanistan" is currently being published by IBTauris. She has been a Visiting Professor at Moscow State Conservatory, at the Kazakh National University of Arts (Astana) and at the Khoja Ahmet Yassawi Kazakh-Turkish University (Turkistan, Kazakhstan). Razia Sultanova was elected Vice-President of the International Council for Traditional Music.



**SAŽECI /  
ABSTRACTS**

## BURIĆ ĆENAN, KATICA

### Sveučilište u Zadru, Odjel za etnologiju i antropologiju, Hrvatska

#### *Nobile teatro* – sjećanja na ‘zlatno doba’ zadarske glazbene prošlosti

Grad Zadar svoje je prvo operno kazalište *Nobile teatro*, dobio još 1783. godine. Već tada kazalište je priređivalo nekoliko premijernih opernih predstava godišnje, a svojim domaćim upraviteljskim kadrom (koji se brinuo o repertoaru, kostimima, dirigentima, profesionalnim glazbenicima, glumcima, gostujućim trupama, financijama itd.), ukazuje na postojanje ‘snažnih’ pojedinaca koji su se mogli upustiti u tako zahtjevan i rizičan posao. Također, ukazuje i na postojanje publike koja je redovitim dolascima u kazalište i omogućavala njegov nesmetani rad. O živoj i bogatoj kulturno-društvenoj sredini neposredno svjedoči i izgradnja drugoga kazališta (*Teatro Nuovo*, kasnije *Teatro Verdi*) 1865. godine, koje je svojom raskošnošću podsjećalo na poznata talijanska kazališta onoga vremena. Pa iako, iščitavajući historijske izvore (plakate, periodiku, ugovore, korespondencije, historiografsku literaturu i dr.) danas progovaramo o djelovanju tih kazališta, nepostojanje fizičkih dokaza u prostoru grada, olakšava zaborav kolektiva.

Ovaj rad, dakle, ima za cilj prikazati djelovanje prvoga kazališta u Zadru (*Nobile teatro*), koje je postojalo gotovo sto godina, do 1882., kada se zbog uvođenja novih protupožarnih mjera, ugasilo njegovo poslovanje. U tom smislu, progovorit će se o fizičkom prostoru, ali i o glazbenicima i repertoaru. Također, pokušat će se odgovoriti na pitanja: na koji način oživjeti kulturnu memoriju grada, odati počast ‘zlatnom dobu’ zadarske prošlosti, te iskoristiti potencijal baštine u promociji lokalne i nacionalne kulture. Tek odgovorom na ta pitanja, čini se, započinje naš doprinos čuvanja kulturnoga identiteta lokalne i šire zajednice.

## BURIĆ ĆENAN, KATICA

### University of Zadar, Department of Ethnology and Anthropology, Croatia

#### *Nobile teatro* – remembering the ‘golden age’ of Zadar’s musical past

Back in 1783 Zadar received its first opera theatre, *Nobile teatro*. Already then the theatre staged a few yearly opera premieres, while the presence of its local management (who took care of the repertoire, conductors, professional musicians, visiting ensembles, finances etc.), points to the existence of strong individuals who were able to engross themselves into such a demanding and risk prone endeavour. In addition, this also demonstrates the presence of an audience, whose regular attendance enabled the theatre’s uninhibited work. A testament to the lively and rich cultural and social environment is the swift construction of a second theatre (*Teatro Nuovo*, later re-named to *Teatro Verdi*) in 1865, which with its luxury was reminiscent of famous Italian contemporary theatres. However, even as we talk about the efforts of these two theatres today by studying historical sources (posters, periodicals, contracts, correspondences, historiographical literature, etc.), the absence of physical evidence within city limits makes it easy to forget about them.

Hence, the objective of this paper is to showcase the work of the first theatre in Zadar, *Nobile teatro*, which operated for almost one hundred years, until 1882, when, with the introduction of new fire-fighting measures, it ceased to exist. In that sense, the subject of the paper will also be the physical space, but also the musicians and the repertoire. In addition, an attempt will be made to answer the question as to how to revive the city’s cultural memory, pay tribute to the ‘golden age’ of Zadar’s past and exploit the potential of heritage in the promotion of local and national culture.

## GESTARIĆ, MARIJA

### Hrvatska

**Napisi o glazbi iz Hemeroteke Dragutina Aranya kao prilog poznavanju opernog repertoara Hrvatskog narodnog kazališta u Zagrebu za vrijeme Kraljevine SHS**

Hemeroteka Dragutina Aranya nalazi se u Hrvatskom glazbenom zavodu (HGZ) u Zagrebu, a dio je Ostavštine Dragutina Aranya koju je 2011. HGZ-u poklonio Ivo Arany. Ostavština se sastoji od koncertnih programa i plakata, glazbenih časopisa, raznih dokumenata te brojnih novinskih članaka. Dragutin Arany (1899-1964), violist, od 1914. član orkestra Hrvatskog narodnog kazališta (HNK) u Zagrebu, a od 1921. do 1951. solo violist tog orkestra, član i inicijator osnivanja glazbenih institucija, poticatelj glazbenoga života, gotovo cijeloga života sakupljao je članke koji su se ticali HNK u Zagrebu, zagrebačkog glazbenog života, kao i glazbenog života drugih gradova. Iz njegovog je zanimanja za glazbu, kazališna pitanja i kulturu općenito proizašla bogata hemeroteka kao izvor podataka za nova historiografska istraživanja. Iz razdoblja 1912. - 1928. u njegovoj je hemeroteci sačuvano 3.906 članaka. Oni pokazuju kakav je operni repertoar Hrvatskog narodnog kazališta u Zagrebu za vrijeme Kraljevine SHS te odnos tadašnje glazbene kritike prema izvedbi tog repertoara. Zanimat će nas kakva je situacija s repertoarom ostalih kazališta unutar Kraljevine, što im je zajedničko i na kakve poteškoće nailaze, a pokušat će se definirati stav Dragutina Aranya prema spomenutim pitanjima.

## GESTARIĆ, MARIJA

### Croatia

**Writings about music from the Dragutin Arany's hemeroteque as a contribution to knowing operatic repertoire of Croatian National Theatre in Zagreb during the Kingdom of Serbs, Croats and Slovenes**

Hemeroteque of Dragutin Arany is located at the Croatian Music Institute in Zagreb, and is part of the Dragutin Arany's Legacy, which Ivo Arany donated to Croatian Music Institute in 2011. His legacy consists of concert programs and posters, music magazines, various documents and numerous newspaper articles. Dragutin Arany (1899-1964), violist, since 1914 member of the Croatian National Theater (HNK) orchestra in Zagreb, and from 1921 to 1951 the solo violist of the orchestra, member and initiator of the establishment of musical institutions, who encouraged musical life, also collected articles about HNK in Zagreb, Zagreb's music life, as well as the music life of other cities. From his interest in music, in theater and culture in general, the rich hemeroteque has emerged as a source of data for new historiographic research. Between 1912 and 1928, 3,906 articles were preserved in his hemeroteque. This paper shows the operatic repertoire of the Croatian National Theater in Zagreb during the Kingdom of Serbs, Croats and Slovenes and the relation of the music critics to the performance of that repertoire. Comparison with the repertoire of other theaters within the Kingdom and common difficulties they encountered will also be provided, as well as the attempt of defining Dragutin Arany's attitude toward the previously mentioned issues.

## CUNHA, JOÃO C. R. University of Aveiro, INET-md, Portugal

**Od *Orff-Schulwerk* pristupa do cjeloživotnog muzičkog obrazovanja: perspektive zasnovane na teoriji toka**

Cilj ovog rada jeste da prikaže pregled temeljnih pretpostavki koje su utvrdili Carl Orff i Gunid Keetmam: *Orff-Schulwerk* – aktivnog muzičko-pedagoškog pristupa i naslijeđa svijetu. Od 1950. godine, muzičko-pedagoške ideje tih autora prisutne su u kontekstima muzičkog obrazovanja širom svijeta. U trajnoj simbiozi između uživanja, stvaranja i improvizacije, koja podrazumijeva ljudsko tijelo kao prirodni izvor stvaranja i izražavanja estetskih i umjetničkih iskustava, taj pristup predlaže pedagoška iskustva koja promovišu integralni i integrisani rast ljudskog bića (fizički, senzorni, psihološki, kognitivni i društveni). Zasnovan na grupnim aktivnostima koje kombinuju ritmičko-jezički izraz, muziku i pokret / ples, pristup *Orff-Schulwerk* (OSA) polazi od inherentne muzikalnosti svakog ljudskog bića (djeteta i odraslog čovjeka). U ovoj prezentaciji, cilj nam je da pokažemo da časovi OSA pružaju 'Optimalna iskustva / stanja toka' i promovišu razvoj relevantnih kompetencija iz muzičkog obrazovanja u raznim društvenim kontekstima cjeloživotnog učenja: osnovnom obrazovanju – učenika Muzičkog obrazovanja u petom i šestom razredu (n=50); diplomiranih nastavnika muzičkog obrazovanja (n=35) i apsolvata (n=40). Skupljanje i analiza podataka metodološki se temelje na Teoriji toka (Csikszentmihalyi, 1975, 1988, 1990, 1997, 2002), naročito na njenoj adaptaciji za kontekst muzičkog obrazovanja (Custodero, 1998, 1999, 2000, 2002, 2005), putem AFIMA – adaptiranih indikatora toka u muzičkim aktivnostima. U zaključku, na osnovu neporecivih pokazatelja 'Optimalnih iskustava / stanja toka', jasno je da, prema Teoriji toka, ovaj pristup ima veliku vrijednost u širokom rasponu društvenih konteksta cjeloživotnog muzičkog obrazovanja.

## CUNHA, JOÃO C. R. University of Aveiro, INET-md, Portugal

**From *Orff-Schulwerk* approach to longtime Music Education: Perspectives based on Flow Theory**

This communication aims to overview central assumptions established by Carl Orff and Gunid Keetmam: *Orff-Schulwerk* - an active pedagogical-musical approach and a legacy to the world. Since 1950, the pedagogical-musical ideas of these authors are omnipresent in Music Education worldwide contexts. In a permanent symbiosis between fruition, creation and improvisation, involving the human body as a natural source of creation and expression of aesthetic and artistic experiences, this approach proposes pedagogical experiences to promote an integral and integrated growth of the human being (physical, sensorial, psychological, cognitive and social). Based on group activities, that combine rhythmic-linguistic expression, music and movement / dance, the *Orff-Schulwerk* approach (OSA) departs from the inherent musicality of every human being (child or adult). In this presentation, we aim to demonstrate that OSA classes provide 'Optimal Experiences / Flow States' and promote the development of relevant Music Education competences in different social lifelong learning contexts: Basic Education – 5th and 6th grade Music Education students (n=50); Music Education Teachers graduation (n= 35) and Senior University students (n=40). The collection and data analysis have as methodological support the *Flow Theory* (Csikszentmihalyi, 1975, 1988, 1990, 1997, 2002), in particularly their adaptation to the Music Education context (Custodero, 1998, 1999, 2000, 2002, 2005), through *AFIMA - Adapted Flow Indicators in Musical Activities*. In conclusion, based on undeniable indicators of 'Optimal Experiences / Flow States', it is clear that, according to *Flow Theory*, this approach has great value in a wide-range of social lifelong Music Education contexts.

## ČAUŠEVIĆ, MERIMA

### Pedagoški fakultet Univerziteta u Sarajevu, Bosna i Hercegovina

#### Muzičke preferencije studenata nastavnčkih fakulteta

Muzičke preferencije zasigurno predstavljaju jedan od oblika reakcije na muziku. Opće poznato je da muzika kroz svoje funkcionalne različitosti ima određeni značaj u životu ljudi, a posebno je značajna za mlade koji često kroz muziku daju do znanja svoje stavove o mnogim njima važnim, životnim pitanjima.

Iako se muzičke preferencije odnose na kratkoročne ocjene sviđanja (Mirković-Radoš, 1996), cilj ovog rada je ispitati muzičke preferencije studenata nastavnčkih smjerova, budućih edukatora djece i mladih, zbog očekivanih odgojno-obrazovnih utjecaja na mladu populaciju.

Sklonosti prema muzičkom žanru određuju različiti faktori na koje utječu socijalne i druge prilike, a za potrebe ovog istraživanja koristiće se muzički primjeri različitih žanrova o kojima će ispitanici dati svoje mišljenje i iskazati određene prednosti za neke od ponuđenih. Muzičke preferencije studenata, budućih učitelja i nastavnika u općeobrazovnim školama, ispitaće se i kroz odgovarajući, posebno konstruisan upitnik sa skalama procjena. Analiza prikupljenih podataka i rezultati istraživanja daće uvid u muzičke preferencije budućih edukatora što može poslužiti kao jedno od polazišta za kreiranje novih kurikuluma u oblasti muzičke edukacije.

## ČAUŠEVIĆ, MERIMA

### Faculty of Educational Sciences, University of Sarajevo, Bosnia and Herzegovina

#### Musical preferences of students of teaching majors

Musical preferences certainly represent one form of reaction to music. It is widely known that music, through its functional differences, holds meaning in the life of individuals, and it is especially significant for young adults who, through music, present their views on many aspects of life that are important to them.

Although musical preferences refer to short-term assessments of inclination (Mirković-Radoš, 1996), the goal of this paper is to analyze the musical preferences of university students of teaching majors, the future educators of children and young adults, because of the expected educational and developmental effects on the young population.

Preferences for musical genres are determined by various factors that are influenced by social and other circumstances. For the purposes of this paper, several examples of musical genres will be used, about which the subjects will give their opinions and rate them in a certain way against other genres. The musical preferences of students, future teachers in general education schools, will also be researched through a specially formulated questionnaire with scaled responses. The analysis of the information collected will give insight as to the musical preferences of future educators, which can simultaneously serve as a starting point to creating new curriculums in the subject of musical education.

## ČORIĆ, ANA Muzička akademija Sveučilišta u Zagrebu, Hrvatska

### Razvoj građanske kompetencije glazbenih pedagoga kroz interdisciplinarni pristup u visokoškolskom obrazovanju

Visokoškolsko glazbeno obrazovanje u suvremenom društvu suočeno je s potrebom pripreme glazbenih pedagoga za izazove koje im donosi njihova buduća profesija, poput fleksibilnosti u smislu djelovanja u različitim društvenim i kulturnim okruženjima koja se stalno mijenjaju, potrebe za interdisciplinarnim povezivanjem sadržaja te suradničkim učenjem i poučavanjem (Gaunt i Westerlund, 2013). Iz tog razloga proces razvoja profesionalnog identiteta glazbenih pedagoga u suvremenim okruženjima implicira povezivanje stručno-glazbenih i pedagoških znanja sa znanjima o društvu u kojem živimo. Ovakvim pristupom, kroz koji studenti i sveučilišni nastavnici kroz nastavu, umjetnički i pedagoški rad, istraživanje te različite aktivnosti u zajednici pridonose razvoju civilnog društva i unapređenju kvalitete života u zajednici, temelj su proširenja uloge sveučilišta u društvu u smjeru razvoja njegove civilne misije (Ćulum i Ledić, 2010). Studenti i nastavnici kroz interdisciplinarni pristup radu na samim kolegijima i kroz izvannastavne aktivnosti u zajednici, osim glazbeno-pedagoških, razvijaju i vlastiti identitet kao umjetnici-građani (Schmidt-Campbell i Martin, 2006; Elliott, 2015; Elliott, Silverman i Bowman, 2016). Višestruka korist interdisciplinarnog pristupa nastavi očituje se i u činjenici da ono omogućuje svestan i cjelovit razvoj onih koji ga primjenjuju (Revell Barrett, 2016). U radu će se dati pregled relevantne literature iz navedenog područja te predstaviti primjeri iz prakse Muzičke akademije u Zagrebu uz iskustva studenata koja će se ispitati kvalitativnim metodološkim postupcima.

## ČORIĆ, ANA Academy of Music, University of Zagreb, Croatia

### Development of Music Pedagogues' Citizenship Competence through the Interdisciplinary Approach in Higher Education System

Higher education in contemporary society is faced with the need to prepare music pedagogues for challenges that their future profession brings to them, such as flexibility in terms of acting in diverse social and cultural environments that are constantly changing, the need for interdisciplinary approaches, and collaborative teaching and learning (Gaunt and Westerlund, 2013). For this reason, the process of developing a professional identity of music pedagogues in contemporary environments implies the connection of professional-music and pedagogical knowledge with the knowledge of the society in which we live. Students and university teachers through teaching, artistic and pedagogical work, research and various community activities contribute to the development of civil society as well as to the improvement of the quality of life in the community, which is the basis for extending the role of university in society in the direction of the development of its civic mission (Ćulum and Ledić, 2010). Besides musical and pedagogical competences, through an interdisciplinary approach to work both on the courses themselves and on community-based extracurricular activities, students and teachers also develop their own identity as artists-citizens (Schmidt-Campbell and Martin, 2006; Elliott, 2015; Elliott, Silverman and Bowman, 2016). Multiple benefits of the interdisciplinary approach to teaching is manifested in the fact that it enables the versatile and comprehensive development of those who apply it (Revell Barrett, 2016). This paper will give an overview of the relevant literature from the mentioned field and present practical examples from the Music Academy, University of Zagreb, including experiences of students who will be examined by qualitative methodological procedures.

**DIMITRIJEVSKI, ALEKSANDAR**  
 Univerzitet Sveti Ćiril i Metodije, Skopje,  
 Fakultet za muziku, Makedonija

**Povezivanje muzičke tradicije i savremenih masovnih medija: makedonski muzički folklor na Internetu**

Makedonski muzički folklor je kompleksna cjelina koja se u prošlosti predstavljala na raznim nivoima medijske prezentacije. On je bogat u segmentima koji primjenjuju razne muzičke žanrove kao izvor interpretacije ili jednostavno kao muzičku pozadinu. U tom kontekstu, on je poprimio novi oblik medijske prezentacije putem Interneta i, još više, putem internetskih besplatnih servera i društvenih mreža. Ta pojava jedno je od polazišta ovog rada. Rad će pokušati da odredi osnovne segmente i principe prezentacije kao i raznolikost audiovizuelnih primjera makedonskog muzičkog folklor predstavljenih na Internetu.

**DIMITRIJEVSKI, ALEKSANDAR**  
 Saints Cyril and Methodius University,  
 Skopje, Faculty of Music, Macedonia

**Connecting Music Tradition and Contemporary Mass Media: The Macedonian Music Folklore on Internet**

The Macedonian music folklore is a complex entity that has been presented on different levels of media presentation in the past. It is rich in segments which apply a variety of musical genres as a source of interpretation or simply as a musical background. In this context, it gained its newest form of media presentation through the internet and even more through the internet's freeware servers and social networks. This phenomenon is one of the starting points of this paper. This paper will try to determine the basic segments and principles of presentation as well as the diversity of the internet presented audiovisual examples of Macedonian music folklore.

## DOLINER, GORANA Hrvatska

**Historiografija crkvene i folklorne glazbe u Hrvatskoj i Bosni i Hercegovini.  
Izvor: glazbeni časopis Sveta Cecilija (1907-1945)**

U različitim rubrikama glazbenog časopisa Sveta Cecilija nalaze se brojni historiografski prilozi (od kratkih crtica do opsežnih članaka s notnim primjerima) za dva navedena područja istraživanja. Sistematizacija i analiza pokazat će zavidnu razinu tadašnjih znanja.

## DOLINER, GORANA Croatia

**Historiography of church and folk music in Croatia and Bosnia and Herzegovina. Source: music journal Sveta Cecilija (1907-1945)**

Different columns in music journal Sveta Cecilija show a big amount of historiographical contributions (from short reports to extensive articles with music examples) for two announced areas of the research. Sistematizations and analysis will show a high level of the knowledge at that time in history.



**DRAŽETA, BOGDAN**  
 Institut za etnologiju i antropologiju,  
 Filozofski fakultet, Univerzitet u Beogradu,  
 Srbija

**Narativi o muzici u savremenoj gradskoj kulturi stanovništva Sarajeva i Mostara**

U ovom radu prikazaću neke od narativa o muzici u savremenoj gradskoj kulturi stanovništva Sarajeva i Mostara. Građa za ovaj rad prikupljena je u toku terenskog istraživanja u periodu od oktobra 2017. do januara 2018. godine, na području navedenih gradova. Trenutno se odvija druga faza istraživanja, na osnovu koje će građa biti proširena i dopunjena. Narativi o muzici su sve priče koje ljudi pričaju o praksama i događajima vezanim za muziku bilo kog žanra, koje za njih imaju određeno značenje. Na širem nivou, te priče imaju određeni značaj u okviru savremene gradske kulture Sarajeva i Mostara. To znači da će muzika biti tretirana kao kulturni fenomen, koji predstavlja jedan od važnih elemenata svakodnevnog života. Smatram da će ovaj rad moći da pruži određeni istraživački doprinos na polju proučavanja muzike iz ugla drugih disciplina, pre svega etnologije i antropologije. Štaviše, saradnja između nauka zainteresovanih za muziku može doneti drugačije perspektive i rezultate u kontekstu savremenih proučavanja ove teme.

**DRAŽETA, BOGDAN**  
 Institute of Ethnology and Anthropology,  
 Faculty of Philosophy, University of Belgrade,  
 Serbia

**Narratives about music in the contemporary urban culture of Sarajevo and Mostar's population**

In this paper I will present some of the narratives about music in the contemporary urban culture of Sarajevo and Mostar's population. Data for this paper was collected during the fieldwork conducted in two mentioned cities, from October 2017 to January 2018. The second phase of the research is currently underway, from which data will be expanded and complemented. Music narratives are all stories that people talk about practices and events related to the music of any genre, which for them have a certain meaning. On a wider scale, these stories have a certain significance within the contemporary urban culture of Sarajevo and Mostar. This means that music will be treated as a cultural phenomenon, which is one of the important elements of everyday life. I deem that this paper will be able to provide a certain research contribution in the field of music research from the perspective of other disciplines, primarily ethnology and anthropology. Moreover, the collaboration between sciences who have interest in music can bring differing perspectives and results in the context of contemporary study of this topic.

## DRENJANČEVIĆ, ZDRAVKO

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

#### Prisutnost slavonske tradicijske glazbe u operi *Ero s onoga svijeta* skladatelja Jakova Gotovca

Unutar bogatog glazbenog opusa, nadahnutog tradicijskom glazbom, dio stvaralaštva nastao je i pod utjecajem slavonskog melosa. Značajniji utjecaj slavonske tradicijske glazbe (tradicijske glazbe istočne Hrvatske) na glazbeno umjetničko stvaralaštvo započinje u dvadesetom stoljeću, nakon završetka Prvog svjetskog rata. Posezanje skladatelja za elementima slavonskog melosa posebice dolazi do izražaja u razdoblju između dva svjetska rata te je od tada prisutno sve do danas.

Primjenu slavonskog melosa u umjetničkoj glazbi u ovome radu prikazat ćemo na primjeru najpoznatije i najizvođenije hrvatske opere *Ero s onoga svijeta*, skladatelja Jakova Gotovca. Prisutnost tradicijske glazbe Slavonije unutar djela očituje se kroz prepoznatljiviji napjev pod nazivom bećarac. Taj tradicijski napjev, koji predstavlja sinonim slavonske tradicijske glazbe, javlja se u prvom i trećem činu opere.

Da su autori (libretist i skladatelj) poznavali osobine bećarca vidljivo je iz načina njegove primjene unutar opere. Osim glazbenih osobina ovog tradicijskog napjeva, zamjećujemo i inkorporaciju njegova karaktera u tok dramske radnje, što se očituje kroz znalački odabrana mjesta njegove primjene.

Na temelju našeg istraživanja s pravom možemo govoriti o iznimno značajnom utjecaju slavonske tradicijske glazbe na ovo Gotovčevo glazbeno ostvarenje.

## DRENJANČEVIĆ, ZDRAVKO

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

#### The presence of Slavonian traditional music in the opera *Ero the Joker* by the composer Jakov Gotovac

Within the rich music opus, inspired by traditional music, a part of the creation was composed under the influence of Slavonian folk music. A more significant influence of the Slavonian traditional music (the traditional music of Eastern Croatia) on the music artistic creation started in the 20th century, after the First World War finished. The composers' usage of Slavonian folk music elements especially emerged in the period between two World Wars and it is still present nowadays.

This work shows the usage of Slavonian folk music in art music using the most famous and most performed Croatian opera "Ero s onoga svijeta" (*Ero the Joker*) by the composer Jakov Gotovac as an example. The presence of Slavonian traditional music inside the work is revealed through the recognizable tune named *bećarac*. This traditional tune, which is the synonym of Slavonian traditional music, comes up in the first and third act of the opera.

The authors' (librettist and composer) understanding of the *bećarac* characteristics can be seen from its usage in the opera. Besides the music characteristics of this traditional tune, we also notice the incorporation of its character in the drama action flow, which is recognizable through the professionally picked points of its usage.

Based on our research we can rightfully talk about a very significant influence of Slavonian traditional music on this musical creation by Gotovac.

**ĐAKOVIĆ, BOGDAN**  
**Akademija umetnosti, Univerzitet u Novom**  
**Sadu, Srbija**

**Problem repertoara amaterskih horova u Srbiji u poslednje tri decenije –  
 odnos između duhovnog i svetovnog žanra**

Intenzivnim formiranjem novih, odnosno reosnivanjem starih predkomunističkih crkvenih pevačkih društava, ukupno stanje u horskom amaterizmu u Srbiji od 90-tih godina 20. veka, umnogome je određeno novim odnosom države prema hrišćanskim crkvama. To je automatski dovelo do značajne potrebe za dominantnim pravoslavnim repertoarom, kako onim domaćim, tako i za delima drugih istočnih tradicija, ruske, bugarske, grčke ili rumunske. Sa druge strane, svetovna horska muzika uslovno rečeno padajući u „drugi“ plan, pokazivala je svoju vitalnost pre svega kroz kontinuirano negovanje dela Stevana Mokranjca i određenog broja mlađih autora (Marinković, Tajčević, Hristić), kao i kroz polet u izvođenjima savremenijih domaćih autora druge polovine 20. veka. Svojevrsno ogledalo prilika u oblasti amaterskog horskog pevanja u Srbiji za poslednjih 30-tak godina donose i horski festivali. Oni uz časne izuzetke predstavljaju verne kopije godina svojih početaka ili nude tek nedovoljno transformisane verzije. Osvedočena iskustva velikih evropskih horskih asocijacija poput *Evrope Kantat* sa decenijskom praksom u razradi najrazličitijih formi amaterskog horskog pevanja, nažalost slabo se primenjuju u srpskom horskom životu.

**ĐAKOVIĆ, BOGDAN**  
**Academy of Arts, University of Novi Sad,**  
**Serbia**

**The problem of the amateur choir repertoire over the last three decades in  
 Serbia: the relation between the sacred and secular genre**

Through the intensive process of establishing new and re-establishing old singing societies that were active before the communist period, the level of choral culture among the amateurs in many ways was defined by the relation between state and Christian churches. It automatically led to the need for the Orthodox choral repertoire, both Serbian and the music from other Eastern traditions such as Russian, Bulgarian, Greek or Romanian. On the other hand, the secular choral genre has received slightly less attention, showing its vitality only through the work of Stevan Mokranjac and some of the modern composers (Milojević, Slavenski, Tajčević, Hristić), with some special interest towards contemporary authors of the second half of 20th century. Being a kind of mirror of the evolution of choral genre, the traditional choral festivals present the old fashioned concept without important changes. Unfortunately, well defined models and experiences of the most prestigious European choral associations such as *Europa Cantat* are more than difficult to establish in the contemporary Serbian choral life.

## FOŠKO, ALDO

### Hrvatska

#### Pojava gypsy jazz u Hrvatskoj

Gypsy jazz ili gypsy swing pojavio se 1930-ih u Francuskoj kao europski odgovor na američki jazz. Koristeći pretežito trzalačke i gudačke instrumente u svojim sastavima, koji su najčešće nastupali bez perkusivnog instrumenta, gypsy jazz se ubrzo identificirao kao pravac vrlo specifičnog i instantno prepoznatljivog zvuka. Začetnik ovog žanra, belgijski Rom Jean Baptiste „Django“ Reinhardt (1910-1953), svojim je ansamblom *Quintette du Hot Club de France* stvorio autentični pravac jazz koji je, za razliku od ostalih pravaca, do danas ostao gotovo neizmjenjen. U Hrvatskoj se gypsy jazz počeo u većoj mjeri njegovati tek krajem 90-ih godina 20. stoljeća, kada su na scenu stupili prvi interpreti ovog stila, nakon čega je kroz nekoliko godina stvorena živuća scena slušatelja i interpreta ove glazbe, koja i dalje raste te dobiva na popularnosti. Ovaj će rad predstaviti kratku povijest gypsy jazz u Francuskoj i svijetu, s posebnim osvrtom na razvoj ovog pravca u Hrvatskoj i njegove glavne predstavnike.

## FOŠKO, ALDO

### Hrvatska

#### The Emergence of Gypsy Jazz in Croatia

Gypsy jazz or Gypsy Swing, as it is often called, emerged in France in the 1930s as an European answer to American Jazz. It soon became identified as a subgenre with a very distinctive and instantly recognizable sound, achieved by almost exclusively using stringed and plucked instruments in the ensembles, with no added percussion. The pioneer of this music was the Belgian Gypsy Jean Baptiste „Django“ Reinhardt (1910-1953), who created an authentic form of jazz which, greatly differing from the development of traditional Jazz, remains mostly unchanged to this day. Gypsy Jazz started to gain popularity in Croatia in the late 90s, when first artists of this style emerged. After a few years there was a vibrant scene of listeners and performers of this music, which is still growing and gaining on popularity as we speak. This paper aims to present a brief history of Gypsy Jazz in France and the rest of the world, with a special overview of its development in Croatia along with the exponents of Croatian Gypsy Jazz.

## HADŽIĆ, FATIMA / PAĆUKA, LANA Muzička akademija Univerziteta u Sarajevu, Bosna i Hercegovina

### Prilog poznavanju života i djela Abrahama Suzina

Bugarin Abraham (ili Albert) Suzin, muzički pedagog, dirigent i kompozitor, malo je poznato ime u bosanskohercegovačkoj muzikologiji. U Sarajevo je došao u austrougarskom periodu razvivši veoma živu muzičku aktivnost. Najvažniji oblici njegove djelatnosti vežu se za privatnu trgovinu muzikalija i instrumenata koju je vodio s bratom Moisom, te njegovu privatnu muzičku školu. Blizak krugu jevrejske zajednice, djelovao je pri sarajevskim jevrejskim društvima, u okviru kojih su izvođeni muzički komadi sa Suzinovom muzikom. U Sarajevu je ostao do izbijanja Drugog svjetskog rata kada je kao i mnogi drugi Jevreji spas potražio u emigraciji. Cilj ovog rada je proširiti dosadašnja saznanja o životu i djelu A. Suzina u kontekstu vremena u kojem je živio i u okviru institucija u kojima je djelovao.

## HADŽIĆ, FATIMA / PAĆUKA, LANA Academy of Music, University of Sarajevo, Bosnia and Herzegovina

### A contribution to the knowledge about life and work of Abraham Suzin

A Bulgarian Abraham (or Albert) Suzin, music teacher, conductor and composer, is a little known name in Bosnian-Herzegovinian musicology. He came to Sarajevo in the Austro-Hungarian period, developing a very lively musical activity. The most important forms of his activities are linked to the private music trade of instruments he led with brother Mois, and his private music school. Close to the circle of Jewish community, he worked in Sarajevo Jewish societies. Some of his music pieces were performed at the concerts of Jewish societies. He remained in Sarajevo until the outbreak of the Second World War when he, as many other Jews, sought shelter in emigration. The aim of this paper is to extend the knowledge of life and work of A. Suzin in the context of the time in which he lived and within the institutions where he worked.

## HODŽIĆ, REFIK

### Muzička akademija Univerziteta u Sarajevu, Bosna i Hercegovina

#### Harmonija između teorije i prakse

Harmonija kao oblast u sistemu muzičke edukacije može se posmatrati s dva različita aspekta, teorijskog i praktičnog. Počev od začetnika savremene harmonije G. Zarlina i njegova djela „Institutioni harmoniche“ (1558), preko kapitalnog djela J. F. Rameau „Traite de l' harmonie“ (1722), ona je i danas živa materija podložna različitim tumačenjima i teorijama.

Svrha izučavanja harmonije na nivou srednjoškolskog i naprednijeg akademskog muzičkog obrazovanja jeste da se u potpunosti pronikne u smisao i cjelovitost ovog predmeta. To se može postići samo balansiranom povezanošću teorijskog učenja s praktičnim radom. Ovome je svakako potrebno pridodati naglasak i na njenu korelativnu i neodvojivu vezu s ostalim muzičko-teoretskim disciplinama. U tekstu je, vezano za ovu problematiku, dat akcenat na nedavno objavljen priručnik „Harmonija u praksi“ autora rada, koji rukovodeći se dugogodišnjim pedagoškim iskustvom ukazuje i metodički pronalazi najsvrsishodniju poveznicu između teorije i prakse u nastavi harmonije.

## HODŽIĆ, REFIK

### Academy of Music, University of Sarajevo, Bosnia and Herzegovina

#### Harmony between theory and practice

Harmony, as an area in the music education system, can be observed from two different aspects, theoretical and practical. From its beginnings with the initiator of the contemporary harmony Mr. Zarlina and his work „Institutioni harmoniche“ (1558) through the capital work of the J.F.Rameau „Traite de l' harmonie“ (1722), it is still a living matter that can be modified thanks to different interpretations and theories.

The main aim of teaching harmony in high schools and academies is to fully understand the meaning and integrity of this subject. It can be achieved by a balanced connection of theoretical learning with the practical work. Also, its correlative and inseparable connection with the other musical and theoretical disciplines must be emphasized. In this text, the main accent is given to the recently published Handbook „Harmonija u praksi“ („Harmony in Praxis“), by the author of this work. He was guided by many years of his pedagogical experience and thus indicated and methodically found the most desirable link between theory and practice in harmony teaching.

## HODŽIĆ, SENKA

### Osnovna škola “Kladanj”, Odjeljenje muzičke škole, Bosna i Hercegovina

#### Muzička infrastruktura Sarajeva u prvim decenijama nakon Drugog svjetskog rata u kontekstu kulturnih strategija socijalističke Jugoslavije

Period nakon završetka Drugog svjetskog rata predstavlja izuzetno bogato razdoblje u bosanskohercegovačkoj historiji muzike, kako u izvođačkom, tako i u smislu stvaralaštva. Sistemski razvoj potenciran od strane socijalističke jugoslovenske vlasti prvenstveno se oslanjao na osnivanje velikog broja muzičkih institucija koje do tada nisu postojale, te uređenja finansiranja postojećih, kako bi se podigao nivo kulturnog života. Pored Sarajevske filharmonije i Osnovne muzičke škole čiji su temelji funkcionisanja postavljeni u prijeratnom periodu, ubrzanim tempom osnivan je čitav niz ustanova poput Srednje muzičke škole, Muzičke akademije, Opere i Baleta Narodnog pozorišta, te Radio-televizije Sarajevo, čija muzička djelatnost predstavlja značajan aspekt muzičkog života Sarajeva i Bosne i Hercegovine. Rad ima za cilj prikazati osnovne karakteristike i izazove funkcionisanja muzičkih institucija u BiH na primjeru Sarajeva u pomenutom periodu kroz arhivsku građu.

## HODŽIĆ, SENKA

### Elementary school “Kladanj”, Music school department, Bosnia and Herzegovina

#### Music infrastructure of Sarajevo within the first decades after the Second World War in context of cultural strategies of Socialist Yugoslavia

Period after the ending of Second World War represents a very rich time in Bosnian music history, both in terms of performing and composing. The systematic development stimulated by the Yugoslavian authorities primarily leaned on establishing many previously non-existent music institutions, as well as organising financing of the existing ones in order to raise the level of cultural life. Other than Sarajevo Philharmonic Orchestra and Primary Music School, institutions such as Music High School, Music Academy, Opera and Ballet of National Theater as well as Radio and Television Sarajevo with significant music activities, were established. The paper aims to present basic characteristics and challenges of functioning of Bosnian music institutions on the example of Sarajevo in the described period through archive sources.

## HURBAN, HEDY

### Plymouth University, Velika Britanija

**Derviška zvučna odora; odjevni predmet koji koristi senzore što emituju zvuk i taktilne povratne informacije**

Derviška zvučna odora je tehnološka naprava koja se nosi; odjevni predmet inspirisan svetim iskustvom derviša koji se vrte ili reda Mevlevi Sufi u Turskoj. Kad se nosi, taj odjevni predmet funkcioniše kao instrument i mijenja se zavisno od toga kako se kreće onaj ko ga nosi. Kulturne tradicije Mevlevi Sufija i njihovo metafizičko iskustvo tokom rituala okretanja u izvedbi 'sema' inspiracija su za kreiranje odjavnog predmeta koji ispušta zvuk pomoću tjelesnih kretnji. Derviška zvučna odora opremljena je sensorima koji emituju muzičke zvuke pri svakom pokretu koji napravi onaj ko je nosi. To je pojačani doživljaj koji onom ko je nosi može koristiti na niz načina putem interakcije sa nošenjem. Istraživanje ishoda izražavanja osjećanja putem izvedbe u modnoj tehnologiji koja se nosi na sebi jeste koncept u razvoju. Motivacija za kreiranje derviške zvučne odore jeste nastojanje da se dalje istraži kako se putem izvedbe, zvuka i zvučnih vibracija koje se koriste u nekom odjevnom predmetu može generirati emotivna reakcija kod onog ko ga nosi i možda izazvati duhovno emocionalni doživljaj. Ovu odoru može nabaviti svako ko želi da krene na jedinstveno muzičko putovanje.

## HURBAN, HEDY

### Plymouth University, U.K.

**The Dervish Sound Dress; a garment using sensors that emit sound and haptic feedback**

The Dervish Sound dress is a wearable piece of technology; a garment that is inspired by the sacred experience of the Whirling Dervishes or the Mevlevi Sufi order in Turkey. The garment functions as an instrument when it is worn and changes depending on how the wearer moves. The cultural traditions of the Mevlevi Sufis and their metaphysical experience during the turning ritual of the 'sema' performance is the inspiration behind the creation of a garment that emulates sounds by using body movement. The Dervish Sound Dress is outfitted with sensors that emit musical sounds with every movement that the wearer makes. The movement triggers sensations through haptic feedback like when a musician plays an instrument. It is a heightened experience that can benefit the wearer in numerous ways through wearable interaction. Exploring the outcome of expressing emotion through performance in wearable fashion technology is a developing concept. The motivation for creating The Dervish Sound Dress is to explore further how through performance, sound and sound vibrations that are used in a garment can generate an emotive response in the wearer and possibly invoke a spiritually emotional experience. This dress is accessible to anyone wishing to embark on a unique musical journey.



**IVKOV, VESNA**  
**Univerzitet u Novom Sadu, Akademija**  
**umetnosti, Srbija**

**Muzika “drugih“ u praktičnoj nastavi Etnomuzikologije na Akademiji umetnosti u Novom Sadu**

Vokalno, instrumentalno izvođenje tradicionalnih melodija, kao i narodni ples predstavljaju uže stručne praktične segmente nastave studijskog programa Etnomuzikologija, odnosno istoimenog nastavnog predmeta kao i predmeta Etnokoreologija. Realizovani javni nastupi studenata Etnomuzikologije Akademije umetnosti u Novom Sadu, kao i sabrana mišljenja studenata o ličnom sakupljanju, proučavanju, učenju i interpretiranju melodija i igara iz muzičke tradicije drugih naroda i područja, stvaraju jasnu sliku o dokumentarnom, edukativnom, interkulturalnom potencijalu etnomuzikologije kao nauke.

**IVKOV, VESNA**  
**University of Novi Sad,**  
**Academy of Arts**

**Music of “the others” in the practical teaching of Ethnomusicology at the Academy of Arts in Novi Sad**

Vocal and/or instrumental performances of traditional melodies, as well as folk dances are incorporated as vocational practical segments within the Ethnomusicology study programme, i.e. the course of the same name as well as the Ethnochoreology course. The public performances given by the Ethnomusicology students of the Academy of Arts in Novi Sad, together with the collected opinions of students on personal gathering, studying, learning and interpreting melodies and dances from the musical tradition of other peoples and regions, create a clear picture of the documentary, educational and intercultural potential of ethnomusicology as a science.

## JURIĆ JANJIK, MONIKA

### Muzička akademija Sveučilišta u Zagrebu, Hrvatska

**(Ne)važnost glazbe u djelu *Ragion di stato* talijanskog mislioca Giovannija Botera (oko 1544 – 1617)**

Djelo *Ragion di stato* (*Državni razlog*, 1589) talijanskog mislioca, diplomata i humanista Giovannija Botera (oko 1544 – 1617) smatra se jednim od najistaknutijih djela s područja političke filozofije kasne renesanse. Radi se o traktatu koji je pisan u obliku savjeta za vladare koje Botero potkrepljuje brojnim primjerima iz prošlosti, navodeći u svojoj argumentaciji poznate vladare, povijesne situacije te uglavnom klasične autore. U prvom će se dijelu ovog izlaganja predstaviti fragmenti u kojima Botero spominje glazbu, a iz kojih je vidljivo da on o glazbi nije imao osobito visoko mišljenje. Ovaj će autor, naime, fokus usmjeriti na političku problematiku u okviru koje će glazbu okarakterizirati kao 'sporednu', odnosno 'nevažnu' aktivnost koja nije dostojna vladareve pozornosti. Međutim, u nekoliko će fragmenata Botero spomenuti moduse i glazbala iz čega je vidljivo da je ipak donekle pratio suvremeni razvoj glazbenog područja. Drugi dio izlaganja bavit će se usporedbom Boterovih postavki o glazbi s glazbenim promišljanjima dubrovačkog filozofa i političara Nikole Vitova Gučetića (Nicolò Vito di Gozze, 1549-1610). Unatoč tome što su oba spomenuta autora živjeli u istom vremenskom periodu i bavili se problematikom državnog uređenja, u njihovom će bavljenju glazbenom tematikom prevladati značajne razlike, kako u samom pristupu glazbi, tako i u količini odlomaka koje joj posvećuju.

## JURIĆ JANJIK, MONIKA

### Academy of Music, University of Zagreb, Croatia

**The (Ir)relevance of Music in the Work *Ragion di Stato* of an Italian Thinker Giovanni Botero (1544? – 1617)**

The work *Ragion di Stato* (*The Reason of State*, 1589) written by an Italian thinker, diplomat and humanist Giovanni Botero (around 1544 – 1617) is considered to be one of the most prominent works in the field of political philosophy of late Renaissance. It is written in the form of giving advice to rulers and supported by numerous examples from the past, in which Botero mentions famous rulers, historical situations and mostly classical authors. The first part of this paper will present the fragments in which Botero mentions music and which show that apparently he did not have a particularly high opinion about the music. Botero focuses on the political issues and describes music as a 'secondary' or 'irrelevant' activity that is not worth ruler's attention. However, in some of the fragments Botero mentions musical modes and instruments, thus it is apparent that he followed to some extent contemporary development of music. The second part of this paper will deal with the comparison between Botero's thoughts on music and ideas on music by Dubrovnik philosopher and politician Nicolò Vito di Gozze (Nikola Vitov Gučetić, 1549-1610). Despite the fact that both these authors lived in the same time period and dealt with the best form of government, their consideration of music will show significant differences, both in the approach to music and in the amount of passages they dedicate to it.

## KASUMAGIĆ-ISLAMBEGOVIĆ, LEJLA / DŽAMBAZOV, LEJLA U.G. “Creativus”, Udruženje mladih za komunikaciju i kreativno učenje, Sarajevo, Bosna i Hercegovina

**Primjena integriranog kurikulumu i muzike kao sredstva za cjeloživotno učenje u inkluzivnoj grupi predškolskog uzrasta. Primjer iz prakse**

Svako odgojno-obrazovno područje u radu sa djecom predškolskog uzrasta se može gledati kroz prizmu integriranog kurikulumu, koji ima za cilj da djeci obezbijedi uslove za cjeloviti rast i razvoj. Savremeni pedagoški principi podrazumijevaju cjeloživotno učenje u okviru kojeg odgajatelji, osim što treba da rade na vlastitom stručnom razvoju, moraju brinuti o potrebama, interesovanjima i pravima djece. Današnji kurikulum za djecu predškolskog uzrasta još uvijek podržava grupisanje mlađa-srednja-starija grupa kao institucionalizirani kontekst u većini slučajeva. Suprotno tome, poseban metodološki izazov je rad s kulturološki šarolikom grupom različitih uzrasta, te različitih razvojnih vještina i edukacijskih potreba. Kroz ovaj rad želimo predstaviti muziku koju smo prepoznali kao savršen jezik za implementaciju ciljeva integriranog kurikulumu u inkluzivnoj grupi predškolskog uzrasta. Prednosti ovakvog pristupa rada u poređenju sa konvencionalnim frontalnim oblicima rada s djecom su otvorili vrata prema razvojnim i humanističkim ciljevima, koji nisu određeni normativima, nego predstavljaju interaktivni, socijalni proces učenja. Muzika omogućava dugoročne rezultate poput muzičkog iskustva, osjećaja pripadnosti, empatije i drugih životnih vještina važnih za budućnost i dobrobit djece. Osim toga, muzički sadržaji daju mogućnost kako u formalnom (vrtići) tako i neformalnom odgojno-obrazovnom okruženju, da inkluziju djece sa posebnim edukacijskim potrebama učine ugodnijom i funkcionalnijom s fokusom na grupi kao cjelini. Akciona istraživanja stavljaju profesionalca u situaciju da se kritički reflektuje na svoju praksu, te da uspješnije stremi ostvarenju ciljeva i ishoda učenja. Kao primjer iz prakse, rad prati tromjesečne aktivnosti mješovite grupe djece od 3 do 6 godina. Ukupno 15 djece od kojih je 5 djece sa posebnim edukacijskim potrebama.

## KASUMAGIĆ-ISLAMBEGOVIĆ, LEJLA / DŽAMBAZOV, LEJLA “Creativus” Youth Association for Communication and Creative Learning, Sarajevo, Bosnia and Herzegovina

**Implementing Preschool Integrated Curriculum and Music as a tool for Lifelong Learning in inclusive group of children. Case study.**

Any educational domain that deals with preschool children can be observed through the lens of Intergrated Curriculum Programme, which has a goal to provide suitable enviroment for children’s growth and development. Newest pedagogical methodology is considered as lifelong learning and development of educator’s practice, having in mind the importance of needs, interests and Children’s Rights. Nevertheless, Preschool Curriculum still supports like-age peers grouping into younger, middle and older group of children as institutionalized context in most cases nowadays. In contrast, special educational challenges lay in setting of culturally diverse group, different ages, different development skills and educational needs. This paper aims to present music, recognized as perfect language for implementing goals and objectives of Preschool Intergrated Curriculum in inclusive group of children. Further on and contrary to conventional, frontal type of methodology, the strength of Intergrated Curriculum approach shows progress towards developmental and humanistic goals and outcomes. These are not determaind by normatives, but rather represent interactive and social process of learning. Music enables long-term outcomes such as musical experience, sense of belonging and togetherness, empathy and other life skills important for the future and wellbeing of children. Music activities in formal setting (kindergarden) as well as in informal settings, can provide educators with an opportunity to shape inclusion of children with special educational needs, well aas to focus on group work by forming pleasant and functional environment for every child. Action research enables the educator to critically reflect on his/her practice in order to gain efficient results of learning. As a case study, the paper follows the process of Integrated Curriculum during the period of three months within a group of 15 children (3-6 years old) of which 5 have special educational needs.

## KATALINIĆ, VJERA

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

#### Težnje i prepreke u institucionalizaciji nacionalne opere u Zagrebu 1860-ih godina

Nakon ukidanja neoapsolutizma, Hrvatski Sabor požurio je izglasati i potvrditi niz odluka kojima se osnivaju i pokreću institucije i udruge s nacionalnim programom. Tako je 24. kolovoza 1861. izglasan „Članak LXXVII o kazalištu jugoslavenskom trojedne kraljevine“. Dramske predstave još su od jeseni 1860. priređivane isključivo na hrvatskom jeziku, no za operne izvedbe nova institucija još nije bila spremna ni u pogledu glazbenika, ni u nacionalno izgrađenom vlastitom ili pak prevedenom repertoaru. Stoga je u odluci Sabora naznačeno da će se odmah započeti s pripremama za organiziranje vlastite operne družine. Međutim, taj je proces trajao 10 godina i pripremao se vrlo postupno. Stoga su u Zagrebu i dalje organizirana gostovanja stranih, prvenstveno talijanskih opernih družina.

U tekstu se raščlanjuje porijeklo tih družina, sastav pjevača i svirača, udio domaćih glazbenika, repertoar, ali se ukazuje i na organizacijske i financijske probleme. Što se tiče recepcije, publika i kritika katkada nije bila zadovoljna ponuđenom kvalitetom, uspoređujući povremeno zagrebačke izvedbe s onima u susjednim središtima, te je svojim reakcijama tražila (a često i ostvarila) promjenu intermeta. Uz standardni repertoar, tek iznimno, uspijevaju i pokušaji dovođenja na scenu nacionalno usmjerenih djela.

## KATALINIĆ, VJERA

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

#### Strivings and Obstacles in the Institutionalization of the National Opera in Zagreb in 1860s

After the abolishment of the neo-absolutism, the Croatian Parliament rushed to vote for a series of legal acts in order to establish institutions defined by their national programme. Thus, in 1861, the “Paragraph LXXVII on the foundation of the South-Slavic theatre of the Triune Kingdom” was proclaimed. Spoken plays in Croatian had been performed already since the fall of 1860, but this new institution was not yet sufficiently prepared for the national operatic performances – neither in the sense of the performers, nor with the nationally built repertoire. Thus, the task to organize the domestic opera company progressed slowly, and Zagreb was to welcome foreign opera companies almost 10 years later.

The paper brings the analyses of the origins of foreign companies and performers, participation of domestic musicians and their repertoire, but also points to organisational and financial problems. Considering the reception, the audience and the critics were not always satisfied with the offered quality, demanding sometimes the change of the performers (and often with success!). Besides the standard repertoire, only exceptionally, the attempts to perform pieces with national mark were successful.

## KAZIĆ, SENAD

### Muzička akademija Univerziteta u Sarajevu, Bosna i Hercegovina

#### Improvizacija u muzičkoj pedagogiji, povijesna paradigma ili povijesni paradoks?

Prvi dokaz o eventualnom postojanju i postojanosti improvizatorske prakse može se pratiti tek od prvih sačuvanih različitih zapisa o istoj muzičkoj ideji, obrascu ili možda sadržaju. No, ako se zaista radi o istom, a drugačije zapisanom, da li se onda radi o tome da je svaki muzički izričaj ipak bio rezultat individualnog, time i subjektivnog doprinosa, odnosno improvizatorske prakse bez obzira na vremenom općeprihvaćena estetička i kulturološka načela? Pored mnogo povijesnih, socioloških, kulturoloških i drugih fakata, najznačajnije je pitanje pouzdanost samog notnog zapisa koja skoro do recentnog vremena ostavlja prostor za polemiku. Kako god da su muzičko mišljenje i stvaralački iskaz postajali usmjereniji i jasniji u njihovoj fizionomiji, improvizacija je skoro uvijek izrastala i pokazivala se putem novih i novih, latentnih ili sasvim konkretnih formi, što svakako, ontološki posmatrano jest povijesna paradigma muzičkog i muzikalnog mišljenja.

## KAZIĆ, SENAD

### Academy of Music, University of Sarajevo, Bosnia and Herzegovina

#### Improvisation in music pedagogy, historical paradigm or historical paradox?

The first evidence of the existence and persistence of improvisational practice can be traced only from the first preserved different records, pattern or perhaps content. But if it really is the same or differently written, is it then that every musical expression has nevertheless been the result of an individual, thus subjective contribution, or improvisation practice, in spite of the time, of the generally accepted aesthetic and cultural principles? In addition to many historical, sociological, cultural and other facts, the most important issue is the reliability of the confident record that almost leaves the space for controversy. No matter how much the musical opinion and the creative expression became more focused and clearer in their shape or visage, the improvisation was almost always emerging through new latent or quite specific forms, which is surely ontologically viewed as the historical paradigm of musical thinking.

## KOVAČ, MIRZA

### Muzička akademija Univerziteta u Sarajevu, Bosna i Hercegovina

#### Blago sa magnetofonskih traka – privatni snimci Himze Polovine

Rad *Blago sa magnetofonskih traka – privatni snimci Himze Polovine* predstaviti će nekoliko snimaka iz privatne arhive rahmetli Himze Polovine. Posredstvom gosp. Semira Vranića i zahvaljujući supruzi rahmetli Himze Polovine došao sam u kontakt sa ovim iznimno važnim snimcima kako bi ih preslušao i digitalizirao. Prilikom digitalizacije magnetofonskih traka uočio sam da je riječ o privatnim snimcima koji su mahom snimani u stanu rahmetli Himze Polovine. U sklopu digitalizirane građe nalazi se nekoliko karakterističnih audio zapisa koji će pobliže osvijetliti karakter i ličnost jednog od najvećih izvođača sevdaha, ali i osvijetliti i druga polja njegovog interesovanja. Također, na magnetofonskim trakama se nalazi nekoliko karakterističnih izvedbi koje nismo imali priliku slušati do sada. Zsigurno je riječ o veoma vrijednom materijalu i snimcima koji zaslužuju da budu predstavljeni širem auditoriju.

## KOVAČ, MIRZA

### Academy of Music, University of Sarajevo, Bosnia and Herzegovina

#### Treasure from the audiotape - private footage of Himzo Polovina

Paper *Treasure from the audiotape - private footage of Himzo Polovina* will present several recordings from the private archive of Himzo Polovina. By means of Mr. Semir Vranić and thanks to Himzo Polovina's wife, I came in contact with these extremely important recordings to listen to and digitize. When I digitized my tape recordings, I noticed that these were private recordings that were mostly recorded in Himzo Polovina's apartment. As part of the digitized material, there are several characteristic audio tracks that will further illuminate the character and personality of one of the greatest *sevdah* performers, but also illuminate other fields of his interest. Also, there are several characteristic performances on the tape recorders that we have not had the opportunity to listen to so far. It certainly is a very valuable material and recordings that deserve to be presented to a wider auditorium.

## KRKELJIĆ, TATJANA Univerzitet Crne Gore - Muzička akademija, Crna Gora

### Muzički pedagozi iz SSSR-a i istočnoevropskih zemalja na crnogorskoj Muzičkoj akademiji od njenog osnivanja do danas

Crnogorska kulturna scena je istorijski oduvek bila snažno uslovljena aktuelnim geopolitičkim zbivanjima. Muzička scena i pedagogija s kraja XIX i početka XX veka doživljava procvat, u čemu značajnu ulogu imaju muzičari iz Rusije i Češke. Rusija je tokom nekoliko vekova imala veliki politički ali i kulturni uticaj u Crnoj Gori. Uz jačanje panslavizma u Evropi, prisustvo čeških muzičara dovodi do prekretnice u muzičkom životu Crne Gore. Između dva svetska rata, usled velikih političkih prevrata, gubitka državnosti mnogi započeti reformski procesi u kulturi, pa tako i u muzici gube na snazi. Po završetku drugog svetskog rata otvaraju se muzičke škole. Posle više decenija, u Podgorici, odnosno tadašnjem Titogradu, osniva se 1980. godine prva visokoškolska institucija - Muzička akademija, kao odgovor na veliku potrebu za školovanjem profesionalaca u muzici. Suočena sa nedostatkom domaćeg kadra, angažovala je predavače iz drugih republika SFRJ, ali i iz SSSR-a, Poljske Dekada u kojoj je osnovana Akademija se poklapa sa rađanjem nove političke stvarnosti u zemljama Istočne Evrope i SSSR-a što motiviše brojne muzičare i izvrsne muzičke pedagoge da svoju delatnost nastave u tadašnjoj SFRJ, pa samim tim i u Crnoj Gori. Rad istražuje ulogu sovjetskih i istočnoevropskih muzičara u radu crnogorske Muzičke akademije.

## KRKELJIĆ, TATJANA University of Montenegro - Music Academy, Montenegro

### Music Pedagogues from the Union of Soviet Socialist Republics and Eastern European Countries at Montenegro Music Academy from its Establishment until Today

The Montenegrin cultural scene has always been historically strongly conditioned by the actual geopolitical events. The music scene and pedagogy at the end of the 19th century and at the beginning of the 20th century flourished, with the important role having been played by the musicians from Russia and the Czech Republic. During several centuries, Russia had significant political, but also cultural influence in Montenegro. Along with the reinforcement of Pan-Slavism in Europe, the presence of the Czech musicians brought about the turning point in the music life of Montenegro. Between the two World Wars, due to major political upheavals, the loss of statehood, many reform processes that had been commenced in culture, but also in music, weakened. Upon the completion of the WWII, music schools were opened. After several decades, the first higher education institution – the Music Academy was founded in 1980 in Podgorica, i.e. the former Titograd, as a response to a significant necessity of educating music professionals. Having been faced with the lack of domestic human resources, the Music Academy was hiring lecturers from other Republics of the Socialist Federal Republic of Yugoslavia (SFRY), but also from the Union of Soviet Socialist Republics and Poland. The decade in which the Academy was established overlapped with the birth of new political reality in the countries of the Eastern Europe and the Union of Soviet Socialist Republics, which motivated numerous musicians and exceptional music pedagogues to continue their professional activity in the former SFRY and, thus, in Montenegro as well. The paper looks into the role of the Soviet and Eastern European musicians in the work of Montenegro Music Academy.

## KUNEJ, DRAGO

### Institut za etnomuzikologiju ZRC SAZU, Ljubljana, Slovenija

#### Digitalizacija i tumačenje etnomuzikološkog audio materijala u digitalnom formatu

U ovom članku govori se o raznim problemima u digitalizaciji historijskih audio materijala u slučaju tonških zapisa koji se čuvaju na Institutu za etnomuzikologiju u Ljubljani, u Sloveniji. Pomoću obimnog audio i vizuelnog materijala, ovaj članak prikazuje specifične nepravilnosti koje se mogu javiti ako se parametri digitalizacije izaberu površno ili nepravilno, i pokazuje njihov uticaj na tumačenje snimljenog sadržaja u digitalnom formatu. Pažnja se skreće na činjenicu da odgovarajući izbor parametara digitalizacije zahtijeva uzajamno povezivanje i saradnju na raznim nivoima – tj. između raznih stručnjaka (kao što su arhivari, etnomuzikolozi, tehničari, historičari itd.), između tonških arhiva i lokalnih zajednica gdje su zapisi napravljeni (da bi se dobili metapodaci o sadržaju, historiji i drugim oblastima) i između raznih tonških arhiva (razmjena znanja, iskustava i tehnologije). Takvo uzajamno povezivanje naročito je važno u istraživanju arhiva, gdje je teško ispravno digitalizirati i protumačiti historijske audio materijale zbog specifičnosti prikupljanja tonških zapisa i općenitog nedostatka prikladne tehnologije i stručnosti.

## KUNEJ, DRAGO

### Institute of Ethnomusicology ZRC SAZU, Ljubljana, Slovenija

#### Digitization and Interpretation of Ethnomusicological Audio Material in Digital Format

The article discusses various problems in digitization of historical audio material in the case of sound recordings kept at the archive of the Institute of Ethnomusicology in Ljubljana, Slovenia. Using extensive audio and visual material, the article presents specific irregularities that may occur if the digitization parameters are selected superficially or incorrectly, and demonstrates their influence on the interpretation of the recorded content in digital format. Attention is drawn to the fact that the suitable selection of digitization parameters requires interconnection and cooperation at various levels – that is, between various experts (such as archivists, ethnomusicologists, technicians, historians, and so on), between audio archives and the local communities in which the recordings were made (to obtain metadata in content, history, and other areas), and between various audio archives (exchange of knowledge, experience, and technology). This kind of interconnection is especially important to research archives, which find it difficult to appropriately digitize and interpret historical audio material due to the specificity of audio collections and the general lack of adequate technology and expertise.



## MAJER-BOBETKO, SANJA

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

#### Hrvatska glazbena historiografija od početka 20. stoljeća do 1945. Kratak pregled

U radu će se predstaviti rezultati istraživanja provedenih u okviru znanstveno-istraživačkog projekta Hrvatska glazbena historiografija do 1945. godine, koji je financiralo Ministarstvo znanosti a provodio se od 1996. do 2013. godine. Rezultati istraživanja hrvatske glazbene historiografije 19. stoljeća izloženi su u brojnim člancima i monografiji (Majer-Bobetko, Blažeković, Doliner, 2009). Napravljena je i baza podataka s osamstotinjak unosa.

Broj relevantnih izvora se u navedenom razdoblju 20. stoljeća mnogostruko povećao, te je u temeljnu bibliografiju uneseno oko 2.500. Podijeljeni su na pet velikih skupina: 1) sinteze, 2) monografije, 3) izvori u periodici, 4) izvori u zbornicima i leksikografskim izdanjima, 5) rukopisi.

Analitički uvid u te izvore jasno je pokazao da znatan njihov broj svojom znanstveno-stručnom relevantnošću daleko nadmašuje prethodno razdoblje. Hrvatska glazbena historiografija ovog razdoblja profesionaliziranija je od one u 19. stoljeću pa su i njezini rezultati respektabilniji. Tome procesu je naravno pridonijela činjenica da autori sada imaju češće nego u 19. stoljeću formalno visoko glazbeno obrazovanje, a neki i muzikološko. Valja istaknuti naposljetku da većina onodobnih autora u osnovi slijedi evolutivnu teoriju, s jedne, i Kuhačeva uvjerenja da glazba i glazbena historiografija moraju služiti promicanju nacionalnog identiteta, s druge strane.

## MAJER-BOBETKO, SANJA

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

#### Croatian Music Historiography from the Beginning of the 20th Century to 1945. Brief overview

Results of the research done in the framework of the scholarly project Croatian Music historiography before 1945, which was funded by Ministry of Science of the Republic of Croatia from 1996 to 2013, are going to be presented in the paper. The results of the research of the 19th century Croatian music historiography are displayed in numerous articles and in a monograph (Majer-Bobetko, Blažeković, Doliner, 2009). A database of some 800 entries was also created.

The number of relevant sources in the mentioned period of the 20th century was greatly increased, and in the basic bibliography there were about 2500. The sources are divided into five groups: 1) synthesis, 2) monographs, 3) sources in periodicals, 4) sources in collections of papers and lexicographic editions, 5) manuscripts.

Through analytical approach it has been displayed that a great number of them surpass the previous period in its scholarly and/or professional relevance. Since Croatian music historiography of the period under consideration was much more professionalized than that of the 19th century, its results were more respectable. That is closely connected with the fact that a number of highly educated musicians and musicologists significantly increased compared to the 19th century. Finally, it should be pointed out that most authors follow evolution theory as the basic concept, on the one hand, and Kuhač's beliefs that music and music historiography should promote the national identity, on the other hand.

## MARINKOVIĆ, MILOŠ

### Muzikološki institut Srpske akademije nauka i umetnosti, Srbija

**Jugoslovenska elektroakustička muzika pre sedamdesetih: Produkcija i promocija na Muzičkom bijenalu Zagreb i na Jugoslavenskoj muzičkoj tribini\***

Osnivanjem Elektronskog studija Radija Beograd (1971), započinje zrela faza jugoslovenske elektroakustičke muzike, čime ona dobija i svojevrsnu institucionalizaciju u zemlji. No, budući da domaći autori interesovanje za elektronski medij pokazuju znatno ranije, boraveći i usavršavajući se u inostranim centrima, period pre osnivanja prvog jugoslovenskog elektronskog studija mogao bi se definisati kao rana faza jugoslovenske elektroakustičke muzike. Skromna elektroakustička produkcija započinje pedesetih godina, ali šezdesetih će vidno početi da raste. Njenoj ekspanziji umnogome će doprineti osnivanje festivala u Jugoslaviji, Muzičkog bijenala Zagreb/MBZ (1961) i Jugoslavenske muzičke tribine/JMT (1964), kao adekvatnih mesta za afirmaciju i promociju modernističkih stremljenja. Na ovim se festivalima, gotovo od početka, intenzivno promovisalo elektroakustičko stvaralaštvo, te se uvid u repertoare pomenutih manifestacija pokazuje kao izuzetno pogodan metod za rekonstrukciju slike o domaćoj elektroakustičkoj muzičkoj produkciji pre osnivanja prvog elektronskog studija u Jugoslaviji. Dakle, u radu se osvetljava neretko zanemaren period razvoja elektroakustičke muzike jugoslovenskih autora, počev od pedesetih godina prošlog veka, dok se pomenuti festivali tumače kao glavni akteri u popularizaciji elektronskog medija u jugoslovenskoj umetničkoj muzici.

## MARINKOVIĆ, MILOŠ

### Institute of Musicology, Serbian Academy of Sciences and Arts, Serbia

**Yugoslav Electroacoustic Music Before the 1970s: Production and Promotion at the Music Biennale Zagreb and the Yugoslav Music Tribune\***

Establishment of the Electronic Studio Radio Belgrade (1971) represents the beginning of a new period, as well as the kind of institutionalization of the electroacoustic music in Yugoslavia. However, given the fact that Yugoslav composers (who worked in the foreign music centers) have already produced some electroacoustic pieces during the 1950s and the 1960s, this period could be defined as the early age of Yugoslav electroacoustic music. This research will focus on the Music Biennale Zagreb (MBZ, founded in 1961) and the Yugoslav Music Tribune (YMT, founded in 1964) – festivals that have directly caused the progress and the great expansion of the electroacoustic music production in Yugoslavia. Considering that electroacoustic music was intensely promoted at these festivals, the repertoires of the MBZ and the YMT proved to be an absolutely suitable method for reconstructing the image of Yugoslav electroacoustic works produced before the establishment of the first electronic studio in the country. Therefore, on the one hand, this paper gives a brief overview of the often neglected period of the development of Yugoslav electroacoustic music. On the other hand, this study has found that mentioned festivals could be interpreted as the main actors for the popularization of the electronic media in Yugoslav art music.

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*\*This study was written as part of the project Serbian musical identities within local and global frameworks; traditions, changes, challenges (No. 177004) funded by the Serbian Ministry of Education, Science and Technological Development.*

## MILENKOVIĆ, MARKO

### Univerzitet u Nišu, Fakultet umetnosti, Srbija

#### Uticaj zvučne plastike teksta na vokalni govor u muzičkoj drami Koštana Petra Konjovića

Stvaralački rukopis kompozitora muzičke drame Koštana nesumnjivo reflektuje niz osobnosti muzičkog jezika, u prvom redu melodijskog i harmonskog izraza. U muzikološkoj i teorijskoj misli melodizacija narodnog govora i primarnost vokalnog stava na koje je sam Petar Konjović često ukazivao, predstavljaju pak nedovoljno proučeni problem. Iako mnogi autori, baveći se Koštanom, ističu Konjovićev princip oblikovanja melodije iz govorene reči, analitička razrada, ilustracija sa naglascima, fleksijama prevedenim iz govora u muziku ostala je nedovoljno obrađena. Tako se objektivno nametnula potreba, neophodnost analize melodijske komponente koja predstavlja važan stvaralački impuls, zapravo credo Konjovićevog stvaralaštva. Polazeći od jedinstva reči i muzike, organske sprege dramskog i muzičkog aspekta u operi, komparacijom govornih akcenata i sukcesije tonova u linearnom kretanju, u radu se prati Konjovićev princip doslednog formiranja melodijskih linija iz „zvučne plastike teksta“, koji kompozitor sprovodi u cilju postizanja realističnosti scene. Gramatička i stilaska analiza melodije zasniva se na komparaciji i generisanju melodijskog govora protagonista iz naglasaka teksta libreta – poetskih stopa u književnosti. Cilj rada je utvrđivanje načina melodizacije verbalnog govora, s tendencijom skromnog doprinosa u otkrivanju različitih strana melodije i razvoju koncepta melodijske analize u nacionalnim i regionalnim okvirima.

## MILENKOVIĆ, MARKO

### University of Niš, Faculty of Arts, Serbia

#### The impact of text sound plastic on vocal speech in music play Koštana by Petar Konjović

The creative manuscript of the composer of the music play Koštana undoubtedly reflects a series of features of the musical language, primarily of melodic and harmonic expression. In the musical and theoretical sense, the melody of folk speech and the primacy of the vocal movement that Petar Konjović himself often pointed out, represent an insufficiently studied problem. Although many authors when dealing with Koštana point out Konjović's principle of making a melody from the verbal speech, the analytical elaboration, illustration with accents, inflections translated from speech into music remained underdeveloped. This objectively imposed the need, the necessity of analyzing the melodic component, which represents an important creative impulse, in fact, the credo of Konjović's opus. Starting from the unity of speech and music, the organic connections of the dramatic and musical aspect of the opera, by the comparison of speech accents and the succession of tones in linear motion, Konjović's principle of consistent making melodic lines from the "text sound plastic" is followed in the paper, which the composer conducts in order to achieve the scene realism. The grammatical and stylistic melody analysis is based on comparing and generating the melodious speech of the protagonists from the accents of the libretto text - poetic rates in literature. The aim of the paper is to determine the ways of melodic verbal speech, with a tendency of modest contribution in discovering different parts of a melody and developing the concept of melodic analysis in national and regional frameworks.

**MILIN, MELITA**  
**Muzikološki institut Srpske akademije nauka  
 i umetnosti, Srbija**

**Prepiska Josipa Slavenskog kao izvor za proučavanje njegove stvaralačke  
 poetike**

U Legatu Josipa Slavenskog u Beogradu čuva se kompozitorova prepiska sa preko hiljadu devetsto jedinica koja pruža uvid u dinamičnu razmenu mišljenja sa kolegama, đacima, izvođačima i izdavačima, kao i u različite aspekte njegovog privatnog života. Među njegovim korespondentima bile su ličnosti velikog međunarodnog renomea, kao na primer dirigenti Leopold Stokovski, Erih Klajber i Dimitri Mitropulos, a između ostalih i poznati etnomuzikolozi iz Jugoslavije Vinko Žganec, Miodrag Vasiljević i Cvjetko Rihtman. Do sada je kritički obrađena korespondencija između Josipa Slavenskog i Ludviga Štrekera iz nemačke izdavačke kuće „Šott“, a napisani su i radovi preglednog karaktera s akcentom na recepciju kompozitorovih dela u inostranstvu. U radu koji predlažem za sarajevski skup iznela bih rezultate proučavanja ove prepiske sa tačke gledišta kompozitorovog odnosa prema sopstvenom stvaralaštvu i njegovog sagledavanja razloga za njihovo nedovoljno vrednovanje.

**MILIN, MELITA**  
**Institute of Musicology, Serbian Academy of  
 Sciences and Arts, Serbia**

**The correspondence of Josip Slavenski as a source for the study of his  
 poetics of creative work**

In the voluminous correspondence of Josip Slavenski (1896–1955) that is kept in the Memorial rooms of Josip Slavenski in Belgrade, one can find a number of letters and notes which provide insight into his dynamic exchange of ideas and information with his colleagues, students, performers of his music, and editors. Among his correspondents were some very distinguished international figures such as Leopold Stokowski, Erich Kleiber and Dimitri Mitropoulos, as well as esteemed ethnomusicologists from Yugoslavia – Vinko Žganec, Miodrag Vasiljević, Cvjetko Rihtman and some others. Until now the correspondence between Josip Slavenski and Ludwig Strecker from the German music publishing house „Schott“ has been critically edited and also some articles on the reception of his works abroad, as mirrored in the letters he received, have been published. In the paper I am proposing for the Sarajevo conference I would present the results of my investigation into Slavenski's correspondence from the point of view of his expressing his opinions on his own output and trying to understand the reasons for certain critical comments his works received, which he regarded as unfounded.

## MILINOVIĆ, MAJDA

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

#### Zborska natjecanja kao motivacijski čimbenik za sudjelovanje učenika u pjevačkom zboru

Motivacija je, kao pokretačka snaga ljudskog uma, jedan od najvažnijih čimbenika bilo koje aktivnosti pa tako i onih za koje se pojedinci opredjeljuju u provođenju svog slobodnog vremena. Kada je riječ o dječjem pjevačkom zboru, najčešće mu se priključuju intrinzično motivirani učenici, vođeni vlastitim afinitetima i željama, no često su prisutni i ekstrinzični motivi koji potiču ili upotpunjuju njihovu potrebu za sudjelovanjem. Aktivnosti koje se provode tijekom zbornih pokusa, ali i sve one koje su usko vezane uz samo djelovanje zbora, trebaju zadovoljavati potrebe učenika, stoga je, osim temeljne, glazbene materije, potrebno razmotriti i ostale aspekte koji učenike motiviraju za sudjelovanje. Pripreme su i odlasci na zborna natjecanja snažan motivacijski čimbenik i upravo je s tim ciljem provedeno longitudinalno istraživanje kojim su se željeli utvrditi stavovi učenika, članova dječjeg pjevačkog zbora mlađeg uzrasta u dvije faze- prije i nakon natjecanja, a u vremenskom rasponu od godinu dana. Ispitane su se kategorije odnosile na pjevanje, zajedništvo, radne navike, kompeticiju, osobni razvoj, ali i ulogu voditelja zbora.

## MILINOVIĆ, MAJDA

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

#### Choir Competitions as a Motivational Factor for Students Participation in Choir Singing

Motivation, as a driving force of the human mind, is one of the most important factors of any activity, as well as those activities which the individuals choose to spend their free time on. When discussing children's choirs, most frequently the intrinsically motivated students, who are driven by their own affinity and desires, are the ones who want to take part and join a choir. Nevertheless, more often than not, extrinsic motivation, which encourages and fulfills students' desire for taking part, is also present. Activities implemented during choir rehearsals, but also during all the others, which are closely connected to the mere activity of the choir, should satisfy students' needs. Therefore, apart from the fundamental musical content, it is necessary to also consider other aspects that motivate students for active participation. Preparation for choir competitions and attendance on choir competitions are powerful motivational factors and were used as a basis for this longitudinal research. The research had the aim of establishing the attitudes of students, who are members of the younger children's choir, in two phases – before and after the competition in the time span of an entire year. The categories that were included in the questionnaire pertained to singing, collectiveness, work habits, competencies, personal development as well as the role of the choir conductor.

## NIKŠIĆ, NAKA Univerzitet u Beogradu, Učiteljski fakultet, Srbija

### Prepoznavanje muzički darovitih pojedinaca i pružanje podrške njihovom razvoju i obrazovanju

Učitelj ima značajnu ulogu u izgradnji dječjeg odnosa prema muzici, razvijanju muzičkih sposobnosti, postavljanju elementarne muzičke pismenosti, ali i prepoznavanju i podsticanju muzički darovitih pojedinaca. Međutim, prateći metodičku praksu studenata Učiteljskog fakulteta često smo bili u prilici da sretnemo muzički darovitu djecu koja od strane roditelja i učitelja, na žalost, rijetko budu prepoznata i podržana, odnosno usmjerena ka vannastavnim aktivnostima i institucijama u okviru kojih će moći adekvatno muzički da se razvijaju i obrazuju.

U cilju unaprijeđenja kompetencija učitelja za prepoznavanje i pružanje podrške muzički darovitoj djeci sprovedli smo empirijsko istraživanje na uzorku od 100 učitelja sa teritorije koju pokriva Školska uprava Novi Pazar. Kvantitativni i kvalitativni rezultati istraživanja pokazali su da najveći broj njih ne posjeduje dovoljno znanja o karakteristikama muzički darovitog pojedinca, kao ni mogućnostima i vidovima pružanja podrške djeci u njihovom muzičkom razvoju i obrazovanju. Zato smo, na osnovu dobijenih podataka, osmislili konkretne korake za jačanje ove kompetencije učitelja.

## NIKŠIĆ, NAKA University of Belgrade, Teacher Education Faculty, Serbia

### Recognition of musically gifted individuals and support for their further development and education

A teacher has a very important role in building a child's relationship to music, developing his musical abilities, establishing basic music literacy, but also in recognition and encouragement of musically talented individuals. However, attending the methodology practicums of the students of the Teacher Education Faculty, we are often in a position to encounter musically gifted children whose talents are, unfortunately, not often recognized and supported by their parents or teachers, that is, they are not being directed towards extracurricular activities and institutions which will help them develop and receive further adequate education.

With the aim of improving the competencies of teachers for the recognition and support of musically gifted children, we have carried out an empirical research of a sample of 100 teachers from the territory of the School Board of Novi Pazar. The quantitative and qualitative results have indicated that most of them do not possess sufficient knowledge of the characteristics of musically gifted individuals, nor the possibilities and means of providing support to these children in their musical development and education. That is why, based on the obtained data, we have devised specific steps to strengthen this competence among teachers.

## NOŽICA, IVANA Akademija umetnosti Univerziteta u Novom Sadu, Srbija

### Recepcija savremene muzike u časopisu *Zvuk* – Sarajevski period (1967–1986)

Najznačajniji i najdugovečniji jugoslovenski muzički časopis – *Zvuk*, izlazio je od 1932. do 1990. godine. Tokom tog perioda, nekoliko puta je dolazilo do promene mesta izdavanja, smene urednika i članova uredništva. Budući da je u pitanju časopis savremene fizionomije, što je prva urednica Stana Ribnikar (Đurić-Klajn) naglasila u predgovoru prvog broja iz 1932. godine, u *Zvuku* su veoma značajnu ulogu imali tekstovi posvećeni u datom trenutku savremenoj muzici. Udruženje kompozitora Bosne i Hercegovine, na čelu sa Zijom Kučukalićem, preuzelo je izdavanje časopisa 1967. godine. Tokom ovog, ujedno i najdužeg, sarajevskog perioda izlaženja, do 1986. godine, časopis je doživeo najviše transformacija kada je u pitanju dizajn i format, ali i sadržaj i kvalitet samih tekstova. Dodat je veliki broj novih rubrika, od kojih je nekoliko bilo posvećeno isključivo savremenoj muzici (*Nova dela, Nova dela jugoslovenskih kompozitora, Kompozitori o svojim delima, Savremena muzika, Prikazi i kritike*) a redovno su objavljivani tekstovi posvećeni jednom delu i njegovoj detaljnoj analizi, stvaralaštvu jednog kompozitora, značajnim muzičkim festivalima u zemlji i inostranstvu kao i aktuelnim kompozicionim tehnikama.

## NOŽICA, IVANA Academy of Arts, University of Novi Sad, Serbia

### The reception of contemporary music in the journal *Zvuk* – Sarajevo period (1967–1986)

The most important and longest published music magazine in Yugoslavia – *Zvuk*, was coming out from 1932 to 1990. During that period, there were several changes of the publishing office location, editors as well as the members of the editorial staff. It was the magazine of contemporary physiognomy in which the texts dedicated to the contemporary music had a very important role. That was emphasized by the first editor Stana Ribnikar (Đurić-Klajn) in the preface of the first issue in 1932. The Association of Composers of Bosnia and Herzegovina, led by Zija Kučukalić, took over the publishing of the magazine in 1967, and the publishing office moved to Sarajevo. During this, withal longest period of publishing, which lasted until 1986, the magazine experienced most transformations when it comes to design and format, but also the content and the quality of the texts. A high number of new columns were added, from which a few were dedicated exclusively to contemporary music. Texts dedicated to a single composition and its detailed analysis, works of a single composer, significant music festivals and the current composing techniques were a very important part of the magazine *Zvuk* and were published on a regular basis.

## PRODANOV, IRA Akademija umetnosti Univerziteta u Novom Sadu, Srbija

### Delatnost maestra Mladena Jagušta na Akademiji umetnosti Univerziteta u Novom Sadu

“Ja ovde imam Berlinsku filharmoniju”, izjavio je maestro Mladen Jagušt u intervjuu povodom 35 godina postojanja Akademije umetnosti Univerziteta u Novom Sadu. Time je jedan od najeminentnijih dirigenata sa prostora bivše Jugoslavije iskazao svoje zadovoljstvo radom na instituciji čiji je osnovni zadatak obrazovanje stručnih muzičkih kadrova. U toku gotovo dve decenije, maestro Jagušt je, prema principima rada staggione orkestara, nastojao da u dva (a ponekad i više) projekata u toku svake studijske godine, omogući studentima instrumentalnih odseka učešće u pripremi i izvođenju kapitalnih dela istorije muzike. U radu će biti analiziran repertoar koji je studentski orkestar Akademije umetnosti realizovao pod umetničkim rukovodstvom maestra Jagušta, način njegovog pristupa delu i stavovi koje je iznosio u pogledu interpretacije. Dokumentacija koja će pri tome biti korišćena pripada arhivi projekta *Kulturološki identiteti u umetničkoj produkciji Akademije umetnosti Univerziteta u Novom Sadu – arhiviranje i analitičko predstavljanje građe i tradicije (2016 – 2019)* čije je finansiranje podržano od strane Pokrajinskog sekretarijata za visoko obrazovanje i naučno-istraživačku delatnost Autonomne pokrajine Vojvodine.

## PRODANOV, IRA Academy of Arts, University of Novi Sad, Serbia

### Maestro Mladen Jagušt and his Work at the Academy of Arts, University of Novi Sad

“I have here the Berlin Philharmonic”, referred maestro Mladen Jagušt to students’ Symphony Orchestra in an interview marking the 35th anniversary of the Academy of Arts, Univ. of Novi Sad. With this statement, one of the greatest conductors from the territory of ex-Yugoslavia underlined his satisfaction with the work with young musicians at one institution for high music education. In more than two decades long period, maestro Jagušt worked with this students’ ensemble as with staggione orchestra, preparing two or sometimes more projects per study year, performing the core symphonic repertoire of history of music. In the paper this repertoire will be reviewed, as well as Jagušt’s approach to work, his comments about the artistic interpretation and his commitment to helping young musicians on their way into professional life. The research is based on documentation collected within the project “Cultural Identities in Artistic Production of the Academy of Arts, University of Novi Sad - archiving and analytical presentation of material and tradition”, project number: 114-451-1671/2016-02, financially supported by Ministry of Science and Technological Development of the Autonomous Province of Vojvodina.



## RIES, SARA Hrvatska

### Franjo Ksaver Kuhač u ogledalu svoje korespondencije (1864-1874)

Među pisanom ostavštinom Franje Ksavera Kuhača (1834-1911), prvog hrvatskog muzikologa, povjesničara glazbe i etnomuzikologa sačuvana je i njegova opsežna korespondencija. Pisma su sakupljena u trinaest knjiga s oko 3000 pisama, a većina ih je pisana na rukopisnoj gotici, njemačkim jezikom, dok su pojedina pisma pisana latinicom i na hrvatskom jeziku. Nastala u razdoblju od 1860. do 1911. godine, godinama obilježenima buđenjem njegove nacionalne i kulturne svijesti, korespondencija vjerno svjedoči o Kuhačevom životu, radu i aktivnostima te kulturnim, političkim i glazbenim događanjima. Ovdje će se osvrnuti na pisma iz druge i treće knjige njegove korespondencije (1864-1874); analizirat će se tipovi kontakata, tema, djela i događaja koji se spominju i osnovni Kuhačevi stavovi o vlastitom radu i pogledu na glazbena i nacionalno-kulturna zbivanja. Pisma su izvrstan dokaz o duhu vremena u kojem su nastala, odnosno o važnim političkim i kulturnim promjenama te o nepovoljnoj životnoj i financijskoj situaciji u kojoj se Kuhač često nalazio. Također, iz pisama koje je slao svojim kolegama, prijateljima i članovima obitelji (budući da primljena pisma nisu sačuvana) saznajemo mnogo o Kuhačevom načinu razmišljanja, njegovoj osobnosti te o raznovrsnim kompleksnim odnosima s njegovim kolegama i istaknutim osobama tadašnje hrvatske kulture i politike. Istraživanje je dio projekta *Umrežavanje glazbom: promjene paradigmi u „dugom 19. stoljeću“ – od Luke Sorkočevića do Franje Ks. Kuhača* (NETMUS19, 2017-2021).

## RIES, SARA Croatia

### Franjo Ksaver Kuhač as seen through his correspondence (1864-1874)

Among the written legacy of Franjo Ksaver Kuhač (1834-1911), recognised as the first Croatian musicologist (music historian and ethnomusicologist) there is a comprehensive collection of Kuhač's letters. The letters are preserved in thirteen volumes containing around 3000 letters, most of which were written in German, in Gothic script, while some were written in Croatian, in Latin script. The correspondence covers the timespan from 1860 to 1911, the period of his growing awareness of national culture and heritage and gives evidence on Kuhač's life events, his work and activities, as well as on important cultural, political and musical events. Here the letters from the second and third volume of the correspondence (1864-1874) will be discussed; with special focus on types of contacts, topics, intellectual works, works of art and events, along with Kuhač's views on his work and musical and national affairs. Those letters provide insights about the time they were written in, i.e. about the major political and cultural changes, not to mention a grave financial situation Kuhač often found himself in. Moreover, from the sent letters (the received letters are not preserved) one can learn about Kuhač's mindset, personality and various complex relations with his colleagues and distinguished persons of Croatian culture and politics. The research is part of the project *Networking through music: changes of paradigms in the "long 19th century" – from Luka Sorkočević to Franjo Ks. Kuhač* (NETMUS19, 2017-2021).

## STEFANIJA, LEON

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

**Kritičarske strategije: konceptualna analiza slovenačke orkestarske muzike između 1918. i 1945.**

Godine 1925., jedan od uticajnih muzičkih koordinatora Anton Dolinar definisao je svoju eru kao eru „općeg vrijetanja, nestabilnosti i neizvjesnosti, a ona je odraz svega što se dešava u carstvu svake umjetnosti, naročito u muzici. [...] Međusobno se natječu ne samo publika nego i aktivni muzičari. Oni koji pripadaju ‘starijoj školi’ preziru one koji se ubrajaju u članove ‘novijeg, modernog stila’. ‘Zagovornici nove struje’ nemaju lijepih riječi za svoje prethodnike a između ova dva tabora treća struja, srednji put objedinjuje sve najveće kontraste i priznaje dobre strane svakog tabora.“ (Donesek h glasbeni kritiki. *Cerkveni glasbenik*, 48/11–12, 1925, 125–9.). Terminologija je prilično moderna. Izgleda da je „treća struja“ privlačna fraza cjelokupne kulture u kojoj preovladavaju razlike i u kojoj zapravo nema zajedničkih pojava osim ljudskih prava i obaveza (što različite kulture razumijevaju pomalo različito). Potraga za „najboljim putem“ zapravo je zajednički imenitelj posljednjih nekoliko stoljeća a aksiologija je prilično šarolika, heterogena i heteronomna.

Rad se fokusira na aksiološke nivoe otkrivene u prikazima slovenačkih orkestralnih djela izvedenih od 1919. do 1945. Analiza prikuplja koncepte vrednovanja orkestarske muzike kao najcjenjenijeg muzičkog žanra (osim, naravno, opere) i suprotstavlja razlike i sličnosti u argumentaciji oba tabora koje spominje Dolinar, modernističkog i „starije škole“. Metodološki, rad je koncipiran kao analiza tekstualnog korpusa članaka u svim slovenačkim novinama iz perioda o kojem je riječ gdje se riječ „orkestar“ pojavljuje u vezi sa nekim orkestarskim djelom slovenačkog kompozitora (naravno, uz izvjesna ograničenja – nisu obuhvaćene kratke najave koncerata).

## STEFANIJA, LEON

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

**Critical strategies: concept-analysis of Slovenian orchestral music 1918–1945**

In 1925, one of the influential music coordinators Anton Dolinar defined his era as an era of “general boiling, instability, and uncertainty and it is a clear reflection thereof everything that is happening in the realm of every art, especially in music. [...] Not only the audience but also the active musicians are competing among themselves. The ones that belong to the ‘older school’ disdain the ones that reckon themselves as belonging to the ‘newer, modern style’. The ‘advocates of the new current’ do not cherish favorable word for their predecessors and between the two camps the third way, the middle path that would accommodate all the biggest contrasts and recognize merits of each camp.” (Donesek h glasbeni kritiki. *Cerkveni glasbenik*, 48/11–12, 1925, 125–9.) The diction is fairly modern. The “third way” seems to be a catchy phrase of an entire culture in which differences prevail and actually there are no common phenomena apart from the human rights and duties (understood somewhat differently in different cultures). The search for “the best way” seems to be actually a common denominator of the last several centuries and the axiology seems rather variegated, heterogeneous and heteronomous.

The paper is focused on the axiological levels as found in the reviews of the Slovenian orchestral pieces performed from 1919 to 1945. The analysis gathers the concepts of evaluating orchestral music as the most respected genre of music (besides opera, of course) and confronts the differences and similarities in the argumentation of both camps mentioned by Dolinar, the modernist and the “older school”. Methodologically, the paper is conceived as a text-corpus analysis of all Slovenian newspaper articles from the discussed period in which the word “orchestra” appears in connection to an orchestral piece by a Slovenian composer (with certain limitations, of course – the short announcements of the concerts are not included).

## ŠKARICA, SINIŠA Hrvatska

### Bijelo dugme: rock-folk ili folk-rock?

Bijelo dugme, bilo je naš Elvis, ali i Beatlesi, tako nekako započinje ova priča. Oni su prošli i onu bezimenu i nesvjesnu, tek entuzijastičnu fazu (Jutro), u kojoj američki povjesničar umjetnosti Carl Belz prepoznaje osobine narodne umjetnosti; poput Presleya iz gotovo getoizirane scene prvi su izveli rock na veliku pozornicu kao nešto s čime valja više nego ozbiljno računati i postali objektom masovnog obožavanja, a potom su poput Beatlesa - kao novi kraljevi popa - najavili da ono što rade ima aspiraciju nazvati se umjetnošću. Tako jedna od pretpostavki da bi se korištenje folkloru moglo smatrati autorskim, umjetničkim činom, jest da se "obrađuje", što Bijelo dugme, odnosno Goran Bregović čine u početku možda intuitivno, a kasnije i svjesno.

Bijelo dugme pokazalo nam je dovoljno rano i bolje od svih drugih da ono što smo doživljavali kao "vlastiti izum" ima duboko smisla; da mi imamo smisla; da su i ovdašnje generacije mladih našle svoje mjesto pod suncem u potrazi za svojim kulturnim i društvenim identitetom.

Bijelo dugme nije bila narodna ili folklorna, nego punokrvna rock grupa; tek mjestimice izrazito folkloroga kolorita. Da budem jasan: ne volim(o) ga zato što je "drmeš", nego zato što je rock 'n' roll.

## ŠKARICA, SINIŠA Croatia

### *Bijelo dugme*: rock-folk or folk-rock?

*Bijelo dugme* were both our Elvis and our *Beatles*, this is how this story begins. They passed both through the nameless and unconscious, just enthusiastic stage (*Jutro*), where American art historian Carl Belz recognizes the features of folk art; like Presley, from an almost ghettoized scene, they were the first to bring to the great stage something worth counting on seriously, and became an object of mass adoration and then, like *Beatles* – as new kings of pop – they announced that what they do aspires to call itself art. In this way, one of the prerequisites for perceiving the use of folk music as an authorial, artistic practice is to „arrange“ it – something that *Bijelo dugme*, i.e. Goran Bregović do, initially perhaps intuitively and later on quite consciously.

*Bijelo dugme* showed us, early enough and better than anyone else, that what we experienced as „our own invention“ is deeply meaningful; that we are meaningful; that our local generations of youth have found their place under the sun in pursuit of their own cultural and social identity.

*Bijelo dugme* was not a folk, but rather a full-blooded rock band, with only occasional folk coloring. Let me be clear: I (we) do not love them because they are a folk dance but because they are rock'n'roll.

**ŠULENTIĆ BEGIĆ, JASNA / BEGIĆ, AMIR**  
**Umjetnička akademija, Sveučilište Josipa**  
**Jurja Strossmayera u Osijeku, Hrvatska**

**Didaktički aspekti interkulturalnog pristupa u nastavi glazbe**

Nastava glazbe u općeobrazovnim školama pruža velike mogućnosti za interkulturalni odgoj jer je glazba sama po sebi interkulturalna umjetnost. S obzirom na usku povezanost glazbe i kulture, razvijanje kulturnog razumijevanja može biti učinkovit ishod nastave glazbe, a upoznavanje različitih glazbe svijeta put ka razvijanju interkulturalne kompetencije učenika. Ovaj rad predstavlja pregled različitih istraživanja u kojima se brojni stručnjaci i znanstvenici bave didaktičkim aspektima, tj. mogućnostima, strategijama i metodama interkulturalnog pristupa odgoju u nastavi glazbe općeobrazovnih škola istodobno nastojeći ukazati na postojeće probleme koji se javljaju u procesu interkulturalnog odgoja u nastavi glazbe. Možemo zaključiti da nastava glazbe u općeobrazovnim školama može doprinijeti interkulturalnom odgoju, tj. stjecanju učeničkih interkulturalnih kompetencija, no neizostavni su uvjeti interkulturalni pristup nastavi glazbe i interkulturalna kompetencija nastavnika glazbe. Kako navode istraživači, nastavnici bi interkulturalnu kompetenciju trebali steći prije svega tijekom studija, a na različitim tečajevima ili radionicama istu dalje razvijati i osnaživati.

**ŠULENTIĆ BEGIĆ, JASNA / BEGIĆ, AMIR**  
**Academy of Arts in Osijek, Josip Juraj**  
**Strossmayer University of Osijek, Croatia**

**Didactic aspects of intercultural approach in music teaching**

Music teaching in general education schools provides great opportunities for intercultural education because music itself is an intercultural art. Given the close connection between music and culture, developing cultural understanding can be an effective outcome of music teaching and learning different world music to develop the intercultural competence of students. This paper presents an overview of various researches in which many experts and scientists deal with didactic aspects, ie the possibilities, strategies and methods of intercultural access to teaching music in general education schools, while at the same time trying to point out the existing problems that arise in the process of intercultural education in music teaching. We can conclude that teaching music in general education schools can contribute to intercultural education, ie the acquisition of student intercultural competencies, but the intercultural approach to music teaching and the intercultural competence of music teachers are indispensable. As researchers claim, teachers should acquire intercultural competence first and foremost during the course of study, and at different courses or workshops, they should continue to develop and empower.

## TEPARIĆ, SRĐAN Fakultet muzičke umetnosti, Univerzitet umetnosti u Beogradu, Srbija

**Arhitekstualnost kao činilac gradnje žanra „muzičke bajke“ u kompoziciji  
*Neobične scene sa Homerovog groba – novi prilozi za Hansa Kristijana  
Andersena* Ivane Stefanović**

Kompozicija *Neobične scene sa Homerovog groba u Smirni – novi prilozi za Hansa Kristijana Andersena* za flautu, klavir, čembalo, harmoniku, udaraljke, gudački orkestar i naratora u deset slika iz 2005. godine, koncertantno je delo usko vezano za tekst bajke Hansa Kristijana Andersena Ruža sa Homerovog groba iz 1842. godine. Kao najava svake od deset muzičkih slika, narator čita deo bajke koja se na kraju, izlaže u celosti. Ukoliko bismo sa strukturnog stanovišta poredili bajke, njihova međusobna sličnost ukazivala bi na korišćenje opštih mesta i situacija. Osnovni podsticaj za pisanje ovog rada bila je ideja Vladimira Proppa, koji je u čuvenoj studiji *Morfologija bajke*, između ostalog, postavio i tezu da sve bajke imaju istu strukturu. Strukturne analize ovog ruskog formaliste, pokazale su da postoje izvestan broj uvek istih obrazaca po kojima su bajke struktuirane, kao i to, da postoje slične funkcije likova koji u sebi nose neke arhetipske obrasce. Implicitni odnos teksta prema žanrovskom određenju, u radu bi bio razmatran kroz arhitekstualnost. Tekst bajke Hansa Kristijana Andersena Ruža sa Homerovog groba kojeg je Ivana Stefanović koristila u svojoj kompoziciji, govori o ruži čija sudbina biva opisana i jednim muzičkim kvalitetom, ljubavlju slavuja koja se poredi sa serenadom mirisnom cveću. Na simboličan način, ovakva odrednica navodi na analitičko bavljenje ovom kompozicijom, ali sa suprotne pozicije od navedene – nivo opštosti bio bi ispitivan kroz literarnost muzičkog teksta. Svojevrsan koncert za flautu, poseduje kvalitete koji bi u smislu intertekstualnih odnosa, mogli da se svedu na nivo arhitekstualnosti. U ovom delu, biće ispitivan nivo opštosti obrazaca koji bi na neki način, mogli da budu uporedivi sa opštim situacijama koje se pominju u tekstu bajke. Cilj rada međutim, ne bi trebalo da predstavlja eventualno poređenje arhitekstualnih odnosa književnog i muzičkog dela, jer su razlike čak i na najfundamentalnijem nivou, sasvim očigledne. Svođenje muzičkih znakova na fundamentalne muzičke obrasce, govore bi o tome da je u žanrovskom smislu, moguće određenje ove kompozicije kao svojevrsne muzičke bajke.

## TEPARIĆ, SRĐAN Faculty of Music, University of Arts in Belgrade, Serbia

**Architextuality as a factor in the construction of the genre of “musical fairy tale” in the composition *Extraordinary scenes from Homer’s grave in Smyrna – New additions for Hans Christian Andersen* by Ivana Stefanović**

The composition of the *Extraordinary Scenes from Homer’s Grave in Smyrna - New additions for Hans Christian Andersen* for flute, piano, harpsichord, accordion, percussion, string orchestra and narrator in ten images from 2005, is a concert piece closely related to the text of the fairy tale *A Rose from Homer’s Grave* by Hans Christian Andersen from 1842. As an announcement of each of the ten musical images, the narrator reads a part of the fairy tale which, in the end, is presented in its entirety. If we compare fairytales from a structural point of view, their mutual similarity would indicate the use of general sites and situations. The basic incentive for writing this work was the idea of Vladimir Propp, who in the famous study *Morphology of the Folktale*, among other things, put forward the thesis that all fairy tales have the same structure. Structural analyzes of this Russian formalist have shown that there are always a number of the same patterns in which fairytales are structured, as well as that there are similar functions of characters that carry some archetypal patterns in them. The implicit relation of the text to the genre definition would be considered in the paper through architextuality. The text of the fairy tale by Hans Christian Andersen’s *A Rose From Homer’s Grave*, used by Ivana Stefanovic in her composition, speaks of a rose whose fate is described also by a musical quality, a love of a nightingale that is compared with a serenade to scented flowers. In a symbolic way, such an entry suggests analytical treatment of this composition, but from the opposite position of the stated – the level of generality would be examined through the literature of the music work. A sort of a flute’s concert possesses the qualities which, in terms of intertextual relations, could be reduced to the level of architextuality. In this section, the level of generality of patterns that will in some way be comparable to the general situations mentioned in the fairy tale text will be examined. However, the goal of the paper should not suggest possible comparison of architextual relations between literary and musical work, as differences at even the most fundamental level are quite obvious. Reducing musical characters to fundamental musical patterns would imply that in genre terms it is possible to define this composition as a kind of musical fairy tale.

## TOMIĆ FERIĆ, IVANA / MILOŠEVIĆ CARIĆ, MAJA Umjetnička akademija Sveučilišta u Splitu, Hrvatska

**Glazbeni klasicizam u Dalmaciji: Julije Bajamonti (1744.-1800.) i Josip Raffaelli (1767.-1843.) u ogledalu korespondencije i uzajamnih odnosa**

U namjeri predstavljanja novih spoznaja i otkrića koji su rezultat recentnih glazbeno-historiografskih istraživanja, tekst rasvjetljuje nepoznate podatke o uzajamnim vezama dvojice skladatelja s hrvatskoga priobalja u kasnom *settecentu* – Julija Bajamontija (1744.-1800.) i Josipa Raffaellija (1767.-1843.). Kao jedan od najučinenijih i najsvestranijih ličnosti ne samo dalmatinske već i cjelokupne hrvatske povijesti, Bajamonti je „kulturom pisma“ održavao veze i kontakte s brojnim istomišljenicima unutar i izvan hrvatskih granica. Među domaćim korespondentima, značajno mjesto pripada Josipu Raffaelliju – skladatelju, kapelniku, orguljašu i svećeniku, rođenom u Hvaru u imućnoj patricijskoj obitelji. Glazbenu naobrazbu Raffaelli je započeo u rodnome gradu, učeći privatno s Bajamontijem, a nastavio je - vjerojatno na poticaj splitskog polihistora s kojim ostaje u kontaktu putem pisama - u Italiji. Nakon povratka u Hvar 1804., Raffaelli postaje ključna ličnost crkvene glazbe grada kao katedralni orguljaš i kapelnik, ali i plodan skladatelj duhovne glazbe prožete utjecajima talijanske opere (kasnog) 18. stoljeća. Sačuvana korespondencija J. Bajamontija u Arhivu Arheološkoga muzeja u Splitu nudi podatke koji će doprinijeti rasvijetljavanju njihova odnosa i usmjeriti znatno bogatije svjetlo na ulogu dvojice srednjodalmatinskih skladatelja u probou prosvjetiteljskih ideja sa zapadne obale Jadrana u hrvatske krajeve, koje su postale zalogom uzleta glazbe u Hrvatskoj na samom početku 19. stoljeća, u razdoblju koje je prethodilo i na neki način pripremalo hrvatski narodni preporod.

## TOMIĆ FERIĆ, IVANA / MILOŠEVIĆ CARIĆ, MAJA Academy of Arts, University of Split, Croatia

**Music classicism in Dalmatia: Julije Bajamonti (1744.-1800.) and Josip Raffaelli (1767.-1843.) in the mirror of correspondence and mutual relationship**

For the purpose of presenting new insights and discoveries resulting from recent music-historiographical researches, the text illuminates unknown data about the relationship between two composers from the Croatian coast in the late *Settecento* - Julije Bajamonti (1744-1800) and Josip Raffaelli (1767-1843.). As one of the most learned and most versatile personalities not only of Dalmatian but also of all Croatian history, Bajamonti maintained relations and contacts with numerous contemporaries within and beyond the Croatian borders through the “culture of correspondence”. Among the domestic correspondents, a significant place belongs to Josip Raffaelli – the composer, organist and priest – who was born in Hvar, into a wealthy patrician family. He started his private music lessons in Hvar with Julije Bajamonti and continued in Italy - probably influenced by the Split’s polyhistor with whom he maintained contacts by letters. After returning to his hometown in 1804, Raffaelli became a key figure of church music in Hvar, active as the *maestro di cappella* and organist in the Cathedral, and fertile composer of sacred pieces predominantly influenced by Italian 18th century (operatic) music. The preserved correspondence of J. Bajamonti in the Archives of the Archaeological Museum in Split offers data that will contribute to the revelation of their relationship and shed broader light on the role of these two Dalmatian composers in the penetration of Enlightenment ideas from the west coast of the Adriatic to the Croatian regions. These ideas have become a pledge of the rise of music in Croatia at the very beginning of the 19th century, in the period that preceded and in some way prepared the Croatian National Revival.

## TUKSAR, STANISLAV Muzička akademija Sveučilišta u Zagrebu, Hrvatska

**Franjo Ksaver Kuhač u mreži svojih kontakata na projektu „Die österreichisch-ungarische Monarchie in Wort und Bild“ (1888.-1902.)**

Nakon uspješnog sudjelovanja na Prvoj dalmatinsko-hrvatsko-slavonskoj izložbi u Zagrebu (1864.) i Svjetskoj izložbi u Beču (1873.) hrvatski muzikolog Franjo Ksaver Kuhač (1834-1911), kao prvi i najmeritorniji stručnjak na području znanosti o glazbi na južnoslavenskim teritorijima Habsburške Monarhije, bio je angažiran na poziv nadvojvode Rudolfa za suradnju na velikom državnom projektu 'Die österreichisch-ungarische Monarchie in Wort und Bild' (1884.-1902.). U okviru tog projekta Kuhač je u knjizi *Dalmatien* (Beč, 1892.) objavio tekst *Die Musik* s tri notna primjera i dva likovna priloga Vlaho Bukovca, a u knjizi *Croatien und Slavonien* (Beč, 1902.) tekst *Volksmusik* s ukupno jedanaest notnih primjera narodnih pjesama i gradskih napjeva te nekoliko likovnih priloga Klementa Crnčića i Ferde Kovačevića. Tijekom koncipiranja, izrade i finaliziranja navedenih tekstova došlo je do stanovitih metodoloških, konceptijskih i tehničkih razmimoilaženja i nesporazuma između Kuhača s jedne i naručitelja (urednika, recenzenata) tih tekstova s druge strane strane. Sačuvana korespondencija i ostala dokumentacija u vezi s ovom problematikom svjedoči o mreži kontakata između sudjelujućih osoba (J.v. Weilen, E. Hanslick, I. Kršnjavi, V. Bukovac i dr.) i njihovim interaktivnim odnosima, što upućuje na razotkrivanje idejne pozadine i artikuliranje konceptualizacije na području glazbe općenito u složenim društvenim konstelacijama na jugu Monarhije u posljednjem razdoblju njezina postojanja.

## TUKSAR, STANISLAV Academy of Music, University of Zagreb, Croatia

**Franjo Ksaver Kuhač in the network of his contacts within the project „Die österreichisch-ungarische Monarchie in Wort und Bild“ (1888-1902)**

After successful participation at the First Dalmatian-Croatian-Slavonian exhibition in Zagreb (1864) and the Weltausstellung in Vienna (1873), the Croatian musicologist Franjo Ksaver Kuhač (1834-1911), as the first and most competent expert in the field of musical science in the south-Slavic territories of the Habsburg Monarchy, was engaged by the Archduke Rudolf to take part in the great state project 'Die österreichisch-ungarische Monarchie in Wort und Bild' (1884-1902). Within this project Kuhač published, in the book *Dalmatien* (Vienna, 1892), the text *Die Musik* containing three music examples and two pictures by Vlaho Bukovac and, in the book *Croatien und Slavonien* (Vienna, 1902), the text *Volksmusik* with a total of eleven music examples of folk songs and urban tunes along with several pictures by Klement Cencić and Ferdo Kovačević. During the drafting, elaborating and finalizing the above mentioned texts certain methodological, conceptual and technical disagreements and misunderstandings occurred between Kuhač on one side, and the commissioners (editors and reviewers) of these texts on the other side. The preserved correspondence and other documentation concerning these issues bear witness about the network of contacts between the participating persons (J.v. Weilen, E. Hanslick, I. Kršnjavi, V. Bukovac and others) and their interactive relationship, pointing at the revealing the notional background and the articulation of the conceptualization dealing with the field of music in complex social circumstances in the south of the Monarchy during the last period of its existence.

## TVRTKOVIĆ, OGNJEN Bosna i Hercegovina

### Neprestanost kontinuiteta popularne glazbe u prvim poratnim godinama socijalističke Jugoslavije

Recentno je publicirano više istraživanja o povijesti popularne glazbe i posebno jazza na tlu onoga što poznajemo pod terminom „socijalistička Jugoslavija“, sa naglaskom na prvim poratnim danima. Svi ti radovi pate od prevelikog ideološkog impregniranja odnosa zvanične poratne kulturne elite i politike i popularne glazbe koja se razvijala u to vrijeme, sa naglaskom na različitim oblicima represije i moderiranja.

Želim pokazati da se kontinuitet usprkos II svjetskom ratu i burnim društvenim promjenama nije prekidao i da su naši stvaraoci uhvatili korak sa svjetskim trendovima i vrlo brzo na prijelazu iz 50-tih u 60-te dosegli visoku kvalitetu i svjetske uspjehe. Primjeri; rani radovi Mladena-Bobbyja Guteshe za Bennyja Goodmana, kompleksne skladbe Miljenka Prohaske pisane u maniri „treće struje“, stvaralački pokušaji spajanja etničkih glazbi sa tla Jugoslavije i postulata modernog jazza Duška Gojkovića, uspješni izlasci radijskih velikih jazz orkestara na prijelazu iz 50-tih u 60-te i respektibilne karijere solista i pjevača u Europi i SAD-u. Samo kratki period po II svjetskom ratu ideologija je bila ispred kontinuiranog i prirodnog razvoja popularne glazbe, bez velikih turbulencija i ideoloških prekida.

## TVRTKOVIĆ, OGNJEN Bosnia and Herzegovina

### Uninterrupted continuity of popular music in the first postwar years of socialist Yugoslavia

There have been a few recent studies on the history of popular music, particularly jazz in the territory of what we know under the term „socialist Yugoslavia“, with an emphasis on the first postwar days. All these papers suffer of too much ideological impregnation of the relationship between the postwar cultural elite and politics on the one hand, and popular music developing at the time, highlighting different forms of repression and moderation.

I want to show that, despite the Second World War and turbulent social changes, the continuity was not interrupted, that our musicians caught up with world trends, and that very fast, in the late 1950s and early '60s, they attained a high quality and world success. Examples: early works by Mladen-Bobby Gutesha for Benny Goodman, complex compositions by Miljenko Prohaska composed in the manner of „third way“, creative attempts of uniting Yugoslav ethnic music and modern jazz postulates by Duško Gojković, successful appearances of radio big jazz bands in the late 1950s and early 60s, and respectable careers of soloists and singers in Europe and the USA. It was only for a short period of time after the Second World War that ideology preceeded a continuous and natural development of popular music, without great turmoils and ideological interruptions.



## TVRTKOVIĆ AKŠAMIJA, VALIDA

### Muzička akademija Univerziteta u Sarajevu, Bosna i Hercegovina

#### Metode aktivnog učenja u nastavi muzike

Aktivno učenje predstavlja model koji je suštinski orijentiran na učenika, naglašava učešće učenika u kognitivno zahtjevnim aktivnostima. Učenici se navode da vlastitom aktivnošću dolaze do znanja, da vlastitim razmišljanjem i kombiniranjem informacija, odnosno svojih iskustava i predznanja pronađu vlastite načine i stil učenja. Aktivno učenje je povezano s onim što već znamo i u šta vjerujemo. Osnovna komponenta aktivnog učenja jeste motivacija da se nešto nauči. Ukoliko učeniku nije poznat razlog zašto uči, konačani uspjeh u rješavanju postavljenih problema može izostati, ili biti manje uspješan, bez obzira na obimnost direktnog podučavanja koje je poduzeto.

Poznato je da primjena uvijek istih metoda može veoma lahko prijeći u šablon. Aktivnost učenika u učenju i radu može se postići samo ako nastavnik primjenjuje metode koje mogu aktivirati učenike u nastavnom procesu. Bitno je napomenuti da je važna karakteristika svake nastavne metode to da se ona odnosi na istovremeni rad nastavnika i učenika.

Cilj istraživanja je prikazati da se kroz primjenu i kreativni odabir različitih metoda aktivnog učenja u nastavi muzike učenici znanja stiču vlastitom aktivnošću i promišljanjem.

## TVRTKOVIĆ AKŠAMIJA, VALIDA

### Academy of Music, University of Sarajevo, Bosnia and Herzegovina

#### Active learning methods in music classes

Active learning is a model essentially focused on students, which emphasizes students' participation in cognitively demanding activities. Students are guided to attain knowledge through their own activity, to find their own ways and styles of learning through their own thinking and combining information, i.e. their experiences and previous knowledge. The underlying component of active learning implies motivation to learn something. If students do not know the reason for which they learn, the final success in solving set problems can fail to happen, or be poorer, regardless of the scope of direct teaching conducted.

It is well known that application of ever-same methods can very easily become a routine. Students' activity in work can be achieved only if the teacher uses methods that can activate students in the teaching process. It should be noted that an important characteristic of each teaching method is simultaneous work by the teacher and students.

The research is aimed at showing that though the application and creative selection of different methods of active learning in music classes, students acquire knowledge through their own activity and thinking process.

**VALJALO KAPORELO, JELICA / JURAČIĆ,  
BLAZENKO**  
Umjetnička akademija Sveučilišta u Splitu,  
Hrvatska

**Melodijske i ritamske permutacije gregorijanskog koralu u skladbi *Messa da Requiem* Marina Santora (1754. – 1823.): glazbeno-analitički ocrn nepoznatog djela iz dubrovačke glazbene baštine**

U radu se prikazuju melodijske i ritamske permutacije gregorijanskog koralu inkorporiranog u umjetničko sakralno stvaralaštvo Marina Santora (Dubrovnik, 1754. – Dubrovnik, 1823.), svećenika, orguljaša i skladatelja koji je svojom glazbeničkom djelatnošću značajno pridonio razvoju glazbenog života grada Dubrovnika na prijelazu 18. u 19. stoljeće. Skladateljski opus Marina Santora pohranjen je u Glazbenom arhivu Franjevačkog samostana Male braće u Dubrovniku, a (zasad) broji ukupno devet jedinica, uglavnom djela sakralne provenijencije. U sačuvanoj rukopisnoj notnoj građi nalaze se dvije mise – *Messa a tre voci* (sign. HR-DSMB, 26/814) i *Messa da Requiem* (sign. HR-DSMB, 26/813). Potonja se, pisana za dvoglasni muški zbor uz orguljsku pratnju, čuva u dvije rukopisne inačice. Glazbeno-analitičkim ocrtom Santorove skladbe *Messa da Requiem*, nastale na glazbeni predložak gregorijanske *Missae pro defunctis*, prikazat će se izvorni oblik gregorijanskog koralu, izdvojiti embrionalni melodijski element, tzv. incisum kao jezgra ili primarni element u skladateljskom procesu, predočiti ritamska plastičnost jednoglasnog napjeva, usporediti izvorni oblik koralu s prokomponiranim skladateljskim postupkom, tj. gregorijanskim citatima i parafrazama te permutacijama melodijskih i ritamskih elemenata uvjetovanih harmonijskim okvirom i menzuranim odnosima. Također, prikazat će se razlike u tretmanu teksta u originalnom napjevu i skladateljskom ostvarenju. U cilju oživotvorenja i valorizacije nepoznatih arhivskih muzikalija iz dubrovačke glazbene baštine definirat će se neke značajke glazbenog jezika Marina Santora.

**VALJALO KAPORELO, JELICA / JURAČIĆ,  
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Academy of Arts, University of Split,  
Croatia

**Permutations of the melodic and rhythmic elements of the Gregorian chant in the *Messa da Requiem* by Marino Santoro (1754-1823): musical-analytical insight into the unknown work from the musical heritage of Dubrovnik**

This work presents melodic and rhythmic permutations of the Gregorian chant incorporated into artistic sacred musical work by Marino Santoro (Dubrovnik, 1754 – 1823), a priest, an organist and composer who significantly contributed to the development of the musical life in Dubrovnik at the end of 18th and the first half of the 19th centuries. For now his musical opus consists of nine units, mostly the works of sacral provenance which are kept in the Music Archive of the Franciscan monastery of the Friars Minor in Dubrovnik. There are two masses – *Messa a tre voci* (HR-DSMB, 26/814) and *Messa da Requiem* (HR-DSMB, 26/813) in the Santoro's manuscript materials. The latter one is written for a two-voice male choir and organ accompaniment. It is preserved in two manuscript versions. By musical-analytical insight into the Santoro's *Messa da Requiem*, written to the musical pattern of the Gregorian *Missae pro defunctis*, the original form of the Gregorian chant will be shown, embryonic melody element, i.e. incisum as a nucleus and the primary element in the composing process will be separated, rhythmic plasticity of unison melody will be presented and, in the end, the original form of the chant will be compared to the precomposed composer's work, i.e. Gregorian citations, paraphrases and permutations of the melodic and rhythmic elements conditioned by harmonic frame and mensural relationships. Also, differences will be shown in the treatment of text in original melody and precomposing realization. In the final aim of revitalization and valorization of the unknown archive music material from musical heritage of Dubrovnik, some characteristics of the music language of Marino Santoro will be defined.

## VOJVODIĆ, DINA Muzička škola “dr Miloje Milojević” Kragujevac, Srbija

### Muzikološki portret Petra Bingulca

Punih šest decenija predano posvećen kritičkom i esejističkom radu i pisanju o srpskoj ali i svetskoj muzičkoj prošlosti, kompozitor i muzički pisac Petar Bingulac se po broju članaka i eseja ubraja u najveće i najplodnije autore dvadesetog veka. Po formalnom obrazovanju kompozitor, pravnik, teolog i diplomata, Bingulac je bio jedinstveni u domaćim i međunarodnim muzikološkim krugovima po doprinosu koji je dao pišući o raznim muzičkim problemima. U periodu između dva svetska rata pisao je u časopisu *Misao* isključivo kritike, ali u drugim časopisima objavio je nekoliko muzičko-vaspitnih i muzikoloških članaka. Bingulac je bio i predani saradnik Radio stanice Beograda za koju je napisao mnoštvo muzičkih emisija – pisao je u *Radio Beogradu*, *Jugoslovenskom radiju*, *Radio reviji TV* i *Trećem programu Radio Beograda*. Nakon Drugog svetskog rata okrenuo se pisanju eseja, te je radio za časopise i novine poput *Muzike*, *Savremenih akorada*, *Letopisa Matice srpske*, *Pro muzike*, *Zvuka* i drugih. Svojim esejima ostavio je bogat materijal o srpskoj crkvenoj muzici i delima srpskih kompozitora, veliki broj analitičkih članaka o delima evropskih i svetskih kompozitora, a najvećeg traga ostavio je pri muzikološkoj analizi opusa njegovog velikog prijatelja Josipa Slavenskog. U ovom radu pokušaćemo sistematično da prikažemo celokupan doprinos Petra Bingulca pisanoj reči o muzici u periodu s kraja dvadesetih do kraja osamdesetih godina prošlog veka.

## VOJVODIĆ, DINA Music School „Dr Miloje Milojević“ Kragujevac, Serbia

### Musicological portrait of Petar Bingulac

For six decades dedicated to critical and essay writing and writing about the Serbian and world music past, composer and music writer Petar Bingulac is among the greatest and most prolific authors of the twentieth century according to the number of articles and essays. By formal education, the composer, lawyer, theologian and diplomat, Bingulac was unique in domestic and international musicology circles by contributing to writing about various musical problems. In the period between the two world wars he wrote in the magazine *Misao*, exclusively reviews, but in other journals he published several articles about music education and musicology. Bingulac was also a committed associate of the Radio station of Belgrade for which he wrote a lot of music shows - he wrote in *Radio Belgrade*, *Yugoslav Radio*, *Radio TV show* and *Radio Belgrade's Third Program*. After the Second World War, he turned to writing essays, and worked for magazines and newspapers such as *Muzika*, *Savremeni akordi*, *Pro Muzika*, *Zvuk* and others. His essays left rich material on Serbian church music and the works of Serbian composers, a large number of analytical articles on the works of European and world composers, and left the greatest trace in the musical analysis of his great friend Josip Slavenski's opus. In this paper we will try to systematically present the whole contribution of Peter Bingulac to the written word about music from late 1920s to late 1980s.

## ZATKALIK, MILOŠ

### Fakultet muzičke umetnosti, Univerzitet umetnosti u Beogradu, Srbija

#### Muzika i primarni procesi: fragmentacija

Fragmentacija (neminovno?) zahvata sve aspekte muzike (tematizam, tonalnost...). U muzici počev od prvih decenija dvadesetog veka, fragmentacija je dostizala nivoe bez presedana: dezintegracija tonalnog sistema; dalja dezintegracija tematskog materijala, tako da se veliki deo muzike lišava tema i oslanja na motive ili čak samo intervale; u ekstremnim slučajevima poentilističke fatkure, sâmo tkivo muzike se rastače. U aleatoričkoj muzici čak se i funkcija stvaraoaca fragmentira.

Ovaj rad se bavi, prvo, razlozima zašto je fragmentacija „prirodnija“ u muzici nego u drugim umetnostima; drugo, zašto se ona dešava u tolikoj meri upravo u poslednjih stotinak godina. Odgovore ćemo tražiti iz psihoanalitičke perspektive. Postoje dobri razlozi da se smatra kako je muzika od svih umetnosti najbliža arhaičnim modalitetima mentalnog funkcionisanja: nesvesnim primarnim procesima. U svojim prethodnim istraživanjima, isticao sam izomorfizam između muzičkih struktura i procesa s jedne strane, i predstave primarnih procesa s druge. Ispostavlja se da transformacije svojstvene primarnim procesima uključuju fragmentaciju objekta, predstavu objekta pars pro toto isl.

Posebno su dragocena istraživanja psihoanalitičara Heinza Kohuta i Gilberta Rose-a. Kohut protivstavlja „Čoveka krivice“ „Tragičnom čoveku“ – ovaj potonji je tipičniji za kasnije faze dvadesetog veka – kog proganja osećaj dezintegracione anksionznosti. Rose, pak, tvrdi da moderna umetnost ističe nepomirljivost inherentnu stvarnosti i primorava nas da živimo s logičkim protivrečnostima i egzistencijalnim konfliktima.

Pokazaću da postoje dve tendencije. Jedna je da se muzički tok predstavi kao nepopravljivo fragmentiran. Druga prkosi fragmentaciji i nastoji da ponudi model sveta koji će izgledati povezano i koherentno. Zaista, nikad ranije nije postojalo toliko obilje kompozicionih sistema i algoritama za generisanje muzike. Paradoksalno je da ti sistemi imaju slabu perceptivnu vrednost, što u krajnjoj liniji može predstavljati dokaz uzaludnosti borbe protiv fragmentacije.

## ZATKALIK, MILOŠ

### Faculty of Music, University of Arts in Belgrade, Serbia

#### Music as ruled by primary processes: fragmentation

Fragmentation (inevitably?) affects all aspects of music (themes, harmonic progressions...). In the music since the early 1900s fragmentation has reached unprecedented levels: disintegration of the tonal system; further disintegration of thematic material – great deal of music dispenses with themes and hinges on motives or intervals – in extreme cases of pointilistic texture, the very fabric of music disintegrates. In aleatory music, even the agency of the creator undergoes fragmentation.

The present paper is concerned, first, with reasons why does fragmentation comes more “naturally” to music than to any other form of art, and secondly, why in the last 100 years or so. The answers will be sought from a psychoanalytic perspective. Arguably, of all the arts music is closest to the archaic modes of mental functioning: the unconscious, primary processes. In my previous research, I have pointed out isomorphism between musical structures and processes on the one hand, and representations of primary processes on the other. It will be shown that primary-process transformations include fragmentation of objects, or pars pro toto representations.

Of special value will be research by psychoanalysts Heinz Kohut and Gilbert Rose. Kohut contrasts the “Guilty Man” with the “Tragic Man” – the latter being more typical of the later portions of the 20th century – haunted by disintegration anxiety. Rose argues that modern art highlights irreconcilability inherent in reality, and forces one to live with logical opposites and existential conflicts.

I will demonstrate two tendencies: one is to present the musical flow as irreparably fragmented. The other defies fragmentation, seeks to offer a model of the world that would appear connected and coherent. Never before have we seen such proliferation of compositional systems or algorithms for generating music. Yet, as many of these systems have little perceptual value, they may ultimately prove the futility of resisting fragmentation

## ZDRAVIĆ MIHAILOVIĆ, DANIJELA Univerzitet u Nišu, Fakultet umetnosti, Srbija

### Estetsko vaspitanje i stručno muzičko obrazovanje - prilog proučavanju kompetencija učenika

Jedan od važnih segmenata stručnog muzičkog obrazovanja svakako jeste formiranje i razvijanje kompetencija učenika i studenata muzike. U skladu sa novim zahtevima tržišta, koji donose smanjene mogućnosti stalnog zaposlenja i sve više novih zanimanja, ispostavlja se da je nivo kompetencija od izuzetnog značaja za budući rad profesionalnih muzičara. Pored jačanja kognitivnih, socijalnih, emocionalnih i radno-akcionih kompetencija, važno je ukazati i na druge aspekte kompetencija koje bi učenike usmerile ka širem razumevanju *muzički lepog*. U tom smislu važno je istaći pojedine zadatke i metode estetskog vaspitanja, pre svega estetsko vrednovanje i metodu estetske analize, koji bi morali da budu neraskidivi deo stručnog muzičkog obrazovanja.

## ZDRAVIĆ MIHAILOVIĆ, DANIJELA University of Niš, Faculty of Arts, Serbia

### Aesthetic education and professional music education - contribution to the study competence of students

One of the key segments of professional music education is forming and developing competence in pupils and students of music. In accordance with new demands on the market that bring new jobs and reduced capabilities of permanent employment, it turns out that competence is of utmost importance for future professional musicians. Aside from strengthening cognitive, social, emotional, and working competence, it is important to point to other aspects of competence that would make students better understand "musically beautiful". In that sense, it is important to point out specific tasks and methods of aesthetic education, aesthetic values in method of aesthetic analysis beforehand, which would have to be an inextricable part of professional music education.

# **RADIONICA / WORKSHOP**

## JOÃO C. R. CUNHA University of Aveiro | INET-md Portugal

### Razvoj društvenih vještina u muzičkom obrazovanju: doživljaji muzike i pokreta zasnovani na pristupu *Orff-Schulwerk*

*Orff-Schulwerk* je kreativni pristup muzici i pokretu koji su u drugoj polovici XX stoljeća razvili Carl Orff i Gunild Keetman. Danas je taj pokret prisutan u preko 45 zemalja, a procesi nastave i učenja muzike koji se temelje na širokom rasponu izvora predstavljaju sredstvo za buđenje potencijala za „muzikalnost“, tj. sposobnosti da se muzika i pokret koriste kao oblici izražavanja i komunikacije. U pristupu *Orff-Schulwerk*, prirodna ponašanja prvo se usmjeravaju na reagovanje na muziku i muziciranje. Ideja Carla Orffa o muzičkom obrazovanju uvijek je bila da se u prednji plan dovede praktičan rad. Djeca i odrasli imaju „muzički potencijal“, ali trebaju doživjeti, raditi, uživati, osjećati i biti u interakciji da bi postigli muzički kognitivni i afektivni razvoj.

Na osnovu tog pristupa muzičkom obrazovanju, ova radionica ima za cilj da se muzički koncepti prožive kroz pjevanje, ples, pokret i sviranje udaraljki (Orffov instrumentarij); kad usvojite pristup *Orff-Schulwerk*, veza između raznih izvora, aspekata i parametara (kao što su ritam, melodija, pokret i jezik) postaju zahtjev. Orff je isticao upotrebu jednostavnih udaraljki (uključujući i tjelesne udaraljke), koje nadograđuju prirodni pjevački glas. On također ističe veze muzike sa pokretom, plesom i govorom u onom što je on nazvao „spontana muzika“. Polazeći od filozofije pristupa *Orff-Schulwerk*, i koristeći recitacije, rime, igre, pjesme i ples kao osnovni materijal, igraćemo se, pjevati i kretati sa prirodnim osjećajem za igranje, uključeni u cijeli život znanja i zadovoljstva putem ličnih muzičkih doživljaja i razvoja.

## JOÃO C. R. CUNHA University of Aveiro | INET-md Portugal

### Developing Social Skills in Music Education: Music and movement experiences based on the *Orff-Schulwerk* approach

*Orff-Schulwerk* is a creative music and movement approach developed in the second half of the 20th century by Carl Orff and Gunild Keetman. Nowadays, the movement is represented in more than 45 countries, and the Music teaching and learning processes, supported by a wide range of sources, provides a means for awakening the potential for “being musical”, meaning to be able to understand and use music and movement as forms of expression and communication. In the *Orff-Schulwerk* approach, natural behaviours are firstly directed into responding to and making music. Carl Orff’s idea about Music Education was always to put the practical work in the foreground. Children or adults have “musical potential”, but need to experience, act, enjoy, feel and interact in order to get a musical cognitive and affective development.

Based on this Music Education approach, this workshop aims that musical concepts be lived through singing, dance, movement and the playing of percussion instruments (*Orff Instrumentarium*), once in the *Orff-Schulwerk* approach, connectivity between multiple sources, aspects and parameters (such as rhythm, melody, movement and language) is a requirement. Orff emphasized the use of simple percussion instruments (including body percussion), while building upon human natural singing voice. He also emphasises the links of music with movement, dance and speech in what he nominated “Elemental Music”. Departing from the *Orff-Schulwerk approach* philosophy, using poems, rhymes, games, songs, and dances as basic materials, we will play, sing and move with the natural sense of play, involved on a lifetime of knowledge and pleasure through personal musical experience and development.

**PANEL /  
PANEL**



**HODŽIĆ MULABEGOVIĆ, NERMA / HUKIĆ, NAIDA  
/ BOSNIĆ, AMRA**  
Muzička akademija Univerziteta u Sarajevu,  
Bosna i Hercegovina

**Korelacija predmeta iz oblasti muzičke teorije i pedagogije na primjeru djela  
Ludwiga van Beethovena**

Predloženi panel ima za cilj ukazati na potencijal korelacije među predmetima koji sačinjavaju specifičnu oblast muzičke teorije i pedagogije. Sudjelujući u nastavnom procesu i promatrajući proces sticanja i primjene stečenih znanja i vještina kod učenika/studenata, uviđa se nedostatak povezivanja znanja stečenih na različitim predmetima, što je evidentno i na različitim stupnjevima muzičkog obrazovanja. Solfeggio, Harmonija i Muzički oblici i stilovi, nastavni predmeti koji egzistiraju u naučnoj i praktičnoj uzročno-posljedičnoj vezi, pružaju brojne mogućnosti za korisno koreliranje stečenih i usvajanje novih znanja.

Panelisti će iz različitih aspekata, u domenu navedenih muzičkih podoblasti, pristupiti navedenoj problematici koristeći se pritom odabranim djelima iz druge faze stvaralaštva Ludwiga van Beethovena.

Iz ugla dosadašnjeg iskustva, panelisti će diskutovati ishode ovakvog pristupa, kao i metodološke i metodičke smjernice. Bit će predloženi postupci rada u nastavi, kao i načini na koje korelacija adekvatno i efikasno potiče proces spoznaje i učenja. Svakako će biti riječi o dosadašnjim rezultatima i iskustvima iz prakse, te uvid u literaturu koja na sličan način tretira ovu problematiku.

**HODŽIĆ MULABEGOVIĆ, NERMA / HUKIĆ, NAIDA  
/ BOSNIĆ, AMRA**  
Academy of Music, University of Sarajevo,  
Bosnia and Herzegovina

**Correlation of music theory and pedagogy subfields on the example of works  
by Ludwig van Beethoven**

The proposed panel aims to point out the potential of correlation between subfields/subjects that constitute the specific field of Music theory and pedagogy. Participating in the teaching process and observing it from the aspect of students' acquiring and applying acquired knowledge and skills, a lack of linking knowledge gained on various subjects is perceived, and evident even at various levels of music education. Solfeggio, Harmony and Music forms and styles, teaching subjects that exist in a scientific and practical cause-and-effect relationship, provide numerous opportunities for useful correlation of the knowledge already acquired and mastering new knowledge,.

Panelists will approach the mentioned subfields issues from various aspects, using the selected works from the second phase of Ludwig van Beethoven's opus.

From the perspective of previous experience, panelists will discuss the outcomes of this approach, as well as methodological and methodical guidelines. Various teaching methods will be proposed, as well as procedures in which the correlation is adequately and effectively promoted by the process of learning and understanding music phenomena. Former results and experiences from practice will be presented too, as well as an insight into literature that similarly addresses this issue.

# KONCERTI / CONCERTS

# Srijeda / Wednesday

## 24. oktobar / 24 October 2018

Otvorena scena Obala - Akademija scenskih umjetnosti /  
 Obala Open Stage - Academy of Performing Arts, University of Sarajevo  
 Obala Kulina bana 11  
 20,00 h

Koncert / Concert  
**FLUTRIFICATION**

**Hanan Hadžajlić**

recital za ozvučenu flautu, bas flautu, traku i TransFlute modularne sisteme  
 recital for amplified flute, bass flute, tape and TransFlute modular systems

PROGRAM / PROGRAMME:

**Panayiotis Kokoras:**

*Cycling* za ozvučenu flautu /  
*Cycling* for amplified flute (2009)

**Dominik Karski:**

*open cluster M45* za ozvučenu bas flautu /  
*open cluster M45* for amplified bass flute (2003)

**Mario Davidovsky:**

*Synchronisms* br. 1 za flautu i traku /  
*Synchronisms* No. 1 for flute and tape (1963)

**Ališer Sijarić:**

*Dah* za ozvučenu bas flautu /  
*Breath* for amplified bass flute (2012)

**Hanan Hadžajlić:**

*A Thousand Plateaus: Hommage a Deleuze & Guattari*  
 za flautu / bas flautu i procesore /  
*A Thousand Plateaus: Hommage a Deleuze & Guattari*  
 for flute / bass flute and processors (2017/2018)

**Dino Rešidbegović:**

Koncert za flautu, procesore i traku /  
 Concerto for flute, processors and tape (2018)

**Hanan Hadžajlić** (1991) je transdisciplinarna istraživačica koja kombinuje znanje iz oblasti muzičke kompozicije, instrumentalne interpretacije - flauta, studija transhumanizma i razvoja vještačke muzičke inteligencije. Od 2018. godine zaposlena je kao asistentica na Odsjeku za kompoziciju na Muzičkoj akademiji Univerziteta u Sarajevu. Suosnivačica je i direktorica Instituta za savremenu umjetničku muziku (INSAM Sarajevo, 2015). Od 2012. godine je članica ansambla SONEMUS. Trenutno završava doktorski studij iz oblasti izvođačkih umjetnosti - flauta na Fakultetu muzičke umjetnosti u Beogradu (mentor: mr. Ljubiša Jovanović, komentorica: dr. Vesna Mikić), kao i doktorski studij iz teorije umjetnosti - transdisciplinarne studije savremene umjetnosti i medija na Fakultetu za medije i komunikacije u Beogradu (mentor: dr. Andrija Filipović, komentor: dr. Miodrag Šuvaković). Završila je master studij kompozicije (mentor: mag. art. Ališer Sijarić, komentorica: dr. Amila Ramović) i master studij flaute (mentor: mr. Sakib Lačević, komentor: dr. Ivan Čavlović), kao i bachelor studije iz navedenih oblasti, pod istim umjetničkim mentorstvima, na Muzičkoj akademiji Univerziteta u Sarajevu. Učestvovala je na seminarima iz kompozicije koji su vodili Rainer Bischof, Heiner Goebbels, Peter Ablinger, Vinko Globokar, Philippe Manoury, Wolfgang Rihm, Dieter Ammann, Michel van der Aa te na flautističkim seminarima sa predavačima kao što su Eva Furrer, Ljubiša Jovanović, Boris Previšić, Felix Renggli, Dejan Gavrić itd. Bila je stipendistica Lucerne Festival Academy - Composer Seminar 2017 i Science Underground Academy 2016. Dobitnica je brojnih visokih nagrada na regionalnim i međunarodnim takmičenjima od kojih izdvaja prvu nagradu (Reconstruction – Takmičenje u izvođenju savremene muzike, Srbija - flauta), prvu nagradu (Reconstruction – Takmičenje u izvođenju savremene muzike, Srbija – kamerna muzika), prvu nagradu (Međunarodni Susreti flautista „Tahir Kulenović“, Srbija - flauta), prvu nagradu (Yamaha EU Foundation, Bosna i Hercegovina - flauta), prvu nagradu (TEMSIG, Slovenija - flauta) itd. Nagrađena je i od strane Univerziteta u Sarajevu, Muzičke akademije, Asocijacije kompozitora/muzičkih stvaralaca – AMUS i 11<sup>th</sup> pre-art Competition for young composers (Švicarska). Njena kompozicija “Freezing Moon” uvrštena je u knjigu *The 21st Century Voice: Contemporary and Traditional Extra-normal Voice* Michaela Edwarda Edgertona.

Kao solistica, kamerna i orkestarska muzičarka, Hanan je surađivala sa dirigentima kao što su Jürg Wyttenbach, Gregory Charette, Edo Mičić, Toshio Yanagisawa, Robert Ames, Uroš Lajovic, Riccardo Muti, Ognjen Bomoštar, Mikica Jevtić, Andrija Pavlić, Miroslav Homen, Emir Mejremić, Fuad Šetić itd. Kao solistica više puta je nastupila sa Sarajevskom filharmonijom i gudačkim orkestrom MAS, a kao kamerna muzičarka, nastupala je s ansamblima kao što su Studio 6, AMAS, 2K +, Impro Ansambl MAS, Beogradski kvartet flauta, Trio Hadžajlić / Strotter Inst./Christoph Erb, Duo XO itd. Njene kompozicije izvođene su u SAD, Izraelu, Švicarskoj, Danskoj, Irskoj, Bosni i Hercegovini, Srbiji na festivalima kao što Women Composers Festival of Hartford, Vox Feminae – Israeli Women Composers and Performers Forum, Lucerne Festival, SONEMUS Fest, Sarajevo Sonic Studio, Sarajevo Chamber Music Festival, Međunarodna tribina kompozitora Beograd i institucijama kao što su University of Maryland Baltimore County, Jan Hus Presbyterian Church New York, Charter Oak Cultural Centre Hartford, Conservatory of Music Tel Aviv, Kunstmuseum Lucern - KKL, Hochschule der Künste Bern, Utzon Center Aalborg, Henrietta St Georgian House Dublin, Dom OS BiH, Muzej Narodnog pozorišta Beograd, Fakultet muzičke umjetnosti Beograd, Zavod za kulturu Vojvodine, SKC Beograd itd.

**Hanan Hadžajlić** (1991) is a transdisciplinary researcher who combines knowledge from the field of music composition, instrumental interpretation – flute, transhumanism studies and musical artificial intelligence development. Since 2018 she has been employed as a teaching assistant at the Department of Composition at the Music Academy of the University of Sarajevo. She is the co-founder and the director of the Institute for Contemporary Artistic Music (INSAM Sarajevo, 2015). Since 2012 she is a member of the ensemble SONEMUS. Currently she is completing her DMA in flute performance at the Faculty of Music Arts in Belgrade (mentor: Mr. Ljubiša Jovanović, co-mentor: Dr. Vesna Mikić) as well as PhD in art theory - transdisciplinary studies of contemporary art and media at the Faculty of Media and Communication in Belgrade (mentor: Dr. Andrija Filipović, co-mentor: Dr. Miodrag Šuvaković). She completed MA in composition (mentor: Mag. Art. Ališer Sijarić, co-mentor: Dr. Amila Ramović) and MA in flute performance (mentor: Mr. Sakib Lačević, co-mentor: Dr. Ivan Čavlović), as well as Bachelor studies from the mentioned fields, under the same artistic mentorship, at the Music Academy of the University of Sarajevo. Hanan participated in composition masterclasses with Rainer Bischof, Heiner Goebbels, Peter Ablinger, Vinko Globokar, Philippe Manoury, Wolfgang Rihm, Dieter Ammann, Michel van der Aa and flute masterclasses with lecturers such as Eva Furrer, Ljubiša Jovanović, Boris Previšić, Felix Renggli, Dejan Gavrić etc. She was a scholar of the Lucerne Festival Academy - Composer Seminar 2017 and Science Underground Academy 2016. She has won numerous high awards at regional and international musical interpretation competitions such as first prize (Reconstruction – Contemporary Music Interpretation Competition, Serbia - flute), first prize (Reconstruction – Contemporary Music Interpretation Competition, Serbia – chamber music), first prize (International Flautist Gathering - Tahir Kulenović, Serbia - flute), first prize (Yamaha EU Foundation, Bosnia and Herzegovina - flute), first prize (TEMSIG, Slovenia - flute) etc. She has also been awarded by the University of Sarajevo, Sarajevo Music Academy, Association of Composers – Music Authors, (AMUS, Bosnia and Herzegovina) and 11<sup>th</sup> pre-art Competition for young composers (pre-art, Switzerland). Her composition Freezing Moon is included in the book *The 21<sup>st</sup> Century Voice: Contemporary and Traditional Extra-normal Voice* by Michael Edward Edgerton.

As a soloist, chamber and orchestral musician she has worked with conductors such as Jürg Wyttenbach, Gregory Charette, Edo Mičić, Toshio Yanagisawa, Robert Ames, Uroš Lajovic, Riccardo Muti, Ognjen Bomoštar, Mikica Jevtić, Andrija Pavlić, Miroslav Homen, Emir Mejremić, Fuad Šetić etc. As a soloist she performed with Sarajevo Philharmonic Orchestra and String Orchestra MAS and as a chamber musician, she performed with ensembles such as SONEMUS, Studio 6, AMAS, 2K+, Impro Ensemble MAS, Belgrade Flute Quartet, Trio Hadžajlić/Strotter Inst./Christoph Erb, Duo X O, etc. Her compositions were performed in USA, Israel, Switzerland, Denmark, Ireland, Bosnia and Herzegovina, Serbia at the festivals such as Women Composers Festival of Hartford, Vox Feminae – Israeli Women Composers and Performers Forum, Lucerne Festival, SONEMUS Fest, Sarajevo Sonic Studio, Sarajevo Chamber Music Festival, International Review of Composers Belgrade and institutions such as University of Maryland Baltimore County, Jan Hus Presbyterian Church New York, Charter Oak Cultural Centre Hartford, Conservatory of Music Tel Aviv, Kunstmuseum Lucern - KKL, Hochschule der Künste Bern, Henrietta St Georgian House Dublin, Bosniak Institute Sarajevo, Army Hall Sarajevo, Museum of the National Theatre Belgrade, Faculty of Music Belgrade, Zavod za kulturu Vojvodine, SKC Belgrade, etc.

# Četvrtak / Thursday

## 25. oktobar / 25 October 2018

**Koncertna dvorana, Muzička akademija Univerziteta u Sarajevu /  
Concert hall of the Academy of Music, University of Sarajevo**  
**Josipa Štadlera 1/II**  
**19,30 h**

Koncert / Concert:

**INTER NOS**

**Pogled na bh. kompozitore 21. stoljeća**

**A Look into BH Composers of the 21<sup>st</sup> Century**

**BELMA BEŠLIĆ-GAL**  
**IVAN ČAVLOVIĆ**  
**HANAN HADŽAJLIĆ**  
**ASIM HOROZIĆ**  
**IGOR KARAČA**  
**ŽIVKO KLJUČE**  
**DINO REŠIDBEGOVIĆ**  
**ALIŠER SIJARIĆ**  
**DARIO VUČIĆ**

Nastupaju / Performers:

**Suzana Bevanda-Sijarić**, klavir / piano, **Hanan Hadžajlić**, flauta / flute, **Sakib Lačević**, flauta / flute, **Azra Medić**, klavir / piano, **Mirna Mlikota**, flauta / flute, **Dragan Opančić**, klavir / piano, **Sonja Radojković**, klavir / piano, **Dino Rešidbegović**, modularni sintatizator zvuka / modular synthesizer, **Belma Šarančić-Nahodović**, harmonika / accordion, **Vedran Tuće**, klarinet / clarinet

Kuratorica programa / Program curator:

**Amila Ramović**

## PROGRAM / PROGRAMME:

**Belma Bešlić-Gál**

*Slovo o vremenu* za harmoniku i klavir /  
*Word about Time* for piano and accordion (2015)  
 Belma Šarančić-Nahodović, harmonika/accordion  
 Dragan Opančić, klavir/piano

**Živko Ključec**

Tema sa varijacijama /  
 Theme with Variations (2006)  
 Azra Medić, klavir/piano

**Asim Horozić**

*Duet* za dvije flaute /  
*Duet* for two flutes (2008)  
 Sakib Lačević, flauta/flute  
 Mirna Mlikota, flauta/flute

**Ivan Čavlović**

*Tri scene Gabrielova sna* za klavir /  
*Three scenes of Gabriel's Dream* for piano (2018)  
 Preludij / *Prelude*  
 Tokata / *Toccata*  
 Fuga / *Fugue*  
 Azra Medić, klavir/piano

**Dario Vučić**

Četiri minijature za klavir op. 10 /  
 Four Miniatures for piano Op. 10 (2001)  
*Moderato*  
*Allegretto scherzoso*  
*Andante cantabile*  
*Allegro rubato*

///

**Ališer Sijarić**

*Etide sinteze*, br. 2 - *Valovite fanfare* za N.G. /  
*Les etudes synthetiques*, No. 2 - *Les fanfares ondulatoires pour N.G.* (2011)  
*Etide sinteze*, br. 1 - *Zapisi na vodi* / *Les etudes synthetiques*, No. 1 -  
*Ecrits sur l'eau* (2010)  
 Suzana Bevanda-Sijarić, klavir/piano

**Hanan Hadžajlić**

*A-B-R-A-C-A-D-A-B-R-A*  
 za flautu i procesore /  
 for flute and processors (2018)  
 1. *B - A - C - H*  
 2. *A - H - B - C*  
 3. *C - B - H - A*  
 4. *H - A - C - B*  
 Hanan Hadžajlić, flauta/flute

**Igor Karača**

*Handful of Dust* za klarinet i klavir / *Handful of Dust* for clarinet and piano (ver.  
 2013)  
 Vedran Tuče, klarinet/clarinet  
 Dragan Opančić, klavir/piano

**Dino Rešidbegović**

Σ  
 za modularni sintetizator zvuka *Make Noise – CV Bus Shared System & MMG*,  
*Tempi*, *Erbe-Verb* /  
 for modular synthesizer *Make Noise – CV Bus Shared System & MMG*,  
*Tempi* (2018)  
 Dino Rešidbegović

## KOMPOZITORI / COMPOSERS:

**Belma Bešlić-Gál** (1978, Tuzli, SR BiH, SFR Jugoslavija), živi i radi u Beču (Austrija). Osnovno muzičko obrazovanje stiče u rodnom gradu gdje pohađa osnovnu i srednju muzičku školu u klasi Planinke Jurišić-Atić. U periodu 1996- 2001. pohađa studij klavira (umjetnički smjer) na Muzičkoj akademiji Franz Liszt u Weimaru (Gerlinde Otto, Lazar Berman), a u periodu 2003-2009. studij kompozicije, teorije muzike i muzičkog teatra na Univerzitetu umjetnosti u Grazu (Bernhard Lang, Klaus Lang). Učestvovala je na master kursovima u Darmstadtu i Münchenu (Internationale Ferienkurse für Neue Musik, Akademie für Neue Musik) sa Brianom Ferneyhoughom, Rebeccom Saunders, Raphaëlom Cendoom, Wolfgangom Rihmom, Germánom Toro-Pérezom. Umjetnička je suintendantica Interdisciplinarnog festivala za muziku i zvučnu umjetnost Shut up and listen! u Beču, te zamjenica direktora austrijske neprofitne organizacije za umjetnost i transdisciplinarnost sp ce. Fundamentalnu komponentu njenog umjetničkog izražaja čini intenzivno bavljenje problematikom muzičkog vremena u okviru dekonstruisane muzičke forme, te integracija nihilističkih i futurističkih ideja i koncepata u transdisciplinarne oblike (elektroakustičke) (re) prezentacije. Važan uticaj imaju i promišljanja o destruktivnim posljedicama reakcionizma, revizionizma i nacionalizma na post-jugoslavensku umjetnost i kulturu. Kompozicije Belme Bešlić-Gál su (pra)izvođene na koncertima i festivalima širom Evrope, te Sjeverne i Južne Amerike, poput Soundings festivala u Londonu, Styriarte festivala u Grazu, Internacionalne konferencije za kompjutersku muziku (ICMC) u Ljubljani, Slátturtíð festivala u Reykjavíku, Encuentro del Arte Sonoro Tsonami u Buenos Airesu. Njena djela izveo je niz renomiranih kamernih sastava poput Ensemble Kontrapunkte, Ensemble Reconsil, mise en ensemble, oenm ensemble, scene instrumental, Ensemble del Cepromusic, I z M Ensemble... Njena kompozicija flut je 2013. godine je predstavljala austrijsku novu muziku na Svjetskim danima muzike Međunarodne asocijacije za savremenu muziku ISCM u Bratislavi. Bešlić-Gál je dobitnica mnogobrojnih nagrada i priznanja, između ostalog: Staatsstipendium für Komposition 2014, I z S Kunst & Kulturpreis der Ingrid zu Solms Stiftung, Internationales Arbeitsstipendium "Composer in Residence 2 Komponistinnen nach Frankfurt 2011, Arbeitsstipendium 2012 Savezne države Salzburg, Kompositionsförderung der Stadt Wien 2014, 2015... Stalna je članica Udruženja austrijskih kompozitora (ÖKB) i Međunarodne asocijacije za savremenu muziku (IGNM, Sektion Österreich)

**Belma Bešlić-Gál** (1978 in Tuzla, SR Bosnia and Herzegovina, SFR Yugoslavia), is an Austrian/Slovenian/Bosnian composer, curator, artist and pianist, living in Vienna. She had her first music studies (piano) in Tuzla with Planinka Jurišić-Atić. In year 1993 she moves to Germany, ten years later to Austria. In 1996-2001 she studied piano at Hochschule für Musik Franz Liszt Weimar (Gerlinde Otto, Lazar Berman). In 2003-2009 she studied of composition, music theory and music theatre at Kunstuniversität Graz (Bernhard Lang, Klaus Lang). She was a selected active participant at Darmstädter Ferienkurse and Akademie für Neue Musik - Meisterkurse an der Hochschule für Musik und Theater München (2012) where she worked with Rebecca Saunders and Wolfgang Rihm. She completed master classes with

Brian Ferneyhough, Raphaël Cendo, Germán Toro-Pérez. She was the co-curator of the shut up and listen! Festival in Vienna (www.sp-ce.net) since 2011. She is the Assistant Director of the Austrian Non-Profit Organisation for Art and Transdisciplinarity sp ce (Vienna). The fundamental component of her artistic work is an intensive intellectual confrontation with the aspect of musical time within the deconstructed compositional form, as well as the (destructive) impact of reactionism and nationalism on post-Yugoslav art and culture. Further important fields of interest within her transdisciplinary approach to various representational forms of contemporary electroacoustic composition are integration of nihilistic and futuristic ideas and concepts into the web of compositional structure and influence of manned spaceflight and space sociology and psychology on the hypothetical compositional concepts of tomorrow. Bešlić-Gál's music has been presented in concerts and radio portraits in Europe and both Americas and was commissioned and performed by famous ensembles such as Ensemble Kontrapunkte, Ensemble Reconsil, mise en ensemble, oenm ensemble, scene instrumental, Ensemble del Cepromusic, I z M Ensemble... Her compositions have been premiered at festivals and venues such as Soundings Festival at Austrian Cultural Forum in London, Styriarte Festival (Graz), Musikverein (Vienna), Arnold Schoenberg Center (Vienna), ICMC - International Computer Music Conference (Ljubljana), Festival Slátturtíð (Reykjavík), Encuentro 2 del Arte Sonoro Tsonami (Buenos Aires). Her Composition flut was representing Austrian New Music at the ISCM World Music Days in Bratislava (2013). For her work she received numerous awards like Staatsstipendium für Komposition 2014 (Austrian Ministry of Culture), I z S-Kunst & Kulturpreis 2011 (Ingrid zu Solms Stiftung), Internationales Arbeitsstipendium Composer in Residence – Komponistinnen nach Frankfurt 2011 (Archiv Frau und Musik), Arbeitsstipendium of the State of Salzburg 2012, Kompositionsförderung - City of Vienna 2014, 2015... She is a permanent member of ÖKB (Austrian Composers Association) and IGNM Österreich (International Society for Contemporary Music, Section Austria).

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**Ivan Čavlović** (Sanski Most, 1949), muzički teoretičar, muzički pedagog, muzički pisac, kompozitor. Po završetku Gimnazije studirao je i diplomirao na Pedagoškoj akademiji u Puli, na Odjelu za muzički odgoj (1972). Na Muzičkoj akademiji u Sarajevu diplomirao je na Odsjeku za muzičku teoriju i pedagogiju (1977) i prvi stepen Odsjeka za klavir (1979) u klasi Matusje Blum. Postdiplomirao je na Muzičkoj akademiji u Sarajevu (1983), odbranivši magistarski rad pod naslovom Sonatnost u djelima J. S. Bacha i primjena njenih principa u klavirskim sonatama D. G. Scarlattija (mentor Nada Ludvig-Pečar) i doktorirao (1991) s tezom Kompoziciono-tehničke i stilske karakteristike stvaralačkog opusa Vlade S. Miloševića (mentor Nikša Gligo). Od 1978 do 2016. djelovao je kao profesor na Muzičkoj akademiji u Sarajevu. Obavljao je funkciju prodekana u nekoliko navrata i dekana Muzičke akademije u dva mandata (2009-2016), bio je pokretač i urednik časopisa *Muzika*, jedan je od osnivača Muzikološkog društva FBiH i Međunarodnog simpozija „Muzika u društvu“ i pokretač je nekoliko muzičkih manifestacija festivalskog tipa. Komponovao je muziku za pozorišne predstave, operu atrakcija Srebreničanke (2004), nekoliko koncerata za solo instrumente i gudački orkestar, jednu simfoniju, nekoliko solo pjesama i kamerna djela za različite instrumentalne sastave. Trenutno je podpredsjednik Muzikološkog društva FBiH i profesor emeritus Univerziteta u Sarajevu.

**Ivan Čavlović** (Sanski Most, 1949), music theoritician, music professor, music writer and composer. After graduating from the Gymnasium, he studied and graduated Pedagogical Academy in Pula at the Department of Music Education (1972). Also, he graduated at Music Academy in Sarajevo at the Department of Music Theory and Pedagogy (1977) and at the Piano Department (1979) in the class of prof. Matusja Blum. He graduated from the Music Academy in Sarajevo (1983), defending his master's thesis entitled: Sonata form in the works of J.S. Bach and the application of its principles in piano sonatas by D. G. Scarlatti (Mentor: Nada Ludvig-Pečar) and doctoral degree (1991) with thesis: "Compositional characteristics of the creative opus of Vlado S. Milošević" (mentor: Nikša Gligo). From 1978. to 2016. Čavlović was professor at the Academy Music in Sarajevo. He was the Deputy Dean in many turnouts, and the Dean of the Academy of Music in Sarajevo in two mandates (2009-2016). He was the initiator and editor of magazine Muzika, one of the founders of the Musicological Society of FBiH and the International Symposium „Music in Society“, as well as the initiator of several musical festival type manifestations. He composed music for theater performances, opera of attraction *Srebreničanke* (2004), several concerts for solo instruments and string orchestra, one symphony, several solo songs and chamber works for various instrumental compositions. He is currently the Vice President of the Musicological Society of FBiH and professor emeritus of the University of Sarajevo.

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**Asim Horozić** (Tuzla, 1958) Osnovnu i Srednju muzičku školu završava u Tuzli. Harmoniku počinje učiti sa osam godina, a prve kompozicije počinje pisati za školski orkestar u kojem je i sam svirao. Diplomira kompoziciju na Muzičkoj akademiji u Sarajevu u klasi Vojina Komadine (1982) Koncertom za violinu i orkestar u A duru (praznoveden tek 1996). Po završetku Akademije vraća se u Tuzlu gdje i danas djeluje kao docent na Filozofskom fakultetu, odsjek za razrednu nastavu, na predmetu Muzička kultura s metodikom. Od 2005. radi kao docent za kompoziciju na Muzičkoj akademiji u Sarajevu. Napisao je udžbenike Harmonija 2 i Harmonija 3 za srednje muzičke škole. Jedan je od najplodnijih kompozitora u BiH, a među njegovim radovima ističe se opera *Hasanaginica* (2000) i opera za djecu *Aska i Vuk* (2003) za koje je libreto napisao Nijaz Alispahić, *Kapija*, koncertantni stavak za klarinet i orkestar (1997), Koncert za klavir i orkestar u e molu (1995), Koncertantna fantazija za flautu i orkestar, Fantazija za harmonikaški orkestar, *Duša sarajevska*, fantazija za simfonijski orkestar, *Sjećanje na Mocarta* za simfonijski orkestar, *Bosna, San o Bosni i Ašikovanje*, uvertire za simfonijski orkestar, *Zapis o zemlji*, za sopran hor i orkestar, *Sevdisanje*, za sopran, hor i orkestar, *Mangala*, za sopran hor i orkestar, *Odbrana Bosne*, za sopran, recitatora i orkestar, Elegija za kamerni orkestar i dr. Bavi se komponovanjem muzike za pozorište, harmonizacijom i aranžmanima sevdalinki, ilahija i kasida i obradama tradicionalni bh. pjesama za dvoglasne čečije horove.

**Asim Horozić** (Tuzla, 1958) completed Elementary and High school of music in Tuzla. He started playing accordion when he was eight years old, and composing his first composition for school orchestra where he played. He graduated from the Academy of Music in Sarajevo, Department for Composition in 1982 (with Vojin Komadina), with his Concerto for violin and orchestra in A Major (first performance in 1996). When he graduated, he came back to Tuzla University where he works as

a professor of music pedagogy. From 2005, he works as a professor of composition, at the Academy of Music in Sarajevo. He wrote textbooks for Harmony 2 and 3 for secondary music schools. Horozić is one of the most prolific composers in BiH, and with acclaimed works such as the opera *Hasanaginica* (2000) and opera for kids *Aska and the Wolf* (2003) (libretto Nijaz Alispahić), *Kapija*, concert movement for clarinet and orchestra (1997), Concert for piano and orchestra in E Minor (1995), Concert Fantasy for flute and orchestra, Fantasy for accordion orchestra, *Soul of Sarajevo*, fantasy for symphony orchestra, *The Memory of Mozart*, for symphony orchestra, *Bosnia, Dream of Bosnia and Ašikovanje*, overtures for symphonic orchestra, *Record about the Land*, for soprano, chorus and orchestra, *Sevdisanje* for soprano, chorus and orchestra, *Mangala* for soprano, chorus and orchestra, *Odbrana Bosnia* for soprano, narrator and orchestra, Elegy for chamber orchestra and others. He is involved in composing music for theater, harmonization and arrangements of sevdalinka, ilahija and kasida and traditional BH songs for two-part children's choirs.

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**Igor Karača** (1974, Sarajevo) bosanskohercegovački je kompozitor i pijanista. Diplomirao je 1996. godine na Odsjeku za kompoziciju i dirigovanje na Muzičkoj akademiji u Sarajevu u klasi Josipa Magdića i Anđelke Bego-Šimunić. U toku i nakon studija bio je gost brojnih seminara u nekoliko evropskih država, radeći sa eminentnim kompozitorima poput Marca Stroppe, Marc-Andrea Dalbavie, Helmuta Lachenmanna i Boguslava Schaeffera. Godine 1999. odlazi u Sjedinjene Američke Države kao stipendist Ohio State Univerziteta, gdje 2001. godine magistrira, a zatim, 2005, doktorira muzičku kompoziciju. Igor Karača je napisao tri simfonije, Svitlu za koncertni bend, koncertantna djela za klarinet i klavir, trideset elektronskih i elektroakustičkih kompozicija, preko sedamdeset kamernih kompozicija, uključujući Wing trio za kojeg je osvojio i nagradu, *Between Walls* za violinu, klarinet i klavir, i *Handful of Dust* za basklarinet i klavir. Karača je komponovao dramske partiture za tri filma u režiji Nađe Mehmedbašić: "Kuća preko duge", "Sarajevski ratni dnevnik" i "Ponovi mi svoje ime ponovo" i tri pozorišne predstave: "Dvanaesta noć", "Sudbina bubašvaba" "i" Requiem za Bird Parkera"(sa Jodie Forrest). Djela su mu izvođena u Bosni i Hercegovini, Hrvatskoj, Srbiji, Poljskoj, Austriji, Njemačkoj, Švedskoj, Nizozemskoj, Francuskoj, Švicarskoj, Italiji, Irskoj i Sjedinjenim Američkim Državama. Bio je član Sarajevskog jazz kvarteta, jazz kvinteta Happy End i bosanski pop-rock bend Punkt, za koji je svirao klavir, organ Hammond i elektronske klavijature. Igor Karača trenutno radi kao profesor kompozicije, muzičke tehnologije, jazza i teorijskih predmeta na Oklahoma State Univerzitetu, SAD.

**Igor Karača** (1974, Sarajevo) is a Bosnian composer and pianist. He studied music composition and conducting at Sarajevo Music Academy under Josip Magdić and Anđelka Bego-Šimunić. He graduated in 1996 with a BM in music composition, and has since been a guest at different masterclasses in Europe, working with Boguslaw Schaeffer, Helmut Lachenmann, MarcAndré Dalbavie and Marco Stroppa, among others. In 1999, Karača came to United States to study composition with Thomas Wells at the Ohio State University, from which he received his DMA in 2005. Igor Karača has written three symphonies, a suite for concert band, concertante works for clarinet and piano, thirty electronic and electro-acoustic compositions, over seventy chamber compositions, including the award-winning Wind Trio, *Between*

*Walls* for violin, clarinet and piano, and *Handful of Dust* for bass clarinet and piano. Karača composed dramatic scores for three motion pictures directed by Nađa Mehmedbašić: “A House Over the Rainbow”, “Sarajevo War Diary” and “Tell Me Your Name Again”, and three theater plays: “Twelfth Night”, “Fate of a Cockroach” and “Requiem for Bird Parker” (with Jodie Forrest). He was also a member of Sarajevo Jazz Quartet, the jazz quintet Happy End, and Bosnian pop-rock band Punkt, where he played piano, Hammond organ, and electronic keyboards. Igor Karača is currently teaching music theory, composition, jazz and music technology at Oklahoma State University, in Stillwater.

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**Živko Ključ** (1955, Podgradina pokraj Opuzena), je hrvatski kontrabasist, melograf, pedagog i kompozitor. Diplomirao je kontrabas na gudačkom odsjeku Muzičke akademije u Sarajevu u klasi Josipa Novosela (1981) i kompoziciju u klasi Anđelke Bego-Šimunić i Ališera Sijarića (2009). Po završetku prvog studija postaje vođa kontrabasa Simfonijskog orkestra u Mostaru, kojeg je i direktor od 1998. do 2007. godine. Suraduje i s Gradskim orkestrom u Dubrovniku te Operom Hrvatskog narodnog kazališta u Splitu. Utemeljitelj je Gudačkog kvinteta u Mostaru, a posvećuje se i pedagoškoj djelatnosti u mostarskoj Muzičkoj školi. Ulaže napore oko očuvanja muzičke baštine doline Neretve, prikupljajući i zapisujući stare napjeve, kako svjetovne tako i crkvene. Rezultat toga rada tiskana je Zbirka obrađenih zapisa “Stare pisme s ušća Neretve (KUD Metković)”, a objavio je i notno izdanje s vlastitim kompozicijama pod nazivom *Moja ispovid*. Umjetnički je voditelj i osnivač nekoliko klapa. Kao skladatelj višestruko je nagrađivan na Festivalu dalmatinskih klapa u Omišu (Zlatna, Srebrna i Brončana plaketa). Dobitnik je Nagrade Grada Opuzena za promicanje glazbe i pedagošku djelatnost. Iz kompozitorskog opusa osobito mu se ističu *Misa opuzenska* za muški zbor a cappella, po motivima pučkog i glagoljaškog pjevanja koja je doživjela i tiskano izdanje kao glazbeno-likovna mapa, Gudački kvartet br. 1, *Passacaglia* za puhački kvintet, *SS* za violinu i klavir, Tema s varijacijama za klavir, *Pjesma bez riječi* za kontrabas i klavir, *Nerenta alla baroco* za solo čembalo ili klavir te Fantazija za kamerni simfonijski orkestar. Član je više muzičkih strukovnih udruženja (Hrvatsko društvo skladatelja, Muzikološko društvo Federacije Bosne i Hercegovine, Hrvatska udruga orkestralnih i komornih umjetnika i dr.).

**Živko Ključ** (Podgradina, Opuzen, 1955) is a Croatian composer, double bass player and ethnomusicologist. Ključ graduated in double bass at the Academy of Music in Sarajevo in the class of Josip Novosel (1981) and in composition in the class of Anđelka Bego-Šimunić and Ališer Sijarić (2009). After completing his first degree, he became leader of the double bass section of the Mostar Symphony Orchestra, of which he was also the Director from 1998 to 2007. He has also worked with the Dubrovnik City Orchestra and the Opera of the Croatian National Theatre in Split. He founded the Mostar String Quintet, also dedicating himself to educational activity in Mostar’s Music School. He put a lot of effort into preserving the music heritage of the Neretva valley, collecting and setting down old songs, both secular and ecclesiastical. The result of this work was the printing of a collection of arrangements entitled *Old Songs from the Neretva Estuary*, and he also published volume of his own compositions entitled *My Confession*. He is the artistic director and founder of several a cappella ensembles. As composer, he has won several

awards at the Dalmatian Festival of A Cappella Ensembles in Omiš (including a gold, silver and bronze plaque). He won the Opuzen City Prize for the promotion of music and education. Particularly distinguished among his compositions are *Opuzen Mass* for male voice a cappella choir, using motifs of vernacular and Glagolitic singing, which has been printed as a pictorial and music portfolio, String Quartet No 1, Passacaglia for wind quartet, *SS* for violin and piano, Theme and Variations for piano, *Song Without Words* for double bass and piano, Nerenta Alla Baroco for solo harpsichord or piano and also Fantasy for chamber symphony orchestra. He is a member of several professional music associations (Croatian Composers Society, Musicological Association of the Federation of Bosnia and Herzegovina, Croatian Association of Orchestral and Chamber Artists, for instance).

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**Dino Rešidbegović** (Sarajevo, 1975) školovao se u Sarajevu i Beču. Diplomirao i magistrirao kompoziciju u klasama HK Grubera, W. Liebhart i R. Bischofa. Diplomirao klavir u klasi K. O. Hyun. Završio post-gradualni studij iz kompozicije na Universität für Musik und Darstellende Kunst Wien u klasi D. M. Siemensa. Na istoj instituciji je studirao i dirigovanje u klasi U. Lajovica. Dobitnik je nagrada društva Alban Berg (2000 i 2001), Siemens AG Österreich (2004, 2005) i laureat Theodor Körner Preis (2003). Uvršten je u najznačajnije alumnije Musik und Kunst Privatuniversität der Stadt Wien. Od 2005. do 2006. godine bio je asistent Rainera Bischofa na predmetu kompozicija, na Musik und Kunst Privatuniversität der Stadt Wien. Od 2006. godine zaposlen je na Muzičkoj akademiji u Sarajevu na Odsjeku za kompoziciju. Doktorirao je kompoziciju na Muzičkoj akademiji Univerziteta u Sarajevu 2016. godine pod mentorstvom Igora Karače, kompozicija (Oklahoma State University, Stillwater) i komentorstvom Ivana Čavlovića, disertacija (Muzička akademija Univerziteta u Sarajevu). Na navedenoj instituciji promoviran je u zvanje vanrednog profesora 2017. godine. Predaje kompoziciju, elektroničku muziku i historijske tehnike komponovanja. Stalni je član Austrijskog udruženja kompozitora (ÖKB) od 2007. godine. Suosnivač je Instituta za savremenu umjetničku muziku (INSAM) gdje je jedan od predstavnika odjela Kompozicija kao i predstavnik odjela INSAM Zvučni laboratorij. Djela su mu izvedena u sklopu značajnih festivala u Evropi, SAD i Japanu te na mnogim prestižnim institucijama kao što su Musikverein u Beču kao i Carnegie Hall u New Yorku. Suradivao je sa Sarajevskom filharmonijom, gudačkim orkestrom „Dušan Skovran“, simfonijskim orkestrom MAS i ansamblima kao što su Pons Artis Ensemble, Austrian Art Ensemble, SONEMUS, Trio Magis, Platypus, Duo „XO“ itd. Njegov III stav Klavirskog koncerta Br.1 je uvršten kao filmska muzika u dokumentarni film „Cameraperson“ rediteljice Kirsten Johnson. Oba klavirska koncerta su mu uvrštena u svjetsku diskografiju klavirskih koncerata priređenu od strane dr. Allan Boa. Njegova kompozicija „Geronimo“ uvrštena je u standardni repertoar za predmet Komorna glazba za sve srednje muzičke škole u Republici Hrvatskoj, od strane Ministarstva znanosti i obrazovanja RH, 2018. godine. Autor je RMC (Reductional Music Complexity), muzičkog sistema oslobođenog od tonskih visina, baziranog na teoriji „reductional complexity“ iz kompjuterskih nauka, koje su dio determinističke matematičke teorije o mogućnostima. Autor je i ARGN (Approximate Reductionist Graphical Notation), sistema notacije elektroničke i elektroakustičke muzike. Pionir je u izvođenju i komponovanju žive elektronike u Bosni i Hercegovini.



**Dino Rešidbegović** (Sarajevo, 1975), studied in Sarajevo in Vienna. He graduated and got his masters degree in composition under mentorship with H Gruber, W. Liebhart and R. Bischof. He studied and graduated piano studies with professor K. O. Hyun. He complete post-graduate studies in composition at Universität für Musik und Darstellende Kunst Wien, with D. M. Siemens. At the same institution he studied conducting with U. Lajovic. He has received awards from the Alban Berg Society (2000 and 2001), Siemens AG Österreich (2004, 2005) and was a laureate Theodor Körner Preis (2003). He is listed in the most important alumni students of Musik und Kunst Privatuniversität der Stadt Wien. From 2005 to 2006 he was the assistant to Rainer Bischof in the composition related subjects at Musik und Kunst Privatuniversität der Stadt Wien. Since 2006 he has been employed at the Academy of Music in Sarajevo, Composition Department. He received his PhD in Composition at the Academy of Music, University of Sarajevo in 2016, with Igor Karača, Oklahoma State University, Stillwater, and co-mentorship of Ivan Čavlović, dissertation, Academy of Music Sarajevo. At the mentioned institution he was promoted to Associate Professor in 2017. He teaches composition, electronic music and historical compositional techniques. He has been a member of the Austrian Association of Composers (ÖKB) since 2007. He is the co-founder of the Institute for Contemporary Art Music (INSAM), where he is one of the representatives of the Composition Department as well as the representative of the INSAM Sound Laboratory. His works were performed at major festivals in Europe, USA and Japan and at many prestigious institutions such as Musikverein in Vienna and Carnegie Hall in New York. He has collaborated with the Sarajevo Philharmonic Orchestra, String Orchestra "Dušan Skovran", MAS Symphony Orchestra and ensembles such as Pons Artis Ensemble, Austrian Art Ensemble, SONEMUS, Trio Magis, Platypus, Duo "XO" etc. The third movement of his Piano Concert No.1 was included as a film music in the documentary film "Cameraperson" by director Kirsten Johnson. Both piano concerts were included in the world discography of piano concerts by Allan Boa. His composition "Geronimo" was included in the standard repertoire for the chamber music for all secondary music schools in the Republic of Croatia by the Ministry of Science and Education of the Republic of Croatia in 2018. He is the creator of the RMC (Reductional Music Complexity), a musical system free from pitch determination, based on the theory of "reductional complexity" in computer science, which is part of the deterministic mathematical theory of possibilities. He is also the author of the ARGN (Approximate Reductionist Graphical Notation), a notation of electronic and electro-acoustic music. Rešidbegović is a pioneer in performing and composing live electronics in Bosnia and Herzegovina.

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**Ališer Sijarić** (Sarajevo, 1969) studirao je kompoziciju i muzikologiju na Muzičkoj akademiji u Sarajevu (klasa Josip Magdić), te filozofiju i sociologiju na Filozofskom fakultetu u Sarajevu. 1994. dobija stipendiju Austrijskog ministarstva za nauku i umjetnost, te nastavlja studij kompozicije na Univerzitetu za muziku u Beču, u klasi Michaela Jarrella, gdje apsolvira magistarski studij. 1999. godine pohađa kurs kompozicije Beata Furrera i Hans-Petera Kyburza u Grazu (Austrija). Sijarićeve kompozicije izvođene su u okviru više međunarodnih festivala, kao: Kopenhagen - Kulturhauptstadt Europas '96; Wien Modern '98; Jeunesse-Festival "Colourscape Music" '99 (Beč); Hörgänge '00 i '01 (Beč); 38. Međunarodna glazbena tribina '01;

Salzburger Festspiele '02, ISCM - World Music Days/ Zagreb Music Biennale '05, Muzički Biennale Zagreb '13, Steierischer Herbst - Graz '12, Culturescapes Basel '13, Sarajevo Chamber Music Festival '12 i '16, itd. O uspjehu njegovih kompozicija svjedoče i mnogobrojne porudžbe međunarodno renomiranih muzičkih institucija poput Konzerthaus Gesellschaft Wien, Konzerthaus Berlin, Ensemble Collegium Novum Zürich, KammarensembleN Stockholm, Forum Alpbach (Austrija), PreArt Soloists Zürich, Ansambl Cantus Zagreb, Manhattan String Quartet, Ensemble Zeitfluss Graz, itd. Pored ovoga, kompozicije Ališera Sijarića višestruko su izvođene u Austriji, Bosni i Hercegovini, Češkoj, Danskoj, Hrvatskoj, Italiji, Njemačkoj, Poljskoj, Rumuniji, SAD, Srbiji, Švedskoj i Švicarskoj. Njegova djela objavljuje Edition 21 iz Beča, a snimci njegovih kompozicija objavljeni su na nekoliko nosača zvuka pod različitim labelima. Od 2000. godine Ališer Sijarić je zaposlen na Muzičkoj akademiji u Sarajevu. Od 2008. godine predaje kompoziciju i srodne predmete. Od 2001. osniva i uspješno vodi Samostalnu Organizaciju NovE MUzike Sarajevo – SONEMUS s kojom je realizirao preko osamdeset koncerata i edukativnih programa u desetak evropskih zemalja. 2018. primio je nagradu za autorsko stvaralaštvo u oblasti ozbiljne muzike Asocijacije kompozitora muzičkih stvaralaca AMUS.

**Ališer Sijarić** (b. 1969 in Sarajevo), studied composition and musicology at the Sarajevo Music Academy (with Josip Magdić), and philosophy and sociology at the Faculty of Philosophy in Sarajevo. In 1994, he received a scholarship of the Austrian Ministry for Science and Art and continued his study of composition at the Music University in Vienna (with Michael Jarrell) where he also completed his post-graduate studies. He also attended a composition course with Beat Furrer and Hans-Peter Kyburz in Graz, Austria. Sijarić's compositions have been performed at a number of international festivals such as: Copenhagen - Europe's Culture Capital, Wien Modern, Salzburger Festspiele, Music Biennale Zagreb, Musikprotokoll Graz, Culturescapes Basel, etc. The success of his compositions is also demonstrated by numerous commissions from internationally renowned music institutions such as Konzerthaus Gesellschaft Wien, Konzerthaus Berlin, Ensemble Collegium Novum Zürich, KammarensembleN Stockholm, Forum Alpbach Austria, PreArt Ensemble Zurich, Cantus Ensemble Zagreb, Manhattan String Quartet, Zeitfluss Ensemble Graz, etc. Apart from this, the compositions of A. S. have been performed on multiple occasions in: Austria, Bosnia and Herzegovina, Czech Republic, Denmark, Croatia, Germany, Poland, Romania, Sweden, Switzerland and USA. His music has been published on several CDs under different labels. In 2000 he began working as a teaching assistant at the Sarajevo Music Academy. Since 2008 he has been teaching composition at the Sarajevo Music Academy. In 2001 he founded and has been successfully running the SOciety of NEw MUsic Sarajevo - SONEMUS. In 2018 he received the award for music creation in the realm of art music by the Association of Composers and Music Authors - AMUS.

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**Dario Vučić** (Sarajevo, 1980) diplomirao je (2003) i magistrirao (2006) na Muzičkoj akademiji Univerziteta u Sarajevu, Odsjek za kompoziciju i dirigovanje, smjer dirigovanje u klasi Julija Marića. Diplomirao je (2018) i na Odsjeku za kompoziciju i dirigovanje, smjer kompozicija u klasama Anđelke Bego Šimunić i Dine Rešidbegovića. Usavršavao se u Baden bei Wien (Austrija) kod Antonija

Witta. Kao korepetitor i dirigent radio je s raznim vokalnim i instrumentalnim solistima i horovima. Ru Sarajevu je od 2007. do 2015. u zvanju asistenta te višeg asistenta, Odsjek za dirigovanje. Od juna 2017. izabran je za docenta na Odsjeku za dirigovanje, Oblast orkestarsko dirigovanje. Od marta 2018. je šef Odsjeka za dirigovanje na Muzičkoj akademiji Univerziteta u Sarajevu. Gostujući je profesor na Univerzitetu Crne Gore - Muzička akademija Cetinje i na Muzičkoj akademiji u Istočnom Sarajevu Univerziteta u Istočnom Sarajevu. Do sada je dirigovao Sarajevskom filharmonijom, Dubrovačkim simfonijskim orkestrom, Sinfoniettom Baden (Baden bei Wien, Austrija) Kamernim simfonijskim orkestrom Zenica, Opernim orkestrom Hrvatskog narodnog kazališta u Osijeku, Orkestrom Beogradske Opere, Gudačkim orkestrom SPKD Prosvjeta Sarajevo i Kamernim orkestrom 2007, čiji je osnivač. Od 1995. do 2015. bio je orguljaš sarajevske Katedrale, a od 1996. do 2007. orguljaš katedralnog mješovitog hora Josip Stadler. Član je i osnivač Napretkovog trija Magis (dvije violine i klavir). Obnašao je dužnost dopredsjednika HKD Napredak od 2009. do 2012. Prva premijera Darija Vučića u Operi Narodnog pozorišta Sarajevo bila je izvedba opere G. Donizettija *Don Pasquale*, 2009. godine. Njegove kompozicije su se izvodile u BiH, Srbiji i Francuskoj. Od jula 2011. do decembra 2013. bio je direktor Narodnog pozorišta Sarajevo. U dva mandata bio je vršilac dužnosti umjetničkog direktora Opere Narodnog pozorišta Sarajevo. Bio je stipendist HKD Napredak – Sarajevo.

**Dario Vučić** (Sarajevo, 1980) graduated in conducting (2003) and completed his master studies (2006) at the Academy of Music in Sarajevo (with Julio Marić). In 2018 he graduated in composition (with Anđelka Bego Šimunić and Dino Rešidbegović), also at the Academy of Music in Sarajevo. He completed additional courses in Baden bei Wien (Austria) with Antonio Witt. As a conductor, Dario Vučić worked with various vocal, instrumental soloists and choirs. He was the Artistic Director of the Opera Choir of the National Theater in Sarajevo (2004-2009), where he simultaneously worked as a piano accompanist of Ballet. From 2009, he was a conductor at the Opera of the Sarajevo National Theatre. He debuted by conducting the J. Strauss opera *Bat* at the Croatian National Theatre in Osijek (2007). From 2007 to 2015, he worked at the Academy of Music in Sarajevo as a teaching assistant at the Department of Conducting. In June 2017 he became the Assistant Professor at the Department of Conducting/Orchestral Conducting, and in March 2018 he became the Head of the Conducting Department. He is a visiting professor at the University of Montenegro – Academy of Music in Cetinje, and at the Academy of Music in East Sarajevo. Until now, he has conducted concerts with the Sarajevo Philharmonic Orchestra, Dubrovnik Symphonic Orchestra, Baden Sinfonietta (Baden bei Wien – Austria), Zenica Chamber Symphonic Orchestra, Opera Orchestra of Croatian National Theatre in Osijek, Belgrade Opera Orchestra, SPKD Prosvjeta Chamber Orchestra Sarajevo and the Chamber Orchestra 2007 which he founded. From 1995 until 2015 he was the organist of the Sarajevo Cathedral, and from 1996 to 2007 he was the cathedral organist of Josip Stadler choir. He is the founder and member of Magis trio with the HKD Napredak Sarajevo. He was then Vice President of HKD Napredak from 2009 to 2012. He has held the post of the Vice President of the HKD Napredak from 2009 to 2012. The first premiere of Dario Vučić as the conductor of the Opera of the National Theater of Sarajevo was the performance of G. Donizetti's opera *Don Pasquale* in 2009. His compositions were performed in BiH, Serbia and France. From July 2011 to December 2013 he

was the Director of the National Theater in Sarajevo. He was a scholarship holder of HKD Napredak in Sarajevo.

## IZVOĐAČI / PERFORMERS:

**Suzana Bevanda-Sijarić** (1977, Mostar), završava niže i srednje muzičko obrazovanje u Mostaru (glavni predmet klavir). Muzičku akademiju u Sarajevu upisala je 1999. na odsjeku za solistički klavir u klasi Olane Sijarić, gdje 2005. godine diplomira. Magistarski studij klavira apsolvira s najvišom ocjenom na Muzičkoj akademiji u Sarajevu u klasi Dragana Opančića. Stručno se usavršavala na međunarodnim kursovima kod Petera Topercera i Noela Floresa, a zatim i s Vladimirom Krpanom, Vladimirom Bockariovim, i na radionicama Lovre Pogorelića, Mykole Suka, Jurija Kotta, Aleksandre Romanić, Borisa Kraljevića, Rubena Dalybaltayana, Rite Kinke, Vladimira Miloševića i Julie Gubaidulline. Kao solista i kamerni muzičar višestruko je nastupala u BiH, te Grčkoj, Hrvatskoj, Kataru i Srbiji. Godine 2000. je predstavljala BiH na Međunarodnom festivalu žena umjetnica Mediterana u Solunu. 2003. nastupala je kao solista sa Mostarskim simfonijskim orkestrom (dirigent: Marija Ramljak), te je nastupila na festivalima: Majske muzičke svečanosti (2010), Glazbena tribina u Opatiji (2012), Sarajevo Chamber Music Festival (2016) i Piano fest Tattile (2018). Od 2004. radi kao profesorica klavira na OMBŠ "Novo Sarajevo" Bila je član žirija na domaćim takmičenjima u više navrata.

**Suzana Bevanda-Sijarić** (Mostar, 1977), completed elementary and secondary music education in piano. She graduated from the the Academy of Music in Sarajevo in 1999, the department for solo piano (with Olana Sijarić) in 2005. She received her Master's Degree in piano with the highest grade at the Academy of Music in Sarajevo (with Dragan Opančić). She has attended specialization courses with Peter Topercer and with Noel Flores, and masterclasses and workshops with Vladimir Krpan, Vladimir Bockariov, Lovro Pogorelić, Mykola Suka, Jurij Kott, Aleksandra Romanić, Boris Kraljević, Ruben Dalybaltayan, Rita Kinka, Vladimira Milošević, Julia Gubaidulline and others. As a soloist and a chamber music performer, she has had concerts in BiH, and Greece, Croatia, Qatar and Serbia. In 2000 she represented BiH at the International Festival of Women Artists of the Mediterranean in Thessaloniki. In 2003 she performed as a soloist with the Mostar Symphony Orchestra (conductor: Marija Ramljak), and she performed at the festivals such as the May Music Festival (2010), the Musical Tribune in Opatija (2012), Sarajevo Chamber Music Festival (2016) and Piano Fest Tattile (2018). Since 2004 she works as a professor of piano at the elementary music school "Novo Sarajevo". She was a member of the jury at inland competitions on several occasions.

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**Sakib Lačević**, magistar, akademski profesor i muzičar flautist, je rođen u Sarajevu. Dodiplomski i postdiplomski studij flaute završio je na Muzičkoj akademiji u Sarajevu u klasi Bećira Drnde. Od 1996. godine do danas, Sakib Lačević je angažovan kao prvi flautist u orkestrima Sarajevske filharmonije, Opere i Baleta. U proteklom periodu, kao solista – prvi flautist, učestvovao je u izvođenju simfonijske, operne i baletske muzike, sa preko osam stotina i pedeset koncerata Sarajevske filharmonije u zemlji i inostranstvu (Hrvatska, Austrija, Italija, Njemačka, SAD, itd.) na kojima su nastupali mnogobrojni, svjetski poznati i priznati solisti i dirigenti. Od 2017. Sakib Lačević je predsjednik Udruženja muzičkih i baletnih pedagoga FBiH. Trenutno je zaposlen na Muzičkoj akademiji u Sarajevu kao

profesor flaute i kamerne muzike. Osnivač je i član Sarajevskog duvačkog kvinteta *Per sempre*.

**Sakib Lačević**, master of arts, flautist and academy professor, was born in Sarajevo. He completed his bachelor and master music studies at the Music Academy in Sarajevo with Bećir Drnda. From 1996 up until now, he has been the first flute of the Sarajevo Philharmonic Orchestra, as well as the Opera and the Ballet orchestra in Sarajevo. In the past he played as a soloist-first flutist at various performances of symphonic, opera and ballet music, at almost 850 concerts of Sarajevo Philharmonic Orchestra in BiH and abroad (Croatia, Austria, Italy, Germany, USA, etc.). He has performed with many distinguished conductors and soloists. From 2017, Sakib Lačević has been the President of the Society of Music and Ballet Pedagogues of the Federation of Bosnia and Herzegovina. He works as the professor of flute and chamber music at the Academy of Music in Sarajevo. He is also the founder and a member of the Sarajevo Wind Quintet *Per Sempre*.

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**Azra Medić** radi na Muzičkoj akademiji u Sarajevu na Odsjeku za klavir od 2012. godine gdje danas nosi zvanje docenta. Srednju muzičku školu završila je u Sarajevu u klasi Ranke Cecić Jovanović, a studirala je na Muzičkoj akademiji u Sarajevu u klasi Nede Stanković i diplomirala u klasi Borisa Kraljevića kao najbolja studentica Univerziteta u Sarajevu sa priznanjem Zlatna značka. Studentica je Trećeg ciklusa studija na matičnoj akademiji u klasi Aleksandra Serdara. Usavršavala se na Muzičkoj akademiji u Zagrebu u klasi Đure Tikvice. Od 2008. do 2012. studirala je u Njemačkoj, gdje je završila dva poslijediplomska studija, jedan na Muzičkoj akademiji u Kasselu u klasi Ivana Urvalova i drugi na Muzičkoj akademiji u Freiburgu u klasi Elze Kolodin. Dobitnica je više prvih i specijalnih nagrada na Federalnim takmičenjima. Ostvarila je značajan uspjeh na međunarodnim pijanističkim takmičenjima kao što su „Città di Gorizia“ u (1. nagrada), „Nicolai Rubinstein“ u Parizu, (2. nagrada), „Roma 2004“ u Rimu (3. nagrada), Međunarodno takmičenje „F. Chopin, E. Grieg, F. Mendelssohn“ u Moskvi (1. nagrada). Izvodila je solističke koncerte, kao i koncerte kamerne muzike u BiH, Hrvatskoj, Srbiji, Crnoj Gori, Njemačkoj, Grčkoj, Italiji, Francuskoj, Austriji, Rusiji, Češkoj, Švicarskoj. Nastupala na festivalima kao što su ArtLink festival u Beogradu, Hugo Staehle festival u Kasselu, Glazbena tribina u Puli, Balkan Youth Festival u Grčkoj, Dani muzike u Herceg Novom, Majske muzičke svečanosti, BIMF, Bašaršijske noći, Sarajevska zima.

**Azra Medić** works at the Academy of Music in Sarajevo since 2012 at the Piano Department, and now holds the Assistant Professor title. She completed the High School of Music in Sarajevo in the class of Ranka Cecić-Jovanović and graduated from the Academy of Music in Sarajevo as the best student of the University in Sarajevo, in the class of Neda Stanković and Boris Kraljević. In 2008 she completed specialization studies in Zagreb in the class of Djuro Tikvica. From 2008 till 2012 she studied in Germany where she completed two postgraduate programs, one in Kassel in the class of Iwan Urvalow and the other in Freiburg in the class of Elza Kolodin. She is now a PhD student at the Academy of Music in Sarajevo, in the class of Aleksandar Serdar. During her studies she has won many prizes on national and international competitions: International Piano Competition for Pianists

and Piano Ensembles in Moscow – 1st Prize, Citta di Gorizia – 1st Prize, Nicolai Rubinstein in Paris - 2nd Prize, Roma 2004 – 3rd Prize, federal competitions in Bosnia and Herzegovina – first and special prizes. She performed recitals and chamber music concerts in BiH, Croatia, Serbia, Montenegro, Germany, Greece, Italy, France, Austria, Russia, Czech Republic, Switzerland. She performed at many festivals, such as: ArtLink festival in Belgrad, Hugo Staehle festival in Kassel, Balkan Youth festival in Greece, Days of Music festival in Herceg Novi, BIMF, Bašćaršija Nights, Sarajevo Winter.

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**Mirna Mlikota-Dizdarević** (Zenica, 1993. Godine) osnovno i srednje muzičko obrazovanje završava kao učenica generacije u Zenici. Diplomirala je 2016. godine u klasi Sakiba Lačevića, na Muzičkoj akademiji u Sarajevu. Godine 2018. završava i master studij u istoj klasi. Usavršavala se na majstorskim radionicama uglednih flautista kao što su Laura Levai Aksin, Ljubiša Jovanović, Renata Penezić, Karolina Šantl Zupan (u čijoj je klasi provela treću akademsku godinu u okviru Erasmus Mundus programa u Ljubljani), Marina Horak, Pierre-Yves Artaud, Trevor Wye, Orlando Valle, Philippe Alain-Dupre, Damjan Krajačić, Luisa Sello, Matej Zupan. Dobitnica je stipendije „Karim Zaimović“ za izuzetan uspjeh na studiju i doprinos u kulturnom stvaralaštvu Sarajeva i BiH. Nagrađena je zlatnom značkom Univerziteta u Sarajevu. Pored mnogih drugih, na takmičenju „Davorin Jenko“, 2018. godine u Beogradu osvaja drugu nagradu. Na X takmičenju „Svirel“ u Novoj Gorici 2018. osvaja prvu nagradu, zlatno priznanje. Mirna Mlikota aktivno koncertira u BiH, Sloveniji, Srbiji, Crnoj Gori Italiji, Hrvatskoj. Učestvovala je na festivalima: Sarajevo Chamber Music Festival, Majske svečanosti, Zeničko proljeće, Grad i dr. Pored solističkih koncerata i nastupa, povremeno svira i sa Sarajevskom filharmonijom. Trenutno je zaposlena kao asistent, na Muzičkoj akademiji u Sarajevu. Istovremeno završava drugi master studij u Ljubljani, Slovenija.

**Mirna Mlikota-Dizdarević** (Zenica, 1993) completed primary and secondary music education with the highest distinction and received summa cum laude honor in Zenica. She received her bachelor's degree from the Academy of Music in Sarajevo under the mentorship of Sakib Lačević in 2016, and in 2018. she got her masters degree from the same academy and by the same mentor. She participated in many master classes and she has worked with eminent flutists such as Laura Levai Aksin, Ljubiša Jovanović, Renata Penezić, Karolina Šantl Zupan, Marina Horak, Pierre-Yves Artaud, Trevor Wye, Orlando Valle, Philippe Alain-Dupre, Damjan Krajačić, Luisa Sello, Matej Zupan. She was awarded the „Karim Zaimović“ scholarship for exceptional artistic success and the „Zlatna značka“ (Golden badge) award of the University in Sarajevo. She has participated in many national and international competitions, she won the second prize at the „Davorin Jenko“ Competition in Belgrade and the first prize at the „Svirel“ Competition in Nova Gorica (both 2018). She regularly performs in Croatia, BiH, Serbia, Montenegro, Slovenia and Italy. She has participated in festivals such as: Sarajevo Chamber Music Festival, Majske svečanosti, Zeničko proljeće, Grad etc. Occasionally she performs with the Sarajevo Philharmonic. Currently she works as a teaching assistant at the Academy of Music in Sarajevo. She is also studying in Ljubljana where she is obtaining her second master's degree.

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**Dragan Opančić** je rođen u Sarajevu, gdje je završio tri godine Muzičke akademije. Kao stipendista Ministarstva za kulturu Republike Austrije 1994. godine odlazi iz Sarajeva da bi nastavio studij na Visokim školama za muziku u Beču i Grazu (odsjeci Klavir koncertni i Klavirska pedagogija). 1995. godine dobija i stipendiju za prestižni Mannes College u New Yorku, ali se ipak odlučuje za ostanak u Austriji, gdje je diplomirao, i završio šest semestara postdiplomskog studija. Titulu magistra stiče na sarajevskoj muzičkoj akademiji. Tokom školovanja je učio kod profesora: Zorana Jančića, Nede Stanković, Carmen Graf, Elze Kolodin, Markusa Schirmera i Borisa Kraljevića. Pohađao je majstorske kurseve kod profesora: Rudolpha Kehrerera, Davidea Wildea, Marca Ponthusa, V. Margulis, E. Picht-Axenfeld i L. Berman. Koncertirao je u Bosni i Hercegovini, Hrvatskoj, Austriji, Njemačkoj, Nizozemskoj i SAD-u (Carnegie Hall, UN New York, Great Massonic Lodge New York, Johns Hopkins University, World Bank Washington itd). Dragan Opančić predaje solo klavir na Muzičkoj akademiji u Sarajevu.

**Dragan Opančić**, born in Sarajevo where he completed three years of piano studies at Academy of Music in Sarajevo. As a scholar of Ministry of Culture of the Republic of Austria, in 1990 he left Sarajevo in order to pursue his studies at the High Schools for Music in Vienna and Graz (departments: Concert Pianism, Piano Pedagogy). In 1995 Opančić got a scholarship for studying at the Mannes College in New York, but he decided to stay in Austria, where he graduated and completed six semesters of post graduate studies. He earned a master's degree at the Academy of Music in Sarajevo. During his studies he studied with many professors, such as Zoran Jančić, Neda Stanković, Carmen Graf, Elze Kolodin, Markus Schirmer and Boris Kraljević. He attended master classes with professors Rudolph Kehrer, David Wilde, Marc Ponthus, V. Margulis, E. Picht-Axenfeld and L. Berman. He performed in Bosnia and Herzegovina, Croatia, Austria, Germany, the Netherlands and the USA (Carnegie Hall, UN-New York, Great Massonic Lodge-New York, Johns Hopkins University, World Bank-Washington etc). Today, Dragan Opančić is a professor at the Academy of Music in Sarajevo, at Department for Solo Piano.

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**Sonja Radojković** je koncertni pijanista i profesor na Fakultetu muzičke umetnosti u Beogradu, kao i na Muzičkoj akademiji u Istočnom Sarajevu i Sarajevu. Bila je gostujući profesor na osnovnim, master i doktorskim studijama, na univerzitetima muzike, u Singapuru - Yong Siew Toh Konzervatorijum, u Kanadi u Winnipegu na Manitoga Univerzitetu, na Novom Zelandu na Konzervatorijumima u Dunedinu i Wellingtonu, kao i u Francuskoj na Caen de Musique Konzervatorijumu. Svake godine svira koncerte u Evropi, a svake druge odlazi na dalja putovanja u Aziju, Okeaniju, USA, Kanadu. Svira u prestižnim salama, kao što je Operska kuća u Oslu, gde je održala koncert u okviru ceremonije otvaranja, zatim Domkirke u Göteborgu i mnoge druge. Snimila je nekoliko CD-ova, kao što su dva za PGP RTS, Grčku Uniju kompozitora, te diskografsku kuću na Novom Zelandu. Pored klasičnog repertoara, svira djela savremenih autora, koja izuzetno voli, počevši od kompozitora sa prostora bivše Jugoslavije, do kompozitora sa područja Skandinavije. Mnogi kompozitori su svoja djela posvetili Njoj, od solo komada, sonata, do klavirskih koncerata. Predstavnik je ruske pijanističke škole, što je

obilježeno završetkom magistrature na Konzervatorijumu Čajkovski u Moskvi, sa samo 22 godine. Završila je još jednu magistraturu iz iste oblasti i u Beogradu na FMU paralelno. Osnovne studije je završila također na FMU u Beogradu, sa nepunih 19 godina. Sonja Radojković također organizira festival u Hrvatskoj, na ostrvu Hvaru, gdje je umjetnički direktor.

**Sonja Radojković** is a concert pianist and a professor at music conservatories in Belgrade, Sarajevo and East Sarajevo. She taught bachelor's, master's, and doctoral level students of ages from 18 to 25 at other universities of music, such as Singapore's Zong Siew Toh Conservatory of Music, Canada's University of Wellington Conservatory of Music, and France's Conservatoire de Caen Musique. She play concerts around the Europe every year, and every other year she plays concerts outside of Europe such as Asia, Oceania, USA, Canada. She has performed at prestigious concert halls such as the Oslo Opera house, where she played a concert for ceremony of opening, Domkirke in Göteborg and many others. She recorded seven CD-s such as CD-s for PGP RTS, some for the Greek Union of Composers, others in New Zealand. Beside playing classical music repertoire, she loves to play contemporary works, starting with the former Yugoslavia composers to Scandinavian composers, and many others. Many composers dedicated their compositions to her, solo pieces, sonatas and piano concerts. She is a representative of the Russian pianist school, which resulted from the completion of the magisterium at the Conservatory Tchaikovsky in Moscow, when only 22 years old. She completed another MA in the same field in Belgrade, at Faculty of Music Art. She completed her basic studies at the FMU in Belgrade, with age of 19. She also has her festival in Croatia on the island of Hvar, where she is the artistic director.

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**Belma Šarančić Nahodović** (1984) je profesor iz oblasti harmonike na Muzičkoj akademiji Univerziteta u Sarajevu. Završila je studije na Muzičkoj akademiji Univerziteta u Sarajevu (teoretsko pedagoški smjer) i na Muzičkoj akademiji u Istočnom Sarajevu (diplomirala u klasi Danijele Gazdić i magistrirala u klasi Radomira Tomića iz oblasti harmonika – koncertni izvođač). Specijalističke studije je završila u klasi Claudia Jaccomucija na Scuola Superiore di fisarmonica u Urbino, Italija a doktorirala je na Muzičkoj akademiji Univerziteta u Sarajevu u klasi Geira Draugsvolla. Učestvovala je i pobjeđivala na mnogobrojnim takmičenjima u Bosni i Hercegovini i inostranstvu. Od 2005. bila je član žirija na preko 20 takmičenja. Nastupala je sa nekoliko orkestara, između ostalog sa kamernim orkestrom Muzičke akademije u Sarajevu i sa Sarajevskom filharmonijom. Uspješnu suradnju uspostavlja i sa bh. kompozitorima čija djela premijerno izvodi na koncertima i festivalima. Među njima se izdvaja koncert za harmoniku i gudački orkestar Ivana Čavlovića „Za Belmu Š.-N.“ (2017). Po pozivu gostuje je kao predavač na muzičkim akademijama univerziteta u Vilniusu (Litvanija), Kopenhagenu (Danska), Amsterdamu (Holandija) i Trstu (Italija), gdje pored majstorskih radionica sa studentima održava i predavanja iz oblasti Alexander tehnike u akordeonizmu. Od 2017. godine obnaša dužnost prodekana za koncertnu aktivnost Muzičke akademije Univerziteta u Sarajevu.

**Belma Šarančić Nahodović** (1984) is accordion professor at the Music Academy, University of Sarajevo. She completed her studies at the Music Academy, UNSA,

(department for music theory and pedagogy) and at the Music Academy in East Sarajevo (graduated accordion with Danijela Gazdić and gained master of arts degree with Radomir Tomić). She finished specialist studies with Claudio Jaccomuci at the Scuola Superiore di fisarmonica in Urbino, Italy, and she received her PhD at the Music Academy, UNSA with Geir Draugsvoll. She participated and won many competitions in Bosnia and Herzegovina and abroad. Since 2005 she was a jury member in over 20 competitions. She performed with a many orchestras, including Chamber Orchestra of the Music Academy in Sarajevo and the Sarajevo Philharmonic Orchestra. Also, she has established a successful collaboration with BH composers which resulted with many premiered accordion pieces performed at concerts and festivals, among them the Concert for accordion and string orchestra by Ivan Čavlović “For Belma Š.-N.” (2017). Belma Šarančić Nahodović is continuously invited as accordion lecturer at the music academies of the universities of Vilnius (Lithuania), Copenhagen (Denmark), Amsterdam (The Netherlands) and Trieste (Italy), where besides masterclasses with students, she also lectures on Alexander Technique in Accordionism. Since 2017 she works as a vice-dean for the concert activity of the Music Academy of the University of Sarajevo.

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**Vedran Tuće** diplomirao je i magistrirao na Muzičkoj akademiji u Sarajevu (u klasi Aleksija Radana), a potom završio trogodišnji postdiplomski studij za klarinet i bas klarinet u Bernu, Švicarska (u klasi Ernesta Molinarija). Nastupao je u mnogim zemljama Evrope i u Americi, a bio je i član žirija na nekoliko međunarodnih takmičenja, te predavač na seminarima u zemlji i inostranstvu. Aktivan je solist, član kamernih ansambala, ali nerijetko svira i kao član Sarajevske filharmonije, opere i baleta. Stalni je član i jedan od osnivača ansambla za savremenu umjetničku muziku SONEMUS, koji ima snimljena dva CD-a eminentne savremene literature. Mnoga djela savremene muzike izveo je premijerno u BiH, a neka od njih su i pisana za njega ili za ansambl SONEMUS. Centralni fokus njegovog repertoara je savremena umjetnička muzika, ali jednako uspješno izvodi i svu ostalu literaturu pisanu za klarinet i ansamble. Koristi sve poznate nove i savremene tehnike sviranja klarineta i bas klarineta, te konstantno istražuje nove mogućnosti zvuka. Trenutno radi kao vanredni profesor klarineta i kamernе muzike na Muzičkoj akademiji u Sarajevu.

**Vedran Tuće** studied at the Academy of Music in Sarajevo (with Aleksije Radan), and then completed another three-year post-graduate studies for clarinet and bass clarinet in Bern, Switzerland (with Ernesto Molinari). He has performed in many countries of Europe and America, and was a jury member of several international competitions and a lecturer on masterclasses at home and abroad. He is active as a soloist, member of chamber ensembles, but also often plays as a member of the Sarajevo Philharmonic Orchestra, opera and ballet. He is a permanent member and one of the founders of the ensemble for contemporary art music SONEMUS, which has recorded two CDs of eminent contemporary music in B&H, among which some were written for Vedran Tuće or the SONEMUS ensemble. Main focus of his repertoire is contemporary art music, but with equal success he performs any other literature written for the clarinet and different ensembles. He has used all known new and modern techniques of playing the clarinet and bass clarinet, and constantly explores new possibilities of sound. He is currently working as an Associate Professor of clarinet and chamber music at the Academy of Music in Sarajevo.

# Petak / Friday

## 26. oktobar / 26 October 2018

Svečana sala Univerziteta u Sarajevu  
 Ceremonial Hall, University of Sarajevo  
 Obala Kulina bana 7/II  
 19,30 h

**Koncert bosanskohercegovačke tradicionalne muzike**  
 Concert of Bosnian traditional music

Ansambli / Ensemble  
**Etnoakademik**

Voditeljice ansambla / Ensemble Co-directors:  
**Dr. Tamara Karača Beljak, Branka Vidović, prof.**

**Etnoakademik** je vokalni ansambl koji djeluje na Muzičkoj akademiji 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.

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

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

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**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 of 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 people of Bosnia and Herzegovina.

Ensemble Etnoakademik presented its work on several significant manifestations, including 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 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 of Music Theory and Pedagogy, and other art departments.

# **ORGANIZATORI / ORGANIZERS**

## Muzička akademija Univerziteta u Sarajevu

Muzička akademija 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.

## Academy of Music, University of Sarajevo

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 university levels.

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 FB&H, the Academy publishes a journal for music culture 'Music' (1997), organizes Symposium 'Music in Society' as well as other international scientific meetings.



## Muzikološko društvo Federacije Bosne i Hercegovine

Muzikološko društvo Federacije Bosni 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 s Muzičkom akademijom u Sarajevu s kojom izdaje časopis za muzičku kulturu „Muzika“, organizuje međunarodni simpozij „Muzika u društvu“, te izdaje zbornik radova simpozija „Muzika u društvu“.

## Musicological Society of the Federation of Bosnia and Herzegovina

Musicological Society of the 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“.

# **BILJEŠKE / NOTES**







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**MO**  
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Federacije Bosne i Hercegovine

**ma**  
Muzička akademija  
Univerziteta u Sarajevu



Univerzitet u Sarajevu

**A:KADEMIJA  
S:CENSKIH  
U:MJETNOSTI  
S:ARAJEVO**



**OTVORENA  
SCENA OBALA**

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obrazovanja i nauke



Kanton Sarajevo  
Ministarstvo za obrazovanje, nauku i mlade



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