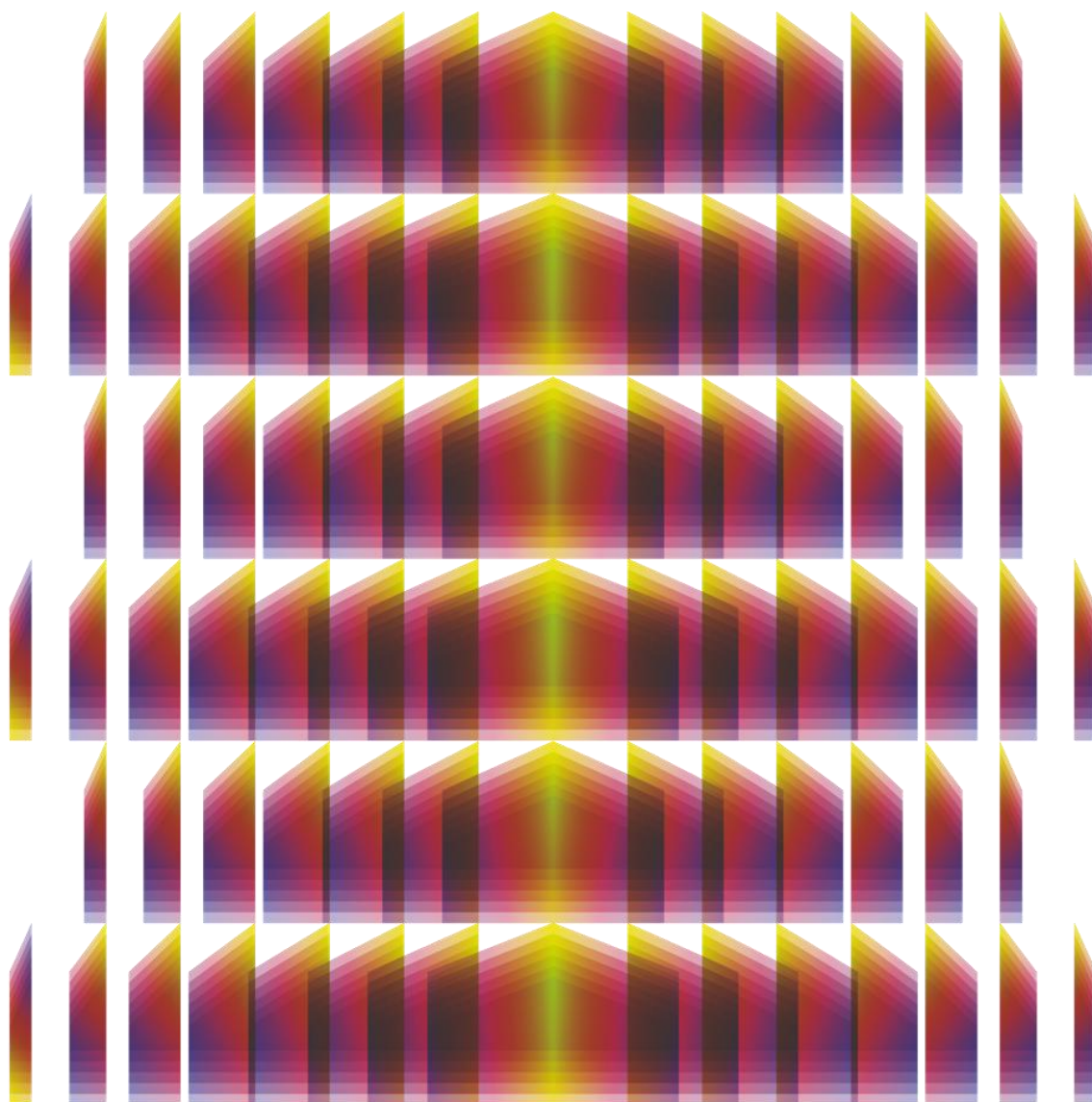




MUZIKA U DRUŠTVU MUSIC IN SOCIETY

Sarajevo, oktobar 2026.

ZBORNİK SAŽETAKA
COLLECTION OF ABSTRACTS

Sarajevo, 21–24. oktobar 2026.
Sarajevo, 21–24 October 2026

15. Međunarodni simpozij
15th International Symposium

MUZIKA U DRUŠTVU
MUSIC IN SOCIETY

ZBORNİK SAŽETAKA
COLLECTION OF ABSTRACTS

Udruženje “Muzikološko društvo”
Association “Musicological Society”

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



Musicological Society
MUZIKOLOŠKO DRUŠTVO



MUZIČKA AKADEMIJA
UNIVERZITET U SARAJEVU

Udruženje "Muzikološko društvo"
Association "Musicological Society"

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

15. MEĐUNARODNI SIMPOZIJ "MUZIKA U DRUŠTVU"
Sarajevo, 21-24. oktobar 2026.

15TH INTERNATIONAL SYMPOSIUM "MUSIC IN SOCIETY"
Sarajevo, 21-24 October 2026

Partneri / Partners:

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

Univerzitet u Sarajevu – Rektorat
University of Sarajevo – Rectorate

Srednja muzička škola Sarajevo
Secondary Music School in Sarajevo

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Dr. Merima Čaušević

Potpredsjednica Muzikološkog društva
Vice-president of the Musicological Society
Dr. Nerma Hodžić-Mulabegović

Dekan Univerziteta u Sarajevu – Muzičke akademije
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Mr. Silvana Jakupović Bečei

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Students of the Department of Musicology and Ethnomusicology

Melanie Ovenden, Andrea Marković, Melika Karić, Kenan Katadžić, Emina Rahmanović,

Tea Sejmenović, Nihad Komar, Merjema Alihodžić, Elmedina Laličić, Ilma Hrustić, Inela Karić

Lokacije

Locations

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

Univerzitet u Sarajevu – Rektorat
University of Sarajevo – Rectorate
Obala Kulina bana 7/II

Sjedište simpozija

Symposium Headquarters

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

symposium@muzikolosko-drustvo.ba

www.muzikolosko-drustvo.ba

www.mas.unsa.ba

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UVOD

INTRODUCTION

Poštovane kolegice i kolege, dragi gosti, cijenjeni prijatelji nauke o muzici,

srdačno Vas pozdravljam u ime Muzikološkog društva i izražavam vam dobrodošlicu u Sarajevo, na **15. Međunarodni simpozij "Muzika u društvu" 2026.**

Ovaj trenutak za sve nas ima posebnu težinu i duboko značenje. Broj petnaest u kontekstu naučnog kontinuiteta nije samo obična brojka – to je značajan jubilej za protekla gotovo tri desetljeća. Iza nas su godine neumornog rada, istraživanja, razmjene ideja i građenja čvrstih mostova unutar domaće, regionalne i međunarodne muzikološke zajednice. Ono što je započelo kao vizija nekolicine entuzijasta, danas je izraslo u respektabilnu tradiciju i nezaobilaznu tačku na mapi nauke o muzici u ovom dijelu Evrope.

Ovogodišnji simpozij prilika je da se s ponosom osvrnemo na pređeni put, ali i da hrabro usmjerimo pogled prema budućnosti. Živimo u vremenu brzih tehnoloških i društvenih promjena koje pred našu posvećenost nauci i umjetnosti postavljaju nove izazove. Kako danas mislimo, tumačimo i čuvamo muziku? Koji su muzički diskursi aktuelni? Kako digitalno doba oblikuje naš odnos prema muzičkoj baštini? Odgovore na ova i slična pitanja tražićemo zajedno u danima koji su pred nama.

Posebno me veseli što ovaj jubilej okuplja impresivan broj izlagača – od uvaženih, svjetski priznatih stručnjaka čiji rad godinama pratimo, do mladih istraživača koji donose svježiju energiju i nove perspektive. Upravo u tom spoju iskustva i inovacije leži najveća snaga našeg društva.

Želim uputiti iskrenu zahvalu svima Vama koji ste svojim učešćem uveličali ovu obljetnicu. Hvala članovima Programskog i Organizacijskog odbora koji su uložili mjesec truda kako bi ovaj događaj izgledao respektabilno, našim partnerima i pokroviteljima na kontinuiranoj podršci, a posebna zahvalnost ide studentima i alumnijima koji su svojim znanjima doprinijeli i tehničkoj kvaliteti realizacije simpozijских sadržaja.

Drage kolegice i kolege, neka nam simpozijски dani budu ispunjeni inspirirajućim raspravama, konstruktivnim dijalozima i, iznad svega, radošću ponovnog susreta i zajedničkog slavljenja nauke o muzici.

Želim vam uspješan i produktivan rad!

Predsjednica Muzikološkog društva
Prof. dr. Merima Čaušević

Dear colleagues, dear guests, esteemed friends of the science of music,

I warmly greet you on behalf of the Music Society and welcome you to Sarajevo, to the **15th International Symposium "Music in Society" 2026**.

This moment has a special weight and deep meaning for all of us. The number fifteen in the context of scientific continuity is not just an ordinary number - it is a significant jubilee for the past almost three decades. Years of tireless work, research, exchange of ideas and building solid bridges within the domestic, regional and international musicological community are behind us. What started as a vision of a few enthusiasts has today grown into a respectable tradition and an unavoidable point on the map of music science in this part of Europe.

This year's symposium is an opportunity to look back with pride on the way we have traveled, but also to look boldly towards the future. We live in a time of rapid technological and social changes that pose new challenges to our dedication to science and art. How do we think, interpret and preserve music today? What musical discourses are current? How does the digital age shape our relationship to musical heritage? We will seek answers to these and similar questions together in the days ahead.

I am particularly delighted that this milestone event brings together an impressive number of presenters—ranging from esteemed, world-renowned experts whose work we have followed for years, to young researchers bringing fresh energy and new perspectives. It is precisely in this blend of experience and innovation that our society's greatest strength lies.

I wish to extend my sincere thanks to all of you who have graced this anniversary with your participation. Thank you to the members of the program and organizing committees who invested months of effort to ensure this event is truly distinguished, and to our partners and sponsors for their continued support; special thanks go to the students and alumni whose expertise contributed to the technical quality of the symposium's proceedings.

Dear colleagues, may the days of this symposium be filled with inspiring discussions, constructive dialogue, and, above all, the joy of reuniting and celebrating the science of music together. I wish you a successful and productive event!

President of the Musicological Society
Prof. Dr. Merima Čaušević

PROGRAM I RASPORED SIMPOZIJA

SYMPOSIUM PROGRAMME AND SCHEDULE

SRIJEDA / WEDNESDAY

21. oktobar 2026 / October 21, 2026

Lokacija: Muzička akademija / Academy of Music

Registracija / Registration

Od / **From** 9,00

Muzička akademija / **Academy of Music**

Nova istraživanja (Muzička pedagogija) – sesija I (Soba br. 10) /

New Research (Music Pedagogy) – session I (Room No. 10)

9,30–10,30

Moderator: Nerma Hodžić-Mulabegović

Aleksandra Pavičević: Značenje u muzici iz kulturološke perspektive i implikacije za muzičku pedagogiju

Alma Zubović: Državna matura iz Glazbene umjetnosti u Republici Hrvatskoj

Marija Cestarić: Skupno osmišljeno kazalište u nastavi glazbene umjetnosti: razumijevanje glazbe kroz dramsko-glazbeni proces

Pauza za kafu / Coffee break

10,30–10,50

Nova istraživanja (Muzička pedagogija) – sesija II (Soba br. 10) /

New Research (Music Pedagogy) – session II (Room No. 10)

10,50–12,10

Moderator: Nermin Ploskić

Selma Droce: Galantne šeme kao pedagoški alat u nastavi harmonije

Elana Andrews / Alma Karić: Pedagogical Techniques for Consciously Fostering Cohesion in the Music Classroom

Nerma Hodžić-Mulabegović / Ena Plakalo / Senad Kazić: *Prima vista* u solfeggiu: interdisciplinarne perspektive i metodički izazovi

Ivana Paula Gortan-Carlin / Ana Debeljuh / Branko Radić: Mapiranje glazbenih arhiva u Istri: rezultati anketnog istraživanja iz 2026. godine

Lokacija: Svečana sala Rektorata Univerziteta u Sarajevu /

Location: University of Sarajevo Rector's Hall

Zvanično otvaranje 15. Međunarodnog simpozija "Muzika u društvu" /

Official Opening Ceremony of the 15th International Symposium "Music in Society"

16,00–16,30

Moderator: Silvana Jakupović Bećei

Plenarno predavanje / Keynote lecture

16,30–17,30

Dan Lundberg: Singing Through the Bars. Prison Songs as Identity Markers and as Cultural Heritage.

Koncert tradicijske muzike Bosne i Hercegovine /

Concert of Traditional Music from Bosnia and Herzegovina

17,30–18,00

Ansambl studenata "Etnoakademik" / Students' ensemble "Etnoakademik"

Koktel / Cocktail

18,00

ČETVRTAK / **THURSDAY**

22. oktobar 2026 / **October 22, 2026**

Lokacija: Muzička akademija / **Academy of Music**

Nova istraživanja (Muzička pedagogija) – sesija III (Soba br. 10) /

New Research (Music Pedagogy) – session III (Room No. 10)

8,30–9,45

Moderator: Ena Plakalo

Beata Michalak-Konieczna: Secrets of Renaissance Music: An Educational and Artistic Project for Young People

Tihana Škojo / Marina Hojsak: Primjena asistivne tehnologije u nastavi za učenike s poremećajem iz spektra autizma prema *Posebnom kurikulumu* predmeta *Glazbena kultura*

Snježana Dobrota: Stavovi učitelja primarnog obrazovanja prema primjeni umjetne inteligencije u nastavi Glazbene kulture

Gabriela Karin Konkol: Creativity at Music Lesson in Poland

Muzika i migracije – sesija IV (Soba br. 10) /

Music and Migration – session IV (Room No. 10)

9,45–11,35

Moderator: Irena Miholić

Ankica Petrović: Različiti vidovi muzičkih samoprezentacija etnosa u dijaspori

Mojca Piškor: Listening to Border Violence: Sound, Listening, and Witnessing in Irregularized Migration

Ružica Ješić: Od muzičke prakse jevrejske zajednice u međuratnoj Subotici do kulture sećanja u emigraciji – slučaj kantora Leopolda Edelštajna

Ognjen Tvrtković: Pjevačica Helen Merrill – na razmeđu Amerike i Hrvatske

Pauza za kafu / Coffee break

11,35–11,45

Nova istraživanja (Etnomuzikologija) – sesija V (Soba br. 10) /

New Research (Ethnomusicology) – session V (Room No. 10)

11,45–12,55

Moderator: Jasmina Talam

Owe Ronström: Choir Singing on Prescription: Choral Singing as a Mirror of Society

Frances Wilkins: Grappling with Loss in History and Modernity: Gaelic Psalm Singing in North-West Scotland

Alma Subašić Omerović: Sevdalinka u urbanom zvučnom krajoliku Sarajeva

Pauza / Break

12,55–13,10

Panel I (Soba br. 10 / Room No. 10)

13,10–14,10

Branka Vidović / Jasmina Talam / Tamara Karača Beljak / Senad Kazić:

Estetika zvučnosti Vinka Krajtmajera

Pauza za ručak / Lunch break

14,10–15,00

Nova istraživanja (Etnomuzikologija) – sesija VI (Koncertna sala “Cvjetko Rihtman”) /

New Research (Ethnomusicology) – session VI (Concert Hall “Cvjetko Rihtman”)

15,00–16,20

Moderator: Tamara Karača Beljak

Iva Nenić: Više-od-ljudskog: novi savezi, podijeljena agencnost i diskursi o tehnologiji u stvaranju muzičkih instrumenata

Damir Imamović: Ideološki alati u aranžiranju popularne narodne muzike u doba SFRJ

Irena Miholić: Glazba na sprovodima: repertoar, izvedba i funkcija u suvremenom kontekstu

Zdravko Drenjančević: Izvanglazbeni elementi u službi ostvarivanja tradicijskog prizvuka

Pauza / Break

16,20–16,40

16,40–17,00 (Koncertna sala / Concert Hall “Cvjetko Rihtman”)

Rijad Kaniža: Evolucija tehnološke paradigme u elektroakustičkim djelima Josipa Magdića (1937–2020)

Slušaonica / Listening Session (Koncertna sala / Concert Hall "Cvjetko Rihtman")

17,10–18,00

Rijad Kaniža: IZGUBLJENO – PRONAĐENO – PRESLUŠANO: arhivski snimci rane elektroničke muzike iz Bosne i Hercegovine

Koktel / Cocktail

18,00

PETAK / FRIDAY

23. oktobar 2026 / **October 23, 2026**

Lokacija: Muzička akademija / **Academy of Music**

Nova istraživanja (Muzička teorija) – sesija VII (Soba br. 10) /

New Research (Music Theory) – session VII (Room No. 10)

9,00–10,40

Moderator: Amra Bosnić

Nejla Žunić: Stylistic Transformation in Borrowed Music: Reflections from a Case Study of
Recomposed by Max Richter: Vivaldi – The Four Seasons

Zoran Božanić: Kontrapunkt i polifonija: preispitivanje značenja u svetlu srednjovekovnog i
renesansnog muzičko-teorijskog diskursa

Senka Belić: O odnosu muzike i teksta u renesansnoj teoriji: od akcentuacije do značenja

Monika Jurić Janjik: Zvuk savršenstva: glazba u idealnom društvu renesanse

Silvana Jakupović Bečei: Aktorijalnost kao nositeljica muzičkog sadržaja: Mahlerova
“Simfonija” br. 9

Pauza za kafu / Coffee break

10,40–11,00

Panel II (Soba br. 10 / Room No. 10)

11,00–12,00

Snježana Šušnjara / Lana Šehović / Jasmina Talam: Status obrazovanih žena u
austro-ugarskom razdoblju: primjer Jelice Belović Bernadžikovske

Pauza / Break

12,00–12,20

Muzički arhivi (Muzikologija) – sesija VIII (Soba br. 10) /

Musical Archives (Musicology) – session VIII (Room No. 10)

12,20–13,20

Moderator: Lana Šehović

Ana Milošević: Povijest i kulturni doprinos zborskog djelovanja Radničkog kulturno-
umjetničkog društva “Đuro Salaj” u Slavonskom Brodu

Fatima Hadžić: Uloga čeških kulturnih udruženja u oblikovanju muzičkog života Sarajeva u prvoj polovini 20. stoljeća

Ira Prodanov: Katalozi muzikalija Jovana Frajta kao odrazi građanske muzičke kulture međuratnog doba

Pauza za ručak / Lunch break

13,20–15,00

Muzički arhivi (Muzikologija) – sesija IX (Koncertna sala “Cvjetko Rihtman”) /

Musical Archives (Musicology) – session IX (Concert Hall “Cvjetko Rihtman”)

15,00–16,20

Moderator: Fatima Hadžić

Ana Đorđević: Zaboravljena filmska muzika – slučaj partiture za *Desant na Drvar* Fadila Hadžića

Senka Hodžić / Maja Baralić-Materne: Arhiv Muzičke produkcije Radiotelevizije Bosne i Hercegovine: kontekst djelovanja, perspektive korištenja i mapiranje digitalizacije

Anita Konjicija-Kovač: Muzičke dragocjenosti u digitalnom dobu: kolekcije rukopisnih muzikalija u Biblioteci Muzičke akademije u Sarajevu

Pauza / Break

16,20–16,40

Panel III (Koncertna sala / Concert Hall “Cvjetko Rihtman”)

16,40–17,40

D. Đenader: *Romanijo, visokoga visa*

Lucija Bošnjak, klavir, III godina, UNSA – Muzička akademija

Klasa: prof. mr. Dragan Opančić

Naida Hukić / Merima Čaušević: Dragoje Đenader – zaboravljeni bosanskohercegovački kompozitor

Kratka ručak-pauza / Short lunch break

17,40–18,00

Značenje u muzici (Muzikologija) – sesija X (Koncertna sala “Cvjetko Rihtman”) /

Meaning in Music (Musicology) – session X (Concert Hall “Cvjetko Rihtman”)

18,00–19,20

Moderator: Ira Prodanov

Mirza Maguda: Muzika kao instrument političke mobilizacije i konstrukcije nacionalnog identiteta u Evropi XIX. stoljeća

Lada Duraković: Kulturna svakodnevica ratne Pule: koncerti u Politeami Ciscutti 1914.–1918.

Nizama Husetić: Muzika kao sredstvo normalizacije nasilja: reprezentacija ratnih zločina u muzičkim praksama u Bosni i Hercegovini

Ana Popović: Canonization of Musicians through Urban Toponymy: A Comparative Analysis of Osijek and Split

SUBOTA / **SATURDAY**

24. oktobar 2026 / **October 24, 2026**

Lokacija: Muzička akademija / **Academy of Music**

Značenje u muzici (Muzikologija / Teorija muzike) – sesija XI (Soba br. 10) /

Meaning in Music (Musicology / Music Theory) – session XI (Room No. 10)

10,00–12,00

Moderator: Merima Čaušević

Sanja Mijanović: Muzički diskurs i modernističko nesvjesno u *Wozzecku*

Radoš Mitrović: Od zvuka ka slušanju: redefinisane muzičkog značenja u delima Petera Abtingera

Iva Vukić: Muzika kao element performansa u umjetničkoj praksi Selme Selman

Jovana Bulatović: Muzika izvan zvuka: transmedijacija u djelu Mauricija Kagela

Amadea-Sara Tomić: Koncept *ma* kao oblikovni princip u klavirskim djelima Torua Takemitsua

Elena Peruničić: Upotreba toposa klasične i umjetničke muzike u kros-žanrovskom *patchworku*: analiza albuma “Lux” (2025) umjetnice Rosalíe

Pauza za kafu / **Coffee break**

12,00–12,20

Značenje u muzici (Muzikologija / Teorija muzike) – sesija XII (Soba br. 10) /

Meaning in Music (Musicology / Music Theory) – session XII (Room No. 10)

12,20–13,40

Moderator: Naida Hukić

Snježana Đukić-Čamur / Amila Ramović: Ciklusi hibridizacije u bosanskohercegovačkoj kompozitorskoj praksi

Stefan Cvetković: Pijanizam kao *storytelling*: izvođačka praksa Predraga Peđe Mužijevića

Bojana Radovanović Šuput: Smrt i metal muzika: inspiracija i/ili suočavanje

Organizirani obilazak grada / **Guided City Tour for Interested Participants**

PLENARNO PREDAVANJE

KEYNOTE LECTURE

LUNDBERG, DAN

Univerzitet u Stockholmu i Åbo Academy Univerzitet (Turku, Finska)
Stockholm University and the Åbo Academy University (Turku, Finland)

Pjevanje iza rešetaka.

Zatvorske pjesme kao znakovi identiteta i kulturološko naslijeđe

Svenskt Visarkiv (Centar istraživanja švedske folk i džez muzike) je 1960-ih i 70-ih sabrao pjesme u švedskim zatvorima kroz dva odvojena projekta. Cilj je bio da se zabilježi žanr muzike za koji se smatralo da odumire, ali koji je postajući dio progresivnog muzičkog pokreta tokom tog perioda, postao popularan i dobio nove funkcije. Iako su bile nepoznat žanr, prisutan u zatvorskom okruženju, zatvorske pjesme su postale bitne za javnost i dio borbe za bolje uslove u tim ustanovama.

Malo je reći da je zatvorski žanr raznolik. Generalno gledano tu se ubrajaju pjesme koje se dotiču života zatvorenika kao osnovna tematika. Ipak, ovaj žanr graniči sa drugim tipovima pjesama koje se pjevaju u zatvorima. Većina informanata koji su zabilježeni za arhive u švedskim zatvorima imaju prilično širok repertoar jednostavnih balada, folk pjesama i drugih tipova popularne muzike. No, neminovno je da postoji glavni repertoar pjesama s tekstovima koji opisuju stanja u zatvorima, koje izražavaju čežnju, želju, za ljubavi, porodicom te slobodom. Zatvorske pjesme u formi koja se pojavila 60-ih i 70-ih, ne postoje danas u švedskim zatvorima. S druge strane, postoji mnogo znakova da je rep muzika danas zamijenila funkcije zatvorskih pjesama iz 70-ih.

Ovo je rad o švedskim zatvorskim pjesmama, ali je i studija o tome kako ljudi u osjetljivim situacijama koriste muziku za stvaranje konteksta i osjećaja pripadnosti – te za izražavanje osjećaja i iznošenje poruka. Postoji nekolicina studija koje pokazuju da izolirane zajednice potiču kreativne procese. Primjeri ovoga su pisane pjesme vojnika, mornara, protestanata te vatrogasaca.

Cilj ovog rada je da opiše i diskutuje o “žanru” zatvorskih pjesama i razvoju tokom 60-ih i 70-ih, te da diskutuje o zatvorskoj ćeliji kao kreativnoj premisi za pisanje pjesama. Izvori za prezentaciju su terenski zapisi iz švedskih zatvora kao i autobiografska izdanja zatvorenika iz ranog 20. stoljeća.

Singing through the bars.

Prison songs as identity markers and as cultural heritage.

In the 1960's and 1970's, Svenskt visarkiv (The Centre for Swedish Folk Music and Jazz Research) collected songs in Sweden's prisons via two separate projects. The aim was to document a song genre which was assumed to be dying out but which, in those very years, gained in popularity and assumed new functions when it became a part of the progressive music movement. For merely a secluded genre, living in a prison environment, prison songs became a matter for the general public and part of the struggle for better conditions in correctional treatment institutions.

The prison songs genre is, to say the least, varied. In broad terms we usually count songs dealing with life as a prisoner as the core of the genre. But it also borders to other types of songs sung in prisons. Most informants that have been recorded for archival purposes in Swedish prisons have a fairly broad repertoire of broadside ballads, folk songs and other types of popular music. Yet, there is undoubtedly a central repertoire of songs with lyrics that describe conditions in the prison and others that express longing, desire; for love, for mother and father, and not least, for freedom. The prison songs as they appeared in the 60s and 70s does not exist in today's Swedish prisons. On the

other hand, there are lots of signs that rap music has today in many ways taken over the functions that prison songs had in the 1970's.

This is a paper about Swedish prison songs. Yet it is also a study of how people in vulnerable situations can use music to fashion a context and a sense of belonging – and to express their feelings and convey a message. There are several studies that show that isolated collective communities seem to stimulate creative processes. Examples of this are handwritten song books from recruits, sailors, rallies and firefighters.

The aim of this paper is to describe and discuss the “genre” prison songs and its development during the 60s and 70s, but also to discuss the prison cell as a creative premise for song writing. The sources for the presentation are field recordings from Swedish prisons as well as autobiographical publications by prisoners from the early 20th century.

Lundberg, Dan je profesor etnomuzikologije na Univerzitetu u Štokholmu i Åbo Academy Univerzitetu (Turku, Finska). Bio je generalni direktor Švedske nacionalne kolekcije muzike, pozorišta i plesa. Njegovo istraživanje je bilo posvećeno izučavanju muzike i identiteta, kao i pitanjima vezanim za sakupljanje, arhiviranje i ideologiju.

Lundberg, Dan is Associate Professor of Ethnomusicology at Stockholm University and the Åbo Academy University (Turku, Finland). He was previously Director General of the Swedish National Collections of Music, Theatre and Dance. His research has mostly been devoted to studies of music and identity and questions of collection, archives and ideology.

SAŽECI I BIOGRAFIJE

ABSTRACTS AND BIOGRAPHIES

ANDREWS, ELANA / KARIĆ, ALMA

Međunarodna mreža Superar (Rumunija / BiH)

Superar International Network (Romania / B&H)

Pedagoške tehnike za svjesno podsticanje kohezije u muzičkoj učionici

Muzička učionica, ili zapravo bilo koje drugo okruženje koje okuplja ljude kako bi zajedno učili o muzici i stvarali je, jedinstveno je okruženje koje je idealno pozicionirano za poticanje kohezije unutar grupa. Sam čin zajedničkog pjevanja ili sviranja zahtijeva sinhronizaciju i osjećanje istog ritma – što su koraci koji vode ka tome da srca kucaju zajedno.

U trenutnom globalnom kontekstu sukoba i polarizacije, poticanje kohezije među ljudima je tim važnije i zahtijeva svjestan i namjeran fokus, posebno pri obrazovanju naredne generacije lidera koji odrastaju uz sve manje prilika da iskuse ovu vitalnu društvenu osnovu u prirodnom okruženju.

Zasnovan na Superar pristupu, društveno orijentiranom muzičkom kurikulumu koji je razvila međunarodna mreža Superar i koji se trenutno provodi u sedam evropskih zemalja, ovaj rad istražuje pedagoške tehnike koje nastavnici muzike mogu primijeniti kako bi svjesno poticali koheziju u svojim učionicama.

Rad uključuje studije slučaja nastavnika muzike iz programa Superar koji rade s više od 4000 mladih ljudi u Austriji, Mađarskoj, Rumuniji, Slovačkoj, Njemačkoj, Švicarskoj i u Bosni i Hercegovini, kao i rezultate istraživačkog projekta „Iskra“, realiziranog u partnerstvu s AIM-om (Akademija za utjecaj kroz muziku), u kojem je učestvovalo 18 Superar nastavnika muzike koji su tokom perioda od pet mjeseci svjesno razvijali timski rad u svojim muzičkim učionicama.

Pedagogical techniques for consciously fostering cohesion in the music classroom

The music classroom, or indeed any other setting that brings together people to learn about and make music together, is a unique setting that is ideally positioned to foster cohesion within groups. The act of singing or playing music together requires synchronization and feeling the same pulse, both of which are stepping stones for hearts to beat together.

In the current global context of conflict and polarisation encouraging cohesion between people is all the more important and requires intentional focus, particularly when teaching the next generation of leaders who are growing up with fewer and fewer opportunities to experience this vital social foundation in a natural environment.

Based on the Superar Approach, a social music curriculum developed by the Superar International Network, currently implemented in 7 European countries, this paper explores the pedagogical techniques music teachers can employ to consciously foster cohesion in their classrooms.

The paper includes case studies from Superar music teachers, who engage with more than 4000 young people in Austria, Hungary, Romania, Slovakia, Germany, Switzerland and Bosnia & Herzegovina as well as results from the action research project „Iskra“ run in partnership with AIM (Academy for Impact through Music), which involved 18 Superar music teachers consciously developing teamwork in their music classrooms for a period of 5 months.

Elana Andrews je aktivna muzička pedagoginja u oblasti društveno orijentirane muzike, još od svoje 15. godine. Njeno iskustvo u vođenju dječijih horova i programa zajedničkog muziciranja u svojoj domovini Australiji nadograđeno je tokom 13 godina života i rada u Rumuniji, gdje je osnovala Superar Rumunija i postala značajna saradnica međunarodne mreže Superar, posebno kao koautorica priručnika *Superar pristup*.

Elana Andrews has been an active music pedagogue in the social music domain since the age of 15. Her experience directing children's choirs and community music programs in her home country Australia is built on by 13 years living and working in Romania, where she founded Superar Romania and has become an influential contributor to the Superar International Network, particularly as a co-author of the *Superar Approach Handbook*.

Alma Karić je dirigentica i nastavnica skupnog muziciranja već 26 godina, sa velikim iskustvom u orkestarskom i horskom angažmanu djece i mladih u BiH te sa značajnim doprinosom razvoju pedagoških standarda za nastavu skupnog muziciranja u muzičkim školama. Kroz udruženje Superar u Bosni i Hercegovini aktivno podržava i njeguje misiju besplatnog, visokokvalitetnog muzičkog obrazovanja koje je dostupno svakom djetetu – bez selekcije i segregacije. Koautor je priručnika pod nazivom *Superar pristup*.

Alma Karić is a conductor and group music teacher with 26 years of experience, with extensive practice in orchestral and choral work with children and young people in Bosnia and Herzegovina, as well as a significant contribution to the development of pedagogical standards for group music lessons in music schools. Through the Superar association in Bosnia and Herzegovina, she actively supports and nurtures the mission of free, high-quality music education accessible to every child—without selection or segregation. She is a co-author of the *Superar Approach Handbook*.

BELIĆ, SENKA

Univerzitet umetnosti u Beogradu, Fakultet muzičke umetnosti (Srbija)
University of Arts in Belgrade, Faculty of Music (Serbia)

O odnosu muzike i teksta u renesansnoj teoriji: od akcentuacije do značenja

U ovom izlaganju razmatra se odnos muzike i teksta u svetlu renesansnih teorijskih određenja. Uvažavajući uticaj retoričkog koncepta prikladnosti (lat. *decorum*) na oblikovanje kompozicionih principa, muzičko-tekstualne relacije se sagledavaju sa tri ključna stanovišta. S tim u vezi, obuhvaćena su pitanja muzičke akcentuacije i sintakse, izbora modusa, čiji se karakter – etos – usaglašava sa značenjem verbalnog sadržaja, kao i teorija prema kojima muzički intervali i predznaci odražavaju afektivni smisao pevanog teksta. Cilj rada jeste da se analizom primarnih izvora, uz uvid u savremena istraživanja navedene problematike, uspostavi veza između kompozicionih postupaka i retoričke funkcije jezika, te definiše tretman muzike u odnosu na gramatički, semantički i afektivni sloj umetničkog dela. Na osnovu rezultata sprovedenog istraživanja može se postići potpunije razumevanje renesansne muzičko-teorijske misli i njenog uticaja na vokalnu polifonu praksu.

On the Relationship Between Music and Text in Renaissance Theory: From Accentuation to Meaning

This paper examines the relationship between music and text in light of Renaissance theoretical frameworks. Taking into account the influence of the rhetorical concept of appropriateness (Lat. *decorum*) on the formation of compositional principles, this study considers music–text relations from three key perspectives. These include issues of musical accentuation and syntax, the choice of mode—whose character (Gr. *ethos*) is aligned with the meaning of the verbal content—as well as theories according to which musical intervals and accidentals reflect the affective sense of the sung text. This paper aims to establish, through the analysis of primary sources and with reference to contemporary scholarship, a connection between compositional procedures and the rhetorical function of language, and to define the treatment of music in relation to the grammatical, semantic, and affective layers of the work of art. Based on the results of this research, a more comprehensive understanding of Renaissance music-theoretical thought and its influence on vocal polyphonic practice may be achieved.

Senka Belić je muzički teoretičar, docent i šef Odseka za muzičku teoriju Fakulteta muzičke umetnosti u Beogradu. Osnovne, magistarske i doktorske studije završila je na istom fakultetu. Njen naučno-istraživački rad zasniva se na metodičkom, retoričkom, simboličkom i hermeneutičkom pristupu muzici renesanse i baroka. Pored toga, bavi se izučavanjem muzičke teorije 15. i 16. veka, kao i kontrapunktske pedagogije. Svoje radove predstavila je na brojnim nacionalnim i međunarodnim skupovima. Objavljivala je u naučnim časopisima i zbornicima radova. Učestvovala je u osnivanju Srpskog društva za muzičku teoriju (2019) i *Časopisa Srpskog društva za muzičku teoriju* (2021). Član je uredničkog odbora međunarodnog portala Pojmovnik muzičke teorije.

Senka Belić, music theorist, Assistant Professor, Head of the Music Theory Department at the Faculty of Music in Belgrade. She completed her graduate, postgraduate, and doctoral studies at the same institution. Her scientific work focuses on methodological, rhetorical, symbolic, and hermeneutical approaches to Renaissance and Baroque music. Additionally, her academic interests include the study of 15th- and 16th-century music theory, as well as pedagogy of counterpoint. She has presented her research at numerous national and international conferences. Her publications appear in academic journals and edited volumes. Senka Belić participated in founding the Serbian Society for Music Theory (2019) and the *Journal of the Serbian Society for Music Theory* (2021). She is a member of the editorial board of the international portal Glossary of Music Theory.

BOŽANIĆ, ZORAN

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Kontrapunkt i polifonija: preispitivanje značenja u svetlu srednjovekovnog i renesansnog muzičko-teorijskog diskursa

U radu je zastupljeno kritičko razmatranje termina kontrapunkt i polifonija, ostvareno ispitivanjem odnosa njihovih aktuelnih značenja prema izvornim teorijskim postavkama. U tom smislu, svođenje ovih odrednica na pretežno sinonimičnu interpretaciju nije konzistentno sa prvobitnim pojmovnim funkcijama, koje su bile orijentisane prema različitim aspektima zvučnih odnosa. Stoga je ovo istraživanje zasnovano na analizi traktata teoretičara iz perioda srednjeg veka i renesanse, uz sagledavanje pojedinih savremenih tumačenja rane muzičke prakse. Aktuelnost teme proizlazi iz činjenice da je problematika navedenog istorijskog diskontinuiteta do sada nedovoljno obrađena u naučnoj i stručnoj literaturi.

Cilj rada je da se stekne uvid u izvorne pojmovne odlike kontrapunkta i polifonije, identifikuju razlike i prožimanja njihovih bazičnih principa, te odrede kriterijumi značenjskog pozicioniranja usklađeni sa evolucijom muzičko-teorijskog diskursa. Dobijeni rezultati omogućavaju dublje razumevanje teorijskih intencija u primeni terminoloških određenja, istovremeno pružajući jasniji uvid u specifičnosti muzičkog mišljenja kompozitora ranijih epoha.

Counterpoint and Polyphony: Reconsidering Meanings in the Light of Medieval and Renaissance Music-Theoretical Discourse

This paper offers a critical examination of the terms counterpoint and polyphony, undertaken through an analysis of the relationship between their contemporary meanings and original theoretical foundations. In this context, reducing these terms to predominantly synonymous interpretations appears inconsistent with their initial conceptual functions, which were oriented toward distinct aspects of sonic relationships. Accordingly, the study is based on an analysis of treatises by theorists from the medieval and Renaissance periods, while also taking into account selected contemporary interpretations of early musical practice. The relevance of the topic stems from the fact that the issue of this historical discontinuity has thus far been insufficiently addressed in scholarly and professional literature.

The aim of the paper is to gain insight into the original conceptual characteristics of counterpoint and polyphony, to identify the differences and intersections of their fundamental principles, and to establish criteria for semantic positioning aligned with the evolution of music-theoretical discourse. The results obtained enable a deeper understanding of the theoretical intentions underlying the application of terminological designations, while simultaneously providing a clearer insight into the specific features of the musical thought of composers of earlier epochs.

Zoran Božanić (1971), vanredni profesor na Katedri za muzičku teoriju Fakulteta muzičke umetnosti u Beogradu. Diplomirao je kompoziciju i harmoniku na Državnom konzervatorijumu “Petar Iljič Čajkovski” u Kijevu (Ukrajina, 1995). Magistrirao je kompoziciju na Fakultetu muzičke umetnosti u Beogradu (2002), a doktorirao na Univerzitetu umetnosti u Beogradu (2015). Kao izvođač dobitnik je velikog broja nagrada na domaćim i međunarodnim takmičenjima. Njegove kompozicije su štampane u eminentnim izdavačkim kućama. Objavio je knjige: *Muzička fraza* (Clio, Beograd, 2007), *Istorijat muzike za klavijaturne instrumente* (Zavod za udžbenike, Beograd, 2017), *Suvremeni teorijski pristupi renesansnoj tehnici pokretnoga kontrapunkta* (HDGT, Zagreb, 2019), *Metodika nastave kontrapunkta* (Fakultet muzičke umetnosti, Beograd, 2022), kao i brojne članke iz oblasti muzičke teorije. Interesovanja Zorana Božanića za teorijska razmatranja usmerena su prema problematici kontrapunkta, istoriji i teoriji izvođaštva i metodici nastave.

Zoran Božanić (1971), Associate Professor in the Department of Music Theory at the Faculty of Music Arts in Belgrade. He completed his undergraduate degree in Composition and Accordion at the Conservatory “P. I. Tchaikovsky” in Kyiv (Ukraine, 1995), and earned his Master’s degree in Composition from the Faculty of Music at the University of Arts in Belgrade (2002), where he also received his PhD (2015). As a performer, he has won numerous national and international awards. His compositions have been published by eminent publishing houses. In addition, he has also published the theoretical study *The Musical Phrase* (Clio, Belgrade, 2007), the textbooks *History of Music for Keyboard Instruments* (Zavod za udžbenike, Belgrade, 2017), *Contemporary Theoretical Approaches to the Renaissance Technique of Movable Counterpoint* (HDGT, Zagreb, 2019), and *Teaching Methodology of Counterpoint* (Fakultet muzičke umetnosti, Belgrade, 2022), as well as numerous other articles in the field of music theory. Božanić’s theoretical considerations have a special focus on the problem of counterpoint, the history and theory of performance, and the methodology of teaching.

BULATOVIĆ, JOVANA

Univerzitet u Sarajevu, Muzička akademija (BiH)
University of Sarajevo, Academy of Music (B&H)

Muzika izvan zvuka: transmedijacija u djelu Mauricija Kagela

Mauricio Kagel (1931–2008) se, uz Johna Cagea (1912–1992), smatra začetnikom muzičkog teatra. Njegov specifični oblik muzičkog teatra, koji je nazvao „instrumentalni teatar“, osnovna je paradigma u promišljanju problema medija u muzici, a onda i u propitivanju značenja pojma „muzičkog“ uopšte u XX. i XXI. vijeku. Određenje instrumenta kao svakog korišćenog sredstva u djelu muzičkog teatra, kao u djelima poput kamerne kompozicije *Sur scène* (1959–1960), *Antithese* (1962) za elektroniku i zvuke iz javnog prostora, radio-drame *Ein Aufnahmestand* (1969) i filma *Ludwig van* (1969–1970), ukazuje na dosljednu transmedijalnost Kagelovog opusa, koja se ogleda dvojako – u transferu (prevođenju) koncepta iz jednog u drugi medij, ali i o reprezentaciji jednog medija u drugom.

Koristeći ovakva intermedijiska i transmedijiska rješenja kao legitimne kompozicione postupke, Kagel je anticipirao prakse koje su bitno odredile umjetničko muzičko stvaralaštvo današnjeg vremena, posebno ono postnarrativnog muzičkog teatra. Na primjeru Kagelovih djela, rad će ukazati na njegove temeljne stvaralačke pozicije i karakteristične inter/trans/medijske procedure. Ove analize nude se kao model za kritičko promišljanje novijih praksi koje pripadaju „proširenom polju muzike“, ali i za reevaluaciju srodnih istorijskih praksi koje u ovom kontekstu dobijaju novi značaj i značenje.

Music Beyond Sound: Transmediation in the Works of Mauricio Kagel

Mauricio Kagel (1931–2008), alongside John Cage (1912–1992), is regarded as a pioneer of musical theatre. His specific form of musical theatre, which he termed “instrumental theatre,” constitutes a fundamental paradigm for reflecting on the problem of media in music, as well as for questioning the meaning of the concept of the “musical” itself in both the 20th and 21st centuries. The understanding of the instrument as any means employed within a work of musical theatre — as seen in works such as the chamber composition *Sur scène* (1959–1960), *Antithese* (1962) for electronics and public sounds, the radio play *Ein Aufnahmestand* (1969), and the film *Ludwig van* (1969–1970) points to the consistent transmediality of Kagel’s oeuvre. This transmediality manifests in a dual manner: in the transfer (translation) of concepts from one medium to another, as well as in the representation of one medium within another.

By employing such intermedial and transmedial solutions as legitimate compositional procedures, Kagel anticipated practices that have significantly shaped contemporary art music, particularly post-narrative musical theatre. Using Kagel’s works as case studies, this paper will highlight his fundamental creative positions and characteristic inter-/trans-/medial procedures. These analyses are proposed as a model for the critical reconsideration of more recent practices belonging to the “expanded field of music,” as well as for the re-evaluation of related historical practices that, in this context, acquire new significance and meaning.

Jovana Bulatović je završila Srednju umjetničku školu za muziku i balet "Vasa Pavić" u Podgorici na Odsjeku za solo pjevanje, a zatim 2023. i studij opšte muzičke pedagogije na Muzičkoj akademiji Univerziteta Crne Gore. Studijske 2023/2024. godine upisuje studij kompozicije na Muzičkoj akademiji Univerziteta u Sarajevu u klasi Ališera Sijarića, paralelno uz master studij opšte muzičke pedagogije na Muzičkoj akademiji Univerziteta Crne Gore. U svojim kompozicijama, kao i u teorijskom radu, bavi se pitanjima medija u muzici.

Jovana Bulatović completed her secondary education at the "Vasa Pavić" School for Music and Ballet in Podgorica, in the Department of Solo Singing. In 2023, she also graduated in General Music Pedagogy at the Music Academy of the University of Montenegro. In the 2023/2024 academic year, she enrolled in Composition studies at the Music Academy of the University of Sarajevo, in the class of Ališer Sijarić, while simultaneously pursuing a Master's degree in General Music Pedagogy at the Music Academy of the University of Montenegro. In her compositions, as well as in her theoretical work, she explores questions related to media in music.

CESTARIĆ, MARIJA

X. gimnazija Ivan Supek (Zagreb, Hrvatska)
Ivan Supek 10th Gymnasium (Zagreb, Croatia)

Skupno osmišljeno kazalište u nastavi glazbene umjetnosti: razumijevanje glazbe kroz dramsko-glazbeni process

Rad istražuje kako učenici razumiju i interpretiraju glazbu kroz dramsko-glazbeni proces u nastavi glazbene umjetnosti, polazeći od pretpostavke da učenik nije pasivni recipijent, nego aktivni interpret. Nastavna učionica promatra se kao mikroprostor u kojem se značenje glazbe konstruira participativno, kroz tijelo, kolektivnu interakciju, pregovaranje značenja i refleksiju. Ovakav pristup predstavlja suvremeni pristup nastavi glazbene umjetnosti za razliku od tradicionalnih metoda analitičnog slušanja i usmenog izlaganja. Teorijski ovaj rad kombinira pristupe iskustvenom učenju (Kolb), dramskoj pedagogiji (Boal, Škuflić Horvat) i muzikološkoj teoriji participacije i interpretacije (Cook), naglašavajući kako dramsko-glazbeni rad omogućuje učenicima da glazbu dožive kroz aktivnu interpretaciju i društvenu interakciju. Posebna pažnja posvećena je odnosima moći, ulogama i identitetima u grupnom stvaranju, što reflektira demokratičnost i kolektivni karakter interpretacije.

Studija slučaja provedena je u jednom razredu gimnazije na odabranim glazbenim primjerima. Učenici sudjeluju u analitičkom slušanju, radu u ulozi, scenskoj improvizaciji i kolektivnoj refleksiji. Metodološki fokus stavljen je na kvalitativnu analizu refleksivnih zapisa, polustrukturirane fokus-grupe i kratke ankete, koje omogućuju procjenu promjena u motivaciji, razumijevanju glazbe i kolektivnom oblikovanju značenja. Istraživačka pitanja uključuju: koje dramske metode potiču najaktivniju interpretaciju, kako se značenje muzike formira kroz grupni proces i na koji način participacija utječe na estetski sud i društvenu osjetljivost učenika.

Rad pokazuje da utjelovljeno i participativno iskustvo razvija kreativnost, interpretativnu dubinu i kritičko prosuđivanje, te služi kao pilot-istraživanje i teorijska podloga za širu studiju skupno osmišljenog mjuzikla.

Group-devised theatre in music education: understanding music through a drama-music process

The paper explores how students understand and interpret music through the dramatic-musical process in music education, starting from the assumption that the student is not a passive recipient, but an active interpreter. The classroom is viewed as a microspace in which the meaning of music is constructed participatorily, through the body, collective interaction, negotiation of meaning and reflection. This approach represents a contemporary approach to music education in contrast to traditional methods of analytical listening and oral presentation. Theoretically, this paper combines approaches to experiential learning (Kolb), drama pedagogy (Boal, Škuflić Horvat) and musicological theory of participation and interpretation (Cook), emphasizing how dramatic-musical work allows students to experience music through active interpretation and social interaction. Special attention is paid to power relations, roles and identities in group creation, which reflects the democratic and collective character of interpretation.

The case study was conducted in one high school class on selected musical examples. Students engage in analytical listening, role-playing, stage improvisation, and collective reflection. The

methodological focus is on qualitative analysis of reflective writing, semi-structured focus groups, and short surveys, which allow for the assessment of changes in motivation, musical understanding, and collective meaning-making. Research questions include: which drama methods encourage the most active interpretation, how musical meaning is formed through group process, and how participation influences students' aesthetic judgment and social sensitivity. The paper demonstrates that embodied and participatory experience develops creativity, interpretive depth, and critical judgment, and serves as a pilot study and theoretical basis for a broader study of collaborative musicals.

Cestarić, Marija je hrvatska muzikologinja i nastavnica glazbene umjetnosti. Diplomirala je muzikologiju (dvopredmetno) na Muzičkoj akademiji Sveučilišta u Zagrebu i kroatistiku na Filozofskom fakultetu u Zagrebu (2017). Tijekom studija bavila se istraživanjima u području glazbene arhivistike i historijske muzikologije, osobito proučavajući Hemeroteku Dragutina Aranya. Zaposlena je kao profesorica glazbene umjetnosti u X. gimnaziji Ivan Supek u Zagrebu, gdje spaja pedagoški rad s poticanjem kreativnog i kritičkog mišljenja učenika. Aktivno sudjeluje u organizaciji znanstvenih i umjetničkih događanja, uključujući međunarodnu konferenciju Arts and Creativity in Education. Studentica je poslijediplomskog studija Jezični, književni i kulturni kontekst ranog i primarnog odgoja na Učiteljskom fakultetu, a njezini istraživački interesi obuhvaćaju kreativne metode u nastavi glazbene umjetnosti i poticanje građanskog odgoja kroz školski mjuzikl. Izlagala je na brojnim međunarodnim, državnim i županijskim stručnim skupovima.

Cestarić, Marija is a Croatian musicologist and music teacher. She graduated in musicology (double major) from the Academy of Music, University of Zagreb, and Croatian Studies from the Faculty of Humanities and Social Sciences, University of Zagreb (2017). During her studies, she conducted research in the field of music archival studies and historical musicology, especially studying the Dragutin Arany Newspaper Archive. She is employed as a music teacher at the 10th Gymnasium Ivan Supek in Zagreb, where she combines pedagogical work with encouraging students' creative and critical thinking. She actively participates in the organization of scientific and artistic events, including the international conference Arts and Creativity in Education. She is a postgraduate student in the Linguistic, Literary and Cultural Context of Early and Primary Education at the Faculty of Teacher Education, and her research interests include creative methods in teaching music and encouraging civic education through school musicals. She has presented at numerous international, national and county professional conferences.

CVETKOVIĆ, STEFAN

Univerzitet umetnosti u Beogradu, Fakultet muzičke umetnosti (Srbija)

University of Arts in Belgrade, Faculty of Music (Serbia)

Pijanizam kao *storytelling*: izvođačka praksa Predraga Peđe Mužijevića

Savremeni bosanskohercegovački pijanista Predrag Peđa Mužijević (Sarajevo, 1964) već više od trideset godina uspešno deluje na svetskoj muzičkoj sceni. Razvijajući svoje izvođaštvo između klasičnog i savremenog repertoara – sve češće u formama koncertnih predavanja, te u spoju pijanizma i drugih umetničkih praksi u različitim multimedijalnim projektima – Mužijević uspeva da prekorači okvire tradicionalne "jednomedijske" koncertne prezentacije muzičke literature karakteristične za izvođaštvo 20. veka. Postavljajući se u poziciju muzičkog "kuratora", on nastoji da rekonceptualizuje formu i funkciju pijanističke prakse koristeći je kao platformu za *storytelling*, ali i za probijanje hermetičnih okvira klasičnog repertoara njegovim povezivanjem sa popularnim žanrovima. Savremenost Mužijevićevog postupka, međutim, ne leži samo u odabiru forme prezentacije literature i povezivanju sa drugim praksama, već i u inherentnim odlikama njegove izvođačke estetike koju saobražava aktuelnim zvučnim standardima medijskog posredovanja muzike, te auditivnoj senzitivnosti današnjeg slušaoca. U radu se evolucija izvođačkih koncepata Mužijevića sagledava od prvih albuma realizovanih za Jugoton, preko multimedijjskih projekata prezentacije klasične muzike koje je realizovao u Umetničkom centru Mihaila Barišnjikova u Njujorku, do recentnog omaža mikstejpu koji je predstavio početkom 2026. godine.

Pianism as *storytelling*: performance practice of Predrag Peđa Mužijević

Contemporary Bosnian pianist Predrag Peđa Mužijević (Sarajevo, 1964) has been successfully playing on the world music scenes for more than thirty years. Developing his performance practice between classical and contemporary repertoire - more often in the form of concert lectures, and in the combination of pianism and other arts in various multimedia projects - Mužijević manages to go beyond the traditional "one-media" concert presentation of musical literature, which was characteristic of 20th century performances. Placing himself in the position of a musical "curator", he tries to reconceptualize the form and function of piano practice, using it as a platform for "storytelling", but also for breaking through the hermetic framework of the classical repertoire by connecting it with popular genres. The modernity of Mužijević's procedure, however, lies not only in the form of presentation of literature itself, and the connection with other art practices, but also in the inherent characteristics of his performing aesthetics, which he adapts to the current sound standards of media mediation of music, and the auditory sensitivity of today's listeners. The work examines the evolution of Mužijević's performing concepts from the first albums realized for Jugoton, through the multimedia projects of the presentation of classical music that he realized at the Mihail Baryshnikov Art Center in New York, to the recent homage to the mixtape he presented at the beginning of 2026.

Cvetković, Stefan (Beograd, 1983) je muzikolog i docent na Katedri za muzikologiju Fakulteta muzičke umetnosti u Beogradu. Angažovan je i na interdisciplinarnim studijama Univerziteta umetnosti u Beogradu, u svojstvu predavača na doktorskim studijama digitalne i višemedijske umetnosti. Diplomirao je na Odseku za muzikologiju Fakulteta muzičke umetnosti 2010, a doktorirao 2022. godine. Njegova profesionalna interesovanja orijentisana su na polje muzičkog izvođaštva sa fokusom na pijanističkoj praksi. Autor je naučnih i stručnih radova iz ove oblasti, kao i niza članaka, eseja i kritika u domaćoj periodici. Priređivač je zbornika *Muzika u odjecima kritike* u izdanju Kolarčeve zadužbine (2017), autor monografije o Fondu za kulturna davanja Sokoja (2025) i koautor monografije Udruženja kompozitora Srbije (2026). Između 2011. i 2015. godine delovao je kao muzički saradnik, a potom i urednik na Trećem programu Radio Beograda, na kojem poslednjih godina realizuje autorsku emisiju iz oblasti pijanizma. Saradnik je diskografskih kuća Sony Classical i CPO. Aktivno se bavi predavačkom praksom u oblastima klavirske muzike i istorije pijanizma. Član je redakcije časopisa „Mokranjac“, Udruženja kompozitora Srbije (član Upravnog odbora), Hrvatskog društva „Aleksandar Skrjabin“, Muzikološkog društva Srbije i Hrvatskog muzikološkog društva. Dobitnik je nagrade iz fonda „Vlastimir Peričić“ Fakulteta muzičke umetnosti (2010) i nagrade „Pavle Stefanović“ za muzičku esejistiku i kritiku Udruženja kompozitora Srbije (2021).

Cvetković, Stefan (Belgrade, 1983), is a musicologist and Assistant Professor at the Department of Musicology at the Faculty of Music in Belgrade. He is also engaged in the interdisciplinary studies of the University of Arts in Belgrade, as a lecturer in doctoral studies in digital and multimedia art. He graduated from the Department of Musicology of the Faculty of Music in 2010, and received his doctorate in 2022.

His professional interests are oriented towards the field of musical performance with a focus on piano practice. He is the author of scientific and professional works in this field, as well as a number of articles, essays and reviews in domestic periodicals. He is the editor of the anthology *Muzika u odjecima kritike* published by the Kolarc Endowment (2017), the author of the monograph *Fond za kulturna davanja Sokoja* (2025) and the co-author of the monograph of the Association of Composers of Serbia (2026). Between 2011 and 2015, he worked as a musical collaborator, and then as an music editor at Third Program of Radio Belgrade, where he has been producing his own broadcast about piano playing. He is an associate of the record companies Sony Classical and CPO. He is actively engaged in teaching practice in the fields of piano music and the history of pianism.

He is a member of the editorial board of the magazine "Mokranjac", the Association of Composers of Serbia, the Croatian Society "Aleksandar Skryabin", the Serbian Musicological Society and the Croatian Musicological Society. He is the winner of the prize from the "Vlastimir Peričić" fund of the Faculty of Music (2010) and the "Pavle Stefanović" prize for musical essays and criticism of the Association of Composers of Serbia (2021).

PANEL

ČAUŠEVIĆ, MERIMA / HUKIĆ, NAIDA

Univerzitet u Sarajevu, Pedagoški fakultet (BiH) / Univerzitet u Sarajevu, Muzička akademija (BiH)

University of Sarajevo, Faculty of Educational Sciences (B&H) / University of Sarajevo, Academy of Music (B&H)

Dragoje Đenader – zaboravljeni bosanskohercegovački kompozitor

U okviru panela predstaviti će se dva rada koja iznova sagledavaju i vrednuju stvaralaštvo kompozitora Dragoja Đendera u kontekstu bosanskohercegovačke muzike. U fokusu prvog rada su stilске karakteristike Đenaderovih kompozicija za klavir solo, dok drugi rad razmatra načine ispoljavanja tonalnosti u njegovim orkestarskim i koncertantnim djelima.

Tema panela proizašla je iz niza nedoumica i istraživačkih pitanja koja se otvaraju pri razmatranju kompozitorskih opusa u Bosni i Hercegovini nastalih u drugoj polovini 20. stoljeća. Period nakon Drugog svjetskog rata obilježen je intenzivnim procesima izgradnje bosanskohercegovačkog muzičkog identiteta, ali istovremeno i težnjom ka uključivanju u savremene evropske kompozicijske tokove i prevazilaženju dotadašnjeg kašnjenja u razvoju umjetničke muzike. Većina bosanskohercegovačkih kompozitora stvara u okviru neoklasicističkog, znatno rjeđe ekspresionističkog idioma, dok se prodori avangardnih tendencija javljaju od 70-ih godina 20. stoljeća. U takvom stilskom i historijskom kontekstu opusi, među kojima je i Đenaderov, koji ne pokazuju potpunu pripadnost jednom jasno određenom stilskom modelu nerijetko su tumačeni kroz prizmu stilске „nedosljednosti“. Istraživanja u okviru panela polaze od pretpostavke da je potrebno sagledati njegov opus u širem kontekstu kompozicijskih, estetičkih i historijskih okolnosti u kojima su njegova djela nastajala. Četrdeset godina nakon kompozitorove smrti autorice će, kroz analizu različitih segmenata njegova opusa, pokušati izdvojiti stilске i kompozicijske postupke koji mogu doprinijeti boljem razumijevanju Đenaderove stvaralačke poetike.

Dragoje Đenader: Forgotten Bosnian-Herzegovinian Composer

In the panel, two papers will be presented that reassess and re-evaluate the work of composer Dragoje Đenader within the context of Bosnian-Herzegovinian music. The first paper focuses on the stylistic characteristics of Đenader's compositions for solo piano, while the second examines the manifestations of tonality in his orchestral and concertante works.

The panel topic emerged from a series of uncertainties and research questions that arise when considering compositional oeuvres in Bosnia and Herzegovina from the second half of the twentieth century. The period following the Second World War was marked by intensive processes of constructing a Bosnian-Herzegovinian musical identity, while at the same time reflecting an aspiration to engage with contemporary European compositional trends and to overcome the developmental lag that had previously characterised art music in Bosnia and Herzegovina. Most Bosnian-Herzegovinian composers worked within a Neoclassical idiom, and considerably less often within an Expressionist one, while more distinctly avant-garde tendencies began to emerge from the 1970s onwards. Within such a stylistic and historical context, oeuvres such as Đenader's, which do not display complete adherence to a single clearly defined stylistic model, have often been interpreted through the lens of stylistic "inconsistency". The research presented within the panel proceeds from the premise that Đenader's *oeuvre* should be considered within the broader

compositional, aesthetic, and historical circumstances in which his works were created. Forty years after the composer's death, the authors will, through analyses of different segments of his oeuvre, seek to identify stylistic and compositional procedures that may contribute to a better understanding of Đenader's compositional poetics.

Merima Čaušević je diplomirala, magistrirala i doktorirala na Teoretsko-pedagoškom odsjeku Muzičke akademije Univerziteta u Sarajevu. Bavi se istraživanjima na području opće muzičke edukacije te bosanskohercegovačke muzike. Aktivna je učesnica naučnih i stručnih seminara, simpozija, kongresa u zemlji (Bosna i Hercegovina) i inostranstvu (Norveška, Turska, Poljska, Holandija, Hrvatska, Slovenija, Španija). Članica je Muzikološkog društva od 1998. godine, a predsjednica istog od 2025. godine, te članica Evropske asocijacije za muziku u školama (EAS-European Association for Music in Schools) od 2010. godine. Realizirala je više Erasmus+ mobilnosti kao predavač, koordinator je u Erasmus+ projektu. Autorica/koautorica je više naučnih i stručnih knjiga, monografije, naučnih i stručnih radova u zbornicima i časopisima. Recenzent je za knjige, priručnike, kurikulume, radove u zbornicima i časopisima u BiH, Hrvatskoj i Srbiji. Član je uredništva časopisa, kao i naučnih, programskih i organizacijskih odbora simpozija u zemlji i regiji. Zaposlena je na Univerzitetu u Sarajevu - Pedagoškom fakultetu u zvanju redovnog profesora.

Merima Čaušević graduated, received her master's degree and doctorate from the Department of Theory and Pedagogy of the Academy of Music, University of Sarajevo. She is engaged in research in the field of general music education and Bosnian music. She is an active participant in scientific and professional seminars, symposia, and congresses in the country (Bosnia and Herzegovina) and abroad (Norway, Turkey, Poland, the Netherlands, Croatia, Slovenia, Spain). She has been a member of the Musicological Society since 1998, and its president since 2025, and a member of the European Association for Music in Schools (EAS) since 2010. She has implemented several Erasmus+ mobility as a lecturer, and is a coordinator in the Erasmus+ project. She is the author/co-author of several scientific and professional books, a monograph, scientific and professional papers in proceedings and journals. Also, she is a reviewer for books, manuals, curricula, papers in proceedings and journals in Bosnia and Herzegovina, Croatia and Serbia. She is a member of the editorial boards of journals, as well as scientific, program and organizational committees of symposia in the country and the region. She is employed at the University of Sarajevo - Faculty of Educational Sciences with the title of full professor.

Naida Hukić (1979) doktorirala je na Univerzitetu u Sarajevu – Muzičkoj akademiji iz oblasti Muzičke teorije / Harmonija (2017). Na istoj instituciji zaposlena je kao vanredni profesor na predmetima iz oblasti Harmonije te obavlja funkciju prodekana za kvalitet. U fokusu njenog istraživanja su harmonijski aspekti u kompozicijama bosanskohercegovačkih kompozitora i harmonija 20. stoljeća. Objavila je oko 20 naučnih i stručnih radova i jednu monografiju (*Koncertantna djela u Bosni i Hercegovini – stil i harmonija*, 2023). Članica je Muzikološkog društva Federacije Bosne i Hercegovine, Nacionalnog komiteta ICTM-a za BiH. Bila je kourednica 10. i 11. Zbornika radova "Muzika u društvu" (2018, 2020). Članica je uredništva Časopisa za muzičku kulturu *Muzika*. Dobitnica je nagrade Univerziteta u Sarajevu za publikaciju od posebnog nacionalnog značaja na b/h/s jezicima za 2023. godinu.

Naida Hukić (1979) completed her PhD degree at the University of Sarajevo - Academy of Music, in the field of Music Theory / Harmony (2017). At the same institution, she holds the position of Associate Professor in the area of Harmony and serves as Vice Dean for Quality. Her research field is harmonic

aspects in compositions by Bosnian and Herzegovinian composers and 20th-century harmony. She has published about 20 scientific and professional papers and one monograph (*Koncertantna djela u Bosni i Hercegovini – stil i harmonija*, 2023). She is a member of Musicological Society of Federation of Bosnia and Herzegovina, National committee ICTM for BiH. She was Co-editor of the 10th and 11th *Music in Society. The Collection of Papers* (2018, 2020). She is a member of the editorial board of Journal for Music Culture *Music*. She was the recipient of the Award for a publication of special national significance of the University of Sarajevo for 2023.

DOBROTA, SNJEŽANA

Sveučilište u Splitu, Filozofski fakultet (Hrvatska)

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

Stavovi učitelja primarnog obrazovanja prema primjeni umjetne inteligencije u nastavi Glazbene culture

Cilj ovoga istraživanja bio je ispitati stavove učitelja primarnog obrazovanja prema primjeni umjetne inteligencije u nastavi Glazbene kulture. Ispitivanje je provedeno putem online ankete na uzorku od 234 učitelja primarnog obrazovanja iz Hrvatske. Sociodemografski podatci o sudionicima prikupljeni su Upitnikom općih podataka, dok su stavovi učitelja ispitani upitnikom Stavovi učitelja primarnog obrazovanja prema primjeni umjetne inteligencije u nastavi Glazbene kulture. Potvrđena je dvofaktorska struktura skale, pri čemu se prvi faktor odnosi na samoprocjenu kompetentnosti učitelja za korištenje umjetne inteligencije u nastavi Glazbene kulture te procjenu dobrobiti korištenja umjetne inteligencije u nastavi Glazbene kulture, a drugi na procjenu utjecaja razvoja umjetne inteligencije na ulogu učitelja u budućnosti te na mogućnosti primjene umjetne inteligencije u različitim područjima Glazbene kulture. Rezultati potvrđuju kako učitelji imaju pozitivne stavove prema primjeni umjetne inteligencije u nastavi glazbe. Godine radnoga iskustva te primjena aplikacija koje koriste umjetnu inteligenciju nisu se pokazali značajnim prediktorima stavova učitelja primarnog obrazovanja. Nadalje, potvrđeno je da se učitelji koji lakše svladavaju tehnologiju procjenjuju kompetentnijima za korištenje umjetne inteligencije u nastavi glazbe te višim procjenjuju dobrobiti korištenja umjetne inteligencije.

Attitudes of Primary Education Teachers Toward the Use of Artificial Intelligence in Music Education Classes

The aim of this study was to examine the attitudes of primary school teachers towards the use of artificial intelligence in Music Education. The study was conducted by means of an online survey on a sample of 234 primary school teachers in Croatia. Sociodemographic data were collected using a General Information Questionnaire, while teachers' attitudes were assessed using the Questionnaire on Primary School Teachers' Attitudes towards the Use of Artificial Intelligence in Music Education. A two-factor structure of the scale was confirmed. The first factor refers to teachers' self-assessed competence in using artificial intelligence in Music Education and their evaluation of the benefits of its use, whereas the second factor relates to perceptions of the impact of the development of artificial intelligence on the future role of teachers and the possibilities for applying artificial intelligence in various areas of Music Education. The results indicate that teachers hold positive attitudes towards the use of artificial intelligence in music teaching. Years of teaching experience and the use of applications that employ artificial intelligence were not found to be significant predictors of primary school teachers' attitudes. Furthermore, teachers who find it easier to master technology perceive themselves as more competent in using artificial intelligence in music teaching and rate the benefits of its use more highly.

Dobrota, Snježana rođena je 25. listopada 1972. godine u Splitu. Doktorirala je 2008. godine na Filozofskom fakultetu Sveučilišta u Zagrebu. Od 1994. do 1997. godine bila je zaposlena u Glazbenoj školi Jakova Gotovca u Sinju, a od 1997. godine na Visokoj učiteljskoj školi Sveučilišta u Splitu (današnji Odsjek za učiteljski studij Filozofskog fakulteta Sveučilišta u Splitu) u zvanju predavača, višeg predavača, docenta, izvanrednog i redovitog profesora. Bila je mentorica na više od 100 diplomskih radova te na tri doktorska rada. Njeni istraživački interesi usmjereni su prema glazbenoj pedagogiji, interkulturalnom glazbenom obrazovanju i psihologiji glazbe. Autorica je četiri knjige te velikog broja znanstvenih i stručnih radova. Sudjelovala je na više znanstvenih i stručnih skupova i seminara u zemlji i inozemstvu te je bila suradnica na tri znanstvena projekta. Bila je glavna i odgovorna urednica časopisa *Školski vjesnik: časopis za pedagoški teoriju i praksu* te članica uredništva časopisa *Theoria*, *Pregled: časopis za društvena pitanja* i *Glasbenopedagoški zbornik Akademije za glasbo v Ljubljani*. Stalni je recenzent brojnih domaćih i međunarodnih časopisa.

Dobrota, Snježana was born on October 25, 1972 in Split. She obtained her PhD in pedagogy at the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia in 2008. From 1994 to 1997 he was employed at Jakov Gotovac's Music School in Sinj, where he worked as a teacher of solfeggio. Since 1997, she has been employed at the Teacher's College of the University of Split, as a lecturer, a senior lecturer, assistant professor, associate professor and full professor. She was a mentor at over 100 graduate papers and three doctoral thesis. Her main research interests are in the area of didactics of music, intercultural music education and psychology of music. She is the author of four books and a large number of scientific and professional papers. She has participated in several scientific and professional conferences and seminars in the country and abroad and was a collaborator on the two scientific projects. She was the editor-in-chief of the journal *Školski vjesnik: Journal of pedagogic theory and practice*, *Theoria*, *Pregled: periodical for social issues* and *The Journal of Music Education of the Academy of Music in Ljubljana*. She is a permanent reviewer of the journals in Croatia and abroad.

DRENJANČEVIĆ, ZDRAVKO

Akademija za umjetnost i kulturu u Osijeku (Hrvatska)
Academy of Arts and Culture in Osijek (Croatia)

Izvanglazbeni elementi u službi ostvarivanja tradicijskog prizvuka

U klasičnom glazbenom stvaralaštvu izdvajaju se umjetnička ostvarenja čije je izvorište glazba tradicijskog porijekla. Identifikaciju s glazbom pojedinog predjela ili regije skladatelji često ostvaruju primjenom glazbenih značajki odabranoga kraja. To prije svega dolazi do izražaja uporabom glazbenih citata u kojima melodija i ritam imaju ključnu ulogu. Upravo se u glazbenoj literaturi, ovisno o načinu njihove primjene, nalaze primjeri u kojima se ti elementi doslovno prenose, dok pojedine skladbe sadrže i slobodnije tretiranje tradicijskog predloška.

Manje su poznati izvanglazbeni elementi kojima se također ostvaruju asocijacije na glazbu tradicijskih korijena. Stvarajući različite efekte, skladatelji kod slušatelja potiču reminiscenciju na elemente svojstvene tradicijskim plesnim i pjevanim izvedbama. U ovome radu izdvojit će se i prikazati načini primjene izvanglazbenih postupaka poput vikanja, izgovaranja i pjevanja teksta, pljeskanja rukama i udaranja nogama i dr. koji su skladateljima poslužili kao sredstvo ostvarivanja autentične veze s tradicijskom glazbom Slavonije. Dobiveni rezultati temeljit će se na provedenoj glazbenoj analizi skladbi triju hrvatskih skladatelja: I. Josipovića *Drmeš za Pendereckog*; Z. Bradića *Rondo slavonsko*; D. Bobića *Slavonica*.

Extramusical Elements in the Service of Achieving a Traditional Character

Within classical music creation, certain artistic works stand out whose source lies in music of traditional origin. Composers often establish identification with the music of a particular area or region through the use of musical features characteristic of the selected locality. This is most prominently expressed through the use of musical quotations, in which melody and rhythm play a key role. In musical literature, depending on the manner of their application, there are examples in which these elements are transferred literally, while some compositions contain a freer treatment of the traditional model.

Less well known are extramusical elements that also create associations with music of traditional roots. By creating various effects, composers encourage listeners to recall elements characteristic of traditional dance and vocal performances. This paper will identify and present ways of applying extramusical procedures such as shouting, speaking and singing text, hand clapping, foot stamping, and others, which composers have used as a means of establishing an authentic connection with the traditional music of Slavonia. The results obtained will be based on a conducted musical analysis of compositions by three Croatian composers: I. Josipović: *Drmeš za Pendereckog*; Z. Bradić: *Rondo slavonsko*; D. Bobić: *Slavonica*.

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

Zdravko Drenjančević, Ph.D. is an assistant professor at the department of Music at the Academy of Arts and Culture in Osijek. He finished primary and secondary music school in Osijek, piano department. He graduated from the Faculty of Education, the department of musical Culture. He finished the Postgraduate studies in Composition and Music Theory at the Academy of Music in Ljubljana. His research work is active in the field of music theory, musicology and ethnomusicology, especially in the research related to traditional Slavonian music. He published the book *Slavonski tonski idiomi*. He is a member of professional associations The Croatian Society of Music and Dance Teachers and The Croatian Musicological Society (HDGPP-a and HMD-a).

DROCE, SELMA

Muzička škola I i II stupnja Mostar (BiH)
Music School Mostar (Levels I and II) (B&H)

Galantne šeme kao pedagoški alat u nastavi harmonije

Savremena istraživanja metodike i nastave harmonije odavno ukazuju na potrebu preispitivanja i redefiniranja postojećeg diskursa u ovom području, a među njima posebno se ističu imena Giorgio Sanguinetti, Vasili Byros, Job IJzerman, Robert O. Gjerdingen, Peter van Tour, Ewald Demeyre, Yohei Endo, te John J. Mortensen, čiji su teorijski i pedagoški doprinosi inspirirali i konceptualni okvir ovog istraživanja.

Polazeći od teorije muzičkih šema i njihove historijske ukorijenjenosti u partimento tradiciji, rad razmatra karakteristične strukturne modele galantnog muzičkog diskursa, a to su: Romanesca, Prinzer, Fenaroli, Monte, Quiescenza i La Folia. Ovi modeli ne sagledavaju se isključivo kao analitičke kategorije, nego kao kognitivni i kompozicijski obrasci koji aktivno oblikuju strukturu fraze, formalnu dinamiku i harmonijski tok.

U tom smislu, šeme se promatraju i kao pedagoški alati sa značajnim metodološkim potencijalom u nastavi harmonije. Rad polazi od pretpostavke utemeljene i u neposrednoj nastavnoj praksi, da se njihovom integracijom u nastavni proces, kroz analizu reprezentativnih primjera, izradu stilskih zadataka, realizaciju generalbasa, kraće kompozicijske forme i improvizaciju za klavirom, može razvijati dublje stilsko razumijevanje i analitička osjetljivost studenata, a sve u svrhu svjesne i kreativne primjene tonalitetskog jezika u savremenom pedagoškom kontekstu.

Galant Schemata as a pedagogical framework in the teaching of harmony

Recent research in the methodology and pedagogy of harmony points to the need for a critical reassessment and redefinition of the prevailing discourse in this field. Particularly influential are the contributions of scholars such as Giorgio Sanguinetti, Vasili Byros, Job IJzerman, Robert O. Gjerdingen, Peter van Tour, Ewald Demeyre, Yohei Endo and John J. Mortensen whose theoretical and pedagogical work has also informed the conceptual framework of the present study.

Drawing upon schema theory and its historical grounding in the partimento tradition, this study examines characteristic structural models of the galant musical discourse, including the Romanesca, Prinzer, Fenaroli, Monte, Quiescenza, and La Folia. These models are not approached merely as analytical labels, but as cognitive and compositional patterns that actively shape phrase structure, formal articulation, and harmonic progression. In this perspective, schemata are understood as pedagogical tools with considerable methodological potential in harmony instruction.

The study proceeds from the assumption supported by direct teaching experience—that integrating these schemata into the curriculum through the analysis of representative examples, stylistic exercises, thoroughbass realization, short compositional forms, and keyboard improvisation can foster deeper stylistic understanding and heightened analytical sensitivity among students while encouraging a conscious and creative application of tonal language within the contemporary pedagogical context.

Selma Droce rođena je u Hamburgu, Njemačka; diplomirala je na Odsjeku za muzičku teoriju i pedagogiju na Muzičkoj akademiji Univerziteta u Sarajevu (2016). Magistrirala je na Odsjeku za muzičku teoriju i pedagogiju na Muzičkoj akademiji Univerziteta u Sarajevu sa završnim radom koji tretira kompozicijske karakteristike u vokalnim formama mise i moteta kompozitora Orlanda di Lassa (2017). Učestvovala je na međunarodnim seminarima i simpozijima te održala niz radionica i predavanja u školama u Tuzli, Mostaru i Sarajevu, posvećenih temama iz oblasti vokalne tradicijske muzike Bosne i Hercegovine. Od 2016. godine zaposlena je u Muzičkoj školi I i II stupnja Mostar kao profesor harmonije, a od 2022. godine je zaposlena kao saradnik za Oblast harmonije na Muzičkoj akademiji Univerziteta u Sarajevu.

Selma Droce born in Hamburg, Germany; she completed bachelor's degree in Music Theory and Pedagogy (2016). She obtained her master's degree from the Department of Music Theory and Pedagogy at the Music Academy of the University of Sarajevo, with a thesis examining the compositional characteristics in the vocal forms of the Mass and Motet by composer Orlando di Lasso (2017). She has participated in international seminars and symposia and has conducted numerous workshops and lectures in schools in Tuzla, Mostar, and Sarajevo, focusing on topics related to the vocal traditional music of Bosnia and Herzegovina. Since 2016, she has been employed as professor of harmony at the Mostar Middle High School. Since 2022, she has been employed as an associate specializing in harmony at the Music Academy of the University of Sarajevo.

DURAKOVIĆ, LADA

Sveučilište Jurja Dobrile u Puli, Muzička akademija (Hrvatska)
Juraj Dobrila University of Pula, Academy of Music (Croatia)

Kulturna svakodnevica ratne Pule: koncerti u Politeami Ciscutti 1914. – 1918.

Izlaganje analizira djelovanje kazališta Politeama Ciscutti u Puli tijekom Prvoga svjetskog rata s posebnim naglaskom na njegovu kulturnu i društvenu ulogu u iznimnim ratnim okolnostima. Kao glavna ratna luka Austro-Ugarske Monarhije, Pula je u tom razdoblju bila snažno militariziran grad s velikim brojem časnika i mornaričkih službenika, što je oblikovalo strukturu publike i omogućilo kontinuitet kazališnog i glazbenog života unatoč ratnim ograničenjima. Politeama Ciscutti djelovala je kao važno urbano središte zabave i društvenog okupljanja, nudeći raznovrstan program koji je obuhvaćao koncerte domicilnih glazbenika amatera, gostovanja popularnih umjetnika te operne i operetne izvedbe. Posebnu ulogu u realizaciji zahtjevnijeg glazbeno-scenskog repertoara imao je veliki Mornarički orkestar, čija je prisutnost osiguravala stabilnost koncertne i operne produkcije. U središtu istraživanja nalaze se koncertna događanja i njihova recepcija u lokalnom tisku. Rad se metodološki temelji na analizi novinske građe na talijanskom, njemačkom i hrvatskom jeziku, koja uslijed nepostojanja sačuvane arhivske dokumentacije vezane uz rad kazališta Politeama Ciscutti, predstavlja ključni izvor za rekonstrukciju repertoara, izvođačkih praksi i recepcije publike. Kroz analizu programske koncepcije i recepcijskog diskursa kazalište se promatra kao važan urbani prostor u kojem su se tijekom rata isprepletale kulturna reprezentacija, razonoda i društvena mobilizacija.

*** Izlaganje je dio Znanstvenog projekta Istočno-jadranska operna kazališta (1860 - 1960). Prostor i kreiranje, razvoja i prezentacije umjetnosti i kulture zabave (OPERISM) (listopad 2025 - listopad 2029) Projekt financiraju Sveučilište u Zadru, Ministarstvo znanosti, obrazovanja i mladih te Europska unija - NextGenerationEU, vodi se pod šifrom IP – UNIZD 2025., MT 27005.

Cultural Everyday Life of Wartime Pula: Concerts at the Politeama Ciscutti 1914–1918

The presentation analyzes the activities of the Politeama Ciscutti theater in Pula during the First World War, with a particular emphasis on its cultural and social role within the exceptional circumstances of wartime conditions. As the main naval port of the Austro-Hungarian Monarchy, Pula was a heavily militarized city during this period, with a large number of officers and naval officials, which shaped the structure of its audiences and enabled the continuity of theatrical and musical life despite wartime restrictions. Politeama Ciscutti functioned as a vital urban center for entertainment and social gathering, offering a diverse program that included concerts by local amateur musicians, guest appearances by popular artists, as well as opera and operetta performances. A particularly significant role in the realisation of more demanding music-scenic repertoire was played by the large Naval Orchestra (Marineorchester), whose presence ensured the stability of concert and opera productions. At the core of this research are concert events and their reception in the local press. Methodologically, the research is based on the analysis of newspaper sources in Italian, German, and Croatian, which — in the absence of preserved archival documentation related to the activities of Politeama Ciscutti — represent a key source for reconstructing repertoire, performance practices, and audience reception. Through an analysis of programme conception and reception discourse, the theater is interpreted as an important urban

space where cultural representation, entertainment, and social mobilization intertwined during the war.

*** The presentation is part of the scientific project East Adriatic Opera Theatres (1860–1960). Spaces of Creation, Development, and Presentation of Art and Entertainment Culture (OPERISM) (October 2025–October 2029). The project is funded by the University of Zadar, the Ministry of Science, Education and Youth, and the European Union – NextGenerationEU, and is registered under the project code IP – UNIZD 2025. MT 27005.

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

Lada Duraković is Full Professor, employed at the Academy of Music in Pula. She graduated in musicology from the University of Ljubljana, Faculty of Philosophy. She got her master degree and PHD from the University of Zagreb, Faculty of Philosophy. Her scientific interest has been oriented toward the correlation of ideology and music in the 20th century. She has taken part in conferences in the country and abroad. Duraković is the author of numerous scientific articles and books: *The musical life in Pula under the fascist regime, 1926–1943*, (HMD, Zagreb, 2003), *Ideology and musical life – Pula example from the year 1945. to 1966.* (HMD, Zagreb, 2011), *Music as the educational mean in the forming of the socialist man: music education in primary schools in Croatia (1945–1965)* (HMD, Zagreb, 2019), *Forgotten music: Pula 1900. – 1950.* (Juraj Dobrila University, Pula, 2020). She is co-author (with Marijana Kokanović Marković) of the book *Franz Lehár - Bandmaster of the Imperial and Royal Navy in Pula (1894 - 1896)* (PPMI, Pula, 2020) and co-author (with Sabina Vidulin) of the book *Methodical aspects of musicological contents: the media in music teaching* (Juraj Dobrila University, Pula, 2012).

ĐORĐEVIĆ, ANA

Muzikološki institut Srpske akademije nauka i umetnosti (Beograd, Srbija)

Institute of Musicology of the Serbian Academy of Sciences and Arts (Belgrade, Serbia)

Zaboravljena filmska muzika – slučaj partiture za *Desant na Drvar* Fadila Hadžića

Filmska muzika, kao primenjena muzika je često zapostavljena ili usputno navođena u pregledima o jugoslovenskim i srpskim kompozitorima, naročito autorima tzv. “ozbiljne” muzike. Time se neretko izvode različiti zaključci o vrednovanju ove vrste muzike i komponovanja za filmove. U ovom radu će biti reči o statusu filmske muzike u biografijama i napisima o kompozitorima u Jugoslaviji i Srbiji. Na primeru partiture za muziku za film *Desant na Drvar* Fadila Hadžića predstavimo kako pristup arhivi i zaostavštini kompozitora (u ovom slučaju kompozitora Enrika Josifa) može da doprinese drugačijem gledanju na opus jednog kompozitora i na koje načine je to bitno za sagledavanje filmske muzike kao discipline, za njeno postavljanje i dalji razvoj, kao i pri sagledavanju kinematografije prošle i sadašnje države.

Forgotten Film Music – the Scores for *Desant na Drvar* by Fadil Hadžić

Film music is often disregarded in the writings by and about Yugoslav and Serbian contemporary classical composers, which can lead to certain conclusions about the value of film music and composing for the films. This presentation will talk about the position of film music in the writings about composers from Yugoslavia, and now Serbia, while presenting the findings from the archives and composers' bequest and in which way the new archival findings can show a composer and his opus in a new light. The case study I will present is the score for Fadil Hadžić's 1963 partisan war film *Desant na Drvar*, that was found in the composer's, Enriko Josif's, private archive, previously unknown to the public. In the light of this finding I will talk about the importance of the research of film music, the importance of its foundation and further development in musicology, as well as Yugoslav and Serbian cinema.

Đorđević, Ana (1991), naučna saradnica na Muzikološkom institutu Srpske akademije nauka i umetnosti; doktorirala je na Univerzitetu u Korku, Irska 2023. godine s temom vezanom za muziku u postjugoslovenskom ratnom filmu 1990. godine. Predstavljala je radove na konferencijama u Srbiji, Irskoj, Nemačkoj, Rumuniji, objavljivala radove u muzikološkim časopisima (*Muzikologija*) i zbornicima radova. Zanima je filmska muzika jugoslovenske kinematografije, popularna muzika, jugoslovenska muzika, studije trauma.

Ana Đorđević (1991), Research Associate at the Institute of Musicology, Serbian Academy of Science and Arts; obtained her PhD in Music at University College Cork, Ireland, in 2023. Her interests are in music for Yugoslav and post-Yugoslav cinema, Yugoslav popular music, and trauma studies. She has presented her work at conferences in Serbia, Ireland, Germany, Romania, and published her work in journals (*Muzikologija*) and collected editions.

ĐUKIĆ ČAMUR, SNJEŽANA / RAMOVIĆ, AMILA

Univerzitet u Istočnom Sarajevu, Muzička akademija (BiH) / Univerzitet u Sarajevu, Muzička akademija (BiH)
University of East Sarajevo, Academy of Music (B&H) / University of Sarajevo, Academy of Music (B&H)

Ciklusi hibridizacije u bosanskohercegovačkoj kompozitorskoj praksi

Interpretacije bosanskohercegovačkog umjetničkog muzičkog stvaralaštva u istorijskoj perspektivi najčešće su zasnovane na komparaciji sa evropskim umjetničkim praksama, čak i kada između njih ne postoji vremenska korespondencija. U takvom okviru, lokalne pojave opisivane su kroz kategorije (zakašnjelih, nedosljednih) ekspresionizma, neoklasicizma i postmodernizma ili označene terminom “umjereni modernizam” (Adorno, Danuser), koji se može shvatiti kao eufemizam za “nemušti modernizam” (Đurišić). Ove interpretacije proizlaze iz relacijskog modela koji lokalne fenomene definiše kroz njihov odnos prema evropskim centrima, pri čemu se njihovo značenje uspostavlja unutar hijerarhijski organizovanog odnosa centar–periferija.

Savremeni teorijski pristupi, međutim, otvaraju mogućnost reinterpretacije ovog modela kroz koncepte autonomije graničnih prostora i hibridnosti. U tom smislu, Bosna i Hercegovina može se posmatrati kao “autentični hybrid” (Todorova), pri čemu se kulturni i muzički identitet razumije kao rezultat unutrašnjih identitetskih procesa, a ne isključivo kao derivat eksternih uzornih modela. Razvojne putanje u bosanskohercegovačkoj kompozitorskoj praksi nisu slijedile modele modernističkog linearnog progressa. Umjesto toga, razvoj se odvija kroz kompozitorska pisma koja su kulturno autoreferencijalna te prepoznaju i artikulišu heterogenost vlastitih identiteta. Takva pisma nastaju u prostoru koegzistencije različitih idiomskih slojeva i mogu se razumjeti kao produkt niza “ciklusa hibridizacije” (Stross).

Hibridizacijski procesi posebno se intenziviraju tokom 1960-ih i 1970-ih godina, kada pojačani kontakti sa međunarodnom scenom dovode do proliferacije stvaralaštva i diferencijacije kompozitorskih pristupa. Upravo na primjeru djela Vojina Komadine, Josipa Magdića i Anđelke Bego-Šimunić iz ovog perioda, elementi karakterističnih kompozitorskih pisama bit će interpretirani kao autentični proizvod jednog hibridizacijskog ciklusa u bosanskohercegovačkom kompozitorstvu.

Cycles of Hybridisation in Bosnian and Herzegovinian Compositional Practice

Interpretations of Bosnian and Herzegovinian art music within a historical perspective have most often been based on comparison with European art music practices, even in cases where no temporal correspondence exists between them. Within such a framework, local phenomena have been described through categories of (belated or inconsistent) expressionism, neoclassicism, and postmodernism, or labelled by the term ‘moderate modernism’ (Adorno, Danuser), which may be understood as a euphemism for ‘inarticulate modernism’ (Đurišić). These interpretations stem from a relational model that defines local phenomena through their relationship to European centres, whereby their meaning is established within a hierarchically organised centre–periphery dynamic.

Contemporary theoretical approaches, however, open up the possibility of reinterpreting this model through the concepts of the autonomy of border spaces and hybridity. In this sense, Bosnia and Herzegovina may be regarded as an ‘authentic hybrid’ (Todorova), in which cultural and musical identity is understood as the result of internal identity-forming processes, rather than solely as a derivative of external paradigmatic models.

Developmental trajectories in Bosnian and Herzegovinian compositional practice have not followed models of linear modernist progress. Instead, development unfolds through compositional idioms that are culturally self-referential and that recognise and articulate the heterogeneity of their own identities. Such idioms emerge within a space characterised by the coexistence of diverse idiomatic layers and may be understood as the product of a series of ‘hybridisation cycles’ (Stross).

Hybridisation processes intensified particularly during the 1960s and 1970s, when increased contact with the international scene led to a proliferation of creative output and a differentiation of compositional approaches. Precisely through the example of works by Vojin Komadina, Josip Magdić, and Anđelka Bego-Šimunić from this period, elements of distinctive compositional scripts will be interpreted as the authentic product of a specific hybridisation cycle in Bosnian and Herzegovinian compositional practice.

Snježana Đukić-Čamur završila je osnovne i postdiplomske studije na Muzičkoj akademiji Univerziteta u Istočnom Sarajevu, gdje je 2007. stekla zvanje magistra umjetnosti. Doktorske studije iz oblasti muzičke teorije i pedagogije okončala je na Muzičkoj akademiji Univerziteta u Sarajevu, gdje je u decembru 2025. godine odbranila disertaciju *Transformacije kompozitorskog pisma: eklektično i hibridno u muzici Vojina Komadine*. Od 2001. godine zaposlena je na Muzičkoj akademiji Univerziteta u Istočnom Sarajevu, gdje djeluje kao redovna profesorica na Katedri za teorijsku nastavu. Njena naučna i istraživačka interesovanja usmjerena su ka vokalnoj i vokalno-instrumentalnoj muzici, s fokusom na savremene vokalne žanrove i opuse domaćih kompozitora, što predstavlja osnovu njenog dugogodišnjeg istraživačkog rada. Autorka je monografije i oko trideset naučnih radova, koje je izlagala na naučnim skupovima u Bosni i Hercegovini i regionu. U periodu 2020–2023. godine vodila je projekte „Platforma Vojin Komadina“, „Nadgradnja Platforme Vojina Komadine“ i „Tragom stećaka“, te uredila izdanja *Vojin Komadina: Vokalna kamerna muzika* (2021) i *Horska muzika 1* (2023, koautorski).

Snježana Đukić-Čamur completed her undergraduate and postgraduate studies at the Academy of Music of the University of East Sarajevo, where she obtained the degree of Master of Arts in 2007. She completed her doctoral studies in the field of music theory and pedagogy at the Academy of Music of the University of Sarajevo, where she defended her dissertation *Transformations of a Composer's Script: The Eclectic and the Hybrid in the Music of Vojin Komadina* in December 2025. Since 2001, she has been employed at the Academy of Music of the University of East Sarajevo, where she serves as a Full Professor in the Department of Theoretical Studies. Her scholarly and research interests are focused on vocal and vocal-instrumental music, with particular emphasis on contemporary vocal genres and the works of domestic composers, which constitute the core of her long-term research. She is the author of one monograph and around thirty scholarly papers, which she has presented at academic conferences in Bosnia and Herzegovina and the wider region. Between 2020 and 2023, she led the projects „Vojin Komadina Platform“, „Expansion of the Vojin Komadina Platform“, and „Following the Stećci“, and edited the publications *Vojin Komadina: Vocal Chamber Music* (2021) and *Choral Music 1* (2023, co-edited).

Amila Ramović je muzikologinja i kustosica iz Sarajeva. Karijeru je započela kao dio tima Projekta Ars Aevi - Muzeja savremene umjetnosti Sarajevo (2000), i kasnije kao njegova izvršna direktorica (2005-2017). Organizirala je desetine izložbi i projekata iz oblasti savremene umjetnosti i bila kustosica izložbi u BiH i inostranstvu, među njima samostalne izložbe Brace Dimitrijevića (Venecijansko bijenale, 2009, Vijećnica, Sarajevo, 2010). Tokom 2013-2014 bila je umjetnička rukovoditeljica programa Sarajevo Sonic Studio u saradnji s kompozitorima Heinerom Goebbelsom, Philippeom Manouryjem, Peterom Ablingerom i Vinkom Globokarom. Bila je izvršna direktorica Sarajevo Chamber Music Festivala (2012-2017), realiziranog u saradnji između sarajevske Muzičke akademije i njojorskog Manhattan String Quarteta. Vanredna je profesorica na Muzičkoj akademiji Univerziteta u Sarajevu. Od 1999. godine je članica, a od 2018. do 2025. predsjednica Muzikološkog društva FBiH. Godine 2019. dodijeljeno joj je priznanje Honorary Fellow of Plymouth College of Art, a 2022. godine nagrada AMUS-a za muzikologiju i muzičku publicistiku "Vlado Milošević".

Amila Ramović is a musicologist and curator from Sarajevo. Her career in the arts began in 2000 when she joined the Ars Aevi Project - Museum of Contemporary Art team in Sarajevo, where she later served as Executive Director (2005-2017). Ramović has organized dozens of exhibitions and educational projects in the field of contemporary art, and curated exhibitions by leading Bosnian and international artists, including Braco Dimitrijević (Venice Biennale, 2009, Vijećnica, Sarajevo, 2010) and Selma Selman (National Gallery of BiH, Sarajevo, 2021). In 2013 and 2014 she was the artistic director of the Sarajevo Sonic Studio project, involving composers Heiner Goebbels, Philippe Manoury, Peter Ablinger and Vinko Globokar. She is an associate professor at the University of Sarajevo's Academy of Music. Since 1999, she has been a member of the Musicological Society of the Federation of BiH, and its president from 2018 until 2025. In 2019 she was awarded an Honorary Fellowship by Plymouth College of Art, and in 2022, she received the "Vlado Milošević" prize for musicology and writing on music from the Bosnian Composer's Association.

CORTAN-CARLIN, IVANA-PAULA / DEBELJUH, ANA / RADIĆ, BRANKO

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Mapiranje glazbenih arhiva u Istri: rezultati anketnog istraživanja iz 2026. godine

Glazbena ostavština, koja obuhvaća rukopise, tiskovine i druge notne zapise, predstavlja vrijedan segment kulturne i povijesne baštine te je pohranjena u različitim institucijskim arhivima, uključujući crkvene, državne i privatne arhive, kao i arhive udruga. Takva građa svjedoči o kontinuitetu glazbenoga života, o repertoarnim praksama te o društvenim i liturgijskim funkcijama glazbe u određenim povijesnim razdobljima. Sustavno evidentiranje i kartiranje tih fondova nužan je preduvjet za njihovu zaštitu, valorizaciju i uključivanje u suvremena muzikološka istraživanja.

U radu se predstavlja ažurirana mapa glazbenih arhiva na području Istre, izrađena na temelju anketnog istraživanja provedenog tijekom 2026. godine. Istraživanje je obuhvatilo prikupljanje podataka o vrsti i opsegu građe, stupnju njezine sredečnosti, uvjetima pohrane te dostupnosti istraživačima. Dobiveni rezultati omogućuju uvid u trenutačno stanje očuvanosti i organiziranosti glazbenih fondova te identificiraju potencijalne izazove u njihovu daljnjem stručnom arhivističkom i muzikološkom obrađivanju.

Prethodno sustavno mapiranje provedeno je u okviru projekta "Sređivanje i katalogizacija muzikalija u Hrvatskoj" iz 1991. godine, koji je vodio Stanislav Tuksar. Usporedba rezultata toga projekta s aktualnim stanjem omogućuje praćenje promjena u strukturi i dostupnosti građe te doprinosi boljem razumijevanju dinamike očuvanja glazbene baštine u regiji. Rad stoga predstavlja temelj za buduće projekte digitalizacije, katalogizacije i interdisciplinarne analize glazbenih izvora.

Mapping Musical Archives in Istria: Results of a Questionnaire Survey Conducted in 2026

The musical legacy, comprising manuscripts, printed editions, and other notated materials, represents a valuable segment of cultural and historical heritage and is preserved in a variety of institutional archives, including ecclesiastical, state, and private archives, as well as the archives of associations. Such materials bear witness to the continuity of musical life, repertorial practices, and the social and liturgical functions of music in specific historical periods. The systematic identification and mapping of these holdings constitute a prerequisite for their preservation, scholarly evaluation, and integration into contemporary musicological research.

This study presents an updated map of musical archives in Istria, compiled on the basis of a questionnaire survey conducted in 2026. The research involved the collection of data concerning the type and scope of materials, their level of arrangement and cataloguing, storage conditions, and accessibility to researchers. The results provide insight into the current state of preservation and organisation of musical holdings and identify potential challenges in their further professional archival and musicological processing.

A previous systematic mapping was carried out within the framework of the 1991 project Systematic Arrangement and Cataloguing of Music Materials in Croatia, led by Academician Stanislav Tuksar. A comparison between the findings of that project and the present state of affairs enables the monitoring of changes in the structure and accessibility of the holdings and contributes to a clearer understanding of the dynamics of preserving musical heritage in the region. The study

thus provides a foundation for future projects of digitisation, cataloguing, and interdisciplinary analysis of musical sources.

Ivana-Paula Gortan-Carlin (1968) je muzikologinja, zaposlena od 2009. godine na Fakultetu za odgojne i obrazovne znanosti Sveučilišta Jurja Dobrile u Puli. Objavljuje znanstvene i stručne radove u zemlji i inozemstvu, a njezino istraživačko područje obuhvaća glazbu 19. i 20. stoljeća, istarske skladatelje, istarsku tradicijsku glazbu, metodiku glazbene kulture u predškolskom i osnovnoškolskom odgoju te povezanost glazbe i turizma, uključujući event turizam. Koautorica je knjiga *Glazba i Tradicija: izabrani izričaji u regiji Alpe Adria* (2014.), *Matko Brajša Rašan* (2019.), *Integrativni pristup biologiji i glazbi: udžbenik za odgojitelje i učitelje primarnoga obrazovanja* (2024.) te urednica serije zbornika *Iz istarske glazbene riznice*.

Ivana-Paula Gortan-Carlin (1968) is a musicologist employed since 2009 at the Faculty of Educational Sciences of Juraj Dobrila University of Pula. She publishes scholarly and professional articles both nationally and internationally, with research interests encompassing 19th- and 20th-century music, Istrian composers, traditional music of Istria, music education methodology in early childhood and primary education, and the intersections between music and tourism, including event tourism. She is co-author of the books *Music and Tradition: Selected Expressions in the Alpe-Adria Region* (2014), *Matko Brajša Rašan* (2019), and *An Integrative Approach to Biology and Music: A Textbook for Early Childhood and Primary School Teachers* (2024), and serves as editor of the series of proceedings *From the Musical Treasury of Istria*.

Ana Debeljuh Giudici (1977) je započela glazbeno obrazovanje i završila Srednju glazbenu školu Ivana Matetića Ronjgova. Diplomirala je glazbenu kulturu na Glazbenom odjelu Pedagoškog fakulteta u Puli, paralelno studirajući klavir na Konzervatoriju "Benedetto Marcello" u Veneciji, gdje je stekla i akademsku titulu drugog stupnja. Usavršavala se kod istaknutih europskih pedagoga i pijanista, razvijajući paralelnu karijeru koncertne umjetnice, glazbene pedagoginje i kulturne organizatorice. Profesionalno iskustvo stjecala je u Italiji, radeći na organizaciji festivala, međunarodnih turneja i kulturnih projekata, uz kontinuiranu koncertnu djelatnost. Od 2008. djeluje u Hrvatskoj kao profesorica klavira i voditeljica brojnih zborova i glazbenih ansambala. Doktorirala je 2020. na Umjetničkoj akademiji u Splitu. Od 2022. zaposlena je kao viša asistentica na Fakultetu za odgojne i obrazovne znanosti Sveučilišta Jurja Dobrile u Puli, gdje predaje kolegije iz područja glazbene kulture i metodike. Aktivno sudjeluje u znanstveno-istraživačkom radu te objavljuje radove iz glazbene pedagogije i tradicijske glazbe.

Ana Debeljuh Giudici (1977) is a Croatian musicologist and pianist. She began her musical education in Pula, graduating from the Ivan Matetić Ronjgov Music High School, and earned a degree in Music Culture at the Department of Music at the Faculty of Teacher Education in Pula, while simultaneously

studying piano at the Conservatorio “Benedetto Marcello” in Venice, where she also obtained a second-cycle degree. She trained with leading European pedagogues and pianists, developing a career as a performer, music educator, and cultural organiser. Since 2008, she has taught piano and conducted choirs and ensembles in Croatia. She completed her PhD in 2020 at the Academy of Arts in Split and has been Assistant Professor at the Faculty of Educational Sciences of Juraj Dobrila University of Pula since 2022. Her research focuses on music pedagogy and traditional music.

Branko Radić (1966) diplomirao je glazbenu kulturu 1993. godine na Glazbenom odjelu Pedagoškog fakulteta u Puli. Kao slobodni umjetnik bavi se pedagoškim radom i surađuje s osnovnim i glazbenim školama, te mnogobrojnim dječjim glazbenim organizacijama. Znanstveni magisterij na Odjelu za kompoziciju i teoriju završio je pri Ljubljanskoj Akademiji za glasbo 2012. godine u klasi prof. Dušana Bavdeka. Od 2014. godine zaposlen je na Fakultetu za odgojne i obrazovne znanosti Sveučilišta Jurja Dobrile u Puli, gdje predaje glazbene predmete. Piše i priređuje skladbe za različite sastave, među kojima su zbarska i orkestralna djela, skladbe za komorne sastave i soliste, glazbu za kazališne predstave te animirane filmove. Njegove kompozicije izvođene su u Hrvatskoj i inozemstvu. Autor je nekoliko znanstvenih radova u kojima se bavi umjetničkom glazbom zasnovanom na istarskim folklornim idiomima.

Branko Radić (1966) graduated Music Culture in 1993 at the Department of Music at the Faculty of Teacher Education in Pula. As an independent artist, he has been actively involved in music education, collaborating with primary and music schools, as well as numerous children's music organisations. He completed his Master's degree in Composition and Theory at the Ljubljana Academy of Music in 2012, under the guidance of Prof. Dušan Bavdek. Since 2014, he has been employed at the Faculty of Educational Sciences of the Juraj Dobrila University of Pula, where he teaches music courses. Radić composes and arranges works for a wide range of ensembles, including choral and orchestral pieces, chamber music, solo compositions, as well as music for theatre productions and animated films. His compositions have been performed both in Croatia and internationally. He is also the author of several scholarly publications addressing artistic music based on Istrian folk idioms.

HADŽIĆ, FATIMA

Univerzitet u Sarajevu, Muzička akademija (BiH)
University of Sarajevo, Academy of Music (B&H)

Uloga čeških kulturnih udruženja u oblikovanju muzičkog života Sarajeva u prvoj polovini 20. stoljeća

U fokusu rada su muzičke aktivnosti čeških udruženja u Sarajevu, posmatrane u širem kontekstu razvoja muzičke kulture u Bosni i Hercegovini od kraja 19. do prve polovine 20. stoljeća. Za razliku od manjih bosanskohercegovačkih sredina, u kojima su češki doseljenici–muzički amateri imali presudnu ulogu u oblikovanju muzičkog života, u Sarajevu se razvija profesionalna muzička scena, što je umanjilo vidljivost i utjecaj amaterskih muzičkih praksi češke zajednice. Ipak, kulturno-muzički angažman čeških doseljenika realizirao se kroz djelovanje njihovih udruženja, naročito društva „Česká beseda Sarajevo“, nastalog ujedinjenjem ranijih društava osnovanih krajem 19. stoljeća. Ovo društvo okupljalo je velik broj članova i razvijalo raznovrsne kulturne programe, uključujući obrazovne aktivnosti, pozorišne i lutkarske produkcije te organizaciju različitih društvenih događaja. Iako arhivski izvori ne potvrđuju postojanje formalno organizirane muzičke sekcije unutar udruženja, muzika je zauzimala značajno mjesto u njegovim aktivnostima. To se ogleda u organizaciji zabava, akademija i sijela s muzičkim programima, kao i u gostovanjima istaknutih umjetnika i ansambala iz Češke (odnosno Čehoslovačke). Istraživanje se zasniva na analizi arhivske građe Arhiva Bosne i Hercegovine, kao i na uvidu u onovremenu štampu.

The Role of Czech Cultural Societies in Shaping the Musical Life of Sarajevo in the First Half of the 20th Century

The focus of this paper is on the musical activities of Czech associations in Sarajevo, observed within the broader context of the development of musical culture in Bosnia and Herzegovina from the late 19th to the first half of the 20th century. Unlike smaller towns in Bosnia and Herzegovina, where Czech immigrant music amateurs played a decisive role in shaping musical life, Sarajevo saw the development of a more dominant professional musical scene, which reduced the visibility and influence of amateur musical practices within the Czech community. Nevertheless, the cultural and musical engagement of Czech immigrants was realized through their associations, particularly the society “Česká beseda Sarajevo,” which emerged from the unification of earlier societies founded in the late 19th century. This society brought together a large number of members and developed a wide range of cultural programmes, including educational activities, theatrical and puppet productions, as well as the organization of various social events. Although archival sources do not confirm the existence of a formally organized musical section within the association, music occupied a significant place in its activities. This is reflected in the organization of social gatherings, soirées, and academic events featuring musical programmes, as well as in guest performances by prominent artists and ensembles from the Czech lands (i.e. Czechoslovakia). The research is based on the analysis of archival materials from the Archives of Bosnia and Herzegovina, as well as contemporary press sources.

Fatima Hadžić, muzikologinja, redovna je profesorica na Muzičkoj akademiji Univerziteta u Sarajevu. Završila je studij klavira (2003) i muzikologije (2005), magistrirala (2009) i doktorirala (2012) na Odsjeku za muzikologiju na Muzičkoj akademiji Univerziteta u Sarajevu. Saradnica je Instituta za muzikologiju Muzičke akademije u Sarajevu, članica Muzikološkog društva Federacije Bosne i Hercegovine i ICTM Nacionalnog komiteta za Bosnu i Hercegovinu. Dužnost predsjednice Muzikološkog društva Federacije Bosne i Hercegovine obavljala je od 2014. do 2018. godine. Od 2019. godine obavlja funkciju glavne i odgovorne urednice Časopisa za muzičku kulturu *Muzika*. Autorica je tri naučne monografije, urednica pet zbornika radova Međunarodnog simpozija „Muzika u društvu“, kao i brojnih naučnih radova objavljenih u Bosni i Hercegovini, Češkoj, Hrvatskoj, Italiji, Mađarskoj, Sloveniji i Srbiji, te jedanaest članaka za Grove Music Online (Oxford University Press).

Fatima Hadžić, a musicologist, is a full professor at the Academy of Music, University of Sarajevo. She completed her studies in piano (2003) and musicology (2005), and earned her Master's degree (2009) and PhD (2012) at the Department of Musicology at the Academy of Music, University of Sarajevo. She is a collaborator at the Institute of Musicology of the Academy of Music in Sarajevo and a member of the Musicological Society of the Federation of Bosnia and Herzegovina (FB&H), where she served as president from 2014 to 2018, as well as a member of the ICTM National Committee for Bosnia and Herzegovina. Since 2019, she has been the Editor-in-Chief of the journal *Muzika: Journal for Music Culture*. She is the author of three scholarly monographs, the editor of five edited volumes entitled *Music in Society*, as well as numerous academic papers published in Bosnia and Herzegovina, the Czech Republic, Croatia, Italy, Hungary, Slovenia, and Serbia, and of eleven articles for Grove Music Online (Oxford University Press).

HODŽIĆ, SENKA / BARALIĆ MATERNE, MAJA

Radiotelevizija Bosne i Hercegovine (Sarajevo, BiH)

Radio television of Bosnia and Herzegovina (Sarajevo, B&H)

Arhiv Muzičke produkcije Radiotelevizije Bosne i Hercegovine: kontekst djelovanja, perspektive korištenja i mapiranje digitalizacije

Radiotelevizija Bosne i Hercegovine institucija je sa sada već preko 80 godina djelovanja. Unutar tog bogatog višedecenijskog rada ove institucije sakupljen je bogat arhivski fond koji se sastoji od televizijskog, radijskog, pisanog, te fonoteke i nototeke koje se nalaze u sklopu Arhiva Muzičke produkcije. Fonoteka Muzičke produkcije baštini izuzetno bogatu zbirku materijala snimljenih na magnetofonskim trakama te velikog broja drugih vrsta nosača zvuka. Nototeka predstavlja neprocjenjivu zbirku kako rukopisnih, tako i štampanih partitura autora iz domena domaće, regionalne, evropske i svjetske muzičke scene, te pokriva kako umjetničku, tako i zabavnu i narodnu muziku. Rad ima za cilj ustanoviti najvažnije značajke Arhiva Muzičke produkcije BHRT-a, utvrditi njegov značaj, kao i uslove trenutnog djelovanja, te ponuditi širi kontekst i mogućnosti u okviru nedavno započete digitalizacije nototeke arhiva Muzičke produkcije, te mapirati eventualne izazove i mogućnosti u kontekstu povezivanja notnog i zvučnog materijala i njihove šire upotrebe.

The Archive of Music Production of Radio and Television of Bosnia and Herzegovina: Context of Operation, Perspectives of Use, and Mapping of Digitalization

Radiotelevision of Bosnia and Herzegovina is an institution with over 80 years of activity. Within the rich multi-decade work of this institution, a rich archival fund has been collected, which consists of television, radio and written archive, as well as audio library and score library, which are part of the archive of Music Production. The score library of the Music Production is a home to an extremely rich collection of materials recorded on tapes, as well as a large number of other types of sound carriers. The score library represents an invaluable collection of both handwritten and printed scores by authors from the domestic, regional, European and world music scene, and covers both artistic, entertainment and folk music. The aim of the paper is to establish the most important features of the BHRT Music Production archive, to determine its significance, as well as the conditions of its current operation, and to offer a wider context and opportunities within the recently started digitization of the Music Production archive, and to map possible challenges and opportunities in the context of connecting sheet music and sound material, and their wider use.

Senka Hodžić (Sarajevo, 1989) diplomirala je 2012, a potom i magistrirala 2014. godine na Odsjeku za muzikologiju i etnomuzikologiju (smjer Muzikologija) na Muzičkoj akademiji u Sarajevu. Tokom dodiplomskog i master studija učestvovala je u različitim radnim zadacima na Odsjeku za muzikologiju i etnomuzikologiju, te je sarađivala na projektu Leksikon muzičara u Bosni i Hercegovini (2011). Za uspjeh tokom studija dobila je priznanje "Zlatna značka Univerziteta u Sarajevu" 2014. godine. Tokom studija bila je stipendist Fonda "Suada Dilberović" po kriteriju za izuzetno nadarene studente Univerziteta u Sarajevu. Autorica je nekoliko originalnih naučnih, te niza stručnih i publicističkih radova, osvrti i muzičkih kritika. Izlagala je na međunarodnim muzikološkim simpozijima u Sarajevu (2014, 2016, 2018, 2020, 2022) i Istanbulu (2015). Kao kantautorica iz domena popularne muzike djeluje pod pseudonimom Call Me Shadow, a njene pjesme su predstavljene na raznim radiostanicama i medijskim platformama u BiH, regiji i svijetu. Od 2020. godine sarađuje sa Muzičkom produkcijom BHRT-a, a od 2024. godine zaposlena je na poziciji muzičkog urednika u pomenutom odjelu. Članica je Muzikološkog društva FBiH, AMUS-a i AIS-a.

Senka Hodžić (Sarajevo, 1989) graduated in 2012 and then received her master's degree in 2014 at the Department of Musicology and Ethnomusicology (Majoring in Musicology) at the Academy of Music in Sarajevo. During her undergraduate and master's studies, she participated in various tasks at the Department of Musicology and Ethnomusicology, and collaborated on the project Lexicon of Musicians in Bosnia and Herzegovina (2011). On several occasions, she was a student-demonstrator in the field of musicology at the Academy of Music in Sarajevo, and worked in the PR / press teams of various festivals (Sarajevo Chamber Music Festival, Sarajevo Guitar Festival, Muzika na zici...). During her studies, she was a scholarship holder of the "Suada Dilberović" Fund based on criteria for exceptionally gifted students of the University of Sarajevo. She is the author of several original scientific, as well as a number of professional and journalistic works, reviews and music reviews. She participated at international musicological symposia in Sarajevo (2014, 2016, 2018, 2020, 2022) and Istanbul (2015). As a singer-songwriter from the domain of popular music, she works under the pseudonym Call Me Shadow, and her songs have been presented on various radio stations and media platforms in Bosnia and Herzegovina, the region and the world. Since 2020, she has been collaborating with BHRT Music Production, and since 2024, she has been employed as a music editor in the aforementioned department. She is a member of the Musicological Society of the Federation of BiH, as well as the songwriters association AMUS and artists association AIS.

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

Maja Baralić-Materne graduated from the Music Academy of the University of Sarajevo at the Department of Musicology and Ethnomusicology. Starting in 1983, she worked in the editorial office of serious music at Radio Sarajevo, and from 1985 in the music and entertainment program at Television Sarajevo. Since 1994, she has been an expert associate at the Institute for the Protection of Natural and Cultural-Historical Heritage of Bosnia and Herzegovina. From 2001 until today, she has been working as an editor of music shows on BH Radio 1. She has participated and presented 198 at many domestic and international scientific gatherings and symposia related to music and published a number of texts in the daily press and professional magazines.

HODŽIĆ-MULABEGOVIĆ, NERMA / PLAKALO, ENA / KAZIĆ, SENAD

Univerzitet u Sarajevu, Muzička akademija (BiH)

University of Sarajevo, Academy of Music (B&H)

***Prima vista* u solfeggiu: interdisciplinarne perspektive i metodički izazovi**

Čitanje s lista (*prima vista*) jedan je od najsloženijih kognitivno-motoričkih zadataka u muzičkoj izvedbi i procesu učenja. Zahtijeva trenutnu, tačnu i tečnu reprodukciju notnog teksta bez mogućnosti naknadnih ispravki, budući da se muzički čin ostvaruje isključivo u datom trenutku. Dok psihologija muzike osvjetljava i pruža dublje uvide u kognitivnu i kinestetičku pozadinu ovog procesa, nastava solfeggia se u praksi i dalje većinom oslanja na literaturu koja dominantno nudi samo notne primjere. Na taj način, muzička pedagogija ostaje van doticaja s naučnoistraživačkim i dosezima u praksi srodnih oblasti, poput psihologije muzike, ali i metodike instrumentalno-vokalne nastave koja joj je po prirodi najbliža.

Cilj ovog rada je kritički analizirati i usporediti literaturu iz Oblasti solfeggia sa srodnim oblastima (psihologijom muzike, metodikom instrumentalno-vokalne nastave, teorijom čitanja u književnosti). Kroz ovu interdisciplinarnu komparaciju nastoji se uspostaviti čvrsta teorijska baza. Dobiveni rezultati poslužit će kao osnova za dodatno propitivanje, njegovanje i sistematsko razvijanje pedagoško-metodičkog pristupa *prima vista* procesu u nastavi solfeggia.

***Prima vista* in Solfeggio: Interdisciplinary Perspectives and Methodological Challenges**

Sight-reading (*prima vista*) is one of the most complex cognitive-motor tasks in musical performance and the learning process. It requires the immediate, accurate, and fluent reproduction of a musical score without the possibility of subsequent corrections, given that the musical act is realized exclusively in a specific moment. While the psychology of music elucidates and provides deeper insights into the cognitive and kinesthetic background of this process, the practical instruction of solfeggio still largely relies on literature that predominantly offers only musical examples. Consequently, music pedagogy remains detached from the research and practical achievements of related fields, such as music psychology, as well as the naturally closest discipline of ensemble and instrumental music pedagogy.

The aim of this paper is to critically analyze and compare literature in the field of solfeggio with related disciplines, namely music psychology, ensemble and instrumental music pedagogy, and literary reading theory. Through this interdisciplinary comparison, the study seeks to establish a solid theoretical foundation. The resulting insights will serve as a basis for further examining, fostering, and systematically developing a pedagogical methodology for the *prima vista* process in solfeggio teaching.

Nerma Hodžić-Mulabegović vanredna je profesorica Univerziteta u Sarajevu – Muzičke akademije, Oblast solfeggio. Njen primarni naučnoistraživački fokus usmjeren je na muzičku pedagogiju i teoriju muzike s užom specijalizacijom u Oblasti solfeggia. Autorica je naučne monografije te naučnih i stručnih članaka objavljenih u relevantnim indeksiranim časopisima i recenziranim zbornicima radova. Aktivno doprinosi razvoju naučne, profesionalne i društvene zajednice kroz članstvo, rukovodeće i upravne funkcije u strukovnim udruženjima.

Nerma Hodžić-Mulabegović is an Associate Professor of Solfeggio at the University of Sarajevo – Academy of Music. Her primary research focus is oriented toward music pedagogy and music theory, with a narrow specialization in the field of solfeggio. She is the author of a scientific monograph as well as peer-reviewed research and professional articles published in relevant indexed journals and conference proceedings. She actively contributes to the development of the academic, professional, and social communities through her membership, leadership, and administrative roles in professional associations.

Ena Plakalo viša je docentica na Univerzitetu u Sarajevu – Muzičkoj akademiji, Oblast solfeggio. Fokus njenog rada usmjeren je na interdisciplinarno povezivanje muzičke pedagogije i kognitivnih nauka, kao i na istraživanje kreativnih i savremenih pedagoških pristupa u muzičkom obrazovanju. U svom nastavnom i istraživačkom radu bavi se pitanjima muzičke imaginacije, apercpcije, kognicije tonaliteta, percepcije ritma i razvoja muzičkog/muzikalnog mišljenja u nastavi solfeggia. Jedna je od osnivača Stručnog aktiva nastavnika solfeggia u FBiH i od 2019. godine članica Predsjedništva Aktiva. Učesnica je međunarodnih simpozija, naučnih i stručnih skupova.

Ena Plakalo is a Lecturer at the University of Sarajevo – Academy of Music, Field Solfeggio. Her work focuses on the interdisciplinary connection between music pedagogy and cognitive science, as well as on creative and contemporary approaches to music education. Her teaching and research interests include musical imagination, apperception, tonal cognition, rhythm perception, and the development of musical thinking in solfeggio pedagogy. She is one of the founders of the Professional Association of Solfeggio Teachers of the Federation of Bosnia and Herzegovina and has served as a member of its Presidency since 2019. She has participated in international symposia, academic conferences, and professional gatherings.

Senad Kazić je redovni profesor za predmete Solfeggio i Metodika nastave solfeggia. Na Muzičkoj akademiji u Sarajevu, Odsjeku za muzičku teoriju i pedagogiju prošao je kroz sva nastavna zvanja. Ostvario je uspješna mentorstva na I. ciklusu studija (preko 50), mentorstva na II. ciklusu studija (15), te 4 mentorstva na III. ciklusu studija. Aktivni je član i jedan od osnivača Muzikološkog društva u FBiH gdje je bio dugogodišnji predsjednik. Član je programskih/znanstvenih odbora više međunarodnih simpozija i časopisa. Učesnik je međunarodnih simpozija i foruma te naučnih i stručnih skupova. Objavio je više publikacija, naučnih radova, eseja, abstrakta, osvrti, recenzija i sl. Održao je veći broj gostujućih predavanja, radionica i seminara u BiH, Hrvatskoj, Srbiji, ali i u drugim zemljama.

Senad Kazić is a full professor of Solfeggio and Solfeggio Teaching Methodology. At the Music Academy in Sarajevo, Department of Music Theory and Pedagogy, he has gone through all teaching positions. He has successfully mentored students in the first cycle of studies (over 50), mentored students in the second cycle of studies (15), and 4 mentored students in the third cycle of studies. He is an active member and one of the founders of the Musicological Society of the Federation of Bosnia and Herzegovina, where he was its president for many years. He is a member of the program/scientific committees of several international symposia and journals. He participates in international symposia and forums, as well as scientific and professional conferences. He has published several publications, scientific papers, essays, abstracts, reviews, etc. He has held a large number of guest lectures, workshops and seminars in Bosnia and Herzegovina, Croatia, Serbia, and other countries.

HOJSAK, MARINA / ŠKOJO, TIHANA

Centar za autizam, Osijek (Hrvatska) / Akademija za umjetnost i kulturu u Osijeku (Hrvatska)
Center for Autism, Osijek (Croatia) / Academy of Arts and Culture in Osijek (Croatia)

Primjena asistivne tehnologije u nastavi za učenike s poremećajem iz spektra autizma prema Posebnom kurikulumu predmeta Glazbena kultura

Komunikacijske teškoće ubrajaju se među temeljna obilježja i izazove s kojima se susreću učenici s poremećajem iz spektra autizma (PSA), pri čemu mogu značajno utjecati na njihovo sudjelovanje u odgojno-obrazovnom procesu, socijalnu interakciju te mogućnost izražavanja vlastitih potreba, emocija i interesa. U tom kontekstu primjena asistivne tehnologije (AT), poput vizualnih rasporeda, jednostavnih komunikatora, potpomognutih komunikacijskih sustava te prilagođenih digitalnih glazbenih uređaja, predstavlja važan oblik podrške u prevladavanju komunikacijskih, socijalnih i izvedbenih barijera.

Cilj je ovoga rada prikazati mogućnosti uporabe asistivne tehnologije u nastavi Glazbene kulture s učenicima s PSA, osobito u kontekstu aktualnog novog dokumenta - *Posebnog kurikula nastavnog predmeta Glazbena kultura* (2024). U radu se polazi od pretpostavke da tehnologija u navedenom kontekstu ne djeluje samo kao tehničko pomagalo, nego i kao funkcionalni komunikacijski, izražajni i stvaralački medij putem kojega učenici mogu aktivnije iskazivati svoje misli, emocije, glazbene preferencije i različite oblike sudjelovanja u nastavi.

Posebna se pozornost posvećuje mogućnostima implementacije novoga *Posebnog kurikula nastavnog predmeta Glazbena kultura* u odgojno-obrazovnoj praksi. Ovaj dokument, osim što se temelji na suvremenim odgojno-obrazovnim paradigmama, donosi i značajan humanistički iskorak jer otvara prostor za primjenu elemenata muzikoterapije u nastavi. Povezivanjem suvremenih glazbenopedagoških pristupa, asistivne tehnologije i muzikoterapijskih postupaka nastava Glazbene kulture nadilazi isključivu usmjerenost na stjecanje glazbenih znanja te se oblikuje kao poticajno okruženje za cjelovit razvoj učenika.

The Application of Assistive Technology in Classes for Students with Autism Spectrum Disorder According to the Special Curriculum for the Subject of Music Education

Communication difficulties are among the core characteristics and challenges faced by students with autism spectrum disorder (ASD), and they can significantly affect their participation in the educational process, social interaction, and the ability to express their own needs, emotions, and interests. In this context, the application of assistive technology (AT)—such as visual schedules, simple speech-generating devices and adapted digital music devices—represents an important form of support in overcoming communication, social, and performance barriers.

The aim of this paper is to present the possibilities of using assistive technology in Music Education classes with students with ASD, especially in the context of the current new document – the *Special Curriculum for the Subject of Music Education* (2024). The paper is based on the assumption that technology in this context does not act merely as a technical aid, but also as a functional communication, expressive, and creative medium through which students can more actively express their thoughts, emotions, musical preferences, and various forms of participation in class.

Special attention is dedicated to the possibilities of implementing the new *Special Curriculum for the Subject of Music Education* in educational practice. This document, in addition to being based on

contemporary educational paradigms, brings a significant humanistic step forward as it opens up space for the application of music therapy elements in teaching. By combining contemporary music education approaches, assistive technology, and music therapy procedures, Music Education classes transcend the exclusive focus on acquiring musical knowledge and shape themselves as a stimulating environment for the holistic development of the student.

Marina Hojsak, sveučilišni je specijalist muzikoterapije i doktorandica na Poslijediplomskog sveučilišnom doktorskom studiju Obrazovne znanosti i perspektive obrazovanja na Fakultetu za odgojne i obrazovne znanosti u Osijeku. Zaposlena je kao učitelj Glazbene kulture i muzikoterapeut u Centru za autizam, Osijek. Članica nekoliko radnih skupina za izradu Nacrta prijedloga predmetnih kurikula posebnih programa za predmet Glazbena kultura, Smjernica za implemetaciju predmetnih kurikula posebnih programa za predmet Glazbena kultura te Smjernica za implementaciju kurikula međupremetnih tema, Ministarstvu znanosti i obrazovanja. Tijekom svog dugogodišnjeg muzikoterapijskom rada radila je s brojnim populacijama. Aktivno se bavi znanstveno-istraživačkim radom te redovito održava predavanja i radionice iz područja muzikoterapije. Svoje radove i iskustva prezentira na međunarodnim stručnim i znanstvenim skupovima.

Marina Hojsak, is a university specialist in music therapy and a PhD candidate in the Postgraduate University Doctoral Program "Educational Sciences and Perspectives of Education" at the Faculty of Education in Osijek. She is employed as a Music Education teacher and music therapist at the Center for Autism in Osijek. She has been a member of several working groups at the Ministry of Science and Education for drafting the Proposals for Subject Curricula of Special Programs for the Subject of Music Education, the Guidelines for the Implementation of Subject Curricula of Special Programs for the Subject of Music Education, and the Guidelines for the Implementation of Cross-Curricular Themes. In her many years of music therapy practice, she has worked with numerous populations. She is actively engaged in scientific research and regularly conducts lectures and workshops in the field of music therapy. She presents her work and experiences at international professional and scientific conferences.

Tihana Škojo u svome dosadašnjem znanstvenom radu objavila je više od šezdeset znanstvenih radova. Izlagala je radove na više od sedamdeset međunarodnih znanstvenih skupova diljem Europe. Aktivno sudjeluje u znanstveno-istraživačkim projektima te u radu programskih i organizacijskih odbora znanstvenih i umjetničkih simpozija. Kao članica Stručne radne skupine sudjelovala je u izradi kurikuluma nastavnih predmeta Glazbena kultura i Glazbena umjetnost u okviru Cjelovite kurikularne reforme Republike Hrvatske. Mentorica je više od šezdeset završnih i diplomskih radova na Akademiji za umjetnost i kulturu u Osijeku te doktorskih disertacija na Filozofskom fakultetu Sveučilišta u Zagrebu, Filozofskom fakultetu i Doktorskoj školi Sveučilišta Josipa Jurja Strossmayera u Osijeku. Djeluje kao recenzentica udžbenika te znanstvenih i stručnih radova iz područja glazbene pedagogije. Dobitnica je Nagrade za izvrsnost u znanstveno-

istraživačkom radu Akademije za umjetnost i kulturu u Osijeku te prve nagrade za osobit doprinos razvoju glazbene pedagogije i muzikoterapije.

Tihana Škojo, has published more than sixty scientific papers in her research career to date. She has presented her work at more than seventy international scientific conferences across Europe. She actively participates in scientific research projects, as well as in the work of program and organizing committees for scientific and artistic symposia. As a member of the Expert Working Group, she participated in drafting the curricula for the school subjects Music Education and History of Music within the Comprehensive Curricular Reform of the Republic of Croatia. She has mentored more than sixty undergraduate and master's theses at the Academy of Arts and Culture in Osijek, as well as doctoral dissertations at the Faculty of Humanities and Social Sciences of the University of Zagreb, the Faculty of Humanities and Social Sciences, and the Doctoral School of the Josip Juraj Strossmayer University of Osijek. She acts as a reviewer for textbooks, as well as scientific and professional papers in the field of music education. She is the recipient of the Award for Excellence in Scientific Research from the Academy of Arts and Culture in Osijek, and the first prize for outstanding contribution to the development of music education and music therapy.

HUSETIĆ, NIZAMA

Univerzitet u Sarajevu, Pravni fakultet (BiH)
University of Sarajevo, Faculty of Law (B&H)

Muzika kao sredstvo normalizacije nasilja: reprezentacija ratnih zločina u muzičkim praksama u Bosni i Hercegovini

Iako je negiranje ratnih zločina i genocida kažnjivo krivičnim zakonima BiH, negatorske i revizionističke prakse su i dalje prisutne u bh. društvu. Obrazac popularne muzike u društvu može se posmatrati kao odraz stanja u kojem se društvo nalazi.

Rad analizira na koji način popularna muzika funkcioniše kao kulturni izraz reprodukcije ovakvih narativa, te kako ovakve prakse podrivaju napore suočavanja s prošlošću. Zasnovan je na kvalitativnoj analizi odabranih muzičkih tekstova te njihovih društvenih konteksta izvođenja, uz interdisciplinarni pristup koji uključuje muzikologiju, sociologiju i pravo. Posebna pažnja posvećena je činjenici da se ovakvi muzički sadržaji često izvode u svakodnevnom, kao i ritualnim kontekstima, poput vjenčanja i porodičnih proslava, čime se dodatno normaliziraju u društvenom prostoru. Dakle, stavlja se fokus na ulogu publike kao aktivnog aktera, čime odgovornost sa pojedinaca prelazi na širi društveni kontekst. U radu se, kroz kraću komparaciju sa primjerima negiranja holokausta kroz muzičke rituale, te drugih postkonfliktnih društava, problematizira univerzalnost ovih obrazaca.

Rad doprinosi razumijevanju uloge muzike u procesima pomirenja, revizionizma i normalizacije nasilja, te otvara prostor za raspravu o individualnoj odgovornosti pri njegovanju kulturnih praksi u društvima nakon masovnih stradanja.

Music as a Means of Normalizing Violence: The Representation of War Crimes in Musical Practices in Bosnia and Herzegovina

Although the denial of war crimes and genocide is punishable under the criminal laws of Bosnia and Herzegovina, denialist and revisionist practices remain present in Bosnian society. Patterns of popular music can be understood as a reflection of the social condition in which a society exists.

This paper examines how music functions as an expression that reproduces such narratives and how these practices undermine efforts to confront the past. The study is based on a qualitative analysis of selected song lyrics and their contexts of performance, using an interdisciplinary approach that incorporates musicology, sociology, and law. Particular attention is paid to the fact that such musical content is frequently performed in everyday as well as ritual contexts, such as weddings and family celebrations, thereby further normalizing it within the social space. The paper therefore focuses on the role of the audience, shifting responsibility from individuals to the broader societal context. Through a comparison with examples of Holocaust denial expressed through musical rituals, as well as cases from other post-conflict societies, the paper problematizes the universality of these patterns.

The paper contributes to the understanding of the role of music in processes of post-conflict reconciliation, revisionism, and the normalization of violence.

Nizama Husetić je master studentica prava na Pravnom fakultetu Univerziteta u Sarajevu, gdje svoj završni rad posvećuje tranzicijskoj pravdi. Njeni istraživački interesi obuhvataju krivično i međunarodno krivično pravo, ljudska prava te procese suočavanja s prošlošću, s posebnim naglaskom na međunarodne zločine i postkonfliktna društva. Tokom studija aktivno je učestvovala u stručnim praksama i programima koji su joj omogućili povezivanje teorijskog znanja i praktičnog iskustva, uključujući pravne klinike iz krivičnog i izbjegličkog prava, Ljetnu školu o genocidu u Srebrenici te program PDVIAGMM Humanity in Action. Bila je mlada delegatkinja Bosne i Hercegovine pri Kongresu lokalnih i regionalnih vlasti Vijeća Europe. Njeni radovi o negiranju ratnih zločina i rodno zasnovanom nasilju prepoznati su i objavljeni. Aktivno učestvuje u akademskim i *policy* inicijativama u oblasti međunarodnog i evropskog prava. U budućnosti planira doktorska istraživanja na presjeku prava i sociologije.

Nizama Husetić is a Master's student of Law at the University of Sarajevo, where she is completing her final thesis on transitional justice. Her research interests focus on criminal and international criminal law, human rights, and processes of confronting the past, with particular emphasis on international crimes and post-conflict societies. During her studies, she has actively participated in internships and academic programs combining theoretical knowledge with practical experience, including legal clinics in criminal and refugee law, the Srebrenica Genocide Summer School, and the PDVIAGMM Humanity in Action program. She served as a Youth Delegate of Bosnia and Herzegovina to the Congress of Local and Regional Authorities of the Council of Europe. Her work on the denial of war crimes and gender-based violence has been recognized and published. She is actively engaged in academic and policy initiatives related to international and European law and plans to pursue doctoral research at the intersection of law and sociology.

IMAMOVIĆ, DAMIR

Univerzitet u Sarajevu, Muzička akademija (BiH)
University of Sarajevo, Academy of Music (B&H)

Ideološki alati u aranžiranju popularne narodne muzike u doba SFRJ

Aranžiranje melodija i pjesama na repertoaru popularne narodne muzike socijalističke Jugoslavije (u periodu 1945-1990) bilo je vođeno i valorizirano određenim alatima koji su imali garantirati njihovu percipiranu "izvornost" za etnonacionalne grupe i geografske regije. Iako zasnovani na rezultatima istraživanja lokalnih narodnih tradicija, ovi alati su u javnoj sferi vremenom poprimili karakter ideoloških postulata koji su povratno kreirali muzičke simbole narodne tradicije u njenoj popularnoj izvedbi u tadašnjim medijima. Dva aranžerska alata posebno se izdvajaju kao načini situiranja određene melodije u datu sredinu ili kolektiv: određenje osnovnih ritmičkih vrijednosti narodnih napjeva i harmonizacija narodnih napjeva. Njima će u ovom radu biti posvećena posebna pažnja s obzirom na njihovu ulogu u aranžiranju popularnog repertoara sevdalinke.

Ideological tools in arranging popular folk music in the period of Socialist Yugoslavia

Arranging melodies and songs from the popular folk music repertoire in socialist Yugoslavia (1945-1990) was led and valued through particular tools that have served to guarantee their perceived "authenticity" in particular ethnicities and geographical regions. Even though based on previous research of local folk traditions these tools took on a character of ideological postulates that, reversely, created musical symbols of folk traditions in its popular performance in media at the time. Two arranging tools are especially singled out as ways of situating melodies in a particular environment or collective: determination of basic rhythmic values of folk melodies, and harmonization of folk melodies. This paper will give these two tools a special attention with regard to their role in arranging popular repertoire of Sevdalinka.

Imamović, Damir (1978, Sarajevo), etnomuzikolog i muzičar u oblasti tradicionalne muzike naroda BiH. Diplomirao je 2003. godine na Odsjeku za filozofiju i sociologiju Filozofskog fakulteta, a magistrirao 2022. godine na Odsjeku za muzikologiju i etnomuzikologiju Muzičke akademije UNSA s temom *Sarajevska sazlijska scena dvadesetog vijeka*. Od 2023. godine pohađa doktorski studij na Odsjeku za muzikologiju i etnomuzikologiju MAS UNSA i radi na izradi disertacije posvećene uticaju makamske muzičke tradicije na modernu sevdalinku. Izabran je u zvanje višeg asistenta na Odsjeku za muzikologiju i etnomuzikologiju u maju 2024. godine.

Imamović je kustos multimedijalne izložbe "Sevdah, umjetnost slobode" (UG FOTON / Umjetnička Galerija BiH, 2015), autor knjige o historiji sevdalinke – *Sevdah* (Vrijeme Zenica, 2016) i *Saz u Sarajevu – studija o društvenom životu starih tambura* (Buybook, 2026). O različitim aspektima tradicionalne muzike i kulture Bosne i Hercegovine pisao je za domaće i međunarodne publikacije, a držao je i brojna predavanja i radionice na univerzitetima i drugim forumima širom Evrope i Sjedinjenih Američkih Država.

Imamović, Damir (1978, Sarajevo) is an ethnomusicologist and musician in the field of traditional music of Bosnia and Herzegovina. He graduated in philosophy at Philosophical faculty (University of Sarajevo, 2003) and received his MA degree at the Department of musicology and ethnomusicology of Music Academy (University of Sarajevo, 2022) with the MA topic *Saz scene of Sarajevo in the 20th Century*. His research interests include history of Sevdalinka, gender studies and influence of makam musical culture on traditional music in Bosnia and Herzegovina. Imamović is a PhD student at the Department of musicology and ethnomusicology (MAS UNSA) and currently works on the topic of influences of makam music cultures on modern Sevdalinka. As of May 2024, Imamović is a senior teaching assistant at the Department of musicology and ethnomusicology of Music Academy in University in Sarajevo.

He curated a multi-media exhibition "Sevdah, the art of freedom" (UG FOTON / Umjetnička Galerija BiH, 2015), wrote a book on history of Sevdalinka – *Sevdah* (Vrijeme Zenica, 2016) and *Saz u Sarajevu – studija o društvenom životu starih tambura* (Buybook, 2026). His writings on traditional music in Bosnia and Herzegovina were published in local and international publications and he taught in different universities and other forums throughout Europe and the United States of America.

JAKUPOVIĆ BEČEI, SILVANA

Univerzitet u Sarajevu, Muzička akademija (BiH)
University of Sarajevo, Academy of Music (B&H)

Aktorijalnost kao nositeljica muzičkog sadržaja: Mahlerova Simfonija br. 9

Simfonija br. 9 Gustava Mahlera (1860–1911) posjeduje kompleksan muzički narativ, te je *Ono što mi smrt govori* jedan od neformalnih naslova (Paul Bekker), a poznati su još i *Rastanak*, *Smrt*, *Preobraženje* itd., što implicira na temu neumitne smrti Mahlerovog protagoniste – čuvenog „heroja“ koji se kroz četiri stavka oprašta od voljenih (Floros, 1993). Većina teorijskih / analitičkih radova o *Simfoniji* bave se njenim formalnim, strukturno-značenjskim, žanrovskim ili pak semiotičkim pristupima. Theodor W. Adorno (1903–1969) u monografiji o Mahleru (1992) opisuje njegovu "metamuzičku preokupaciju" izdvajajući tri primijenjena kompoziciona aparata: prodor [Durchbruch], suspenziju [Suspension] i ispunjenje [Erfüllung], koji će u radu biti uzeti kao polazište (Samuels, 1995, 16). Daljnji zahtjevi cjelovitije analitičke eksplikacije muzičkog sadržaja produbljuju se na dimenzije temporalnosti, spacijalnosti i aktorijalnosti iz teorije o muzičkoj semiotici Eera Tarastija (1994). Sagledana na interoceptivnom i eksteroceptivnom nivou, aktorijalnost nudi precizniji okvir za mapiranje različitih faza razvoja i stanja tematskih aktera tokom sonatnog ciklusa, a koji upravljaju rezultirajućim muzičkim sadržajem. Aktorijalnost se naposljetku očituje u korelaciji pozicije (ne)tematskog muzičkog materijala i redoslijeda izlaganja / naslojavanja u temporalno-spacijalnim dimenzijama.

Actoriality as a Carrier of Musical Content: Mahler's Symphony No. 9

Gustav Mahler's Symphony No. 9 (1860–1911) embodies a complex musical narrative; *What Death Tells Me* is one of its informal titles (Paul Bekker), while others include *Farewell*, *Death*, *Transfiguration*, etc, all of which point to the theme of the protagonist's inevitable death – the celebrated "hero" who, across the four movements, bids farewell to his loved ones (Floros, 1993). Most theoretical and analytical studies of the Symphony address its formal, structural-semantic, generic, or semiotic dimensions. In his monograph on Mahler (1992), Theodor W. Adorno (1903–1969) describes Mahler's "metamusical preoccupation" by identifying three applied compositional devices: breakthrough [Durchbruch], suspension [Suspension], and fulfillment [Erfüllung], which serve in this paper as the starting point (Samuels, 1995, 16). The analytical framework is further expanded through the dimensions of temporality, spatiality, and actoriality drawn from Eero Tarasti's theory of musical semiotics (1994). Considered on both interoceptive and exteroceptive levels, actoriality offers a more precise framework for mapping the developmental phases and states of thematic actors throughout the sonata cycle, which govern the resulting musical content. Ultimately, actoriality manifests itself through the correlation of the position of (non)thematic material and the order of its presentation and stratification within temporal-spatial dimensions.

Silvana Jakupović Bečei magistrirala je (2023) na Odsjeku za muzičku teoriju i pedagogiju – Analiza muzičkog djela na Univerzitetu u Sarajevu – Muzičkoj akademiji. Tokom studija (2019/2020.) obavlja posao demonstratorice na predmetu Muzički oblici i stilovi. Izdvaja se učešće i koordinacija Ciklusa kreativnih radionica *Podijelimo znanje* (2017–2023.). Teme u polju muzičke analize predstavlja na Internacionalnom studentskom forumu Fakulteta muzičke umetnosti u Beogradu (2018, 2019), te 13. Međunarodnom simpoziju "Muzika u društvu" (2022). Organizira/realizira projekte u polju kulture/obrazovanja: Memorijal Matusja Blum (2022), 1/2/3; Muzički kamp za mlade virtuozne (2023–2025); XXVI Federalno takmičenje/natjecanje učenika i studenata muzike/glazbe (2024), tutor pri istraživačkom ISKRA projektu Udruženja Superar BiH i AIM – Academy for Impact through Music (2025–2026). Predsjednica je Fondacije za muzičke umjetnosti i producent festivala Sarajevske večeri muzike – SVEM. Na Univerzitetu u Sarajevu – Muzičkoj akademiji, obavlja posao stručne saradnice iz prakse na predmetima Muzički oblici i stilovi I-IV i Analiza muzičkog djela I-II.

Silvana Jakupović Bečei received her MA in 2023 from the Department of Music Theory and Pedagogy – Musical Analysis at the University of Sarajevo – Academy of Music. During her studies, she worked as a teaching assistant in *Musical Forms and Styles* (2019/2020) and coordinated the creative workshop cycle *Let's Share Knowledge* (2017–2023). She presented research in music analysis at the International Student Forum of the Faculty of Music in Belgrade (2018, 2019) and at the 13th International Symposium *Music in Society* (2022). She has organized and implemented projects in culture and education, including *Memorial Matusja Blum* (2022), the *Music Camp for Young Virtuosos* (2023–2025), and the *XXVI Federal Competition of Music Pupils and Students* (2024). She also serves as a tutor in the ISKRA research project of *Superar BiH* and *AIM – Academy for Impact through Music* (2025–2026). She is President of the Music Arts Foundation and producer of the *Sarajevo Music Nights* Festival.

JEŠIĆ, RUŽICA

Univerzitet u Novom Sadu, Akademija umetnosti (Srbija)
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Od muzičke prakse jevrejske zajednice u međuratnoj Subotici do kulture sećanja u emigraciji – Slučaj kantora Leopolda Edelštajna

Autorka u radu osvetljava muzički život jevrejske zajednice u međuratnoj Subotici, sa posebnim osvrtom na delatnost kantora Leopolda Edelštajna, uvaženog muzičkog umetnika koji je, nakon studija na bečkom konzervatorijumu i angažmana u velikim srednjoevropskim sinagogama, u Subotici delovao i kao organizator muzičkog života, dirigent, koncertni tenor, kompozitor i muzički kritičar. U prvom delu rada predstavljen je muzički život jevrejske zajednice koji je u periodu između dva svetska rata dostigao visok nivo umetničkog delovanja. Snažna povezanost sa jugoslovenskim i srednjoevropskim muzičkim prostorom, te izlazak iz okvira sinagogalne prakse i koncertiranje kao deo svakodnevnog života članova jevrejske zajednice, odigrali su izuzetno važnu ulogu u procesu integracije u multikulturalni i multietnički milje međuratnog perioda Subotice. Koncertiranje u posleratnom periodu, nakon holokausta, međutim, predstavljalo je čin identitetskog okupljanja, svedočenja i očuvanja sećanja na postradale. Upravo delatnost kantora Leopolda Edelštajna, predstavljena u drugom delu rada, osvetljava i fenomen transformacije jevrejske muzičke prakse iz lokalne u deo jedne šire urbane i transnacionalne muzičke mreže, od Nitre i Beča, preko Subotice, do Sjedinjenih Američkih Država.

From the Musical Practice of the Jewish Community in Interwar Subotica to Cultural Memory in Emigration – A Case Study of Cantor Leopold Edelstein

The author examines the musical life of the Jewish community in interwar Subotica, with particular focus on the activity of cantor Leopold Edelstein, a distinguished musical artist who, following his studies at the Vienna Conservatory and engagements at major Central European synagogues, worked in Subotica as an organizer of musical life, conductor, concert tenor, composer, and music critic. The first part of the paper presents the musical life of the Jewish community, which in the interwar period reached a high level of artistic engagement. Strong ties to the Yugoslav and Central European musical sphere, the stepping outside the framework of synagogal practice, and concert activity as part of the everyday life of members of the Jewish community all played an exceptionally important role in the process of integration into the multicultural and multiethnic milieu of interwar Subotica. Concert activity in the postwar period, following the Holocaust, however, represented an act of identity gathering, testimony, and the preservation of memory of those who perished. It is precisely the activity of cantor Leopold Edelštajn, presented in the second part of the paper, that also sheds light on the phenomenon of the transformation of Jewish musical practice from a local one into part of a broader urban and transnational musical network, from Nitra and Vienna, through Subotica, to the United States.

Ružica Ješić se tokom studija muzikologije na Fakultetu muzičke umetnosti u Beogradu zainteresovala za problematiku kulture sećanja i Holokausta. Ove oblasti nastavljaju da oblikuju njen akademski fokus na doktorskim studijama muzikologije na Akademiji umetnosti u Novom Sadu. Pored naučnog rada aktivno se bavi i muzičkom pedagogijom, kontinuirano unapređuje svoje kompetencije kroz edukativne programe koji se na inovativan način bave ranom muzičkom stimulacijom, asocijativnim učenjem muzike kroz igru, inkluzivnim pristupima u radu sa decom.

Ružica Ješić developed a deep interest in issues of cultural memory, the Holocaust, and the broader social and ethical role of music and art during her studies in Musicology at the Faculty of Music in Belgrade. These areas continue to shape her academic focus as a PhD student at the Academy of Arts in Novi Sad (Department of Musicology). In addition to her academic work, she is actively engaged in pedagogical work, continuously improving her competencies through innovative educational programs focused on early musical stimulation, associative learning of music through play, and inclusive approaches in working with children.

JURIĆ JANJIK, MONIKA

Sveučilište u Zagrebu, Muzička akademija (Hrvatska)
University of Zagreb, Academy of Music (Croatia)

Zvuk savršenstva: glazba u idealnom društvu renesanse

Razdoblje renesanse obilježeno je procvatom utopije kao filozofijskog žanra u kojemu su istaknuti mislioci projektirali vlastite vizije idealnih država i gradova, posvećujući pritom pozornost različitim aspektima koji oblikuju društveno-političke zajednice. Premda se na prvi pogled može činiti da je riječ o "svijetu mašte" koji nema nikakve poveznice s realnim svijetom, utopijska djela renesanse predstavljaju svojevrsan odgovor na suvremene izazove i krize, iz kojih je moguće iščitati kritički stav spram aktualne društveno-političke situacije. U tom kontekstu glazba često zauzima povlašteno mjesto, ne samo kao umjetnost, već kao ključni instrument odgoja i društvene regulacije.

U ovom će se izlaganju prikazati uloga glazbe u idealnim društvima renesanse kroz odabrane odlomke iz triju djela: *Utopija* (1516.) Thomasa Morea, *Sretni grad* (1553.) Frane Petrića te *Grad sunca* (1602.) Tommasa Campanelle. Iako navedeni autori glazbi pristupaju iz različitih perspektiva, sva trojica joj dodjeljuju specifičnu funkciju unutar društvene zajednice, zastupajući zajedničko uvjerenje o harmoniji zvuka kao preduvjetu za postizanje harmonije društva.

The Sound of Perfection: Music in the Ideal Society of the Renaissance

The Renaissance period witnessed the flourishing of utopia as a distinct philosophical genre, in which prominent thinkers projected their own visions of idealized socio-political structures, paying close attention to various aspects which form socio-political communities. Far from being mere "imaginary worlds" with no connection to reality, these utopian constructs functioned as specific responses to contemporary challenges, thus offering profound critique of the socio-political realities of their time. In this context, music often occupies a privileged position—not merely as an art form, but as a key instrument for education and social regulation.

This paper examines the role of music in ideal societies of the Renaissance through selected passages from three works: Thomas More's *Utopia* (1516), Francesco Patrizi's *The Happy City* (1553), and Tommaso Campanella's *The City of the Sun* (1602). Although these authors approach music from different perspectives, all three assign it a specific function within the social community, advocating a shared conviction that the harmony of sound is essential for the realization of an ideal society.

Jurić Janjik, Monika diplomirala je filozofiju i sociologiju na Hrvatskim studijima te muzikologiju na Muzičkoj akademiji u Zagrebu. Doktorat znanosti stekla je 2018. godine na Fakultetu hrvatskih studija u Zagrebu. Od 2010. do 2012. djelovala je kao voditeljica nototeke Arhiva opere Hrvatskoga narodnog kazališta u Zagrebu. Od 2012. zaposlena je na Odsjeku za muzikologiju Muzičke akademije Sveučilišta u Zagrebu, gdje od 2025. djeluje kao izvanredna profesorica. Glavna područja njezinoga znanstvenog interesa su glazba renesanse i estetika glazbe. Autorica je znanstvene knjige *O glazbi u renesansi: promišljanja iz Dubrovačke Republike* (2025.) te dvadesetak znanstvenih i stručnih članaka.

Monika Jurić Janjik studied philosophy, sociology and musicology at the University of Zagreb. She received her Ph.D. in 2018 at the Faculty of Croatian Studies in Zagreb. From 2010 to 2012, she served as Supervisor of the Musical Archives at the Croatian National Theatre in Zagreb. Since 2012, she has been employed at the Department of Musicology at the University of Zagreb Academy of Music, where she currently holds the position of Associate Professor. Her primary research interests include Renaissance music and aesthetics of music. She is the author of *On Music in the Renaissance: Reflections from the Republic of Dubrovnik* (2025) and some twenty scientific and expert articles.

KANIŽA, RIJAD

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Evolucija tehnološke paradigme u elektroakustičkim djelima Josipa Magdića (1937–2020)

Kompozitorsko djelovanje Josipa Magdića (1937–2020) predstavlja značajnu referentnu tačku u modernizaciji kompozitorskog jezika u Bosni i Hercegovini, pri čemu se izrazito ističe njegov angažman u vezi tehnologije (prvenstveno muzičke), odnosno elektroničkih uređaja u svrhe eksploatacije iste u muzici. U širem diskursu, riječ je o pionirskoj ličnosti bosanskohercegovačke elektroničke muzike sa sistematskim pristupom umjetničkom istraživanju u navedenoj oblasti. Shodno tome, ovaj rad prati Magdićevu kontinuiranu sklonost ka novim tehnologijama i produkcijskim alatima tokom nekoliko desetljeća kompozitorske aktivnosti u različitim radnim uvjetima. Pritom, poseban fokus usmjeren je ka ulozi njegovog (pretežno) privatnog muzičkog studija – iznimnom fenomenu u jugoslavenskom kontekstu – kao mjesta uspostavljanja tehnološke paradigme i ostvarenja kompozitorske autonomije. Ovim istraživanjem se mapira evolutivni tok Magdićevog tehnološkog habitusa, oformljenog i razvijanog u Sarajevu od sredine 1970-ih do početka 1990-ih godina, te potpunu promjenu paradigme u kasnim 1990-im i početkom 2000-ih godina po odlasku u Zagreb.

Uz cjeloviti pregled elektroničkog i elektroakustičkog dijela opusa, mapiranje u kontekstu ovog istraživanja podrazumijeva spektar i nadgradnju tehnologija od analognih uređaja i tehnika rada s magnetofonskom trakom, preko specijaliziranih muzičkih uređaja s digitalnom bazom, do upotrebe osobnog kompjutera i rekontekstualizacije starijih tehnika komponovanja u digitalnom okruženju. Muzikološkom interpretacijom stanja utvrđeno je da se svaka tehnološka odluka značajno odrazila na muzički izraz i tehnike komponovanja ili izvedbe djela, ponajprije u eksperimentalnom smislu. Umjesto da tehnologiju tretira kao neutralno sredstvo realizacije, Magdić joj sistematično pristupa kao konstitutivnom kompozicijskom akteru. Posljedično, istraživanje predlaže metodološki „vodič“ za tumačenje Magdićevog elektroničkog i elektroakustičkog opusa kroz prizmu tehnološke prakse, smještajući kompozitora i tehnologiju u stanje paradigamske međuovisnosti.

Evolution of the Technological Paradigm in the Electroacoustic Works of Josip Magdić (1937—2020)

The compositional activity of Josip Magdić (1937—2020) represents a significant point of reference in modernization of compositional language in Bosnia and Herzegovina, where his engagement with technology (primarily musical), i.e. electronic devices for the purpose of exploiting them in music, stands out. In the broader discourse, we are talking about a pioneering personality of Bosnian electronic music with a systematic approach to artistic research. Accordingly, this paper traces Magdić's continuous inclination towards new technologies and production tools over several decades of compositional activity in various working conditions. In doing so, a special focus is directed towards the role of his (predominantly) private studio – an exceptional phenomenon in the Yugoslav context – as a place of establishing a technological paradigm and achieving compositional autonomy. This research maps the evolutionary course of Magdić's technological habitus, formed and developed in Sarajevo from the mid-1970s to the early 1990s, and a complete paradigm shift in the late 1990s and early 2000s after moving to Zagreb.

In addition to a complete overview of the electronic and electroacoustic part of his oeuvre, mapping in the context of this research implies a spectrum and superstructure of technologies from analog devices and techniques of working with magnetic tape, through specialized music devices with a digital base, to the use of a personal computer and the recontextualization of older composing techniques in a digital environment. Through musicological interpretation it was established that every technological decision had a significant impact on the musical expression and techniques of composing or performing, primarily in an experimental sense. Instead of treating technology as a neutral means of realization, Magdić systematically approaches it as a constitutive compositional actor. Consequently, the research proposes a methodological “guide” for the interpretation of Magdić’s electronic and electroacoustic oeuvre through the prism of technological practice, placing the composer and technology in a state of paradigmatic interdependence.

SLUŠAONICA / LISTENING SESSION

IZGUBLJENO – PRONAĐENO – PRESLUŠANO: arhivski snimci rane elektroničke muzike iz Bosne i Hercegovine

Slušaonica donosi odabrana mjesta iz arhivskih snimaka troje autora koji su tokom sedamdesetih i osamdesetih godina 20. stoljeća djelovali na različitim poljima rane elektroničke muzike u Bosni i Hercegovini: Josipa Magdića (elektronička i elektroakustička muzika), Mladena Milićevića (multimedijalna i elektronička muzika) i Rade Nuić (radiofonska muzika). Shodno njihovom kompozitorskom fokusu na različite medije, svaki od navedenih autora predstavlja drugačiji pristup elektroničkoj muzici, medijima elektroničke muzike i produkcijskim okolnostima u kojima takva djela nastaju.

Umjesto predavanja ili opširnog komentara u konvencionanom smislu muzičke prezentacije, program slušaonice zamišljen je kao čisto iskustvo slušanja uz nekoliko uvodnih napomena o djelima i autorima. Isječci ili cjelovita djela puštaju se sekventno uz različite module za analizu zvuka (spektrogrami, osciloskop, FFT i sl.) koji omogućavaju da se ukupna zvučna struktura istovremeno čuje i vidi. Drugim riječima, boje, teksture i razvoj muzičkog i zvučnog materijala u vremenu postaju vidljivi na ekranu. Fokus je na samom materijalu, snimcima koji su godinama bili sačuvani u arhivima, a sada se ponovo stavljaju na slušanje.

LOST – FOUND – HEARD: Archival Recordings of Early Electronic Music Examples from Bosnia and Herzegovina

The listening session presents selected excerpts from the archival recordings of three authors who, during the 1970s and 1980s, worked in different fields of early electronic music in Bosnia and Herzegovina: Josip Magdić (electronic and electroacoustic music), Mladen Milićević (multimedia and electronic music), and Rada Nuić (radiophonic music). Reflecting their compositional focus on

different media, each of these authors represents a distinct approach to electronic music, to the media of electronic music, and to the production circumstances in which such works were created.

Rather than a lecture or extensive commentary in the conventional sense of a music presentation, the session is conceived as a pure listening experience, accompanied by a few introductory remarks on the works and their authors. Excerpts or complete works are played in sequence alongside various sound analysis modules (spectrograms, oscilloscope, FFT, etc.) that allow the overall sonic structure to be both heard and seen. In other words, the colors, textures, and development of the musical and sonic material over time become visible on screen. The focus is on the material itself: recordings that were preserved in archives for years and are now being put back on the listening table.

Rijad Kaniža, muzikolog. Završio je studij muzikologije (2020, 2021) na Univerzitetu u Sarajevu – Muzičkoj akademiji, Odsjek za muzikologiju i etnomuzikologiju. Od 2022. godine zaposlen je na istoj instituciji kao asistent na predmetima iz oblasti muzikologije. Kanižini muzikološki interesi usmjereni su ka tehnologiji, muzičkoj tehnologiji, muzici tehnologije, savremenoj klasičnoj muzici, elektroakustičkoj i elektroničkoj muzici, kompjuterskoj muzici i umjetnosti zvuka. Djeluje kao muzikolog i istraživač pri Institutu za savremenu umjetničku muziku (INSAM), gdje od 2024. godine obnaša funkciju direktora Instituta. Član je uredništva (asistent urednika) međunarodnog naučnog časopisa *INSAM Journal of Contemporary Music, Art and Technology*, Muzikološkog društva Federacije Bosne i Hercegovine (MD FBiH), Asocijacije kompozitora-muzičkih stvaralaca (AMUS) i Međunarodnog muzikološkog društva (IMS).

Rijad Kaniža, musicologist. He completed studies in musicology (2020, 2021) at the University of Sarajevo – Academy of Music, Department of Musicology and Ethnomusicology. Since 2022 Kaniža has been employed at the same institution as a teaching assistant in the field of musicology. Kaniža's musicological interests are technology, music technology, music of technology, contemporary classical music, electroacoustic and electronic music, computer music, and sound art. He also works as a musicologist and researcher at the Institute for Contemporary Artistic Music (INSAM), where he has held the position of Head since 2024. He is a member of the editorial team (assistant editor) of the international scientific journal *INSAM Journal of Contemporary Music, Art and Technology*, as well as a member of the Musicological Society of the Federation of Bosnia and Herzegovina (MD FBiH), Association of Composers-Music Creators (AMUS), and the International Musicological Society (IMS).

PANEL

KARAČA BELJAK, TAMARA / KAZIĆ, SENAD / TALAM, JASMINA / VIDOVIĆ, BRANKA

Univerzitet u Sarajevu, Muzička akademija (BiH)

University of Sarajevo, Academy of Music (B&H)

Estetika zvučnosti Vinka Krajtmajera

"Naš unutrašnji zvučni pejzaž može biti prostrana livada, duboko more, planinska idila ili svemirska odiseja. U sebi i svojoj muzici možemo se osjećati dobro, sigurno, zadovoljno i smireno." Ovako je govorio Vinko Krajtmajer, čovjek koji je vjerovao da se najprije trebamo slagati sami sa sobom a tek onda s drugima. Bio je čovjek krajnosti, nešto između sakupljača i pričača priča, poznavao ljudske duše, filozofa i svirača, prijatelja i mentora, umjetnika i narodnog pjevača. Ako bismo tražili ključnu riječ za Vinka Krajtmajera, onda bi to bila mašta. Vidio je svijet pun mogućnosti, iako se čini da ih nema. Bio je mislilac, progresivac i humanista, čovjek u stalnoj potrazi za drugim čovjekom i muzikom u čovjeku.

The Sonic Aesthetics of Vinko Krajtmajer

"Our inner soundscape can be a vast meadow, a deep sea, a mountain idyll, or a space odyssey. Within ourselves and our music, we can feel good, safe, content, and calm." These were the words of Vinko Krajtmajer, a man who believed that we must first be at peace with ourselves before we can be at peace with others. He was a man of extremes, somewhere between a collector and a storyteller, a connoisseur of the human soul, a philosopher and a musician, a friend and a mentor, an artist and a folk singer. If one were to choose a single keyword for Vinko Krajtmajer, it would be imagination. He saw a world full of possibilities, even when none seemed to exist. He was a thinker, a progressive, and a humanist, a man constantly in search of his fellow human beings and the music within them.

Tamara Karača Beljak etnomuzikologinja je koja djeluje na Odsjeku za muzikologiju Muzičke akademije Univerziteta u Sarajevu, gdje predaje predmete iz Oblasti etnomuzikologije. Bila je prorektorica na Univerzitetu u Sarajevu. Djelovala je i kao muzička urednica nekadašnjeg Radio Sarajeva. U istraživačkom radu primarno je usmjerena na vokalne stilove Bosne u Hercegovine. Svoja istraživanja predstavlja na domaćim i inozemnim konferencijama te u znanstvenim časopisima i zbornicima radova. Aktivna je članica Muzikološkog društva FBiH te ICTM-a. Njeno profesionalno iskustvo uključuje i gostujuća predavanja.

Tamara Karača Beljak is an ethnomusicologist who works at the Department of Musicology of Academy of Music of the University of Sarajevo, where she teaches subjects in the field of ethnomusicology. She was vice-rector at the University of Sarajevo. She also worked as the music editor of the former Radio Sarajevo. In her research, she is primarily focused on the vocal styles of

Bosnia and Herzegovina. She presents his research at domestic and foreign conferences and in scientific journals and anthologies. She is an active member of the FBiH Musicological Society and ICTM. Her professional experience includes guest lectures.

Akademkinja **Jasmina Talam** je profesorica etnomuzikoloških predmeta na Muzičkoj akademiji Univerziteta u Sarajevu, i obavlja funkciju šefice Instituta za istraživanje muzike. Godine 2018. dobila je stipendiju Royal Gustavus Adolphus Academy za postdoktorsko istraživanje. Autorica je pet knjiga, više od 60 radova u recenziranim časopisima, te voditeljica više od 20 naučnih projekata. Članica je Research Center for European Multipart Music, Universität für Musik und darstellende Kunst Wien (od 2016.), Kommission zur Erforschung musikalischer Volkskulturen in Der Deutschen Gesellschaft für Volkskunde (od 2016.), Svenskt visarkiv (od 2018). International Council for Traditions of Music and Dance (od 2007.) i British Forum for Ethnomusicology (2026). Dopisna je članica Royal Gustavus Adolphus Academy for Swedish Folk Culture (od 2022.) i redovna članica Internacionalne akademije nauka i umjetnosti u Bosni i Hercegovini (od 2024). Članica je Izvršnog odbora International Council for Traditions of Music and Dance (2021-2027).

Academician **Jasmina Talam** is a professor of ethnomusicological subjects at the Music Academy of the University of Sarajevo, and serves as the head of the Institute for Music Research. In 2018, she received a scholarship from the Royal Gustavus Adolphus Academy for postdoctoral research. She is the author of five books, more than 60 papers in peer-reviewed journals, and manager of more than 20 scientific projects. She is a member of the Research Center for European Multipart Music, Universität für Musik und darstellende Kunst Wien (since 2016), Kommission zur Erforschung musikalischer Volkskulturen in Der Deutschen Gesellschaft für Volkskunde (since 2016), Svenskt visarkiv (since 2018). International Council for Traditions of Music and Dance (since 2007) and British Forum for Ethnomusicology (2026). She is a corresponding member of the Royal Gustavus Adolphus Academy for Swedish Folk Culture (since 2022) and a regular member of the International Academy of Sciences and Arts in Bosnia and Herzegovina (since 2024). She is a member of the Executive Board of the International Council for Traditions of Music and Dance (2021-2027).

Senad Kazić je redovni profesor za predmete Solfeggio i Metodika nastave solfeggia. Na Muzičkoj akademiji u Sarajevu, Odsjeku za muzičku teoriju i pedagogiju angažiran je od 2000. godine i prošao je kroz sva nastavna zvanja. Bio prodekan za nastavu i naučnoistraživački rad, te dekan Muzičke akademije u Sarajevu. Aktivni je član i jedan od osnivača Muzikološkog društva u FBiH gdje je bio dugogodišnji predsjednik. Član je predsjedništva Društva za promicanje Funkcionalne muzičke pedagogije (Hrvatska). Član je programskih/znanstvenih odbora više međunarodnih simpozija i časopisa. Učesnik je međunarodnih simpozija i foruma, te naučnih i stručnih skupova. Objavio je više publikacija, naučnih radova, eseja, abstrakta, osvrta, recenzija i sl. Održao veći broj gostujućih predavanja, radionica i seminara u BiH, Hrvatskoj, Srbiji, ali i u drugim zemljama.

Senad Kazić is a professor for Solfeggio and Solfeggio teaching methods. He has been employed at the Music Academy in Sarajevo, Department of Music Theory and Pedagogy since 2000 and has gone through all teaching positions. He was vice-dean for teaching and scientific research, and dean of the Academy of Music in Sarajevo. He is an active member and one of the founders of the Musicological Society in FBiH, where he was president for many years. He is a member of the presidency of the Society for the Promotion of Functional Music Pedagogy (Croatia). He is a member of the program/scientific committees of several international symposia and journals. He is a participant in international symposia and forums, as well as scientific and professional meetings. He has published several publications, scientific papers, essays, abstracts, reviews, reviews, etc. Held a large number of guest lectures, workshops and seminars in Bosnia and Herzegovina, Croatia, Serbia, and in other countries.

Branka Vidović diplomirala je na Muzičko-teoretskom odsjeku Muzičke akademije Univerziteta u Sarajevu. Radila kao asistent na predmetu Solfeggio na Muzičkoj akademiji – Odjeljenje u Tuzli (od 1978. do 1987.). Djelovala je kao muzička urednica u Muzičkoj redakciji Televizije Sarajevo (1981-1996), gdje je uređivala emisije iz oblasti muzičke tradicije prezentirane u emisijama serije „Predanja“. Uređivala i surađivala na brojnim redakcijskim emisijama iz svih oblasti i žanrova muzike, brojnim dokumentarnim filmovima i kao muzička urednica u igranoj seriji *Aleksa Šantić* i filmu *Moj brat Aleksa*. Od 1996. do 2010. godine radila je u osnovnoj muzičkoj školi gdje je predavala Solfeggio sa teorijom muzike, a u srednjoj muzičkoj školi Solfeggio i Muzičku teoriju (od 2010. do 2021.). Na Muzičkoj akademiji u Sarajevu je od 2003. godine angažovana kao stručna suradnica i voditeljica vokalnog ansambla Etnoakademik. Jedna je od osnivačica i članica Muzikološkog društva od 1997. godine. Članica hrvatskog Društva za promicanje Funkcionalne muzičke pedagogije (DPFMP) od 2007. godine.

Branka Vidović graduated from the Music Theory Department of the Academy of Music, University of Sarajevo. She worked as an assistant in the Solfeggio course at the Music Academy - Department in Tuzla (1978 to 1987). She worked as a music editor in the Music Department of Television Sarajevo (1981-1996), where she edited programs in the field of musical tradition presented in the programs of the "Traditions" series. Edited and collaborated on numerous editorial shows from all areas and genres of music, numerous documentary films and music editor in the drama series *Aleksa Šantić* and the film *My Brother Aleksa*. From 1996 to 2010, she worked in an elementary music school, where she taught Solfeggio and music theory, and in a secondary music school, Solfeggio and Music Theory (2010 - 2021). Since 2003, she has been engaged at the Music Academy in Sarajevo as a professional associate and leader of the Etnoakademik vocal ensemble. She is one of the founders and a member of the Musicological Society since 1997. Member of the Croatian Society for the Promotion of Functional Music Pedagogy (DPFMP) since 2007.

KARIN KONKOL, GABRIELA

Muzička akademija Stanisław Moniuszko u Gdanjsku (Poljska)
Stanisław Moniuszko Academy of Music in Gdansk (Poland)

Kreativnost na satu muzičke kulture u Poljskoj

Cilj prezentacije je opisati kreativne metode podučavanja muzike u školskoj praksi u Poljskoj. Aktivni metodi korišteni tokom muzičke nastave pokazuju kako razviti muzičke sposobnosti - memoriju, koncentraciju na vježbe, muzičku imaginaciju kao i muzičke vještine. Osim toga, oni stimuliraju i razvijaju dječiju kreativnost. Djeca uče radeći, pjevajući, svirajući instrumente, plešući uz muziku i improvizirajući. Muzika se može pratiti tapšući dlanovima i stopalima ili bubnjevima i drugim školskim instrumentima. Štaviše, neke druge aktivnosti, kao što su slikanje, recitacija ili muzičke igre mogu se uključiti u muzičku nastavu. Važan rezultat prezentiranih metoda fokusira se na rast interesa za muzikom među djecom.

Creativity at Music Lesson in Poland

The main aim of the presentation is to describe creative methods of teaching music used during school practice in Poland. Active methods introduced at music lessons show how to develop musical abilities – music memory, training concentration, music imagination as well as musical skills. Apart from that, it stimulates and develops the child's creativity. Children learn through doing, singing, playing on instruments, moving to music and improvising. Music may be accompanied by clapping and stamping or by drums, claves, maracas and other school instruments. Moreover, some other activities, like painting, recitation and musical games can be involved at music lessons. The important result of presented methods focuses on the growth of interest in music among children.

Gabriela Karin Konkol, profesorica je muzičke pedagogije na Odsjeku za horsko dirigovanje, crkvenu muziku, umjetničko obrazovanje, euritmiku i džez pri Muzičkoj akademiji „Stanisław Moniuszko“ u Gdanjsku (Poljska). Ovlaštena nastavnica klavira. Autorica monografije i više desetina naučnih članaka i poglavlja u oblasti muzičke pedagogije. Članica uredničkih odbora dva časopisa: *Školski vjesnik – Journal for Pedagogic Theory and Practice* i *The International Journal of Music Education*. Održala je pozvana predavanja i radionice u mnogim evropskim zemljama, kao i u Izraelu, Rusiji, Turskoj i SAD-u. Članica žirija na međunarodnim muzičkim takmičenjima i olimpijadama. Izabrana članica Upravnog odbora Evropskog udruženja za muziku u školama (EAS) u periodu od 2009. do 2013. godine. Nacionalna koordinatorica EAS-a. Višestruko nagrađivana za svoja naučna, umjetnička i pedagoška dostignuća.

Gabriela Karin Konkol, Professor of Music Education at the Faculty of Choral Conducting, Church Music, Arts Education, Eurhythmics and Jazz at the Stanisław Moniuszko Academy of Music in Gdańsk, Poland. Certified piano teacher. The author of a monograph and of several dozen scientific

articles/chapters in the field of music education. Member of the Editorial Board of two journals: *Školski vjesnik – Journal for Pedagogic Theory and Practice*, *The International Journal of Music Education*. Invited lectures/workshops in many European countries as well as in Israel, Russia, Turkey and the US. Jury member of international music competitions and Olympiad. Elected European Association for Music in Schools board member (2009-2013). EAS National Coordinator. Awarded many times for her scientific, artistic and educational achievements.

KONJICIJA-KOVAČ, ANITA

Univerzitet u Sarajevu, Muzička akademija (BiH)
University of Sarajevo, Academy of Music (B&H)

Muzičke dragocjenosti u digitalnom dobu: kolekcije rukopisnih muzikalija u Biblioteci Muzičke akademije u Sarajevu

Kolekcije rukopisnih muzikalija pohranjene u Biblioteci Muzičke akademije u Sarajevu predstavljaju izuzetan resurs za istraživanje ne samo kulturne, umjetničke i muzičke prošlosti Bosne i Hercegovine, nego i izazovan predmet proučavanja u okviru informacijskih znanosti. Ova građa većinom je dio ostavština bivših profesora Akademije i drugih bosanskohercegovačkih kompozitora, a osim muzikalija obuhvaća i značajne monografske publikacije, periodiku te audio, audiovizualnu i dokumentarnu građu. Rukopisne muzikalije dospjele su u fond Biblioteke prvenstveno kao pokloni i specifične zbirke zavještanja nakon smrti kompozitora. Cilj rada je predstaviti navedene kolekcije široj znanstvenoj zajednici te ukazati na kontekste u kojima one postaju predmetom multidisciplinarnog istraživanja. Fokus istraživanja usmjeren je na metode sadržajne obrade, tipologiju rukopisa, njihovu provenijenciju te na definiranje kriterija za odabir materijala za digitalizaciju. Rad teži boljem razumijevanju kulturno-historijskog konteksta ovih zbirki, naglašavajući njihov značaj za očuvanje kulturne, umjetničke i muzičke baštine Bosne i Hercegovine u digitalnom okruženju.

Musical Treasures in the Digital Age: Collections of Manuscript Music at the Library of the Academy of Music in Sarajevo

The collections of manuscript music stored in the Library of the Music Academy in Sarajevo represent an exceptional resource for researching not only the cultural, artistic, and musical past of Bosnia and Herzegovina, but also a challenging subject of study in the field of information sciences. This material is mostly part of the legacies of former professors of the Academy and other composers from Bosnia and Herzegovina, and in addition to musical scores, it also includes significant monographic publications, periodicals, and audio, audiovisual, and documentary material. Handwritten musical pieces came to the Library's collection primarily as gifts and specific bequest collections after the composer's death. The aim of the paper is to present the mentioned collections to the wider scientific community and to point out the contexts in which they become the subject of multidisciplinary research. The focus of the research is on methods of content processing, typology of manuscripts, their provenance, and on defining criteria for selecting materials for digitization. The paper strives for a better understanding of the cultural-historical context of these collections, emphasizing their importance for the preservation of the cultural, artistic, and musical heritage of Bosnia and Herzegovina in the digital environment.

Anita Konjicija-Kovač, rođena je u Sarajevu gdje živi i radi. Diplomirala (2005) je na Filozofskom fakultetu Univerziteta u Sarajevu na Odsjeku za komparativnu književnost i bibliotekarstvo, magistrirala (2013) na Filozofskom fakultetu u Ljubljani, a trenutno je doktorandica Odjela za informacijske znanosti i tehnologije Sveučilišta u Zadru. U Biblioteci Muzičke akademije Univerziteta u Sarajevu zaposlena je od 2006. i trenutno obnaša funkciju voditeljice Bibliotečko-informacione službe. Stručne članke objavljuje u domaćim stručnim bibliotečkim časopisima; autorica je nekoliko bibliografija te registara za publikacije iz oblasti društvenih znanosti. Sudjelovala je i kao izlagač i organizator stručnih skupova u BiH i inozemstvu, te je bila angažirana kao članica tima na nekoliko domaćih i inozemnih projekata važnih za stručnu bibliotečku djelatnost. Članica je strukovnih udruženja, društava i odbora s područja bibliotečko-informacione djelatnosti.

Anita Konjicija-Kovač was born in Sarajevo, where she lives and works. She graduated (2005) from the Department of Comparative Literature and Librarianship at the Faculty of Philosophy of the University of Sarajevo, received her master's degree (2013) from the Faculty of Philosophy in Ljubljana, and is currently a PhD student at the Department of Information Sciences and Technologies at the University of Zadar. She has been employed at the Library of the Music Academy of the University of Sarajevo since 2006 and currently holds the position of head of the Library and Information Service. She publishes professional articles in national professional library magazines; she is the author of several bibliographies and registers of publications in the field of social sciences. She has also participated as a presenter and organizer of professional conferences in Bosnia and Herzegovina and abroad, and she has been engaged as a team member in several domestic and international projects important to professional library activities. She is a member of professional associations, societies, and committees in the field of library and information activities.

MAGUDA, MIRZA

Univerzitet u Sarajevu, Fakultet političkih nauka (BiH)
University of Sarajevo, Faculty of Political Sciences (B&H)

Muzika kao instrument političke mobilizacije i konstrukcije nacionalnog identiteta u Evropi XIX. stoljeća

Ovaj rad istražuje ulogu muzike kao sredstva političke mobilizacije i konstrukcije nacionalnog identiteta u Evropi tokom XIX. stoljeća. Analizom historijskih događaja, počevši od Francuske revolucije, pokazuje način na koji su muzički izrazi doprinijeli oblikovanju društvene i političke svijesti. Posebna pažnja posvećena je načinu na koji su muzičke prakse korištene za mobilizaciju masa, stvaranje osjećaja pripadnosti i simboličko artikulisanje nacionalnih ciljeva u različitim evropskim kontekstima, kao što su francuske revolucionarne pjesme, opera u Italiji i muzički pokreti među slavenskim narodima. Rad ističe kako muzika nije pasivni pratilac u društvenim promjenama, već akter u konstrukciji kolektivnog identiteta u XIX. stoljeću.

Music as a Vehicle of Political Mobilization and National Identity Formation in Nineteenth-Century Europe

This paper examines the role of music as a tool for political mobilization and the construction of national identity in nineteenth-century Europe. By analyzing historical events beginning with the French Revolution, it demonstrates how musical expressions contributed to shaping social and political consciousness. Special attention is given to how musical practices were used to mobilize the masses, foster a sense of belonging, and symbolically articulate national goals across different European contexts, including French revolutionary songs, opera in Italy, and musical movements among Slavic peoples. The study emphasizes that music was not a passive reflection of societal change, but an active agent in the construction of collective identity in the nineteenth century. This research highlights how examining music within its social and political context can provide valuable insights into the processes of national identity formation and the interplay between culture and politics during this transformative period in Europe.

Mirza Maguda rođen je 18. septembra 1997. godine u Sarajevu. Završio je Osmu osnovnu školu te Osnovnu muzičku školu na Ilidži. Godine 2012. upisuje Srednju muzičku školu u Sarajevu, a 2016. studij na Muzičkoj akademiji Univerziteta u Istočnom Sarajevu. Akademske 2023. godine upisuje doktorski studij na Fakultetu političkih nauka Univerziteta u Sarajevu, Odsjek za sociologiju. U okviru dokorskog istraživanja bavi se temom uloge sevdalinke u konstruiranju nacionalnih identiteta u Bosni i Hercegovini početkom XX. stoljeća. Njegovi istraživački interesi obuhvataju sociologiju muzike, kulturni nacionalizam, kolektivni identitet i odnos muzike i politike u historijskom i savremenom kontekstu.

Mirza Maguda was born on September 18, 1997, in Sarajevo. He completed primary education at “Osma osnovna škola” and attended Primary Music School in Ilidža. In 2012, he enrolled in the Secondary Music School in Sarajevo, and in 2016 he began his studies at the Academy of Music, University of East Sarajevo. In 2023, he enrolled in the doctoral program at the Faculty of Political Sciences, University of Sarajevo, Department of Sociology. His doctoral research focuses on the role of sevdalinka in the construction of national identities in Bosnia and Herzegovina at the beginning of the twentieth century. His research interests include sociology of music, cultural nationalism, collective identity, and the relationship between music and politics in both historical and contemporary contexts.

MICHALAK-KONIECZNA, BEATA

Univerzitet Adam Mickiewicz, Fakultet za pedagogiju i likovnu umjetnost (Kalisz, Poljska)
Adam Mickiewicz University, Faculty of Pedagogy and Fine Arts (Kalisz, Poland)

"Tajne renesansne muzike": edukacijski i umjetnički projekt za mlade

„Tajne renesansne muzike” je serijal od tri edukativno-umjetnička koncerta namijenjena učenicima šestih i sedmih razreda osnovnih škola, koji je mladima iz Kalisza omogućio da se upoznaju s muzikom tog perioda, izvedenom uživo na autentičnim instrumentima iz tog vremena.

Tokom koncerata, učenici su učili o kompozicijskim tehnikama, izvođačkim mogućnostima renesansnih instrumenata i renesansnim plesovima. Također su se upoznali sa slikama koje prikazuju instrumente iz tog perioda, kao i s umjetničkim prikazima plesova. Projekat je bio praćen istraživanjem o porastu znanja i interesovanja za renesansnu muziku. Detalji o koncertima i rezultatima istraživanja bit će predstavljeni tokom konferencije.

"Secrets of Renaissance Music": An Educational and Artistic Project for Young People

Secrets of Renaissance Music is a series of three educational and artistic concerts aimed at sixth and seventh grade students of primary schools, which enabled young people of Kalisz to become acquainted with the music of this period performed "live" on period instruments.

During the concerts, students learned about compositional techniques, the performance possibilities of Renaissance instruments and Renaissance dances. The students also learned about paintings depicting period instruments and artistic visions of dances. The project was accompanied by research on the growth of knowledge and interest in Renaissance music. Details about the concerts and research results will be presented during the conference.

Michalak-Konieczna, radi na Univerzitetu Adam Mickiewicz, Fakultet za pedagogiju i likovnu umjetnost u Kaliszu. Doktorirala je muzikologiju, stekla habilitaciju iz muzičke umjetnosti (muzička pedagogija), a također je i muzikoterapeutkinja. Njena istraživačka interesovanja obuhvataju sistem Carla Orffa, terapijske vrijednosti muzike i muzičke pedagogije, te teorijske i pedagoške ideje kompozitora 20. vijeka.

Beata Michalak-Konieczna works at Adam Mickiewicz University, Faculty of Pedagogy and Fine Arts in Kalisz. She is a doctor of musicology, she obtained habilitation in musical arts (music education), she is also a music therapist. Her research interests include the Carl Orff system, the therapeutic values of music and music education, theoretical and pedagogical ideas of the 20th century composers.

MIHOLIĆ, IRENA

Institut za etnologiju i folkloristiku (Zagreb, Hrvatska)
Institute of Ethnology and Folklore Research (Zagreb, Croatia)

Glazba na sprovodima: repertoar, izvedba i funkcija u suvremenom kontekstu

Glazba je danas uobičajen zvučni pratitelj pogrebnih obreda. Raznoliki glazbeni sastavi – instrumentalni, vokalni ili solistički – prate ceremoniju, pridajući joj dramatičnost, pojačavajući emocije, ponekad i reflektirajući identitet pokojnika. Zanimljivo je istražiti repertoar koji se izvodio na sprovodima tijekom posljednjih stotinu godina, od naricanja do današnjih (snimljenih) pjesama (Marošević 2005; Prelovšek 2019; Hanser et al. 2023).

U sklopu ovog istraživanja, fokus je na zagrebačkom kontekstu, gdje bogatstvo groblja i raznolikost glazbenih ponuda omogućuje uvid u urbanu praksu. Metodološki se oslanjam na polustrukturirane intervjue otvorenog tipa, promatranje sa sudjelovanjem te vlastita iskustva kao sudionik i izvođač pogrebnih obreda.

Istraživanje propituje kako se funkcija glazbe mijenja s obzirom na glazbeni žanr, izvođački sastav i korištenje novih tehnologija, uključujući *play*-liste na digitalnim platformama. Postavlja se pitanje mijenja li digitalna dostupnost glazbe ritualnu praksu ili ritualne promjene oblikuju izbor glazbe. Poseban naglasak stavljen je na personalizaciju pogreba: glazba često ostvaruje želje pokojnika, no s obzirom na to da je obred prvenstveno namijenjen obitelji i prijateljima, izbor glazbe ponekad je u neskladu s pokojnikovim uvjerenjima.

Cilj izlaganja je rasvijetliti povezanost repertoara i funkcije glazbe u sprovodima te istražiti kako urbanizacija, izvedbeni sastavi i suvremene tehnologije utječu na ritualnu dimenziju, emocije i simboličan oproštaj od preminuloga.

Music at Funerals: Repertoire, Performance, and Function in the Contemporary Context

Music today is a common sonic accompaniment to funeral rites. Various musical ensembles – instrumental, vocal, or solo performers – accompany the ceremony, lending it dramatic intensity, heightening emotions, and sometimes reflecting the identity of the deceased. It is interesting to explore the repertoire performed at funerals over the past hundred years, from lamentations to today's (recorded) songs (Marošević 2005; Prelovšek 2019; Hanser et al. 2023).

Within this research, the focus is on the Zagreb context, where the richness of its cemeteries and the diversity of musical offerings provide insight into urban practice. Methodologically, I rely on semi-structured open-ended interviews, participant observation, and my own experience as both a participant in and performer at funeral rites.

The study examines how the function of music changes depending on musical genre, performing ensemble, and the use of new technologies, including playlists on digital platforms. It raises the question of whether the digital availability of music transforms ritual practice or whether changes in ritual practice shape the choice of music. Special emphasis is placed on the personalization of funerals: music often fulfills the wishes of the deceased; however, since the ritual is primarily intended for family and friends, the choice of music is sometimes at odds with the deceased's beliefs.

The aim of the presentation is to shed light on the relationship between repertoire and the function of music at funerals and to explore how urbanization, performing ensembles, and

contemporary technologies influence the ritual dimension, emotions, and the symbolic farewell to the deceased.

Irena Miholić diplomirala je na Muzičkoj akademiji u Zagrebu na Odsjeku za muzikologiju i glazbenu publicistiku. Magistrirala je 2005. godine, a doktorirala 2009. godine te stekla zvanje doktora znanosti iz područja etnomuzikologija, polje etnologija i kulturna antropologija. Od 2001. je zaposlena u Institutu za etnologiju i folkloristiku. Radi kao etnomuzikolog, glazbenik i edukator. Dobitnica je nekoliko nagrada Hrvatskog etnološkog društva (popularizacija znanosti, očuvanje baštine). Voditeljica je projekta Tradicijska kultura u digitalnom okružju: razvoj Referentnog centra za nematerijalnu kulturu (TKuDOR _NextGEnerationEU). Polja interesa su: tradicijska glazba u Hrvatskoj, tradicijska glazbala i ansambli, nematerijalna kultura, popularna glazba u Hrvatskoj, digitalna humanistika.

Irena Miholić graduated from the Academy of Music in Zagreb, Department of Musicology and Music Journalism. She received her Master's degree in 2005 and completed her PhD in 2009, earning the title of Doctor of Science in the field of ethnology and cultural anthropology. Since 2001, she has been employed at the Institute of Ethnology and Folklore Research. She works as an ethnomusicologist, musician, and educator. She is the recipient of several awards from the Croatian Ethnological Society (for the popularization of science and heritage preservation). She leads the project Traditional Culture in the Digital Environment: Development of a Reference Centre for Intangible Culture (TKuDOR – NextGenerationEU). Her fields of interest include traditional music in Croatia, traditional musical instruments and ensembles, intangible culture, popular music in Croatia, and digital humanities.

MIJANOVIĆ, SANJA

Univerzitet Crne Gore, Muzička akademija (Crna Gora)
University of Montenegro, Academy of Arts (Montenegro)

Muzički diskurs i modernističko nesvjesno u *Wozzecku*

Muzički diskurs modernizma odražava neurotičnost dihotomije njegovog usmjerenja ka, s jedne strane, progresu, koji podrazumijeva uspostavljanje posve nove poetike kroz oslobađanje od naslijeđenih estetskih normi, te, s druge strane, afirmaciji tradicije kroz oklijevanje od raskida s njom, budući da progres i dalje implicira njen kontinuitet. Američki muzikolog i teoretičar umjetnosti Seth Brodsky u svojoj knjizi *From 1989, or European Music and the Modernist Unconscious* (2017) razmatra kompleksan odnos modernizma sa tradicijom. On istovremenu težnju za emancipacijom i nemogućnost odvajanja od duboko ukorijenjenih, nesvjesno naslijeđenih modela muzičkog mišljenja sagledava kroz prizmu psihoanalitičkih teorija Freuda i Lacana, koje vidi i kao alat u interpretaciji muzičkog teksta. Alban Berg u operi *Wozzeck* vrlo vidljivo artikuliše oba pomenuta aspekta modernističkog diskursa. Iz ovog razloga, ali i činjenice da ekspresionistička dramaturgija *Woyzecka/Wozzecka* i sama počiva na snažnim psihološkim konfliktima, Bergov *Wozzeck* je idealan primjer za sagledavanje dosega analitičkih modela Setha Brodskog.

Musical Discourse and the Modernist Unconscious in *Wozzeck*

The musical discourse of modernism reflects the neurotic dichotomy of its orientation toward, on the one hand, progress—understood as the establishment of an entirely new poetics through liberation from inherited aesthetic norms—and, on the other hand, the affirmation of tradition through a reluctance to break away from it, insofar as progress itself continues to imply its continuity. The American musicologist and theorist Seth Brodsky, in his book *From 1989: European Music and the Modernist Unconscious* (2017), examines the complex relationship between modernism and tradition. He interprets the simultaneous drive toward emancipation and the impossibility of detachment from deeply rooted, unconsciously inherited models of musical thought through the lens of the psychoanalytic theories of Sigmund Freud and Jacques Lacan, which he also regards as tools for the interpretation of musical texts. In the opera *Wozzeck*, Alban Berg vividly articulates both of these aspects of modernist discourse. For this reason, as well as due to the fact that the expressionist dramaturgy of *Woyzeck/Wozzeck* itself rests on intense psychological conflicts, Berg's *Wozzeck* serves as an ideal example for examining the scope of Seth Brodsky's analytical models.

Sanja Mijanović je muzička pedagoginja iz Nikšića. Srednju muzičku školu završila je u Nikšiću, a osnovne studije iz opšte muzičke pedagogije na Muzičkoj akademiji Univerziteta Crne Gore. Kao studentica je osvojila niz nagrada iz muzičke teorije i pedagogije – na Takmičenju mladih solfedista u Požarevcu 2020. godine osvojila je prvu nagradu iz solfeđa i muzičkih oblika, a drugu nagradu iz harmonije; godine 2021. osvojila je prvu nagradu na takmičenju iz solfeđa International Music MasterClass and Competition u Mariboru. Učestvovala je u međunarodnom projektu Bet on the Beat

koji je realizovala Muzička akademija na Cetinju u saradnji sa Evropskom unijom. Angažovana je u nastavi kao muzička pedagoginja. Njeni istraživački interesi uključuju različite aspekte muzičke pedagogije te psihologiju muzike. Trenutno završava master studije iz oblasti Muzičke pedagogije na Cetinju.

Sanja Mijanović is a music pedagogue from Nikšić. She completed her secondary music education in Nikšić and earned her undergraduate degree in general music pedagogy at the Academy of Music of the University of Montenegro. As a student, she received several awards in music theory and pedagogy—at the Young Solfeggio Performers Competition in Požarevac in 2020, she won first prize in solfeggio and musical forms, and second prize in harmony; in 2021, she won first prize in solfeggio at the International Music MasterClass and Competition in Maribor. She participated in the international project Bet on the Beat, organised by the Academy of Music in Cetinje in cooperation with the European Union. She is professionally engaged in teaching as a music pedagogue. Her research interests include various aspects of music pedagogy as well as the psychology of music. She is currently completing her master's studies in Music Pedagogy in Cetinje.

MILOŠEVIĆ, ANA

Akademija za umjetnost i kulturu u Osijeku (Hrvatska)
Academy of Arts and Culture in Osijek (Croatia)

Povijest i kulturni doprinos zborskog djelovanja Radničkog kulturno-umjetničkog društva „Đuro Salaj“ u Slavonskom Brodu

Zborsko pjevanje, kao jedan od najraširenijih oblika glazbenog amaterizma, ima značajnu ulogu u glazbenom, društvenom i kulturnom oblikovanju pojedinaca i zajednica. Ovaj rad analizira povijesni i kulturni doprinos Radničkog kulturno-umjetničkog društva „Đuro Salaj“ iz Slavanskog Broda, s posebnim naglaskom na njegov mješoviti zbor, koji je bio najistaknutiji ansambl tijekom 1970-ih i 1980-ih godina. Istraživanje se temelji na do sada nekorisnoj arhivskoj građi dirigenta Josipa Jerkovića, uključujući rukopise, popise članova, programe koncerata, fotografije i korespondenciju, uz dopunu Statuta Radničkog kulturno-umjetničkog društva „Đuro Salaj“ iz Slavanskog Broda te Programa rada i financijskih izvješća. Rezultati ističu višestruku ulogu zbora, razvoj glazbenih kompetencija, poticanje društvene kohezije među generacijama te očuvanje i promicanje hrvatske glazbene baštine. Repertoar je uključivao djela domaćih i stranih autora, što odražava umjetničku zrelost i ravnotežu između tradicije i suvremenosti. Dokumentiranjem i analizom djelovanja zbora, rad doprinosi očuvanju lokalne kulturne baštine te pruža uvid u širi razvoj amaterskih glazbenih inicijativa u Slavonskom Brodu, ali i Republici Hrvatskoj.

The History and Cultural Contribution of the Choral Activities of the Workers' Cultural and Artistic Society “Đuro Salaj” in Slavonski Brod

Choral singing, as one of the most widespread forms of musical amateurism, plays a significant role in the musical, social, and cultural formation of individuals and communities. This study analyzes the historical and cultural contribution of the Workers' Cultural and Artistic Society “Đuro Salaj” from Slavonski Brod, with a particular focus on its mixed choir, which was the most prominent ensemble during the 1970s and 1980s. The research is based on previously unused archival material from conductor Josip Jerković, including manuscripts, membership lists, concert programmes, photographs, and correspondence, supplemented by the Statutes of the Workers' Cultural and Artistic Society “Đuro Salaj” from Slavonski Brod, as well as work programmes and financial reports. The findings highlight the choir's multifaceted role: developing musical skills, fostering social cohesion across generations, and preserving and promoting Croatian musical heritage. Its repertoire included works by domestic and foreign composers, reflecting artistic maturity and a balance between tradition and modernity. By documenting and analyzing the choir's activities, this study contributes to the preservation of local cultural heritage and provides insight into the broader development of amateur musical initiatives in Slavonski Brod and the Republic of Croatia.

Ana Milošević rođena je 10. lipnja 1999. u Slavonskom Brodu, Hrvatska. Osnovno obrazovanje završila je u Osnovnoj školi Vladimir Nator u Slavonskom Brodu, a glazbeno u osnovnoj i srednjoj Glazbenoj školi Slavonski Brod, teorijski smjer. Također je završila Ekonomsko-birotehničku školu, smjer hotelijersko-turistički tehničar. Prijediplomski studij Glazbene pedagogije na Akademiji za umjetnost i kulturu u Osijeku završila je 2025. godine, a trenutno je studentica posljednje godine diplomskog studija na istoj instituciji. Osvojila je 1. mjesto na državnom natjecanju iz Povijesti 2018./2019. u kategoriji „Izvori i istraživanje prošlosti - samostalni istraživački radovi“ s temom *Tajni život Wopatarnija: susret prošlosti, sadašnjosti i budućnosti u dodiru zvuka*. Rad je objavljen u renomiranom muzikološkom časopisu *Arti musices*, a nagrađena je nagradom Matice hrvatske za najbolji maturalni i završni rad 2018./2019.

Ana Milošević, born on June 10, 1999, in Slavonski Brod, Croatia. Ana completed her primary education at Osnovna škola Vladimir Nator in Slavonski Brod, and her musical education at the Elementary and Secondary Music Schools in Slavonski Brod, theoretical direction. She also graduated from Ekonomsko-birotehnička škola, majoring in Hotel and Tourism Administration. Ana completed her undergraduate studies in Music Pedagogy at the Academy of Arts and Culture in Osijek in 2025 and she is currently in the final year of her master's studies. She won 1st place at the national History Competition 2018/2019 in the category "Sources and Historical Research - Independent Research Projects" with the project *The Secret Life of Wopatarnija: Encountering Past, Present, and Future through Sound*. The work was published in the renowned musicological journal *Arti musices*, and she was awarded the Matica hrvatska Prize for the best final and graduation project of 2018/2019.

MITROVIĆ, RADOŠ

Univerzitet umetnosti u Beogradu, Fakultet muzičke umetnosti (Srbija)
University of Arts in Belgrade, Faculty of Music (Serbia)

Od zvuka ka slušanju: redefinisane muzičkog značenja u delima Petera Ablingera

Kako se muzičko značenje konstituiše u delima Petera Ablingera koja problematizuju samu kategoriju zvuka, pomerajući fokus sa zvučnog objekta na čin slušanja?

Ovaj rad analizira koncept "Listening Pieces" Petera Ablingera kao radikalno preispitivanje pojma muzičkog značenja u savremenoj kompoziciji. Za razliku od tradicionalnog shvatanja muzike kao organizovanog zvučnog materijala, Ablingerova praksa pomera fokus sa "onoga što se čuje" na "čin slušanja kao takav", pri čemu slušalac postaje primarni nosilac muzičkog iskustva. U okviru ciklusa Weiss/Weisslich i srodnih Listening Pieces, dela često ne sadrže klasičan zvučni materijal, već se zasnivaju na šumu, ambijentalnim zvucima ili čak instrukcijama i konceptualnim situacijama. Na taj način muzika se definiše kao percepcijski i kognitivni proces, a ne kao zvučni objekat.

Rad pokazuje da se značenje u ovim delima ne nalazi u strukturi zvuka, već u promeni odnosa između slušaoca i okoline, gde se slušanje otkriva kao aktivna i refleksivna radnja. Posebno se analizira kako dela poput Weiss/Weisslich, brišu granicu između muzike i percepcije realnosti. Time Ablinger dovodi u pitanje stabilnost muzičkog objekta i otvara prostor za razumevanje muzike kao "situacije slušanja". Zaključuje se da u Ablingerovoj praksi značenje više nije svojstvo muzičkog dela, već efekat percepcije, koji nastaje u interakciji između slušaoca, prostora i konceptualnog okvira kompozicije.

From Sound to Listening: Reconfiguring Musical Meaning in the Works of Peter Ablinger

How is musical meaning constituted in the works of Peter Ablinger, which problematize the very category of sound by shifting the focus from the sonic object to the act of listening?

This paper analyzes Peter Ablinger's concept of "Listening Pieces" (Hörstücke) as a radical rethinking of musical meaning in contemporary composition. In contrast to the traditional understanding of music as organized sonic material, Ablinger's practice shifts attention from "what is heard" to "listening as such," whereby the listener becomes the primary carrier of musical experience. Within the cycle Weiss/Weisslich and related Listening Pieces, the works often do not contain conventional musical material, but are based on noise, environmental sound, or even instructions and conceptual situations. In this way, music is defined as a perceptual and cognitive process rather than a sonic object.

The paper argues that meaning in these works is not located in the structure of sound, but in the transformation of the relationship between listener and environment, where listening emerges as an active and reflexive act. In particular, works such as Weiss/Weisslich blur the boundary between music and the perception of reality. Ablinger thus challenges the stability of the musical object and opens a space for understanding music as a "listening situation." It concludes that in Ablinger's practice, meaning is no longer an attribute of the musical work, but an emergent effect of perception arising from the interaction between listener, space, and conceptual framework.

Radoš Mitrović (Beograd, 1989), docent na Katedri za muzikologiju Fakulteta muzičke umetnosti Univerziteta umetnosti u Beogradu. Redovni je učesnik naučnih konferencija u Srbiji, a imao je prilike da učestvuje na skupovima organizovanim u Italiji, Bosni i Hercegovini, Holandiji, Rusiji, Litvaniji, Finskoj. Objavljuje tekstove u časopisima *Novi Zvuk*, *Zbornik Matice Srpske za scenske umetnosti i muziku*, *Art and Media*, *Muzika*, a učestvovao je i u monografiji *Istorija umetnosti u Srbiji dvadesetog veka* (ur. Miško Šuvaković), kao i u *Srpskoj enciklopediji* Matice Srpske. Fakultet muzičke umetnosti je objavio njegovu e-knjigu *Stvaralački odnos Maurisija Kagela prema muzičkoj tradiciji*. Učesnik je projekta Next Generation, festivala u Donauesingenu 2012. godine. Njegov stručni angažman obuhvata kritike i osvrte na muzičke koncerte za muzičku redakciju Radio Beograda 2. Član je Muzikološkog društva Srbije i Udruženja novinara Srbije. Osnovna polja naučnog interesovanja su savremena muzika, filmska muzika i politika i muzika.

Radoš Mitrović (Belgrade, 1989), Assistant professor at the Department of Musicology at the Faculty of Music, University of Arts in Belgrade. He participated in conferences and round tables organized in Serbia, Italy, Bosnia and Herzegovina, Netherlands, Russia, Lithuania, Finland. He published texts in *New Sound*, *Zbornik Matice Srpske za scenske umetnosti i muziku*, *Art and Media*, *Muzika*, and contributed in monography *History of Art in Serbia XX Century*, III (Miško Šuvaković, ed) as well as *Serbian Encyclopedia* (Matica Srpska). In 2014. Faculty of Music in Belgrade published his e-book, titled *Mauricio Kagel's Creative Attitude Towards Musical Tradition*. He participated in project Next Generation of the music festival Donaueschinger Musiktage (2012). His work includes critiques and reviews of music concerts and events for the Radio Belgrade 2. He is a member of Serbian Musicological Society and Journalists' Association of Serbia. His main research fields are contemporary music, film music and politics and music.

NENIĆ, IVA

Univerzitet umetnosti u Beogradu, Fakultet muzičke umetnosti (Srbija)
University of Arts in Belgrade, Faculty of Music (Serbia)

Više-od-ljudskog: novi savezi, podeljena agensnost i diskursi o tehnologiji u stvaranju muzičkih instrumenata

Građenje tradicionalnih muzičkih instrumenata više je od puke veštine: od odabira materijala do traganja za odgovarajućim zvukom, čitav proces zaziva antički pojam *technē* u aristotelovskom smislu ovladavanja praktičnom veštinom koja zaziva (donosi u život, u ovom kontekstu: ozvučuje) određeno prisustvo, znak ili identitet. Na tragu teorija nove materijalnosti (Barad, Kirby, Braidotti) u kojima se raspravlja o kokreaciji i „volji“ ili moći delovanja nehumanih agenata (predmeta, materije u širem smislu) i kompleksnim asamblajima predmeta, fizičkih procesa i ljudskih subjekata, mogu se postaviti sledeće teze: 1. da je zvuk proces a ne produkt; 2. da su instrumenti ontološki entiteti (suučestvujući u proizvodnji zvuka; u narativima graditelja, svirača i zajednica imajući „osobnost“) i 3. da su procesi tehnološke medijacije u izradi instrumenata zapravo stabilizacija heterogenih elemenata u vidu materijala, tehnologija, znanja i estetskih normi, koje zajedno proizvode zvučni potencijal.

Kroz tri studije slučaja izrade instrumenata (kaval, ud, gusle) u izlaganju će se raspravljati o odnosu majstorskog iskustva i tehnološke remedijacije, traganju za granicom između „upisa“ tradicionalnog znanja i usavršavanja zvuka, te napetosti između volje ljudskog subjekta i agensnosti samog instrumenta ka određenim zvučnim ishodima. Temeljno pitanje glasi da li je moguće pronaći tačku između navodne neumitnosti diskursa tehnootimizma (u ovom slučaju: ideje o konstantnom usavršavanju: boje zvuka, temperacije, materijala, stabilnosti) i suštinske transformativnosti-stabilnosti kao odlike tradicionalnog znanja 'dugog trajanja'?

More-than-human: New Alliances, Distributed Agency, and Discourses on Technology in Musical Instrument Making

The construction of traditional musical instruments is more than a mere craft: from the selection of materials to the search for the appropriate sound, the entire process invokes the ancient concept of *technē* in the Aristotelian sense of mastering a practical skill that brings forth (into being, into audibility) a particular presence, sign, or identity. Drawing on theories of new materialism (Barad, Kirby, Braidotti), which address co-creation and the “will” or agency of non-human actors (objects, matter in a broader sense), as well as complex assemblages of objects, physical processes, and human subjects, the following theses may be proposed: (1) that sound is a process rather than a product; (2) that instruments are ontological entities (co-participating in the production of sound and, in the narratives of makers, performers, and communities, possessing a certain “personhood”); and (3) that processes of technological mediation in instrument making are, in fact, the stabilization of heterogeneous elements – materials, technologies, knowledge, and aesthetic norms which together generate sonic potential.

Through three case studies of instrument making (kaval, oud, gusle), the presentation will examine the relationship between artisan experience and technological remediation, the search for the boundary between the “inscription” of traditional knowledge and the refinement of sound, and the tension between the will of the human subject and the agency of the instrument itself in shaping

particular sonic outcomes. The central question is whether it is possible to identify a point between the supposed inevitability of the discourse of techno-optimism (in this case, the idea of continuous improvement – of timbre, tuning, materials, and stability) and the inherent transformative stability that characterizes traditional knowledge of the *longue durée*.

Iva Nenić je etnomuzikološkinja i teoretičarka kulture koja radi kao vanredna profesorka na Fakultetu muzičke umetnosti Univerziteta umetnosti u Beogradu. Njena istraživačka interesovanja usmerena su na doprinos muzike oblikovanju identiteta, naročito u odnosu na rodne režime i politike interseksionalnosti, ali i na pitanja ideološke interpelacije u polju zvučne prakse, potom epistemologije terenskog rada, kao i režima reprezentacije u etnomuzikologiji i srodnim disciplinama. U istraživanjima i radovima ispituje topografiju neotradicionalne i popularne muzičke kulture 21. veka nakon postmodernosti, sa posebnim naglaskom na pitanjima transgresije, agensnosti, održivosti i društvene raspodele moći. Predavanja po pozivu održala je na univerzitetima u Austriji, Ujedinjenom Kraljevstvu, Japanu, Italiji, Sloveniji i Finskoj. Ona je potpredsednica ICTMD Study Group on Music, Gender, and Sexuality (od 2023) i predsednica Saveta Univerziteta umetnosti u Beogradu (od 2025). Objavila je više desetina naučnih radova, poglavlja i eseja, i prevela na srpski jezik dve knjige iz oblasti filozofije, muzike i kulture. Njena monografija *Guslarke i sviračice u Srbiji: identifikacija zvukom* (CLIO, 2019) nagrađena je nagradom „Anđelka Milić“, koju dodeljuje asocijacija SEFEM za najbolji naučni rad koji kritički doprinosi proučavanju rodničkih odnosa. Među novijim publikacijama izdvajaju se knjige *Women's leadership in music: modes, legacies, alliances*, koju je uredila skupa sa dr. Lindom Ćimardi (2023, transcript Verlag), kao i *Zvuk u srcu kulture* (2025, FMU), obe dostupne u onlajn formatu.

Iva Nenić is an ethnomusicologist and cultural theorist working as associate professor at the Faculty of Music, Belgrade. Her research interest focus on how music help enact social identities, especially in relation to gender regimes and the politics of intersectionality, but also on topics such as ideological interpellation and sonic practices, epistemology of fieldwork, and regimes of representation in ethnomusicology and related disciplines. Iva's work examines the topography of neotraditional and popular music culture in early 21st century after postmodernity, with an emphasis on issues of transgression, agency, sustainability and distribution of power.

Her invited lectures took part at universities in Austria, the United Kingdom, Japan, Italy, Slovenia, and Finland. She is Vice-Chair of the ICTMD Study Group on Music, Gender, and Sexuality (2023 –) and President of the Council of the University of Arts in Belgrade (2025 –) Iva has published dozens of scholarly articles, chapters and essays, and translated into Serbian two books related to philosophy, music and culture. Her monograph *Gusle players and other female traditional instrumentalists in Serbia: identification by sound* (CLIO, 2019, in Serbian) received “Anđelka Milić” award

granted by the SEFEM for scholarly work critically contributing to the study of gender relations. Recent publications include the book *Women's leadership in music: modes, legacies, alliances*, co-edited with Linda Cimardi (2023, transcript Verlag), and *Zvuk u srcu kulture* (Sound in the heart of culture: 2025, FMU), both available online.

PAVIČEVIĆ, ALEKSANDRA

Osnovna škola "Đorđe Krstić", Beograd (Srbija)
Primary school "Đorđe Krstić", Belgrade (Serbia)

Značenje u muzici iz kulturološke perspektive i implikacije za muzičku pedagogiju

Rad se bavi pitanjem značenja u muzici iz kulturološke perspektive, polazeći od shvatanja muzike kao društveno i kulturno uslovljene prakse. Cilj istraživanja je da se ispita na koji način muzičko značenje nastaje u interakciji zvučne strukture, kulturnog konteksta i recepcije, kao i kako se takvo razumevanje može primeniti u savremenoj muzičkoj pedagogiji. Teorijski okvir rada oslanja se na semiotičke, etnomuzikološke i kulturološke pristupe muzici, uz osvrte na relevantna savremena istraživanja. Metodološki, rad kombinuje analizu literature i interpretativni pristup primerima iz različitih muzičkih tradicija. Rezultati ukazuju da značenje u muzici nije univerzalno i fiksno, već višeslojno i promenljivo, oblikovano istorijskim, društvenim i obrazovnim faktorima. U pedagoškom kontekstu, ovakav pristup omogućava učenicima dublje razumevanje muzike kao kulturnog fenomena, podstičući kritičko mišljenje, interkulturalnu kompetenciju i aktivno slušanje. Rad doprinosi povezivanju teorijskih razmatranja o muzičkom značenju sa praksom muzičkog obrazovanja, nudeći smernice za njegovo didaktičko unapređenje.

Meaning in Music from a Cultural Perspective: Implications for Music Pedagogy

This paper examines the issue of meaning in music from a cultural perspective, starting from the understanding of music as a socially and culturally conditioned practice. The aim of the research is to explore how musical meaning emerges through the interaction of sound structure, cultural context, and reception, as well as how such an understanding can be applied in contemporary music pedagogy. The theoretical framework draws on semiotic, ethnomusicological, and cultural approaches to music, with references to relevant contemporary research. Methodologically, the paper combines a literature review with an interpretative analysis of examples from different musical traditions. The results indicate that musical meaning is neither universal nor fixed, but multilayered and variable, shaped by historical, social, and educational factors. In a pedagogical context, this approach enables students to gain a deeper understanding of music as a cultural phenomenon, fostering critical thinking, intercultural competence, and active listening. The paper contributes to bridging theoretical considerations of musical meaning with music education practice, offering guidelines for its didactic enhancement.

Aleksandra Pavičević je diplomirani pedagog i istraživač u oblasti muzičke pedagogije i kulturoloških studija. Tokom svog akademskog i profesionalnog razvoja, posvetila se proučavanju značenja muzike u kulturnom i društvenom kontekstu, s posebnim osvrtom na primenu kulturološkog pristupa u nastavi. Kao nastavnik muzike, realizovala je brojne projekte i aktivnosti usmerene na razvoj kritičkog mišljenja, interkulturalne kompetencije i kulturne svesti učenika. Njeni istraživački interesi obuhvataju etnomuzikologiju, muzičku semiotiku, pedagoške metode i integraciju kulturnog konteksta u muzičko obrazovanje. Aleksandra aktivno doprinosi akademskoj zajednici kroz pripremu naučnih radova, anketnih istraživanja i publikacija koje povezuju teoriju i praktičnu nastavu. Njen rad nastoji da unapredi savremenu nastavu muzike i omogući učenicima dublje razumevanje muzičkog i kulturnog nasleđa.

Aleksandra Pavičević is a trained educator and researcher in the field of music pedagogy and cultural studies. Throughout her academic and professional development, she has focused on exploring the meaning of music within cultural and social contexts, with particular emphasis on the application of a cultural approach in teaching. As a music teacher, she has implemented numerous projects and activities aimed at developing critical thinking, intercultural competence, and cultural awareness among students. Her research interests include ethnomusicology, music semiotics, pedagogical methods, and the integration of cultural context into music education. Aleksandra actively contributes to the academic community through scholarly publications, surveys, and research projects that connect theory with practical teaching. Her work aims to enhance contemporary music education and enable students to gain a deeper understanding of musical and cultural heritage. Aleksandra Pavičević is a dedicated educator and researcher committed to bridging theoretical knowledge with practical applications in music teaching.

PERUNIČIĆ, ELENA

Univerzitet Crne Gore, Muzička akademija (Crna Gora)
University of Montenegro, Academy of Music (Montenegro)

Upotreba toposa klasične i umjetničke muzike u kros-žanrovskom *patchworku*: Analiza albuma *Lux* (2025) umjetnice Rosalíe

Rad pristupa analizi albuma *Lux* (2025) umjetnice Rosalíe iz muzikološke perspektive, s ciljem ispitivanja načina na koji se topoi klasične i umjetničke muzike integrišu u savremeni kros-žanrovski kontekst. Istraživanje se usmjerava na prepoznavanje i interpretaciju elemenata klasične i umjetničke muzike i analizu njihove funkcije unutar savremenih produkcijskih i estetskih okvira.

Pristup rada se zasniva na analizi zvučnog materijala na nivou cijelog albuma, pri čemu se posebna pažnja posvećuje orkestracionim praksama, tretmanu vokala i načinu organizacije i međusobnog odnosa zvučnih slojeva. Kao reprezentativni primjeri izdvajaju se pjesme *Berghain* i *Porcelana*, u kojima naglašenom primjenom tehnike kolaža nastaje najviše primjetna kombinacija raznovrsnog muzičkog materijala i naslojavanje stilskih referenci. U tom okviru, topoi se posmatraju kao dinamički elementi koji doprinose oblikovanju cjelokupne strukture albuma, uspostavljajući veze između pojedinačnih numera i gradeći koherentnu estetsku cjelinu.

Rad nastoji da pokaže kako se kroz postupke fragmentacije, kolažiranja i stilizacije ostvaruje specifična estetska sinteza, u kojoj elementi umjetničke muzike funkcionišu kao sredstva strukturiranja i kohezije unutar heterogenog izraza u popularnoj muzici. Time se ukazuje na mogućnost muzikološkog čitanja savremene popularne muzike kao kompleksnog i višeslojnog umjetničkog fenomena.

The use of topoi of classical and art music in a cross-genre patchwork: An analysis of the album *Lux* (2025) by Rosalía

The paper approaches the analysis of the album *Lux* (2025) by Rosalía from a musicological perspective, aiming to examine the ways in which topoi of classical and art music are integrated into a contemporary cross-genre context. The research focuses on the identification and interpretation of elements derived from classical and art music and the analysis of their function within contemporary production and aesthetic frameworks.

The approach is based on the analysis of the sonic material of the album, with particular attention given to orchestration practices, vocal treatment, and the organization and interaction of sonic layers. As representative examples, the tracks *Berghain* and *Porcelana*, show pronounced use of collage technique which results in a prominent combination of diverse musical materials and the layering of stylistic references. Within this framework, topoi are understood as dynamic elements that contribute to shaping the overall structure of the album, establishing connections between individual tracks and constructing a coherent aesthetic whole.

The paper aims to demonstrate how processes of fragmentation, collage, and stylization produce a specific aesthetic synthesis in which elements of art music function as means of structuring and creating cohesion within a heterogeneous expression in popular music. In doing so, it points to the possibility of a musicological reading of contemporary popular music as a complex and multilayered artistic phenomenon.

Elena Peruničić rođena je 15. septembra 2000. godine u Podgorici. Uz Osnovnu školu “Vladimir Nazor” pohađala je Odsjek violine u Umjetničkoj školi za osnovno i srednje muzičko obrazovanje za talente “Andre Navarra”, u klasama prof. Milene Vuković i Vedrane Rašović. Godine 2015. nastavlja srednje muzičko obrazovanje u školi “Andre Navarra” na Odsjeku za violu u klasi prof. Danijele Drašković. Akademske 2019/2020. godine upisuje Muzičku akademiju na Cetinju - Odsjek izvođačke umjetnosti na smjeru Viola. Osnovne studije na ovom studijskom programu završava 2022. godine stekavši diplomu Bachelor izvođačke umjetnosti - viola - koncertni izvođač. Za vrijeme studija učestvuje u aktivnostima akademskog orkestra. Od oktobra 2023. godine studentkinja je master studija Opšte muzičke pedagogije (Metodika stručno-teorijske nastave: Istorija muzike) na Muzičkoj akademiji na Cetinju pod mentorstvom prof. dr. Amile Ramović i str. sar. Vladimira Đurišića. Trenutno je zaposlena kao nastavnik violine u ŠOMO Kolašin.

Elena Peruničić was born on September 15, 2000, in Podgorica. Alongside her primary education at “Vladimir Nazor” Elementary School, she attended the violin department at the School for Primary and Secondary Music Education for Talents “Andre Navarra,” studying in the classes of Prof. Milena Vuković and Vedrana Rašović. In 2015, she continued her secondary music education at the same institution, enrolling in the viola department in the class of Prof. Danijela Drašković. In the academic year 2019/2020, she enrolled at the Music Academy in Cetinje, Department of Performing Arts, majoring in viola. She completed her undergraduate studies in 2022, obtaining a Bachelor’s degree in Performing Arts – Viola (concert performer). During her studies, she actively participated in the academy orchestra. Since October 2023, she has been a master’s student in General Music Pedagogy (Methodology of Specialized Theoretical Teaching: Music History) at the Music Academy in Cetinje, under the mentorship of Prof. Dr. Amila Ramović and Teaching Assistant Vladimir Đurišić. She is currently employed as a violin teacher at the School for Primary Music Education in Kolašin.

PETROVIĆ, ANKICA

Etnomuzikologinja u penziji (Hrvatska)
Retired ethnomusicologist (Croatia)

Muzika i migracije. Različiti vidovi muzičkih samoprezentacija etnosa u dijaspori

U ovom izlaganju umjesto naslova muzika i migracije radije ćemo se usmjeriti na diskusiju muzika i dijaspora, odnoseći se na tri primjera odraza dijaspore različitih etnosa.

Pojam dijaspora neminovno je vezan za migracije, ali pruža višestruke mogućnosti tumačenja razloga migracija i njihovih odraza za specifična reflektiranja muzičkih izražavanja sa različitih aspekata – ratnih, političkih, religijskih, etničkih i rasnih izgnanstava iz domovine, kao i iseljenja iz ekonomskih razloga. Pojam dijaspora odnosi se uglavnom na grupno izmještena društva, ali se mogu formirati individualnim povezivanjem istovjetnih etničkih grupacija u maticu izgnanika istog porijekla i povoda dispersije. U takvim formacijama nastoje se sačuvati komponente vlastitog identiteta, gdje je i muzika sveprisutna međusobna poveznica. Međutim, to ne znači da muzika i ostali etnički markeri moraju ostati zamrznuti. Naprotiv, izlažući se novim uslovima opstanka izmješteni etnosi i njihovi ogranci mogu i da biraju ili prisilno stvaraju novi vid svog ekspresivnog, odnosno muzičkog izražavanja ovisno i od izbora sa kojim žele da se predstavljaju, ali i od socioekonomskih, političkih i kulturnih okolnosti u kojima žive. U ovom radu predstaviti ćemo tri različita primjera muzičkog samopredstavljanja u dijaspori.

Prvo ćemo prikazati odlike muzičko-poetske izražajnosti bosanskih Sefarda, naseljenih ovdje od sredine 16. stoljeća, kao jednoj od brojnih postaja nakon prisilnog etničko-religijskog egzila sa Pirinejskog poluostrva i izloženosti uticajima kulture i osobito muzike starosjedilačke bosanske sredine. Također ćemo se osvrnuti i na uticaje koje su Sefardi ovdje usvojili u medijskom dodiru sa svjetskom popularnom muzičkom scenom početkom 20. vijeka te na opasnost potpunog nestanka njihove muzike izazvanog političkim prilikama, odnosno neprilikama, kojima su bili izloženi od 1940-ih i nadalje. Pritom ćemo ukazati na to kako i individualna djelatnost može donekle doprinijeti sprečavanju ovog procesa gubljenja muzičke tradicije.

U drugom slučaju osvrnut ćemo se na tradicionalnu, kao i osavremenjenu liturgijsku muziku Armenske apostolske crkve i na konfliktne pristranosti, odražene u matičnim crkvenim centrima u domovini i u dijaspori. Ovdje ćemo tumačiti razlike u sakralnoj muzičkoj ekspresivnosti Armenaca u domovini i u različitim lokacijama njihove dijaspore, gdje se sa muzičkog aspekta suprostavljaju jednoglasje, koje je snimano u Armenskoj Patrijaršiji u Jerusalemu i višeglasje usvojeno u domovini i brojnim lokacijama dijaspore. Pri sučeljavanju različitih vidova muzičke ekspresivnosti crkveni autoriteti ne koriste samo političke i sociokulturne argumente, nego i crkveno-doktrinarne stavove.

Treće obrazlaganje odnosi se na sadašnje muzičko samopredstavljanje Mačvaja, srpskih Roma, iznjedrenih iz većeg romskog etnosa Kalderaši, koji su se u Americi naselili krajem 19. vijeka iz ekonomskih razloga. Prvo su se bavili prodajom konja, živeći polunomadski, a potom su prešli na kupoprodaju polovnih automobila i nekretnina, a žene su razvile biznise kao gatare. Novim zanimanjima priuštili su si viši ekonomski standard kao pripadnici srednje društvene klase, napuštajući život u grupnoj plemenskoj zajednici. Srpski jezik su zaboravili, međusobno govore svojim dijalektom romskog jezika, a sa vanjskim svijetom samo nužno komuniciraju, koristeći engleski jezik. U Ameriku su Mačvaje došli sa tamburicama, zatim su prešli na sviranje popularnih instrumenata i slijedili različite stilove istočno-evropske, ali i američke muzike. Na kraju su usvojili gitare preuzimajući u potpunosti repertoar i muzički stil izvedbi grupe španskih Roma Gypsy kingsa.

Time su u potpunosti odbacili vlastitu tradicionalnu i regionalnu muziku i preuzeli drugi žanr muziciranja, ali su ipak ostali vjerni romskoj muzici i identitetu, bez obzira što sa španskim Romima nemaju nikakvu plemensku i društvenu vezu.

Music and Migration. Various Forms of Musical Self-Representation of Ethnic Groups in Diaspora

In this presentation, instead of the title "Music and Migration," I will focus on the discussion "Music and Diaspora," referring to three examples reflecting the diaspora of different ethnic groups.

The concept of diaspora is inevitably linked to migration, but it provides multiple possibilities for interpreting the reasons for migration and their effects on specific reflections of musical expressions from various aspects—military, political, religious, ethnic, and racial exile from the homeland, as well as emigration for economic reasons. The concept of diaspora mainly refers to group-displaced societies, but they can also be formed through individual connections of identical ethnic groups into a core of exiles of the same origin and cause of dispersion. In such formations, attempts are made to preserve components of one's own identity, where music is an omnipresent mutual link. However, this does not mean that music and other ethnic markers must remain frozen. On the contrary, by exposing themselves to new conditions of survival, displaced ethnic groups and their branches can choose or be forced to create a new form of their expressive, or musical, expression, depending on the choice with which they want to represent themselves, as well as on the socio-economic, political, and cultural circumstances in which they live. In this paper, I will present three different examples of musical self-representation in the diaspora.

First, I will show the features of the musical-poetic expressiveness of Bosnian Sephardim, who settled here in the mid-16th century as one of many stops following their forced ethno-religious exile from the Iberian Peninsula, and their exposure to the cultural and especially musical influences of the native Bosnian environment. I will also address the influences the Sephardim adopted here through media contact with the global popular music scene at the beginning of the 20th century, as well as the danger of the complete disappearance of their music caused by the political circumstances, or misfortunes, to which they were exposed from the 1940s onward. In doing so, I will point out how individual activity can contribute to some extent to preventing this process of losing musical tradition.

In the second case, I will look at the traditional as well as modernized liturgical music of the Armenian Apostolic Church and the conflicting biases reflected in the primary church centers in the homeland and in the diaspora. Here I will interpret the differences in the sacred musical expressiveness of Armenians in the homeland and in various locations of their diaspora, where, from a musical perspective, monophony—which I recorded at the Armenian Patriarchate in Jerusalem—and polyphony, adopted in the homeland and in numerous diaspora locations, stand opposed. When confronting different forms of musical expressiveness, church authorities use not only political and socio-cultural arguments, but also ecclesiastical-doctrinal stances.

The third explanation relates to the current musical self-representation of the Machvaya, Serbian Roma stemming from the larger Kalderash Romani ethnic group, who settled in America at the end of the 19th century for economic reasons. They were first engaged in horse trading while living a semi-nomadic lifestyle, later transitioning to the trade of used cars and real estate, while women developed businesses as fortune tellers. Through these new occupations, they afforded themselves

a higher economic standard as members of the middle social class, abandoning life in a group tribal community. They have forgotten the Serbian language; among themselves, they speak their own dialect of the Romani language, and with the outside world, they communicate only as necessary using English. The Machvaya came to America with *tamburicas*, then moved to playing popular instruments and followed various styles of Eastern European as well as American music. Ultimately, they adopted guitars, completely taking over the repertoire and musical performance style of the Spanish Romani group, the Gipsy Kings. By doing so, they completely discarded their own traditional and regional music and adopted another genre of music-making, yet they still remained faithful to Romani music and identity, regardless of having no tribal or social connection with the Spanish Roma.

Ankica Petrović diplomirala je na Muzičkoj akademiji u Sarajevu 1968. godine iz područja teoretskih predmeta i 1973. iz područja etnomuzikologije. Doktorirala je na The Queen's University of Belfast godine 1977. Postdoktorski studij izvela je na The Hebrew University of Jerusalem 1986/87, tematizirajući religijsko pjevanje balkanskih Sefarda. U razdoblju od 1979. do 1992. bila je profesorica na Muzičkoj akademiji u Sarajevu. Od 1993, kao gostujući profesor, predavala je kolegije iz područja etnomuzikologije na američkim sveučilištima The University of California Berkeley, Duke University, The University of California Santa Cruz i The University of Washington. Predavačku karijeru završila je na The University of California Los Angeles, u zvanju redovitog profesora. Područja istraživanja Ankice Petrović odnose se na seosku muziku Dinarske zone, staroslavensko obredno pjevanje u Boki kotorskoj, muslimansku muzičku tradiciju u Bosni i Hercegovini, sefardsko religijsko pjevanje na Balkanu, liturgijsko pjevanje Armenske patrijaršije u Jeruzalemu, rodne studije u muzici itd. O tim temama izlagala je i objavljivala znanstvene i stručne radove širom svijeta. Njezini stručni radovi zastupljeni su u vodećim svjetskim muzičkim enciklopedijama i znanstvenim časopisima. Autorica je više etnografskih filmova.

Ankica Petrović graduated from the Academy of Music in Sarajevo in 1968 in the field of theoretical subjects and in 1973 in the field of ethnomusicology. She received her doctorate at The Queen's University of Belfast in 1977. She completed her postdoctoral studies at The Hebrew University of Jerusalem in 1986/87, focusing on the religious singing of the Balkan Sephardim. In the period from 1979 to 1992, she was a professor at the Music Academy in Sarajevo. Since 1993, as a visiting professor, she taught courses in the field of ethnomusicology at the American universities The University of California Berkeley, Duke University, The University of California Santa Cruz and The University of Washington. She finished her teaching career at The University of California Los Angeles, as a full professor. Ankica Petrović's areas of research relate to rural music of the Dinaric zone, Old Slavonic ritual singing in Boka Kotor, Muslim musical tradition in Bosnia and Herzegovina, Sephardic religious singing in the Balkans, liturgical singing of the Armenian Patriarchate in Jerusalem, gender studies in music, etc. She has presented and published scientific and professional works on these topics around the world. Her professional works are represented in the world's leading music encyclopedias and scientific journals. She is the author of several ethnographic films.

PIŠKOR, MOJCA

Institut za etnologiju i folkloristiku (Zagreb, Hrvatska)
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Slušanje pograničnog nasilja: zvuk, slušanje i svjedočenje u kontekstu iregulariziranih migracija

Iako granice predstavljaju složene akustičke teritorije u kojima zvuk djeluje i kao instrument kontrole i kao medij putem kojeg se nasilje doživljava i kojem se pruža otpor, javni diskursi o savremenim migracijama i dalje su pretežno vizuelni. Ako zvuku pristupimo svjesni višeslojne prirode njegovih uloga, upotreba i značenja, on prestaje biti tek neutralna, pasivna i beznačajna akustička pozadina na kojoj se odvija proces migracije; umjesto toga, postaje važan dio senzornog iskustva koji aktivno oblikuje, strukturira i – kroz složenu dinamiku stvaranja zvuka i slušanja – čini spoznatljivim mnoge aspekte migracije.

Oslanjajući se na medijske izvještaje, svjedočanstva koja je prikupila Mreža za praćenje nasilja na granicama (BVMN) te uvide stečene etnografskim istraživanjem duž takozvane balkanske (migrantske) rute, ovaj rad nastoji razotkriti asimetrične odnose moći i nasilje na granicama koji su utkani u zvuk. Slušati nasilje na granicama znači obratiti pažnju ne samo na ono što je čujno, već i na uslove koji određene zvukove i glasove čine važnim dok se drugi sistematski zanemaruju, na način na koji nasilje odjekuje kroz prostor i vrijeme, te na etičke obaveze koje nastaju kada neko postane svjedok nasilja putem sluha. Prepoznajući da se granice ne samo vide već i čuju, te da se preko njih ne samo prelazi već se one i oslušuju, autorica nastoji skrenuti pažnju na zvukove i tišine onih čije su kretanje i postojanje označeni kao nezakoniti, a kroz koje odjekuje nasilje samih sistema koji tvrde da nas štite.

Listening to Border Violence: Sound, Listening, and Witnessing in Irregularized Migration

Although borders constitute complex acoustic territories where sound operates as both an instrument of control and a medium through which violence is experienced and resisted, public discourses surrounding contemporary migration remain overwhelmingly visual. If we approach the sound with the awareness of the multilayered nature of its roles, uses, and meanings, it ceases to be merely a neutral, passive, and insignificant acoustic background over which the process of migration unfolds, becoming instead an important part of sensory experience that actively shapes, structures, and – through the complex dynamics of sounding and listening – makes knowable many aspects of migration.

Drawing on media reports, testimonies gathered by the Border Violence Monitoring Network (BVMN), and insights gained through ethnographic research along the so called Balkan (migration) route, this paper attempts to unveil the asymmetric power relations and border violence inscribed in sound. Listening to border violence means attending not only to what is audible, but to the conditions that make certain sounds and voices matter, while others remain systematically ignored, to how violence resonates through space and time, and to the ethical obligations that arise when one becomes an earwitness to violence. By recognizing that borders are not only seen but heard, not only crossed but listened through, the author attempts to draw attention to the sounds and silences of those whose movements and existences are marked as illegal, through which the violence of the very systems that claim to protect us resonates.

Mojca Piškor stekla je zvanje doktorice nauka iz oblasti etnologije i kulturne antropologije na Filozofskom fakultetu u Zagrebu. Od 2013. do 2025. godine obavljala je dužnost docentice etnomuzikologije na Odsjeku za muzikologiju Muzičke akademije u Zagrebu. Od 2025. godine stalno je zaposlena kao naučna saradnica na Institutu za etnologiju i folkloristiku u Zagrebu, gdje je prethodno, u periodu od 2001. do 2013. godine, radila kao asistentica. Njena interesovanja obuhvataju pitanja koja se tiču veze između muzike, zvuka i politike (rod, rasa, migracije). Posljednjih godina svoje istraživanje usmjerava na akustemološke aspekte savremenih iregularizovanih migracija, kao i na ulogu muzike i zvuka u kaznenim režimima političkog rada i koncentracionim logorima (otoci Sv. Grgur i Goli; Jasenovac).

Mojca Piškor earned PhD in Ethnology and Cultural Anthropology at the Faculty of Humanities and Social Sciences in Zagreb. From 2013 to 2025 she held the position of Assistant Professor of Ethnomusicology at the Musicology Department of the Academy of Music in Zagreb. Since 2025 she is permanently employed as Research Associate at the Institute of Ethnology and Folklore Research in Zagreb, where from 2001 to 2013 she held the position of Research Assistant. Her field of interest includes issues pertaining to the nexus of music, sound and politics (gender, race, migration). In recent years she has focused her research on the acoustemological aspects of contemporary irregularized migration, as well as the role of music and sound in carceral regimes of political labour and concentration camps (Islands of Sv. Grgur and Goli; Jasenovac).

POPOVIĆ, ANA

Sveučilište Josipa Jurja Strossmayera u Osijeku, Fakultet za odgojne i obrazovne znanosti (Hrvatska)
Josip Juraj Strossmayer University of Osijek, Faculty of Educational Sciences (Croatia)

Kanonizacija glazbenika kroz urbanu toponimiju: komparativna analiza Osijeka i Splita

Imenovanje javnih prostora po istaknutim glazbenicima predstavlja svjestan čin službene kulturne politike, legitimacije umjetničkog statusa i selektivnog sjećanja. U suvremenoj muzikologiji, prisutnost glazbenih ličnosti u urbanoj toponimiji može se tumačiti kao relevantan primarni izvor za istraživanje načina na koji društvo i njegove institucije kanoniziraju vlastitu glazbenu prošlost te je ugrađuju u kolektivni identitet.

Ovaj rad donosi komparativnu analizu urbane toponimije Osijeka i Splita, dvaju makroregionalnih središta Hrvatske s različitim povijesnim, geopolitičkim i kulturološkim ishodištima (srednjoeuropski nasuprot mediteranskom krugu). Cilj rada je istražiti koje su glazbene ličnosti, u kojem omjeru i s kojom identitetskom pozadinom dobile svoje mjesto u službenoj toponimiji (ulicama, trgovima, parkovima) ovih gradova.

Kroz kvantitativnu i kvalitativnu raščlambu, rad propituje odnos između lokalnih glazbenih narativa i nacionalnog kanona. Poseban fokus stavljen je na dekonstrukciju kriterija odabira unutar ulične mreže: u kojoj mjeri toponimija reflektira klasični, visoko estetizirani institucionalni muzikološki kanon (skladatelji, dirigenti, virtuoz), a u kojoj mjeri uvažava specifične lokalne fenomene tradicijske i popularne glazbe koji su formativni za regionalne identitete Slavonije i Dalmacije.

Canonization of Musicians through Urban Toponymy: A Comparative Analysis of Osijek and Split

The naming of public spaces after prominent musicians represents a conscious act of official cultural policy, the legitimization of artistic status, and selective memory. In contemporary musicology, the presence of musical figures in urban toponymy can be interpreted as a relevant primary source for investigating how a society and its institutions canonize their own musical past and integrate it into collective identity.

This paper presents a comparative analysis of the urban toponymy of Osijek and Split, two macro-regional centers in Croatia with distinct historical, geopolitical, and cultural backgrounds (the Central European versus the Mediterranean circle). The study aims to examine which musical figures, in what proportion, and with what identity-driven backgrounds have secured their place within the official toponymy (streets, squares, parks) of these cities.

Through both quantitative and qualitative analysis, the paper questions the relationship between local musical narratives and the national canon. Particular focus is placed on deconstructing the selection criteria within the street network: to what extent the toponymy reflects a classical, highly aestheticized institutional musicological canon (composers, conductors, virtuosos), and to what extent it acknowledges specific local phenomena of traditional and popular music that are formative to the regional identities of Slavonia and Dalmatia.

Ana Popović diplomirala je muzikologiju na Muzičkoj akademiji u Zagrebu, a doktorirala 2022. godine na Sveučilištu Josipa Jurja Strossmayera u Osijeku s temom *Glazbeni krajolik Osijeka i regije*. Zaposlena je na Fakultetu za odgojne i obrazovne znanosti u Osijeku od 2017. godine. Na navedenoj ustanovi sudjeluje u nastavi različitih glazbenih kolegija na Učiteljskom studiju te studiju Ranog i predškolskog odgoja i obrazovanja. Prethodno je bogato pedagoško iskustvo stjecala kao nastavnica brojnih glazbenih predmeta u osnovnim, srednjim i glazbenim školama. Redovito objavljuje znanstvene, stručne i popularne radove te glazbene kritike i aktivno izlaže na brojnim znanstvenim i stručnim skupovima. Aktivna je glazbenica koja kao trombonistica redovito nastupa u različitim glazbenim sastavima, uključujući orkestre i big bendove. Članica je Hrvatskoga muzikološkog društva te djeluje i u području obrazovanja odraslih.

Ana Popović, graduated in musicology from the Academy of Music in Zagreb and obtained her doctorate in 2022 from the Josip Juraj Strossmayer University of Osijek, with a dissertation titled "The Musical Landscape of Osijek and the Region". She has been employed at the Faculty of Education in Osijek since 2017, where she teaches various music courses within the Integrated Undergraduate and Graduate University Teacher Studies, as well as Early and Preschool Education programs. Previously, she gained extensive pedagogical experience as a teacher of numerous music subjects in primary, secondary, and music schools. She regularly publishes scientific, professional, and popular papers, alongside music reviews, and actively participates in numerous scientific and professional conferences. An active musician, she frequently performs as a trombonist in various musical ensembles, including orchestras and big bands. She is a member of the Croatian Musicological Society and is also involved in adult education.

PRODANOV, IRA

Univerzitet u Novom Sadu, Akademija umetnosti (Srbija)
University of Novi Sad, Academy of Arts (Serbia)

Katalozi muzikalija Jovana Frajta kao odrazi građanske muzičke kulture međuratnog doba

Katalozi muzikalija predstavljaju važan alat muzikološke sistematizacije, budući da omogućavaju identifikaciju i klasifikaciju dela određenog perioda, autora ili grupe njih. Najobuhvatniji pregled ove oblasti donose Barry S. Brook i Richard J. Viano, čija anotirana bibliografija ne samo da mapira postojeće kataloge, već ukazuje i na metodološku raznolikost i nestabilnost kriterijuma u organizaciji kompozitorskih opusa. Međutim, postoje i izdavački katalogi muzikalija, čija je prvobitna funkcija bila pretežno komercijalna, ali se vremenom pokazalo da njihov značaj prevazilazi tržišne okvire, zadirući u domen relevantnih istorijskih izvora pogodnih za muzikološka istraživanja. Među njima se izdvajaju katalogi beogradskog izdavača Jovana Frajta, čiji opus od preko devet stotina štampanih muzikalija svedoči o izuzetnoj produktivnosti u kontekstu balkanskog izdavaštva treće i četvrte decenije 20. veka. Pored zasebno objavljenih kataloga, značajan deo njegovih izdanja sadrži i parcijalne kataloške preglede na poledinama štampanih partitura. Oni se, u kasnijim izdanjima, pojavljuju i s incipitima, tj. početnim taktovima kompozicije, što daje dodatnu vrednost kataloškom sadržaju. U fokusu ovog rada nalaze se dva kataloga izdavačke kuće Frajt, iz 1926. i 1939/40. godine, koji u velikoj meri reflektuju repertoarske preferencije i dominantne žanrove u Beogradu i širem regionu u posmatranom periodu. Istovremeno, ovi izvori osvetljavaju i nivo građanske muzičke kulture, oblikovane u napetosti između lokalne folklorne tradicije i evropskih uticaja.

Jovan Frajt's Sheet Music Catalogues as Reflections of Interwar Bourgeois Musical Culture

Thematic catalogues represent a key tool of musicological systematization, as they enable the identification and classification of works on the basis of musical incipits and accompanying metadata. The most comprehensive overview of this field is provided by Barry S. Brook and Richard J. Viano, whose annotated bibliography not only maps existing catalogues, but also points to the methodological diversity and the instability of criteria in the organization of composers' oeuvres. At the same time, there exist publishers' catalogues whose original function was predominantly commercial; however, over time it has become evident that their significance exceeds market frameworks, extending into the domain of relevant historical sources suitable for musicological research. Among them, the Belgrade publisher Jovan Frajt stands out, whose output of more than 900 printed musical editions testifies to exceptional productivity within the context of Balkan publishing in the third and fourth decades of the twentieth century. In addition to separately published catalogues, a significant portion of his editions also contains partial catalogue listings printed on the back covers of sheet music. This paper focuses on two catalogues issued by the Frajt publishing house, from 1926 and from 1939/40, which to a great extent reflect repertorial preferences and dominant genres in Belgrade and the wider region during the observed period. At the same time, these sources shed light on the level of bourgeois musical culture, shaped in the tension between local folk tradition and European influences.

Ira Prodanov, muzikolog, redovni je profesor na Akademiji umetnosti Univerziteta u Novom Sadu i Banjoj Luci. Oblasti njene ekspertize su evropska i srpska muzika 20. i 21. veka, te interdisciplinarnost u muzici, posebno odnos muzike i drugih umetnosti. Bila je koordinator ili član tima više Tempus, Erasmus i Horizon projekata i rukovodilac preko 10 projekata od nacionalnog značaja. Posvećena inovacijama u nastavi muzike, redovno drži obuke celoživotnog učenja. Internacionalni je recenzent za akreditaciju studijskih programa u regionu. Aktivni je predavač u okviru EUGLOH alijanse evropskih univerziteta. Objavila je 11 knjiga samostalno ili u koautorstvu, i više od 50 naučnih radova. Uvela je novi master program na Akademiji umetnosti pod nazivom Muzika i mediji. Urednik je ili saradnik brojnih naučnih časopisa u zemlji i regionu. Nedavno je stekla i zvanje diplomirani bibliotekar. Ira Prodanov prevodi knjige s nemačkog i engleskog jezika. Dobitnik je nagrade Medalja kulture za očuvanje kulturne baštine (2024).

Ira Prodanov, a musicologist, is a Full Professor at the Academy of Arts of the University of Novi Sad and the Academy of Arts in Banja Luka. Her areas of expertise include European and Serbian music of the 20th and 21st centuries, as well as interdisciplinarity in music, with a particular focus on the relationship between music and other arts. She has served as a coordinator or team member on several Tempus, Erasmus, and Horizon projects, and has led more than ten projects of national significance. Committed to innovation in music education, she regularly conducts lifelong learning training programs. She is an international reviewer for the accreditation of study programs in the region and an active lecturer within the EUGLOH alliance of European universities. She has published 11 books, either as author or co-author, and more than 50 scholarly articles. She introduced a new master's program at the Academy of Arts entitled Music and Media. She is an editor and contributor to numerous academic journals in Serbia and the region. Recently, she also obtained the professional qualification of a certified librarian. Ira Prodanov translates books from German and English. She is the recipient of the Cultural Heritage Preservation Medal (2024).

RADOVANOVIĆ ŠUPUT, BOJANA

Muzikološki institut Srpske akademije nauka i umetnosti (Beograd, Srbija)

Institute of Musicology of the Serbian Academy of Sciences and Arts (Belgrade, Serbia)

Smrt i metal muzika: inspiracija i/ili suočavanje

Pojam smrti u metal muzici figurira kao tematska oblast od samih početaka žanra, a osamdesetih godina podžanrovskim grananjem dolazi i do profilisanja jednog od vodećih pravaca ekstremnog metala sa istim imenom – *death* metal. Smrt je u ovom muzičkom žanru inspiracija kako za tekstove pesama, imena bendova, numera i naziva albuma, tako i za vizuelni identitet i izraz koji se isprva umnogome oslonio na tada aktuelne filmove horor žanra i prenaglašene prizore krvoprolića, masakra i nasilja. Međutim, ovo nije jedini način na koji je tema smrti našla svoje mesto u svetu ekstremne muzike – više podžanrova metala ističu se po nastojanju da kroz tekstove pesama dođe do suočavanja sa smrću, bilo da je u pitanju ideja prolaznosti života, suočavanja sa mentalnim i fizičkim (terminalnim) bolestima ili pak gubicima bliskih ljudi u toku života. Poseban aspekt u tom smislu predstavlja i gubitak poznatih muzičara sa scene. U ovoj prezentaciji nastojat će se dati pregled tema, perspektiva i specifičnih podžanrova koji su tokom višedecenijskog razvoja ovog žanra nastali u susretu smrti i metal muzike.

Death and Metal Music: Inspiration and/or Confrontation

The concept of death has functioned as a thematic area in metal music since the very beginnings of the genre, and in the 1980s, the branching into subgenres led to the formation of one of the leading directions of extreme metal bearing the same name – death metal. In this musical genre, death serves as an inspiration not only for song lyrics, band names, song titles, and album titles, but also for the visual identity and expression, which initially drew heavily on contemporary horror films and their exaggerated depictions of bloodshed, massacre, and violence. However, this is not the only way in which the theme of death has found its place in the world of extreme music. Several metal subgenres are distinguished by their efforts to confront death through song lyrics, whether addressing the idea of life's transience, dealing with mental and physical (terminal) illnesses, or coping with the loss of loved ones over the course of life. A particular aspect in this regard is also the loss of well-known musicians from the scene. In this presentation, I will aim to provide an overview of the themes, perspectives, and specific subgenres that have emerged over the decades-long development of this genre at the intersection of death and metal music.

Bojana Radovanović Šuput, muzikološkinja i teoretičarka umetnosti, naučna saradnica u Muzikološkom institutu SANU. Doktorirala je na Fakultetu muzičke umetnosti u Beogradu baveći se odnosom između glasa i vokalne tehnike i novih tehnologija u savremenoj umetničkoj i popularnoj muzici. Istražuje u oblastima savremene muzike i umetnosti, glasa, metal muzike, umetnosti i medija, kao i metodologije istraživanja u umetnosti, muzici i muzikologiji. Objavila je tri monografije i bila deo uredničkih timova više zbornika radova i drugih naučnih izdanja. Dobitnica je

Godišnje nagrade „Stana Đurić-Klajn“ za izuzetan doprinos muzikologiji Muzikološkog društva Srbije za 2024. godine, za kouredništvo tematskog zbornika *Iskošeni ugao Dragutina Gostuškog*. Suosnivačica je Udruženja za prezervaciju, istraživanje i promociju muzike „Srpski kompozitori“, suosnivačica i potpredsednica Asocijacije za studije popularne muzike, te suosnivačica i glavna i odgovorna urednica naučnog časopisa *INSAM Journal of Contemporary Music, Art and Technology*.

Bojana Radovanović Šuput, musicologist and art theorist, is a research associate at the Institute of Musicology SASA). She earned her PhD at the Faculty of Music in Belgrade, focusing on the relationship between the voice, vocal technique, and new technologies in contemporary art and popular music. Her research interests include contemporary music and art, the voice, metal music, art and media, as well as research methodologies in art, music, and musicology. She has published three monographs and has been a member of editorial teams for several collections of papers and other scholarly publications. She is the recipient of the 2024 Annual “Stana Đurić-Klajn” Award for outstanding contribution to musicology, presented by the Musicological Society of Serbia, for co-editing the thematic volume *The Oblique Angle of Dragutin Gostuški*. She is a co-founder of the Association for the Preservation, Research, and Promotion of Music “Serbian Composers,” a co-founder and vice president of the Association for the Study of Popular Music – Serbia, and a co-founder as well as editor-in-chief of the scholarly journal *INSAM Journal of Contemporary Music, Art and Technology*.

RONSTRÖM, OWE

Univerzitet u Uppsali, Kampus Gotland, Odsjek za kulturnu antropologiju i etnologiju (Visby, Švedska)
Uppsala University, Campus Gotland, Dep of Cultural Anthropology and Ethnology (Visby, Sweden)

Horsko pjevanje na recept: horsko pjevanje kao ogledalo društva

Švedska je vjerovatno jedna od zemalja sa najgušćom zastupljenošću horova. Oko 6% populacije, ili oko 600 000 osoba, redovno pjeva u horovima. Ovo je slučaj već jako dugi vremenski period; kontinuitet horskog pjevanja je zaista izuzetan. Međutim, u isto vrijeme, oblici i uvjeti horskog pjevanja prošli su kroz temeljite promjene, baš kao i načini na koje se oni oblikuju, razumiju i legitimiziraju. Tokom protekle decenije došlo je do dramatične promjene u dominantnim narativima u vezi sa horskim pjevanjem: od svetih i kolektivnih vrijednosti fokusiranih na Boga, crkvu, naciju, jedinstvo i zajednicu, do individualnih i sekularnih vrijednosti koje naglašavaju zdravlje i blagostanje. Tipične formulacije uključuju tvrdnje kakve su: "Sretniji, staloženiji i zdraviji. Istraživanja pokazuju da pjevanje ima brojne pozitivne efekte po zdravlje. Pjevati zajedno je čisti lijek. Naučno je dokazano." U ovom radu ispitujemo ovaj zaokret i razmatramo šta nam on može otkriti o transformaciji u švedskom društvu tokom ranog 21. stoljeća.

Choir Singing on Prescription: Choral Singing as a Mirror of Society

Sweden is presumedly one of the most choir-dense countries in the world. Approximately 6% of the population, or around 600,000 people, sing regularly in choirs. This has been the case for a long time; the continuity of choral singing over time is remarkable. At the same time, however, the forms and conditions of choral singing have undergone profound changes, as have the ways in which it is framed, understood, and legitimized. Over the past decade, a dramatic shift has taken place in the dominant narratives surrounding choral singing: from sacred and collective values focusing on God, the church, the nation, unity, and community, to individual and secular values emphasizing health and well-being. Typical formulations include claims such as: "Happier, calmer, and healthier. Research shows that choral singing has numerous positive health effects. Singing together is pure medicine. It is scientifically proven." In this paper, I examine this shift and discuss what it may reveal about transformations in Swedish society during the early twenty-first century.

Owe Ronström je profesor emeritus etnologije na Odsjeku za kulturnu antropologiju i etnologiju Univerziteta Uppsala, Campus Gotland, Švedska i vanredni profesor Muzikologije na Akademiji Åbo, Turku, Finska. Istraživao je i pisao o muzici, plesu, etnicitetu, multikulturalizmu, ritualu, kulturi starenja, politikama naslijeđa i o ostrvima. Također je aktivan i kao muzičar i član Kraljevske akademije Gustavus Adolphus u Uppsali i Kraljevskog društva za humanistiku u Uppsali.

Owe Ronström is Professor Emeritus in Ethnology at the dep. of Cultural Anthropology and Ethnology, Uppsala University, Campus Gotland, Sweden, and associate professor in Musicology at Åbo Academy, Turku Finland. He has researched and written extensively on music, dance, ethnicity, multiculturalism, ritual, the culture of ageing, heritage politics, and islands. He is also active as a musician and a member of the Royal Gustavus Adolphus Academy in Uppsala, and the Royal Society of the Humanities at Uppsala.

SUBAŠIĆ OMERVIĆ, ALMA

Kantonalni zavod za zaštitu kulturno-historijskog i prirodnog naslijeđa Sarajevo (BiH)
Institute for Protection of Cultural-Historical and Natural Heritage of Canton Sarajevo (B&H)

Sevdalinka u urbanom zvučnom krajoliku Sarajeva

Ovaj rad istražuje ulogu sevdalinke u formiranju i percepciji urbanog zvučnog krajolika Sarajeva. Polazeći od koncepta zvučnog krajolika, rad analizira način na koji sevdalinka kao tradicionalni muzički izraz učestvuje u stvaranju specifične zvučne atmosfere grada. Posebna pažnja posvećena je odnosu između muzike, prostora i svakodnevnog urbanog života, gdje se sevdalinka percipira kao dio kulturnog identiteta i kolektivne memorije Sarajeva.

Kroz analizu historijskog razvoja sevdalinke, kao i njenog prisustva u savremenom urbanom prostoru, rad ukazuje na njenu ulogu u oblikovanju akustičnog identiteta grada. Sevdalinka se pojavljuje u različitim urbanim kontekstima, od privatnih prostora i tradicionalnih ambijenata do javnih mjesta i savremenih muzičkih scena, gdje doprinosi stvaranju prepoznatljive zvučne atmosfere Sarajeva.

Cilj rada je pokazati da sevdalinka predstavlja važan element urbanog zvučnog krajolika te da kroz svoje melodijske obrasce, poetsku strukturu i izvedbenu praksu svjedoči historijskim, društvenim i kulturnim transformacijama urbanog prostora Sarajeva. Na taj način sevdalinka djeluje kao medij kroz koji se čuva i prenosi zvučna memorija Sarajeva.

Sevdalinka in the urban soundscape of Sarajevo

This paper examines the role of sevdalinka in the formation and perception of the urban soundscape of Sarajevo. Starting from the concept of the soundscape, the paper analyses the way in which sevdalinka, as a traditional musical expression, participates in the creation of the specific sound atmosphere of the city. Particular attention is given to the relationship between music, space, and everyday urban life, where sevdalinka is perceived as part of the cultural identity and collective memory of Sarajevo.

Through an analysis of the historical development of sevdalinka, as well as its presence in the contemporary urban space, the paper points to its role in shaping the acoustic identity of the city. Sevdalinka appears in various urban contexts, ranging from private spaces and traditional settings to public places and contemporary musical scenes, where it contributes to the creation of Sarajevo's recognizable sound atmosphere.

The aim of this paper is to demonstrate that sevdalinka represents an important element of the urban soundscape and that, through its melodic patterns, poetic structure, and performance practice, it bears witness to the historical, social, and cultural transformations of Sarajevo's urban space. In this way, sevdalinka functions as a medium through which the sonic memory of Sarajevo is preserved and transmitted.

Alma Subašić je interpretatorica sevdalinke i arhitektica koja djeluje u Zavodu za zaštitu kulturno-historijskog i prirodnog naslijeđa Kantona Sarajevo, gdje radi kao saradnica za zaštitu graditeljske baštine. U svom profesionalnom radu bavi se istraživanjem, dokumentovanjem i zaštitom kulturno-historijskog naslijeđa, s posebnim fokusom na očuvanje graditeljskog naslijeđa. Magistar je etnomuzikologije. Master rad pod naslovom *Sevdalinka u urbanom zvučnom krajoliku Sarajeva* odbranila je pod mentorstvom prof. dr. Tamare Karača Beljak na Muzičkoj akademiji Univerziteta u Sarajevu.

Sevdalinku interpretira od svoje desete godine. Nastupala je na koncertima, festivalima i kulturnim događajima u Bosni i Hercegovini, regiji i međunarodno, predstavljajući bosanskohercegovačku muzičku tradiciju i sevdalinku. U svom radu povezuje arhitekturu i etnomuzikologiju kroz istraživanje odnosa između prostora, zvuka i sevdalinke, posmatrajući je kao dio šireg kulturnog i ambijentalnog konteksta u kojem je nastajala i živjela.

Alma Subašić is a sevdah interpreter and architect working at the Institute for the Protection of Cultural, Historical and Natural Heritage of Canton Sarajevo, where she is employed as an Associate for the Protection of Built Heritage. In her professional work, she focuses on research, documentation, and protection of cultural and historical heritage, with a particular emphasis on the preservation of architectural heritage. She holds a Master's degree in Ethnomusicology. Her master's thesis, titled *Sevdalinka in the Urban Soundscape of Sarajevo*, was defended under the mentorship of Prof. Dr. Tamara Karača Beljak at the Academy of Music of the University of Sarajevo. She has been performing sevdalinka since the age of ten. She has appeared at concerts, festivals, and cultural events in Bosnia and Herzegovina, across the region, and internationally, presenting the Bosnian musical tradition and sevdalinka to diverse audiences. Through her work, she connects architecture and ethnomusicology by exploring the relationship between space, sound, and sevdalinka, viewing it as part of the broader cultural and environmental context in which it emerged and evolved.

PANEL

ŠEHOVIĆ, LANA / ŠUŠNJARA, SNJEŽANA / TALAM, JASMINA

Univerzitet u Sarajevu, Muzička akademija (BiH) / Univerzitet u Sarajevu, Filozofski fakultet (BiH)
University of Sarajevo, Academy of Music (B&H) / University of Sarajevo, Faculty of Philosophy (B&H)

Status obrazovanih žena u austrougarskom razdoblju: primjer Jelice Belović Bernadžikovske

Ovaj panel se bavi odgojno-obrazovnim i istraživačkim djelovanjem Jelice Belović Bernadžikovske u kontekstu vremena u kojem je živjela i djelovala. Na osnovu arhivske građe Fridricha Kraussa i pisama iz Murkove kolekcije, memoara Belović Bernadžikovske te njenih tekstova objavljivanih u različitim časopisima, nastojimo rekonstruirati status obrazovane žene u Bosni i Hercegovini u austrougarskom periodu. Belović Bernadžikovska je i danas nepravedno zapostavljena u muzikološkoj, pedagoškoj i folklorističkoj znanstvenoj zajednici. Zahvaljujući dostupnoj rukopisnoj građi i objavljenim radovima moguće je napraviti uvid u njeno djelovanje na različitim područjima, ali i u teške životne okolnosti i nerazumijevanje tadašnjeg društva koji su je doveli na rub egzistencije. Kroz njene tekstove oslikava se vrijeme u kojemu žene nastoje pridonijeti svojim radom i mijenjati odnose prema obrazovanju djevojčica, te općenito, položaja žene u društvu. Belović Bernadžikovska je popularizirala narodne nošnje i narodne pripovijetke u stručnim časopisima u svijetu, uređivala je izložbe vezova, dopisivala se sa svjetskim stručnjacima, folkloristima, pedagozima, prevodila važne znanstvene radove, zapisivala narodne napjeve, objavljivala knjige te uređivala muzejske postavke u Hrvatskoj. Pored svih navedenih aktivnosti na različitim poljima djelovanja, njen rad i doprinos je zanemaren, nevidljiv i rijetko spominjan. Ovim panelom nastojimo skrenuti pozornost na status obrazovanih žena u austrougarskom razdoblju na primjeru Jelice Belović Bernadžikovske i doprinijeti vidljivosti i prisutnosti ove svestrane žene u svijetu znanja i obrazovanja.

The status of educated women in the Austro-Hungarian period: the example of Jelica Belović Bernadžikovska

This panel deals with the educational and research activities of Jelica Belović Bernadžikovska and the context of the time in which she lived and worked. Based on the archive material of Fridrich Krauss and letters from the Murko collection, the memoirs of Jelica Belović Bernadžikovska, and her texts published in various magazines, we try to reconstruct the status of educated women in Bosnia and Herzegovina in the Austro-Hungarian period. Belović Bernadžikovska is still unfairly neglected in the musicological, pedagogical and folkloristic scientific community. Thanks to the available manuscript material and published works, it is possible to gain an insight into her activities in different areas, but also into the difficult life circumstances and misunderstanding of the society at the time, which brought her to the edge of existence. Through her texts, a time is depicted in which women strive to contribute with their work and changing attitudes towards the education of girls, and in general, the position of women in society. Belović Bernadžikovska popularized folk costumes and folk tales in professional magazines around the world, edited embroidery exhibitions, corresponded with world experts, folklorists, educators, translated important scientific works, recorded folk songs, published books, and edited museum exhibitions in Croatia. In addition to all the mentioned activities in different fields of activity, her work and contribution is neglected,

invisible and rarely mentioned. With this panel, we are trying to draw attention to the status of educated women in the Austro-Hungarian period on the example of Jelica Belović Bernadžikovska, and contribute to the visibility and presence of this versatile woman in the world of knowledge and education.

Snježana Šušnjara, redovna je profesorica na Odsjeku za pedagogiju Filozofskog fakulteta Univerziteta u Sarajevu. Poslijediplomski studij iz pedagoških znanosti završila na Filozofskom fakultetu Univerziteta u Sarajevu i Sveučilištu Joensuu u Finskoj. Doktorsku disertaciju iz pedagoških znanosti obranila je na Sveučilištu Joensuu u Finskoj. Istraživački i nastavni interesi vezani su joj za povijest pedagogije i školstva, pedagošku antropologiju, specijalnu pedagogiju, metodiku odgojnog rada i pedagoški savjetodavni rad, temeljna nastavna umijeća, komunikaciju u nastavi i dr. (Ko)autorica je više knjiga i brojnih znanstvenih i stručnih članaka, te sudionica mnogih međunarodnih znanstvenih skupova, kao i domaćih i međunarodnih projekata.

Snježana Šušnjara, is a full professor at the Department of Pedagogy, Faculty of Philosophy, University of Sarajevo. She completed her postgraduate studies in pedagogical sciences at the Faculty of Philosophy, University of Sarajevo and Joensuu University in Finland. She defended her doctoral dissertation in pedagogical sciences at the University of Joensuu in Finland. Her research and teaching interests are related to the history of pedagogy and schooling, pedagogical anthropology, special pedagogy, methods of educational work and pedagogical advisory work, basic teaching skills, communication, etc. She is the (co)author of several books and numerous scientific and professional articles, and a participant in many international scientific meetings, as well as domestic and international projects.

Lana Šehović, diplomirala je (2006), magistrirala (2010) i doktorirala (2014) na Odsjeku za muzikologiju i etnomuzikologiju Muzičke akademije Univerziteta u Sarajevu. Trenutno radi kao redovna profesorica. Djelovala je kao glavna i odgovorna urednica Časopisa za muzičku kulturu *Muzika*. Do sada je objavila preko 40 naučnih radova u referentnim muzikološkim publikacijama u zemlji i regionu. Naučne radove izlagala je na simpozijima u BiH, Hrvatskoj, Srbiji, Sloveniji, Austriji, Mađarskoj, Češkoj i Grčkoj. Održala je niz javnih predavanja o prilikama muzičkog života BiH u Hrvatskoj, Srbiji, Sloveniji, Španiji i Italiji. Javna predavanja, bazirana na naučno-istraživačkom radu u arhivima u Austriji, Mađarskoj, Hrvatskoj i BiH rezultirala su notnim izdanjima poput *Antologije klavirske muzike*, te kompakt diskovima *Kratka muzička biografija Bosne i Hercegovine (1878–1918)* i *Prvih stotinu godina bosanskohercegovačke solo-pjesme*. Godine 2019. Lana Šehović bila je dijelom ekspertnog tima za upis sevdalinke na UNESCO Reprezentativnu listu nematerijalne kulturne baštine čovječanstva. Iste godine objavila je knjigu *Ženski identiteti u muzičkom životu austrougarskog Sarajeva*, koja predstavlja prvu monografiju u bosanskohercegovačkoj muzikologiji koja se bavi položajem i značajem žena u muzici i muzičkom životu. Od jula 2021. obnaša dužnost državne koordinatorice DARIAH-ERIC istraživačke mreže profilirane za humanističke nauke i umjetnost.

Lana Šehović completed her undergraduate (2006), master's (2010), and doctoral (2014) studies at the Department of Musicology and Ethnomusicology of the Music Academy at the University of Sarajevo. She currently holds the rank of full professor. She served as the editor-in-chief of the journal *Muzika* (Music). To date, she has published over 40 scholarly papers in reputable musicological publications within the country and the region. She has presented her research at symposia in Bosnia and Herzegovina, Croatia, Serbia, Slovenia, Austria, Hungary, the Czech Republic, and Greece. She has delivered numerous public lectures on the musical life of Bosnia and Herzegovina in Croatia, Serbia, Slovenia, Spain, and Italy. Her public lectures—grounded in research conducted in archives across Austria, Hungary, Croatia, and Bosnia and Herzegovina—have resulted in sheet music editions such as the *Anthology of Piano Music*, as well as the CDs *A Brief Musical Biography of Bosnia and Herzegovina (1878–1918)* and *The First Hundred Years of the Bosnian-Herzegovinian Art Song*. In 2019, Lana Šehović was part of the expert team responsible for the inscription of *sevdalinka* onto the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. That same year, she published the book *Female Identities in the Musical Life of Austro-Hungarian Sarajevo*, the first monograph in Bosnian-Herzegovinian musicology to address the status and significance of women in music and musical life. From July 2021, she holds the position of state coordinator of the DARIAH-ERIC research network profiled for the humanities and arts.

Akademkinja **Jasmina Talam** je profesorica etnomuzikoloških predmeta na Muzičkoj akademiji Univerziteta u Sarajevu i obavlja funkciju šefice Instituta za istraživanje muzike. Godine 2018. dobila je stipendiju Royal Gustavus Adolphus Academy za postdoktorsko istraživanje. Autorica je pet knjiga, više od 60 radova u recenziranim časopisima, te voditeljica više od 20 naučnih projekata. Članica je Research Center for European Multipart Music, Universität für Musik und darstellende Kunst Wien (od 2016.), Kommission zur Erforschung musikalischer Volkskulturen in Der Deutschen Gesellschaft für Volkskunde (od 2016.), Svenskt visarkiv (od 2018). International Council for Traditions of Music and Dance (od 2007.) i British Forum for Ethnomusicology (2026). Dopisna je članica Royal Gustavus Adolphus Academy for Swedish Folk Culture (od 2022.) i redovna članica Internacionalne akademije nauka i umjetnosti u Bosni i Hercegovini (od 2024). Članica je Izvršnog odbora International Council for Traditions of Music and Dance (2021–2027).

Academician **Jasmina Talam** is a professor of ethnomusicological subjects at the Music Academy of the University of Sarajevo, and serves as the head of the Institute for Music Research. In 2018, she received a scholarship from the Royal Gustavus Adolphus Academy for postdoctoral research. She is the author of five books, more than 60 papers in peer-reviewed journals, and manager of more than 20 scientific projects. She is a member of the Research Center for European Multipart Music, Universität für Musik und darstellende Kunst Wien (since 2016), Kommission zur Erforschung musikalischer Volkskulturen in Der Deutschen Gesellschaft für Volkskunde (since 2016), Svenskt visarkiv (since 2018). International Council for Traditions of Music and Dance (since 2007) and British Forum for Ethnomusicology (2026). She is a corresponding member of the Royal Gustavus Adolphus Academy for Swedish Folk Culture (since 2022) and a regular member of the International Academy of Sciences and Arts in Bosnia and Herzegovina (since 2024). She is a member of the Executive Board of the International Council for Traditions of Music and Dance (2021–2027).

TOMIĆ, AMADEA-SARA

Univerzitet u Sarajevu, Muzička akademija (BiH)
University of Sarajevo, Academy of Music (B&H)

Koncept *ma* kao oblikovni princip u klavirskim djelima Torua Takemitsua

Predmet istraživanja je korpus djela za solo klavir japanskog kompozitora Torua Takemitsua (1930–1996), sagledan kroz prizmu japanskog estetičkog koncepta *ma*. U japanskoj estetskoj tradiciji pojam *ma* označava relaciju između prostora, vremena i praznine, odnosno interval koji oblikuje percepciju umjetničkog događaja. Istraživanje polazi od pretpostavke da ovaj koncept u Takemitsuovom stvaralaštvu funkcioniše kao oblikovni princip koji utiče na organizaciju muzičkog vremena, odnosa zvuka i tišine te strukturu muzičkog toka.

Rad je usmjeren na analizu načina na koji se koncept *ma* prenosi u kompoziciono pismo i kako se manifestuje u strukturi i formi Takemitsuovih djela za solo klavir. Metodološki pristup zasniva se na kombinaciji historijske metode, muzičke analize i komparativnog pristupa, uz razmatranje odnosa između kompozitorovih teorijskih tekstova i konkretnih muzičkih rješenja. Cilj istraživanja je sagledati ulogu koncepta *ma* u oblikovanju Takemitsuovog kompozicionog jezika i organizaciji muzičkog vremena u njegovom klavirskom opusu.

The Concept of *Ma* as a Form-Shaping Principle in the Piano Works of Toru Takemitsu

The subject of the research is the corpus of solo piano works by the Japanese composer Toru Takemitsu (1930–1996), examined through the lens of the Japanese aesthetic concept of *ma*. In Japanese aesthetic tradition, *ma* denotes the relation between space, time, and emptiness, understood as an interval that shapes the perception of an artistic event. The research is based on the assumption that this concept functions in Takemitsu's work as a formshaping principle that influences the organization of musical time, the relationship between sound and silence, and the structure of musical flow.

The study focuses on analyzing the ways in which the concept of *ma* is translated into compositional writing and how it manifests in the structure and form of Takemitsu's solo piano works. Methodologically, the research is based on a combination of historical method, musical analysis, and a comparative approach, along with an examination of the relationship between the composer's theoretical writings and his compositional practice. The aim of the research is to examine the role of the concept of *ma* in shaping Takemitsu's compositional language and the organization of musical time in his piano *oeuvre*.

Amadea-Sara Tomić je magistrantica na Odsjeku za muzičku teoriju i pedagogiju Muzičke akademije Univerziteta u Sarajevu, gdje se bavi istraživanjem estetike i analize muzike 20. stoljeća. Njeni istraživački interesi usmjereni su na odnos vremena, tišine i zvuka u djelima japanskog kompozitora Torua Takemitsua, s posebnim fokusom na estetički koncept *ma*. Diplomirala je s temom o vremenu i prostoru u Takemitsuovoj muzici, a trenutno razvija magistarski rad koji proširuje to istraživanje na cjelokupan korpus djela za solo klavir. Pored akademskog rada, angažovana je kao asistentica u inkluzivnom okruženju u Srednjoj muzičkoj školi u Sarajevu, gdje učestvuje u nastavnom procesu i razvija interes za pedagoške i interdisciplinarne aspekte muzičkog obrazovanja. Njeno istraživanje povezuje teoriju muzike, estetiku i kulturne studije, s ciljem dubljeg razumijevanja savremene umjetničke muzike, odnosno kreativnih procesa koji oblikuju njen kompozicioni jezik.

Amadea-Sara Tomić is a graduate student at the Department of Music Theory and Pedagogy at the Academy of Music, University of Sarajevo, where she focuses on the aesthetics and analysis of twentieth-century music. Her research interests center on the relationship between time, silence, and sound in the works of the Japanese composer Toru Takemitsu, with particular emphasis on the aesthetic concept of *ma*. She completed her undergraduate studies with a thesis on time and space in Takemitsu's music and is currently developing her master's thesis, which expands this research to encompass his complete corpus of solo piano works. In addition to her academic work, she is engaged as an assistant in an inclusive educational setting at a secondary music school in Sarajevo, where she participates in the teaching process and develops an interest in pedagogical and interdisciplinary approaches to music education. Her research connects music theory, aesthetics, and cultural studies, aiming to achieve a deeper understanding of contemporary art music, as well as the creative processes that shape its compositional language.

TVRTKOVIĆ, OGNJEN

Muzikološko društvo (Sarajevo, BiH)

Musicological Society (Sarajevo, B&H)

Pjevačica Helen Merrill – na razmeđu Amerike i Hrvatske

U fokusu ovog istraživanja je opus američko/hrvatske jazz pjevačice Helen Merrill, rođene kao Jelena Ana Milčetić u New Yorku od roditelja podrijetlom sa otoka Krka 21. lipnja 1929. godine. Pojavljuje se na uzavreloj njujorškoj jazz sceni odmah nakon Drugog svjetskog rata i involvira se u krugove inovatora koji drastično mijenjaju facet jazz glazbe. Gradi osoben stil baladnog izražaja, punog melankolije kakva je karakteristična za muziku domovine njenih roditelja. Početkom 50-ih snima izvanredne ploče i surađuje s kremom nadolazećih modernista. Vrlo rano dolazi u Europu – ponajviše u Englesku, Italiju i u Jugoslaviju i surađuje s njima. Putuje po svijetu, njena je popularnost ograničena, ali postojana, drži se jednog introvertnog ispovijednog stila vokalnog izražavanja s naglaskom na suptilnom donošenju melodija i ženskoj intimnosti. Ona je vokalni stilist, kako piše u enciklopedijama u kojima je zastupljena. Duga karijera ju je vodila i do Japana i snimanja sa jug. grupama i orkestrima, a intenzivno snima sa korifejima modernog jazz-a. Na prijelazu iz milenija u milenij sa grupom odabranih glazbenika, među kojima su i dvojica sopelista sa otoka Krka, snima album kome daje ime Jelena Ana Milčetić a.k.a Helen Merrill (Verve Records; Gitanes Jazz Production; Francuska 2000), a na kojoj kombinira moderni jazz sa elementima folklorne muzike sa rodnog joj otoka Krka.

Iako samozatajna njeni su utjecaji na žensko jazz pjevanje vrlo jaki, recimo kada se sluša naša Gaby Novak vide se odmah utjecaji njene prijateljice. Velški jazz diskograf Bob Weir je sastavio pažljivo njenu cjelokupnu diskografiju, koja je razasuta po cijelom svijetu, a prije dvije godine je Radio France emitirao 10 emisija u trajanju od 1 sat u kojima je oslikana njena umjetnička put. Dodajemo i dodire sa *pop* glazbom – ali ne izravne – sin Ana je bio glam zvijezda i napisao je himnu *rock'n'rolla I Love Rock'n'Roll*, a samozatajna kantautorica Laura Nyro piše skladbu u kojoj opjevava jednu ljubav ove pjevačice a sa kojom je obitelj autorice bila u rodbinskim vezama.

Živa, zadnjih godina je pomagala novopridošlim pjevačicama i glazbenicima iz Hrvatske koji su počinjali karijeru u gradu koji je na neki način sinonim modernog jazz-a.

Singer Helen Merrill – on the border between America and Croatia

The focus of this research is the work of American-Croatian jazz singer Helen Merrill, born as Jelena Ana Milčetić in New York to parents from the island of Krk on June 21, 1929. She emerged on the vibrant New York jazz scene immediately after World War II and became involved with circles of innovators who drastically changed facets of jazz music. She developed a distinct style of ballad expression, full of the melancholy characteristic of her parents' homeland music. In the early 1950s, she recorded outstanding albums and collaborated with the *crème de la crème* of upcoming modernists. She traveled to Europe early on—primarily to England, Italy, and Yugoslavia—where she collaborated with local musicians. Her popularity, while limited, remained steady as she maintained an introspective confessional vocal style, emphasizing subtle melodic delivery and feminine intimacy. She is described as a vocal stylist in encyclopedias that feature her. Her long career took her to Japan for recordings with various groups and orchestras, and she intensely collaborated with modern jazz icons. At the turn of the millennium, she recorded an album titled

"Jelena Ana Milcetić a.k.a Helen Merrill" (Verve Records; Gitanes Jazz Production; France 2000) with a selected group of musicians, including two saxophonists from Krk, blending modern jazz with elements of folk music from her native island.

Though she is modest, her influence on female jazz singing is very strong; for example, one can immediately see her impact on our own Gaby Novak. Welsh jazz discographer Bob Weir has carefully compiled her entire discography, which is scattered across the globe, and two years ago, Radio France aired 10 one-hour programs depicting her artistic journey. There are also touches of pop music, though not directly; her son was a glam star who wrote the rock 'n' roll anthem "I Love Rock 'n' Roll," and the reclusive songwriter Laura Nyro wrote a song celebrating the love of this singer, with whom the author's family had ties.

In recent years, she has assisted emerging female singers and musicians from Croatia who were starting their careers in a city that is synonymous with modern jazz.

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

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

VUKIĆ, IVA

JU Srednja muzička škola Sarajevo (BiH)
Secondary Music School Sarajevo (B&H)

Muzika kao element performansa u umjetničkoj praksi Selme Selman

Umjetnički performans nema predefiniranu formu, njegove granice su fluidne, kako formalne, tako i medijske. Zvuk unutar performansa čini jedan od ključnih slojeva cjeline: kao intencionalan element, podložan je muzičkoj analizi, oblikuje percepciju publike i može djelovati kao nosilac narativa, političkog izraza ili strukturalnog ritma samog rada.

Radovi Selme Selman, kroz performans, video i instalaciju primjer su umjetničke prakse u kojoj se eksplicitno ili implicitno problematizira odnos koncepta i medija. Formalno-medijske provokacije način su aktiviranja socijalnih i političkih pitanja, te onih rodnog i klasnog identiteta. U performansima *Vi nemate pojma* (2019) i *Čitanje poezije* (2022), kao i u videoradu *No Space* (2019), zvučni elementi oslanjaju se na repetitivne ritmičke obrasce ritualnog porijekla, evocirajući tragove memorije Selmaninog muzičkog identiteta, od onih koji podsjećaju na djela Filippa Tommasa Marinettija do socijalne skulpture Josepha Beuysa. Ritmičko-ritualni aspekt performansa način je uvođenja publike u status sudionika, ali i osvajanja i definiranja prostora te konteksta u kojem je izveden. Istovremeno, muzika, odnosno zvuk u njenim performansima, može imati i drugačiju formu i funkciju: u radu *Motherboards* (2023) muzička improvizacija je u službi dinamiziranja pokreta tijela kao oblika naglašavanja umjetničke ideje.

U svim ovim primjerima, zvuk se konceptualno i koncepcijski oblikuje kao višeznačni performativni element, u kojem muzičko postaje element konceptualnog. Ovaj rad nastoji definisati zvučni jezik Selme Selman te pozicionirati njen rad u odnosu na način tretmana zvuka kako ga vide muzika, zvukovna i vizuelna umjetnost.

Music as an Element of Performance in the Artistic Practice of Selma Selman

Artistic performance does not have a predefined form; its boundaries are fluid, both formally and medially. Sound within performance constitutes one of the key layers of the whole: as an intentional element, it is subject to musical analysis, shapes audience perception, and may function as a carrier of narrative, political expression, or the structural rhythm of the work itself.

The works of Selma Selman, spanning performance, video, and installation, exemplify an artistic practice in which the relationship between concept and medium is explicitly or implicitly problematized. Formal and medial provocations serve as a means of activating social and political issues, as well as those of gender and class identity. In the performances *You Have No Idea* (2019) and *Poetry Reading* (2022), as well as in the video work *No Space* (2019), sound elements rely on repetitive rhythmic patterns of ritual origin, evoking traces of Selman's musical identity; from references reminiscent of the works of Filippo Tommaso Marinetti to the concept of social sculpture developed by Joseph Beuys. The rhythmic-ritual aspect of these performances serves to position the audience as participants, while also asserting and defining the space and context in which the work is performed.

At the same time, music, that is, sound, within her performances can assume a different form and function. In *Motherboards* (2023), musical improvisation operates to dynamize bodily movement, emphasizing the artistic idea. Across these examples, sound is conceptually and compositionally

shaped as a multivalent performative element, in which the musical becomes a component of the conceptual. This paper therefore seeks to define Selman's sonic language and to position her work in relation to the treatment of sound within music, sound art, and visual art.

Iva Vukić (1992) završila je bachelor i master studij na Odsjeku za klavir, udaraljke, harfu i srodne instrumente, smjer Klavir-korepeticija na Muzičkoj akademiji Univerziteta u Sarajevu. Za vrijeme i nakon studija aktivno je kao asistentica umjetničke direktorice sudjelovala u realizaciji nekoliko projekata Muzičke akademije (Sarajevo Chamber Music Festival itd.). Također je bila program koordinatorica za projekat Sarajevo Sonic Studio u okviru kojeg je sudjelovala u produkciji zvučne izložbe *Weiss/Weisslich* Petera Ablingera te *Par Une Forêt de symboles*, avangardnog djela muzičkog teatra Vinka Globokara kao i koordinatorice Instituta u okviru istog. Od 2015. do 2016. godine zaposlena je kao program koordinatorica Muzeja savremene umjetnosti Ars Aevi u Sarajevu. Kao asistentica umjetničke produkcije, zadužena za predselekciju umjetničkih fotografija, sudjelovala je u realizaciji izložbe *Béla Tarr - Till the End of the World* u Eye Museum u Amsterdamu 2017. godine dok iste godine obnaša ulogu program koordinatorice u okviru projekta Bike Expo u Zemaljskom Muzeju Bosne i Hercegovine. Godine 2019. bila je gostujuća profesorica na NTNU Trondheim Academy of Fine Art za koju je održala niz predavanja i radionica s fokusom na savremenu umjetničku scenu BiH. Od 2021. godine, a nakon realizacije samostalne izložbe Selme Selman u Umjetničkoj galeriji Bosne i Hercegovine nastavlja raditi sa umjetnicom kao njena asistentica te sudjeluje u organizaciji svih njenih narednih izložbi, između ostalih u Hamburger Bahnhofu, Berlin, Documenta 15, Kassel, Manifesta 14, Pristina, Kunstmuseum Wolfsburg, Wolfsburg, MO Museum, Vilnius, Kunstraum Innsbruck, Innsbruck i mnogih drugih. Trenutno je zaposlena kao profesorica klavira i korepetitor u Srednjoj muzičkoj školi Sarajevo.

Iva Vukić (1992) completed her Bachelor's and Master's studies at the Department of Piano, Percussion, Harp and Related Instruments, specializing in Piano Performance and Piano Accompaniment, at the Music Academy of the University of Sarajevo. During and after her studies, she actively participated in the realization of projects at the Music Academy. As an assistant to the Artistic Director, she contributed to the organization of several editions of the Sarajevo Chamber Music Festival, and also worked as a program coordinator for the Sarajevo Sonic Studio project. Within this framework, she was involved in the production of the sound exhibition *Weiss/Weisslich* by Peter Ablinger and *Par Une Forêt de symboles*, an avant-garde music theatre work by Vinko Globokar, as well as serving as a coordinator of the Institute within the same project. From 2015 to 2016, she was employed as a program coordinator at the Ars Aevi Museum of Contemporary Art in Sarajevo. As an assistant in artistic production, responsible for the pre-selection of artistic photography, she contributed to the realization of the exhibition *Béla Tarr – Till the End of the World* at the Eye Museum in Amsterdam in 2017. In the same year, she served as program coordinator for the Bike Expo project at the National Museum of Bosnia and Herzegovina. In 2019, she was a guest lecturer at the NTNU Trondheim Academy of Fine Art, where she delivered a series of lectures and

workshops focusing on the contemporary art scene in Bosnia and Herzegovina. Since 2021, following the realization of Selma Selman's solo exhibition at the Art Gallery of Bosnia and Herzegovina, she has continued to work with the artist as her assistant, participating in the organization of all subsequent exhibitions, including those at Hamburger Bahnhof (Berlin), Documenta 15 (Kassel), Manifesta 14 (Pristina), Kunstmuseum Wolfsburg, MO Museum (Vilnius), and Kunstraum Innsbruck, among others. She is currently employed as a piano teacher and accompanist at the Secondary Music School Sarajevo.

WILKINS, FRANCES

Institut Elphinstone, Univerzitet u Aberdeenu (Aberdeen, Ujedinjeno Kraljevstvo)
The Elphinstone Institute, University of Aberdeen (Aberdeen, UK)

Nošenje sa gubitkom u historiji i modernitetu: galsko pjevanje psalama u sjeverozapadnoj Škotskoj

U prezbeterijanskim zajednicama sjeverozapadne Škotske, galsko pjevanje psalama je još od godina koje su uslijedile nakon škotske Reformacije 1560. - pratilo cijeli spektar društvenih događanja. Od najsretnijih vremena - kakve su svadbe i pričesti, do najrazornijih - bdijenja, sahrana i vremena gubitka uslijed emigracija i ratova, galsko pjevanje psalama neprestano je prisutno u životima mnogih muškaraca i žena s područja Hebrida i Zapadnog visokog gorja.

Ne bi bilo pretjerano reći da se galsko pjevanje psalama kao ritualna muzička praksa suočava sa egzistencijalnom krizom. Sa opadanjem bogoslužja na galskom jeziku te sekulariziranjem i angliciziranjem nekada bujnih zajednica koje su govorile galski, sve je manje prilika da se psalmi čuju i nauče. Kao rezultat, umjetnost "precentiranja" (otpočinjanja) na putu je da izumire jer su pjevači repertoara psalama suočeni sa nedostatkom prilika da se u potpunosti utope u ovu muziku.

U ovom radu istražujemo gubitak i poremećaj onakvima kakvi su ih iskusili galski pjevači u činu pjevanja psalama. Baveći se pričama pjevača iz tradicije, istražujemo ulogu galskog pjevanja psalama u njihovim prošlostima i sadašnjostima dok se oni nose sa gubitkom i u prošlosti i u sadašnjosti.

Grappling with Loss in History and Modernity: Gaelic Psalm Singing in North-West Scotland

In Presbyterian communities in North-West Scotland, Gaelic psalm singing has, since the years following the 1560 Scottish Reformation, formed a backdrop to a spectrum of occasions. From the happiest of times - such as during weddings and communions, to the most devastating - wakes, funerals, and at times of loss due to emigration and war, Gaelic psalm singing has been a constant presence in the lives of many Hebridean and West Highland men and women.

Today it is no exaggeration to say that Gaelic psalm singing as a musical act of worship is facing an existential crisis. With the depletion of Gaelic language church services and the secularisation and Anglicisation of once-buoyant Gaelic-speaking communities, there are increasingly fewer opportunities to hear and learn the psalms. As a result, the art of precenting (putting out the line) has become a dying art while the singers' psalm tune repertoires are contracting with the lack of opportunities to become fully immersed in the music.

In this paper, we examine loss and upheaval as experienced by Gaelic singers through the act of psalm singing. By exploring stories of singers in the tradition, we examine the role of Gaelic psalm singing in their pasts and presents as they grapple with loss both in the past and present.

Frances Wilkins je predavačica etnomuzikologije na Elphinstone institutu (Univerzitet u Aberdeenu) i profesionalna muzičarka. Ima preko dvadeset godina iskustva u radu s muzičkim zajednicama u Škotskoj i Kanadi, s posebnim fokusom na tradicije pjesama, violine i plesa. Organizirala je izložbe, razvijala zvučne arhive i web-stranice, napisala brojne članke i poglavlja u knjigama, te redovno drži javna predavanja o svojim istraživanjima. Njena prva knjiga, o gaelskom pjevanju na sjeveroistoku Škotske, objavljena je 2018. godine.

Frances Wilkins is senior lecturer in ethnomusicology at the Elphinstone Institute (University of Aberdeen) and a professional musician. She has over twenty years' experience working with musical communities in Scotland and Canada, particularly focusing on song, fiddle and dance traditions. She has curated exhibitions, developed sound archives and websites, written numerous articles and book chapters, and regularly gives public lectures on her research. Her first book, on North-East Scottish gospel singing, was published in 2018.

ZUBOVIĆ, ALMA

X. Gimnazija Ivan Supek (Zagreb, Hrvatska)
Ivan Supek 10th Gymnasium (Zagreb, Croatia)

Državna matura iz Glazbene umjetnosti u Republici Hrvatskoj

U Republici Hrvatskoj se u odgojno-obrazovnom sustavu već 16 godina provodi državna matura odnosno vanjsko vrednovanje obrazovnih postignuća učenika na kraju srednjoškolskoga obrazovanja. Državna matura je obvezna za učenike gimnazijskih programa i omogućuje rangiranje pristupnika prema rezultatima ispita za upis na visoka učilišta i sveučilišta. Nacionalni centar za vanjsko vrednovanje obrazovanja od samoga početka provodi ispitivanja na temelju kojih se procjenjuju nacionalni obrazovni standardi.

Državna se matura sastoji od obaveznoga i izbornoga dijela. I dok u obaveznome dijelu državne mature pristupnici polažu ispite iz Hrvatskoga jezika, Matematike i stranoga jezika, u izbornome dijelu mogu odabrati ispit iz ostalih općeobrazovnih predmeta uključujući i Glazbenu umjetnost. Cilj je ispita državne mature iz Glazbene umjetnosti ispitati i vrednovati razinu usvojenosti znanja iz osnova glazbene umjetnosti uključujući razumijevanje njezinih interdisciplinarnih obilježja te razinu vještina analitičkoga slušanja kvalitetnih i reprezentativnih glazbenih ostvarenja različitoga podrijetla, stila i vrste.

U radu će se skrenuti pozornost na novosti u sadržaju, kriterije te načine ispitivanja i vrednovanja znanja iz Glazbene umjetnosti kao izbornog predmeta na državnoj maturi koji su od 2021. usklađeni s novim kurikulumom predmeta. Nadamo se da će iznesena znanja potaknuti mlade kolege u regionu na promjene u procesu učenja i poučavanja te podignuti kvalitetu nastave i razinu znanja učenika.

State graduation exam in Music in the Republic of Croatia

The state graduation exam, i.e. the external evaluation of students' educational achievements, has been implemented at the end of secondary school for 16 years within the Croatian education system. The state graduation exam is mandatory for students of general-programme schools (gymnasium) and enables the ranking of candidates for admission to higher education institutions and universities based on exam results. The National Centre for External Evaluation of Education has been conducting tests used to evaluate the national educational standards since the very beginning.

The state graduation exam consists of a mandatory and an elective part. In the mandatory part, candidates take exams in Croatian Language, Mathematics and a foreign language, while in the elective part they can choose an exam in other general-education subjects, including Music (Music Art). The aim of the state graduation exam in Music is to test and evaluate the level of acquired knowledge in the fundamentals of music, including an understanding of its interdisciplinary characteristics, and the level of skills in analytical listening to high-quality and representative musical works of various origins, styles and genres.

The paper will draw attention to the innovations in the content, criteria and methods of testing and evaluating knowledge in Music as an elective subject at the state graduation exam, which have been aligned with the new subject curriculum since 2021. The hope is that the knowledge presented will encourage young colleagues in the region to introduce changes in the learning and teaching process and raise the quality of teaching and the students' level of knowledge.

Alma Zubović diplomirala je 1995. na Odsjeku za muzikologiju Muzičke akademije Sveučilišta u Zagrebu, magistrirala 2000. i doktorirala 2012. Od 1998. zaposlena je u X. gimnaziji Ivan Supek u Zagrebu. Od 2006. – 2014. obnašala je dužnost voditeljice Međuzupanijskog stručnog vijeća nastavnika Glazbene umjetnosti srednjih škola. Od 2007. obnaša dužnost voditeljice Stručne radne skupine za državnu maturu iz Glazbene umjetnosti. Od ak. god. 2015./2016. je vanjska suradnica Odsjeka za Glazbenu pedagogiju Muzičke akademije Sveučilišta u Zagrebu na kojemu je 2021. izabrana u zvanje docenta. Objavila je dvadeset znanstvenih i stručnih radova. Autorica je knjige *Ivo Maček (1914. – 2002.) – glazbenički i skladateljski profil* i koautorica je monografije *Zagrebačka filharmonija 1871. – 1996.* Sudjeluje kao predavač na međunarodnim konferencijama, godišnjim sastancima HMD-a te na stručnim skupovima AZOO-a i međuzupanijskim stručnim vijećima. Bavi se bosanskohercegovačkom i hrvatskom povijesti glazbe, unapređenjem obrazovnog sustava u RH kroz proces suradničkog učenja u kurikularnom pristupu i profesionalnog usavršavanja nastavnika srednjih škola.

Alma Zubović, graduated in 1995 from the Department of Musicology at the Academy of Music, University of Zagreb, obtained her master's degree in 2000 and her PhD in 2012. Since 1998 she has been employed at the Tenth Grammar School Ivan Supek in Zagreb. From 2006 to 2014 she served as the head of the Inter-County Expert Council of Secondary School Music Teachers. Since 2007 she has served as the head of the Expert Working Group for the State Graduation Exams in Music. Since the 2015/2016 academic year, she has been an external associate at the Department of Music Pedagogy of the Academy of Music, University of Zagreb, where she was elected to the title of assistant professor in 2021. She has published twenty scientific and professional papers. She is the author of the book *Ivo Maček (1914-2002) – musical and composer profile* and co-author of the monograph *Zagreb Philharmonic Orchestra 1871-1996.* She participates as a lecturer at international conferences, annual meetings of the Croatian Musicological Society, professional gatherings of the Education and Teacher Training Agency, and inter-county expert councils. She focuses on the history of music in Bosnia and Herzegovina and Croatia, the improvement of the Croatian education system through collaborative learning process in the curricular approach, and the professional development of secondary school teachers.

ŽUNIĆ, NEJLA

mdw – Univerzitet za muziku i scenske umjetnosti Beč (Austrija)

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Stilska transformacija u posuđenoj muzici: refleksije na osnovu studije slučaja *Recomposed by Max Richter: Vivaldi – The Four Seasons*

Unutar prakse preuzimanja i rekontekstualizacije postojećeg muzičkog materijala, primjena analitičkih modela zasnovanih na historijskom repertoaru pokazuje se ograničenom u analizi posuđene muzike i stilski hibridnih kompozicija. Na primjeru studije slučaja *Recomposed by Max Richter: Vivaldi – The Four Seasons*, rad ispituje transformaciju postojećeg muzičkog materijala u kontekstu elektroakustične kompozicije, identifikujući analitičke poteškoće koje se nalaze u muzičkom prostoru između historijskog originala i savremene Richterove rekompozicije. Ove poteškoće ukazuju na problem primjene adekvatne terminologije u posuđenim i stilski hibridnim djelima i naglašavaju potrebu za njenim preispitivanjem. Cilj rada je da mapira prostor ograničenja formalne analize u elektroakustičnom kontekstu posuđenog materijala, ispita kako se posuđivanje materijala interpretira i transformiše u rekompozicijama te artikuliše smjernice za adekvatniji terminološki pristup unutar prakse posuđene muzike.

Stylistic Transformation in Borrowed Music: Reflections from a Case Study of *Recomposed by Max Richter: Vivaldi – The Four Seasons*

In the practice of appropriating and recontextualising existing music, analytical models based on historical repertoire prove limited for analysing borrowed music and stylistically hybrid compositions. Using the case study of *Recomposed by Max Richter: Vivaldi – The Four Seasons*, the paper examines the transformation of existing musical material in the context of an electroacoustic recomposition, identifying analytical challenges that arise in the musical space between the historical original and Richter's contemporary version. These challenges highlight the difficulty of applying precise terminology to borrowed and hybrid works, emphasising the need for terminological reconsideration. The aim of the paper is to map the constraints on formal analysis in the electroacoustic context of borrowed material, examine how borrowing is interpreted and transformed in recompositions and articulate guidelines for a more precise terminological approach within the practice of borrowed music.

Nejla Žunić (Tuzla, BiH, 2001) završila je prvi ciklus studija muzičke teorije i pedagogije na Muzičkoj akademiji Univerziteta u Sarajevu, gdje je diplomirala radom *Stilska analiza djela Battalia à 10 Heinricha Ignaza Franza Bibera*. Trenutno pohađa dva postdiplomska programa — diplomski studij muzičke teorije te master studij muzikologije na Univerzitetu za muziku i izvođačke umjetnosti u Beču (Universität für Musik und darstellende Kunst Wien). Za mandatni period 2023/2024. izabrana je za predsjednicu Asocijacije studenata Muzičke akademije u Sarajevu, a za postignute rezultate na prvom ciklusu studija nagrađena je Zlatnom značkom Univerziteta u Sarajevu. Njena istraživačka interesovanja obuhvataju muzičku analizu, proučavanje stila i stilskih karakteristika, hermeneutičke pristupe te odnos između muzičkog izraza i značenja u muzikološkom i interdisciplinarnom kontekstu.

Nejla Žunić (Tuzla, BiH, 2001) completed her bachelor's degree in Music Theory and Pedagogy at the Academy of Music, University of Sarajevo, where she graduated with the thesis *Style Analysis of Battalia à 10 by Heinrich Ignaz Franz Biber*. She is currently enrolled in two postgraduate programmes — a Diplomstudium in Music Theory and a Master's programme in Musicology at the University of Music and Performing Arts Vienna. She was elected President of the Student Association of the Academy of Music in Sarajevo for the 2023/2024 term and received the Golden Badge of the University of Sarajevo in recognition of her achievements during her bachelor studies. Her research interests include music analysis, the study of style and stylistic characteristics, hermeneutic approaches, and the relationship between musical expression and meaning within musicological and interdisciplinary contexts.

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