

ЗВУЧНО НАСЛЕЂЕ У ЕТНОМУЗИКОЛОГИЈИ: ПРИСТУПИ И ПЕРСПЕКТИВЕ

Међународни научни скуп
поводом Светског дана аудиовизуелног наслеђа

SOUND HERITAGE IN ETHNOMUSICOLOGY: APPROACHES AND PERSPECTIVES

International Scientific Conference
To Celebrate the World Day for Audiovisual Heritage

Књижица апстраката / Book of Abstracts

Музиколошки институт САНУ / Institute of Musicology SASA

27. октобар 2021 / October 27th, 2021

Звучно наслеђе у етномузикологији:

Приступи и перспективе

– Међународни научни скуп –

КЊИЖИЦА АПСТРАКАТА

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BOOK OF ABSTRACTS

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27. октобар 2021.

КЊИЖИЦА АПСТРАКАТА



Музиколошки институт САНУ
Београд, 2021

Sound Heritage in Ethnomusicology: Approaches and Perspectives

International Scientific Conference

Institute of Musicology SASA
October 27th, 2021

BOOK OF ABSTRACTS



Institute of Musicology SASA
Belgrade, 2021

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**WORLD DAY
FOR AUDIOVISUAL HERITAGE**

F3.5 ISO100

REC
00:00:00

**YOUR
WINDOW
TO THE
WORLD**

27 OCTOBER [2021]

TAKE PART
IN THE WORLDWIDE
CELEBRATION

#audiovisualheritageday
ccaaa.org/wdavh2021



CCAA



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PREFACE

Since the end of the nineteenth century, sound recording was one of main prerequisites for establishing ethnomusicology as a scientific discipline. From the earliest development of ethnomusicology until the present day, there have been numerous precious collections of musical forms and performances in various contexts, which nowadays testify about musical practices, but also about methodological approaches in the field. Fundamental technological innovation such as digitization has provided numerous benefits with respect to the availability of sound collections, yet at the same time it has altered the ways of listening, creating and documenting music today. On the other side, sound collecting has been enriched with moving image component (which also can be perceived as sounding image), so contemporary ethnomusicological recording provides much more useful information for research and archiving, in comparison to earlier epochs. In that sense, ethnomusicology worldwide is actively dealing both with intangible and audio-visual heritage. This has resulted in valuable contributions in the field of historical ethnomusicology, where archived holdings are used for new readings of marginalized music histories. A major “media turn” resulted in the institutionalization of audio-visual ethnomusicology, which in turn provided important reflections and films in documentary, educational and research areas of the discipline.

The aim of this symposium is to highlight and contribute to applied ethnomusicological goals, such as urgent safeguarding of music (which includes audio-visual recording and digitization) and an engaged approach to community (including the issues of revitalization, sustainability, repatriation and decolonization which should be emphasized as the most pressing ones). The starting themes of the conference include, but are not limited to:

- presentations of unique documentary sound or audio-visual collections, digitization technologies and cataloguing approaches designed for research purposes;
- methodologies of audio-visual recording of music and dance performances and instruments;
- experiences and perspectives in musical archive opening to wider audience and dissemination.

This online event is inspired by and is a contribution of Serbia to the celebration of UNESCO World Day for Audiovisual Heritage — an occasion to raise general awareness of the need to take urgent measures and to acknowledge the importance of audiovisual documents. As this year’s topic *A Window to the World* suggests (<https://www.ccaaa.org/WDAVH2021>), the idea is to show how sound and audiovisual heritage is approached in different European ethnomusicological and archival contexts, to trace its perspectives, but also to give voice to the material of the past.

The host of this event, the Institute of Musicology SASA, has had considerable results in field recording of audio material since its establishment (in 1948), and holds the oldest documentary sound carriers in Serbia (wax plates, wire reels, reel tapes) which have been digitized. This material contains precious data about folk (vocal, instrumental, vocal-instrumental) and Orthodox church music from the areas of former Yugoslavia.

Editor

ПРОГРАМ НАУЧНОГ СКУПА

CONFERENCE PROGRAMME

Среда, 27. октобар 2021. / Wednesday, October 27th, 2021
Online, Belgrade (GMT+2)

10:45 Ой̄варање научної скӯѣа / Opening Note

Katarina Tomašević, Director of the Institute of Musicology SASA

11:00 – 12:00 Предавање / Keynote Lecture

Nadja Wallaszkovits (Stuttgart State Academy of Art and Design, Germany):

From Wax Cylinder to Digital:

A Time-Travel through the History of Field Recording Technology

12:30 – 14:30 Cecuja 1 / Session 1

Председава / Chair: Jelena Jovanović

Nataša Marjanović (Institute of Musicology SASA, Serbia):

Archival Recordings of the Serbian Church Chant in the Phonoarchive of the Institute of Musicology SASA

Abdullah Akat (Istanbul University State Conservatory, Turkey):

Focusing on the New in the Old: Looking at the Field through the Karadeniz Music Archive (KARMA)

Filip Šír (National Museum, Czech Republic):

New Phonograph: Listening to the History of Sound

Jelka Vukobratović (Academy of Music of the University of Zagreb, Croatia):

The Challenges of Heritage and Copyright of Commercial Sound Recordings in former Yugoslavia(s)

15:30 – 18:00 Cecuja 2 / Session 2

Председава / Chair: Marija Dumnić Vilotijević

Ivana Medić (Institute of Musicology SASA, Serbia):

The Rise and Fall of Savamala: Audio-Visual Remnants of a Lost Cultural Hub

Marco Lutz (University of Cagliari, Italy):

Audiovisual in Public Ethnomusicology and Education: A Sardinian Experience

Dragana Stojanović (Faculty of Media and Communications of the Singidunum University, Serbia):

The Role of Blockchain Technology in Preserving, Revitalizing and Dissemination of Digitized Sound Heritage

Judith Opoku-Boateng (Institute of African Studies of the University of Ghana, Ghana):

Tapping History to Rebuild the Future:

J. H. Kwabena Nketia and the Making of a Postcolonial Archive

Pedro Félix (National Sound Archive – Installation Team, Portugal):

“Well... If the Professor Told You So... Who am I to Disagree?”: The Impact of Academia on Community Knowledge and a Strategy from the Archive

19:00 – 19:30 Пројекција документарног филма / Documentary Film Projection

Оливера Шешлија (режисерка), Борислав Хложан (уредник и сценариста), Документарно-образовни програм Радио-телевизије Војводине (продукција), Нови Сад, 2021. (на српском језику, с титловима на енглеском):

Трајом мајерње мелодије

Olivera Šešlija (director), Borislav Hložan (editor and screenwriter), Documentary-Educational Program of the Radio-Television of Vojvodina (production), Novi Sad, 2021 (in Serbian language, with English subtitles):

A Search for Maternal Melody

АПСТРАКТИ И БИОГРАФИЈЕ
УЧЕСНИКА

ABSTRACTS AND BIOGRAPHIES OF
PARTICIPANTS

Abdullah Akat

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FOCUSING ON THE NEW IN THE OLD: LOOKING AT THE FIELD THROUGH THE KARADENIZ MUSIC ARCHIVE (KARMA)

KARMA, founded in Trabzon (Turkey) in 2011, aims to bring together audio-visual archival materials from the Black Sea hinterland. The starting point of KARMA was to collect, preserve and sustainably transmit the music of the Eastern Black Sea Region of Turkey. However, thanks to materials obtained from different foreign sources, the archive has grown steadily and its scope has been greatly expanded. In recent years, it can be said that the aim of the archive has evolved to enable scholars to approach music from the Black Sea cultural basin from different perspectives, and on both micro and macro levels.

Before the establishment of KARMA, which is trying to fulfil an important mission today, studies carried out in the Black Sea cultural basin and related audio-visual materials were rather scattered, and for a variety of reasons: geopolitical, social and economic. As a result, many older forms of knowledge have been neglected, while new approaches have been mostly shaped by hegemonic, nation-orientated approaches emanating from the various countries surrounding the Black Sea. Therefore, music studies in the Black Sea cultural basin have tended to be partial and inadequately contextualized, at least until relatively recently.

In this paper, I will discuss how KARMA brings together old and the new content, and I will stress the importance of seeking out the new within the old. In this context, I will seek to look at the field afresh via KARMA, using selected audio-visual recordings and touching on the necessity of rethinking the Black Sea music from different perspectives.

Abdullah Akat is an ethnomusicologist, who got his PhD in Musicology and Music Theory at the ITU Social Sciences Institute in 2010. He founded the Karadeniz Music Archive (KARMA) in 2011. He completed his post-doctoral research in the Berliner Phonogramm-Archiv between 2013–2014, with the support of TUBITAK. He worked in different positions in KTU and Trabzon University, Turkey between 2014 and 2019. He has been the Editor-in-Chief of the *Musicologist* journal since 2017; working as Secretary of ICTM SG on Music of the Turkic-Speaking World since 2018, and as a faculty member at Istanbul University State Conservatory (İÜDK) since 2019. His fieldworks, publications, research projects and presentations are related to music archiving, the Turkey-Black Sea, Balkan, Crimean and Caucasian music cultures.

Pedro Félix

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“WELL... IF THE PROFESSOR TOLD YOU SO... WHO AM I TO DISAGREE?": THE IMPACT OF ACADEMIA ON COMMUNITY KNOWLEDGE AND A STRATEGY FROM THE ARCHIVE

In a time of intense debate around “decolonizing the archive” and “community *archivism*”, I tend to question myself: Are we doing enough? Are we doing the right thing?

Before assuming the coordination of the installation team of Portugal’s National Sound Archive, I was part of the team that produced the proposal of *fado* to the UNESCO list of Intangible Cultural Heritage (2011). I was responsible for fieldwork and discography research. One of my major concerns was to provide the community (from practitioners to informed listeners) with historical recordings from the first half of the twentieth century (1900–1950), initially through discography, but already envisioning a future sound archive where they could have access to the recorded sound.

Because of *fado*’s specific musical practices and history, the community was looking for information that was not regularly available on the shellac recording labels. That information was not (and still is not) consolidated among the community... During my fieldwork, controversies on that topic were recurrent, and the perception of the tragic impact of academic *doxa* on community knowledge troubled me.

This was the context and major reason for the design of a European project to create a virtual tool for community curation of metadata: “HeritaMus”.

With this paper, I wish to briefly introduce “HeritaMus” tool and its theoretical framework (that owes much to authors like Bruno Latour); then, I will evaluate the impact it had among the community, and most important, the mistakes that we made and what we learned from them. I will conclude by calling your attention to the role that the academia with its standards (although essential), archives and archivists play in erasing communities of practice knowledge – the exact same heritage that they are supposedly trying hard to safeguard.

Pedro Félix is the coordinator of the installation team of Portugal National Sound Archive (<http://arquivonacionaldosom.gov.pt>). He is a Researcher at the Instituto de Etnomusicologia and Institute of Contemporary History (Universidade Nova de Lisboa). He has collaborated with the Fado Museum, where he coordinated the digitization program of its phonographic collection. He conceived and coordinated the European project “HeritaMus”, founded the scientific association *Matéria do Som* for the study and preservation of sound heritage, and is an active member and the Chair of the Ambassador Committee at IASA. His research topics are: sound archives, technology, music industries and sound heritage, topics on which he wrote books and papers.

Marco Lutz

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AUDIOVISUAL IN PUBLIC ETHNOMUSICOLOGY AND EDUCATION: A SARDINIAN EXPERIENCE

Producing audiovisual documents has been a substantial part of my work as an ethnomusicologist for about twenty years. During this time, I have used moving images for different goals. In particular, I can identify four main fields of application: 1) research purposes (capturing images for analysis), 2) production of ethnographic documentaries, 3) educational purposes and 4) multimedia museums and public ethnomusicology projects.

In my paper, I focus on the last two points presenting some videos and museum installations including audiovisuals that present different aspects of Sardinian traditional multipart singing, instrumental music, and improvised poetry. For some of them, I personally supervised the pre-production, production, and post-production processes; while the others are the result of a team effort involving multimedia directors, professional audio and video operators, graphic designers, speakers, and IT specialists.

Through the presentation of some of my works, my paper aims to discuss both the technical aspects related to the production of audiovisuals containing graphic animations and their function in the field of university didactics. Furthermore, I will discuss the impact that the use of audiovisuals in some specific public ethnomusicology projects has had in presenting music and poetry of oral tradition more effectively to a non-specialist audience, and in supporting the repatriation of sound and audio-visual collections to Sardinian communities.

Marco Lutz is Research Associate of Ethnomusicology at the University of Cagliari. He earned his PhD at the University of Rome “La Sapienza”, and was Adjunct Professor at the University of Palermo (2015) and Florence (2015–2018). He has carried out fieldwork in Sardinia, Cuba and Equatorial Guinea, focusing on the relationship between music and religion, improvised poetry, hip hop culture and performance analysis. He is scientific director of the *Encyclopedia of Sardinian Music* (L’Unione Sarda, 2012), wrote the book *Non potho riposare* (Nota, 2017) and co-edited the volume *Investigating Musical Performance: Theoretical Models and Intersections* (Routledge, 2020).

Nataša Marjanović

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ARCHIVAL RECORDINGS OF THE SERBIAN CHURCH CHANT IN THE PHONOARCHIVE OF THE INSTITUTE OF MUSICOLOGY SASA

In this paper I will present the unpublished archival audio recordings of the Serbian Church Chant from the 1960s to the 1980s. These recordings were made by Dimitrije Stefanović and Danica Petrović, as part of their musicological fieldwork in the Fruška Gora monasteries and the monasteries from central Serbia, as well as from Dalmatia, Bosnia and Herzegovina and Hungary.

I will point at the importance of these recordings as historical sources and tangible traces of church music tradition which has been part both of liturgical and private lives of the Serbs in different cultural and geopolitical circumstances over the centuries. Together with written sources from the second half of the nineteenth and twentieth centuries, sound recordings have a unique value as authentic testimonies of a live, vital practice, preserved through related variants until this day.

Most of these recordings are now digitised and stored in the phonoarchive of the Institute of Musicology SASA. Editing and publishing of selected parts of this collection would be exceptionally useful for active chanters, as well as for church music historians and wider audience. It would help the processes of protection, promotion, appraisal, transmission and revitalisation of various aspects of the Serbian Church Chant, as observed as the intangible cultural heritage (UNESCO 2003[2010], § 2(3)). The analysis of these recordings opens numerous opportunities for the study of the period in which the recordings were made (the dynamic of the tradition, the repertoire of liturgical hymns, local chanting practices in different areas, the aesthetics of musical performance) and for various comparative studies.

Nataša Marjanović (1984), musicologist, is a Research Associate at the Institute of Musicology SASA. She received MA in musicology from the Faculty of Music of the University of Arts (2009) and PhD from the Faculty of Philology of the University of Belgrade (2016). Her scholarly interests include nineteenth-century music, church music, cultural and literary history. She works as an associate on the projects of Matica srpska, Novi Sad. Her papers were published in national and international journals and edited books, in Serbian, English, German, Russian and Slovenian languages. She published a book *Music in the Life of Serbs in the XIX Century – From the Memoir Treasury* (2019). She leads a church choir of the Holy Trinity Church in Zemun.

Ivana Medić

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THE RISE AND FALL OF SAVAMALA: AUDIO-VISUAL REMNANTS OF A LOST CULTURAL HUB

The celebration of UNESCO World Day for Audiovisual Heritage has provided me with an opportunity to talk about my experience with making and preserving audiovisual documents, with respect to goals of applied ethnomusicology – specifically an engaged approach to community. Between 2014 and 2016 I made a substantial number of field recordings in Savamala, a central Belgrade quarter at the right bank of the river Sava. This period encompassed the “rise and fall” of Savamala, concerning various changes and challenges that affected that part of Belgrade over a relatively short time span. The beginning of the observed period saw some successful attempts to revitalize and transform Savamala by developing the private sector and encouraging local residents and the visitors to the area to reclaim this urban zone by means of cultural and artistic practices. In the mid-2010s, Savamala was internationally recognized as one of “the 12 coolest neighborhoods in Europe”. However, some of the tendencies that I observed in my articles published in 2016 and 2017, where I predicted that Savamala as an independent cultural oasis would soon disintegrate, have indeed materialized, much quicker than I expected. Savamala became a battleground of conflicting business interests, after the Serbian government kickstarted a grandiose top-down project, Belgrade Waterfront, aimed at transforming the right bank of the river Sava into an imposing residential and business hub. As a result, the protagonists of the bottom-up reculturalization effort, i.e. the independent cultural entrepreneurs who revived and rebranded Savamala, were purged out of the area. Now that almost all of the clubs that had existed there are demolished or repossessed, my recordings of the cultural events and vivid nightlife in Savamala are the only evidence that once there was an urban cultural hub at the riverbank and a testament to the ever-changing situation in the present-day transitional Serbia. When describing what happened, when and how, I will tackle the issues of (temporary) revitalization of rundown neighborhoods and the problem of sustainability of independent initiatives.

Ivana Medić is a Senior Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts and a Lecturer at the School of Computing in Belgrade. She is also a Visiting Research Fellow at the Centre for Russian Music of Goldsmiths, University of London and a convener of the BASEES Study Group for Russian and East European Music (REEM). She received in musicology her BA (1999) and MSc (2005) from the Faculty of Music of the University of Arts (Belgrade) and PhD from the University of Manchester (UK) and has authored five books and over seventy articles. She is the editor of eight collections of essays, and won the “Stana Đurić-Klajn” Award in 2019 for the best musicological monograph in Serbia.

Judith Opoku-Boateng

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TAPPING HISTORY TO REBUILD THE FUTURE:
J. H. KWABENA NKETIA AND THE MAKING OF
A POSTCOLONIAL ARCHIVE

J. H. Kwabena Nketia (1921–2020), a Ghanaian musicologist with extensive training in linguistics and music, was a crucial pioneer in the establishment of an African Musicology in the years and decades after Ghana's independence. In the course of his long-standing scholarly career (of over six decades), which shaped Ghana's cultural policy as well as the establishment of various teaching and research institutions, Nketia also assembled an extensive collection of tapes and records on Ghana's cultural heritage. Today, they are housed at the Institute of African Studies (IAS), University of Ghana, where they provide a valuable resource for local students and scholars in their bid to trace, re-examine and unravel the country's cultural legacies.

The presentation will focus on the journey with the Nketia Collection and its impact on teaching, learning and research activities in Ghana and beyond; not excluding the Archive's current projects and outlook.

Judith Opoku-Boateng is an Archivist at the Institute of African Studies, University of Ghana, where she oversees an audiovisual heritage preservation programme which supports both academic research and creative engagement. She holds formal qualifications in Sociology and Archival Studies respectively, from the University of Ghana. Beyond the University, Judith has served as a private consultant for local and international Organizations including Commonwealth Human Rights Initiative and ICCROM, where she also functioned as a resource person and local organising Chair for ICCROM's SOIMA programme in July 2017. Judith is a US State Alumni (International Visitor Leadership Programme 2011). She currently serves as the Vice President (Communications) of the International Association for Sound and Audiovisual Archives (IASA), as well as its Ambassador for Ghana and West Africa. She also serves on the Advisory Board of the Industry Programme: *Preservation of Africa's Audiovisual Media Assets*. Additionally, Judith serves on the National Committee of the Memory of the World Programme in Ghana. She has presented papers at local and international conferences and symposia and published in peer reviewed journals.

Dragana Stojanović

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THE ROLE OF BLOCKCHAIN TECHNOLOGY IN PRESERVING, REVITALIZING AND DISSEMINATION OF DIGITIZED SOUND HERITAGE

Following recent technological changes, we can surely declare that we have surpassed previously dominant mediaspheres in which sounds and images were stored in traditionally located archives. This is not to say that traditional archives are not needed anymore – on the contrary. This paper will try to bring out the possibilities of upgrading traditional archives with the help of blockchain technology.

How can blockchain technology contribute to preservation, revitalization, and dissemination of already digitized sound/video heritage? Blockchain technology enables a blockchain communication system, which is essentially an online secured distributed database – similar to a sound or video archive. With the help of blockchain technology, digitized database units can be safely accessed, protected, and disseminated – either free of charge, or through transactions such as selling, buying, or renting, with or without direct human interaction.

Blockchain system can significantly contribute to the visibility and accessibility of digitized sound heritage units, giving them a kind of a “new materiality” within communicational hypersphere. As more and more researchers and artists use online databases to find a material they will work with, this might be a good solution for further revitalization and popularization of already digitized heritage. Also, blockchain system enables tracking of further usage of digital units in question. This might prove helpful with legally protected heritage, heritage with certain author’s or researcher’s rights and so on. It can also be important for the process of following and understanding ways in which traditional heritage evolves in contemporary times.

A completely different question is whether we – ethnomusicologists, researchers, and artists – want the sound heritage to be “trapped” within online market and commodified in one or the other way, and how we want to deal with that media/economy-related phenomenon. This paper will present some of these issues, in order to open up the topic to more questions and discussions.

Dragana Stojanović, an ethnomusicologist (MA) and art/media researcher (PhD), currently holds the position of an Associate Professor for Cultural Studies and Theory of Art and Media at the Faculty of Media and Communications in Belgrade. As a researcher, she is specifically interested in complexity of media-pervaded and media-immersed societies, as well as in phenomena of change that contemporary technologies are bringing to the fields of memory studies, sound studies, education studies and art production. She also works, writes, and publishes in research fields such as gender studies, Jewish studies and popular culture.

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NEW PHONOGRAPH: LISTENING TO THE HISTORY OF SOUND

Until recently, sound cultural heritage preservation was not getting any consistent attention in the Czech Republic. Yet, many a sound document can suffer irreversible physical degradation leading to an irretrievable loss of its content. The non-existence of recommended preservation procedures threatens especially the most archaic types of sound carriers (phonograph cylinders and phonograph records). These sound carriers are at a serious risk not only due to the low resistance of material, but also due to the unavailability of suitable reproduction technologies, which makes reproduction of the content difficult. Still, there is no institution, consortium or committee dedicated to the coordination of sound document-related activities on the national level. The only activity dedicated to this purpose is the New Phonograph: Listening to the History of Sound project funded by the Czech Ministry of Culture NAKI II 2018–2022 programme.

The project is coordinated by the National Museum's research team, as well as external experts. The co-researchers – the National Library of the Czech Republic, the Library of the Academy of Sciences of the Czech Republic, and Masaryk University – each apply their specific expertise in overseeing various parts of the project.

The aim of the project is to develop, test and implement suitable comprehensive methodologies and tools to ensure long-term preservation of sound recordings on historical physical carriers and make them accessible. The implementation of these methodologies and tools, developed on the basis of research carried out in various fields and areas in parallel, will result in recording, digitising, making accessible and preserving sound recordings on historical carriers stored in the National Museum and in other memory institutions.

Filip Šír, DiS, is the coordinator for digitization of audio documents in the Digitization and New Media Department of the National Museum. Since 2012, he has been focusing on a comprehensive solution for the issue of audio documents, from the principles of sound document care to the methodology of their digitization. He is a member of various professional societies, such as the prestigious International Association of Sound and Audiovisual Archives (IASA). In 2016, he received the INFORUM 2016 Prize (awarded for the “Virtual National Phonotheque”) as the most significant and best Czech product, service or act associated with electronic information sources with significance for the Czech Republic within the Virtual National Sound Fund team. In 2017, together with Gabriel Gössel, he was awarded the ARSC Certificate of Merit for his contribution to historical research for “Recorded Sound in Czech Lands”. At the moment, he is the principal investigator leading the project “New Phonograph: Listening to the History of Sound” and also research into sound sources stemming from Czech emigration to the USA in the late XIX and early XX century.

Jelka Vukobratović

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THE CHALLENGES OF HERITAGE AND COPYRIGHT OF COMMERCIAL SOUND RECORDINGS IN FORMER YUGOSLAVIA(S)

Although contrasted, the concepts of safeguarding – oriented towards identity and community, and copyright – oriented towards ownership and profit, are at the same time unavoidably connected. The connection is not just perceptible from their similar starting points (protection of individual or collective intellectual property), but their paths also connect during a life course of a cultural expression. Aside from collective expressions, copyrighted authorial works can go into a process of heritagisation too, revoking a discourse of safeguarding. Such is the case with commercial recordings from the early phase of record industry. These recordings can be a resource for ethnomusicological research, bearing witness to the historic music worlds, musicians and circumstances in which music was being made.

Drawing from the ethnomusicological research project on the beginnings of the recording industry in Croatia, this paper will present the historical connection between the copyright law and the recording industry in former Yugoslavia, as well as the heritage discourse emerging around the artefacts of that industry today. In both Kingdom of Yugoslavia and the Socialist Federal Republic of Yugoslavia, musicians and composers were eager and prominent agents both of the record industry and the implementation of copyright and performing rights. The regulation of the status of their recordings has been an issue in the past as well as today, as can be illustrated by the most recent episode of the long epilogue of “Jugoton”, the first record factory in the socialist Yugoslavia, in which the concepts of copyright and heritage have once again been put forward in a struggle for rights, ownership and justice.

Jelka Vukobratović is a Teaching Assistant at the Music Academy in Zagreb, Croatia. She graduated Flute in 2008 and Musicology in 2012 at the Music Academy in of Zagreb. She gained a PhD in Ethnomusicology from the Doctoral school at the University of Music and Performing Arts in Graz, Austria in 2020. Her research interests include the role of popular and traditional music in everyday life, and their relation to ethnic identities, memory, and musicians’ labour. She is currently a research associate on the project “The Recording Industry in Croatia from 1927 to the end of 1950s”.

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FROM WAX CYLINDER TO DIGITAL:
A TIME-TRAVEL THROUGH THE HISTORY OF FIELD RECORDING
TECHNOLOGY

This presentation will take you on a time-travel through the history of field recording technology. Starting with the very first beginnings of sound recording on wax cylinders and discs, through the various magnetic sound formats to digital technology, an overview will be given of the relations between technology, methodology and the associated problems when recording in the field, such as equipment size and weight, power supply issues, recording media and their respective length, and others. This discipline has always been characterized by special requirements that very often lead to compromises between practicality and technical demands, and often result in unusual problems. Finally, the question of how to preserve all the different field recording formats and make them usable for the future is addressed, as well as some major challenges involved.

Nadja Wallaszkovits studied ethnomusicology at the University of Vienna and graduated as an audio engineer. After several years of experience as a sound engineer for private national and international recording companies and audiovisual productions, she joined the Phonogrammarchiv of the Austrian Academy of Sciences in Vienna in 1998, where she managed the audio department as a senior researcher from 2005–2020. She is currently professor for Conservation and Restoration of New Media and digital Information at the State Academy of Fine Arts in Stuttgart, Germany. Nadja is a specialist in audio restoration, re-recording and digital archiving, and works as a consultant for archival technology for project partners all over the world. She is Audio Engineering Society (AES) Past President, Co-Chair of AES Technical Committee for Archiving, Restoration and Digital Libraries, as well as Chair of the recently renewed AES SC-03 Subcommittee on Preservation and Restoration of Audio Recordings.

ТРАГОМ МАТЕРЊЕ МЕЛОДИЈЕ (2021)

Импресивни и плодносни процват српске музике у XX веку био је праћен упоредним развојем музиколошке науке, у којем је водећу улогу играо Музиколошки институт Српске академије наука и уметности (основан 1948. године у Београду). Овај документарни филм, снимљен у продукцији Документарно-образовног програма Радио-телевизије Војводине из Новог Сада, приказује деловање Музиколошког института САНУ на пољу етномузикологије, у истраживањима различитих вокалних и инструменталних видова традиционалне српске музике, као и у проучавању писаних извора и сачуваних звучних записа старих народних песама и мелодија.

Уредник и сценариста: Борислав Хложан; редитељка: Оливера Шешлија.

A SEARCH FOR MATERNAL MELODY (2021)

The impressive and fruitful development of Serbian music in the twentieth century was accompanied by a comparative development of musicology, where the Institute of Musicology of the Serbian Academy of Sciences and Arts (founded in 1948 in Belgrade) played a leading role. This documentary film, produced by the Radio-Television of Vojvodina's Documentary-Educational Program from Novi Sad, shows activities of the Institute of Musicology SASA in the field of ethnomusicology, in research of various aspects of vocal and instrumental traditions of Serbian music, as well as in the research of written sources and preserved sound recordings of old folk songs and melodies.

Editor and Screenwriter: Borislav Hložan; Director: Olivera Šešlija.

Белешке / Notes

Звучно наслеђе у етномузикологији: Приступ и перспективе
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