



**46<sup>th</sup> World Conference**  
International Council for Traditional Music  
Lisbon . Portugal

**21 to 27 July 2022**

 **Book of Abstracts**

 universidade de aveiro  
theoria poesis praxis



**FCT** Fundação  
para a Ciência  
e a Tecnologia

**NXVA**  
UNIVERSIDADE NOVA  
DE LISBOA



Margulis, Elizabeth H. (Princeton University), Patrick Evan Savage (Keio University), Salwa El-Shawan Castelo-Branco (NOVA FCSH, INET-md), Hideo Daikoku (Keio University), Florence Ewomazino Nweke (University of Lagos), Nori Jacoby, Manuel Anglada-Tort, Shinya Fujii, Shantala Hegde, Hu Chuan-Peng, Jason Jabbour, Case Lew-Williams, Diana Mangalagiu, Rita McNamara, Daniel Müllensiefel, Patricia Opondo, Aniruddh D. Patel & Huib Schippers

**Building Sustainable Global Collaborative Networks: Recommendations from Music Studies and the Social Sciences** [for abstract, see Savage, Patrick Evan]

Marjanović, Nataša  
(Serbian Academy of Sciences and Arts, Institute of Musicology)

**Early Discography and Preservation of (National) Tradition: The Case of *The Conservatory of Serbian Church Chant* \***

[session IIE03]

Among different sources for research of church music traditions, sound recordings of unison chant are extremely important as a reflection of the primary, liturgical context of church music. Recordings of the traditional Serbian church chant have special value as authentic historical sources for research on the practice established during the 18th and 19th centuries on the territory of the Metropolitanate of Karlovci (Austro-Hungary), in the Principality/Kingdom of Serbia and among the Serbs in the Ottoman Empire. The first project of recording Serbian chant was initiated in 1933. In collaboration with the Zagreb-based publishing house Edison Bell Penkala, a significant number of liturgical hymns was recorded on 78 rpm gramophone records, sung by a school teacher and exceptionally skilled church chanter Lazar Lera; it was titled *The Conservatory of Serbian Church Chant*. During the interwar years, when church singing was no longer represented as a subject in seminaries and civil schools in the Kingdom of Yugoslavia, this edition was precious for individual learning efforts. The editor, a respectable Budapest merchant Čeda Dimitrijević, emphasized the importance of this edition for church parishes, schools, monasteries and seminaries, and even predicted its role in the process of “unification” of church chant all over the country. During the 1930s and 1940s, the value of the recorded material was noticed by many teachers of chanting schools; the edition was delivered to numerous monasteries, and special interest arose among Serbs in the diaspora (USA). In this paper I will discuss the conception of this edition, its production, distribution, market and perception in the first half of the 20th century, but also its contemporary importance as an authentic testimony of a vital tradition which has been preserved until today and which represents spiritual cultural heritage and a significant part of Serbian national identity.

Marks, Essica  
(Zefat Academic College)

**Influences of Digital Media on the Musical Culture of Young Students of the Arab Minority in Israel**

[session IIIB06]

The study presented here describes a cultural process that young Arab students in the Galilee have undergone in the last years due to their increasing access and use of digital media devices. In the global cultural world today the presence of digital media products is obvious, and music is an integral part of this phenomenon. The increasing influence of media devices on societies and cultures have become part of a global world where media serves as a kind of “cultural agent” that transmits cultural information to different places in the world. The study presented here began 14 years ago in the Department of Music at the Safed Academic College in the Galilee, where I teach courses in ethnomusicology, including courses dealing with Arab music. Most of the students in the music department belong to various groups in the Arab minority in the Galilee. I have started to follow the student’s musical preferences since their first year in the college and found changes that can be attributed to their increasing use of media devices. The study addresses two main aspects: 1) listening and consumption habits of musical materials. 2) the musical repertoire these students perform as musicians.

\* This research was supported by the Science Fund of the Republic of Serbia, Grant No. 7750287, project: Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society — APPMES.