



SARAJEVO, 7-10 | Dec | 2022

13. Međunarodni simpozij
13th International Symposium
MUZIKA U DRUŠTVU
MUSIC IN SOCIETY

**ZBORNIK
SAŽETAKA
COLLECTION
OF
ABSTRACTS**

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

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

UNIVERZITET U SARAJEVU - MUZIČKA AKADEMIJA
UNIVERSITY OF SARAJEVO - ACADEMY OF MUSIC

MUZIKOLOŠKO DRUŠTVO FEDERACIJE BOSNE I HERCEGOVINE
MUSICOLOGICAL SOCIETY OF THE FEDERATION OF BOSNIA AND HERZEGOVINA

13. MEĐUNARODNI SIMPOZIJ “MUZIKA U DRUŠTVU”
Sarajevo, 7-10. decembar 2022.

13TH INTERNATIONAL SYMPOSIUM “MUSIC IN SOCIETY”
Sarajevo, 7-10 December 2022

U saradnji sa / In collaboration with:

UNIVERZITET U SARAJEVU
SLUŽBA ZA UMJETNOST, UMJETNIČKOISTRAŽIVAČKI RAD, KULTURU I SPORT
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Students of the 1st and 2nd cycle of studies at the University of Sarajevo - Academy of Music

Lokacije / Locations

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



UNSA
Univerzitet u Sarajevu – Rektorat
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GHB
Gazi Husrev-begova biblioteka
Gazi Husrev-bey's Library
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ZMBIH
Zemaljski muzej Bosne i Hercegovine
National Museum of Bosnia and Herzegovina
Zmaja od Bosne 3



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Univerzitet u Sarajevu – Muzička akademija
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SADRŽAJ
CONTENT

Uvod Introduction	8
Raspored Schedule	10
Plenarna predavanja Keynote Lectures	31
Sažeci Abstracts	41
25 godina Muzikološkog društva 25 years of the Musicological Society	172
Izložba Exhibition	180
Radionica Workshop	183
Koncert Concert	190
Biografije Biographies	193
Bilješke Notes	251

RASPORED SJEDNICA SCHEDULE

SRIJEDA / WEDNESDAY 7 DEC 2022	ČETVRTAK / THURSDAY 8 DEC 2022
MAS UNSA	MAS UNSA
08:00 –11:00 Registracija Registration	09:00 – 10:30 Radionica 2 Workshop 2
09:00 –10:30 Radionica 1 Workshop 1	GHB
11:00 –12:40 Sjednica 1 Session 1	11:00 –12:40 Sjednica 5 Session 5
12:50 –13:50 Sjednica 2 Session 2	12:50 –13:50 Sjednica 6 Session 6
14:00 –15:00 Pauza za ručak Lunch break	14:00 –15:00 Pauza za ručak Lunch break
MAS UNSA	UNSA
15:00 –16:20 Sjednica 3 Session 3	15:00 –16:00 Plenarno predavanje II Keynote Lecture II
16:20 –17:20 Sjednica 4 Session 4	16:00 –17:20 Sjednica 7 Session 7
17:30 Otvaranje Simpozija Symposium Opening	17:30 –18:30 Sjednica 8 Session 8
18:00 Plenarno predavanje I Keynote Lecture I	18:30 –19:30 25 godina MDFBIH: svečana sjednica 25 Years of MDFBIH: Special Session Prijem / Reception
20:00 Svečana večera Official dinner	

PETAK / FRIDAY 9 DEC 2022	SUBOTA / SATURDAY 10 DEC 2022
MAS UNSA	MAS UNSA
09:00 – 10:30 Radionica 3 Workshop 3	10:00 – 11:40 Sjednica 13 Session 13
GHB	11:50 –12:50 Sjednica 14 Session 14
11:00 –12:00 Sjednica 9 Session 9	13:00 –14:00 Pauza za ručak Lunch break
12:00 –13:10 Sjednica 10 Session 10	14:00 –15:00 Sjednica 16 Session 16
13:10 –14:30 Pauza za ručak Lunch break	16:10 –17:50 Sjednica 17 Session 17
ZMBIH	18:00 –19:00 Završna sjednica Final Session
14:30 –15:30 Posjeta / Visit ZMBIH	
15:30 –16:50 Sjednica 11 Session 11	
17:00 –18:40 Sjednica 12 Session 12	
19:00 –20:00 Koncert Concert	

Lorane Prévost

Ďelem, Ďelem. Internacionalne himne i politike pripadanja
Gelem, Gelem. International Anthems and the Politics of Belonging

David Chu

Ewell na Istoku. Kineska perspektiva rasizma u istraživanjima muzike
Ewell in the East. A Chinese Perspective on Racism in Music Studies

Nico Schüler

The Hyers Sisters. Ponovno otkrivanje pionirki afroameričkog muzičkog teatra
The Hyers Sisters. Rediscovering Pioneers of African-American Musical Theater

KONCERT CONCERT

19:00-20:00

Ansambli Etnoakademik Ensemble Etnoakademik

Koncert tradicijske muzike Bosne i Hercegovine Concert of Traditional Music from Bosnia and Herzegovina

SUBOTA, 10. DECEMBAR 2022. SATURDAY, DECEMBER 10, 2022

Lokacija / Location:

UNIVERZITET U SARAJEVU - MUZIČKA AKADEMIJA
UNIVERSITY OF SARAJEVO - ACADEMY OF MUSIC

SJEDNICA 13: AKTUELNA ISTRAŽIVANJA U PRIMIJENJENOJ MUZIKOLOGIJI SESSION 13: CURRENT RESEARCH IN THE APPLIED MUSICOLOGY

10:00-11:40

Jezik: B/H/S / Language: B/C/S
Moderator / Chair: **Rijad Kaniža**

Marija Maglov

Radiofonski muzički esej i primenjena muzikologija. *Ono malo čega se sećam*
Ivane Trišić
Radiophonic Music Essay and Applied Musicology. *Ono malo čega se sećam* by
Ivana Trišić

Vanja Grbović

Nagrade i nagrađivanje u oblasti muzičkog stvaralaštva
Awards and Rewards in the Field of Music

Bojana Radovanović i Teodora Trajković

Savremene strategije muzičkih festivala: beogradski Rossi fest
Contemporary Strategies of Music Festivals: Rossi Fest from Belgrade

Miloš Bralović

Komponovanje u vreme krize: zašto muzičko stvaralaštvo ne posustaje?
Composing in the Time of Crisis: Why Does Music Creation Output Not Stop?

Miloš Marinković

Muzički festivali i primenjena muzikologija: Problemi i perspektive
Music Festivals and Applied Musicology: Problems and Perspectives

SJEDNICA 14: HISTORIJSKI POGLED NA JUGOSLOVENSKU POPULARNU MUZIKU SESSION 14: HISTORICAL VIEW OF POPULAR MUSIC IN YUGOSLAVIA

11:50-12:50

Jezik: B/H/S / Language: B/C/S
Moderatorica / Chair: **Aida Adžović**

Sead S. Fetahagić

Razvitak stilova *pop-rock* muzike u Jugoslaviji na primjeru diskografskog opusa
grupe Indexi u periodu do 1972. godine
Development of Pop-Rock Music Styles in Yugoslavia as Seen through the Discog-
raphy of Indexi up to 1972

Nikola Komatović

Ipak poslednja ploča? Značaj albuma *Uspavanka za Radmilu M.* iz vizure moderne
istorije popularne muzike
The Last Record After All? The Importance of *Uspavanka za Radmilu M.* from the
Perspective of Popular Music History

**RADOVANOVIĆ, BOJANA
TRAJKOVIĆ, TEODORA**
Srpska akademija nauka i umetnosti - SANU,
Muzikološki institut
Srbija

Savremene strategije muzičkih festivala: beogradski Rossi fest*

Predmet ovog izlaganja biće višeslojni i multidisciplinarni program beogradskog festivala *Rossi fest*. Ova manifestacija ustanovljena je 2018, inspirisana stvaralaštvom kompozitora “neobične životne priče i stvaralačkog opusa, Salomona Rosija (1570-1650)”, koje se ogleda u ideji sinteze Istoka i Zapada, tj. “kasne renesansne / rano-barokne muzike zapadne Evrope i jevrejskih tradicionalnih i sinagogalnih tekstova” (*Rossi fest*, <https://www.rossifest.org/>). Stoga je i cilj festivala od samog početka bilo spajanje različitih tradicija, kao i kanonskih dela sa savremenom muzikom, a vizija da se ovaj događaj u budućnosti nađe na mapi najznačajnijih evropskih festivala.

U proteklih pet godina, na *Rossi festu* je oblikovano i redovno se održava nekoliko različitih oblasti rada: koncerti domaćih i inostranih izvođača, konkurs za kompozicije savremenih mladih autora i autorki, te koncerti na kojima se izvode pobjednička dela; muzikološka predavanja; majstorski kursevi. Ovom prilikom, predstavimo sve oblike u kojima *Rossi fest* deluje i analizirati ovaj festivalski koncept u kontekstu savremenih festivalskih strategija, a sa posebnim osvrtom na ulogu primenjene muzikologije na ovoj pozornici.

**RADOVANOVIĆ, BOJANA
TRAJKOVIĆ, TEODORA**
Serbian Academy of Sciences and Arts - SASA,
Institute of Musicology
Serbia

Contemporary Strategies of Music Festivals: Rossi Fest from Belgrade*

This presentation will deal with the layered and multidisciplinary program of Belgrade's manifestation *Rossi Fest*. This festival was established in 2018, and it was inspired by the work of Salomone Rossi (1570-1650), a composer with an “unusual life story and creative opus”, which is reflected in the synthesis of the East and West, that is, “the late renaissance / early baroque music from Western Europe and the Jewish traditional and synagogal texts” (*Rossi Fest*, <https://www.rossifest.org/>). For this reason, from the very beginning, the festival has had a goal of fusing different traditions, as well as canonical pieces with contemporary music, and a vision to put this event on the map of Europe's most important festivals in the future.

During the last five years, *Rossi fest* shaped and maintained several different areas of work: concerts of the local and international artists; competitions for young composers and the resulting concerts of the winning compositions; musicological lectures; masterclasses. On this occasion, we will present all the ways in which *Rossi Fest* is shaped, and analyse this festival's concept in the context of contemporary festival strategies, with special attention given to the role of applied musicology on this stage.

* Istraživanje sprovedeno uz podršku Fonda za nauku Republike Srbije, br. 7750287, projekat *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society - APPMES*.

* 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*.

Century Music (2011) was awarded by the Croatian Academy of Science and Arts. The book *The Cantata of Josip Hatze Resurrexit* (2018) was written in co-authorship with I. Tomić Ferić. She is a member of the editorial board of the journals *Theoria* and *Bašćinski glasi*.

*

Radivojević, Maja (1990, Požarevac) je doktorand na Katedri za etnomuzikologiju FMU u Beogradu. Zaposlena je u Muzikološkom institutu SANU u Beogradu kao istraživač saradnik, a u njeno polje interesovanja ulazi muzika manjina, odnos muzike i identiteta, kulturna politika i muzika i aplikativna etnomuzikologija. Posebno je fokusirana na terensko istraživanje muzičke prakse srpskog i vlaškog stanovništva severoistočne Srbije. Autor je monografije *Milija Radivojević Baja – tradicija u nastajanju* i koautor dve monografske građe *Muzičko-plesno folklorno nasleđe Stiga* i *Požarevačka Morava: muzičko i plesno folklorno nasleđe*. Učestvovala je u više, a rukovodila nekoliko projekata koji su za cilj imali istraživanje, prezervaciju i prezentaciju nematerijalnog kulturnog nasleđa Srbije. Dobitnica je ÖeAD austrijske stipendije za studijsko usavršavanje u Beču na Univerzitetu za muziku i umetnost, a rezultate ovog projekta prezentovala je u Centru za istraživanje muzike manjina u Beču (MMRC). Interpretator je tradicionalnih narodnih pesama, a podučava i mlade pevače putem radionica i seminara.

Radivojević, Maja (1990, Požarevac) is a PhD student at the Department for Ethnomusicology at the Faculty of Music in Belgrade. She is employed at the Institute of Musicology SASA in Belgrade as a Research Assistant, and her field of interest includes minority music, the relationship between music and identity, cultural policy and music, applied ethnomusicology. She is especially focused on field research of the musical practice of Serbian and Vlach population of northeastern Serbia. She is the author of the monograph *Milija Radivojević Baja – the emerging tradition* and co-author of two handbooks *Music and dance folklore heritage in the region of Stig* and *Požarevačka Morava: music and dance folklore heritage*. She has participated in several, and managed a few projects aimed at research, preservation and presentation of the intangible cultural heritage of Serbia. She received the ÖeAD Austrian Scholarship for study research in Vienna at the University of Music and the Arts, and she presented the results of this project at the Minority Music Research Center in Vienna (MMRC). She is an interpreter of traditional folk songs, and also teaches young singers through workshops and seminars.

*

Radovanović, Bojana (1991), muzikološkinja i teoretičarka umetnosti, zaposlena je kao istraživačica saradnica u Muzikološkom institutu SANU. Doktorirala je na Odseku za muzikologiju Fakulteta muzičke umetnosti, Univerziteta umetnosti u Beogradu, radeći na temi odnosa između glasa i vokalne tehnike i novih tehnolo-

logija u savremenoj umetničkoj i popularnoj muzici. Istražuje u oblastima savremene muzike i umetnosti, glasa, metal muzike, umetnosti i medija, te transdisciplinarnog pristupa umetnosti. Objavila je dve monografije i bila deo uredničkog tima jednog međunarodnog tematskog zbornika u izdanju Muzikološkog instituta SANU. Suosnivačica je i glavna i odgovorna urednica naučnog časopisa *INSAM Journal of Contemporary Music, Art and Technology*.

Radovanović, Bojana (1991), musicologist and art theorist, is a research assistant at the Institute of Musicology SASA. She obtained her PhD at the Department of Musicology, Faculty of Music, University of Arts in Belgrade, studying the relations of voice to vocal technique and new technologies in contemporary art and popular music. Her research interests include contemporary music and art, voice, metal music, art and media, and transdisciplinary research. She has published two books and co-edited one collective monograph. She is a co-founder and the editor-in-chief of the scientific journal *INSAM Journal of Contemporary Music, Art and Technology*.

*

Ramović, Amila je muzikologinja i kustosica iz Sarajeva. Vanredna je profesorica Univerziteta u Sarajevu – Muzičke akademije. Od 1999. godine je članica, a od 2018. predsednica Muzikološkog društva FBiH. U kustoskoj praksi usmjerava se na interdisciplinarno djelovanje na polju savremene umjetnosti. Karijeru je započela kao dio tima Muzeja savremene umjetnosti Ars Aevi 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 na Venecijanskom bijenalu (2009). U 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 Manhattan String Quarteta. Godine 2019. dodijeljeno joj je priznanje Honorary Fellow of Plymouth College of Art, a 2022. godine godišnja nagrada AMUS-a za muzikologiju i muzičku publicistiku "Vlado Milošević".

Ramović, Amila is a musicologist and a curator from Sarajevo. She is an associate professor at the University of Sarajevo's Academy of Music. From 1999 she has been a member, and from 2018 the president of the Musicological Society of the Federation of BiH. Her curatorial practice is aimed at interdisciplinarity in contemporary arts. Her career in the arts started when she joined the Ars Aevi Museum of Contemporary Art team in Sarajevo in 2000, where she later served as Executive Director (2005-2017). She 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's solo

CISAR - Center for Interdisciplinary Social Applied Research (since 2015), 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) and Svenskt visarkiv (since 2018). She was the first president of the International Council for Traditional Music - the National Committee in Bosnia and Herzegovina, and in 2021 she was elected as a member of the Executive Board of ICTM for the period 2021-2027 year. She serves as the president of the ICTM Committee for the Middle East and Central Asia, and a member of the committee for ICTM archives and ICTM publishing activities. Acc. prof. Ph.D. Jasmina Talam has received several praises and awards, among which the award of the University of Sarajevo for special contribution in the sciences of national importance for the year 2019. In January 2022, she was elected as a corresponding member of the Kungl. Gustav Adolfs Akademien för svensk folkkultur (Royal Gustavus Adolphus Academy of Swedish Folk Culture).

*

Trajković, Teodora (1993) je master teoretičar umetnosti i diplomirani bibliotekar. Diplomirala je (2018) i masterirala (2020) na Fakultetu muzičke umetnosti u Beogradu, na smeru za Muzičku pedagogiju. Stekla je Uverenje o položenom stručnom ispitu u bibliotečko-informacionoj delatnosti 2018. (Narodna biblioteka Srbije), Zapošljena je u Muzikološkom institutu SANU od 2019. godine. Nakon toga, stekla je Uverenje o položenom stručnom ispitu u oblasti zaštite arhivske građe (Državni arhiv Srbije) 2021. godine. Pored bibliotečkog i arhivskog posla koji obavlja, administrira digitalni arhiv izdanja SANU – DAIS (kolekciju Muzikološkog instituta SANU), volonterski radi na internacionalnom muzičkom festivalu *Rossi fest* i član je srpsko-jevrejskog pevačkog društva, hora Braća Baruh. Polje interesovanja joj je očuvanje i objavljivanje arhivske građe o srpskim kompozitorima, kao i digitalizacija (muzičkog) kulturnog nasleđa Srbije.

Trajković, Teodora (1993), master art theorist and graduate librarian, finished her BA (2018) and MA (2020) studies at the Faculty of Music in Belgrade, at the Department for Music Pedagogy. She obtained a Certificate for passing the professional exam in library and information activities in 2018 (National Library of Serbia), and from 2019 she was employed at the Institute of Musicology SASA. After that, she obtained a Certificate for passing the professional exam in the field of protection of archival material (State Archives of Serbia) in 2021. In addition to her library and archival work, she administers the digital archive of SASA - DAIS (collection of the Institute of Musicology SASA), volunteers at the international music festival *Rossi Fest* and is a member of the Serbian-Jewish Singing Society, the Baruch Brothers Choir. Her field of interest is the preservation and publication of archival material about Serbian composers, as well as the digitalization of the (musical) cultural heritage of Serbia.

*

Tuksar, Stanislav je emeritirani profesor Sveučilišta u Zagrebu, Hrvatska. Diplomirao je filozofiju, engleski i violončelo, te magistrirao i doktorirao muzikologiju, sve na Sveučilištu u Zagrebu, gdje je na Muzičkoj akademiji predavao muzikološke predmete od 1993. do 2015. Usavršavao se na Université de Paris IV-Sorbonne (1974-1976) i bio stipendist Humboldtove zaklade na Staatliches Institut für Musikforschung u Zapadnom Berlinu (1986-1988). Sudjelovao je na više od 140 znanstvenih skupova u Hrvatskoj i inozemstvu te održao pozvana predavanja na ukupno 25 visokoškolskih ustanova širom svijeta (Australija, Irska, Južna Afrika, Kanada, Njemačka, Poljska, SAD). Kao autor, urednik i prevoditelj objavio je 30 knjiga i više od 250 članaka. Od 2000. glavni je urednik časopisa *International Review of the Aesthetics and Sociology of Music*. Bio je suosnivač (1992.), tajnik (1992-97.) i predsjednik Hrvatskog muzikološkog društva (2001-2006 i 2013-2018). Od 2012. redoviti je član Hrvatske akademije znanosti i umjetnosti.

Tuksar, Stanislav is Professor emeritus of the University of Zagreb, Croatia, being awarded BA in philosophy, english and cello, MA and PhD in musicology, all at the University of Zagreb, where he taught musicology from 1993 to 2015. He also made advanced studies at the Université de Paris IV-Sorbonne (1974-76) and was the Humboldt Foundation research fellow at Staatliches Institut für Musikforschung in West Berlin (1986-88). He participated in more than 140 scholarly symposia in Croatia and abroad and lectured at 25 universities worldwide. He published as author, editor and translator 30 books, and has authored more than 250 articles. Since 2000 he has been Editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music*. He was co-founder (1992), Secretary (1992-1997) and President (2001-2006, 2013-2018) of the Croatian Musicological Society, and he has been fellow of the Croatian Academy of Sciences and Arts (since 2012), both in Zagreb.

*

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