



HUZ

HRVATSKA UDRUGA ZBOROVOĐA
CROATIAN CHORAL DIRECTORS ASSOCIATION

ARS CHORALIS 2010

Prvi međunarodni umjetničko-znanstveni simpozij
o zborskoj umjetnosti, pjevanju i glasu

The First International Artistic and Scientific
Symposium on Choral Art, Singing and Voice

Zagreb, 8.–10. 4. 2010.

CROATIA

Spoznori / Sponsors

BeSTMUSIC

GENERAL SPONSOR



PLATINUM SPONSOR



PLATINUM SPONSOR



PLATINUM SPONSOR



GOLDEN SPONSOR



GOLDEN SPONSOR

HRVATSKI GLAZBENI ZAVOD

GOLDEN SPONSOR



Agencija za odgoj i obrazovanje

GOLDEN SPONSOR

fokus

SILVER SPONSOR

HUZ

HRVATSKA UDRUGA ZBOROVOĐA
CROATIAN CHORAL DIRECTORS ASSOCIATION

ARS CHORALIS 2010

Prvi međunarodni umjetničko-znanstveni simpozij
o zborskoj umjetnosti, pjevanju i glasu

The First International Artistic and Scientific Symposium
on Choral Art, Singing and Voice

Zagreb, 8.–10. 4. 2010.

Mjesto održavanja / Venue
Nadbiskupijski pastoralni centar, Kaptol 29a
Institut za crkvenu glazbu Albe Vidakovića, Vlaška 38

CROATIA

Ovaj je Simpozij posvećen maestrima
This Symposium is dedicated to



Emil Cossetto (1918.– 2006.)



Sergije Rainis (1919.– 2008.)

Počasni gost
Guest of Honour

JOHAN SUNDBERG - Sweden

Simpozij je ostvaren u suradnji s
Institutom za crkvenu glazbu Albe Vidakovića
Katoličkoga bogoslovnog fakulteta iz Zagreba
Hrvatskom udrugom vokalnih pedagoga
Agencijom za odgoj i obrazovanje
Hrvatskim društvom skladatelja
Hrvatskim društvom glazbenih teoretičara
Edukacijsko-rehabilitacijskim fakultetom
Sveučilišta u Zagrebu
Hrvatskim društvom logopeda
Hrvatskim saborom kulture

The Symposium is organized in collaboration with
The Institute for Church Music Albe Vidaković
of Catholic Theological Faculty, Zagreb
Croatian Voice Teachers Association
Education and Teacher Training Agency
Croatian Logopedics Association
Croatian Composers Association
Faculty of Education and Rehabilitation Sciences
of University of Zagreb
Croatian Association of Music Theorists
Croatian Council for Cultural Heritage

Umjetnički i stručni odbor Artistic and Scientific Committee

Thomas Caplin

Hedmark University College iz Norveške

Mr. sc. Joško Čaleta

Institut za etnologiju i folkloristiku iz Zagreba

Rudolf de Beer

Stellenbosch University iz Južne Afrike

Đeni Dekleva-Radaković

Pedagoški fakultet Sveučilišta Jurja Dobrile iz Pule

Akademik Nikša Gligo

Muzička akademija iz Zagreba

Dr. sc. Mladen Hedjever

Edukacijsko-rehabilitacijski fakultet iz Zagreba

Joy Hill

Royal College of Music iz Velike Britanije

Mr. artis Miroslav Martinjak

Institut za crkvenu glazbu Albe Vidakovića iz Zagreba

Dr. sc. Vesna Mildner

Odsjek za fonetiku Filozofskoga fakulteta iz Zagreba

Vlatka Oršanić

Muzička akademija iz Zagreba

Branko Starc

Umjetnička akademija iz Splita

Vlado Sunko

Umjetnička akademija iz Splita

Dr. sc. Santa Večerina-Volić

Medicinski fakultet iz Zagreba

Tematska područja

- **Zbor/zborovođa**
metodika rada sa zborom, psihologija, dirigent i njegovi zadaci...
- **Pjevačko umijeće/pjevačka pedagogija**
vokalna tehnika, impostacija glasa, metodika poduke pjevanja...
- **Dirigiranje/interpretacija**
manuelna tehnika, dirigentska ekspresivnost, izvođenje djela, povijesna stilistika...
- **Glazbeno djelo/analiza**
skladateljski postupci, prikaz sadržaja i smisla djela, vrste analiza djela...
- **Izvedba/vokalna stilistika**
vokalno djelo i vrste impostacija glasa, ekspresivne mogućnosti glasa...
- **Znanost/glas i sluh**
otorinolaringologija, fonetika, logopedija, rehabilitacija glasa, neurologija...
- **Znanost/glazba**
muzikologija, etnomuzikologija, istraživanje umjetničke i tradicijske glazbe, život i djelo glazbenika...
- **Glazbena pedagogija/obrazovanje**
škola i pjevanje, društvo i glazbena kultura...
- **Musica sacra**
liturgijska glazba, umjetnička sakralna glazba, gregorijanika, psalmodija, crkveno pučko pjevanje...
- **Glazbeni mediji/tehnologija**
glazbena produkcija, tonsko snimanje, diskografija, digitalna tehnika...
- **Ostale teme**

Topics

- **Choir/choral director**
methodology of work with the choir, psychology, conductor and his duties...
- **The art of singing/vocal pedagogy**
vocal technique, voice posture, methodology of the teaching of singing ...
- **Conducting/interpretation**
technique, expressiveness, performance practice, historical style...
- **Composition/analysis**
the proces of composing, finding the sense and meaning of the music...
- **Vocal performance/vocal stylistics**
vocal work and different voice postures...
- **Science/voice and hearing**
otorhinolaryngology, phonetics, speech pathology, voice rehabilitation, neurology...
- **Science/music**
musicology, ethnomusicology, the life and work of musicians...
- **Music pedagogy/education**
school and singing, society and musical culture...
- **Musica sacra**
liturgical music, sacred art music, Gregorian chant, psalmody, traditional church singing...
- **Music media/technology**
music production, sound recording, discography, digital technology ...
- **Other topics**

Organizacijski odbor Organization Committee

Branko Starc
predsjednik/President
Bojan Pogrmilović
Tomislav Čekolj
Miroslav Martinjak
Ružica Ambruš-Kiš
Tihomir Petrović

Izvršni odbor Executive Committee

Jelena Ćosić
Martina Evačić
Marketing
Branka Horvat
Ivana Jaklin
Franciska Križnjak
Branko Puceković
Barbara Rubil
Branko Starc jr.
Vedran Stihović

Zastupljene zemlje Represented Countries

Austria
Croatia
Germany
Italy
Japan
Latvia
Malaysia
Norway
Portugal
Slovenia
South Africa
Sweden
Turkey
United Kingdom

Predavači / Lecturers

- GIOVANNI ACCIAI (Italy), 9
 YOICHI ADACHI (Japan), 10
 ANGELINI ANDREA (Italy), 10
 DAMIR BEDRINA (Germany), 11
 MIRA BRATUŠA (Croatia), 12
 THOMAS CAPLIN (Norway), 13
 RUDOLF DE BEER (South Africa), 13
 MAURA FILIPPI (Croatia), 15
 NIKŠA GLIGO (Croatia), 16
 BARIS GURKAN (Turkey), 17
 CHRISTIAN HERBST (Austria), 18
 JOY HILL (United Kingdom), 19
 IRENA HOČEVAR-BOLTEŽAR (Slovenia), 20
 WERNER JAUK (Austria), 21
 HARALD JERS (Germany), 22
 FRANZ JOCHUM (Austria), 23
 OĞUZ KARAKAYA (Turkey), 23
 NATAŠA KLARIĆ BONACCI (Croatia), 25
 FILIPA LÃ (Portugal), 25
 VESNA MILDNER (Croatia), 26
 VLATKA ORŠANIĆ (Croatia), 27
 ROZINA PALIĆ-JELAVIĆ (Croatia), 29
 IVAN PAVIŠIĆ (Croatia), 31
 BOJAN POGRMILOVIĆ (Croatia), 31
 SNEŽANA PONOŠ (Croatia), 33
 BRANKO PUCEKOVIĆ (Croatia), 34
 DAVORKA RADICA (Croatia), 35
 MICHAEL REIMER (Germany), 36
 MARIA LUISA SÁNCHEZ CARBONE (Italy), 36
 SUSANNA SAW (Malaysia), 37
 JOSEF SCHLÖMICHNER (Austria), 38
 BRANKO STARC (Croatia), 39
 JOHAN SUNDBERG (Sweden), 40
 ANTUN TOMISLAV ŠABAN (Croatia), 41
 TIHANA ŠKOJO (Croatia), 41
 JASNA ŠULENTIĆ BEGIĆ (Croatia), 43
 ANNEMARIE VAN DER WALT (South Africa), 44
 ROMANS VANAGS (Latvia), 44
 MARKO VATOVEC (Slovenia), 46
 JELENA VLAŠIĆ DUIĆ (Croatia), 47
 ZDENKA WEBER (Croatia), 48
 NALAN YİĞİT (Turkey), 49
 DOMAGOJ ŽABAROVIĆ (Croatia), 51

L = Predavanje / Lecture**W = Radionica / Workshop****E = engleski /English****Cro = hrvatski / Croatian**

GIOVANNI ACCIAI (Italy) • Regular teacher of History of music, Musical semiography and Performance practice of the Academy of music «Giuseppe Verdi» of Milan and University of Potenza. He is graduated in Organ, in Composition and in Conducting technique at the Academy of music «Giuseppe Verdi» of Milan; he specialized in Musical paleography and philology at the University of Pavia. Director of the magazine «L'Offerta musicale», he has published numerous revisions of ancient music, musicological studies, translations, critical editions. Already conductor of the «Corale Universitaria di Torino» (from 1975 to 1983) and of the «Coro del Teatro comunale di Bologna», 1981-1982), at the moment he is artistic and musical conductor of the «Solisti del madrigale» and of the Collegium vocale et instrumentale «Nova Ars Cantandi», at the guide of which he attended to an intense concertistic and discographic activity. Since september 1989 and until the broke of the ensemble (1995) he has been conductor of the Chamber choir of the RAI of Rome. He is artistic director of the International choral competition of Riva del Garda (Trento), and National choral competition of Quartiano (Italy). He is regularly invited as president and member of jury of the most important international choral competitions and to give relations at musicological meetings and stages of choral conducting and of performance practice at national and foreign associations. In attended to the recording of the *Vespri per la festa di Ognissanti* by Giovanni Giacomo Arrigoni and the unabridged editions of *Lamentazioni e i Responsori per la Settimana santa*, op. XXII e XXIII by Lodovico Viadana, *Missae «Beata es virgo Maria»* and *«Illuminare Jerusalem»* by Giovanni Contino and *Concerti ecclesiastici* by Giacomo Moro da Viadana for the discographic companies «Concerto» and «Stradivarius» respectively; with the Ensemble «Micrologus» he has recorded a CD entitled *Europa concordia musicae*, with polyphonic music of XV and XVI centuries, ordered by the Cabinet and the RAI (Italian radio and television broadcasting corporation) on the occasion of the Italian six-months period of presidency of the European Union. For the discographic company «Nuova Era» he has been attended the recording of the *Quarto and Sesto libro de' madrigali a cinque voci* by Claudio Monteverdi, performed by the «Solisti del madrigale» and for the SARX of Milan, the unabridged edition of the *Motecta festorum totius anni* (1563) by Giovanni Pierluigi da Palestrina, performed by the Collegium vocale «Nova Ars Cantandi». For the discographic company «Tactus» he has been attended the recording of the *Vespri della Beata Vergine* of Isabella Leonarda performed by the Collegium vocale «Nova Ars Cantandi».



• **Performing Praxis of the Renaissance and Baroque Music (L) (E)**

The performing of poliphonic music of Renaissance and Baroque period does not mean simply performing a purely musical act; on the contrary it means developing principally an intellectual, humanistic, aesthetic component that is an inherent part of the musical passage. In this passage vocal qualities are rooted in the poetic-musical weave, in wich two arts forms (poetic and music) are complementary indivisible.



YOICHI ADACHI (Japan) • He studied a piano at Musashino Academia Musicae. After that he studied choral conducting at Sweelinck Conservatorium van Amsterdam in Netherlands. He studied conducting with Daniel REUSS, choral conducting with Shin SEKIYA, Renaissance music with Paul van Nevel. He took part in summer seminar in Utrecht, Netherlands and performed closing concert in 96, 97. He took part in Choir

Festival 99 with Tokyo Josei Choir, gave a gold prize. As a Conductor, ADACHI has been Tokyo Josei choir and Fontana di Musica and Parnassos Ensemble etc... As a guest conductor, he was Cappella Amsterdam. He is member of Japan Choral Director Association.

• **Introduction of Traditional Music and Choral Music in Japan (L) (E)**

• **Let's Sing Japanese Choral Music (W) (E)**



ANGELINI ANDREA (Italy) • Born in Bologna, Italy, Andrea Angelini began his piano studies as a child earning a Bachelor of Music at Ferrara's Frescobaldi Conservatory. Particularly interested in piano pedagogy, he studied with Rita Ferri and Alexander Lonquich. His interests led him to the choral field, and he earned a Bachelor studying Liturgical Music at Modena and at the International Art Academy in Rome with Fulvio

Angius. He also studied organ at Pesaro's Conservatory of Music. He is the Artistic Director and Conductor of the professional group *Musica Ficta Vocal Ensemble* (www.ensemble.musicaficta.org) that frequently performs in important Festivals in Italy and abroad. He has been member of the Jury at many International Choir's Competitions. He frequently leads choral workshops in Italy and abroad. He is the artistic director and one of the tutors at the Rimini International Choral Workshop, where he teaches with Peter Phillips of the Tallis Scholars, (www.musicaficta.org/welcome.html). Mr. Angelini is also the artistic director of the Rimini International

Choral Competition, (www.riminichoral.it). He is the Chief Editor of FARCORO, the Choral Magazine of the Regional Choir Association and of the International Choral Bulletin (ICB), the membership magazine of the IFCM (International Federation for Choral Music). His transcription of Faure's Requiem is published by *Gelber Hund Verlag* of Berlin, who are also publishers of a book of repertoire for organ and violin, edited by Mr. Angelini. For the American *CanticaNOVA Publication*, he has prepared transcriptions of important Renaissance Motets.

- **Choral Organisations and Institutions: IFCM - International federation for Choral Music (L) (E)**
- **From Manuscripts to Printed Music: Ottaviano Petrucci and His Invention (L) (E)**

Ottaviano Petrucci (18 June 1466 – 7 May 1539) was an Italian printer. Petrucci is credited with producing, in 1501, the first book of sheet music printed from movable type: *Harmonice Musices Odhecaton*, a collection of chansons. The innovative work in design, typography, and content of Ottaviano Petrucci became the standard by which all following printers measured themselves. He created the defining moment when Italy took the lead in book printing in the Renaissance.

DAMIR BEDRINA (Germany) • Rođen 23. lipnja 1961 u Puli, Hrvatska. Studira teologiju na Visokoj bogoslovskoj školi u Rijeci (1981-1987) i diplomira 1987. Postaje svećenik porečko-pulske biskupije redanjem 21. lipnja 1987. u pulskoj katedrali po rukama biskupa msgra. Antuna Bogetića. Od 1987. do 1991. studira crkvenu glazbu na Akademie für kath. Kirchenmusik u. Musikerziehung u Regensburgu (Njemačka) sa završnim ispitom za Crkvenoga glazbenika (B-Prüfung) i nastavnika glazbe za klavir, orgulje, zborско pjevanje i dirigarnje te solo pjevanje (ML II). Orgulje, zborско pjevanje i dirigiranje polazi u klasi Rolanda Büchnera, solo pjevanje u klasi Petera Wetzlera. Nakon završetka studija napušta svećeništvo. Od 1995. do 1998. studira solo pjevanje u Regensburgu u klasi Petera Wetzlera s položenim ispitom za glazbenoga pedagoga solo pjevanja. Od 1992. do 2004. voditelj je glazbene škole Aicha vorm Wald. Od 2004. nastavnik je glazbe na Kreismusikschule (Županijska glazbena škola) Passau i voditelj područne škole Aicha vorm Wald, te vodi projekte KMS Passau. Od 1993. voditelj je župskoga zbora u Bischofsmaisau te nastavnik orgulja u biskupiji Passau.



- **Giuseppe Verdi – Ave Maria za četverglasni zbor a cappella (L) (Cro-E)**

Nastanak kompozicije: Ave Maria – komponirana 1889, revidirana 1897 • Kompozicija na osnovi scale enigmatica, prikaz i analiza djela • Harmonizacija • Završni dio



MIRA BRATUŠA (Croatia) • Rođena je godine 1959. u Čakovcu. Osnovnu i glazbenu školu pohađala je u Čakovcu, Srednju glazbenu (teorijski odjel) u Varaždinu, a diplomirala na Pedagoškoj akademiji u Mariboru – učitelj glazbene kulture. Živjela je neko vrijeme u Njemačkoj, a od 2003. godine radi kao učiteljica glazbene kulture u osnovnoj i glazbenoj školi. U Centru za odgoj i obrazovanje Čakovec zaposlena je od 2006.

godine. Trenutačno je na preddiplomskom studiju na FFPU – Glazbena pedagogija. Umjetnička je voditeljica vokalne skupine KUD-a Ivan Mustač Kantor iz Svete Marije s kojom nastupa na raznim smotrama i susretima. (mira.bratusa@ck.t-com.hr)

• **Zborsko pjevanje (INA) u obrazovanju učenika s posebnim potrebama u osnovnoj školi (L) (Cro)**

Osim redovite nastave, glazbena nastava u osnovnoj školi (i u posebnim ustanovama) uključuje skupno muziciranje i izbornu nastavu *izvannastavne aktivnosti* – zbor, vokalne skupine, folklor, ples, raznovrsne glazbene projekte te posjete glazbenim priredbama. Posebnu pozornost zaslužuju ansambli: zbor i mogući orkestri. Oni su, a ne nastava u razredu, prava mjesta aktivnoga muziciranja. INA u školi sastavni su dio školskog života svakog učenika. To je mjesto suživota, kreativnosti i stvaralaštva učenika. Program rada INA okviran je. INA su planirane, sadržajno programirane, subjektu primjerene te odgoju i obrazovanju subjekta namijenjene. Aktivnosti nisu propisane Nastavnim planom i programom, već ovisno o afinitetima učenika i učitelja te materijalnoj opremljenosti škole, učitelj osmišljava godišnji operativni plan i program za izvannastavne glazbene aktivnosti. Slobodan odabir aktivnosti omogućava učenicima veću angažiranost u njima jer rade upravo ono što vole. U INA učenici se uključuju dobrovoljno, prema vlastitom opredjeljenju i želji, upisuju se u rad glazbene grupe koja obuhvaća raznolike aktivnosti: od pjevanja, sviranja, glazbeno-scenskih prikaza i glazbeno-tehnoloških projektnih modela rada. Učenik je taj koji će svojim radom i aktivnošću, zalaganjem, samostalnošću doprinjeti kvaliteti programa i relevantnošću sadržaja. Rad u INA je slobodan, spontan, raznovrstan, dinamičan, polazi od interesa učenika, njihovih želja, sklonosti i nadarenosti. Cilj je ovog slobodnog pristupa rada u INA omogućiti otkrivanje i poboljšanje kreativnog i stvaralačkog glazbenog potencijala svakog učenika. Stupanj kreativnosti ovisi o glazbenoj aktivnosti koja se pred njega postavlja. U području glazbenog stvaralaštva senzibiliziramo djecu za umjetnost, razvijamo njihovu fantaziju, potičemo stvaralačko izražavanje, podržavamo njihovu sposobnost za izražavanje, razvijamo dječji doživljaj te ih učimo biti osjetljivim na ljepotu. Djelujemo na njihovo zapažanje i pamćenje odnosno privikavamo ih na uočavanje glazbenih sastavnica koje će im pomoći u oblikovanju stručnog glazbenog dojma. Učenike koji polaze izvannastavnu aktivnost uključujemo u nastupe ili neke druge prigode gdje prezentiraju sadržaj i program koji su za vrijeme trajanja INA uvježbali i učili te demonstriraju koje su vještine i umijeća stekli.

THOMAS CAPLIN (Norway) (1960) • Professor in choral conducting and management. Mr Caplin received his education as a singer, conductor and choral pedagogue at the Royal Academy of Music in Copenhagen and at the Royal Academy of Music in Stockholm. He is frequently engaged as guest conductor and clinician, and as adjudicator in competitions in Norway and abroad. His publications include books on choral conducting in Sweden and Norway, as well as a number of compositions and arrangements and CD recordings. In 2004 he was awarded the recognition “Choral Director of the Year” by the Norwegian Choral Directors’ Association. He presently conducts two choirs: The Lund University Male Choir (prominent male choir from University of Lund, Sweden) and Chamber Choir Collegium Vocale (Norway). He led the Oslo University Male Choir to Olympic Champion in Xiamen, China 2006. Internationally he is in the steering committee for the IFCM mentor program “Conductors Without Borders”, and is currently involved in building up formalized choral conductor’s training in Indonesia. His present employment is Music Director for the Norwegian Choral Association. He is also on the Interkultur World Choir Council as the Norwegian representative.



• **The Communication of Musical and Vocal Vision and Intent (L) (E)**

Singing and movement: An interactive workshop trying to illustrate how the *imitational impact* affect the way the conductor works with his choir. How to implement kinaesthetic reinforcement in warming-up exercises or in the rehearsing of specific passages in the music, and thereby being able to condition your singers to a far higher degree of both vocal and musical awareness - how the conductor’s musical mind manifests itself in the body language and the singers in the choir. *Subliminal interaction* – the secret behind musical leadership?

RUDOLF DE BEER (South Africa) • Joined the Stellenbosch University’s music department in 2006 and is currently senior lecturer in choral conducting, head of music education, artistic director of Schola Cantorum Stellenbosch, and conductor of the Mecer City of Tygerberg Choir. Amongst others he previously conducted the Drakensberg Boys’ Choir, the National Youth Choir of South Africa, the Excelda National Chamber Choir (a project of Jeunesses Musicales South Africa), and the Choir of the Latvian Academy of Music on invitation in Riga. He studied at Potchefstroom University, while his Master’s in choir conducting and musicology is from the University of Oslo. He completed his DMus through a joint venture between the Nelson Mandela



Metropolitan University in Port Elizabeth and the Norwegian State Academy of Music in Oslo under his mentor, Kåre Hanken. As director of the 1st Stellenbosch University International Choral Conducting Symposium, he was local convenor of the IFCM's 4th Multi-Cultural Choral Conference, "Voices of South Africa" during April 2009. He regularly receives invitations as clinician to present workshops, lectures and masterclasses on African Choral Music – the focus of his research output for his DMus. Highlights in his conducting career include concerts for Nelson Mandela on his 85th birthday, the opening ceremony of the Commonwealth Congress in Durban in front of Queen Elizabeth II, and concerts with the major orchestras in South Africa.

LECTURE

• **Merging Africa with the West: The Birth of African Neo-Choral Music (L) (E)**

The so-called birth of African Choral Music can be traced back, like the western choral tradition, to religious activities, and especially to Christian missionary movements. Although group singing is and has been part of African indigenous music practices, choral singing, as understood in the western world, only emerged as a discipline in Africa after the Europeans invaded Africa. Daily African activities always included some form of musicking, and in many instances singing; lullabies, songs for war, drinking songs, dances at rituals, and many other musical reflections on society are included in this spectrum. Soon after missionarial efforts to transform all so-called pagan practices including 'non-Christian' music on the 'dark continent', the African spirit bounced back by merging African and western elements, either through musical- or textual syncretism. Although African converts emerged as Christian composers, which spurred the surfacing of many compositions and arrangements, the spontaneous character of the African socio-cultural traditions was still the principle means through which music was carried over from generation to generation. Ethnomusicological efforts further prevented the extinction of many indigenous traditions and songs, which again opened a whole new range of possibilities to European-trained composers in Africa, and many choral works based on indigenous and traditional musical elements came to the fore. As part of research on choir improvisation, referred to as extemporisation, I explore the possibilities of completing a full circle in African music traditions by utilising African indigenous musical traditions and means of musicking as tool to extemporise on different indigenous and neo-traditional melodies. This will hopefully pave the way for new possibilities in the evolution of African choral traditions in Southern Africa, both as functional activity as well as art music.

WORKSHOP

• **Teaching the 'Audience' to Extemporise on African Melodies Utilising African Indigenous Elements of Musicking (W) (E)**

This presentation will again refer to the History, Development and Performance Practices of African Neo-Traditional Choral Music, practically engaging a new possibility in the performance of this music, through choral extemporization. Taking the participant from the embryo of the indigenous tune, through the missionarial influences of the first African converts and the first African compositions, exploring some party- or wedding songs as well as serious choral compositions influenced

by African ideas – completing the full circle of re-introducing indigenous elements in the traditional choral culture through choral extemporisation. Scandinavian methods of choir “improvisation” served as basis for this part of the research.

MAURA FILIPPI (Croatia) • Diplomirala je talijanski i španjolski jezik i književnost na Filozofskom fakultetu Sveučilišta u Zagrebu, gdje je diplomirala temom „Libreta i libretisti Giacomina Puccinija“. Radila je u nacionalnim i internacionalnim školama stranih jezika te predavala na Sveučilištu Middlebury College (Vermont, SAD, 2005 i 2006). Završila je srednju muzičku školu te bila dugogodišnji član akademskog zbora Ivan Goran Kovačić te honorarni član zbora HRT-a, Baroknog ansambla te zbora HNK. Upisala je magisterij iz lingvistike, na talijanistici na Filozofskom Fakultetu u Zagrebu, tema magisterija je interdisciplinarna problematika libretistike. Od 2006 godine zaposlena je kao predavač na Muzičkoj Akademiji u Zagrebu na katedri za pjevanje.



Nataša Klarić Bonacci/Maura Filippi – Muzička akademija u Zagrebu

• Strani jezici kao strukovni predmet u obrazovanju pjevača (L) (Cro)

Za zbarskoga pjevača ili solista dobro poznavanje stranog jezika nije samo korisna komunikacijska vještina, već jedna od temeljnih i neizostavnih stručnih kompetencija. Pri tome bi pojam „poznavanje“ uključivao niz znanja i vještina, kojima pjevač mora ovladati, kako bi ispunio svoju primarnu zadaću – vokalno interpretirati glazbeno djelo, u ovom slučaju, na stranom jeziku. U prvom redu, kvalitetna interpretacija teksta na stranom jeziku svakako nužno pretpostavlja sadržajno razumijevanje dotičnog teksta, što podrazumijeva usvajanje vokabulara određenog jezika, kao i gramatičkih zakonitosti unutar jezika. Pri tome valja imati na umu, da pojedina libreta ili solo-pjesme obiluju vokabularom, pa često i gramatičkim strukturama, koje ne spadaju u svakodnevni jezik. Nadalje, kako je glavni profesionalni proizvod pjevača ispjevani tekst upućen publici, pravilan izgovor pri vokalnoj interpretaciji od presudne je važnosti u pjevačkoj struci, jer površna dikcija utječe na razumijevanje sadržaja kod slušača, a istovremeno ne postoji mogućnost provjere i korekcije. Zadnji, ali nikako manje bitan element koji zaokružuje kvalitetnu vokalnu, a k tome i scensku interpretaciju jest poznavanje društvenih i političkih prilika razdoblja u kojem je djelo nastalo, a posebno književnih djela, koja su, kao odraz spomenutih prilika, često bila podlogom mnogih budućih glazbenih djela. Zbog svega navedenog podučavanje stranog jezika za pjevače sadržajem, metodom i opsegom značajno se razlikuje od uobičajenog podučavanja stranog jezika kao općenitog sredstva komunikacije, stoga ga u kontekstu obrazovanja pjevača treba promatrati kao stručni, a ne općeobrazovni predmet. Ovaj rad donosi prikaz najvažnijih značajki koje bi trebao obuhvatiti cjelovit program jezičnog obrazovanja pjevača, te predstavlja nekoliko stvarnih primjera takvog programa koji se provode u nastavi talijanskog i njemačkog jezika na Muzičkoj akademiji u Zagrebu.



NIKŠA GLIGO (Croatia) (1946) • Academician, Croatian musicologist, professor at the Music Academy of the Zagreb University. He attained his Ph. D. degree in Ljubljana with prof. Andrej Rijavec and later on specialized in Berlin with Rudolf Stephan and Carl Dahlhaus and in Freiburg i. B. with Hans Heinrich Eggebrecht. His research fields include 20th century music, musical terminology and semiotics of music. He wrote five books and published numerous articles in Croatia and abroad. He is the member of the

Croatian Academy of Sciences and Arts. Contact: niglio@yahoo.com.

NIKŠA GLIGO (1946), akademik, hrvatski muzikolog, profesor na Muzičkoj akademiji Sveučilišta u Zagrebu. Doktorirao je muzikologiju kod prof. Andreja Rijavca u Ljubljani a specijalizirao se kod Rudolfa Stephana i Carla Dahlhaua u Berlinu i Hans Heinrich Eggebrechta u Freiburgu i. B. Posebno se bavi glazbom 20. stoljeća, glazbenom terminologijom i semiotikom glazbe. Napisao je pet knjiga i objavio brojne znanstvene i stručne radove u Hrvatskoj i u inozemstvu. Redoviti je član Hrvatske akademije znanosti i umjetnosti. Kontakt: niglio@yahoo.com.

• **From the Repertoire of »Ars choralis« From Woodstock (NY) – a Case of an Unusual Political Engagement (L) (E)**

From my pure terminological interests I began to look in various references for anything about “ars choralis”. So I came to the American organization “Ars choralis”, “a nonprofit organization dedicated to celebrating the human spirit through the performance of choral music of all periods and styles”. At their Internet site (www.arschoralis.org) I found information about the program entitled *Music in Desperate Times: Remembering The Women's Orchestra of Birkenau* in which the artistic director of “Ars choralis”, Barbara Pickhardt, tried to reconstruct the work of all-women's orchestra in the concentration camp Auschwitz-Birkenau which was for 18 months conducted by Alma Rosé, the niece of Gustav Mahler. Orchestra played popular pieces to German officers – Beethoven', symphonies, Puccini's arias, Chopin's and Strauss' waltzes. The women also had to play marches for emaciated, often sick prisoners as they struggled to walk to their forced labor jobs. This project of reconstruction of this bizarre case shows that the “celebration of human spirit” in inhuman times might degenerate in its pure degradation.

• **Iz repertoara udruge »Ars choralis« iz Woodstocka (NY) – slučaj neuobičajenog političkog angažmana**

Iz mojih pukih terminolojskih interesa tražio sam po priručnicima bilo što o pojmu “ars choralis” pa sam tako došao do američkoga udruženja pod tim naslovom, do “neprofitne organizacije koja se posvetila slavljenju ljudskoga duha izvedbama zbornice glazbe svih razdoblja i stilova”. Na njihovoj internetskoj stranici www.arschoralis.org pronašao sam podatak o programu pod naslovom *Glazba u očajničkim vremenima: sjećanje na ženski orkestar u Birkenauu* u kojemu je njihova umjetnička direktorica, Barbara Pickhardt, pokušala rekonstruirati djelatnost ženskoga orkestra u koncentracijskome logoru u Auschwitzu-Birkenauu što ga je punih 18 mjeseci vodila Alma Rosé, nećakinja

Gustava Mahlera. Orkestar je svirao njemačkim časnicima popularne komade – Beethovenove simfonije, Puccinieve arije, Chopinove i Straussove valcere. Također su morali svirati i koračnice za iscrpljene i često bolesne zatočenike koji su s velikom mukom odlazili na prisilni rad. Projekt rekonstrukcije ovog bizarnog slučaja pokazuje kako se „slavljenje ljudskoga duha“ u nehumanim vremenima može izroditi u čistu njegovu degradaciju.

BARIS GURKAN (Turkey) (1980) • **UNDERGRADUATE:** Ege University, Traditional Turkish Music State Conservatory, Turkish Folk Music Department; **MASTER:** Ege University, Audio Design Program, Ethnomusicology; **OFFICIAL DUTY:** As a Lecturer in Traditional Turkish Music Department of Dilek Sabanci State Conservatory in Selcuk University; **NOTES:** I have studied ethnomusicology with Prof. Dr. Yetkin Ozer and Prof. Dr. Ahmet Yurur for four years. I am as an ethnomusicology student, have a professional curiosity about relation between ‘religion and music’. I have been studying Yoruba origin religion Santeria and Bata drum tradition in Cuba, for two years.



• **Bata Drum as a Pre-Eminent Sacred Instrument in Orisha Worship and Religious Music of Santeria in Cuba (L) (E)**

Santeria, known also as Lucumi or ‘Regla de Ocha’ (Rules of Ocha), is an Afro-Cuban syncretic religion which includes elements from Yoruba Orisha worship and Catholicism in Cuba. Lucumi society is known the descendents of Yoruba people who are living in contemporary geographical areas of southwestern Nigeria and the southeastern portion of the Republic of Benin. Yoruba people lived under the control of one of the strongest West African kingdoms, Oyo Empire which its capital was the spiritual center of Orisha worship. In the first half of nineteenth century, Cuba produced an important part of (one of the third) sugar demand of the world, for this reason there were in large quantities requirement for labour in this period. This period also has witnessed the collapse of Oyo Empire. Thousands of Yoruba people brought their believes and cultures to Cuba, as slave, until prohibition of slave trade. Along with the impacts of historical and political developments on their livess, New World included reinterpretation process of cultural components and religious traditions. Through reinterpretation process, for example, has not changed the fundamentals of Orisha worship but structure that consist of regional particular orisha system, has incorporated under a frame. In Yorubaland, the fact that every city has own orisha and the other application that every orisha has own drum set has changed in Cuba, and in contemporary Cuba, the principle instrument of Orisha Worship is bātá drum set. At the same time, repertoires of the other Yoruba origin drums has incorporated in bātá drum repertoire. The reasons of to be admitted bātá as the preeminent drum set in Cuba may be based on three main situations: Firstly, the task of bātá drum, as a talking drum, is transmission more than musical performance. The capability of a drum set to provide well communication between gods and worshippers in Orisha worship depends on sufficiency of reproduce the tones of Yoruba words. Bātá drum set that consist of three distinct sized body and

has six distinct head to produce sound, is the most sufficient while imitating vowels and consonants among all of Yoruba origin drums. Moreover, the belief that bātá drums talk the speeches of gods, demonstrates the significance of talking drum aspect of bātá drums. Secondly, interventions of non-African researchers and state politics have influences upon ascendent role of bātá drum in Cuba. The researches of Fernando Ortiz who is a well known ethnomusicologist and scholar of Afro-Cuban culture, has significant role to regulation of Àyàn cult and to increase the importance of bātá drums for worshippers in Cuba. Likewise the effect of Afrocubanism movement which started in 1920s and 1930s, must to take into consideration. The last one is, maybe the most effective one, the spiritual meaning and historical significance of bātá drum. In Yoruba mythology, there is a belief that bātá drum sets was created by Shango who is a deified King of Oyo Empire after, he died, by Orisha worshipper. Additionally, bātá drum was a symbol of strength and spiritual features of Oyo Empire. An other myth says that bātá drums also belong, one of the biggest orisha (bigger and older than Shango) in Yoruba cosmology, Orisha Ọ̀ṣù who has existed since the beginning of time. This belief provides a link between kings of Oyo and supreme god. To hear bātá sound could recall the domination of Oyo Empire and spiritual strength of Yoruba faith in Cuba, just as in Yorubaland.



CHRISTIAN HERBST (Austria) • Born 1970, started his musical career in 1976 as a member of the Salzburg Cathedral Boys Choir. After earning a degree in classical vocal pedagogy at the University Mozarteum Salzburg, he worked several years as a voice coach for the Salzburg Cathedral Boys Choir and as a teacher for choral voice pedagogy at the federal music school of Salzburg. In 2006, he accepted a position as voice coach, deputy choir conductor and scientific consultant for the Tölzer Knabenchor, Munich/Germany. Since 2009, Christian Herbst works at the Laboratory of Bio-Acoustics, Department of Cognition, University of Vienna. The main focus of Christian Herbst's scientific work is on the physiology of the singing voice. In particular, he published several papers on laryngeal configurations and electroglottography. He is currently enrolled as a doctoral student at the Laboratory of Biophysics of the University of Olomouc, Czech Republic, writing his dissertation on "Biophysics of the Singing Voice". As a guest researcher, Christian Herbst visited the Center for Computer Research in Music and Acoustics at the Stanford University, the Department for Speech, Music and Hearing (TMH) at the KTH in Stockholm, and the Groningen Voice Research Lab. (www.christian-herbst.org)

• **Pedagogical and Medical Co-Operation in Voice Patient Care (W) (E)**

(with Josef Schlörmicher-Thier)

In voice patient care, we are approached by two types of clients: those who want to „be able to sing again“ and those who want to „be able to sing better“. In both cases, the underlying predicament

has several aspects: emotional, life-style related, medical, pedagogical. Since those aspects are often related to each other, a multi-dimensional approach for treating the patient is required. In this presentation, several boundary conditions for a “good” voice are established. To illustrate the effects of medical and pedagogical measures, we show case studies from our regular work with voice patients.

• **Vocal Folds Adduction and Registers in Classical Singing (L) (E)**

Register control in singing is physiologically achieved mostly by the vocalis muscle (membranous adduction). On the other hand, the degree of adduction of the posterior part of the glottis (cartilaginous adduction, regulated by laryngeal adductory muscles PCA and IA) is known to have an influence on the “richness” of the vocal sound source. In a recent study it has been shown, that both trained and untrained singers can independently vary those two types of laryngeal adjustment. The independent control over cartilaginous and membranous adduction allows singers to create different vocal timbres at the laryngeal level. In singing pedagogy, this knowledge can be used to effectively address certain technical problems, such as running out of breath, or register violations.

• **Voice Timbre in Singing (L) (E)**

Timbre, known in psychoacoustics as tone quality or tone color, distinguishes different types of sound production. In singing, timbre is influenced by vowel quality, amount of high-frequency energy components (“overtones”, singers’ formant) and the noise level (degree of breathiness). Those sound qualities are mainly controlled by two physiologic means: adjustments of the vocal tract and adjustments of the sound source, i.e. the laryngeal configuration.

JOY HILL (United Kingdom) • British conductor Joy Hill directs the Royal College of Music Junior Department Chamber Choir, Girls’ Choir and the alumni RCMJD Chamber Choir Vigala Singers. She currently teaches academic music at the Purcell School where she conducts the Purcell Chamber Choir, and is known for her commitment to ‘giving new music a chance’, actively promoting performances of music by young student composers as well as high profile contemporary composers. Originally a first-study pianist studying with Eric Parkin and Christopher Elton Joy won the Vancouver Chamber Choir scholarship to study conducting with Jon Washburn in Canada and was awarded a Churchill Fellowship for the study of choral conducting in Sweden. She has worked as conductor and adjudicator in Australia, Japan, Canada, Estonia, Latvia, Lithuania (sponsored by the Arts Council of Great Britain), Italy, South Africa and Uganda. Formerly Senior Lecturer in Music and Music Education, University of Surrey Roehampton and the Institute of Education, London University, she is increasingly involved in projects that bring



different cultures together through choral music. Her RCMJD Chamber Choir have performed with the African Children's Choir in Westminster Abbey in the presence of Her Majesty the Queen, with The Riga Chamber Choir and with the Estonian T.V. Choir. She has recently launched New Commonwealth Voices for the Royal Commonwealth Society in London: a choir whose members represent the 53 member countries of the Commonwealth.

• **Choral Performance Opportunities for Young Singers in the UK (L) (E)**

Specialist provision: Cathedral schools, specialist schools and junior conservatoires, National Youth Choir of Great Britain • Choral education for all children and young people in schools and the government initiative 'Sing Up' and related research. • The Association of British Choral Directors • My work with choirs at The Royal College of Music and the commissioning of high profile composers, namely Gabriel Jackson, associate composer BBC Singers, along with compositions by students through the zLiving Song' project. • The importance of working with living composers so that young singers can be involved in the holistic process of performing and creating music.



IRENA HOČEVAR-BOLTEŽAR (Slovenia) • Born in Ljubljana.

After finishing Medical Faculty at University of Ljubljana she was working as a general practitioner and a junior research fellow at the Institut of Oncology in Ljubljana. Since 1987 she has been employed at the University Medical Center Ljubljana, Department of Otorhinolaryngology and Head & Neck Surgery. In 1993 she finished her training in otorhinolaryngology and started working also as a teaching assistant at Medical Faculty, University of Ljubljana. In 1997 she became the head of Phoniatic Service at the University Medical Center Ljubljana, Department of Otorhinolaryngology and Head & Neck Surgery. In 1991 she obtained her M Sc degree and in 1998 her Ph D degree in otorhinolaryngology. In 1999 she became an assistant professor and in 2006 an associated professor for otorhinolaryngology at Medical Faculty in Ljubljana. Since 2003 she is lecturing "Anatomy, physiology and pathology of voice" for speech and language pathology students at the Pedagogic Faculty, University of Ljubljana. Her present field of interest is pathology of voice, speech and swallowing, especially neurologic speech and voice problems and rehabilitation after treatment for head and neck cancer. She is a current president of Slovenian Otorhinolaryngological Association, a member of Slovenian Medical Society, European Laryngological Society (ELS), and International Association of Logopedics and Phoniatics (IALP).

• Gastroesophageal Reflux in Singers (L) (E)

Assoc. Prof. Irena Hočevar-Boltežar, MD, PhD

University Department of Otorhinolaryngology and Head & Neck Surgery Ljubljana,

Background. The backflow of gastric content into the oesophagus is termed gastroesophageal reflux (GER). GER that travels proximally and penetrates the upper esophageal sphincter to enter the laryngopharynx is called extraesophageal or laryngopharyngeal reflux (LPR). The typical symptoms of GER disease are heartburn and acid regurgitation. LPR often results in atypical manifestations chronic hoarseness, chronic cough, sore throat, globus sensation, dysphagia, buccal burning, breathing problems, nocturnal choking and dental diseases. In GER patients the occurrence of extraesophageal symptoms is as high as 67%. It is estimated that as many as 10% of the patients that are referred to an ENT specialist have symptoms and signs that might be attributed to GER. There are also many patients with voice disorders who have LPR as the main or one of the important reasons for their dysphonia. According to the data from the Phoniatrik Service in Ljubljana, among patients with voice disorders, 35% have typical symptoms of GER, 51% have symptoms of LPR and 56% show laryngological signs of LPR. GER is influenced by life style, eating habits and also by the patient's occupation. An occupational-related susceptibility of professional singers to experience GER and LPR has been suggested. There were several studies investigating the prevalence of LPR in professional singers and other professions. They demonstrated higher prevalence of GER and LPR in professional opera choristers than in population with other occupations.

Conclusions: In every professional singer with typical or atypical manifestations of GER a detailed diagnostic procedure must be performed in order to find all unfavourable factors that influence voice quality. Because of multifactorial cause for LPR in a professional singer, a team of professionals must be involved in the treatment of his/her voice disorders. However, the singer himself/herself must be also very active in the treatment procedure.

WERNER JAUK (Austria) (1953) • Musicologist/psychologist, scientific media-artist Professor at the KF-University in Graz/Austria working on „pop / music + media / art“ with the focus on music as a role model for the (theory of) media arts. Studies in perception, cybernetics and experimental aesthetics led him try to bridge a gap between science and arts: both follow epistemological interests working on adaptation of bodily life in dynamized and coded non-mechanistic realities and on interfaces to these virtual and mixed realities based on auditory logic and hedonistic behavior formalized in pop/music. There are a lot of scientific papers in int. journals/books and installations on media-art-festivals. He took part in various international congresses of science and the arts; as a scientific artist he made interactive compositions, installations in the public space and net-art-projects on international festivals of electronic-/computer-/media - arts exploring the auditory logic as an interface to virtual and mixed realities.



• **The Voice/s – an Immediate „Medium“ ... (L) (E)**

Music may be considered being the instrumentarization / mediatization of the emotional expression – while expressive behavior needs instruments to produce sounds, to make music, feelings are immediately expressed by modulations of the timbre of the voice. As a signal this expression is directly communicative, even in musical contexts – before using signs. The avantgardes of the 20th. century brought more and more a shift to a body-based culture. Pop ist the avantgarde of the body-culture as every-day-culture – both avantgardes refer to the immediately communicating qualities of the voice. E.g.: The „inner voice“ of Meredith Monk „is an eloquent language in and of itself“ ... the „kleine Stimme“ of Nico immerses because of it´s closeness to self-perception ... The (late) greek tragedy uses this intuitive emotional affecting of voices. The multiplication of this process leads to the emotionalization of the information transfer. The voice/s (of the crowd), the choir, become the medium between the acting agents and the public adding emotional appeal. In our days the greek tragedy became the mass-media – as mass-media the choir is based on the emotional „Geiste der Musik“. These hypotheses will be argued on the basis of experimental studies of music and psychology and media-theories – samples of aesthetic positions will be given.



HARALD JERS (Germany) • Graduated in choral and orchestral conducting, solo singing, church music and physics, additionally he participated in several international masterclasses with the renowned Eric Ericson, Frieder Bernius, Helmuth Rilling among others. He lectures at the Cologne College of Music and several music academies. In addition, he is guest lecturer at the Royal College of music in Stockholm, at international symposiums and conferences and jury member

at choir competitions. He teaches choral conducting, solo singing, voice training with focus on choir and room acoustics. With his chamber choir CONSONO he reached several first prizes at national and international choir competitions and received special prizes for premiere performances of contemporary choral music.

• **How to Improve Choir Intonation With Acoustic Knowledge? (W) (E)**

Real time spectrum and acoustic analysis of the voice • Influence of articulation and pronunciation • Vowel choice and transitions • Voice training from an acoustic point of view • Acoustic effects

• **Acoustic Analysis of an Amateur and a Professional Choir (L) (E)**

Comparison of Intonation • vibrato behaviour • timing • loudness • differences and similarities • conclusions

FRANZ JOCHUM (Austria) • Studied Choral and Orchestral Conducting, Violin and Sound Engineering at the University of Music and Performing Arts, Graz/Austria. He passed his Master’s Degree with distinction and obtained special recognition by the ministry in Vienna. Initially Franz Jochum worked as an artistic assistant at the Opera House of Graz; in 1998 he started a university career as a lecturer in Choral Conducting and Vocal Ensemble at the University of Music / Graz. He holds seminars, master classes and workshops for choral conductors and singers in Austria and abroad. Furthermore, he has given numerous concerts nationally and internationally. Franz Jochum shows special interest in innovative performances, connecting traditional and modern art, merging vocal music with other genres and developing new vocal techniques.



• **Open for the New by Tradition**

Contemporary Choral Music in Austria - Compositions and Initiatives (L) (E)

Franz Jochum demonstrates new trends of choral music in Austria by selected compositions and presents choral initiatives in Styria.

DR. OĞUZ KARAKAYA (Turkey) (1972)

EDUCATION:

Degree	Department/Program	University	Year
Bachelor	Music Education	Selcuk University Konya-Turkey	1998
Master	Music Education	Selcuk University Konya-Turkey	2002
Doctorate	Music Education	Selcuk University Konya-Turkey	2009



TITLE OF MASTER THESIS AND THESIS ADVISOR: Master Thesis

Advisor: Assistant Prof. Hamit ÖNAL (Selcuk University, Education Faculty, Department of Music Education, Konya)

TITLE OF DOCTORAL THESIS AND THESIS ADVISOR: Title of Doctoral Thesis: “The Choir Training and Management in State Conservatories Giving Turkish Music Education” Title of Master Thesis: “Survey on the ‘Bozlak’ of Turkish Folk Music”

DOCTORAL THESIS ADVISOR: Associate Prof. Dr. Nalan YİĞİT (Selcuk University, Ahmet Keleşoğlu Education Faculty, Department of Music Education, Konya).

PROFESSIONAL EXPERIENCE:

Academic Title	Academic Unit	Year
Instructor	State Conservatory, Selcuk University	2000-2009
Dr. Instructor	Dilek Sabancı State Conservatory, Selcuk University	2009

ACADEMIC & ART ACTIVITIES: He has two articles published in domestic journals, in addition to his two papers presented at international meetings and published in conference proceedings. He has taken place in many national (choral and solo) performances as a chorus conductor, chorister and soloist.

• **Group Vocalization in Turkish Religious Music and the Study of a Mevlevi Ritual (L) (E)**

The first known examples of Turkish Music in history go back to the Shaman-Minstrel Music. It is known that this form of music bears primarily religious, magical and ceremonial characteristics. Religious Turkish Music progressed through a number of phases after the acceptance of Islam by the Turks; various forms of religious music have reached our day both through the engagement of Turkish and Islamic cultures and the development of Turkish Music in terms of sound system and form (configuration-type). Turkish Religious Music can be examined in two groups as mosque music and dervish lodge music. In the religion of Islam, the daily obligatory salaah prayers can be performed at the mosque or also at another place outside the mosque. The religious music which is performed during the prayers in the mosque is entirely acapella (unaccompanied) music. There are not any instruments used in this form. The types that fall within the mosque music can be listed as adhan, eqamah, tardiyyah, takbeer, hamdiyah, shugul, qasidah, naat, munacaat, mahfel sur-mesi, temcid, marsiyyah, mirajjiyyah, mawleed, hymn and salawaat. Among these types, hymns, takbeers and salawaats are voiced chorally by groups. In Turkish-Islamic culture, dervish lodges acted as places where not only daily obligatory salaah prayers but also other divine services, dhikr, and conversations of daily life were performed until 1925. Unlike mosque music, accompanying musical instruments were used in dervish lodge music. In Turkish-Islamic culture, religious sects such as Mawlawi, Bektashi, Gulsheni and Qadiri Orders attached more importance to music and made use of music in accordance with their philosophies within their orders. Sultan Walad, the son of Mawlana Jalal Al-Din Rumi, and his grandson, Ulu Arif Chalabi systematized Mawlana's mystic ideas and form of worship (sema) on the basis of love and tolerance. Mawlawi sema rituals which are performed in Mawlawi lodges and convents are among the most significant forms of Turkish Music (religious and unreligious) for their length and classical music characteristics. A Mawlawi ritual is composed of seven parts. Although each part represents an idea within itself, the ritual is performed by the mutrib group (instruments and chorist group) and the sema group together. In the present study, firstly, it will be mentioned through what forms group vocalization is performed and what the forms of performance are in religious Turkish Music. Secondly, the structural and musical analysis of Mawlawi rituals which present the characteristics of classical music in the area of religious music will be performed and also the form of performance of the chorist (ayinhans) group will be discussed. Besides the use of the literature review model, sound and image recordings will also be used in the study.

Keywords: Turkish Religious Music, Sacred Music, Group Vocalization

NATAŠA KLARIĆ BONACCI (Croatia) • Rođena u Šibeniku godine 1977., gdje završava osnovnu školu, jezičnu gimnaziju i srednju glazbenu školu (smjer violina). Godine 1995. upisuje studij germanistike i fonetike na Filozofskom fakultetu Sveučilišta u Zagrebu. Od 2002. godine zaposlena je u Poliklinici SUVAG kao fonetski muzičar-rehabilitator. Tijekom i nakon studija sudjelovala je u radu Govorničke škole Ive Škarića kao mentorica-nastavnica retorike. Od akademske godine 2007./08. vodi kolegij Njemački jezik na Muzičkoj akademiji u Zagrebu. Glavna je suradnica na njemačko-hrvatskom – hrvatsko-njemačkom rječniku u nakladi izdavačke kuće Alfa 2006. godine.



Nataša Klarić Bonacci/Maura Filippi – Muzička akademija u Zagrebu

- **Strani jezici kao strukovni predmet u obrazovanju pjevača (L) (Cro)**
(vidi Maura Filippi)

FILIPA LÃ (Portugal) • Born in Covilhã Filipa obtained a diploma degree in Biology from the University of Coimbra and a bachelor degree in Singing Performance from the Conservatory of Music in Coimbra. Since then she has combined her career as a performer with her career as a researcher. In 2001, she finished her MMus in performance at the University of Sheffield, and at Guildhall School of Music and Drama in London. Through the past years, Filipa has performed in several singing recitals, oratorio and opera roles in Portugal, Spain, Australia and in the U.K. gaining much appreciation in reviews. In 2002 she was awarded a PhD grant and in 2007 a Post-Doctoral grant, both from the Minister of Science and Technology in Portugal. In her PhD studies she investigated the effects of the sexual hormones on aspects of voice production in female opera singers. Since then, she has presented her research work at several international conferences, gaining two *Young Researcher's Award* from the "Society for Education, Music and Psychology Research" (2005), and by the "European Society for the Cognitive Sciences of Music", (2007). Currently she is further developing her research in the field of voice at National Institute of Ethnomusicology, music and dance (INET-MD), and she is a lecturer at the Department of Communication and Arts at Aveiro University.



• **Sex Steroid Hormones and Intonation Accuracy in Singing (L) (E)**

Filipa M. B. Lâ, Department of Communication and Arts, INET-MD, University of Aveiro, Portugal
 Johan Sundberg, Department of Speech, Music and Hearing, School of Computer Science and Communication, KTH, Stockholm, Sweden

Cyclical variations in the concentrations of sex steroid hormones (i.e. oestrogens, progesterone and testosterone) associated with menstrual cycle have been reported to affect the pattern of vibration of the vocal folds. We present a double blind randomised placebo controlled trial on the effects of the menstrual cycle and the use of a combined oral contraceptive pill (OCP) on intonation accuracy during singing. Three recordings were made and three blood samples were taken for 9 subjects for the three phases of the menstrual cycle (i.e. menstrual, follicular and luteal phases), for both placebo and OCP conditions randomly allocated. Participants were asked to sing an ascending octave followed by a descending major triad, and blood samples measured concentrations of sex steroid hormones. The intonation accuracy was measured as the departure from the equally tempered tuning, using the start tone as the reference. On average, the ascending octave exceeded a 2:1 frequency ratio by about 40 cents for both conditions (i.e. placebo and OCP). The subsequent descending intervals were all wider than in equally tempered tuning, thus leading to a lower pitch of the final tone as compared with the starting tone. Results indicated that for the placebo condition, (i.e. when sex steroid hormonal vary greatly), intonation accuracy was greater in the menstrual phase (i.e. phase 1) than for the follicular and luteal phases (i.e. phases 2 and 3). For the OCP condition of the study (i.e. when hormonal variations were minor), the variation of intonation accuracy was smaller. These results thus suggest that intonation accuracy may vary during the menstrual cycle.



DR. SC. VESNA MILDNER (Croatia) • Redovita profesorica i predstojnica Katedre za primijenjenu fonetiku na Odsjeku za fonetiku Filozofskog fakulteta Sveučilišta u Zagrebu, gdje među ostalim predaje Slušanje i govor, Razvoj govora, Govornu percepciju, Metodologiju znanstvenog rada, Neuro-lingvistiku i Neurolingvističke aspekte bilingvizma na diplomskom, preddiplomskom i nekoliko doktorskih studija. Školovala se i usavršavala u Hrvatskoj i SAD (dijelom kao dobitnica Fulbrightove stipendije).

Njezina su glavna područja interesa primijenjena fonetika i lingvistika i neurolingvistika. Objavila je dvije knjige, *Govor između lijeve i desne hemisfere* (2003) i *The Cognitive Neuroscience of Human Communication* (2007), nekoliko poglavlja u knjigama te velik broj znanstvenih članaka u domaćim i međunarodnim časopisima, a sudjelovala je s izlaganjima na šezdesetak konferencija u zemlji i inozemstvu. Organizirala je i/ili bila član programskih i organizacijskih odbora tridesetak domaćih i međunarodnih konferencija, uredila desetak zbornika, bila glavna urednica časopisa *Strani jezici* i članica je uredništva nekoliko domaćih i stranih časopisa te domaćih i međunarodnih znanstvenih

i strukovnih udruga. Održala je niz pozvanih predavanja u zemlji i inozemstvu (Austrija, Francuska, Italija, Mađarska, Slovenija). vmildner@ffzg.hr

• Glazba u mozgu (L) (Cro)

Odsjek za fonetiku, Filozofski fakultet Sveučilišta u Zagrebu

Department of Phonetics, Faculty of Humanities and Social Sciences, University of Zagreb

Zanimanje za mjesto ili mjesta u mozgu odakle se nadziru i gdje se prikupljaju podaci o pojedinim ljudskim aktivnostima postoji već stoljećima. Od najranijih proučavanja koja su se u nedostatku boljih metoda zasnivala na posrednom zaključivanju o mozgovnim funkcijama na temelju ozljeda, do suvremenih sofisticiranih neinvazivnih tehnika prikaza rada mozga pri različitim zadacima znanstvenici su prošli dalek put i neizmjerljivo povećali količinu znanja o mozgu i njegovom funkcioniranju. Unatoč tome još uvijek ima mnogo nepoznanica o mozgovnoj aktivnosti u specifičnim situacijama i zadacima. U radu se govori o neurofiziološkoj podlozi glazbenih aktivnosti. Nakon kratkog pregleda mozgovne reprezentacije motoričkih, senzoričkih i kognitivnih funkcija usredotočuje se na vezu između proizvodnje i percepcije glazbe i mozgovne aktivnosti. U tom svjetlu uspoređuju se profesionalni glazbenici i laici, različiti aspekti glazbene djelatnosti, efekti učenja i vježbe kao i posljedice mozgovnih ozljeda. Posebice se uspoređuju slušanje i govorno-jezična obrada s jedne strane i glazbena s druge.

• Music in the Brain

Interest in the locations in the brain that control and collect information about human activities has existed for centuries. From the earliest case studies that, for lack of better methods, relied on indirect evidence about cerebral activities as consequences of injuries, to the modern sophisticated noninvasive techniques of brain imaging during various tasks, the sciences have come a long way increasing the body of knowledge about the brain and its functioning. In spite of that, there are still many unknowns about cerebral activity in specific tasks and situations. In this paper the neurophysiological basis of music activities is discussed. After a brief overview of cerebral representation of motor, sensory and cognitive functions the paper focuses on the relationship between production and perception of music and cerebral activity. It addresses the differences between professional musicians and non-professionals, various aspects of music, learning and practice effects, and consequences of brain lesions. In particular, it compares listening, and speech and language processing with music.

VLATKA ORŠANIĆ (Croatia) • Rođena je u Zaboku. U Varaždinu, s navršениh sedam godina, počinje učiti klavir, a kao četrnaestogodišnjakinja prelazi na solo-pjevanje kod poznate pedagoginje Ankice Opolski. Nakon dvije godine upisuje studij pjevanja na *Akademiji za glasbo* u Ljubljani stekavši diplomu u klasi Ondine Otte-Klasinc. Kasnije nastavlja studij u privatnoj školi pjevanja kod komorne pjevačice Oliverere Miljaković u Beču. Vlatka Oršanić nastupala je u glavnim ulogama na



uglednim domaćim i međunarodnim pozornicama, tako u Ljubljani, Zagrebu, Splitu (Splitske ljetne igre), Opatiji (festival), Dubrovniku (Dubrovačke ljetne igre) Beogradu, Pragu, Salzburgu (Sommerfestspiele), Dresdenu (Semperoper), Münchenu, Frankfurtu (Alte Oper), Berlinu (Philharmonie, Konzerthaus), Leipzigu, Beču (Musikverein, Konzerthaus), Edinburghu (Festival), Firenci (Maggio Musicale Fiorentino), Darmstadtu, Essenu, Kölnu, Innsbrucku, Rigi, Bremenu, Nürnbergu, Bonnu, Madridu, Rotterdamu, Parizu (Radio France, Théâtre du Châtelet), Tokiu, Osaki i dr. Sudjelovala je s poznatim dirigentima (Semyon Bychkow, Michael Gielen, Vladimir Jurowski, Daniel Harding, Rafael Frühbeck de Burgos, Michael Schönwandt, Lovro von Matačić, Nikša Bareza, Pinchas Steinberg, Stefan Szoltesz, Kiril Petrenko, Howard Arman, Heinz Holliger i dr.) te uglednim režiserima (Joachim Herz, Harry Kupfer, Christine Mielitz, Liliana Cavani, Pet Halmen, Fred Berndt, Thomas Schulte-Michels, Gerd Heinz, Tom Tölle, Andreas Homoki, John Cox i dr.). Na njenom se repertoaru nalazi preko osamdeset glavnih opernih i koncertnih uloga najrazličitijih karaktera. Snimila je nekoliko CD ploča za svjetske diskografske kuće (Emi, Sony Classical, Arte Nova), a njezine snimke pohranjene su i u arhivima RTV Ljubljana, RTV Zagreb, ORF Wien, SWF Freiburg, Deutschlandsradio Berlin, MDR Leipzig. Vlatka Oršanić prvakinja je Opere Slovenskog narodnog gledališča u Ljubljani te izvanredni profesor i pročelnik Odsjeka za pjevanje na Muzičkoj akademiji u Zagrebu i izvanredni profesor na Akademiji za glasbo u Ljubljani.

The soprano VLATKA ORŠANIĆ was born in Zabok, Croatia. She took her first piano lessons at the music school of Varaždin at the age of seven, seven years later she began to take voice lessons there with prof. Ankica Opolski. She continued her musical education at the Ljubljana Music Academy in Slovenia, where she graduated as opera singer in the class of prof. Ondina Otta-Klasinc. She took her postgraduate studies in Vienna with Kms Olivera Miljaković. In her long and rich career she sung in many projects in different european opera houses and concert halls, among others at the National Opera in Ljubljana, Zagreb, Beograd, Split (Summer festival), Opatija (Festival) and Dubrovnik (Dubrovnik Summer festival) in Prague, Salzburg (Sommerfestspiele), Dresden (Semperoper), München, Frankfurt (Alte Oper), Berlin (Philharmonie, Konzerthaus), Leipzig, Vienna (Musikverein, Konzerthaus, Wiener Festwochen), Edinburgh (Festival), Florence (Maggio Musicale Fiorentino), Darmstadt, Essen, Köln, Innsbruck, Bremen, Bonn, Nürnberg, Madrid, Bilbao, Rotterdam, Paris (Radio France, Théâtre du Châtelet), Tokyo and Osaka. She worked with many conductors (Semyon Bychkow, Michael Gielen, Vladimir Jurowski, Daniel Harding, Rafael Frühbeck de Burgos, Hans Graf, Michael Schönwandt, Lovro von Matačić, Nikša Bareza, Pinchas Steinberg, Marc Albrecht, Stefan Szoltesz,

Kiril Petrenko, Howard Arman, Heinz Holliger) and directors (Joachim Herz, Harry Kupfer, Christine Mielitz, Liliana Cavani, Konstanze Lauterbach, Pet Halmen, Fred Berndt, Thomas Schulte-Michels, Gerd Heinz, Tom Tölle, Andreas Homoki, John Cox, Gerd Seebach, Lutz Hochstraate) of great renown. Her repertoire includes more than 80 first opera and concert roles of very different character (f.ex: Dido, Susanna, Despina, Donna Elvira, Donna Anna, Vitellia, Elettra, Gilda, Rosina, Lucia, Elvira, Violetta, Leonora, Lady Macbeth, Abigaila, Aida, Mimi, Ciociosan, Tosca, Manon, Jenufa, Katja, Rusalka, Marguerita, Katerina Izmajlova, Maddalena etc.). She is also recognized as a koncert singer singing in Vienna, Berlin, Paris, Madrid, Rotterdam, Nürnberg, Köln (f.ex: Bach Kantatas, Mozart Requiem, Masses, Verdi Requiem, Beethoven, Rossini, Bruckner and modern works). She recorded several albums (CD-s) for various international discographic companies (Arte Nova, EMI, Sony) and made archival recordings for several radio and TV stations (RTV Ljubljana, RTV Zagreb, ORF Wien, SWF Freiburg, Deutschlandsradio, MDR Leipzig.) She got valuable croatian musical and theatrical awards *Milka Trnina* and *Marijana Radev*. She is primadonna at the National Opera in Ljubljana (Slovenia), senior lecturer (associate professor) for singing at the Music Academy in Ljubljana and currently head of the department of voice at the Music Academy in Zagreb (Croatia).

• **Poduka solopjevanja – Singing Lesson (W) (Cro-E)**

ROZINA PALIĆ-JELAVIĆ (Croatia) • Muzikologinja i glazbena pedagoginja. Uz studij matematike, studirala je i glazbenu kulturu (diplomirala 1984.) te muzikologiju i glazbenu publicistiku (diplomirala 1989.) na Muzičkoj akademiji u Zagrebu. Doktorandica je na Interdisciplinarnom poslijediplomskom doktorskom studiju kroatologije na Hrvatskim studijima Sveučilišta u Zagrebu. Autorica je dvaju udžbenika glazbene umjetnosti za gimnazije te 70 znanstvenih i stručnih radova.



Temeljno istraživačko polje: hrvatska glazba druge polovice 19. i prve polovice 20. stoljeća, osobito na vokalnom (svjetovnom i crkvenom) području. Viša je stručna suradnica u Odsjeku za povijest hrvatske glazbe Zavoda za povijest hrvatske književnosti, kazališta i glazbe HAZU u Zagrebu.

ROZINA PALIĆ-JELAVIĆ, musicologist and music pedagogue. Aside from studying mathematics, studied music education (B.A. in 1984) and musicology and music journalism at the Zagreb Music Academy (B.A. in 1989). She is currently a post-

graduate student at the Interdisciplinary doctoral study of the croatology at the Croatian Studies Faculty (*Hrvatski studiji*) at the Zagreb University. She is the author of two musical studies textbooks for secondary schools, and of seventhly scholarly and specialist articles. The focus of her research is on the Croatian music of the second half of the 19th century and the first half of the 20th century music, especially in the vocal (secular and religious) area. She works as a senior research assistant of the Department of Croatian Music History at the Institute of Croatian Literature, Theatre and Music History of the Croatian Academy of Sciences and Arts in Zagreb.

ROZINA PALIĆ-JELAVIĆ

Odsjek za povijest hrvatske glazbe Zavoda za povijest hrvatske književnosti, kazališta i glazbe HAZU, Opatička 18, Zagreb

- **Neke natuknice o stanju istraživanja hrvatskoga zbornskoga stvaralaštva s obzirom na radove objavljene u časopisu *Arti musices* (1969. – 2009.)**

Prinos istraživanju hrvatske glazbene historiografije u 20. stoljeću (L) (Cro)

Opsežnost pisane građe o zbornskoj glazbi, što je nastajala iz pera brojnih autora tijekom 20. stoljeća do u naše doba, a osobito raznovrsnost i raspršenost izvora o toj i srodnoj tematici, navela nas je u ovoj prigodi na proučavanje pisane riječi o (hrvatskom) zbornskom stvaralaštvu u radovima objavljenima u prvome hrvatskom muzikološkom časopisu *Arti musices* između 1969. i 2009. godine. Riječ je o tekstovima u kojima se eksplicite i/ili implicite pristupalo spomenutoj temi s različitih aspekata: sagledavanjem vokalnoga (zbornskoga) opusa pojedinih hrvatskih glazbenika starijega i novijega doba, potom analitičkim prikazima manjega, pa i pojedinačnoga njegova dijela, a u nekim su člancima sastavnim dijelom bili i popisi skladbi određenih autora prema vrstama, među njima i onih za vokalne (zbornske) sastave. Iako su dakle polazištem u proučavanju stanja istraživanja o hrvatskom zbornskom stvaralaštvu u pisanoj riječi znanstvenika poslužili tekstovi objavljeni u *Arti musices*, mjestimice su se, kao mogući izvori, naznačili i poneki članci objavljeni u drugim časopisima (glazbene i šire kulturološke provenijencije), odnosno članci u zbornicima radova sa znanstvenih skupova, u kojima se o temi zbornske glazbe promišljalo u raznim njezinim pojavnostima. U 40 godišta/svezaka časopisa *Arti musices*, što su izlazili kao godišnjaci, polugodišnjaci i dvobroji, u ukupno 63 broja, objavljeno je 46 članaka koji su se znatnije dotakli spomenute teme; među njima je 38 izvornih znanstvenih radova s raznovrsnim – izravnim i posrednim – temama o zbornskoj glazbi, te 8 ostalih članaka (među njima: otkrića, građe, izvješća, preglednoga članka i referata). Unutar prve, brojnije, i za muzikološku znanost relevantnije skupine izvornih znanstvenih radova, stanovit je broj onih u kojima je tematika zbornske glazbe bila obrađena izravno (16 članaka), s jedne strane, odnosno posredno ili neizravno (22 članka), s druge strane. No, i u potonjima, nešto brojnijim radovima, mogli su se naći također značajni (historiografski, analitički, faktografski) podatci vezani uz zbornsku glazbu, ne samo hrvatskih skladatelja, već i stranih glazbenika koji su svoj opus stvarali (i) na hrvatskom tlu, pa su tako svojim djelom i djelovanjem pridonijeli cjelovitom razvoju hrvatske (glazbene) kulture.

IVAN PAVIŠIĆ (Croatia) • Rođen u Zagrebu 1950. godine, odrastao u Hrvatskoj Kostajnici. Profesionalno se bavi glazbom, kako instrumentalnom tako i vokalnom. Ponajprije pjesmom iz različitih krajeva Hrvatske: istarske, slavonske, dalmatinske, podravske kao i pjesmom naroda iz bližeg okruženja što se najprije odnosi na bosansku staru sevdalinsku i sazlijsku pjesmu. Ljubav prema pjesmi proširio je u Zagrebu u zboru Joža Vlahović gdje upotpunjuje svoje opredjeljenje i sklonost prema zbornom pjevanju što ga je odvelo u operne vode gdje dobiva dijelom svoju pjevačku kakvoću potvrđuje u mnogobrojnim oprenim tenorskim ulogama iz popularnih opera. Nakon karijere u Beogradskoj Operi, nastavlja svoje profesionalno i amatersko djelovanje, kako u zboru kazališta “Komedija” tako i u klubu za nacionalnu manjinu Bošnjaka u Zagrebu. Četrdesetak godina zbornog, pjevačkog staža i pjevačkog iskustva želi prenijeti na mlađe naraštaje, naročito one koje zanima tehnika jednostavnog pjevanja sevdalinke i vrijedne pjesme.



• Stilistika sevdaha (W) (Cro)

BOJAN POGRMILLOVIĆ (Croatia) • Dirigent, solo pjevač i vokalni pedagog. Diplomirao je solo pjevanje na Muzičkoj akademiji u Zagrebu. Deset godina bio je glazbeni voditelj Ansambla narodnih plesova i pjesama Hrvatske “Lado”, a sada predaje solo pjevanje na Glazbenoj školi Vatroslava Lisinskog. Kao voditelj dalmatinskih klapa “Mareta” i “Cesarice” osvojio je brojne nagrade na Festivalu dalmatinskih klapa u Omišu i Međunarodnom festivalu zborova u Veroni, a njegovi učenici solo pjevanja osvajali su nagrade na domaćim i međunarodnim natjecanjima. Član je žirija domaćih i međunarodnih natjecanja zborova (Verona, Azzano Decimo). Umjetnički je ravnatelj dvaju Festivala (Natjecanje zborova u Azzanu Decimu i Festival Klapa „Školjka“ u Pakoštanima), a dvije godine ravnao je i mješovitim pjevačkim zborom iz Verone sastavljenim od članova 15 zborova Udruženja zborova Grada (AGC Verona). Od 1988. vodi mješoviti pjevački zbor KUD-a INA, koji je pod njegovim ravnanjem dosegnuo sadašnju visoku razinu. Od 2003. vodi Vokalni ansambl “Samoborke”. Ravnao je i gudačkim orkestrom iz Češkog Krumlova, Hrvatskim komornim orkestrom, te Zagrebačkom filharmonijom. Kao solist i sa svim svoji ansamblima snimio je tridesetak nosača zvuka. Predsjednik je Hrvatske udruge vokalnih pedagoga i dopredsjednik Hrvatske udruge zborovođa.



BOJAN POGRMILOVIĆ is a conductor, a solo singer and a voice teacher. He graduated solo singing at the Music Academy of the University of Zagreb. For ten years he was the music director of *Lado*, the National folk dance ensemble of Croatia, and now he teaches solo singing at Vatroslav Lisinski Music School. As the director of a cappella ensembles (Dalmatian *klapa*) *Mareta* and *Cesarice*, he has won numerous awards at the Festival of Dalmatian Klapa in Omiš and the Verona Choir Competition, and his students have also won many awards at local and international competitions. He is one of the judges at several local and international choir competitions (Verona, Azzano Decimo). He is the artistic director of two festivals (Choir competition at Azzano Decimo, and *Seashell*, Dalmatian Klapa Festival in Pakoštane) and for two years he conducted the *Mixed choir of Verona*, made up of singers belonging to 15 choirs of The Association of the Choral Groups of Verona (AGC Verona). Since 1998, he has directed *INA* mixed choir, bringing it to its current high level of quality. Since 2003, he has also directed Vocal ensemble *Samoborke*. His career as a conductor also includes working with the String Orchestra from Krumlov in the Czech Republic, Croatian Chamber Orchestra and the Zagreb Philharmonic Orchestra. As a solo artist, and together with his various ensembles, he has recorded around 30 albums. He is the president of the Croatian Voice Teachers Association and the vice president of the Croatian Choral Directors Association.

• **Dva moguća puta u određenju zvuka vokalnoga tijela (L) (Cro-E)**

U suvremenoj zbarskoj glazbi prevladava zvuk koji je posljedica nordijske škole i nordijskog pristupa zbarskoj glazbi. Treba li to biti obrazac za sve stilove i sve vokalne pristupe? Treba li jedno vokalno tijelo za različita djela zvučati uvijek jednako ili se vokalno treba prilagođavati svakom pojedinom izrazu? Odgovori svakako nisu jednoznačni, a rješenja nisu jednostavna. Je li uopće potrebno i moguće naučiti pjevače da se kameleonski prilagođavaju različitim vokalnim izrazima ili je bolje da budu savršeni u onom izrazu u kojem se najbolje osjećaju?

• **Two Possible Ways of Defining the Sound of a Vocal Group**

The sound that prevails in contemporary choral music comes as a result of the Nordic school and Nordic approach to choral singing. Should this be the pattern for all styles and vocal approaches? Should a vocal group sound the same no matter what piece of music it performs or should it adapt to different vocal expressions? There are no straightforward answers and simple solutions, so is it really necessary, or even possible, to teach singers to adapt, like chameleons, to different vocal expressions, or is it better for them to pursue excellence in the form of singing that suits them best?

SNEŽANA PONOŠ (Croatia) • Diplomirana muzikologinja i profesorica povijesti glazbe, rođena je Vukovaru. Od dolaska na studij 1982. godine živi i radi u Zagrebu. Tijekom 1987. i 1988. godine kao vanjski suradnik autorski uređuje emisije ciklusa “Iz glazbenih arhiva” III. programa hrvatskog radija. Pedagoškim radom bavi se od 1987.godine kao profesor glazbene umjetnosti na nekoliko zagrebačkih srednjih škola. Od 1993. godine stalno je zaposlena u XVI. gimnaziji u Zagrebu kao profesor i zborovođa. Predavačica je povijesti zvorske glazbe na *Školi za zborovođe pri Vokalnoj akademiji* u Zagrebu. Zborskim dirigiranjem Snežana Ponoš bavi se od 2003. godine. Započinje kao autodidakt, a potom uči na seminarima u organizaciji Ministarstva znanosti, obrazovanja i športa Republike Hrvatske, Agencije za odgoj i obrazovanje i Centra za kulturu Trešnjevka. Godine 2007. završava Školu za zborovođe pri *Vokalnoj akademiji* u Zagrebu. Godine 2004. i 2006. s *Djevojačkim zborom XVI. gimnazije* sudjeluje na međunarodnom natjecanju *Europees Muziekfestival voor de Jeugd* (Neerpelt, Belgija) i osvaja prve nagrade. Na *Glazbenim svečanostima hrvatske mladeži* u Varaždinu 2004., 2006. i 2007. godine osvaja Zlatne plakete kao i posebnu nagradu Hrvatskog društva skladatelja za najbolje izvedenu zadanu skladbu hrvatskog autora (2007.godine) S istim zborom na međunarodnom natjecanju *Slovakia Cantat* održanom u Bratislavi 2007. godine osvaja drugu nagradu za zborški nastup i posebnu nagradu za najboljeg dirigenta natjecanja. Godine 2007. osniva djevojački zbor *Cantus ante omnia* s kojim osvaja jednu prvu međunarodnu nagradu (*Europees Muziekfestival voor de Jeugd*, Neerpelt 2008.) i dvije prve nagrade na varaždinskim *Glazbenim svečanostima hrvatske mladeži* (2008. i 2009. godine), kao i posebnu nagradu *Marijan Zuber* za najbolji umjetnički dojam na *52. glazbenim svečanostima hrvatske mladeži* (2009.). Na II. međunarodnom natjecanju *Lipanjski zvuci* održanom u Petrinji 2009. godine sa zborom *Cantus ante omnia* osvaja Zlatni lipin cvijet. Istom prigodom dirigenica Snežana Ponoš promovirana je u Maestru mentoricu Hrvatske udruge zborovođa.



• **Sergije Rainis – život i djelo (L) (Cro-E)**
Sergije Rainis – Life and Work

Sergije Rainis bio je jedan od najznačajnijih hrvatskih zborovođa, pjevača i pjevačkih pedagoga. Postigao je vrlo značajne međunarodne uspjehe. Jedan je od osnivača Hrvatskoga radiozboru i njegov dugogodišnji dirigent. Na poziv svjetski poznatoga čeliste Pabla Casals došao je u Puerto Rico gdje je punih dvadeset godina djelovao kao profesor pjevanja i zborskoga dirigiranja. Suradivao je s najvećim glazbenim imenima (P. Domingo, Zubin Mehta i drugi).



MR. SC. BRANKO PUCEKOVIĆ (Croatia) • Po struci geodet, glazbom se bavi od djetinjstva. Svirao krilnicu u limenoj glazbi više od 20 godina. Višegodišnji je orguljaš i zborovođa u župi Vukovina kod Velike Gorice. Dirigent je župnog zbora „Sv. Cecilija“ i HPD „Kučani“ iz Kuča. Školovao se na Institutu za crkvenu glazbu „Albe Vidaković“ i diplomirao na Školi za zborovođe pri *Vokalnoj akademiji*.

• **Prosvjetitelj Franjo pl. Lučić (1889.- 1972.) – Glazbenik, župan i Zmaj Turopoljski (L) (Cro)**

Javnosti je Lučić poznat kao glazbenik; manje poznato je njegovo djelovanje kao župana Plemenite općine turopoljske (POT), kao orguljaša židovskog hrama i kao Meštra zabave i glazbe u Družbi Braće Hrvatskog Zmaja. U ovom predavanju će stoga najviše prostora biti posvećeno o manje poznatim aktivnostima Franje pl. Lučića kao župana POT-e i kao člana Viteškog reda Hrvatskog Zmaja. Rođen je prije 121 godine 31. ožujka. Kao šestogodišnjak ostao je bez oca pa ga majka šalje k svome bratu Josipu pl. Pucekoviću na odgoj i školovanje. U najranijem djetinjstvu pokazao je izvanrednu nadarenost za glazbu. Na nagovor svog profesora glazbe Vilka Novaka napušta u trećem razredu učiteljsku školu i posvećuje se glazbenom obrazovanju. Naknadno završava učiteljsku školu i 1917. godine dobiva prvo namještenje kao učitelj u Kotarima kraj Samobora. Ondje sklada svoju prvu simfoniju u f-molu. Na dan sv. Lucije 13. prosinca 1918. POT-a izabire ga za župana. Mandat mu je dvaput produljivan tako da je kao župan proveo devet punih godina. U tom se svojstvu posvetio prosvjeti, kulturi, gospodarstvu i sveopćem napretku Turopolja. Za njegova mandata otvoreno je nekoliko škola, te 15-ak čitaonica i knjižnica. Na njegov prijedlog podignuta je 1922. godine ciglana i donosila je turopoljskoj općini veliki prihod. Priznanicu za njegov rad narod mu je dao time što ga je još dva puta birao za župana. Na vlastitu molbu imenovan je 1920. profesorom na Kraljevskoj muzičkoj školi iz teoretskih predmeta i orguljanja. Na Muzičkoj akademiji u Zagrebu proveo je punih 40 godina. Tu razvija svestranu pedagošku djelatnost kao profesor orgulja i polifone kompozicije. Punim zalaganjem Lučić sa svojim kolegama dograđuje suvremene osnove Muzičke akademije, pa po jednoj njegovoj ranijoj sugestiji i inicijativi imamo zahvaliti i osnivanje zasebnog odjela za povijest glazbe. Srodne pobude navode Lučića još prije da osnuje muzičku školu «Polihimnija» (1932. – 1941.) na kojoj su se učile i orgulje. To je zapravo bila prva orguljaška škola kod nas. Iskustvo koje je stjecao svojim pedagoškim radom sazeo je u udžbeniku «Polifona kompozicija». Knjiga je bila izložena u Beču 1956. i o njoj se rektor Münchenske akademije Karl Höller ovako izrazio: »Njemački narod bi se ponosio takvim djelom«. U svom muzičko-teoretskom djelu od blizu tisuću stranica (dvije zamašne knjige Kontrapunkt i Polifona kompozicija), Lučić je stvorio djelo koje je pravi kompedij osnovne kompozicijske discipline. Članom Družbe Braće Hrvatskog Zmaja Franjo pl. Lučić postaje 1919. godine utemeljiteljni član s matičnim brojem BHZ 270. 1927 izabran je za redovitog člana, a na glavnoj skupštini 1930. Izabran je u Meštarski zbor u časti Meštra zabave i glazbe. Od 1929. djeluje Lučić kao crkveni zborovođa i orguljaš kod svećanih misa Družbe. Godine 1931. proslavio je Lučić 25. godišnjicu svog muzičkog rada u Glazbenom zavodu. Povodom ovog jubileja održana je 11. ožujka proslava u prostorijama DBHZ. Veliki Meštar Emilio pl. Laszowski prvi je oslovio svećara ističući Lučićev kulturni rad kao Župana turopoljskog istaknuvši njegove velike zasluge kod uređenja i izdanja „Turopoljskih spomenika“. Družba mu je

poklonila umjetnički izrađenu diplomu i dirigentski štapić sa srebrenom drškom i srebrenom lirom na vršku. Godine 1942. postaje članom Velikoga vijeća Viteškog reda Hrvatskog Zmaja, a prigodom 25. godišnjice članstva izabralo ga je i proglasilo Veliko vijeće na Jurjevo 1944. počasnim članom za velike zasluge stečene njegovim plodnim radom na muzičkom polju u korist naroda hrvatskog i Bratstva Hrvatskog Zmaja. Glazbenoj javnosti prof. Lučić poznat je po Elegiji u f-molu, Fantaziji u c-molu, po crkvenim skladbama O silni, jaki Bože i O Isuse izranjeni. Manje poznato je da je napisao Turopoljsku i Međimursku himnu, prvu simfoniju na ovim prostorima i na desetke solo pjesama, zbornskih i instrumentalnih kompozicija za orgulje, klavir i orkestar te obrade narodnih pjesama. Na glazbenom polju rada istaknuo se kao pedagog, skladatelj i orguljaš (jedno je vrijeme bio orguljaš u zagrebačkoj katedrali). Bio je aktivi član cecilijanskog pokreta i objavljivao svoje skladbe u časopisu Sv. Cecilija. E. Rapp: „Pisao je emocijom vjere, pedagoškog iskustva i znanjem umjetnika“. Nema niti jednog područja na kojem nije ostavio vidnog traga. Lik našega Franceka sjao je čovječtvom; svakom je pomagao i svakog je podizao. Oni koji su s njim radili nikad ga nisu vidjeli neraspoloženog. Njegov cjelokupni opus potrebno je temeljito istražiti te kritički analizirati i vrednovati.

DAVORKA RADICA (Croatia) • Rođena je 1971. u Jajcu. Od 1990. studirala je na Muzičkoj akademiji Sveučilišta u Zagrebu; diplomirala je 1995. na Odsjeku za kompoziciju i glazbenu teoriju. Poslijediplomski znanstveni studij iz glazbene pedagogije završila je 2002. obranom magistarskog rada *Udžbenici za solfeggio u Hrvatskoj od početka 20. stoljeća do danas*. Početkom 1996. zaposlila se na istoj akademiji u Zagrebu i tri je godine radila kao mlađa asistentica. U prosincu 2006. na Muzičkoj akademiji u Zagrebu obranila je doktorsku disertaciju pod naslovom *Ritamaska komponenta u glazbi 20. stoljeća*. Od 2001. predaje na Sveučilištu u Splitu, na Teorijskom odsjeku Umjetničke akademije, kolegije *Solfeggio*, *Osnove harmonije* i *Aspekte glazbe 20. stoljeća*. U svibnju 2008. izabrana je u znanstveno-nastavno zvanje docenta.



• **Trois Chansons de Charles d'Orléans za zbor a cappella ili 'tonsko slikanje' Claudea Debussyja (L) (Cro)**

Skladba *Trois Chansons* C. A. Debussyja predstavlja ciklus od tri pjesme nastale na stihove francuskog pjesnika Charlesa d'Orléans (1394-1465). Prva i treća pjesma nastale su u travnju 1898., međutim, ciklus je zaokružen drugom pjesmom tek u ljeto 1908. i jedina je a cappella skladba u bogatom opusu velikog francuskog skladatelja. Još u studentskim danima, za vrijeme boravka u Rimu, Debussy je u crkvi *San Maria dell'Anima* čuo izvođenje skladbi G. P. Palestrine i O. di Lassa koje su ga se izuzetno dojmile. U jednom je pismu (komentirajući rimske godine) napisao, kako su to bile 'jedine prilike kad su svi moji glazbeni osjećaji bili probuđeni'. Skladba *Trois Chansons* za zbor a cappella, očita je posveta dvojici renesansnih velikana ostvarena suptilnim prožimanjem tipično renesansnih obilježja modusnog vokalnog četveroglasja s elementima osebnog Debussyevog glazbenog jezika. Odmjenjivanja različitih harmonijsko-melodijsko-ritamskih ugođaja, koja pak

slijede poetsko fraziranje u tekstovima pjesama, najbolje se mogu opisati kao ž'tonsko slikanje''. Ova sintagma, često korištena u opisima karakterističnih kontrastiranja pojedinih odsjeka u madrigalima 16. stoljeća, može imati i naivne konotacije naročito kad se radi o tzv. 'madrigalizmima'. U Debussyevim skladbama, međutim, ona ima posve drugačije značenje. Naime, za Debussya glazba 'nije izraz osjećaja, ona je osjećaj sam' i stalna potraga za neizrecivim. Iako se ovog skladatelja najčešće imenuje glavnim predstavnikom glazbenog impresionizma, sam Debussy, po svojim je estetskim načelima bio daleko bliži pjesnicima simbolistima nego slikarima impresionistima zbog čega specifičan tretman teksta i neglazbenih sadržaja u njegovoj glazbi ima posebno važnu ulogu. Očituje se to i u njegovoj težnji za glazbom koja više nagovještava nego što kazuje, smjerajući ka 'čistoj'', gotovo nadosjetilnoj umjetnosti. Zanimljivo je da ove težnje skladatelj ostvaruje posve konkretnim i promišljenim glazbenim jezikom čije se glavne značajke mogu iščitati i u ovoj skladbi. Redefiniranje značenja svih glazbenih komponenti u odnosu na funkcionalni tonalitetni sustav i posezanje za mnogobrojnim skladbenim postupcima iz (osobito francuske) prošlosti, glavni su razlozi zbog kojih se C.A. Debussy smatra jednim od najvećih sintetičara u cjelokupnoj glazbenoj povijesti.



MICHAEL REIMER (Germany)

INTERKULTUR Sales manager for East Europe–Asia–Pacific

• **INTERKULTUR and the Choral World (L) (E)**

INTERKULTUR choir competitions and music festivals with their exclusive MUSICA MUNDI quality seal have become famous all over the world due to their artistically and organisationally high standards. Every two years INTERKULTUR organises the World Choir Games (WCG), the biggest choir competition worldwide. In 2010 the WCG will take place in Shaoxing (China). Many more INTERKULTUR events in many countries of the world are waiting for you! Around 5.000 choirs and music ensembles with approximately 230.000 enthusiastic participants from 100 nations have participated in INTERKULTUR events. In November 2009 - in Vienna - the 100th event took place! INTERKULTUR events and festivals are first and foremost committed to the idea of understanding among nations. They allow choirs and music ensembles from all over the world to compete, to meet and to make friends regardless of nationality, religion or skin colour.



MARIA LUISA SÁNCHEZ CARBONE (Italy) • Holds diplomas in piano, singing, pedagogy and didactics of music and received her Ph. D. in Letters and Philosophy with a thesis in History of music from the University of Studies of Turin. Her intense musical career began as pianist; subsequently her musical activity is exclusively developed as soloist singer of a strong versatility of stylistic approach in a repertoire from Monteverdi to

the contemporary authors, from many leading operatic roles to the roles of *recitante*, privileging the theater of the XVIII and XIX centuries, Lied, oratorio and sacred compositions. Guest of a lot of musical institutions, festivals and seasons in Europe and in America, in Italy she has collaborated with the Symphonic Orchestra of the Rai, with the Teatro Regio in Turin, with the Theater «Carlo Felice» of Genoa, with the Festival «Asti theater», with the Theater «Toselli» of Cuneo, with the Unione Musicale of Turin, with the association Musica Rara of Milan, with the Academy of ancient music «S. Giovannino» of Alexandria, with the Festival Lodoviciano of ancient music of Viadana (Mantua), with the international Festival of vocal and instrumental music «City of Avellino», with the international Festival «La Fabbrica del canto» of Legnano (Milan), with the international Festival «Voci d'Europa» of Porto Torres (Sassari). She has realized with the record house Sarx of Milan, the first world recording of the *Stabat Mater* of Pasquale Cafaro, under the direction of Giovanni Acciai and with the record house Tactus of Bologna the first world recording of the *Vespro Breve* and the *Miserere* of Francesco Durante on the occasion of the anniversary of the death of the Neapolitan author. In addition to her performance career she is teacher of vocal technique and vocal pedagogy for singers and choral conductors in important institutions as the Conservatory «Giuseppe Verdi» in Milan and the Faculty of Sciences of formation of the University of Studies in Trieste. She is invited by important musical institutions in Italy and abroad for master classes, lectures, workshops, and stages in vocal technique and artistic interpretation for singers, choral conductors and choral singers and she served as judge of Italian and international vocal competitions. She is the author of *Vox arcana. Teoria e pratica della voce* (2005) and of *La voce. Mille esercizi e vocalizzi per educarla, esercitarla, perfezionarla* (2010).

• Exercises for Singing (W) (E)

SUSANNA SAW (Malaysia) • Graduate from the Melba Memorial Conservatorium of Music, Australia. From 1996-1998, she was the tutor for The Australian Boys Choir Institute. Susanna obtained her certificate of Kodaly Teaching from University of Queensland in 2001. Since her return to Malaysia, she has founded The Young KL Singers and The KL Children's Choir, and is currently a lecturer and choir director at the Malaysian Institute of Arts and University of Malaya's Music Faculty choir. She also founded the Malaysian Choral Eisteddfod (formerly known as Young Singers Choral Festival) in 2003, an annual young musicians' event in Malaysia dedicated to



the increase of choral knowledge through various invited choir tutors from overseas. Her latest venture in the choral scene was the establishment of the Young Choral Academy in Kuala Lumpur, a venue for choral lovers to learn more about choral music and a platform for young Malaysian composers and arrangers to compose more choral works. She was invited by Interkultur Foundation, Germany, to be a member of the Jury at the Asian Choir Games and World Choir Games since 2007, and has been appointed a Choir Olympic Council Member of the Foundation.

• **An Introduction to Malaysian Choral Compositions (W) (E)**

The culture of choral singing in Malaysia is still not very well developed. While there are many school choirs at primary, secondary and tertiary level, most confine their activities to performing two or three songs during school events, at inter-school choir competitions, or during special occasions. Even private choirs seldom find a chance to perform publicly. Historically, there have also been very few local composers who produce choral work. Choir teachers are usually the ones who arrange songs for their choirs. In recent years however, more choirs have started venturing into international choir competitions, most of which require an original local composition from the choir's country of origin. This has resulted in new choral compositions being commissioned from local composers. Malaysian music is difficult to categorise for the simple reason that it is a melting pot of various cultures – Malay, Indian and Chinese, as well as the indigenous peoples of Sabah and Sarawak. Contemporary Malaysian composers still wrestle with this question of Malaysian musical identity; this is reflected in their music, which is largely very atonal and experimental. This workshop aims to provide both an overview of the diversity of Malaysian culture, and an introduction to its rich musical heritage. Participants will also get the chance to experience this firsthand by singing various excerpts from arrangements of folk songs (Baba and Nyonya music; songs from Sabah and Sarawak; Borneo; and traditional Malay music), patriotic songs, and Contemporary local choral compositions.



DR. JOSEF SCHLÖMICH (Austria) • Born 1954 in Styria, started his musical career in 1990 in Graz in the Ensemble of the Opera in Graz in Don Carlos. He began his Voice Training at the Conservatorium of Music in 1982 and at University of Music and Dramatic Art in Graz in 1986. After finishing his degree in Medicine at the Karl Franzens University of Graz, he was trained as a general practitioner in Graz and Leoben and become a specialist in ENT at the main hospital in Salzburg.

Since 1996 Josef Schlömicher-Thier has the responsibility as a consultant doctor of the Salzburg Festival for the voice care of the singers and for the occupational medicine of the Salzburg Festival. The main focus of Josef Schlömicher-Thier's work is on the care of the professional voice. In particular, he organized in Salzburg several international Meetings focused on the interdisciplinary Care of the professi-

onal Voice and Phonosurgery since 1995. As a guest lecturer, Josef Schlömicher-Thier works in Salzburg at the University of Music Mozarteum, University of Education and at the Department of Neurolinguistics at the Paris Lodron University. He is the European Secretary of the Collegium Medicorum Theatri (CoMeT) and the founder of the Austrian Voice Institute. Since 2009 he is a member of the Salzburg Parliament. Memberships: *British Voice Association, American Voice Foundation, South Pacific Voice Foundation, Deutschen Gesellschaft für Musikphysiologie und Musikermedizin, Deutschen Gesellschaft für Sprach-und Stimmheilkunde.* (www.hno-schloemicher.com/www.austrianvoice.net)

• **Pedagogical and Medical Co-Operation in Voice Patient Care (W) (E)**
(with Christian Herbst)

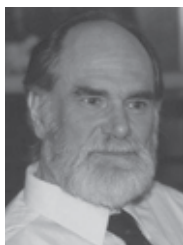
BRANKO STARC (Croatia) • Skladatelj, dirigent i učitelj glasa, predaje na *Umjetničkoj akademiji sveučilišta u Splitu* i profesionalni je zborovođa (Kazalište *Komedija*-Zagreb). Napisao je preko dvjesto skladbi i dobitnik je niza nagrada. Podučava zborovođe, pjevače, glumce, logopede, fonetičare i govornike te se bavi rehabilitacijom glasa. Kao predavač sudjelovao je na mnogim znanstvenim simpozijima i gostovao na raznim fakultetima u Hrvatskoj i inozemstvu. Područje njegova posebnoga zanimanja jesu hermeneutika te teorija i praksa glasa, koje znanstveno-pedagoški istražuje objavljujući radove iz tih područja. Drži seminare, predavanja i majstorske radionice za zborovođe, pedagoge i pjevače širom svijeta (Argentina, Kina, Slovenija, Danska, Francuska, Engleska, Njemačka, Koreja, Južna Afrika, Malezija, Indonezija, Tajland, Hong Kong, Singapore). Član ocjenjivačkih odbora na raznim međunarodnim zbornim natjecanjima (Njemačka, Italija, Austrija, Kina, Koreja, Indonezija, Malezija, Japan). Uvršten je u publikaciju *Who is Who in Choral Music*. Predsjednik je *Hrvatske udruge zborovođa*, voditelj *Vokalne akademije* i *Škole za zborovođe*, član međunarodnoga savjeta *Svjetskih zbornih igara* i savjetnik za Hrvatsku u *Međunarodnoj federaciji za zbornu glazbu (IFCM)*. (www.brankostarc.com)



BRANKO STARC (Croatia) (1954) • Composer, choral director and voice teacher, is a teacher at the *Arts Academy* (University of Split-Croatia) where he teaches singing and vocal technique. He has written over two hundred compositions for which he is the recipient of numerous awards. He teaches singers, choral directors, actors, speech therapists, phoneticians and speakers and also engages in voice rehabilita-

tion. Mr. Stark participated in more than 30 scientific symposiums and has been guest professor at many faculties in Croatia and abroad. His speciality is voice theory and its scientific-pedagogic research and works published on this subject. He holds seminars, masterclasses, lectures and workshops for choral conductors and singers worldwide (Argentina, Indonesia, Hong Kong, Denmark, United Kingdom, Korea, Slovenia, Malaysia, Thailand, Germany, France, Austria, South Africa, Singapore). Mr. Stark is also a prominent adjudicator for many international choral competitions (Germany, Austria, China, Japan, Indonesia, Malaysia, Italy, Korea, Croatia). He is President of the *Croatian Choral Directors Association*, leader of the *Vocal Academy*, a member of the International Council of the *World Choir Games* and Advisor for Croatia in the *International Federation for Choral Music*. (www.brankostarc.com)

• **Ars choralis (L) (Cro-E)**



Until his retirement 2001, **JOHAN SUNDBERG** (Sweden) (born 1936, Ph.D. musicology, doctor honoris causae 1996 University of York, UK) had a personal chair in Music Acoustics at the department of Speech Music Hearing, KTH and was head of its music acoustics research group which he started in 1968. Visiting professor University of London and Universität Freiburg. His research concerns acoustical aspects of music in general, particularly the singing voice, music perception and the theory of music performance. Written *The Science of the Singing Voice* (1987) and *The Science of Musical Sounds* (1991), edited or co-edited 13 proceedings of international scientific meetings on music acoustic. He has practical experience of performing music as chorister and solo singer. Member of the Royal Swedish Academy of Music (President of its Music Acoustics Committee 1974-93), the Swedish Acoustical Society (President 1976-81) and fellow of the Acoustical Society of America, receiving its Silver Medal in Musical Acoustics 2003.

- **The Science of the Singing Voice (Key Lecture) (E)**
- **Sex Steroid Hormones and Intonation Accuracy In Singing (L) (E)**
(with Filipa La)

ANTUN TOMISLAV ŠABAN (Croatia) (Zagreb, 1971.) • Studirao u Zagrebu, Miamiu i Beču, gdje 1998. godine stječe diplomu iz kompozicije. Djela su mu izvodili vodeći hrvatski orkestri, ansambli i solisti, te izvođači iz Austrije, Njemačke, Slovenije, Švedske, Sjedinjenih država i Australije. Aktivan je i kao dirigent, surađujući s orkestralnim, komornim i jazz ansamblima, s kojima koncertno nastupa u Hrvatskoj i inozemstvu. Dobitnik je više nagrada u Hrvatskoj i inozemstvu, koje su dodijeljene njegovim djelima s područja simfonijske i jazz glazbe. Nagrađivan je i za aktivnosti na području glazbene industrije (nagrada *Porin*). Njegova prerada Vivaldijevih *Četiriju godišnjih doba* za dva klavira objavljena je na nosaču zvuka izdavača *EMI Classic*, koji je dospio među najprodavanije albume ozbiljne glazbe u više europskih država. Od 2001. godine djeluje kao Glavni tajnik Hrvatskog društva skladatelja (HDS) i kao umjetnički ravnatelj jazz projekata HDS-a. U tom svojstvu organizirao je preko stotinu koncerata koji su uključivali glazbenike u rasponu od svjetskih zvijezda do mladih nada, te razne *crossover* projekte. Obnašao je dužnost potpredsjednika Instituta hrvatske glazbene industrije (IHGI), te predsjednika Izvršnog odbora nagrade *Porin*. Član je upravnog odbora *European Composers' Forum*a od utemeljenja te organizacije, koja okuplja europske skladatelje ozbiljne glazbe. Također je član *European Composers and Songwriters Alliance* (ECSA), lobističkog tijela u Bruxellesu koje promovira interese glazbenih stvaralaca u okviru europske kreativne industrije.



• Osnove autorskoga prava za zborovođe (L) (Cro)

Pri likom nastupa, snimanja pa i nabave notnih materijala, svaki zborovođa se susreće s nizom pitanja i dilema vezanima uz autorska prava. Glavni tajnik Hrvatskog društva skladatelja približit će sudionicima tu problematiku i dati odgovore na najčešća pitanja u nastojanju da definira odnos između stvaraoca – skladatelja i izvođača – zbora.

TIHANA ŠKOJO (Croatia) • Rođena je u Osijeku, 18. ožujka 1975. Završila je nižu glazbenu školu odjela ritmike i plesa i harmonike, te nastavila sa srednjom glazbenom školom teoretskog odjela. Studij glazbene kulture upisala je na Pedagoškom fakultetu u Osijeku, gdje je diplomirala 1997. godine. Tijekom studija dobitnica je dvije Rektorove stipendije za nadarene studente i stipendije Ministarstva znanosti i tehnologije. Na Muzičkoj akademiji trenutno pohađa poslijediplomski studij



iz glazbene pedagogije. Nakon diplomiranja radi u III. gimnaziji i Glazbenoj školi Franje Kuhača Osijek. Od 2007. godine zaposlena je u I. gimnaziji u Osijeku kao profesor glazbene umjetnosti. (tihana.skojo@skojo.hr)

• **Djeca s posebnim potrebama i pjevanje na nastavi solfeggia (L) (Cro)**

Djeca s posebnim potrebama nose u sebi velike mogućnosti umjetničkog izražavanja. S glazbom se takva djeca mogu susretati na različite načine, a bavljenje glazbom u glazbenim školama omogućava im potpunu potvrdu osobnosti i urođenih potencijala. U nastavi solfeggia djecu se raznim aktivnostima nastoji potaknuti na glazbeno izražavanje. Pjevanjem, slušanjem i različitim stvaralačkim aktivnostima razvijaju se i usavršavaju intonativne i ritamske vještine, razvija se glazbeno pamćenje, glazbeni ukus i muzikalnost. Pjevanje čini najspontaniji i najprirodniji način glazbenog izražavanja djece. To je najmanje ograničavajuća aktivnost za učenike s posebnim potrebama, a time i omiljeni dio nastave solfeggia. Važno je znati metodički pravilno voditi ovu nastavu uz dobro osmišljene aktivnosti jer će to omogućiti njegovanje glasa, pravilan razvoj organa za disanje i govor, unapređenje intonativnih vještina te aktivno obrazovanje sluha. Sluh se u nastavi solfeggia, osim putem pjevanja, obrazuje i putem slušanja. Prepoznavanjem i zapisivanjem različitih melodija isto se tako stječu ritamska i intonacijska znanja i umijeća. Posebna pozornost može se posvetiti i različitim oblicima spontanog i svjesnog glazbenog stvaralaštva čime se može razvijati i dječja kreativnost. Svaku ritamsku i intonativnu pojavu može se obraditi na mnogo načina, ali pritom je važno odabrati one načine koji će omogućiti i aktivno uključivanje učenika s posebnim potrebama. U ovom radu prikazat ćemo kakve sve mogućnosti postoje za provođenje aktivnosti u kojima se ravnopravno s ostalom djecom mogu uključivati i djeca s posebnim potrebama. Naglasak ćemo pritom staviti na one aktivnosti kod kojih se djeca mogu glazbeno izraziti pjevanjem.

Ključne riječi: djeca s posebnim potrebama, pjevanje, solfeggio, ritamske vještine, intonativne vještine, prepoznavanje melodije, glazbeno stvaralaštvo

• **Children With Special Needs and Singing in Solfege Classes**

Children with special needs have the great capability of artistic expression. These children can be introduced to music in many different ways, but attending music schools enables them to confirm their innate potential and personality. Various activities in solfege lessons motivate children to express themselves musically. Singing, listening and diverse creative activities develop and improve intonative and rhythm skills, musical memory, musical taste and musicality. Singing is the most spontaneous and natural way of musical expression in children. It is the least limiting activity for children with special needs and therefore it is the most favourite part of solfege lessons. It is the responsibility of the teacher to guide the lessons according to methodological requirements and to include well developed activities as they aid the development of the children's voice, breathing organs and organs of speech. They also improve intonative skills and facilitate active ear training. In addition to singing, listening is another essential feature of ear training. Recognition and writing down of different melodies develop rhythm and intonative knowledge and skills. Special attention can be paid to different forms of spontaneous and conscious musical creativity as to develop the creativity in a child. Every rhythm and intonative appearance can be approached in many different ways, but it is important to choose those which will successfully engage children with special needs. This paper presents activities which enable children with special needs to equally participate with other children in the class. The focus is on those activities in which children with special needs

can musically express themselves through singing.

Key words: children with special needs, singing, solfege, rhythm skills, intonative skills, melody recognition, musical creativity

JASNA ŠULENTIĆ BEGIĆ (Croatia) • Rođena je 9. listopada 1967. godine u Osijeku. Studij *Glazbene kulture* upisala je 1987. godine na *Pedagoškom fakultetu* u Osijeku, a diplomirala u srpnju 1991. godine. U lipnju 2009. godine stekla je zvanje *magistra znanosti iz glazbene pedagogije* na interdisciplinarnom poslijediplomskom znanstvenom studiju *Muzičke akademije i Filozofskog fakulteta* u Zagrebu. Od 1992. do 2008. godine bila je zaposlena u *OŠ Franje Krežme* u Osijeku gdje je radila kao učiteljica glazbene kulture, a od 1997. do 2008. godine i u *I. Gimnaziji* u Osijeku kao nastavnica glazbene umjetnosti, gdje je nadopunjavala normu do pune satnice. U veljači 2004. godine napredovala je u zvanje učitelja mentora, a od strane *Agencije za odgoj i obrazovanje* imenovana je voditeljicom *Stučnoga vijeća učitelja glazbene kulture Osječko-baranjske županije*. Kao voditeljica vijeća organizirala je skupove koji su imali svrhu stručnog usavršavanja učitelja glazbene kulture. Od 1995. do 2008. godine bila je vanjski suradnik *Pedagoškog fakulteta* u Osijeku, a potom i *Visoke učiteljske škole*, odnosno *Učiteljskog fakulteta*. U srpnju 2006. godine izabrana je u naslovno zvanje predavača iz umjetničkog područja za kolegij *Sviranje* i kolegij *Glazbena kultura s metodikom*. Od 1. travnja 2008. zaposlena je na mjestu *asistentice za metodiku glazbene kulture* na *Katedri za umjetnička područja Učiteljskog fakulteta* u Osijeku. Sudjeluje s predavanjima i prezentacijama na stručnim i znanstvenim skupovima županijske, državne i međunarodne razine. Objavljuje stručne i znanstvene radove u relevantnim časopisima.



• **Problematika pjevačkoga zbora mlađe školske dobi (L) (Cro)**

U radu se iznose razmišljanja vezana uz pjevački zbor mlađe školske dobi. To je zbor učenika od prvog do četvrtog razreda osnovne škole, odnosno, djeca od sedme do jedanaeste godine. U zboru treba težiti razvijanju glazbenih sposobnosti učenika te u konačnici razvijanju ljubavi prema zbornom pjevanju. Ovaj će rad ujedno prikazati i djelovanje zbora mlađe školske dobi OŠ Franje Krežme u Osijeku koji je autorica vodila u razdoblju od 2002. do 2007.

Ključne riječi: pjevački zbor, osnovna škola, izvannastavne aktivnosti, učenici mlađe školske dobi



ANNEMARIE VAN DER WALT (South Africa) • Completed B Mus (Hons) at the University of Pretoria and obtained HED from UNISA. She started her teaching career in 1975. She is the President of the Bloemfontein International Choral Centre (BICC), a Board Member of the International Federation for Choral Music (IFCM) and is a member of the Board of CHORISA (the Choral Institute of South Africa). She has been the President of the South African Choral Society from 2005 to 2007, and the Editor of *Cantando Gaudeamus* (the newsletter of SACS from 2003 – 2007) Annemarie serves on the South African Choral Eisteddfod (SASCE) Committee (Motho District.) She is often asked to adjudicate at choir competitions and Eisteddfods throughout South Africa. She presented papers on African Choral Music in Sweden, Namibia and Japan. She is the conductor of the School Choir of Louis Botha Technical High School in Bloemfontein This choir has obtained first positions and gold certificates from the South African Schools Choral Eisteddfod, Free State Eisteddfod and the ATKV-Appous Choral Festival.

- **Bina dipina Afrika Borwa – Singing Songs in South Africa (L) (E)**
- **Choral Organisations and Institutions: IFCM – International federation for Choral Music (L) (E)**

South Africa is a multilingual country and this has a profound influence on the cultural activities. The 11 officially recognized languages and their influence on the cultural activities (especially choral music), the different ethnic groups and the social background of each will be discussed.

The following aspects of choir singing will be referred to: Music education in schools and Universities with special reference to the Drakensberg Boys Choir School. • “Free” Choir Competitions, Choir Festivals, Talent Competitions and Compulsory Choir Competitions • Choral Societies and Associations • High profile choir practitioners – composers, conductors and organizers. • The future of Choral Singing in South Africa with reference to the need that choral singing fulfills in the lives of the different ethnic groups.



ROMANS VANAGS (Latvia) (1960) • A graduate of Emils Darzins’ specialized music college and of the Department of Choir and Orchestra Conducting of Jazeps Vitolis’ Latvian State Conservatory in Riga (currently named - Latvian Music Academy). He received diploma in choir conducting as well as in music pedagogy. In addition, he was studying also symphonic orchestra conducting. In 2003 he received professional master’s degree in music. Romans Vanags’ professional work has

been connected with conducting and pedagogy. Romans Vanags has been the chief conductor of teachers' choir named "Vanema" for years (1984-2004) and since 1990 he has been the principal conductor of the Latvian University female choir named "Minjona". Since 1987 he has been chief conductor and artistic director of Jāzeps Mediņš Music School boys' choir. In 1990-1993 he worked with Jazeps Medins Music College Symphonic Orchestra. Since 1987 till 1994 Romans Vanags was employed at the Latvian Music Academy in Riga as professor of choir conducting and as the conductor of the academy choir. Since 2005 asoc. professor Romans Vanags is the head of conducting Department of the Latvian Academy of Music. He has been the organizer of various courses for conductors in numerous countries around the world and also jury member of many international choral competitions. He has also been appointed as one of the chief conductors of the Latvian Song Festival (in 1993, 1998, 2001, 2003 and 2008) and the Youth Song Festival (in 1995, 2000, 2005 and 2010) as well. Since 2004 Romans Vanags is the chairman of the Latvian National Commission for UNESCO on the Latvian Song and Dance Festival affairs. The choirs conducted by Romans Vanags have won numerous awards at international competitions (Arezzo, Debrecen, Tour, Varna etc.) and made concert tours all over the world. In 2008 Romans Vanags receive the highest civil decoration in Latvia – the Three Star Order.

LATEST ACTIVITIES:

- 2006 – chief conductor of the Student Song Festival of the Baltic countries
Gaudeamus (Tartu, Estonia)
- 2008 – chief conductor of West Coast Song Festival in Los Angeles (USA)
- 2008 – chief conductor of XXIV Latvian Song and Dance Festival
- 2008 – board member of World Choir Games
- 2004 – jury member of the International Choir competition (Klaipeda, Lithuania)
- 2007 – jury member of II Edvard Grieg International Choir competition (Bergen, Norway)
- 2009 - jury chairman of III Edvard Grieg International Choir competition (Bergen, Norway)
- 2009 – jury member of S.Simkus International Choir competition (Klaipeda, Lithuania)
- 2004 – masterclass in Johannesburg University (South Africa)
- 2006 – masterclass in Hochschule für Musik Basel
- 2008 – masterclass in Conservatorio di Musica St. Cecilia, Roma
- 2009 – masterclass in Hochschule für Musik Basel (January)
- 2009 – masterclass in Conservatorio di Musica St. Cecilia Rome (March)
- 2009 – masterclass in Stellenbosch University (South Africa)

• **Baltic Choral Music - Traditions and Development (L) (E)**

1. HISTORY

From where come and start choral singing tradition in Baltic • Since 1873 – the first latvian song festival • Independence in Baltic counfrees together with singing revolution • Three most important periods of Song festivals history • UNESCO 2003

2. MUSICAL EDUCATIONS SYSTEM IN BALTIC STATES

History, present days. Three levels – 1. Music school, 2. Music Highschool, 3. Music Academy.

3. CHORAL LIVE AND DEVELOPMENT

Professional choirs, amateur choirs, school choir, choral composers, conductors, competitions results - domestic, international. Latest activities.

Contact for Jazeps Vitols intrernational conductors competition – www.jvlma.lv

Contact for Jazeps Medins music school boys'choir and Romans Vanags – www.jmms.lv

4. FUTURE

Next most important activities in Latvia and link to Nordic Baltic song festivals organisation:
Youth choir Song celebration in Riga 2010 • Nordic Baltic song festival in Reikjavik (Island) 2010 • Song festival „Riga 810” 2011 • Nordic Baltic song festival in Vaasa (Finland) 2012 • Boys' choir festival in Cesis 2013 • All Latvian Song celebration 2013 • World choir Games in Riga 2014 • Youth choir Song celebration 2015 • Nordic Baltic Song Festivals 2015

• **Baltic Choral Music (W) (E)**



MARKO VATOVEC (Slovenia)

- 8. 8. 1961 rojen v Kopru
- 1968 -1976 osnovna šola Pinko Tomažič in osnovna šola Dušana Bordona v Kopru
- 1976 – 1980 Gimnazija v Kopru
- 1980 – 1981 služenje vojaškega roka v Bohinjski Beli
- 1982 – 1984 Pedagoška akademija v Ljubljani, oddelek za glasbeni pouk in zborovodstvo
- 1985 diploma na Pedagoški akademiji v Ljubljani
- 1984 – 1988 Akademija za glasbo v Ljubljani, oddelek za glasbeno pedagogiko
- 1989 – diploma na oddelku za glasbeno pedagogiko, Prešernova nagrada Akademije za glasbo za diplomski koncert z zborom Srednjih šol Koper, mentor dr. Mirko Cuderman
- 1988 – 1992 Akademija za glasbo, oddelek za dirigiranje- prof. Anton Nanut

- 1991 mesto dirigenta asistenta pri Slovenskem komornem zboru
- 1993 diploma na oddelku za dirigiranje
- 1993 -1995 izpopolnjevanje: Wiener Meisterkurse, doc. Julius Kalmar, celoletni mojstrski tečaj pri ass. Hans Swarowski Milano, mentor Julius Kalmar, Namur – mojstrski tečaj za zborovodje, mentor Frieder Bernius
- 1995 mesto asistenta stažista za zborovsko dirigiranje na Akademiji za glasbo v Ljubljani
- 1998 priznanje pomembnih umetniških del na Akademiji za glasbo v Ljubljani
- 2000 izvolitev v naziv visokošolski učitelj docent
- 2005 ponovna izvolitev v naziv visokošolski učitelj docent
- 2006 predsednik Glasbene matice Ljubljana

• **Uspješno planiranje probe – Put uspješnoga rada zbora (L) (Cro)**

Predavanje će odgovoriti na pitanje kako planirati probu, da bismo mogli dostići željene ciljeve kako na području usavršavanja i muzičkog napretka zbora i njegovih pjevača tako i u postizanju što savršenije izvedbe pojedinačnih skladbi. Slušatelji će saznati na kojim područjima zbornoga pevanja obično dolazi do poteškoća, kako je moguće poteškoće predvidjeti i pronaći za njih efikasna rješenja. Za dobru organizaciju probe izrazito značajni čimbenici su efikasnost i raznolikost probe. Stoga je potrebno poznavati različite faze rada sa zborom. Na kraju će biti govora o problemu komunikacije, prijedlogu vremenskoga rasporeda različitih aktivnosti tijekom probe te o opremljenosti prostora u kome se probe održavaju.

JELENA VLAŠIĆ DUIĆ (Croatia) (1973) • Završila je V. gimnaziju i srednju Funkcionalnu muzičku školu u Zagrebu. Na Filozofskom je fakultetu u Zagrebu diplomirala kroatistiku i fonetiku, a magistrirala je i doktorirala na Poslijediplomskom studiju hrvatskoga jezika. Viša je asistentica na Odsjeku za fonetiku na istome fakultetu. Objavila je niz znanstvenih članaka u domaćim i stranim časopisima, a kao govorna trenerica surađivala je s nekoliko radijskih i televizijskih kuća.



• **Filmski zvuk: govor, šum i glazba (L) (Cro)**

Filmski je zvuk svaki čujni zvuk (govor, glazba ili šum) koji je funkcionalno vezan uz filmsko djelo. U hrvatskim filmovima iz druge polovice 20. stoljeća (*Koncert, Martin u oblacima, Imam dvije mame i dva tate, Kad čuješ zvona, Tko pjeva zlo ne misli, Razmeđa, Mečava, Izgubljeni zavičaj, Glembajevi, Kako je počeo rat na mom otoku i Blagajnica hoće ići na more*) analizira se ponajprije govor kao najvažnija zvučna komponenta. Proučava se upotreba dijalekata i upotreba standarda, govorni izrazi emocija, funkcije i struktura govora te se istražuje koliko je govor u hrvatskome filmu prirodan. Govor je spoj glasa i teksta, odnosno spoj posebnih govornih i jezičnih znakova koji se istodobno

realiziraju pa je teško odrediti količinu informacija što ih donose glas odnosno tekst. Pri oblikovanju govora, glumac svjesno daje prednost sad jednom, sad drugom govornom sloju. Realističnom se smatra gluma koja teži stvaranju dojma svakodnevna, pa i tipična čovjekova ponašanja, a u takvoj glumi govor mora biti prirodan. Najmanje su spontane govorne izvedbe u filmovima u kojima je gluma teatralna, stilizirana. Istraživanje je pokazalo da se najprirodnije govori u filmovima *Mečava* i *Kad čuješ zvona*, a najneprirodnije u *Koncertu* i *Glembajevima*. Film bira iz izvanjskog svijeta, ne može prezentirati sve, a za slušnu selekciju, tj. odabir onih zvukova koji su gledatelju važni, zaslužan je redatelj. Ako se govor i glazba slabo raspoznaju i ako nisu povezani sa središnjim zbivanjem u prizoru, poistovjećuju se sa šumom. U analiziranom korpusu analizira se funkcija upravo takve uporabe šuma. Filmski teoretičari glazbu tretiraju kao oblik komunikacije, pa često ističu da funkcionira poput govora. U hijerarhiji filmskih zvukova glazba je na trećem mjestu (nakon govora i šuma) jer ne doprinosi prirodnosti, izvanprizorna je i nije činjenica svakodnevnoga života, uostalom, filmski je likovi ne čuju. Ima, međutim, primjera u kojima se spomenuta hijerarhija narušava, npr. sugovornici ostaju bez riječi, a emocije se izražavaju glazbom. Glazba tada preuzima funkciju govora.



ZDENKA WEBER (Croatia) • Godine 1974. diplomirala engleski i njemački jezik na Filozofskom fakultetu Sveučilišta u Zagrebu i 1975. muzikologiju na Muzičkoj akademiji u Zagrebu. Od 1978. do 1980. stipendistica Francuske vlade. 1985. obranila doktorat na Sveučilištu Sorbonne u Parizu na temu *Recepcija glazbe Claudea Debussyja u Hrvatskoj*. Od 1974. do 94. radila u Muzikološkom zavodu Muzičke akademije u Zagrebu. Usavršavala se na Sveučilištu u Beču (1975.), na Slobodnom

sveučilištu u Berlinu (stipendija DAAD, 1987.) i na Tehničkom sveučilištu u Berlinu (stipendija DAAD, 1989.). Od 1980. do 1985. predavala povijest glazbe na Muzičkoj akademiji u Zagrebu, a od 1985. do 1990. na Pedagoškom fakultetu Sveučilišta u Osijeku. 1991./1992. predavala na Visokoj glazbenoj školi Hanns Eisler u Berlinu i radila u Institutu za muzikološka istraživanja Preussischer Kulturbesitz, a od 1992.-97. u Deutsche Oper Berlin. Od 1997. do 2001. savjetnica je za kulturu u Veleposlanstvu Republike Hrvatske u Berlinu a od 2001. savjetnica u Odjelu za kulturu Samostalne službe za Hrvate u inozemstvu i kulturu Ministarstva vanjskih poslova RH u Zagrebu. Od 1972. kontinuirano se bavi glazbenom publicistikom i objavljuje u hrvatskim i inozemnim dnevnim novinama, tjednicima i časopisima kao i na radiju i televiziji. Od 1974. objavljuje muzikološke radove u zemlji i inozemstvu. 1995. objavila knjigu *Impresionizam u hrvatskoj glazbi: recepcija glazbe Claudea Debussyja u Hrvatskoj 1918.-1940.* (Nakladni zavod Matice Hrvatske, Zagreb). Od 1975. članica Hrvatskog društva skladatelja, od 1992. Hrvatskog muzikološkog društva, a od 1997. Znanstvenog savjeta kongresa *Cultura europea* Sveučilišta u Pamploni (Španjolska). Znanstveni i stručni radovi objavljeni u Hrvatskoj, Sloveniji, Makedoniji, Bosni i

Hercegovini, Srbiji, SR Njemačkoj, Španjolskoj, Poljskoj, Izraelu, Danskoj, Švedskoj i Francuskoj. Sudjelovala na muzikološkim kongresima, znanstvenim simpozijima i stručnim skupovima (Zagreb, Varaždin, Našice, Osijek, Krk, Osor, Grožnjan, Opatija, Ljubljana, Beograd, Đakovica, Skopje, Sarajevo, Beč, Graz, Bologna, Berlin, Unna, Leipzig, Pariz, Bordeaux, Strasbourg, Aalborg, Goeteborg, Tokyo, Haifa, Madrid, Pamplona, Lodz, Poznan, Varšava). Predsjednica Udruge poklonika Milke Trnine. Nagrade: odličje Reda Danice hrvatske s likom Marka Marulića, Red hrvatskog pletera, Broš Kraljice Luize Društva Otto von Bismarck u SR Njemačkoj, Vitez umjetnosti i književnosti Republike Francuske.

• Članstvo u amaterskom pjevačkom zboru – to nije samo pjevanje (L) (Cro)

Učlanjivanje u amaterske, neprofesionalne pjevačke zborove prati od građanskog razdoblja 19. stoljeća pa sve do danas želja za zajedničkim muziciranjem i druženjem s istomišljenicima kada je riječ o ljubavi prema glazbi. U tom se pogledu ovim prilogom želi dati povijesni razvoj glazben kulture u Hrvatskoj na području amaterskog zbornog pjevanja. Posebno je uzet u obzir tijekom nacionalnog osvješćivanja i poticanja vlastitog, hrvatskog kulturnog identiteta. U daljnjem se istraživanju, anketom na koju su se odazvali članovi pet amaterskih pjevačkih zborova (dva iz Varaždina i tri iz Zagreba), želi detektirati motive koji potiču ljubitelje vokalne glazbe danas na učlanjivanje u amaterski pjevački zbor. Nadalje, želi se otkriti odnos prema repertoaru koji izabrani zbor izvodi, eventualno sudjelovanje u koncipiranju programa, interes prigodom gostovanja zbora izvan mjesta djelovanja, stupanj zajedništva ostvarenog unutar zbora, namjere vezane uz natjecateljski karakter zbora, kao i utvrditi očekivanja koje članovi imaju u odnosu na voditelja zbora te potencijalne razloge za napuštanje zbora. Kako su uključeni amateri-pjevači različitih dobi i obrazovne razine, poticajno je analizirati njihove odgovore kako bi se došlo do novih vrijednih spoznaja o pobudama koje vode današnje učlanjivanje u amaterske pjevačke zborove kao i pratiti ispunjenje njihovih očekivanja i želja, budući da je članstvom angažiran znatan dio slobodnog vremena, a nerijetko i financijska ulaganja.

ASSOC. PROF. DR. NALAN YİĞİT (Turkey)

EDUCATION

Degree	Department/Program	University	Year
Bachelor	Music Education	Gazi University Ankara-Turkey	1983
Master	Music Education	Selcuk University Konya-Turkey	1993
Doctorate	Music Education	Gazi University Konya-Turkey	1998



TITLE OF MASTER THESIS AND THESIS ADVISOR: Title of Master

Thesis: »Vocal Training in Music Education Departments of Universities«. Master Thesis Advisor: Prof. Gülşen Şimşek (Gazi University, Gazi Education Faculty, Department of Music Education, Ankara).

TITLE OF DOCTORAL THESIS AND THESIS ADVISOR: Title of Doctoral Thesis: “The Effects of Anatomic Structures of Phonation System on Voice”. Doctoral Thesis Advisor: Prof. Dr. Erol Belgin (Hacettepe University, Medical Faculty, Audiology Department, Ankara).

PROFESSIONAL EXPERIENCE:

Academic Title	Academic Unit	Year
Instructor	Education Faculty, Selcuk University	1988-1998
Dr. Instructor	Education Faculty, Selcuk University	1998-1999
Assistant Prof. Dr.	Education Faculty, Selcuk University	1999-2008
Associate Prof. Dr.	Ahmet Keleşoğlu Education Faculty, Selcuk University	2008-

ACADEMIC & ART ACTIVITIES:

She has many articles published in domestic journals, in addition to her papers presented at national/international meetings and published in conference proceedings. She has taken place in many national and international (choral and solo) performances as a chorus conductor, chorister and soloist.

• Choir in Classical Turkish Performance Style (L) (E)

With its deep rooted history, Classical Turkish music is divided into religious and irreligious forms. In this study, understanding of chorus in performance style of our irreligious music will be investigated. There have been different developments in the band performance this type of music, formerly transferred from generation to generation by bands, accompanied by instruments and the notion of mentor system. The most significant one is the change in ‘fasıl’. Decrease in the number of classical fasıl performances due to the establishment of opera, theater, and orchestras, which are seen as westernization etiquettes, increasing preference of choral performance over solo are all said to be the reason why the tradition of peşrev performances as a whole has been vanished. Establishment of the ‘Classical Choir’ in Ankara Radio at the end of 1930s is regarded as one of the best favorable practices, and this choral in which women voices are also included, is assumed to be the starting point of one of the biggest performance schools in our music history. Ottoman Padishah Sultan II. Mahmut dissolved, as a part of westernization movements, the guild of janissaries and closed the Mehterhane-i Hümayun, which he regarded as a part of guild of janissaries (1826). It was replaced by Muzika-i Hümayun to carry out performance and instruction in a western style, and Italian Giuseppe Donizetti was assigned as the head of this institution. Thanks to Donizetti and the academic staff with him, western style choir took place in our music. However, there are differences in the working style of these choirs, in terms of western understanding of choir. The conductors of these choirs could not be provided with necessary background instruction on choir and conducting. This study, aiming at exploring the choral performance style in Turkish Classical Music, will investigate the beginning and the development process, through a survey study, within the aforementioned frame.

Keywords: Classical Turkish Music, Choir, Choir Conductor

DR. SC. DOMAGOJ ŽABAROVIĆ (Croatia) • Rođen je 19. rujna 1957. godine u Vinkovcima. Osnovnu i srednju školu završio je u Osijeku te je diplomirao na Stomatološkom fakultetu Sveučilišta u Zagrebu 19. studenog 1982. godine. Specijalizaciju iz stomatološke protetike obavio je na Stomatološkom fakultetu u Zagrebu, a specijalistički ispit je položio 16. svibnja 1996. godine. Od 2. rujna 1996. god. radi na Zavodu za stomatološku protetiku Kliničke bolnice “Dubrava” gdje radi i danas kao specijalista stomatološke protetike. Magistarski rad iz područja stomatološke protetike obranio je 16. srpnja 1998. godine, a Disertaciju je obranio 2004. godine. Od 1999. g djelatnik je Stomatološkog fakulteta u Zagrebu na Zavodu za stomatološku protetiku na kojem radi i danas kao znanstveni suradnik. Autor je više desetaka radova od kojih su četiri u CC časopisima, znanstveni istraživač na dva aktivna projekta iz područja stomatologije. (www.imed.hr)



• **Estetska i funkcijska važnost zubi te osobitosti izrade zubnih nadomjestaka kod vokalnih umjetnika (L) (Cro)**

Predavanje ispred Poliklinike IMED

Glas, govor, pjevanje kao osnovni “alat” pjevača, glumaca i govornika nastaje kao rezultat složenih fizioloških procesa: respiracije, fonacije, rezonancije, artikulacije i integracije. Pravilan glas i artikulacija postiže se samo ako su svi navedeni sustavi u idealnoj harmoniji. Usna šupljina i zubi imaju u tome ulogu glavnog rezonatora koji je ključni za nastanak većine glasova. U predavanju će biti pojašnjena uloga zubi u oblikovanju glasa, te istaknute posljedice gubitka zubi na kvalitetu glasa. Posebno će biti prikazane osobitosti u izradi protetskih radova kod vokalnih umjetnika, te utjecaj pojedine vrste protetskog rada na kvalitetu glasa i artikulaciju. Estetika kod ovog visoko specifičnog dijela populacije je neupitna, pa će se u predavanju prikazati mogućnosti današnje suvremene stomatologije i naše Poliklinike na području estetike. Estetski rezultati biti će prikazani primjerima nakon pojedinih stomatoloških zahvata (profilaktičkih, ortodontskih, konzervativnih, kirurških i protetskih).