

HUZ

HRVATSKA UDRUGA ZBOROVOĐA
CROATIAN CHORAL DIRECTORS ASSOCIATION

MEĐUNARODNI ZBORSKI INSTITUT
INTERNATIONAL CHORAL INSTITUTE

ARS CHORALIS 2012

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

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

Zagreb, 12.–14. 4. 2012.

CROATIA



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Branko Starc
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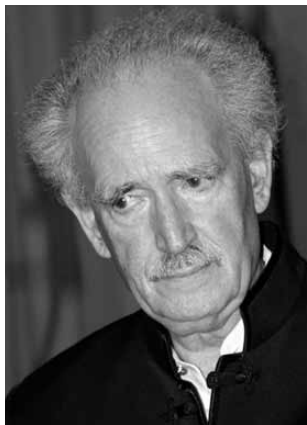
The Second International Artistic and Scientific
Symposium on Choral Art, Singing and Voice

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Mjesto održavanja / Venue
Nadbiskupijski pastoralni institut, Kaptol 29a, Zagreb

Ovaj je Simpozij posvećen maestrima
This Symposium is dedicated to



Ljubo Stipišić Delmata (1938.– 2011.)



Dinko Fio (1924.– 2011.)

Počasni gost
Guest of Honour

JONATHAN VELASCO – Philippines

Ovaj je Simpozij ostvaren u suradnji s

Institutom za crkvenu glazbu Albe Vidakovića
Katoličkoga bogoslovnog fakulteta iz Zagreba

Hrvatskom udrugom vokalnih pedagoga

Hrvatskim društvom skladatelja

Hrvatskim društvom glazbenih teoretičara

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Sveučilišta u Zagrebu

Hrvatskim društvom logopeda

Hrvatskim saborom kulture

Poliklinikom SUVAG iz Zagreba

The Symposium is organized in collaboration with

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of Catholic Theological Faculty, Zagreb

Croatian Voice Teachers Association

Croatian Logopedics Association

Croatian Composers Association

Faculty of Education and Rehabilitation Sciences
of University of Zagreb

Croatian Association of Music Theorists

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Tematska područja

- Zbor/zborovođa
- Pjevačko umijeće/Pjevačka pedagogija
- Dirigiranje/Interpretacija
- Glazbeno djelo/Analiza/Hermeneutika
- Izvedba/Vokalna stilistika
- Znanost/Glas/Sluh
- Znanost/Glazba
- Glazbena pedagogija/Obrazovanje
- Musica sacra
- Glazbeni mediji/Tehnologija
- Govorni glas/Govor
- Slobodne teme

Topics

- Choir/Choral Conductor
- The Art of Singing/Vocal Pedagogy
- Conducting/Interpretation
- Composition/Analysis/Hermeneutics
- Vocal Performance/Vocal Stylistics
- Science/Voice/Hearing
- Science/Music
- Music Pedagogy/Education
- Musica sacra
- Music Media/Technology
- Spoken Voice/Speech
- Other topics

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Italy • Latvia • Macedonia • Norway • Philippines • Serbia • Singapore
Slovenia • Sweden • Turkey • USA

GIOVANNI ACCIAI (ITALY)

The sacred Italian concerted music of the XVIIth century: the *stylus phantasticus* of Giovanni Battista Bassani and his *Armonici entusiasmi di Davide*, opus IX • (L)(E)

With this lesson Giovanni Acciai wants to throw new light on the Italian composer Giovanni Battista Bassani (1647-1716) and his vocal sacred music. Bassani lived and worked in a historical period spanning the mid-seventeenth century and the early of eighteenth century. It was a time defined by the historical musicians and musicologists as the *early Baroque*. It was marked by the statement of a new practice of writing music, the so-called *seconda prattica*. This new style, created by Claudio Monteverdi, preferring the modern music, called *musica concertata*, was in contrast with the old traditional polyphonic music, a genre practiced in previous centuries. The Bassani's *Armonici entusiasmi di Davide*, opus IX are a beautiful and clear example of this deep stylistic change.



GIOVANNI ACCIAI is 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 *Vesperi della Beata Vergine* of Isabella Leonarda performed by the Collegium vocale «Nova Ars Cantandi».

ALPER AKDENİZ (TURKEY)

The Development of Turkish Music Sound System between the 19'th and 20'th Centuries • (L)(E)

The first systematic theory studies in the field of Turkish Music sound system coincides with 13th century. In this century Safiyuddin Abdülmü'min Urmevi (1216-1294) who introduced 17 pitched sound system, became the founder of systematist school. Coming after Urmevi, Abdülkadir Meragi (1360-1435) became an important representative of systematist school and he added new ideas about theory to his works. Among these ideas, mode forming and styles stand out. In the 15th and 16th centuries the systematist school maintained its improvement with the important theoreticians like Yusuf Bin Nizameddin, Hızır Bin Abdullah, Bedri Dilşad, Fethullah Şirvani, Ladikli Mehmed Çelebi, Seydi, Tirevi. Turkish Music theoreticians of the 17th and 18th centuries were Kantemiroğlu (1673-1727) ve Nayi Osman Dede (1652-1730). In the 19th and 20th centuries Abdülbaki Nasır Dede (1765-1821), Haşim Bey (1815-1861), Rauf Yekta Bey (1871-1935), Hüseyin Sadettin Arel (1880-1955), Dr. Suphi Ezgi (1869-1962), Salih Murat Uzdilek (1891-1967), Abdülkadir Töre (1873-1946) ve Ekrem Karadeniz (1904-1981) were the prominent theoreticians who had studies in the field of Turkish Music sound system. Among these people Rauf Yekta was of the same opinion with the systematist school about forming the octave but he divided one octave into 24 sections which had no equal distances to each other. To make these sections he also used spesific sharp and flat signs that were different from each other. Nowadays, in the widely used Arel-Ezgi-Uzdilek sound system one octave has been divided into 24 sections that aren't equally far from each other and different 4 sharp and 4 flat signs have been used to do this. In this study, the subject of how Turkish Music sound system that has still being used was formed and who it was developed by will be discussed in detail. In the study, the method of literature review will be used.

ALPER AKDENİZ is lecturer in Dilek Sabancı State Conservatory. He graduated in traditional Turkish music department of State Conservatory from Selcuk University in 2003. He received his degree MA in traditional Turkish music department Enstitute of Social Sciences in 2008. He has constantly been working in the fields like Turkish music performance, solfege, theory, improvisation, written music and ud instrument teaching since 2003. He has made Turkish music concert more than 80 within the country and in foreign countries. At the same time he has made concerts in the field religious Turkish music.



ANDREA ANGELINI (ITALY)

The sound of St. Mark Basilica in Venice: myth and reality ♦ (L)(E)

“Coro spezzato” is a term used to describe the division of musical forces into musically and spatially distinct groups. It is associated particularly with polychoral music written by composers in Venice in the mid-16th century. The contrasting groups of the choir, engage in a musical dialogue, in phrases of varying lengths and degrees of overlap. Coro Spezzati probably born cause of the unique interior with opposing choir lofts of Saint Mark’s Basilica. For the spacious architecture of this basilica, it was necessary to develop a musical style which exploited the sound-delay to advantage, rather than fought against it: thus the Venetian polychoral style, was developed.

International Federation for Choral Music: what it is and what it does for choral music? ♦ (L)(E)

The International Federation for Choral Music (IFCM) was founded in 1982 for the purpose of facilitating communication and exchange between choral musicians throughout the world. Through its world and regional symposia, conducting master classes, World Youth Choir, Choral Music Database (Musica), ChoralNet website, World Choral Census, International Choral Bulletin, World Day of Choral Singing and many other projects, IFCM is fulfilling its purpose. In a world that develops nuclear weapons, that lives with the expansion of terrorism, and that abuses the environment, choral singing is one of the most powerful unifying forces between nations. Differences in culture, political ideology, race and language disappear when people sing together. Literally, they merge as one voice to become part of a global family.



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.

IVANA ARAS (CROATIA)

Utjecaj hormona na glas • (L)(CRO)

Ljudski glas mijenja se rastom, sazrijevanjem, starenjem, što nije samo genetski nego i hormonski uvjetovano. Isto tako, kod različitih hormonskih poremećaja javljaju se promjene kvalitete glasa. Kao uzroci takvih promjena najčešće se spominju spolni hormoni (estrogen, progesteron i androgeni) i hormon štitne žlijezde. Larinks je jedan od ciljnih organa jer se hormonski receptori nalaze u žlijezdama i fibroblastima u lamini propriji. Tijekom puberteta, kad započinje značajnija produkcija spolnih hormona glas je naročito nestabilan, dolazi do naglog rasta larinksa, što dovodi do sniženja osnovne frekvencije obično za oko tercu kod djevojčica, te oko dvije oktave kod dječaka. Kod žena su hormonske varijacije fiziološki prisutne tijekom cijele reproduktivne dobi. Paralelno s ovarijskim ciklusom javljaju se i promjene na sluznici glasiljki koje obično prolaze nezapaženo, ali kod osoba koje su izložene jačem glasovnom naporu, ili kod onih koje već imaju neke patološke promjene na glasicama, mogu imati negativan utjecaj na kvalitetu glasa. U starijoj dobi, manjak estrogena dovodi do propadanja vezivnog tkiva, smanjenja broja žlijezda, te atrofije sluznice. U svakom od ovih razdoblja mijenjaju se biomehanički uvjeti koji barem dijelom određuju način produkcije glasa. Stoga se mijenjaju i predilekcijska mjesta za određene patološke promjene koje su također različite i neke karakteristične za dob i spol.

IVANA ARAS – Rođena je u Šibeniku, gdje je završila osnovnu i srednju školu te srednju muzičku školu. Nakon toga upisala se na Medicinski fakultet Sveučilišta u Zagrebu koji je završila 1994.g. Nakon pripravničkog staža 1997. započinje specijalizacija iz otorinolaringologije i cervikofacijalne kirurgije u KB *Sestre milosrdnice* do godine 2001. Nakon toga radi u Poliklinici SUVAG, u kojoj je od godine 2007. voditelj Službe za medicinsku dijagnostiku i funkcionalnu terapiju slušanja. Nakon dvogodišnjeg staža, 2006 polaže ispit iz uže specijalizacije - fonijatrije. Završen znanstveni poslijediplomski doktorski studij "Biomedicina i zdravlje". U više navrata sudjelovala je kao predavačica na stručnom poslijediplomskom studiju iz ORL i cervikofacijalne kirurgije te na Verbotonalnom seminaru u Poliklinici SUVAG (Zagreb).



DIANA ATANASOV PILJEK (CROATIA)

Neki aspekti pjevanja u nastavi Glazbene kulture • (L)(CRO)

Važan i jedino mogući put glazbene edukacije je edukacija glazbom. Jedino onaj koji na bilo koji način može sudjelovati u procesu stvaranja glazbe, tu glazbu može upoznati i razumjeti. Stoga je pjevanje, kao jedna od neizbježnih glazbenih komponenti, važna aktivnost u ranoj školskoj dobi jer osim psihofizičkih dobrobiti pruža i kognitivnu i estetsku komponentu odgoja glazbom. U ovom će se radu razmatrati neki od aspekata glazbene nastave u prva tri razreda osnovne škole kroz elemente djelovanja, poučavanja i vrjednovanja. Izložiti će se i metodička koncepcija pjevanja u nastavi Glazbene kulture, izvannastavnih i izvanškolskih aktivnosti, kao i važnost samog pjevanja u svakodnevnom životu.



DIANA ATANASOV PILJEK rođena je 1963. god. u Zagrebu., završila *V. gimnaziju* i srednju muzičku školu *Pavao Markovac* u Zagrebu i diplomirala na Muzičkoj akademiji u Zagrebu, 1987. god. na odjelu za glazbenu kulturu (profesor glazbene kulture). Bila je dugogodišnji član OKUD-a Trešnjevka. Vodila je ženski vokalni ansambl OKUD-a *Trešnjevka*, ženske pjevačke zborove, radila u osnovnim školama gdje je vodila veliki i mali pjevački zbor, mlađi tamburaški orkestar, orkestar melodika, mješoviti orkestar i predavala Glazbenu kulturu od 4. do 8. razreda. Od 1995 – 1998. održavala je i nastavu glazbene kulture za

više razrede osnovne škole na engleskom jeziku u okviru Hrvatske škole na engleskom jeziku za djecu stranih diplomata (OŠ M. Gupca). U srednjoj školi *Centar za kulturu i umjetnost – Križanićeva*, je uz nastavu vodila pjevački zbor. S mnogima od tih sastava, nastupala je na smotrama u Zagrebu, Varaždinu, Zadru i Osijeku, održavala cjelovečernje, samostalne koncerte, bavila se solo pjevanjem surađivala s mnogim poznatim orkestrima i glazbenicima, nastupala na festivalima tamburaške glazbe u Osijeku (*Slavonija- domovini s ljubavlju*), Požezi, Slavanskom Brodu (*Brodifest*), Samoboru i festivalu *Zagrebfest* (kao dobitnica prve nagrade natjecanja pjevača *Demo X* u organizaciji RTV-a Zagreb), koncertima tzv. ozbiljne i pop-glazbe, dobrotvornim koncertima, u koncertnim dvoranama i crkvama Zagreba, Gradišća, Zagorja, Slovenije, Njemačke, Italije i Austrije. Snimala je songove za potrebe Lutkarskog kazališta u Zagrebu, prateće vokale za ploče i kasete renomiranih glazbenika, kasetu pjevačkog zbora viših razreda *Ti si pjesmo laka ptica* OŠ M. Gupca, Cd ženskog i mješovitog zbora Učiteljske akademije u Zagrebu *I to smo mi* i desetak godina koncertirala s vlastitom grupom *Quizas* (latino-američka glazba). Sudjelovala je u glazbenoj animaciji učenika osnovnih i srednjih škola iz Njemačke i Hrvatske (djecom-prognanicima i djecom ranjenih i poginulih branitelja Domovinskog rata). Od akademske godine 1996. radi na Učiteljskom fakultetu Sveučilišta u Zagrebu i predaje kolegije: Glazbeni praktikum, Glazbena kultura, Metodika glazbene kulture, Zborno pjevanje, Glazbena animacija i mentorica je više maturalnih i sedamdesetak diplomskih radova. Polaznica je doktorskog studija UF-a u Zagrebu. Od 1998. god. kontinuirano do danas, članica je ispitne komisije i ispitivač *Metodike glazbene kulture* na državnim stručnim ispitima učitelja razredne nastave u osnovnim školama u organizaciji *Ministarstva znanosti obrazovanja i športa*. Od 2002.god. – 2010. god. bila je tajnica uređivačkog odbora za glazbu, časopisa *Metodika* u izdanju Učiteljskog fakulteta Sveučilišta u Zagrebu. Članica je stručnih povjerenstava za izbor u naslovna i nastavna zvanja Učiteljskog fakulteta Sveučilišta u Zagrebu. Organizatorica je i izvoditeljica brojnih humanitarnih koncerata za vrijeme Domovinskog rata, ali i akcija prikupljanja igračaka i odjeće za potrebite, nekoliko stručnih glazbenih radionica i okruglih stolova glazbene tematike. Izvoditeljica je brojnih glazbenih radionica, predavačica na stručnim skupovima učitelja diljem Hrvatske (više od 100 predavanja i radionica). Sudjelovala je u desetak objavljenih Cd-a (djelomično sudjelovanje pjevanjem, u potpunosti dirigiranjem ili uređivanjem), autorica je tri udžbenika za Glazbenu kulturu u osnovnoj školi uz pripadajuće priručnike za učitelje, jedna od tri autorice knjige *Dječje igre na otvorenom*, skripte dječjih pjesama za kolegij *Sviranje*, namjenjene studentima UF, Odsjeka za izobrazbu učitelja, više objavljenih stručnih i znanstvenih članaka iz područja metodike glazbene kulture, piše metodičke recenzije udžbenika, priručnika, vježbenica i znanstvenih članaka, autorica i prezerterica je znanstvenih i stručnih radova na međunarodnim kongresima, objavljuje stručne i znanstvene radove u relevantnim časopisima. Dobitnica je više nagrada, organizatorica dva međunarodna glazbena simpozija.



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MIRA BRATUŠA (CROATIA)

Kako unaprijediti rad u glazbenoj nastavi s učenicima s posebno odgojno-obrazovnim potrebama uporabom nastavne tehnologije? (L)(CRO)

Iz prakse se pokazalo da se učenici s posebno odgojno obrazovnim potrebama vrlo često susreću s različitim vrstama teškoća na području percepcije, zapamćivanja i pamćenja, pozornosti, govorne recepcije i ekspresije, koje znatno utječu na proces učenja. Razvojne osobitosti učenika sa sniženim intelektualnim sposobnostima odražavaju se kao ograničenja u intelektualnom funkcioniranju i adaptivnom ponašanju. Ta odstupanja u intelektualnom funkcioniranju najčešće se prepoznaju kao teškoće u izvođenju različitih misaonih operacija (analiziranje, povezivanje, zaključivanje) što znatno otežava usvajanje sadržaja učenja. Sama podrška u nastavnom planu i nastavnom procesu odnosi se na osiguranje prilagodbe sadržaja i svih strukturalnih elemenata nastavnog plana i nastavnog procesa sposobnostima učenika, što znači prilagođavati problemske sadržaje, didaktičko - metodičke postupke, zahtjeve i sredstva u radu s učenicima s posebno odgojno obrazovnim potrebama. Radio u nastavi, televizija, nastavni film, kompjuterska tehnologija, predstavljaju značajan faktor suvremene tehnologije koja se kao pomoć u glazbenoj nastavi koriste kao pomagala, služe za jasnije prezentiranje određenih nastavnih sadržaja, pomažu klasičnim metodama dok se u isto vrijeme metodologija nastave ne mijenja. Nastavna sredstva i pomagala izvori su znanja i instrumenti rada učitelja i učenika te su zajednička potreba koja kao takva omogućavaju interakciju kako učitelja tako i učenika sa nastavnim sadržajima.



MIRA BRATUŠA je rođena g. 1959., diplomirala je g. 1980. na *Pedagoškoj akademiji* u Mariboru (Učiteljica glazbene kulture); na Sveučilištu *Jurja Dobrile* u Puli sveučilišni dodiplomski studij *Glazbene kulture* i stekla je stručno zvanje *magistra glazbene pedagogije* g. 2010. Zaposlena je kao učitelj *Glazbene kulture* u *Centru za odgoj i obrazovanje Čakovec*, gdje održava nastavu iz glazbenih predmeta: glazbena kultura, glazbena kreativnost i muzikoterapija. Izlaganjima aktivno sudjeluje u radu na stručnim i znanstvenim skupovima iz područja glazbene pedagogije. Umjetnička je voditeljica ženske vokalne skupine

KUD-a *Ivan Mustać Kantor iz Svete Marije* s kojom nastupa na raznim smotrama i susretima, njeguje izvorno pučko pjevanje te folklorno pjevanje (dvoglasno, troglasno).

PIA BYGDÉUS (SWEDEN)

To investigate the practice of choir leaders • (L)(E)

In my work as a musician and pedagogue I have often thought about how musical quality and knowledge can be developed in the work with choirs, where the role of the choral director is a complex one (Durrant, 2003; Bygdéus, 2006). When working with a choir, the same person often has several guises. In a previous study of how choir directors talk about leadership (Bygdéus, 2006) I found six aspects of their professional role: the pedagogue, the conductor and the leader, all with: administrative, social and artistic functions. The study gave rise to new

questions on whether it is possible to investigate and make visible the mediating tools that choir masters use and the way in which artistic leadership is exercised.

During one year (2009/10) I have followed children's choir directors in their professional development as individuals as well as at a collective level. The study is based on a sociocultural perspective (Vygotskij, 1995; Vygotskij, 1999; Säljö, 2005; von Wright 2000). The study encompassed nine phases and ended with a focus discussion. The results show among other things how choral leadership is dependent on taking the other parts perspective, to think about (during the rehearsal) what the choristers do, how they sing, how it sounds and give them new instructions. During the time the choir leaders lead the group through different actions and the reflections between new actions they decide what to do and how. In this way, the leader constructs the leadership in the intervals between his/hers actions. To lead is to co-construct the leadership through actions and choir leadership involves continuously ongoing relationships on many different levels. My conclusion is that to lead is to embody a professional role with dynamic relationships between the choir leader and the choir leading.

PIA BYGDÉUS is a Ph D student at Malmö Academy of Music, Lund University, teacher and Art director (Director musices) at Linnæus University, Sweden. She also works as freelancer. Pia Bygdéus has many years of experience as a pianist for both chamber music and big band, as a conductor for both instrumental ensembles and choirs, and as a teacher. She also works for Swedish Radio as a music producer, with recording different kinds of music as orchestral music, choir music, chamber music, jazz and world music. In her research, Bygdéus studies how the professional role of choir directors is combined in their professional development as individuals as well as at a collective level. Previously she has studied the conceptual distinctions between leadership, pedagogy and conducting and continues, with this earlier research in mind, to investigate the practise of choir leaders and their professional role.



TOMAS CAPLIN (SWEDEN)

How does 2+2 become 5, in a musical context? ♦ (L)(E)
(Thomas Caplin – Stig Eriksen)

The purpose of this presentation is to explain why we consider it imperative for the leader of a music ensemble to conduct "the whole human being". By reflecting on current practice in the field of conducting and up-to-date theory on pedagogical psychology, we explicate what we see as perhaps the biggest contributions of the Gestalt method:

- ♦ The insight into how everything influences the singers and the conductor in mutual interaction
- ♦ How the whole and the musical result can amount to both less and more than the sum of the individual factors involved.

The presentation will be conducted in a dialogue form between Assistant Professor of Pedagogy Stig Eriksen and Professor of Music Thomas Caplin, Hedmark University College, Hamar, Norway.



THOMAS CAPLIN (born in 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, arrangements and CD recordings.

In 2004 he was awarded the recognition "Choral Director of the Year" by the Norwegian Choral Directors' Association. He has received international recognitions for his leadership of the following choirs: The Lund University Male Choir (prominent male choir from University of Lund, Sweden, World Choir champions in Shaoxing in 2010), Chamber Choir CollegiumVocale (Norway) and Oslo University Male Choir (World Choir Champion in Xiamen, China 2006). Internationally he is in the steering committee for the IFCM mentor program "Conductors Without Borders", and is the Norwegian representative in the Interkultur World Choir Council. His present employment is Professor in music at the Hedmark University College, Hamar (Norway).

STIG ERIKSEN (NORWAY)

How does 2+2 become 5, in a musical context? ♦ (L)(E)

(Thomas Caplin - Stig Eriksen) ♦ (Abstract Thomas Caplin)



STIG ERIKSEN has been teaching since 1985 and since 2006 as an Assistant Professor, at Faculty of Education and Natural Sciences, Hedmark University College, Norway. He is a member of the Teacher Education Department, where he lectures on counselling/coaching/and strategic leadership with a special focus on learning organization and gestalt psychology. His main hobbies are singing in various choirs and playing guitar in a folk music groups. He is involved in a lot of research and development project, and during the last two years he has combined his professional and private interest in pursuing a project entitled: "The insight in how everything influences the singers and the conductor".

His motto is: "Only he who takes the first step can find new paths, while those who tread in the footsteps of others cannot choose their direction".

VINKO FILIPOVIĆ (CROATIA)

Agencija za odgoj i obrazovanje ♦ (L)(CRO)

Agencija za odgoj i obrazovanje neprofitna je javna ustanova s temeljnom zadaćom obavljanja stručnih i savjetodavnih poslova u odgoju i obrazovanju. Osobitu pozornost Agencija posvećuje unapređivanju ljudskih potencijala i razvoju profesionalnih kompetencija odgojitelja, učitelja, nastavnika, stručnih suradnika i ravnatelja u predškolskim ustanovama, osnovnim

i srednjim školama te učeničkim domovima. U suradnji s brojnim partnerima godišnje organizira više od 870 stručnih skupova na državnoj, regionalnoj i lokalnoj razini s temama prilagođenim potrebama odgojno-obrazovnih radnika te promjenama u obrazovnoj politici. Zadaća je Agencije praćenje i organizacija stručnih ispita za pripravnike te provođenje postupka stručnog napredovanja odgojno-obrazovnih radnika. Savjetnici Agencije sudjeluju u izradi, razvoju i implementaciji nacionalnog kurikuluma, obavljaju stručno-pedagoške nadzore, pružaju stručno-pedagošku pomoć odgojno-obrazovnim radnicima, pišu stručna mišljenja o inicijativama, projektima i programima te sudjeluju u strateškim projektima Vlade RH-a i MZOS-a. Posebna pažnja posvećuje se organizaciji i provođenju 34 natjecanja i smotre učenika osnovnih i srednjih škola. Agencija je uključena i u mnoge međunarodne projekte, programe i surađuje s brojnim međunarodnim institucijama.

Education and Teacher Training Agency

Education and Teacher Training Agency (ETTA) is non-profit public institution whose main responsibility is providing professional and advisory support in the area of education. ETTA's primary task is human resources development and continuous professional development of teachers and non-teaching staff in educational institutions from pre-school to secondary-school level. In cooperation with numerous partners, ETTA annually organizes over 870 training events at the national, regional and local levels, the themes of which correspond to the needs of educational staff and school principals, and are guided by the changes in educational policy. The tasks of Education and Teacher Training Agency are to monitor and organize license examinations for novice teachers, and administer the procedure of the promotion of educational staff and principals into higher ranks. ETTA Senior Advisors participate in the development and implementation of the national curriculum, exercise the supervision of educational staff, provide professional assistance to educational staff, give expert opinions on initiatives, projects and programmes, and participate in strategic projects of the Government of the Republic of Croatia and the Ministry of Science, Education and Sport. ETTA gives special attention to organisation and implementation of 34 competitions and showcases of the primary and secondary-school students, participates in several international projects and programmes, and has ongoing cooperation with numerous international institutions.

VINKO FILIPOVIĆ, prof., od 2004. godine ravnatelj je Agencije za odgoj i obrazovanje u tri mandata. Diplomirao je 1986. godine na Prirodoslovno matematičkom fakultetu u Zagrebu, smjer geografija. Od 1987. godine radi kao učitelj geografije u OŠ Bistra, a 1994. godine izabran je za predsjednika školskog sindikata Preporod. Usavršavao se individualno na različitim seminarima i stručnim skupovima u zemlji i inozemstvu. Objavio je niz tekstova na temu odgoja i obrazovanja u časopisu Kolo, Erasmus, Školskim novinama i nizu drugih novina i publikacija. Sudjelovao je u radu radne skupine za pripremu pregovora za EU – poglavlje 26 Obrazovanje i kultura, poglavlje pregovora pravne stečevine, bio je član Glavnog odbora za izradu novog nastavnog plana i programa za osnovnu školu te član Povjerenstva za prosudbu svih programa o spolnom odgoju koji se provode u osnovnim i srednjim školama. Sudjeluje u radu Vijeća Ministarstva znanosti, obrazovanja i sporta za uvođenje državne mature u hrvatski školski sustav. Član je uže radne skupine za izradu



Nacrta temeljnog zakona o školstvu, radne skupine za izradu Nacrta prijedloga Zakona o osnovnom školstvu, organizacijskog odbora za pripremu programa obilježavanja „Godine Nikola Tesle“, Operativnog odbora za provedbu Programa obilježavanja Godine Nikola Tesle u RH, Upravnog odbora za provedbu projekta Poboľšanje društvene prihvaćenosti i obrazovnih postignuća Roma, Radnog tima za izradu konceptualnog dizajna informacijskog sustava on-line upisa na studij, Radne skupine za primjenu rezultata državne mature u pristupu visokoškolskom sustavu, Povjerenstva za dodjelu Nagrade „Luka Ritz“ za promicanje tolerancije i škole bez nasilja, Povjerenstva za praćenje provođenja državne mature i Nacionalni informacijski sustav prijava na visoka učilišta. Francuski veleposlanik u Hrvatskoj Jérôme Pasquier u ime francuske vlade odlikovao je Vinka Filipovića odličjem Časnik reda Akademskih palmi. Časnik reda Akademskih palmi dodjeljuje se za postignuti rad u međunarodnoj suradnji i za izniman doprinos pri uspostavi, razvitku, unapređenju i promicanju bilateralne suradnje u području obrazovanja, znanosti, tehnologije i istraživanja.

MAURA FILIPPI (CROATIA)

Povezanost jezika i glazbe – dijalog između dvije umjetnosti ♦ (L)(CRO)
(Nataša Klarić Bonacci - Maura Filippi) ♦ (Abstract Nataša Klarić Bonacci)



je interdisciplinarna problematika libretistike. Od 2006 godine zaposlena je kao predavač na Muzičkoj Akademiji u Zagrebu na katedri za pjevanje.

MAURA FILIPPI 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

URSULA GEISLER (SWEDEN)

Choral meanings in the 20th century in Sweden and Germany ♦ (L)(E)

Singing societies and choirs have played an important role in the development of the modern nation states in Europe since the end of the 18th century. In the development of state education systems, singing was often given a prominent place, and administrators made certain they would be able to take advantage of the much discussed community-shaping qualities of singing, which up to then had been in the domain of the church and local congregations. This secularisation of sacred vocal representation (doxology) laid the foundation for the high status that choir and community singing enjoyed in the nation-forming processes. Singing societies in the 19th century and choirs in the 20th century were not only musical associations, but to a large extent visible signs that satisfied the need of symbols of transcendence in modern society.

The unfolding of choral history and the development of pedagogical ideas largely depend on a combination of social and musical factors. Choral representation of societal change does emerge at different historical periods in the European countries – for example in connection with the French Revolution, which was a kind of European starting point for the national connotations of community singing, as it did, for example, from the 1820s onwards in Germany in order to unite the federal states in one nation, in Sweden after World War II with the ‘Swedish choral miracle’ as the country’s contemporary musical voice, and in the Baltic States around 1989 with the ‘Singing Revolution’.

In the paper, I will discuss several of these 20th century ‘meanings’ from a transnational perspective with particular emphasis on Germany and Sweden. A comparative perspective is meaningful because of the particular status that choral singing enjoys in both countries.

URSULA GEISLERS thesis *Gesang und nationale Gemeinschaft. Zur kulturellen Konstruktion von schwedischem “folksång” und deutscher “Nationalhymne”* (Nomos 2001) focused on transnational aspects of singing and questions of song, community and national identity. In this Swedish-German perspective several choir and chorus aspects in Europe were included from the French Revolution until the end of World War II. The thesis was one result of the Swedish-German research programme ‘The Cultural Construction of Community in the Process of Modernisation in Sweden and Germany’. In her research Geisler focuses mainly on transnational music aspects and the history and development of musical ideas as well as music transformations in society. As a member of the research programme ‘Sweden’s Relations with Nazism, Nazi Germany and the Holocaust’ (Svenaz) Geisler published a range of articles on musical topics in a Swedish-German perspective. Geisler is board member of the Swedish Society for Musicology and member of the German Society for Musicology. Together with Dr Karin Johansson, Malmö Academy of Music, Lund University, she has initiated the international research network *Choir in Focus* in 2008. The network is based at Körcentrum Syd in the south of Sweden (The Southern Choral Centre, www.korcentrumsyd.se) and draws together more than 15 researchers from six European countries (DE, DK, FR, NO, SE, UK). Several high standard meetings and publications are the outcome of the network so far. Geisler has for instance compiled a Choral Research Bibliography in the year 2010 which is freely accessible on the Choral Centre’s homepage: <http://www.korcentrumsyd.se/wp-content/uploads/Geisler-+2010Choral-ResearchA-Global-Bibliography.pdf>



ANITA GERGORIĆ (CROATIA)

Dječja klapa u izvannastavnim aktivnostima u osnovnoj školi + (L)(CRO)

Izvannastavne aktivnosti su za učenike dragovoljni i iziskuju dodatni trud i napor. Cilj je takve nastave i izvannastavnih sadržaja da budu što zanimljiviji, motivirajući za učenike i iznad svga kvalitetno koncipirani. Njima treba vladati srdačno ozračje koje motivirajuće djeluje na razvoj učenikovih mogućnosti i afiniteta svakom pojedinačno. To je oblik nastave na koju učenici, odabравši ju sami, dolaze rado i s koje odlaze zadovoljni, s korisnim znanjima i sposobnostima

individualnog i skupnog muziciranja. Njegujući tradiciju, zadnjih dvadeset godina, glazbeni pedagozi počeli su osnivati Dječje klape u okviru izvannastavnih aktivnosti u Osnovnim školama. To su vokalne skupine učenika (djevojčica ili dječaka) koje najčešće broje od 8 do 14 pjevača u dobi od 10 do 15 godina. Glasovna postava je takva da uglavnom tri do četiri učenika pjevaju u dionici prvog, drugog i trećeg glasa. Radeći s vokalnom skupinom, tijekom vremena učitelj prepoznaje učenika unutar dionice prvog glasa koji će pjevati melodijsku liniju vodećeg glasa. Skupno muziciranje (pjevanje u klapi) omogućava djeci socijalnu integraciju i pripadnost grupi, što pomaže u njihovu razvoju i formiranju osobnosti. Razvija se osjećaj za timski rad i uvažavanje i razumijevanje okoline. Pjevanjem u klapi se putem iskustvenog učenja jasnije razumije glazbena tradicija i potiče se razvijanje individualnosti mladog čovjeka. Započeti nešto, znači prethodno razmišljati o tome i željeti to. Započeti nešto i biti uspješan u razvijanju započetog, znači posjedovati vještinu koju smo radeći marljivo razvijali, vođeni iskrenom ljubavi prema glazbi i učiteljskom pozivu za koji smo se na jednom od životnih raskrižja opredjelili. *I ovaj narod hrvatski je Pramacjka svojih pjesama, a Otac bi jezik i načini govora ovoga puka, pa duša pjesme i njezin govor žive u stoljetnim brakovima. Ovdje povijest zastaje da bi iskazala činjenice, a i pučani-pjevači da bi objavili ljepotu, da kroz guste velove varljivih činjenica iznjedre pjev u kojem ćemo naslutiti i istinu o nedohvatljivim činjenicama. Napjevi i skladbe ostaju na svijetu i poslije smrti svojih prvih neznanih i znanih roditelja, da kroz akorde (lat. ad cor – k srcu) ištu ljepotu, a nalaze ljepotu i istinu. Pa kao da napjev počne potpuno živjeti, dapače, rodi se istinski tek nekada u budućnosti, poslije svojega rođenja i poslije smrti svojih anonimnih roditelja... Stoga, u ovim pjesmama ne žive samo oni prvotni začetnici, već generacije koje su ih nadahnuto prenosile i pronosile, i pokoljenja koja će se tek roditi i navrijeme prihvatiti ostavštinu prethodnih. Eto, ovdje su u pjevu naši pučki neznani Praroditelji, naši dični pređi, pivaoci s čadava komina ovoga puka delmatskoga (Ljubo Stipišić Delmata).“*



ANITA GERGORIĆ – viša savjetnica za glazbenu kulturu i glazbenu umjetnost, rođena Terlević u Rijeci 22. 03. 1974. Osnovnu i srednju školu završava Glazbenoj školi Ivan Matetić Ronjgov u Rijeci. Studira u Puli na odsjeku Glazbene kulture Sveučilišta u Rijeci i stječe zvanje profesora glazbene kulture. Diplomirala je u klasi profesora Miroslava Homena na temu *“Rad s dječjim pjevačkim zborom”*. Po završetku studija glazbeno-pedagoškim radom djeluje u Glazbenoj školi Ivana Matetića Ronjgova, u OŠ Škurinje i u OŠ Vežica u Rijeci. U OŠ Vežica u okviru izvannastavnih aktivnosti vodi Glazbenu radio-

nicu i dječji pjevački zbor pod nazivom *Vežički tići* s kojima aktivno sudjeluje na kulturnim manifestacijama grada Rijeke i Primorsko – goranske županije, smotri *Dječje glazbene čarolije*, *Mali kanoat*, dječjem festivalu *Kvarnerić* na kojem s ansablama dobiva nagrade stručnog suda s pjesmom *Prva ljubav* 2003., nagradu publike s pjesmom *Skuter* 2004., nagradu publike i nagradu stručnog suda za najbolju interpretaciju s pjesmom *Mobitel* 2005. godine. Na natjecanju *Europa u školi* Glazbena radionica, čiji je mentor, osvaja 2. nagradu na Državnoj razini s pjesmom *Miris mora i lipe* 2006. godine. Autor je zbirke dječjih pjesama *Vežički tići* koju prati i nosač zvuka pod istim nazivom. U razdoblju od 2001. – 2005. članica je Ženske klape *Luka* iz Rijeke u kojoj pjeva dionicu II soprana i s kojom aktivno djeluje u zemlji i inozemstvu. Od 2006. godina zaposlena je u *Agenciji za odgoj i obrazovanje* na mjestu *više savjetnice za glazbenu kulturu i glazbenu umjetnost*. U tom periodu organizira stručne skupove za profesore klavira

s istaknutim umjetnicima *Konstantinom Boginom* i *Eugenom Indjicem*. Za učitelje glazbene kulture i nastavnike glazbene umjetnosti organizira stručne skupove na međuzupanijskoj i državnoj razini ostvarujući suradnju s istaknutim stručnjacima i znanstvenicima na području glazbene pedagogije i glazbene umjetnosti. S maestrom *Ljubom Stipišićem Delmatom* surađivala je dugi niz godina, provodeći edukaciju učitelja za vođenje dječjih klapa na stručnim skupovima u Opatiji i Splitu. Tajnica je Državnog povjerenstva natjecanja pjevačkih zborova *Varaždinske svečanosti hrvatske mladeži* u Varaždinu.

ALOIS GLASSNER (AUSTRIA)

The Viennese Choral School (Wiener Chorschule): Nurturing young talent – hands-on student learning – scientific study + (L)(E)

This lecture presents the twofold mission of the *Viennese Choral School (Wiener Chorschule)* and the results of a scholarly study. *The Vienna Choral School* was founded in 2009 to fulfill a twofold mission. First, it introduces talented children and adolescents to the art and joy of singing and music and prepares them for lifelong involvement in music. Second, it gives music pedagogy students hands-on experience working and making music with children and adolescents. This lecture also presents an extensive scientific study of the impact of choral singing on vocal development, tracing youth participants during the course and for several years thereafter. This is the first time the results of this study will be presented to a broader audience (www.wiener-chorschule.at).

ALOIS GLASSNER (born in 1963 in Austria), Professor of Conducting at the *University of Music and Performing Arts Vienna (MDW)* and Chair of the university's *Anton Bruckner Institute of Music Theory, Aural Training and Ensemble Direction*. Artistic Director of the *Salzburg Bach Choir*. Alois Glasner studied church music, organ, voice pedagogy, conducting and choral pedagogy at MDW and under *Eric Ericson* in Stockholm. In 1987 he founded the *Hugo Distler Choir Vienna (Hugo Distler Chor Wien)*, which developed into one of the leading choirs in Austria during its ten years of existence. From 1993-2005 he directed the church music program at the *St Augustine Church* in Vienna, continuing a long and rich tradition. In 2003, Glasner became the Artistic Director of the *Salzburg Bach Choir (Salzburger Bachchor)*. Under his direction, the ensemble has become a regular partner of all of the important music festivals in Salzburg and has performed with world-class orchestras such as the *Vienna Philharmonic Orchestra*, the *Mozarteum Orchestra* and *Camerata Salzburg*, under renowned conductors such as *Riccardo Muti*, *Sir Roger Norrington*, *Ivor Bolton* and *Marc Minkowski*. Alois Glasner is also a guest conductor, clinician and adjudicator in choral competitions, and regularly leads seminars and master courses in Austria and abroad.



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Paul Wehrle

www.choralguide.org

Editors: Gent Lazri and Stefan Simon

HEDA GOSPODNETIĆ (CROATIA)

Pokret i zbarsko pjevanje + (L)(CRO)

Razloga zašto pjevači dolaze na zbarske probe ima nekoliko. Zasižno su to kako glazba tako i druženje. Pjevanjem se čovjek emocionalizira iz nutra prema van. Vanjska se emocionalizacija manifestira u pokretu koji na makro-planu prikazuje unutarnja mikro-zbivanja. Pjevanje i sviranje također potiču na tjelesno kretanje. No, i samo slušanje glazbe može izazvati potrebu za kretanjem (ples). Stoga je tjelesno kretanje neraskidivo povezano s muziciranjem i pjevanjem. Nakana je prikazati pojavnost tjelesnoga kretanja kod zbarskoga pjevanja. Analizirat će se spontana i koreografrana kretanja pjevača na pokusima i nastupima. Danas je uvriježen naziv za zbor koji spaja pjevanje s uvježbanim pokretima 'koreografrani zbor'. Takvi su zbarski nastupi vrlo popularni u svijetu i dokaz su da se i zbarska glazba i zbarsko muziciranje mogu dalje razvijati te pratiti suvremena popularna umjetnička kretanja. Na taj se način povećava zadovoljstvo kod pjevača i kod publike. Tako i samo zbarsko pjevanje može postati zanimljivije i privlačnije znatno većem broj ljudi nego kada je izvedba 'neelastična' i pomalo statična jer je za očekivati da će se povećati zanimanje ljudi za pjevanje u zboru. Time zbarska umjetnost i nadalje može biti značajan čimbenik sveopćega kulturnog razvoja.

HEDA GOSPODNETIĆ je rođena u Zagrebu, gdje je diplomirala teoretsko-pedagoški odjel na Muzičkoj akademiji. Završila je dvije godine dirigiranja i kolegij Udaraljke. Magistrirala je solfeggio na Fakultetu za muzičku umjetnost u Beogradu i diplomirala orgulje na Institutu za crkvenu glazbu Katoličkog bogoslovnog fakulteta u Zagrebu. Završila je Školu za ritmiku i ples u Zagrebu. Predavala je glazbu i ritmiku na osnovnim, srednjim i glazbenim školama. Više od trideset godina radi na Učiteljskom fakultetu gdje predaje Glazbenu kulturu, Metodiku glazbene kulture, Gitaru i Instrumentalnu pratnju s pjevanjem. Od 1971. djeluje u Vokalnom ansamblu V. Lisinski u kojem je osnovala Renesansni ansambl i Canticum. Vodila ih je od osnutka do 2006., a i dalje je korepetitor, koreograf, režiser i pjevač u Ansamblu. Bila je korepetitor i voditelj i drugih zagrebačkih zborova.



CHRISTIAN HERBST (AUSTRIA)

1. The sound source in singing: acoustical and physiological principles” + (L)(E)

The source of the human voice originates in the larynx and is generated by the vibrating vocal folds. This lecture is a basic tutorial, explaining the properties of the glottal sound source: regularity/irregularity, fundamental frequency, spectral slope, noise components, and subharmonics. In particular, it will be shown how vocal fold vibration is converted into sound via the glottal flow, and how the individual properties of the sound source can influence the voice timbre.

2. Control of sound source properties in singing + (L)(E)

In this presentation, the physiological control over the sound source properties, as explained in the previous lecture, will be discussed. It will be shown how the glottal timbre can be manipulated by contraction of individual muscles or groups of muscles in the larynx. This knowl-

edge is crucial for pedagogical concepts in various singing styles, allowing to shape the sound of both individual voices and entire choirs.



CHRISTIAN T. HERBST, born 1970, is an Austrian biophysicist and voice pedagogue. He graduated from the University Mozarteum Salzburg. He worked as a voice teacher for the Salzburg Cathedral Boys Choir, the federal music school of Salzburg, and the Tölzer Knabenchor, Munich. Since 2009, Christian Herbst is a member of the Laboratory of Bioacoustics, Department of Cognitive Biology, University of Vienna. The scientific work of Christian Herbst is concerned with sound production in mammals, with a special focus on the physiology of the singing voice. He published several award-winning papers on laryngeal configurations and electroglottography. He is currently defending his doctoral dissertation “Investigation of glottal configurations in singing” at the Department of Biophysics, University of Olomouc (www.christian-herbst.org).

IRENA HOČEVAR-BOLTEŽAR (SLOVENIA)

Laryngopharyngeal reflux in Choristers and Teachers • (L)(E)

Assoc. Prof. Irena Hočevar-Boltežar, MD, PhD*, Maja Šereg-Bahar, MD, MSc*, Alenka Kravos, MD, MSc**, Assist. Prof. Gordana Mumović, MD, PhD***, Assist. Prof. Slobodan Mitrović, MD, PhD***

Background. An occupation-related susceptibility to gastroesophageal reflux (GER) has been suggested. Abdominal support associated with singing or prolonged and loud talking make the vocal performers more susceptible to acute vocal change from LPR.

Study. One hundred and nineteen professional opera choristers completed a questionnaire about their dietary habits, height and weight, presence of stress, and allergies, including the nine-item Reflux Symptom Index (RSI). The choristers were compared to a group of 70 teachers and 86 subjects with other professions with regard to their sex, age, dietary habits, body-mass index and other factors affecting voice quality. The singers with probable LPR were compared to the other singers, and all subjects with suspected LPR from all groups were compared to the subjects without LPR.

Results. The results showed significantly higher RSI scores in the choristers than in the teachers and in the controls, but the number of subjects with suspected LPR (RSI score > 13) did not differ significantly between the groups. The choristers significantly more often sought medical help, took medicaments for LPR, were overweight, ate spicy food and smoked than the teachers and the controls. Having knowledge about LPR did not significantly influence their eating habits. Frequently experiencing stress was the only factor that influenced some RSI items and the total RSI score.

Conclusions. LPR affects both groups of vocal professionals (choristers and teachers), although some extraesophageal symptoms were probably more bothersome for the former than for the

* University Department of Otorhinolaryngology and Head & Neck Surgery Ljubljana, Slovenia

** University Department of Otorhinolaryngology and Maxillofacial Surgery Maribor, Slovenia

*** University Hospital for Ear, Nose and Throat Diseases, Novi Sad, Serbia

latter. More intensive education of professional singers and other vocal professionals about factors affecting voice quality is necessary.

IRENA HOČEVAR-BOLTEŽAR was 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).



JOHN HOOPER (CANADA)

Score Study and Analysis - preliminary, analytical, interpretive, and pedagogical score study. ♦ (L)(E)

This lecture will trace the overlapping stages of score study, beginning with selecting music for rehearsal and performance and proceeding through taking it apart, making interpretive decisions, and developing rehearsal plans based upon the score.

DR. JOHN HOOPER serves as professor of music at Concordia University College of Alberta where he is academic head of music. He conducts the Concordia Concert Choir, comprised of university students, and Sine Nomine Chamber Choir, which focuses on sacred choral music. In addition, he teaches conducting, choral methods, composition, and aural skills. He has guest conducted choirs and handbell ensembles and led workshops in Australia, Japan, Indonesia, Hong Kong, Singapore, the Philippines, the USA and Canada. His most recent research is the development of a compendium of Canadian sacred choral music.



AIDA ISLAM (MACEDONIA)**Choral Art in Republic of Macedonia Through The Activities of Two Choral Conductors (Aida Islam - Stefanija Leshkova Zelenkovska) ♦ (L)(CRO)**

The art of choral conducting has a long tradition in Macedonia. The evolutionary path of choral practice starts at the beginning of the XIX century with the establishment of the first church choirs. In the second half of XIX century, the activity of the first school and city music societies represent the core of the overall music life. Many individuals are worthy for that, among which the prominent place is for the composer and choir conductor Atanas Badev. The number of choirs increases between the two world wars, mainly because of the possibility to perform harmonized Macedonian folk songs in native language, which is banned in other spheres of public life. At the time of the rise of choir amateurism, the first generation of educated musicians composers lead the way, who also work as choral conductors. The professional music institutions that are formed shortly after the Second world war initiate forming of the first professional choirs, among which stands out the chorus of Radio Skopje, as a driving power for the development of choral performing arts and promoting of the choral works. Rise of the choral art continues through the work of professional choral conductors educated in the surrounding music centers. The most distinguished place is reserved for Dragan Shuplevski who, in addition to the outstanding conductor activity, with the establishment of the Faculty of Music Art, sets up and runs choral conductor school. From many students that he taught, today as active conductors stand out Ivica Zoric and Saso Tatarchevski. The purpose of this paper is to portray their work under the conditions of declining interest in choral art in this environment. Through the professional approach and enthusiasm they succeed in continuing the several decades of choral tradition with the choral practice and pedagogy.



AIDA ISLAM was born in Skopje in 1966. She graduated at the Faculty of Music Art in Skopje - Piano Department. 2002 finishes the M. A. degree in the area of Theory of Interpretation. She received her Ph.D. in 2005, titled "Reflections of the Ottoman Music Culture on Contemporary Music Culture of the Turkish Community in the Republic of Macedonia" in the Faculty of Music, Skopje. In the period 1987-2001 works as Piano teacher in High Music School "Ilija Nikolovski Luj" Skopje. Since 2001 Aida Islam works as a professor at the Faculty of Pedagogy "St. Climent Ohridski" in Skopje where she gives lectures in *Musical Instruments and Basics of Music Education with Methodic*. Aida Islam has participated in numerous domestic and international conferences. Her researches are engaged in many areas like: music education, music tradition and sociology of music. Some of the published manuscripts in the international journals are: "The Role of Music Education in Preserving Traditions in a Multiethnic Society" – *International Journal of Multidisciplinary Thought*, ISSN: 2156-6992 (2011), "Influence of Social Determinants in Preferences of Public Audience at Music Performances in the Republic of Macedonia" – *Sociology Study* ISSN 2159-5526 January 2012, Vol. 2, Nr. 1. Aida Islam has published three books: "Macedonian Pianistic Art and Pedagogy", "The Tonal System of Turkish Music", "The Cultural Role of the Turkish Music Department at Radio Skopje".



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If you are interested, send an email to Johan Sundberg
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MLADEN JELIČIĆ (SLOVENIA)

Alaringealni glas i alaringealno pjevanje/Alaryngeal Voice and alaryngeal Singing
(Tamara Živković Ivanović¹; Mladen Jeličić²; Vesna Kirinić Papeš¹) • (L)(E/CRO)
(Abstract Tamara Živković Ivanović)



MR. SCI. MLADEN JELIČIĆ rođen je 7. 12. 1963 u Karlovcu, gdje je završio osnovnu i srednju medicinsku školu. Studij na Fakultetu za defektologiju-smjer logopedija upisao je 1983 godine. Diplomirao je 5. 9. 1988. radom "Slušanje praktično gluhih na slušno optimalnim poljima i direktnom kanalu." Od 19. 10. 1987. do 31. 12. 1988. radi kao individualni slušni terapeut s djecom oštećenog sluha na CUSGM u Mariboru. U razdoblju od 1. 1. 1989. do 31. 8. 1992. radi kao odgovorniji u stambenoj zajednici "Mladinski dom Tone Kozel" u Mariboru. Od 1. 9. 1992. do 31. 8. 1996. redovno je zaposlen na CUSGM-u u Mariboru kao mobilni defektolog-logoped i radi s djecom oštećenog sluha koja su integrirana u osnovnu školu. 23. lipnja 1994. upisao je poslijediplomski studij na Fakultetu za defektologiju, na studijskom području-logopedija. Od 1. 9. 1996. zaposlen je u zdravstvenoj jedinici Centra za sluh i govor u Mariboru kao logoped. Istovremeno je stalni suradnik odjela za ORL i CFK Opće bolnice u Mariboru, gdje radi s laringektomiranim osobama kao i s osobama s poremećajima glasa. Na Edukacijsko rehabilitacijskom fakultetu Sveučilišta u Zagrebu je 2. srpnja 1999 magistrirao s radom »Akustične in spirometrijske značilnosti ezofagalnega glasu in govora«. Od 1997 godine je surađuje s Društvom laringektomiranih Slovenije, gdje zajedno s prof. Anom Jarc spec. klin. log., već gotovo 10 godina uspješno vodi socijalni program »Naučimo se govoriti«, koji je među laringektomiranim pacijentima poznatiji kao »govornička škola«. Jedan je od ustanovitelja Kluba laringektomiranih za Štajersku i Korošku, koji djeluje u Mariboru od 2000 godine i udružuje više od 120 članova. Na području vokalne edukacije je održao više od 20 dvodnevni seminara »Zdrav glas u pedagoškim zanimanjima«, kao i brojna predavanja sa radionicama, po vrtićima, osnovnim i srednjim školama širom Slovenije. Od 2000 god. do 2005 god. je bio predsjednik Logopedске sekcije Društva logopeda Slovenije. 20. maja 2004 je izabran za prvog predsjednika samostalnog Društva logopeda Slovenije, koje je 7. maja 2005 postalo punopravnim članom Europskog udruženja logopeda (CPLOL). 2005 god. je izabran za delegata u Europskoj skupštini logopeda (CPLOL). Član je svjetskog udruženja logopeda i fonijatara IALP.

HARALD JERS (GERMANY)

1. Sound propagation of the singing voice • (L)(E)

One may have mentioned different voice timbres of singers or speakers depending on the direction of the listener relative to the sound source to perceive the sound. The reason for this phenomenon is the directivity of a human being, which describes the propagation of sound to different directions in the surrounding of a singer. The results of this dependency on the

¹ Klinika za bolesti uha nosa i grla i kirurgiju glave i vrata, Klinički bolnički centar Zagreb, Hrvatska

² Centar za sluh i govor Maribor, Maribor, Slovenija

acoustic properties of a person's geometry will be presented by various 3-dim spherical plots for a large amount of frequencies. Consequences for practice and concert situations of singers and choirs will be discussed; this lecture is in close relation to and may be useful for the workshop "directivity, formation and spacing in choir singing".

2. Directivity, formation and spacing in choir singing • (W)(E)

Very often the acoustics of a room or concert hall influences the artistic result of choirs very much. This workshop will give some basics of the propagation of sound and some fundamental knowledge about room acoustics. With this background and in combination with the awareness of the directivity of singers it is possible to draw conclusions for the formation of choirs in different rooms or for varying choir pieces. Furthermore the distance between singers plays an important role, which will be demonstrated on stage. This workshop gives a tool for conductors to choose the best position of singers in a choir and helps to understand the coherences between timbre, intonation and placement of a choir.

HARALD JERS completed his studies in conducting and a teaching degree in music and song, church music and physics in Cologne, Aachen, Düsseldorf and Stockholm. In choral conducting he deepened and expanded his knowledge by participation in international master classes and collaboration with numerous international conductors and composers. His professional activity as a conductor of orchestras and choirs, together with invitations to appear as guest conductor have taken him on concert tours throughout Europe, Asia and the USA. Harald Jers is a lecturer at the University of Music and Dance in Cologne, in the Dioceses of Cologne and Aachen, at a number of music academies and at international symposia and music festivals; he is also a visiting lecturer at several European universities of music, and a juror at international choral competitions. He teaches choral conducting, song, vocal training and acoustics, and in addition gives numerous courses in conducting. He has received a commission from the EU to carry out research and has been awarded the first prize of the *Acoustical Society of America* for his research in the field of choral acoustics, which produced significant scientific results for musical practice. He has also won the conductors' prize at the European Grand Prix for Choral Singing in Debrecen, Hungary (www.haraldjers.de).



RUŽICA KAPITAN (CROATIA)

Rad s dječjim zborovima mlađeg i starijeg uzrasta u osnovnoj školi • (L)(CRO)

Pripremajući izlaganje za ovaj simpozij otvorila sam ogromnu ladicu sjećanja vezanih uz dugogodišnje glazbeno pedagoško iskustvo u vođenju dječjih zborova različitih uzrasta i kategorija u osnovnoj školi i to: „Varaždinski slavuji“ – dječji zbor VI. OŠ Varaždin (mlađi uzrast); Dječji zbor starijeg uzrasta VI. OŠ Varaždin Pjevački zbor „Millenium“ Varaždin (djevojački zbor); Dječji zbor V. OŠ Varaždin (stariji uzrast); Dječji zbor mlađeg uzrasta OŠ Tužno; Dječji zbor starijeg uzrasta OŠ Tužno. Navedeni zborovi odigrali su istaknutu ulogu u mom životu te smo zajedno postizali visoke rezultate i umjetničke doseg, a kao prilog tome govori poda-

tak da smo na državnim natjecanjima – Glazbenim svečanostima hrvatske mladeži osvojili ukupno 32 plakete (zlatne i srebrne). Vođena beskrajnim entuzijazmom nisam posustajala ni u najtežim situacijama, svladavajući prepreke i slijedeći moto „Per aspera ad astra“. Rezultati nisu izostali, jer djeca znaju prepoznati učiteljev entuzijizam i vraćaju nam koliko i primaju od nas. Samo onaj zborovođa koji je istinski zaljubljenik u glazbu i zbarsko pjevanje može svoj entuzijizam prenijeti na svoje učenike, steći njihovo povjerenje, ljubav i odanost te ih oduševiti i animirati za pjevanje u zboru. Pri tom je važno postaviti jasne ciljeve:

- sadržajno korištenje slobodnog vremena, radost zajedničkog muziciranja te ljepota druženja uz glazbu (na probama i nastupima)
- putem zajedničkog muziciranja razvijati sposobnosti tolerancije i međusobnog poštovanja
- razvijanje glazbenih potencijala učenika te stvaranje pozitivnog ozračja
- promicati glazbu putem javne djelatnosti (nastupi) i utjecati na unapređenje glazbene kulture u sredini u kojoj škola djeluje
- njegovanjem smisla za zajedničko muziciranje razvijati kod učenika potrebu za samostalnim aktivnim sudjelovanjem u različitim glazbenim aktivnostima u školi, izvan i nakon nje, što će učenicima omogućiti kontinuirani nastavak aktivnog muziciranja u drugom ansamblu i nakon završetka osnovne škole (srednjoškolski zbor, zbor KUD-a i sl.)
- obogaćivanje dječjih spoznaja o glazbi, razvijanje osjećaja poštovanja i brige za glazbenu baštinu te svekolika otvorenost umjetnosti
- razvijanje estetskog i emocionalnog nazora poimanja glazbe te širenje horizonta opće kulture

Nakon što ste djecu animirali za pjevanje i održali audicije, trebate dogovoriti vrijeme predviđeno za probe zboru te već prije početka vježbavanja programa imati viziju onog što želite i točno znati kako to postići, a to već ulazi u sferu stručnih kompetencija zborovođe i njegove stručne edukacije. Kod izbora programa veliku ulogu odigrat će pravilno odabran, primjeren uzrastu i sastavu zboru zanimljiv i raznolik repertoar skladbi različitih stilskih izričaja. Posebnu pažnju treba posvetiti njegovanju vokalne tehnike pjevanja, impostaciji glasa, čistoći intonacije, diktiji, njegovanosti zbarskog zvuka, razlikovanju stilova, izraza, proporcija u zbarskim dionicama te međusobnoj homogenosti zvuka. Dječje oduševljenje za pjevanje u zboru postat će trajnije ako postoji motivacija u vidu radosti zajedničkog muziciranja i druženja ne samo na probama, već i na javnim nastupima i putovanjima, pri čemu veliku ulogu mogu odigrati i mediji. Kao primjer motivacije i oduševljenja navest ću Pjevački zbor „Millenium“ (djevojački zbor), čije su članice bile moje bivše učenice te ranije pjevale u dječjim zborovima, a oduševljene glazbom i nakon završetka osnovne škole nastavile pjevati u „Milleniumu“. Važno je napomenuti da zborovođa mora biti i dobar organizator te znati ostvarivati suradnju s raznim institucijama u oblasti kulture, medijima, kao i užom i širom društvom zajednicom, počevši od suradnje sa stručnim službama škole te roditeljima učenika, članova zboru. Kada bi me netko danas upitao koji od zborova mi je najdraži, odgovorila bih da su mi svi pjevači koji su prodefilirali kroz bilo koji od mojih zborova ostali u jednako dragom sjećanju. Veseli me kada se nakon nekoliko godina sretnemo i kada mi mnogi od njih kažu da im je pjevanje u zboru bilo jedno prekrasno životno iskustvo.

RUŽICA KAPITAN, glazbena pedagoginja i zborna dirigentica, rođena je u Varaždinu, gdje i danas živi i djeluje. Osnovnu školu, osnovnu i srednju Glazbenu školu završila je u Varaždinu,

a studij glazbene kulture na Višoj pedagoškoj akademiji u Čakovcu. Na početku svoje glazbeno-pedagoške karijere kao glazbeni pedagog najprije je djelovala u osnovnoj Glazbenoj školi u Koprivnici, zatim u Osnovnoj školi Tužno, iza toga u V. te danas u VI.osnovnoj školi Varaždin. Tijekom dosadašnjeg radnog vijeka 1996.g. promaknuta je u zvanje mentora te od 1999.g. u zvanje savjetnika, a 2001.g.imenovana je za voditeljicu županijskog Stručnog vijeća učitelja glazbene kulture te je tu funkciju obnašala punih 10 godina. Na stručnim skupovima za učitelje glazbene kulture često je kao predavač održavala stručna predavanja i radionice, a osim toga piše i recenzije udžbenika za glazbenu kulturu u osnovnoj školi.



Dugi niz godina član je Državnog povjerenstva za provedbu Glazbenih svečanosti hrvatske mladeži te član Županijskog odbora Smotre glazbenog stvaralaštva djece i mladeži Varaždinske županije kao i Upravnog odbora Glazbene mladeži Varaždina. U svom glazbeno-pedagoškom radu posebnu pozornost uvijek je posvećivala stručnom usavršavanju te bila sudionicom mnogih simpozija i stručnih skupova za učitelje glazbene kulture i dirigente pjevačkih zborova u Hrvatskoj i svijetu, koje su održavali eminentni glazbeni pedagozi, dirigenti i umjetnici poput maestra Vladimira Kranjčevića, Branka Rajštera, Sergija Rainisa, Igora Kuljerića, Klaus Jürgena Etzolda, Richarda Frosticka, Saše Britvića, Branka Starca, Karmine Šilec i mnogih drugih. Sudjelovala je tako i na europskom simpoziju za zbarsku glazbu u Ljubljani 1995. godine, gdje je prošla dirigentske tečajeve kod poznatih zborovođa Erica Ericsona iz Švedske, Naomi Faran iz Izraela te Josepa Vile iz Španjolske. Čitav svoj dosadašnji radni vijek ulagala je u mlade, šireći odgojnu vrijednost glazbe i prenašajući ljubav za glazbu svojim učenicima pa su mnogi od njih glazbu odabrali kao profesionalno buduće opredjeljenje te uspješno nastavljaju školovanje u Glazbenoj školi, a kasnije na Glazbenoj akademiji.

Svojim glazbeno-pedagoškim i umjetničkim radom na razvoju i unapređenju glazbene kulture uvijek je postizala visoke odgojne i obrazovne rezultate u redovnoj nastavi te izvanstavnim i izvanškolskim aktivnostima, a naročito u vođenju pjevačkih zborova (dječjih i djevojačkih) u svim školama u kojima je radila, kao i u široj društvenoj zajednici. Od 1980.g. pa nadalje gotovo da nije bilo ni jedne Smotre glazbenog stvaralaštva na županijskom nivou te Glazbenih svečanosti hrvatske mladeži (državno natjecanje) na kojima nije nastupio pjevački zbor pod njenim vodstvom. Dapače, često se na takvim smotrama i natjecanjima pojavljuje kao dirigentica-sudionica natjecanja sa više zborova, a da je riječ o jednoj od naših najtrofejnijih dirigentica govori i podatak da su pjevački zborovi pod njenim vodstvom na državnim natjecanjima osvojili ukupno 32 plakete i to: 12 zlatnih, 18 srebrnih i 2 brončane, a na županijskim natjecanjima 19 prvih mjesta. Pjevački zborovi koje je oformila i postizala iznimne rezultate: Varaždinski slavuji – dječji zbor VI. OŠ Varaždin (mlađi uzrast); Dječji zbor starijeg uzrasta VI. OŠ Varaždin; Pjevački zbor »Millenium« Varaždin (djevojački zbor); Dječji zbor V. osnovne škole Varaždin (stariji uzrast); Dječji zbor mlađeg uzrasta OŠ Tužno; Dječji zbor starijeg uzrasta OŠ Tužno. Za svoj javni kulturni te izniman glazbeno-pedagoški i stručni rad dobitnica je mnogih priznanja i nagrada (Ministrovo priznanje – 2003.g. (za uspješan kvalitetan i kreativan rad); Državna „Nagrada Ivan Filipović“ – 1997.g. (za promicanje pedagoške teorije i prakse); „Spomenica domovinske zahvalnosti“ – 1997.g. (odlikovanje predsjednika RH); Nagrada Varaždinske županije za doprinos ugledu i promociji Varaždinske županije u zemlji i svijetu – 1997.g.(za postignute rezultate u glazbeno-pedagoškom radu i unapređenju glazbene kulture mladeži Varaždinske županije); Medalja Grada Varaždina – 2005.g.(za pre-

dani rad i doprinos u školskom glazbenom odgoju i zbornom pjevanju); Županijska nagrada povodom Svjetskog dana učitelja – 2003.g. (za izuzetna dostignuća u odgojno-obrazovnom radu); Jubilarna plaketa Glazbenih svečanosti hrvatske mladeži – 1997.g. (za posebni doprinos Glazbenim svečanostima hrvatske mladeži); Priznanje Festivalskog vijeća Varaždinskih baroknih večeri – 1995.g. (za osobiti doprinos Varaždinskim baroknim večerima u povodu jubilarnog 25. festivala); Priznanje Državnog povjerenstva 54.glazbenih svečanosti hrvatske mladeži – 2011.g. (za izuzetan doprinos u glazbenoj pedagogiji i dugogodišnje sudjelovanje na Glazbenim svečanostima hrvatske mladeži); Priznanje i zahvalnica Hrvatske glazbene mladeži Varaždin – 2003.g.; Priznanja Ministarstva znanosti,obrazovanja i športa – 2001.g.; 2009.g.(za izvrsne rezultate u radu s učenicima) i druge.

OGUZ KARAKAYA (TURKEY)

The Works of Ali Ufkî Bey (Albert – Wojciech Bobowski) who Use the Western Noting System in Turkish Music for the First Time and His Importance in the History of Turkish Music ♦ (L)(E)

Real name of Ali Ufkî Bey, a Polish (Poland) origin musician with an important place in the history of Turkish music is Albert / Wojciech Bobowski. In 1610, he was born in the city of Lwow / Lviv in the Galicia region in the Middle Europe that is currently located within the borders of Ukraine. Considering his works and abilities, he is assumed to come from an aristocrat family and thus receive a perfect education. During the reign of Sultan Murat the IVth he was captured by Tatars of Crimea who invade to inner Poland and was brought to İstanbul. Perhaps Ali Ufkî Bey drew attention through his ability and the education he has received and was engaged to the services in the palace. Again, he was sent to Enderun, the educational institute of the palace thanks to his abilities and learned Turkish music and how to play the instrument of dulcimer. His musical knowledge about the previous period, his information about the western music and his application of this writing system in Turkish music were appreciated and he was appointed as "Erbaşı", the head of the choir consisting of ry page boys in the musical room of the Enderun. We also know that Ali Ufkî Bey who lived in the Ottoman Palace for 19 years knew 17 different foreign languages. Thanks to his this ability, he was the second translator of Divan-ı Hümayun for a while and translated some works from foreign sources into Turkish. Kitab-ı Mukaddes is one of his preliminary translations. The most important work Ali Ufkî Bey who has written on languages, religion and music is Mecmua-yı Sâz ü Söz (The Journal of Music and Speaking). In this book, the writer used the western notes in the Ottoman writing style, from right to the left and he used Ottoman letters in the treble clef. Also in the book, there are forms such as preludes, semais, classical music songs, ballads and hymns that reflect the musical comprehension of the period. This work which has a single copy is in the British Museum in London. In this study, the place and importance of Ali Ufkî Bey as a composer, performer and writer in the history of Turkish music considering his life and other works, especially 'Mecmua-yı Sâz ü Söz' will be discussed.

OGUZ KARAKAYA – Education: **Graduate:** Fine Arts Education Department Music Education Discipline of Ahmet Keleşoğlu Education Faculty of Selcuk University,

03.07.1998, Konya-Turkey; **Post Graduate:** Fine Arts Education Department Music Education Discipline of Social Sciences Enstitute of Selcuk University, 18.07.2002, Konya-Turkey; **Doctorate:** Fine Arts Education Department Music Education Discipline of Social Sciences Enstitute of Selcuk University, 05.06.2009, Konya-Turkey; **Institution / Task:** Dilek Sabancı State Conservatory of Selcuk University Konya-Turkey, 2000 – Continue; Courses: (Undergraduate) Classical Western Music Solmization, Collective Performens of Classical Turkish Music, Management of Music Ensembles, Vocational Enstrument ('Kanun' enstrument of Turkish Music); **Administrational Task:** - Turkish Art Music Department Head of Dilek Sabancı State Conservatory of Selcuk University, Manager Vice of Dilek Sabancı State Conservatory of Selcuk University



NATAŠA KLARIĆ BONACCI (CROATIA)

Povezanost jezika i glazbe – dijalog između dvije umjetnosti • (L)(CRO)

(Nataša Klarić Bonacci – Maura Filippi)

Povezanost jezika i glazbe te njihov odnos na području vokalne glazbe predmetom je istraživanja brojnih stručnjaka- u prvom redu muzikologa, zatim lingvista i književnika. Svijest o njihovoj povezanosti seže još u doba Platona koji u svom djelu "Država" pjevanje opisuje kao 'spoj tri elementa: riječi, melodije i mjere' i prema kojem se govorno u glazbi ne razlikuje od govornog u jeziku, budući da se i glazba sklada prema istom obrascu (tekstu), dok tonalitet i takt imaju ulogu slijediti govor. Glazba stoga nije ništa drugo nego 'prebrzba govora', podizanje govora na višu razinu te samim time u neposrednoj ovisnosti o jeziku. Ovaj rad proučava razine na kojima se u vokalnoj glazbi jezik prenosi u glazbu i unutar toga sve elemente i sredstva, u većoj ili manjoj mjeri zajedničke jeziku i glazbi, kojima se kompozitor služi pri uglazbljivanju. Uz neizbježnu 'zvučnu' razinu, kojom se neposredno u glazbu prenose obama medijima zajednički elementi (ton, ritam, melodija i sl.), prisutna je i 'semantička' razina, kojom kompozitor prenosi sadržaj i značenje. Na koji će način i uporabom kojih glazbenih elemenata i kompozitor prenijeti značenje i sadržaj uvelike ovisi o njegovom vlastitom razumijevanju istoga i namjeri da njegove određene dijelove istakne ili ne. Naposljetku, budući da je svako povijesno glazbeno razdoblje imalo različita obilježja, te se služilo određenim, za svako razdoblje specifičnim glazbenim sredstvima pri uglazbljivanju teksta za razumijevanje obje – a posebice 'semantičke' – razine, cjelokupnu je analizu potrebno smjestiti u povijesni kontekst. Prikazana analiza stoga je ograničena na razdoblje unutar kojeg se jezik u glazbu prenosio kao cjelina, a to je od početka renesanse pa do današnjih dana.



NATAŠA KLARIĆ BONACCI rođena u Šibeniku 1977. godine, gdje završava osnovnu školu, jezičnu gimnaziju i srednju glazbenu školu (smjer violina). 1995. upisuje studij germanistike i fonetike na Filozofskom fakultetu Sveučilišta u Zagrebu. Od 2002. godine zaposlena je u Polilnici SUVAG kao fonetski muzičar-rehabilitator. Tijekom i nakon studija sudjelovala je u radu Govorničke škole Ive Škarića kao mentorica-nastavnica retorike. Od akademske godine

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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.

CHRIS KRAMPE (USA)

Boris Papandopulo – ‘Hrvatska misa’ • (L)(E)

Boris Papandopulo (1906-1991) was one of Croatia's most recognized and internationally acclaimed musical figures during the twentieth century. He was a teacher, conductor, and music critic. He is remembered primarily, however, for his abundant compositional output. Papandopulo's music is at once imaginative, technically masterful, and innovative. Perhaps the most interesting time in his compositional career from the standpoint of artistic development is the six year period from 1932-1938, during which time Papandopulo, having already achieved recognition and critical acclaim for his compositional skill, entered a new artistic dimension through the synthesis of Croatian folk elements, Dalmatian sacred music, and twentieth-century Western art music. The Croatian choral tradition offered an ideal musical medium for this creative transformation, and it is no coincidence that during this period, three of his major choral works are composed: *The Golden-Winged Duck* (1932); *The Passion of Our Lord* (1936); *Croatian Mass* (1938). These three works are significant Croatian contributions to the choral repertory, but *Croatian Mass* specifically stands out for its vast scope and ingenuity. This paper will place Papandopulo's *Croatian Mass* within its historical and stylistic contexts. After a brief biography of Boris Papandopulo, a musical analysis of *Croatian Mass* will be presented which focuses on Papandopulo's use of Croatian folk music and Dalmatian spiritual music as dynamic stylistic elements.

CHRIS KRAMPE received his undergraduate degree in Church Music from Drake University in Des Moines, Iowa, in 2004, and his master's degree in Church Music from the University of Kansas in 2009. He has studied and coached with internationally recognized organists including Marie Claire-Alain, Karel Paukert, James Higdon, and Carl Staplin. In 2003 Chris took second place in the nation for organ at the Music Teachers' National Association (MTNA) competition in Salt Lake City, Utah. Chris is currently working on a doctoral degree in Choral Conducting with Dr. Paul Tucker at the University of Kansas. He is director of Men's Glee and Collegium Musicum at the university. He recently directed a choral/dance collaboration of the Medieval mystery play "Ordo Virtutum" by female composer Hildegard of Bingen with members of the KC Ballet and Storling Dance Theater. Mr. Krampe has performed and recorded with the Grammy Award-winning Kansas City Chorale, under the direction of Charles Bruffy, and several other professional choral ensembles. In addition to performing, Mr. Krampe's main research areas are Croatian organ and choral music, for which he has received several grants to conduct research along the Croatian Dalmatian coast. During the summer of 2009, Chris was invited to give a presentation on Croatian music at the College Music Society International Conference in Zagreb, Croatia. He has also presented his research at several conferences throughout the United States.



STEFANIJA LESHKOVA ZELENKOVSKA (MACEDONIA)

Choral Art in Republic of Macedonia Trough The Activities of Two Choral Conductors (Aida Islam - Stefanija Leshkova Zelenkovska) ♦ (L)(CRO)
(Abstract Aida Islam)



STEFANIJA LESHKOVA ZELENKOVSKA was born in Skopje in 1964. She graduated at the Faculty of Music Art in Skopje - Musicology Department. 2002 finishes the M. A. degree in the area of Musicology. She received her Ph.D. in 2006, titled "The Influence of Cultural, Social and Economic Determinants at the Music Performances in Skopje 2004th" in the Faculty of Music, Skopje. In the period 1987-2004 works as music journalist and reviewer in the National Radio TV in Skopje. Since 2007 Stefanija Leshkova Zelenkovska works as a professor at the Faculty of Music Art in Shtip, where she gives lectures in *Musical Instruments and History of Music*. She has participated in numerous domestic and international conferences. Her researches are engaged in many areas like: music education, music tradition and sociology of music. Some of the published manuscripts in the international journals are: "The Role of Music Education in Preserving Traditions in a Multiethnic Society" – *International Journal of Multidisciplinary Thought*, ISSN: 2156-6992 (2011), "Influence of Social Determinants in Preferences of Public Audience at Music Performances in the Republic of Macedonia" – *Sociology Study* ISSN 2159-5526 January 2012, Vol. 2, Nr. 1.

NIKOLA LOVRINIĆ (CROATIA)

Moteti i madrigali istarskoga Seicenta ♦ (L)(E)

Namjera je ovoga izlaganja ukratko predočiti najvažnije rezultate istraživanja vokalnih opusa skladatelja koji su ponikli s istarskoga poluotoka ili na njemu djelovali u prvoj polovici 17. stoljeća. Posebnu pozornost među tim glazbenicima ponajprije zaslužuju Gabriello Puliti i Francesco Sponga Usper. Naime, u doba kada Italija postaje najvećim glazbenim izvorom iz kojega su se napajale mnoge visoko razvijene kulture, u one dane kada njemački skladatelj Heinrich Schütz dolazi u Veneciju usavršiti svoju skladateljsku tehniku kod Giovannija Gabrielija, ni mali ali osebujan svijet istarske provincije, pun dinamičkih korjenitih preobrazba svojega gospodarsko-populacijskog i etničkog sustava, pod okriljem Prejase Republike, nije se mogao oteći od njena premoćnog utjecaja. Jedno od svjedočanstava kulturne atmosfere takve sredine, djela su spomenutog Gabriella Pulitija, talijanskog franjevca konventualca, skladatelja i instrumentalista, koji zbog svoga plodnog skladateljskog rada i činjenice da je svoje zrele godine – od 1604. do smrti, oko 1644. – proveo u Istri, zauzima prvo mjesto po važnosti za glazbenu povijest ove male primorske provincije u prvoj polovici 17. stoljeća. Budući da je cijeli njegov sačuvani opus prije nekoliko godina u cijelosti objavljen u kritičkom izdanju, iz kojega će ovom prilikom biti predstavljeni njegovi četveroglasni i peteroglasni moteti (1600.), te peteroglasni madrigali (1609.) i troglasne *canzonette* (1621.), sada bi konačno mogao očekivati temeljitu stilsku analizu i vrednovanje, i naravno, toliko željene koncertne izvedbe i njihovo bilježenje na nosače zvuka. Odatle i potreba za njihovim predstavljanjem. Uz Pulitijev

opus ukazat će se i na peteroglasne madrigale (1604.), Francesca Sponge Uspera rodom iz Poreča. U posljednjem dijelu izlaganja predstaviti će se zbirka *canzoni da battello* iz venecijanskoga *Settecenta*, pronađena u Državnom arhivu u Pazinu i u kritičkom izdanju objavljena ove godine. Doista, note i pauze, točke i ligature koje su u novije vrijeme izvučene iz polutame snehnih zakutaka njihove prošlosti, više ne smiju propasti u bezdan zaborava ili postati tek nizom znakova na hrpi požutjelih papira. Svoju će pravu snagu pokazati samo ako ih zadržimo u Euterpinom svijetu, ne ispuštajući iz vidokruga niti jedno od uporišta u peterokutu skladatelj – notni zapis – povijest koju nosi sa sobom – izvedba – publika.

NIKOLA LOVRINIĆ – Studij muzikologije završio je 2003. na Odsjeku za muzikologiju Muzičke akademije Sveučilišta u Zagrebu diplomskim radom o madrigalima Gabriella Pulitija, pod naslovom »Gabriello Puliti: *Baci ardenti* (1609.) i *Armonici accenti* (1621.) – transkripcija, analiza i kontekst nastanka. Prilog proučavanju povijesti madrigala u Hrvatskoj«. Na istoj ustanovi u suradnji s Muzikološkim institutom ZRC SAZU u Ljubljani magistrirao je 2007. radom o Pulitijevoj zbirci moteta, pod naslovom »Gabriello Puliti: *Sacrae modulationes* (1600.) – transkripcija, analiza i kontekst nastanka. Primjer zbirke moteta sjevernotalijanskoga kruga s kraja 16. stoljeća«. Od 2003. do 2008. radio je u Osnovnoj glazbenoj školi pri POU u Pazinu kao učitelj teorijskih glazbenih predmeta, a od 2009. zaposlen je na istome radnom mjestu u Osnovnoj glazbenoj školi Matka Brajše Rašana pri POU u Labinu. Autor je više znanstvenih i stručnih radova, referent na muzikološkim skupovima u Hrvatskoj i inozemstvu, te predavač na stručnim vijećima i seminarima za učitelje teorijskih glazbenih predmeta. Kao voditelj dječjeg pjevačkog zbora, redovito sudjeluje na susretima pjevačkih zborova djece i mladeži. Povjereno mu je kritičko izdavanje dviju zbirki Gabriella Pulitija (iz 1600. i 1602.), u sklopu sustavnog objavljivanja cijeloga u potpunosti sačuvanoga skladateljeva opusa u seriji *Monumenta Artis Musicae Sloveniae* Slovenske akademije znanosti in umetnosti. Pulitijev skladateljski prvijenac, zbirka *Sacrae modulationes*, u vlastitoj je transkripciji i uz analitičku studiju tiskana kao 50. svezak u seriji *MAMS 2006.*, a zbirka njegovih psalama pod naslovom *Integra omnium solemnitaturn vespertina psalmodia* objavljena je 2008. kao 54. svezak iste serije. Bio je suradnik na projektu Centre d'Études Supérieures de la Renaissance u Toursu i Hrvatske akademije znanosti i umjetnosti u Zagrebu vezanom za otvaranje web stranice s reprezentativnim djelima hrvatske glazbene renesanse. Glavno mu je područje istraživanja glazba kasne renesanse i ranoga baroka. Član je Hrvatskog muzikološkog društva, Hrvatskog društva glazbenih teoretičara i Katedre čakavskog sabora za glazbu Novigrad.



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VLATKO LOVRINIĆ (CROATIA)

Sanirana usna šupljina kao važan faktor vokalnoga trakta • (L)(CRO)

Usna šupljina i zubi sastavni su dio vokalnog trakta i vrlo važan čimbenik u formiranju pjevačkih tonova. Za pjevače izuzetno su važni sanirani zubi te adekvatna protetska nadoknada izgubljenih zubi ili zubnih tkiva. Opsežni karijesni procesi te uznapredovali stadiji parodontne bolesti dovode do promjena na zubima i njihovom potpornom aparatu koje osim što utječu na estetiku i žvačnu funkciju, mogu uzrokovati i poteškoće u fonaciji te utjecati na konačni fonacijski rezultat. Savremena stomatologija nudi rješenja za kvalitetno saniranje upalnih stanja u ustima te adekvatnu nadoknadu manjeg ili većeg broja izgubljenih zubi protetskom ili implanto-protetskom rehabilitacijom.

VLATKO LOVRINIĆ rođen je 1979. u Zagrebu. 2004. godine diplomirao je na Stomatološkom fakultetu Sveučilišta u Zagrebu, a 2009. polaže specijalistički ispit iz oralne kirurgije. U nekoliko navrata posjećuje sveučilišta u SAD-u (Oregon Health Sciences University, Portland; Loma Linda University, California), gdje se detaljno upoznaje programom, planovima i postignućima te načinom rada tih uglednih centara. Redovito sudjeluje na brojnim kongresima i stručnim predavanjima iz područja dentalne implantologije i oralne kirurgije. Završio je dva semestra poslijediplomskog specijalističkog studija na Stomatološkom fakultetu u Zagrebu, a trenutačno pohađa doktorski studij na istom fakultetu. Član je Hrvatskog društva za oralnu kirurgiju, Hrvatskog društva za dentalnu implantologiju te Hrvatskog liječničkog zbora.



NATAŠA MARJANOVIĆ (SERBIA)

Kornelije Stanković – the Corner Stone in the History of the Serbian Church Music • (L)(E)

Kornelije Stanković (1831–1865), composer, melographer, conductor, pianist, musical teacher and musical writer, represents a turning point in the Serbian cultural and musical history. He matured among the bourgeois Serbs in the Austrian state – as he was born in Taban (a part of Buda inhabited by Serbs) and his education took part in Arad, Szeged, Pest and Vienna. Inspired by the work of Vuk Stefanović Karadžić and encouraged by the Pan-slavic circle in Vienna, he dedicated his short life to the work in the field of national creativity. He was the pioneer among melographers of the Serbian church chant. He wrote down, for the first time in modern notation, Traditional Serbian Church Chant and harmonised notated melodies for four-voice choir. In order to preserve church melodies, Stanković wrote fairly simple harmonisations. The soprano line is always the original church chant melody, while the content of three other lines brings appropriate harmonic accompaniment. Such an access to church music was very much consonant with the gradual introduction of choir singing at services, which started in the third decade of 19th century in the Metropolitanate of Karlovci. It is the question of the state in the field of the Serbian choral church music before Kornelije Stanković which is going to be investigated. Our aim is also to present the work by less famous

composers Gottfried von Prayer, Benedict Randhartinger, Francesco and Giuseppe Sinico, Weiss von Berenfels and Spiridon Trbojević.



NATAŠA MARJANOVIĆ (1984, Novi Sad) finished her studies at the Department of Musicology at the Faculty of Music in Belgrade (2009) with the study "Traces of Shakespearean letter in the works by Enriko Josif – *Hamlet* and *The Death of Saint Stephen of Dechani*". She is joined to the project of publishing the Collected Works of Kornelije Stanković, led by prof. dr Danica Petrović. She works on transcription and redaction of composer's melographic writings and harmonisation of Traditional Serbian Church Chant. She is employed at the Institute of Musicology, Serbian Academy of Sciences and Arts, in January 2010. She is joined to the project of cataloging and digitizing of archival material from the Institute of Musicology, SASA. She also works on "Serbian biographical dictionary" (project of Matica srpska, Novi Sad). In November 2010, she entered the postgraduate studies (PhD) on the Faculty of Philology, University of Belgrade. She is going to write her doctoral thesis about life and work of Kornelije Stanković, considering cultural milieu of his time. She is particularly interested in church music and spiritual music of old ages and contemporary time. She leads the choir of the "Holy Trinity Church" in Zemun.

RENE MEDVEŠEK (CROATIA)

Eho i Narcis – Jeka kao indikator pravilne postave glasa i djelotvornosti komunikacije

Echo and Narcissus – Echo as an indicator of free voice and the efficacy of communication ♦ (W)(E/CRO)

Born 1963 in Velika Gorica. Graduated acting at the Academy of dramatic art in Zagreb. Since 1989 member of the ensemble of Zagreb's youth theatre. Writing and directing for the author's group MIG OKA since 1991, since 1996 also at the Youth theatre in Zagreb as well as on other theatres in Croatia and abroad. Professor at the Academy of dramatic arts in Zagreb where he teaches Speech since 2004; also teaching *Ars dicendi* at the Theological institute in Zagreb. He received many awards for his theatrical work.



RENE MEDVEŠEK rođen je u Velikoj Gorici 1963. Glumac, redatelj i profesor na Akademiji dramske umjetnosti u Zagrebu. Diplomirao glumu na ADU 1989. od kada je član glumačkog ansambla Zagrebačkog kazališta mladih. 1991. suosniva autorsku skupinu MIG OKA, u sklopu koje započinje s autorskim i redateljskim radom. Od 1996. surađuje s brojnim kazalištima u Hrvatskoj i inozemstvu. Na Akademiji dramske umjetnosti predaje *Scenski govor* od 2004. godine. Povremeno održava seminare i radionice, a kao vanjski suradnik predaje i *Ars dicendi* na Teološkom institutu u Zagrebu. Dobio brojne nagrade za svoj glumački, redateljski i autorski rad, od kojih mu je najdraže posebno priznanje "...za dizajn javnog raspoloženja i pružanje nade u prevlast duha nad okolnostima" koje je skupina MIG OKA na 27. Zagrebačkom salonu dobila za svoj rad tijekom agresije na Republiku Hrvatsku 1991. godine.

VESNA MILDNER (CROATIA)

Music as Pleasure/Glazba kao uroda • (L)(E/CRO)

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 analyzes the way music affects our feeling of pleasure and wellbeing.

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 neizmjereno 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. Poseban je naglasak na utjecaju glazbe na osjećaj ugođe

VESNA MILDNER, PH. D. is a full professor and Applied phonetics chair at the Department of Phonetics, Faculty of Humanities and Social Sciences, University of Zagreb. She was educated in Croatia and the U.S. (Fulbright scholar 1984-1986). Her main areas of interest include applied phonetics and linguistics, and neurolinguistics. She published two books (*Govor između lijeve i desne hemisfere* (2003) and *The Cognitive Neuroscience of Human Communication* (2007)), several book chapters and numerous scientific articles in Croatian and international journals; she presented at more than 60 conferences in Croatia and abroad, organized about 30 conferences and edited a dozen books and proceedings. She is the Editor-in-chief of the journal *Govor (Speech)*, for 4 years served as Editor-in-chief of the journal *Strani jezici (Foreign languages)* and is on the editorial board of several Croatian and international journals. She is a member of the International Phonetic Association, International Clinical Linguistics and Phonetics Association and a number of Croatian associations. She presented invited talks in Croatia and abroad (Austria, Brasil, China, France, Hungary, Italy, Slovenia).



DR. SC. VESNA MILDNER redovita je profesorica i predstojnica Katedre za primijenjenu fonetiku na Odsjeku za fonetiku Filozofskog fakulteta Sveučilišta u Zagrebu. 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 tri-desetak domaćih i međunarodnih konferencija, uredila desetak zbornika. Glavna je urednica časopisa *Govor*, bila je glavna urednica časopisa *Strani jezici* i članica je uredništava nekoliko domaćih i stranih časopisa te domaćih i međunarodnih znanstvenih i strukovnih udruga. Održala je niz pozvanih predavanja u zemlji i inozemstvu (Austrija, Brazil, Francuska, Italija, Kina, Mađarska, Slovenija).

GÁBOR MÓCZÁR (HUNGARY)

European Choral Association - Europa Cantat, building bridges through singing + (L)(E)

A overview PPT presentation of ECA-EC and its events with a special complementary focus on:

- the birth of our association as an intelligent and future-looking manifestation of the desperate wish of reconciliation in a post-war situation
- our festival EUROPA CANTAT and its main features (including excerpts or the full film of the next festival in Torino 2012), underlining connections to the global choral society
- the artistic and musical aspects that are our primary mission: the promotion and development of the rich tradition of European music / new repertoires, evaluation and revisiting ancient repertoires / rediscovery and preservation of folk music traditions
- a brief summary + audiovisual presentation of the best of our Hearts in Harmony series (inclusion of handicapped people through singing in joint choirs with non-handicapped)
- a brief summary on our recent initiatives on intercultural dialogue as “Sing the Bridge” in Debrecen/Hungary 2008 (reconciliation by choral music within Europe, in terms of ethnic minorities), Choral Crossroads” Euro-Arab Choral Festival in Limassol/Cyprus 2011 (dialogue via choir music between young people from Europe and Mediterranean Arab countries)



GÁBOR MÓCZÁR After having worked for 10 years in an engineering enterprise of his family he changed profession and as an experienced choir singer and festival organiser he studied cultural management and initiated new cultural enterprises. He founded the Hungarian Choral Castle project in 2003 and the small baroque castle just 20 km from the capitol of Hungary, renovated by EU subsidies opened its gates in 2008, providing lodging, catering, rehearsal and concert halls for choral activities, workshops, master classes and conferences. Since the

foundation in 2005 he is the director of the Central Eastern European Centre of the European Choral Association – Europa Cantat (ECA-EC), assisting in direct contacts between people in the region and the rest of Europe, organising regional events and meetings with people active in the choral world in this region, advising organisers of choral events in the region on organisational and financial matters connected to European events and setting up networks of choral experts in 19 countries belonging to the Centre's territory. Since 2009 he's acting as elected Vice-President of the European Choral Association – Europa Cantat (ECA-EC). He is active also as: Artistic Director of the Hungarian Choral Castle (Pomáz, Hungary); Board Member of the Association of Hungarian Choirs and Orchestras (KÓTA); Member of „Watchers” Artistic Committee of the POLYFOLLIA World Showcase & Marketplace for Choirs and Choral Ensembles in Saint-Lo (Normandy, France); Artistic Committee Member of the Euro-Mediterranean Choral Fair, „Choral Crossroads 2011” in Cyprus.

GORDANA MUMOVIĆ (SERBIA)

Stanje glasa studenata glume + (L)(SERB)

(Gordana Mumović – Agotka Vitkai Kučera)

Uvod: U patologiji glasa glumaca značajna je prekomerna upotreba glasa. Cilj rada je bio utvrditi stepen i tip oštećenja glasa studenata glume i kretanje stanja glasa tokom školovanja.

Ispitanici i metode: U ispitivanje je bilo uključeno 55 studenata glume, 30 ženskih i 25 muških, 31 nepušač i 24 pušača, od 1. do 4. godine. U ispitivanju je korišćen upitnik koji je sadržavao pitanja o načinu upotrebe glasa. Subjektivna akustička analiza glasa je urađena GIRBAS skalom, a objektivna akustička analiza kompjuterskim softverom Dr Speech.

Rezultati: Analizom anamnestičkih podataka promuklost je bila prisutna kod 87,3%, glasovni zamor kod 68,5%, bol grla i vrata kod 63%, pročišćavanje grla kod 87,3%, kašalj kod 56,4%, gorušica kod 18,2%, „pucanje glasa”, kod 54,5%, prekomerna upotreba govora kod 85,5%, prekomerno pevanje kod 37%, odsustvo zagrevanja glasa kod 74,5%. Način upotrebe glasa je bio najčešće: kombinacija govora i pevanja 40%, brz govor 23,6%, dugotrajan govor 18,2 % i glasan govor 14,5%. Subjektivna akustička analiza glasa je pokazala da 58,2% studenata ima patološki stepen promuklosti (parametar G). Objektivna akustička analiza glasa je pokazala da je prosečna visina glasa kod studentkinja glume F0 -210 Hz, a kod studenata F0- 120 Hz. Tokom studija glas studentkinja se signifikantno produbljuje. Kod 16,36% studenata nađene su patološke vrednosti sledećih akustičkih parametara SD F0, shimmer % i NNE. Poređenjem prosečnih vrednosti numeričkih akustičkih parametara između studenata prve i četvrte godine nađeno je signifikantno pogoršanje glasa u pogledu sledećih akustičkih parametara: minimalni intenzitet ($p=0,02$), maksimalni intenzitet ($p=0,01$), jitter % ($p=0,00$), shimmer % ($p=0,04$) i HNR ($p=0,03$).

Zaključak: Anamnestički podaci ukazuju na brojne glasovne smetnje i glasovno opterećenje kod studenata glume. Subjektivna akustička analiza glasa ukazuje da više od polovine studenata glume ima elemente promuklosti. Objektivna akustička analiza glasa ukazuje na patološke vrednosti pojedinih akustičkih parametara kao i na njihovo pogoršanje tokom studiranja glume.

GORDANA MUMOVIĆ – Diplomirala je na Medicinskom fakultetu u Novom Sadu 1983.



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graditelj orgulja

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Obavezni lekarski staž je obavila u Novom Sadu. 1986. godine je zasnovala radni odnos u Domu zdravlja u Beočinu, a 1987. stalni radni odnos na Klinici za bolesti uha, grla i nosa Kliničkog centra Vojvodine. Juna 1993. odbranila je magistarsku tezu pod naslovom: -Evaluacija dejstva najčešće korišćenih inhalacionih medikamenata kod akutnih kataralnih zapaljenja gornjih disajnih puteva-. Septembra 1993. godine je položila specijalistički ispit iz otorinolaringologije. Prvi put je izabrana u zvanje asistenta na predmetu otorinolaringologija 1995. godine i više puta reizabrana. Učestvovala je u izvođenju nastave za studente medicine i stomatologije i defektologije na srpskom i engleskom jeziku i posle diplomске nastave. Bila je mentor i recenzent studentskih radova i mentor lekara na specijalizaciji. Održavala je predavanja na novinarskoj školi. Od 2001. godine je šef Fonijatrijskog odeljenja Klinike za bolesti uha, grla i nosa. 2004. godine je završila subspecijalizaciju iz fonijatrije i odbranila subspecijalistički rad pod naslovom - Konzervativni tretman disfonija -. Odradila je doktorsku disertaciju po nazivom - Terapija disfonije posle parcijalnih laringektomija primenom kompresije larinksa - 2008. godine. Izabrana je u zvanje docenta na medicinskom fakultetu u Novom Sadu 2009. Autor je jedne monografije i koautor u 3 monografije. Autor je i urednik zbornika radova 3 simpozijuma o patologiji glasa i govora. Držala je pozivna predavanja na naučnim skupovima u Beogradu, Novom Sadu, Zagrebu ili Ljubljani. Izlagala je radove na Evropskom kongresu u Budimpešti, Internacionalnom simpozijumu u Atini i seminaru u Salzburgu. Učestvovala je u petogodišnjem projektu - Patologija glasa i govora dece u Vojvodini -. Izlagala je na domaćim kongresima, intersekcijanskim sastancima, u okruglim stolovima i na sastancima Vojvođanske ORL sekcije. Učestvovala je u radu Komisije za glas, govor i sluh Ministarstva zdravlja Srbije. Organizator je edukativnih seminara na temu patologije glasa i govora. Autor je i koautor preko 40 naučnih i stručnih radova. Boravila je na stručnim boravcima Budimpešti i Beču, Marseju, Ljubljani, Zagrebu i Beogradu. Član je Evropskog laringološkog udruženja, Udruženja otorinolaringologa Srbije i Sekcije otorinolaringologa Vojvodine, a ranije Audiološko-fonijatrijske sekcije Jugoslavije. Govori engleski i služi se nemačkim jezikom. Udata je i majka dve kćeri.



VOCAL GROUP NORDIC BLUE (NORWAY)

Behind the scene with a vocal group – differences in vocal and technical approach between singing in a choir and a vocal group • (W)(E)

NORDIC BLUE is a relatively young vocal group from the city of Hamar in Norway. It's six members have diverse jobs – headmasters, teachers, nurses and a professor in music. However, they have all dedicated their free time to making music on a high level, and decided to form this group in January 2011. Nordic blue works both with and without microphones, depending on the setting and music. In spite of the short time the group has existed, it has already won a strong reputation in Norway for its music. The name Nordic Blue reflects the special light we have in the Nordic countries – a kind of blueish tone.

Berit Johnsen – soprano (b. 1969)

Berit has a long experience from singing on a high level in e.g. Chamber Choir Collegium Vocale and the Norwegian National Youth Choir. She is a frequently engaged singer in our

district. Berit works currently as Head of the Municipal Home Nursing department in Stange.

Sissel Havik – 2nd sopran (b.1977)

Sissel has for many years been a member of both the internationally renowned Chamber Choir Collegium Vocale and female choir Damenens Aften, both from the city of Hamar. She was educated as music teacher and her current employment is headmaster at a children's school. She is the twin sister of.

Randi Strømbu – alto (b. 1977)

In addition to singing in the internationally renowned female choir Damenens Aften, Randi also performs as a solo artist with different big bands. Her current employment – in addition to being mother to a 6-month-old baby girl – is as producer with the Norwegian Choir Association.

Arild Pytte Solum – tenor (b. 1971)

Arild has for many years been a member of the celebrated Norwegian male vocal group Solfa. Additionally he was for many years a member of Chamber Choir Collegium Vocale, even if his original main instrument was saxophone. Today he conducts wind band and a male choir. He is educated as music teacher and upholds a current employment as inspector at a children's school.

Thomas Nilssen – bass (b. 1976)

Thomas is our group's folk music alibi. In addition to have a good and solid bass, Thomas has won national recognition as accordion player. He was for many years a member of Chamber Choir Collegium Vocale. He is also a trained music teacher and his current employment is as music teacher at a children's school.

Thomas Caplin – baritone (b. 1960)

Thomas formed this group in 2010 and is the groups artistic leader. He has amongst others been the conductor for Chamber Choir Collegium Vocale, Lund University Male Choir (Sweden) and Oslo University Male Choir. His current employment is Professor in choral conducting and management at Hedmark University College, Hamar.



VLATKA ORŠANIĆ (CROATIA/SLOVENIA)

Head and larynx position during singing/Položaj glave i grkljana pri pjevanju ♦ (L)(E/CRO)

For every singer, particularly beginners, mastering the optimal head position, which influences the position of the larynx, is imperative. The art of singing is based, among other things, on the lower larynx position with the thyroid cartilage bent forward. Squeezing and tightening of the throat, a common mistake among beginners, has a detrimental effect on the muscles of the throat which become too contracted. Instead of relaxing the muscles, adding to their elasticity, singers can contract them so hard the larynx gets constricted as well, which makes it impossible to reach the so called "free tone". Demonstrations of the above will accompany the lecture.

Ovladavanje optimalnim položajem glave pri pjevanju, a time i grkljana, je važno za sve pjevače, a posebice za pjevače početnike. Umjetničko se pjevanje temelji, između ostalog, i na niskom položaju grkljana, pri čemu je štitna hrskavica nagnuta naprijed. Napinjanjem i stezanjem vrata, što često čine početnici, negativno se utječe na mišiće grkljana koji su u tom slučaju pre više kontrahirani. Umjesto da su ti mišići opušteniji i elastičniji, pjevači ih znadu tako stegnuti da stegnu i sam grkljan, što onemogućuje postizanje tkzv. 'slobodnog tona'. Predavanje će biti potkrijepljeno praktičnim pokazivanjem navedenoga.

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. Anka Opolksi. 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 Trmina* 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).

VLATKA ORŠANIĆ rođena je u Zaboku. U Varaždinu, s navršenih 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 Olivere 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), Edinburgu (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 Szoltész, Kiril Petrenko, Howard Arman, Heinz Holliger i dr.) te uglednim režiserima (Joachim Herz, Harry Kupfer, Christine Miéltz, 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.

ROZINA PALIĆ-JELAVIĆ (CROATIA)

Zborski ulomci/brojevi u operi *Nikola Šubić Zrinjski* Ivana pl. Zajca (L)(CRO)

Već od prvih osvrta na operu *Nikola Šubić Zrinjski*, od njezine premijere 1876., osobito se naglašavala činjenica da su u toj Zajčevoj operi „dobri brojevi“ zborovi; oni su „efektni“, govorilo se tako o „izvršnim ulomcima zborova, snažnima, udešenima od prvoga do zadnjega“ (o *Slava ti care* i *Tako nama Boga velikoga*, potom o Zboru vila *Ljubio je goluban* kao o „uzoru ljupkoga vilinskoga pjevanja“, sve do zbora *U boj!*). Uvidom u partituru Zajčeve opere moglo se uočiti postojanje nekoliko tipova zbornih ulomaka/brojeva, a autorova intencija da zbornim dije-

lovima svoje partiture poda znatnu ulogu može se sagledati iz nekoliko aspekata: iz aspekta „delikatnoga“ razdoblja u kojem je opera nastala, jer su sedamdesete godine 19. stoljeća bile osobito značajne u pogledu utvrđivanja nacionalne svijesti kod najšire publike/javnosti, kao i zbog intenziviranja zbarske djelatnosti, čemu je pridonijela pojava osnivanja mnogih zbarskih ansambala i pjevačkih društava toga doba; iz aspekta dramske radnje, s jedne strane, i povijesne pozadine drame u libretu, s druge strane, u kojoj se nadredio patriotski princip pa su, upravo zbog važnosti teme/djela iznimnoga značenja i poruke, proistekla i autorova nastojanja za osobitim naglašavanjem takva pristupa (eksponiranoga i u zbarskim ulomcima); iz aspekta romantičarskih toposa (o zajedništvu, podrijetlu, teritorijalnoj pripadnosti, nacionalnim junacima) koje je bilo moguće identificirati u Zajčevoj operi, istaknuo se nacionalni identifikacijski narativ kao nositelj ideologijske i svjetovne moći; s obzirom na posebnosti što su obilježile Zajčevu operu, među inim i činjenice da je libretist Badalić, ne brinući se odviše o vlastitu autorskom integritetu, pristao uvrstiti u tekst – u ponešto izmijenjenom obliku – završnu pjesmu *U boj u boj* iz pera Franje Markovića (koju je Zajc uglazbio desetak godina prije i koja će postati zaštitnim znakom slavne opere); s obzirom na ideologeme u operi, signifikantne i u zbarskome partu, koji se mogu tumačiti u kontekstu ideje nacije, hrabrosti, (samo)žrtvovanja, odanosti, a među kojima je najučestalija sintagma *u boj /na boj/ sveti boj* te činjenice da zbarski Finale opere sadrži sve u operi ključne ideologeme (pritom se posebna pozornost posvećuje ideologemu *u boj*, koji se može pojmiti eksplicitnim hrvatskim nacionalnim identifikacijskim idiomom, a prepoznaje se ponajprije /samo/ kao temeljna jezgra Finala); naposljetku, iz aspekta društvene uloge opere, kojom jezično djelo/poruka koju imanira i opera po svojem tekstu sloju, oblikuje evokacije što ih pobuđuju ekspresivni, imaginacijski rezonantni iskazi; eksplicijacija takva iskaza dade se očitije predočiti, primjerice, u Finalu opere (*U boji!*), ali i u završnoj „živoj slici“ („Katastrofa“), scenskome prizoru bez riječi i pokreta (Allegoria / Apoteoza).

ROZINA PALIĆ-JELAVIĆ – Uz studij matematike na PMF-u Zagrebu, diplomirala je na Odjelu za glazbeni odgoj (1984.) te na Odjelu za muzikologiju i glazbenu publicistiku (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 (*Glazbena umjetnost III, Glazbena umjetnost IV*) te 80 znanstvenih i stručnih radova, objavljenih u znanstvenim i stručnim časopisima, zbornicima radova s međunarodnih simpozija i dr. Sudjelovala je aktivno na 44 znanstvena (muzikološka) i stručna skupa u Hrvatskoj i inozemstvu. Glavno istraživačko polje: hrvatska glazba druge polovice 19. i prve polovice 20. stoljeća, osobito na vokalnom (svjetovnom i crkvenom) području. Članica je Hrvatskoga glazbenoga zavoda, Hrvatskoga muzikološkoga društva, Hrvatskoga društva glazbenih teoretičara i Hrvatskoga društva skladatelja. Viša je stručna suradnica u Odsjeku za povijest hrvatske glazbe Zavoda za povijest hrvatske književnosti, kazališta i glazbe HAZU u Zagrebu.



Aside from studying mathematics at the Faculty of Science, B.A. in music education (1984) as well as in musicology and music journalism at the Zagreb Music Academy (B.A. in 1989). She is currently a post-graduate student at the Interdisciplinary postgraduate doctoral study of the Croatiaology at the Croatian Studies Faculty (*Hrvatski studiji*) at the Zagreb University. She is the author of two musical studies textbooks for secondary schools (*Music art III, Music*

art IV), and of eighty scholarly and specialist articles, published in scientific and expert journals, in collections of papers of the international musicological symposia etc. She participated actively in a number (44) of scientific (musicological) symposia and expert conferences in Croatia and abroad. 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. Member of the Croatian Music Institute, Croatian Musicological Society, Croatian Association of Music Theorists and Croatian Composers' Society. 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.

MARIJANA PEVEC (CROATIA)

Akustička analiza jazz pjevanja ♦ (L)(CRO)

Moderna znanost o glasu, nastala nesebičnom suradnjom stručnjaka iz različitih područja, akcent stavlja na vokalne profesionalce. Analiza pjevačkih glasova, budući da se pjevači na specifičan način koriste glasom (nerijetko se dovodeći u ekstreme anatomskih i fizioloških mogućnosti glasa), omogućuje važne spoznaje o glasovima koje se dalje mogu primijeniti kako u pedagoške, tako i u terapijske svrhe. U ovom radu analiziran je jedan upravo takav, pjevački glas. *Contemporary Commercial Music* je termin kojim se u svijetu glazbe označavaju svi oni stilovi pjevanja koji se ne ubrajaju u klasično pjevanje. Većina glazbenika koji zarađuju pjevajući upravo se bave nekim od tih stilova. Isto tako, za razliku od opernih pjevača koji tjedno prosječno imaju jedan nastup, pjevači iz, dugo smatranih drugorazrednih glazbenih stilova, imaju nastupe gotovo svakodnevno. Međutim u znanstvenim krugovima su još uvijek zanemarivani budući da se većina istraživanja provodi na klasičnom stilu pjevanja. Gotovo uvijek je slučaj da su vokalni pedagozi pjevačima neklasičnih stilova klasične naobrazbe i najčešće im ne mogu pružiti adekvatne informacije. Ovaj je rad pokušao biti tek malim doprinosom znanstvenom populariziranju popularnih glazbenih stilova. U njemu se pokušao analizirati fenomen jazz pjevanja ili barem neki njegovi dijelovi. Akustičkim analizama iz primjera pjevanja jedne renomirane mlade jazz pjevačice, pokušalo se utvrditi neke od važnijih karakteristika ovog specifičnog stila te vidjeti koliko i kako se jazz iz teorije provodi u praksi.



MARIJANA PEVEC je rođena 1984. godine u Požezi. Nakon završene osnovne škole u Kutjevu, 1998. se upisuje prirodoslovno-matematičku gimnaziju u Požezi. Od 1999. pohađa i srednju glazbenu školu u Požezi (smjer: solo pjevanje). 2002. godine na zagrebačkom sveučilištu upisuje Filozofski fakultet (smjerovi: fonetika i kroatistika). Tijekom fakultetskog obrazovanja, radi kao demonstratorica na Odsjeku za fonetiku (za kolegije: Artikulacijska fonetika, Fonetska transkripcija, Mjerenje govornih sposobnosti i Neurofonetika). Od 2006. predaje na školi retorike za nadarene srednjoškolce, Govorničkoj školi „Ivo Škarić“. Diplomirala je 2009. na Filozofskom fakultetu fonetiku te hrvatski jezik i književnost. Također, sudjeluje na 4th, 5th i 6th International Summer Jazz Meetingu u Lepoglavi. Od 2010. pohađa i školu suvremenog pjevanja Mikrofon Star. Trenutačno je zaposlena u Centru za umjetnu pužnicu i nove tehnologije Poliklinike za rehabilitaciju slušanja i govora SUVAG.

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ELENMARI PLETIKOS OLOF (CROATIA)

Percepcija boje vokalskih glasnika • (L)(CRO)

Brojni fizikalni parametri utječu na percepciju boje zvuka, tj. timbra. Prvi i drugi formant vokalskih glasnika, iako nisu jedini smatraju se najbitnijim korelatom boje vokala te se pomoću njihovog odnosa opisuju vokalski sustavi. U takvom dvodimenzionalnom prikazu prvi formant vokala artikulacijski korelira s otvorenošću, a akustički sa sonornošću (obilježje kompaktnosti/difuznosti), dok drugi formant vokala artikulacijski korelira s visinom, a akustički sa svjetlinom (obilježje akutnosti/gravisnosti). U radu se istražuje kolika je promjena središnje frekvencije prvog i drugog formanta potrebna da bi se percipirala promjena boje hrvatskih vokala. Pretpostavka je da pjevači, koji uče nadzirano upravljati izgovornim organima, mogu, za razliku od nepjevača, percipirati manje akustičke razlike u položaju formata kao promjenu vokalske boje.



ELENMARI PLETIKOS OLOF rođena je 1974. u Puli gdje je završila jezičnu gimnaziju. Diplomirala je 1999. godine fonetiku i njemački jezik i književnost na Filozofskom fakultetu Sveučilišta u Zagrebu. Doktorirala je 2008. godine na području humanističkih znanosti s radom *Akustički opis hrvatske prozodije riječi*. Za vrijeme diplomskog i poslijediplomskog studija dobila je nekoliko stipendija te studirala na Odsjeku za germanistiku Sveučilišta u Salzburgu, Austrija (CEEPUS), na Institutu za strojnu obradu govora Sveučilišta u Stuttgartu, Njemačka (DAAD) i bila na stručnom i znanstvenom usavršavanju na Sveučilištu u Iowi, Iowa City, SAD (JFDP). Radi kao docentica na Odsjeku za fonetiku Filozofskog fakulteta u Zagrebu. Na Filozofskom fakultetu u Zagrebu izvodi kolegije Opća fonetika, Psihoakustika, Govorničke vrste i Metodika podučavanja govorništva. Radila je kao vanjska suradnica u *Službi za jezik i govor* Hrvatske televizije. Sudjelovala je u radu Govorničke škole "Ivo Škarić" gdje je kao mentorica vodila više od dvadeset sedmodnevnih retoričkih radionica za srednjoškolce. Objavljuje stručne i znanstvene radove s područja fonetike i retorike.

BOJAN POGRMILOVIĆ (CROATIA)

Maestro Ljubo Stipišić – Life and Work • (L)(E/CRO)

Ljubo Stipišić Delmata (1938-2011) renasansna je ličnost. On je skladatelj, obrađivač, pjesnik, melograf, sakupljač narodnog blaga širokog spektra, slikar, dirigent, voditelj klapa, organizator, producent. Sve što je radio bilo je visokih umjetničkih dometa te je ostavio dubok trag u hrvatskoj kulturi.

Kao skladatelj i obrađivač vezan je najvećim dijelom za vokalno i dalmatinsko. Rukopis mu je sasvim osebujan, iako duboko povezan s klapskom i pučkom crkvenom tradicijom svoga kraja. Iza sebe je ostavio više od 1000 stranica nota svojih skladbi, te oko 400 stranica obrada narodnih napjeva. Najvažniji je autor i autoritet kada je u pitanju klapsko pjevanje, te najvažnija karika u osvještavanju važnosti pučkog crkvenog pjevanja. Spasio je od zaborava, snimajući i zapisujući, sate i sate pučke glazbe, pokrivši pritom nekoliko stoljeća te prakse i gotovo cijeli dalmatinski teritorij, obalu, otoke i zaleđe. Svojim pučkim oratorijima baziranim na pučkim zapisima udahnuo je novi život tom izrazu i ostvario kulturna djela hrvatske zbornice literature.

Ljubo Stripišić Delmata (1938-2011) is a renaissance personality. He is composer, arranger, poet, painter, melograph, conductor, organizer, producer...In all fields he achieved the highest standards and he is a legend of dalmatian folk harmonic singing and dalmatian sacral folk singing. The importance of his opus is in the high quality, because lot of his work is a part of anthology of croatian choral singing, but also the enormous quantity. He left more than thousand pages of his compositions and about four hundred arrangements of folk songs. His activity in recording and collecting the folk sacral dalmatian music conserved the valuable and significant heritage. His folk oratorios based on this materials gave the new life to this genre and are fantastic example of his creativity.

BOJAN POGRMILOVIĆ, 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", "Gajeta" 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.-2011. vodio je Vokalni ansambl "Samoborke" s kojim je ostvario značajne uspjehe, a posebice naslov pobjednika folklorne kategorije na Festivalu "Praga cantat". Sada vodi i Klapu "Poj" iz Samobora. Ravnao je i gudačkim orkestrom iz Češkog Krumlova, Hrvatskim komornim orkestrom, te Zagrebačkom filharmonijom. Kao solist i sa svim svoji ansamblima snimio je 30-tak nosača zvuka. Predsjednik je Hrvatske udruge vokalnih pedagoga i dopredsjednik Hrvatske udruge zborovođa.



SNEŽANA PONOŠ (CROATIA)

Maestro Dinko Fio – Life and Work ♦ (L)(E)/CRO

With his superb artistic work, Dinko Fio (1924 – 2011), a composer, a choral conductor, a musical pedagogue, an ethnomusicologist, and an adapter of folk melodies, provided significant guidelines for the development of Croatian choral music of the twentieth and the beginning of the twenty-first centuries. His oeuvre as a composer is almost entirely dedicated to choirs, which derives from his singing, conducting and pedagogical experience and has a basis in folk melodies of his native land, Dalmatia. Ever since he was in his twenties Fio had been a choral conductor, and until the end of his musical career he was a choral master of numerous primary school, high school, university, and professional choirs and vocal groups. Artistically, he was particularly successful in his work with children's choirs (Children's Choir of the Volovčica Primary School from Zagreb as well as the Zagreb Radio and Television Children's Choir), the Ivan Goran Kovačić Academic Choir, and as a musical leader and conductor of

the National Folk Dance Ensemble of Croatia - Lado. He devoted the last two decades of his career to the work with Dalmatian klapas (a cappella singing groups). As an exceptional vocal and musical pedagogue he taught numerous choral singers with whom he won awards in domestic as well as international competitions. He gave a series of seminars and lectures on the methodology of choral singing across Croatia and in several neighbouring countries. On the phenomenon of the musical scale of Istria, which particularly intrigued him in his research work, he also lectured at American universities during a month-long concert tour by the Ivan Goran Kovačić Academic Choir in 1974. Fio's ethnomusicological and creative work is the result of the maestro's ties with his native, Dalmatian homeland and his systematic work on the collection, preservation and the promotion of the musical heritage of Croatia. He ensured the longevity of many folk melodies by harmonising and adapting them for children's, male, and mixed choirs and Dalmatian klapas, as many of them would have otherwise probably sunk into oblivion. By publishing his notations of harmonisations, and his own works in the folk idiom, Dinko Fio considerably enriched the most recent Croatian literature on chorals, thus also encouraging the performing practice.

Dinko Fio (1924. – 2011.), skladatelj, zborovođa, glazbeni pedagog, melograf i obrađivač narodnih napjeva, uzornim je umjetničkim i autorskim radom dao važne smjernice za razvoj hrvatske zbornske glazbe XX. i početka XXI. stoljeća. Njegov skladateljski opus gotovo je u potpunosti posvećen zborovima, što proizlazi iz njegova pjevačkog, dirigentskog i pedagoškog iskustva, a počiva na vrelu pučkih napjeva njegova rodnoga, dalmatinskog kraja. Zbornskim dirigiranjem Fio se bavio od svojih dvadesetih godina, a do kraja svoje aktivne glazbeničke karijere vodio je brojne osnovnoškolske, gimnazijske, studentske, profesionalne zborove i klape. Osobito velike umjetničke rezultate postigao je u radu s dječjim zborovima (Zbor OŠ Volovčice iz zagreba te Dječji zbor RTV Zagreb), akademskim zborom "Ivana Gorana Kovačića", te kao glazbeni rukovoditelj i dirigent Ansambla narodnih pjesama i plesova Lado. Zadnja dva desetljeća aktivne karijere posvetio je radu s klapama. Kao vrstan vokalni i glazbeni pedagog educirao je brojne zbornske pjevače s kojima je osvajao nagrade na domaćim i međunarodnim natjecanjima. Održao je niz seminara i predavanja iz metodike zbornskoga pjevanja diljem Hrvatske i u nekoliko susjednih zemalja. O fenomenu istarske ljestvice, za koju se osobito zanimao u svome istraživačkom radu, govorio je također i na američkim sveučilištima, tijekom jednomjesečne koncertne turneje sa zborom „I. G. Kovačića“ godine 1974. Melografski i obrađivački rad Dinka Fia rezultat je maestrove povezanosti s rodnim, dalmatinskim zavičajem i sustavnog rada na prikupljanju, očuvanju i promociji hrvatske glazbene baštine. Harmonizacijom narodnih napjeva i prilagodbom za dječje, muške, mješovite zborove i klape, mnogim je pučkim napjevima osigurao dugovječnost, jer bi mnogi od tih napjeva, u protivnome, vjerojatno pali u zaborav. Notnim izdanjima harmonizacija, obrada i autorskih radova u folklornom idiomu Dinko Fio značajno je obogatilo noviju hrvatsku zbornsku literaturu te, na taj način, potaknuo i izvođačku praksu.

SNEŽANA PONOŠ, 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 na *Školi za zborovođe pri Vokalnoj akademiji*

u Zagrebu. Zborskim dirigiranjem Snežana Ponoš bavi se od 2003. godine. 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 zbarski nastup i posebnu nagradu za najboljeg dirigenta natjecanja. Godine 2007. osniva djevojački zbor *Cantus ante omnia* s kojim osvaja tri prve nagrade na međunarodnim zbarskim natjecanjima (*Europees Muziekfestival voor de Jeugd*, Neerpelt 2008.godine te 27. *Internationaler Franz Schubert Chorwettbewerb*, Beč 2010. godine), tri prve nagrade na varaždinskim Glazbenim svečanostima (2008., 2009. i 2010. godine), te četiri prve nagrade na međunarodnom natjecanju *Lipanski zvuci* (Petrinja 2009., 2010. i 2011. godine). Dobitnica je i nekoliko posebnih dirigentskih nagrada (*Slovakia Cantat* 2007. godine, III. *Lipanski zvuci* 2010.godine i 27. *Internationaler Franz Schubert Chorwettbewerb* 2010. godine) kao i posebne nagrade Udruge hrvatskih dirigenata i pjevačkih zborova za kontinuirani doprinos razvoju hrvatske zbarske glazbe (2010. godine). Na II. međunarodnom natjecanju *Lipanski zvuci* održanom u Petrinji 2009. godine Snežana Ponoš promovirana je u *Maestru mentoricu Hrvatske udruge zborovođa*.



SNEŽANA PONOŠ, musicologist and History of Music teacher, was born in Vukovar, Croatia. She has been living and working in Zagreb since coming to the university in 1982. During 1987 and 1988 she was a part-time editor of the radio shows from the series of Musical Archives on the Croatian Radio. She taught music on several highschools in Zagreb since 1987. Since 1993 she has been teaching music and leading the school choir in the 16th Grammar school in Zagreb. She occasionally teaches The history of choir music on the *Vocal Academy*. Snežana Ponoš has been a choir director since 2003. In 2004 and 2006 she participated on the international competition *Europees Muziekfestival voor de Jeugd* in Neerpelt, Belgium and won first prizes with the 16th Grammar School Girls' Choir. On the Music Celebrations of the Croatian Youth in Varaždin, Croatia in 2004, 2006 and 2007 she won the gold medals, as well as the special prize of the Croatian Association of Composers for the best performance of the compulsory piece by a Croatian author in 2007. With the same choir she won the second prize on the international choir competition *Slovakia Cantat* in Bratislava in 2007 for the choir performance and a special prize for the best choir director of the competition. In 2007 she founded a girls' choir *Cantus ante omnia* with which she won three international first prizes (*Europees Muziekfestival voor de Jeugd*, Neerpelt, Belgium in 2008 and the 27th *Internationaler Franz Schubert Chorwettbewerb*, Vienna, Austria in 2010.), three first prizes on the *Music Celebrations of the Croatian Youth* in Varaždin, Croatia (in 2008., 2009., 2010.), as well as the special prize Marijan Zuber for the artistic impression in 2009 on the 52nd *Music Celebrations of the Croatian Youth* in Varaždin, Croatia in 2009. On the annual international choir competition *The Sounds of June* in Petrinja, Croatia in 2009.,2010., 2011. she won four first prizes with *Cantus ante omnia*. On the same festival she was promoted into a Choir Director Mentor by the Croatian Association of Choir Directors. She has also

received several special conductor's prizes (on *Slovakia Cantat* in 2007., on the *3rd Sounds of July* in 2010 and *Internationaler Franz Schubert Choirwettbewerb* in 2010), as well as the special prize of the Croatian Conductors and Choir Leader Association for the continuous contribution to the development of the Croatian choir music.

DINA PUHOVSKI (CROATIA)

Strange fruit-The Voice in popular Music/Čudno voće-glas u popularnoj glazbi • (L)(E/CRO)

Na primjeru više snimljenih verzija pjesme *Strange Fruit* - inspirirane fotografijom žrtava linča na američkome Jugu, koju je prvu snimila Billie Holiday - razmatraju se neka pitanja vezana uz glas u popularnoj glazbi. Pritom je težište na nekoliko pitanja / problema: kako 'analizirati glas', kako usporediti više snimljenih verzija, odnosno: kako analizirati interpretaciju, kojim rječnikom opisati vokalnu izvedbu i usporediti je s nekom drugom i kako naći što se nalazi „iza“ snimljenoga glasa.

Listening to several recorded versions of the song *Strange Fruit* - inspired by a photograph showing victims of a lynching, first recorded by Billie Holiday - some questions pertaining to the topic of voice in popular music are considered. The focus is on several questions/problems: how to „analyze voice“, how to compare several recorded versions, or rather: how to analyze interpretation, which vocabulary to use to describe a vocal interpretation and to compare it with another, and how to find what lies „beneath“ the recorded voice.



DINA PUHOVSKI rođena je u Zagrebu 1977. godine. Na Muzičkoj je akademiji Sveučilišta u Zagrebu diplomirala solopjevanje (u klasi red. prof. Cynthia Hansell-Bakić, 2003.) i muzikologiju (radom *Čudni plodovi: Glas u popularnoj glazbi*, pod mentorstvom doc. dr. sc. Dalibora Davidovića, 2010.). U pjevanju se u novije vrijeme usavršavala s Gertrudom Munitić u Zagrebu i s Evom Blahovom u Slovačkoj te koncertno nastupa u Hrvatskoj i inozemstvu. Od 2004. redovno surađuje s Trećim programom Hrvatskog radija (u emisijama njihova glazbenog i kulturno-znanstvenog programa), a od 2007. radi za glazbene festivale – Muzički biennale Zagreb (2007., 2009., 2011.), Međunarodni festival komorne glazbe „Julian Rachlin & prijatelji“ u Dubrovniku (2007. – 2011.) i Zagrebački međunarodni festival komorne glazbe (2008. – 2011.), kao urednica tiskanih izdanja i web-stranica, autorica popratnih tekstova, prevoditeljica, producentica. Prevodi s engleskoga i na engleski te s njemačkoga (Atlas glazbe 2, Golden Marketing / Tehnička knjiga, 2006.). Stručna je suradnica Zavoda za sistematsku muzikologiju Muzičke akademije Sveučilišta u Zagrebu.

Dina Puhovski was born in Zagreb in 1977. She graduated in singing (in 2003, under Cynthia Hansell-Bakić), and in musicology (under assoc. prof. Dalibor Davidović, in 2010, with the topic *Strange Fruit: Voice in Popular Music*), both from the University of Zagreb Music Academy. She furthered her studies in singing with Gertruda Munitić in Zagreb, and Eva Blahová in Bratislava and gives concerts in Croatia and abroad. Since 2004 she has been collaborating with the Third Programme of the Croatian Radio (for programmes created by

both the Music Department and the Culture and Science Department), and since 2007 she has been working for various music festival – Music Biennale Zagreb (2007, 2009, 2011), International Chamber Music Festival „Julian Rachlin and Friends“ in Dubrovnik (2007-2011) and Zagreb International Chamber Music Festival (2008-2011), as the editor of printed materials and web pages, author of accompanying texts, translator, and producer. She translates from and into English, and from German into Croatian (*DTV Music Atlas 2* by Ulrich Michels, 2006). Dina Puhovski is currently an associate of the Institute of Systematic Musicology at the University of Zagreb Music Academy.

INGRID PUSTIJANAC (CROATIA)

Giovanni Matteo Asola's *Hymni ad vespertinas* and the practice of *alternatim* as choral and vocal experience ♦ (L)(E/CRO)

Italian renaissance Composer Giovanni Matteo Asola (1528-1609) published in 1585 *Hymni ad Vespertinas Omnium Solemnitatum Horas decantandi*, a collection of the Liturgy of the Hours Hymns. There are Vespers Hymns for the whole Liturgical Year, whose structure considers in the most cases the *alternatim* singing technique, i.e. the alternation of monody (gregorian choral – odd strophes) and polyphony (even strophes). Among various possibilities of performing the Hymns that are historically documented (soloist/choir, two choral ensembles, Organ/Choir), it will be here focused first on the performance practice by two choral groups (of non professional singers) and above all from the point of view of vocal experience of two expressive and technically different contents.

Talijanski renesansni skladatelj Giovanni Matteo Asola (1528-1609) objavio je 1585 *Hymni ad Vespertinas Omnium Solemnitatum Horas decantandi*, zbirku himni za liturgiju časova. Radi se o himnama za Večernje (vespri) kroz cijelu liturgijsku godinu čija struktura predviđa u većini slučajeva pjevanje tehnikom *alternatim*, odnosno izmjenjivanjem monodije (gregorijanskog napjeva – neparne strofe) i polifonije (parne strofe). Od različitih načina izvođenja himni (solista/zbor, dvije zbarske grupe, orgulje/zbor) koja su povijesno dokumentirani, u izlaganju će se posebno analizirati specifičnosti izvođenja od strane dvije zbarske skupine (neprofesionalnih izvođača) sa stajališta vokalnog iskustva dvaju ekspresivno i tehnički različitih sadržaja.

INGRID PUSTIJANAC – Nakon završenog srednjoškolskog obrazovanja u Puli (Gimnazija i Muzička škola), odlazi na studij u Italiju. Na Fakultetu Muzikologije u Cremoni Sveučilišta u Paviji 2000. diplomira muzikologiju, a 2004 završava i doktorat iz Muzikologije i filoloških znanosti. Istodobno na Konzervatoriju u Mantovi studira, te u srpnju 2000. godine, diplomira koralnu glazbu i zbarsko dirigiranje, zatim u rujnu iste godine i kompoziciju. Završava prvi stupanj studija elektronske glazbe u klasi profesora Alvise Vidolina pri Pučkoj glazbenoj školi u Milanu (Civica scuola di musica). Od 2001. godine kontinuirano radi u nastavi, kao asistent kolegija za Glazbenu analizu, te nositelj kolegija za Zbarsko dirigiranje i za Laboratorij starih i suvremenih notacija, pri Fakultetu Muzikologije u Cremoni, a osim didaktičke aktivnosti, sudjeluje u brojnim internacionalnim simpozijima



o suvremenoj glazbi i objavljuje radove na tom području. Od 01.10.2002. do 28.02.2003 na stipendiji je Fondacije Paul Sacher iz Bazela u sklopu znanstvenog projekta «Skladateljska tehnika Ligetija – Koncerti za solo instrumente i orkestar». Od 01.02.2006. do 31.01.2010. djeluje kao znanstveni suradnik Sveučilišta u Paviji na znanstvenom programu «Povijest teorije glazbe i suvremenih skladateljskih tehnika» s projektom «Problem oblika u skladateljskim tehnikama na početku XXI. stoljeća», a od 01.02.2011 na programu «*Novi oralitet: skladateljske tehnike između notacije i izvođačke prakse*». Od 2001 dirigira zborom Fakulteta u Cremoni (s kojim redovito održava nastupe u Italiji, Njemačkoj, Francuskoj), predstavlja jući moderne izvedbe mnogih neobjavljenih partitura iz razdoblja Renesanse i ranog Baroka. Usavršava orkestralno dirigiranje u Milanu (u klasi maestra Emilia Pomarica od 2005-2007, i Yoichi Sugiyame od 2007 do danas).

INGRID PUSTIJANAC (born in Pula, Croatia in 1974) is a musicologist whose main research fields are in composition technique and music theory, in particular that of the late XXth century composers such as György Ligeti, Gérard Grisey, Helmuth Lachenmann, Giacinto Scelsi, Luciano Berio, Salvatore Sciarrino and others, based on sketch studies and analysis of compositional process. She received a degree in composition and choral conducting from the Conservatory of Mantua, and pursued her studies in electronic music and orchestral conducting at Scuole Civiche of Milan. She is an assistant on the Musicology Faculty at the University of Pavia (Harmony and Music Analysis), a young professor at the Music Academy of the University of Zagreb (XXth century music and Croatian XXth century music), is a conductor of the Choir for the Musicology Faculty in Cremona from 2001 and the musicologist in residence of highScore Festival in Pavia from 2010.

PETER SCHMIDT (GERMANY)

How many registers? - A physiological answer to an age-old question about the human voice and its practical implications for vocal pedagogy (L)(E)

The question of the number of registers in the human voice goes back to the very beginnings vocal pedagogy. In centuries of teaching there has been no concluding answer that would have remained undisputed among the experts. This is not surprising, as vocal pedagogy is a highly subjective field of teaching – as there are so few objective and measureable observations available. Not even the introduction of scientific methods, starting with the laryngoscope in the mid 19th century and progressing to sophisticated acoustic and physiological research in the 20th and 21st, could remove the persistent doubts. This presentation addresses the register question from the viewpoint of the work of the eminent New York vocal pedagogue *Cornelius Reid* (1911-2008), who presented in his publications a stringent and consequential answer to the register question. Over a teaching and research career spanning 65 years Reid managed to bring together knowledge of the Belcanto era with vocal physiology of the 20th century. He reached the understanding that due to the functionality of the intrinsic laryngeal musculature there are exactly two registers in the sense of two physiologically observable functional principles of the vocal mechanism. His findings have significant implications for the practical teaching of voice. Inasmuch as the teacher has developed the ear to distinguish vocal production according to these two functional principles, he or she can specifically train



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01/4810902

jozef.gjoni@zg.t-com.hr

www.zlatarna.com/zlatarna-gjoni

the registers, separated and in efficient coordination, in order to diagnose and overcome vocal deficiencies of the student. Reid asserts that the majority of vocal problems can be traced back to registration issues. To influence the mechanism of the involuntary laryngeal musculature there are three influencing variables under volitional control available to the pedagogue: pitch, volume, and vowel.



DR. PETER SCHMIDT follows an unusual career path divided between the fields of classical music and vocal pedagogy on the one hand, and economics and business on the other. He studied Economic Sciences at the University of Tübingen in Germany and at the University of Virginia (USA), graduating with a doctorate in the field of accounting and taxation. Simultaneously he has pursued an education in music and singing and graduated as Master of Music in Vocal Performance from the University of Colorado at Boulder (USA). After postgraduate work at the Hochschule für Musik Karlsruhe (Opernschule) he gathered performing experience at the Colorado Opera Troupe and with Denver Opera company.

Upon returning to Europe and years spent in Munich and Stuttgart, he moved to Zagreb in pursuit of a new challenge in business consulting and academic teaching. He currently works for the Rochester Institute of Technology's Croatian subsidiary (ACMT). Peter nowadays enjoys teaching and performing concert and Lied repertoire, as well as research in vocal pedagogy.

THOMAS SCHÜLE (GERMANY)

Interkultur and The Choral World ♦ (L)(E)

INTERKULTUR is the world's leading provider of international events for amateur choirs. In the 24 years of its existence the company has conducted 120 international choral competitions around the globe with more than 5,600 choirs from 90 countries. The largest event is the series of the WORLD CHOIR GAMES, the Olympics of choral music, the 7th edition of which will be conducted in Cincinnati (USA) in July 2012. Thomas Schüle will introduce INTERKULTUR and its series of events and will explain possibilities how amateur choirs can participate in choir competitions on an international scale. The presentation shall encourage choral conductor to participate in such competitions.



THOMAS SCHÜLE finished his studies of Musicology in the year 1986 at the University of Tübingen/Germany with the Master of Arts Diploma. From 1993 until 1999 he was Vice Director Sales & Marketing of the State Theatre and Opera House in Stuttgart. At the same time he was singer in the Opera Chorus and lecturer for Cultural Management at the University of Heilbronn. He has won several international choir competitions as a singer in "Studio Vocale Karlsruhe" choir. Thomas Schüle was organizer of many concerts, music festivals, CD-Productions and concert tours. A highlight was the Open Air

with Sir Elton John in Darmstadt/Germany where he was the head of organization in 2003. Since 1999 he was a Director of INTERKULTUR and served at all WORLD CHOIR

GAMES presented so far in Austria 2000/2008, Korea 2002, Germany 2004 and in China 2006/2010. He was Project Director of the ASIAN CHOIR GAMES in Jakarta/Indonesia 2007 and in Gyeongnam/Korea 2009 and he organized international choir competitions in Kuala Lumpur/Malaysia 2010 and Hoi An/Vietnam 2011. He was member of the Jury at several national and international choir competitions in the Philippines, Malaysia and Korea.

TOMISLAV SELETKOVIĆ (CROATIA)

Školski kurikulum – kurikulum slobodnih aktivnosti – pjevački zbor + (L)(CRO)

Za razliku od nacionalnog kurikuluma koji nudi strategiju razvoja institucije u širem smislu, školski kurikulum predstavlja, konkretno, praktično ostvarenje odgojno obrazovnih ciljeva. Osim nastavnih programa, školski kurikulum najčešće obuhvaća izbornu, dodatnu nastavu te izvannastavne aktivnosti. Utjecaj izvannastavnih aktivnosti na odgoj i obrazovanje učenika je vrlo značajan, počevši od stvaranja obogaćene sredine, preko učenja specifičnih znanja i vještina do učinkovitog korištenja slobodnog vremena. Istinsku usmjerenost na dijete, škola pokazuje pomno kreirajući sadržaje satkane na potrebama i interesima učenika te afinitetima i sposobnostima nastavnika. Poseban interes učenika za aktivnim bavljenjem glazbom (psihološko načelo) ostvaruje se i skupnim muziciranjem – sviranjem ili pjevanjem u ansamblu. Učitelji/nastavnici pak kroz veću satnicu od one u redovnoj nastavi mogu više utjecati na razvoj umjetničkog senzibiliteta budućih dionika glazbenog života (kulturno-estetsko načelo). Učinkovitost rada s pjevačkim zborom ogleda se u pažljivo i realno osmišljenim ciljevima, kao i vrlo jasnoj, metodički strukturiranoj provedbi zadataka, počevši od definiranja zbora, preko artikulacije pjevačkih proba, stvaranja repertoara sve do prezentacije rada (javni nastupi i komunikacija s publikom).

TOMISLAV SELETKOVIĆ (Slavonski Brod, 1977.) zborovođa i glazbeni pedagog, diplomirao je na Muzičkoj akademiji u Zagrebu. Predaje glazbenu kulturu i umjetnost u OŠ *Kralja Tomislava* i u *Privatnoj klasičnoj gimnaziji* u Zagrebu. Također je voditelj *Županijskoga stručnog vijeća učitelja glazbene kulture* te drži seminare i radionice za stručno usavršavanje učitelja. Trenutačno je usmjeren na kurikulum umjetničkoga odgojno-obrazovnog područja na poslijediplomskom doktorskom studiju pedagogije. Aktivan je radeći sa školskim i amaterskim zborovima (mješoviti zbor *Ivan Kukuljević Sakcinski-Zagreb*, *Gradski zbor Dugo Selo*, Mješoviti zbor *Nikola Tesla-Zagreb*) Dobitnik je nagrada na domaćim i inozemnim natjecanjima (Natjecanje zborova u Zagrebu, *Johannes Brahms-Njemačka*, Svjetske zbornice igre-Graz).



MARTINA SPIRITOVA (CZECH REPUBLIC)

System of music education in the Czech Republic + (L)(E)

The system of music education in the Czech Republic consists of Basic Art Schools, High Schools of Music (Conservatories) and two Academies located in Prague and Brno. Further music education can be also found at several universities. All types of schools are mostly pub-

lic although private or parochial schools are in CR, too. Non-professional choirs are based in all types of schools but also in leisure centres and within Churches. There are also choirs founded as a community organizations. Choirs are led by professionals but also by experienced non-professionals (e.g. students) as a result of a vast number of non-professional choirs. Professional choirmasters study at JAMU or pedagogical faculties; some choirs are traditionally led by organists or singers, the other ones - mostly at schools - by music teachers. Choirs in the Czech Republic can be members of Unie českých pěveckých sborů (Czech Choirs Union) which is an institution that organizes concerts, festivals and competitions. Thanks to a long Czech music tradition is singing in a choir widely spread but lacks the financial support.



MARTINA SPIRITOVÁ graduated from the Faculty of Philosophy and Art, Charles University in Prague. She studied choirmastery at the Faculty of Education, Charles University in Prague, in the class of Prof Miroslav Košler. In 2000 she won a scholarship to study at Universidad Complutense in Madrid. Currently she continues in Ph.D. studies at Charles University. She was the choirmaster of the semi-professional chamber choir VOKS for ten years. Nowadays she is the choirmaster of the mixed choir Musica Oeconomica at the University of Economics in Prague (together with her husband Kryštof Spirit) and the choir of

Jan Deyl Conservatory in Prague. She performs with her choirs regularly. Moreover, her choirs recorded 2 professional CDs and made a number of recordings for Czech Radio. Her choirs placed at leading positions of several choir competitions in the Czech Republic and abroad (Prague Days of Choral Singing (Prague, Czech republic) – gold, Europees muzikfestival voor de jeugd, (Neerpelt, Belgium) – gold “cum laude”, Europe and its Songs, (Barcelona, Spain) – gold, Choral Days of Trnava (Trnava, Slovakia) – silver etc). Apart from choirmastery she devotes herself to singing (she is a member of Ensemble Hilaris, a choir focused on renaissance music), teaching (she leads a seminar on music theory for students of primary pedagogy at Faculty of Education) and organizing of musical events (e.g. she cooperates with a Swiss foundation Animato Stiftung on concert tour of the young musicians). Her thesis is focused on non-professional choirs and issues connected with pedagogy of singing.

BRANKO STARC (CROATIA)

1. *Ars choralis* + (L)(E/CRO)

Kako je sve počelo? Što je korusologija i u čemu je njena važnost?

How did everything start? What is chorusology and why is it of importance?

2. How is a musical piece coming into being?/Kako nastaje glazbeno djelo? + (L)(E/CRO)

Ideokreacioni model i istina u glazbenom djelu/The Ideocreational Model and the Truth in a Piece of Music

BRANKO STARC (1954), composer, conductor and voice instructor, is a teacher at the *Arts Academy* (University of Split-Croatia). He has written over two hundred compositions for which he is the recipient of numerous awards. He teaches singers, choral directors, com-

posers, actors, speech therapists, phoneticians and speakers and also engages in voice rehabilitation. Mr. Stark participated in more than thirty scientific symposiums and has been guest professor at many faculties in Croatia and abroad. His speciality is theory and practice of voice, vocal stylistics and expression stylistics in singing and speech, hermeneutics and works published on this subjects. He holds lectures, seminars, masterclasses and workshops worldwide (Argentina, China, Slovenia, Denmark, France, Great Britain, USA, Korea, South Africa, Iran, Malaysia, Indonesia, Thailand, Sri Lanka, India, Hong Kong, Singapur, Brunei). Mr. Stark is also a prominent adjudicator for many international choral competitions (Croatia, Germany, Italy, Austria, China, Indonesia, Malaysia, Sri Lanka, Japan, Korea). He is President of the *Croatian Choral Directors Association*, head 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).



BRANKO STARC, skladatelj, dirigent i učitelj glasa, predaje na *Umjetničkoj akademiji sveučilišta u Splitu* i profesionalni je zborovođa. Napisao je preko dvjesto skladbi i dobitnik je niza nagrada. Podučava zborovođe, pjevače, glumce, logopede, fonetičare, govornike i skladatelje te se bavi rehabilitacijom glasa. Sudjelovao je kao predavač na tridesetisedam znanstvenih simpozija i gostovao na raznim fakultetima u Hrvatskoj i inozemstvu. Područje njegova posebnoga zanimanja jesu teorija i praksa glasa, vokalna i ekspresivna stilistika govora i pjevanja te hermeneutika. Bavi se praktičnim i teoretskim istraživanjima te objavljuje radove. Drži seminare, predavanja, radionice i majstorske klase širom svijeta (Argentina, Kina, Slovenija, Danska, Francuska, Engleska, SAD, Koreja, Južna Afrika, Iran, Malezija, Indonezija, Tajland, Sri Lanka, Indija, Hong Kong, Singapur, Brunei). Također je član ocjenjivačkih odbora na raznim međunarodnim zbornim natjecanjima (Hrvatska, Njemačka, Italija, Austrija, Kina, Indonezija, Malezija, Sri Lanka, Japan, Koreja). 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* (www.brankostarc.com).

MIRTA STUBLIĆ (CROATIA)

Aleja hrvatskih skladatelja • (L)(CRO)

Festival *Osorske glazbene večeri* utemeljio je 1976. godine Daniel Marušić (1931.-2009.). *Osorske glazbene večeri* usmjerene su na hrvatsko glazbeno stvaralaštvo – praižvedbama novih djela koja će često nastajati za Festival te otkrivanjem djela iz baštine i njihovim praižvedbama ili prvim suvremenim izvedbama. "Mali vječni grad Osor," kako ga od milja voli nazivati Marušić, naselje je i pristanište na jugozapadnoj obali otoka Cresa. Osor leži na prevlaci, naknadno prokopanoj spojnici otoka Cresa i Lošinja gdje se danas nalazi pokretni most. Preteča *Aleje hrvatskih skladatelja* je *Perivoj skulptura Kiparstvo i glazba* ili *Osorski kipored*. Ovaj Perivoj je svoje prve "stanovnike" dobio 1977. godine a nastao je prema zamisli slikara Ede Kovačevića. Misao vodilja je bila da se po ulicama i trgovima postave takozvani autorski odljevi skulptura Meštrovića i Kršinića čija je tema glazba i djelovanje glazbe kao inspiracije

na naše najveće kipare. Danas se u *Kipoređu* nalaze djela Ivana Meštrovića, Frane Kršinića, Vanje Radauša, Marije Ujević - Galetović, Tome Rosandića, Belizara Bahorića i Tomislava Kršnjavija. *Aleja hrvatskih skladatelja* (čijom ću se detaljnijom analizom baviti u izlaganju) nastaje 2002. godine i danas predstavlja skup od šest portreta poznatih hrvatskih skladatelja (i jednog arhitekta i povjesničara): *Ivana Brkanovića* (rad Marije Ujević - Galetović), *Borisa Papandopula* (rad Kuzme Kovačića), *Andre Mohorovičića* (rad Andre Mohorovičića, ml.), *Stjepana Šuleka* (rad Petra Barišića), *Dore Pejačević* (replika Dragutina Šanteka, original se nalazi u Našicama), *Igora Kuljerića* (rad Nikole Vrljića) i *Stanka Horvata* (rad Nine Horvat). Autor glazbene ideje o posvećenju *Osorskih glazbenih večeri* pojedinom skladatelju, te otkrivanju poprsja odnosno portreta je umjetnički voditelj *Večeri* Daniel Marušić. Tri godine nakon smrti velikog entuzijasta vjerujemo da će se nastaviti ideja o povezivanju kiparstva i glazbe u Osoru i da ćemo se svi zalagati da se to ostvari.



MIRTA STUBIĆ rođena je 1978. u Varaždinu gdje završava Opću gimnaziju te paralelno Srednju glazbenu školu (teoretski odjel). Godine 1997. upisuje Pravni fakultet i Institut za crkvenu glazbu "Albe Vidaković" pri Katoličkom bogoslovnom fakultetu u Zagrebu. Nakon diplome orguljašica je i voditeljica Župnog mješovitog zbora i Župnog dječjeg zbora Župe Isusova uskrnuća u Sesevskom Kraljevcu. Koncertira samostalno i u suradnji s drugim glazbenicima i zborovima, nastupa i kao korepetitor na orguljama i klaviru. Radi kao učiteljica glazbene kulture u Osnovnoj školi Bogumila

Tonija u Samoboru i voditeljica je Malog zbora "Sunčeve zrake". Godine 2007. upisuje Poslijediplomski doktorski studij *hrvatske kulture* na Filozofskom fakultetu u Zagrebu.

JOHAN SUNDBERG (SWEDEN)

1. Breathing and phonation • (L)(E)

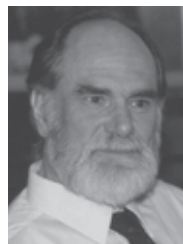
Voice teachers and choir leaders often experience that breathing is an important key to voice function. A number of investigations of singers' and nonsingers' breathing habits and their voice have suggested possible explanations of this experience. An overview of some results will be given in this presentation. Lung volumes in speech, only about 20% of the vital capacity is used, and mostly the breath phrases are terminated in the neighborhood of the resting expiratory level REL, i.e., the lung volume at which the inspiratory and expiratory elasticity forces of the breathing apparatus are equal. In singing phrases may be initiated close to 90% of the vital capacity or even higher, but are generally terminated near REL. The use of this wide lung volume ranges implies that singers much deal with greater recoil forces than in speech. Subglottal pressure is the main tool for vocal loudness variation. Singing demands quick and accurate control of subglottal pressure, since in singing this pressure needs to be tailored not only to loudness but also to the pitch, high tones requiring higher pressures than low tones. Breathing and phonation In untrained voices volume tends to affect the mode of phonation. Thus, a low diaphragm, i.e., and expanded abdominal wall, promotes glottal abduction and thus counteracts pressed phonation. This means that glottal adduction, i. e., the force by which the vocal folds are pressed together is lesser at high than at low lung volumes.

This effect is assumedly due to the abductory force generated by the tracheal pull, i.e., the caudal force that the trachea exerts on the larynx and that increases with increasing lung volume.

2. The voice as a Music instrument ♦ (L)(E)

By varying the air pressure in the lungs, the length and tension of the vocal folds, the glottal adduction and the shape of the vocal tract the human voice can be continuously varied along three perceptual dimensions: loudness, pitch, and timbre. In this sense the human voice is more flexible than any other music instrument. Contributions to timbral variation emanate from both the vibrating vocal folds and from the resonatory properties of the vocal tract. The presentation will review some investigations of how singers use these means for the purpose of musical expressivity. In particular, three aspects will be considered, (1) mechanisms for producing and shaping, (2) strategies for making your voice heard, and (3) codes used for adding expressivity to vocal performances.

Until his retirement 2001, **JOHAN SUNDBERG** (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 acoustics. 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.



VLADO SUNKO (CROATIA)

Priređivanje za sve vrste klapa ♦ (L)(CRO)

Tijekom vremena klapsko pjevanje i klapske pjesme doživjeli su određene transformacije u načinu pjevanja te u strukturi glazbenoga sloga. Cijelokupan razvoj ide u više smjerova, od kojih je jedan estradizacija klapske glazbe. Dok su nekada klape svoj repertoar temeljile na izvornim dalmatinskim napjevima, danas ga velikim dijelom temelje na estradnim pjesmama, koje u svojoj temeljnoj ideji nisu namjenjene klapskom idiomu i višeglasnom pjevanju. Na tom se je razvojnem putu dogodila i određena deformacija izvornoga sloga. Nakana je ovoga predavanja primjerom pokazati kako se treba postupiti pri obrađivanju napjeva za muške, ženske, mješovite i dječje klape kako bi se sačuvala bit tradicionalnoga klapskog idioma.

VLADO SUNKO (Split, 1954) dirigent, skladatelj i pedagog. Redoviti je profesor na *Umjetničkoj akademiji* u Splitu. *Sveučilište u Splitu* dodijelilo mu je *Plaketu* za njegov doprinos razvoju *Splitskoga sveučilišta* u godini 2006. Ravnanje *Gradskim zborom Brodosplit* preuzeo



Popis muzičkih instrumenata i pribora u našoj ponudi:

K&M stalci za note njemačkog proizvođača

WENGER profesionalne stolice za pjevače, dirigente, svirače.

PYRAMID štitnica za zborove

HOHNER usne harmonike i harmonike.

BUGARI talijanske harmonike

ARIA klasične i akustične gitare.

MEINL bongosi, konge i ostale perkusije.

STRUNAL violine, violončela, kontrabasi.

BUFFET CRAMPON klarineti, saksofoni.

LA BELLA žice za gitare .

PREMIER bubnjevi .

PETROF pianina i glasoviri.

MIYAZAWA flaute .

AMATI puhači instrumenti .

JBL zvučnici .

AKG slušalice.



Black Finish

Black Upholstery



Chrome Finish



Sve informacije o instrumentima možete dobiti :

MALOPRODAJA : MARM I

Av. Dubrovnik 15 , Zagrebački Velesajam (zgrada carine)
10000 Zagreb
tel. / 01/6550-381

VELEPRODAJA : Av. Dubrovnik 15 , Zagrebački Velesajam (zgrada carine)

10000 Zagreb
tel. / 01/ 6520-718
www.etida.hr

je g. 1988. s kojim je osvojio niz nagrada na domaćim i stranim natjecanjima (*Olimpijski pobjednici na Zborskoj olimpijadi* u Linzu g. 2000. i Grazu g. 2008. i druge). Njegovo stvaralaštvo obuhvaća vokalna i instrumentalna djela (više od stotinuipedeset). Član je ocjenjivačkih odbora na pjevačkim i instrumentalnim natjecanjima i festivalima u Hrvatskoj i inozemstvu. Za svoj stvaralački i reproduktivni rad dodijeljena mu je *Nagrada grada Splita* g. 2000. *Hrvatska udruga zborovođa* dodijelila mu je *Nagradu HUZ-a* za njegove izvanredne uspjehe kao zborovođa te strukovni naziv *Magister chori*.



TIHANA ŠKOJO (CROATIA)

Pjevanje – dominantna aktivnost u nastavi početničkoga solfeggia + (L)(CRO)

Sukladno suvremenim odgojno-obrazovnim promjenama i težnji da se s glazbenim obrazovanjem započne što je moguće ranije, glazbene škole pokazuju sve veći interes za predškolskim obrazovanjem u kojem bi se organiziranim planskim podučavanjem pristupilo odgajanju glazbenog sluha i pripravi za nastavak glazbenog školovanja. Predškolsko glazbeno podučavanje u okviru glazbene škole ostvaruje se u nastavi *početničkog solfeggia* i obuhvaća odgojno-obrazovni proces koji pohađaju djeca od navršene pete godine do upisa u osnovnu glazbenu školu. Nastava *početničkog solfeggia* ostvaruje se kreativnom kombinacijom aktivnosti pjevanja, slušanja, glazbenog opismenjivanja i glazbenog stvaralaštva sukladno sposobnostima i glazbenim preferencijama djece. Navedene aktivnosti čine propisani sadržajni okvir temeljem kojega se na načelima otvorenog kurikulumuma ostvaruje nastavni proces s ciljem senzibiliziranja djece za glazbenu umjetnost i razvoja urođenih potencijala. Slijedeći prirodne pretpostavke da je glazba duboko ukorijenjena u biološkom ustrojstvu djeteta, te da je cjelokupni djetetov razvoj prožet vokalnim glazbenim izražavanjem, kao dominantna aktivnost predškolske glazbene nastave postavlja se pjevanje. Aktivnost pjevanja se provodi s primarnom zadaćom razvoja i sustavnog odgoja glazbenog sluha uspostavljanjem i razvijanjem intonacijskih znanja i vještina. Lijepim pjevanjem djeca zadovoljavaju umjetničke glazbene zadatke, razvijaju osjećaj za estetiku, sposobnost doživljavanja i zapažanja glazbenih izvedbi, emocionalno reagiranje na glazbu te muzikalnost. Prikazom konkretnih metodičkih postupaka izložit će se mogućnosti realizacije nastave *početničkog solfeggia* sukladno teoriji otvorenog kurikulumuma. U prikazu praktičnog rada posebno će se istaknuti različite izvedbe glazbenih aktivnosti kod kojih se djeca izražavaju pjevanjem. Iskazani će primjeri obogatiti nastavnike novim spoznajama i potaknuti da iskušaju različite načine rada te nagnati da se prepuste kreativnosti u osmišljavanju i kreiranju predškolskog glazbenog podučavanja.

Singing – a dominant activity in teaching solfège for beginners

In accordance with the contemporary educational changes and initiatives to start musical education as early as possible, music schools show more interest for preschool education in order to, through planned teaching, develop musical hearing and prepare the children for further musical education. Preschool teaching of music in a music school is realized through solfège for beginners, for children at the age of five and until they start primary music school.

The solfège for beginners is a combination of singing activities, listening, musical literacy and creativity regarding the children's abilities and musical preferences. These activities present an obligatory content framework based on which, following the principles of an open curriculum, the teaching process is achieved in order to make children interested in music and to develop their innate potential. Based on the natural assumption that music is part of a child's nature and that his/her development is characterized by vocal musical expression, singing is the dominant activity of the preschool solfège. The primary aim is to develop and educate musical hearing through intonative knowledge and skills. Nice singing enables children to fulfill their artistic musical assignments, develop a sense of esthetics and the ability to experience and notice musical performances and emotional reactions to music and musicality. Presenting concrete methodological procedures, the possibilities to teach solfège for beginners in accordance with the open curriculum will be presented. In the practical part various musical activities in which children express themselves through singing will be presented. The examples will enrich the teachers with new insights and motivate them to try various methods of teaching and to be creative in teaching music to preschool children.



TIHANA ŠKOJO 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 godine 2007. uposlena je u I. gimnaziji u Osijeku kao profesor glazbene umjetnosti.

JENNIFER THAM (SINGAPORE)

1. Choral tradition and choral life in Singapore *West-meets-East: The story of choral music in Singapore* ♦ (L)(E)

Singapore sits right at the crossroads of East and West, with a colonial history longer than our independence. Our music traditions are borrowed from immigrant cultures: we are Chinese (74.1%), Malay (13.1%), Indian (9.2%) and others (3.3%). Languages spoken at home are English (23%), Mandarin (35%), Chinese dialects (23.8%), Malay (14.1%) and Tamil (3.2%). Our music reflects our colourful past and present. Our composers – equally assorted – are trained at home, in New York, Kansas, Paris, Graz, Brisbane and the Philippines. Each score is a time capsule, full of Singapore flavour as varied as our cuisine. This diversity of sound, texture and colour is what makes us Singaporean. The presentation will include a short history of choirs in Singapore, a shortlist of composers (together with contact/publisher information), a must-try catalog of choral scores and audio/visual recordings of choirs. If there is time, we could read some music together. The intent of the session is to give an overview of the breadth of choral music of Singapore, how such different elements work together to make something meaningful.

2. Sing, Singapore! ♦ (W)(E)

Taste and smell the colours of the Lion City through our music, from onomatopoeic sounds of drums and zithers of our ancestral past to the hymns of our founding fathers. Featuring the works of Leong Yoon Pin, Phoon Yew Tien, Kelly Tang, Zechariah Goh and Americ Goh in languages as diverse as Mandarin Chinese, Malay, English and Latin.

A professional choir director, **JENNIFER THAM** is best known for her work with the Singapore Youth Choir (now the SYC Ensemble Singers), which she has directed since 1986. With the SYC, she has won several prizes and awards (local and international), gaining a reputation for refreshing forward-looking work and for being the “composer’s choir”. Jennifer is also Artistic Director of the Young Musicians’ Society (YMS), which runs the First Aid for Choirs and Conductors workshop series as well as the Kodaly Seminar Asia for music pedagogues and choir conductors in collaboration with the Kodaly Institute of the Liszt Ferenc Academy of Music (Budapest, Hungary). Jennifer was Artistic Director of the Asia South Pacific Symposium on Choral Music (Singapore, 2001) and on the Artistic Committee for the 7th World Symposium on Choral Music (Kyoto, 2005). An elected Board member of the International Federation for Choral Music, Jennifer helps coordinate the Asia Pacific Working Committee and is part of the Communications and Publications Working Group. Jennifer has chaired and spoken on panels at conferences in Singapore, Sweden, Estonia and Denmark, and was principal lecturer at the 2008 Lithuanian Conductors Summer Academy, hosted by the Lithuanian Choral Union and the Ministry of Culture. She has taught choral conducting at the Nanyang Academy of Fine Arts and given workshops and short courses to conductors at home, in Japan and Indonesia. She is on faculty at the Kodaly Seminar Asia where she teaches conducting and leads the Morning Sing. Jennifer is an inaugural recipient of Young Artist (Music) Award, given by the National Arts Council (NAC) and serves on various advisory panels for the NAC and the Ministry of Education, Singapore. In 2011, she was awarded for “Artistic Excellence” by the Composers and Authors Society of Singapore, for her contribution to the growth and development of the Singapore choral music scene.



SUZANA TURKU (ALBANIA)

1. The Art of Choral Singing in Albania ♦ (L)(E)
2. Let’s sing Albanian Choral Music ♦ (W)(E)

The Albanian music culture dates back to the ancient history of the Albanians existence themselves in the Balkans. An important part of this culture is the art of choral singing, as well. Choral singing (in group), along with its intangible heritage value (Folklor), was practiced by the Albanians throughout the whole history. There have been well-known Albanian musicians personalities who contributed to the Choral sacred creativity (Church) as Nikete Dardania (340-414) with the Hymn “*Te Deum*”, or Jan Kukuzeli (1070 -?), in Constantinople during the XII century, etc. ..The above mentioned tradition gained new values during the Albanian Renaissance and of the national independence period through activities of cul-

tural and patriotic associations. During the last century, the art of the Albanian choral singing marked different stages influenced by pan European choral tradition, where each stage had its own features. Besides the musical phenomena, differences were due of the socio-political changes that accompanied the Albanian society. Before the 2nd World War the choral singing was practiced in churches and schools. After the WW2, under the communist rule, the art of choral singing as part of propaganda, was spread across the whole country. During that time, singing of cultivated folk songs got a wider practices along with massive choral songs and concert choral works of solemn and hymnized character. It was the year 1967 which marked the abolish of choral singing in churches. It's worth-mentioning the Albanian choirs of long tradition and activity are: "Lyra" (1920), "Schiola cantorum" (1932), "AUP Choir" (1945), TKOB (1947), the Choir of AKKVP (1957), the ILA (1962) "Pax Dei" (1993), "Little angels" (1993), "Rozafa Expression" (1999) etc. After 90ies there launched the activity of Church Choirs. In my lecture I will address the developing history of the choral art in Albania as an integral part of a relatively new and less known musical culture.



SUZANA TURKU-KASHARA – Conductress of Albanian chorus. She was born in Tirana, 21 December 1953. After studying for music in the School of Arts J. Misja in Tirana in the period 1968-1978, S.Turku- Kashara she did the University for choral conducting in the Higher Institute of Arts (now Art Academy) in the period 1972-1977, in the class of K.Xhokaxhi. She was appointed at the J.Misja high school as a conductress of girl chorus, where she worked from 1977 until 1983. In 1983, she is appointed as a conductress of chorus of the Theatre of Opera and Ballet, where she works until

2000. During this time, she has done different training courses in France in *Le Centre des etudes poliphonique et du choeur* in Paris (1989-1990); near *Gloria dei cantores* chorus in USA(1993), in the *Seminar for chorus conductor* A.M.J, in Wolfenbuttel, Germany (1995), in *Global Symposium for the choral musi*, Ljubljana, Slovenia(1995), in *Multinational Chamber Choir Workshop*, Austria(1997), in *Hungarian Music Workshop* in the *International Festival of Brashov chorus*, Rumania (2002), etc. She has been professor in the Art Academy in the period 2000-2005. From 2005 until now, She is the Deputy Minister of the Culture of the Republic of Albania. She has her beginnings of her activation as a chorus conductress in the important events of the Albanian music life (May Concerts) and in different concerts in Tirana and in other cities of Albania, realizing for the first time the choral music of a lot of Albanian composers, such as Zadeja, Dizdari, Zoraqi, Ibrahimimi etc. With the Chorus of the Theatre of Opera and Ballet, her carrier have had a quality arise inside and abroad Albania. In her repertory, there are included all vocal works, concert and opera Albanian works, as well as all the opera works that the Theatre of Opera and Ballet have putted in the scene in the period 1983-2000, as well as the great vocal concert works that the Theatre of Opera and Ballet has putted in the scene after 1990. These premiers are realized in cooperation with Albanian and foreign conductors, in the scene of the Theatre of Opera and Ballet in Tirana as well as in the other scenes out of Albania, especially in Italy, Greece, Macedonia. In 1993, S. Turku-Kashara created Pax Dei, the room chorus, with which she realizes a full and quality concert activity, inside and outside Albania, such in Germany, Italy, Greece and Switzerland. In 2001 she created the children chorus *The little Angels*, and creates the vocal group of girls Gjon Simoni,

with a concert activity in Albania and outside it (Bari, Italy, may 2002). S. Turku Kashara is a member of the *Forum Europa Cantat*, Member of IFCM, *Inter Cultur Foundation*, WANGO, directs *Balkan masterclass* in Greece (Karditza, October 2000). She is the president of the *Artistic Cultural Space* from 1996. S. Turku Kashara, is honored with prizes, medals and different titles, among them we can mention the title Merited Artist (1989), for her activities.

ROMANS VANAGS (LATVIA)

Conducting school in Latvia. Traditions and development ♦ (L)(E)

1. Historical view to conducting school
 - ♦ Jazeps Vitols Latvian Academy of Music, conducting department, 65 years tradition
 - ♦ First Latvian conductors – beginning of All Latvian Song celebration
2. Main institutions
 - ♦ Music school level, basic conducting
 - ♦ University level, conducting and interpretation
3. Conductors movement in Latvia
 - ♦ Song celebration system
 - ♦ Choir results in international level competitions
 - ♦ Latvian conductors in international conductor competitions
 - ♦ Conductor and composer cooperation, history and present days

ROMANS VANAGS (1960) – a graduate of Emīls Darzins' specialized music college and of the Department of Choir and Orchestra Conducting of Jazeps Vitols' 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 com-



petitions (Arezzo, Debrecen, Tour, Varna etc.) and made concert tours all over the world. In 2008 Romans Vanags recieved 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)

SANTA VEČERINA VOLIĆ (CROATIA)

Singing and phonotrauma/Pjevanje i fonotrauma + (L)(E/CRO)

Iz fiziologije normalnog pjevanog i govornog glasa poznato je da se glasnice tijekom vibrirajućeg procesa (kojim se prizvodi temeljni laringealni ton), sudaraju s većom amplitudom u srednjoj trećini glasnica, u tzv. Frenkelovim točkama. Upravo se na tim mjestima razvija najčešća fonotraumatska patologija glasnica(čvorići, ograničeni edemi, ciste, polipi, ograničena orožnjenja, varikoziteti). Na uzorku od 25 pjevača s takvim promjenama na glasnicama i 25 pjevača s urednim nalazom na glasnicama- istražili smo mehanizme odgovorne za takvu glasovnu patologiju, odnosno pokušali iznaći optimalne vokalne mehanizme i tehnike, koje smanjuju fonotraumu na tim ekspaniranim mjestima.

It is well known from the physiology of normal singing and speaking voice that during vocal fold vibratory process (production of fundamental tone)- vocal folds are vibrating with greater amplitude in their middle third (Frenkel location). This specific segment of the vocal folds is the usual site of frequent phonotraumatological pathology (vocal nodules, oedemas, cysts, polyps, keratinization, dilated vessels).We investigated the phonatory mechanisms responsible for developing such pathology in the sample of 25 singers with described pathological changes and 25 singers with normal vocal folds findings. Thus, we tried to find out the optimal vocal mechanisms and techniques which reduce the phonotrauma at most exposed site.

PROF. DR. SCI. SANTA VEČERINA VOLIĆ je redovni profesor otorinolaringologije Medicinskog fakulteta Sveučilišta u Zagrebu, specijalist iz otorinolaringologije, uži specijalist iz fonijatrije, magister bioloških znanosti, doktor medicinskih znanosti iz područja laringologije i fonijatrije. Educirana je i predavala je iz područja fonijatrije, fonokirurgije i laringologije na

eminentnim sveučilištima u Europi, USA, Japanu i Brazilu. Dobitnica je američke *IREX* nagrade i stipendije za istraživanje u području znanosti o glasu, te dobitnica *Pacific Voice Foundation*- prestižne američke nagrade za doprinos znanosti o glasu. Pionir je znanstvene spoznaje o specifičnoj građi glasnica, koja je postala temelj svih današnjih dijagnostičkih, terapijskih, rehabilitacijskih i fonokirurških postupaka. Svoje je znanje, rezultate i istraživanja prenijela kroz predavanja studentima medicine, logopedije, Poslovnih škola, Muzičke akademije, Akademije za dramsku umjetnost, studentima fonetike, te u okviru postdiplomskih i doktorskih studija u Hrvatskoj i inozemstvu, te u brojnim znanstvenim i stručnim publikacijama i knjigama. U području kliničkog rada u fonijatriji uvela je nove dijagnostičke, terapijske, rehabilitacijske i fonokirurške postupke. Također kao suosnivačica *Centra za ekspertnu medicinu* (CEM-Zagreb) pokušava u vrlo složeno i interdisciplinarno područje zdravlja i bolesti glasa uvesti kategoriju ekspertnog mišljenja i postupaka. Prva jer Hrvatskoj uvela i izvela postupke ugradnje masnog tkiva, hijalurona i botoksa u glasnice te je i time hrvatsku fonijatriju i fonokirurgiju postavila na svjetsku razinu. Utemeljila je *Hrvatsko društvo za audilogiju i fonijatriju*, te užu specijalizaciju iz audilogije i fonijatrije. *Fonijatrijski centar Šalata* je kao njegova dugogodišnja pročelnica afirmirala kao prepoznatljivu vrijednost u Hrvatskoj i široj regiji. Osnivač je i predsjednica *Hrvatskog društva za glas* (Croatian Voice Foundation). Neko je vrijeme bila ravnatelj najveće zdravstvene institucije u državi - *Kliničkog bolničkog centra Zagreb*. Ona je također član prestižnog *Collegium ORL amittitiae sacrum*, *Europskog laringološkog društva*, *Internacionanog društva fonokirurga*, *Internacionalne udruge logopeda i fonijatra*, *Svjetskog glasovnog konzorcija*, *Austrijskog otorinolaringološkog društva*.



PROF. DR. SCI. SANTA VEČERINA VOLIĆ is a full professor of otorhinolaryngology at Medical School, *University of Zagreb*, specialist in otorhinolaryngology, subspecialist in phoniatics, master of biological sciences, she has Ph.D. degree in laryngology and phoniatics. She was educated and lectured in phoniatics, phonosurgery and laryngology on prominent universities in Europe, USA, Japan and Brasil. She won the American *Irex award* and fellowship for research in the voice science and she got famous *Pacific Voice Foundation Award* for contribution to voice science. She discovered and described the structural specificities of vocal folds, and all contemporary diagnostic, phono-therapeutical, phonosurgical procedures are based on this scientific achievement. She transmitted her knowledge and research results to students of medicine, logopedics, phonetics, business schools, Music and Drama Academies at graduate and postgraduate level and by publishing in numerous publications and books. She introduced new diagnostic, phono-therapeutical and phonosurgical procedures to clinical practice in phoniatics. She is also a cofounder of *Center for Expert Medicine* (CEM Zagreb) and in this new institution she is trying to introduce the category of expert opinion and procedure to this complex and interdisciplinary field of the voice health and disorders. She was the first one in Croatia who introduced and performed new phonosurgical procedures of fat tissue, hyaluron and botox implantation to the vocal fold which confirmed Croatian phoniatic and phonosurgery in the world. Prof. dr. Večerina Volić founded *Croatian Society for Audiology and Phoniatics*, subspecialization in phoniatic and audiology. Functioning as the *Head of Phoniatic center Šalata*, she developed this center a recognized one in Croatia and this part of Europe. She is president of *Croatian Voice Foundation* a new organization

– the most important one for voice care and health. Professor dr. Večerina was also the director of the greatest medical institution in Croatia - *Clinical hospital center Zagreb*. She is also the member of famous *Collegium Otorhinolaryngologicum amitititae sacrum*, *European Laryngological Society*, *International Association of Phonosurgeons*, *International Association of Logopedics and Phoniatrics*, *World Voice Consortium*, *Austrian Otorhinolaryngological society*.

JONATHAN VELASCO (PHILIPPINES)

1. Choral Singing: It's More Fun in the Philippines! ♦ (L)(E)

Borrowing the current slogan of the country's Department of Tourism for promoting the Philippines abroad, the session will showcase the current choral activities in the country, including the efforts of the Philippine Choral Directors Association to unify and strengthen choral singing in the 7,107 islands that comprise the Philippine archipelago. The fun factor is never far behind in everything the Filipinos do, and choral singing is no exception!

2. Let's sing Philippine Choral music! ♦ (W)(E)



JONATHAN VELASCO sang with the University of the Philippines Madrigal Singers under Prof. Andrea Veneracion in 1981 to 1989, becoming its assistant choirmaster a year after he joined. In 1989, he started his studies in Choral Conducting at the Berliner Kirchenmusikschule under Martin Behrmann and finished with distinction. He was a member and assistant conductor of the World Youth Choir, and for the 1996 summer session became its first Asian conductor. He has been a member of the jury in choral competitions in Europe and Asia. In 1993 he joined the faculty of the Asian Institute

for Liturgy and Music in Manila, where he held the post of Chairman of Choral Studies until 2008. He is currently a lecturer for Voice at the University of the Philippines College of Music. Velasco regularly holds choral clinics and workshops in Manila as well as in Germany, France, Sweden, Spain, the Netherlands, the United States, Israel, Japan, China, Indonesia, Taiwan, Thailand, Malaysia and Singapore. Together with his choirs, he has won first prizes in choral competitions in Maribor (Slovenia), Cork (Ireland), Marktoberdorf (Germany), and Tolosa (Spain). He currently conducts the Ateneo Chamber Singers. Velasco is a member of the artistic committee of the Polyfolia Festival in St. Lo, France. He was also a member of the artistic committee of the 8th World Symposium on Choral Music held in Copenhagen, Denmark, in July 2008. He is an adviser to the board of the International Federation for Choral Music, and is the Philippine representative to the World Choir Council. In January of 2008, he was elected the first President of the newly formed Philippine Choral Directors Association.

AGOTKA VITKAI KUČERA (SERBIA)

Stanje glasa studenata glume ♦ (L)(SERB)

(Gordana Mumović – Agotka Vitkai Kučera) ♦ (Abstract Gordana Mumović)

MR VITKAI KUČERA AGOTA, vanredni profesor Akademije umetnosti univerziteta u Novom Sadu. Diplomirala na dva odseka: Odsek za opštu muzičku pedagogiju i solo pevanje u klasi prof. mr. Vere Kovač Vitkai (1997, 1998.). Magistarske studije završila na spomenutoj Akademiji 2000., u istoj klasi. Tokom školovanja i nakon stečenih diploma, bavi se korepeticijom (na orguljama i klaviru), pedagoškim radom, koncertnim i operskim pevanje. Dobitnica je nekoliko nagrada i priznanja: Nagrada univerziteta u Novom Sadu za postignuti uspeh 1997/1998., Diploma za ostvarene rezultate u pedagoškom radu, stipendije Ministarstva kulture i sporta Republike Srbije 2002. godine za postignuti uspeh i rad kao najuspešniji asistent itd. Sa velikim uspehom je nastupala širom bivše Jugoslavije i inostranstvu (Francuska, Švajcarska, Mađarska, Grčka, Rumunija, Nemačka, Moldavija, Italija itd.). Na repertoaru su dela starih majstora, oratorijumi, solo pesme (klasičara, romantičara, domaćih i stranih autora), operске arije kao i uloga Adine iz Donicetijevе opere »Ljubavni napitak«, uloga Đilde iz Verdijeve opere »Rigoletto«, uloga Rozine iz Rosinijeve opere »Seviljski berberin«, sopranska deonica Mocartovog »Revijema«, uloga Adele iz Štrausove operete „Slepi miš“. Od 2004. – *voditelj seminara* za pedagoge dramske i recitatorske sekcije i dirigente horova u organizaciji Zavoda za kulturu Vojvodine. Od 2006. – *voditelj Umetničke sekcije* i Član stručnog žirija VMTDK (Vojvođanska mađarska naučna konferencija studenata) u organizaciji Kolegijuma za visoko obrazovanje vojvođanski mađara.



2010. – *Mentor VMTDK – umetničke sekcije*; BMTDK u organizaciji Kolegijuma za visoko obrazovanje vojvođanski mađara. *Voditelj seminara vokalne tehnike* u profesionalnim pozorištima i pozorišnim trupama. Projekti: Kao stručnjak glasovnog obrazovanja glumaca, muzički saradnik, vokalni pedagog i korepetitor, radila je sa profesionalnim glumcima preko 30 predstava: SNP, Pozorište mladih, Novosadsko pozorište, Pozorište „Deže Kostolanji“ Subotica, Narodno pozorište Subotica, Pozorište „Promena“, Akademija umetnosti N.Sad, BROD teatar.

Članstvo:

1. Član vojvođanskog mađarskog visokoobrazovnog kolegijuma
2. Član predsedništva novosadskog mađarskog kulturno-umetničkog obrazovnog centra (jedan od osnivača – 2003.)
3. Jedna od osnivača Evropske fondacije (2006.)
4. Član Mađarske akademije nauka (2007.)
5. Član Centra za pozorišna istraživanja, Novi Sad

Nastupi:

1. Klasična muzika - Koncerti: solistički i sa kolegama
2. Glavne uloge u Operskim predstavama i Operetama
3. Narodna muzika (Mađarske i starogradse pesme)
4. Zabavna muzika – Đ. Letić, Đ. Balašević, I. Švager, Z. Tot
5. Koreodrame, Teatar pokreta
6. BROD teatar
7. Dramske predstave

PETER VON WIENHARDT (GERMANY)

The art piano accompaniment ♦ (W)(E)

Explanation of the special necessities, required for the pianist to accompany singers and choirs in the right way. Acoustic specialities, emphasizing the interpretation in the right way and knowledge for conductors if working with pianists and singers together is the subject of this presentation

PETER VON WIENHARDT was born in 1966 in Budapest and had his first piano lesson at the age of four. His family immigrated to Germany in 1975. From 1984 onwards, he studied at the State University of Music and Performing Arts (Musikhochschule) in Stuttgart and completed his studies there in 1992 in the class of Oleg Maisenberg. He received important impulses for his compositional activities from Prof. Ulrich Süße and Gheorghe Costinescu. Further musical impressions and influences were formed through master classes with Georges Cziffra, Werner Scholz, György Sebök and György Kurtág, to name but a few. Peter von Wienhardt won numerous national and international competitions, including the Freinsheim Piano Competition, the Bartók Competition in Budapest, the Liszt Competition “George Cziffra” in Paris, and he was twice scholarship and prize winner of the “Deutscher Musikrat”. For many years, von Wienhardt has been travelling the world in various capacities, including that of pianist, conductor, composer and chamber musician. He regularly has guest appearances in Asia and South America and has performed in the most renowned concert halls worldwide. His particular passion for travel and the exotic has resulted in a particularly enjoyable career and he often combines his visits with extended cultural exchanges in the various different regions. The number of his CD productions as a soloist, chamber musician and composer, increases year by year. The CD production with Arabella Steinbacher, violin, with the label Orfeo, was honoured with the ECHO KLASSIK award in 2007. In January 2009, the world premiere recording of Sven Ingo Koch’s harpsichord concerto was released. Alongside his artistic activities, Peter von Wienhardt devotes his energies to the pedagogical communication of music. A good example is his participation in the piano master classes of the Bundesakademie für musikalische Jugendbildung Trossingen, which he has helped organize since September 2010. As a conductor, von Wienhardt has also followed his own unique path; his declared goal is to “serve” the orchestra, and help it perform to the highest possible standard. Peter von Wienhardt has also devoted the past few years to reaching new artistic heights. He has composed, amongst other works, two violin concertos (dedicated to Koh Gabriel Kameda), a cello concerto (world premiere on 24.6.2010 with the Stuttgart Chamber Orchestra, Nicolas Altstaedt, violoncello), a piano quintet (commissioned by “Compania”, 2009), a chamber opera (“Der Nachhilfeschüler”) and the piano quintet “Hollywood-Suite” (world premiere 02/2009). An opera with an original libretto by Martin Konietzschke is currently in the making. In 2010, von Wienhardt was appointed Professor of Piano and Crossover at the Musikhochschule Münster, a faculty of the Westfalian Wilhelms-University.



VLADAN VULETIN (CROATIA)

Zborsko pjevanje u Kaštel Novome od 1860. do 1914. godine – fenomen negradske sredine u Dalmaciji • (L)(CRO)

Kaštel Novi je za vrijeme austrijske uprave u Dalmaciji bio sjedište općine za Donja Kaštela (zapadna ili trogirska) i brojio je samo oko tisuću stanovnika. Od 1860. godine u mjesnoj župnoj crkvi sv. Petra apostola djeluje muški pjevački zbor, a crkvinari su za zborovođu i orguljaša angažirali Giuseppa Bozzottija, profesionalnog školovanog glazbenika iz Trogira. Od kandidata za pjevače zbora tražilo se, među ostalima, kada da je pismenog stanovništva u Dalmaciji bilo manje od 10%, da znaju čitati hrvatski i latinski! Od 1884. godine zborovođa i orguljaš je učitelj Antun Koludrović, a od 1906. godine ovu je dužnost obnašao skladatelj i melograf Ivan Berket iz Kaštel Novoga. Zbor je na svome repertoaru njegovao koralno, figuralno i glagoljaško pjevanje. Kvalitativnom razinom rada mogao se „nositi“ sa crkvenim zborovima iz daleko većih gradskih sredina i sprovodio je u praksu Cecilijanska nastojanja prije službenog osnivanja *Cecilijinog društva* u Zagrebu (1907.). Od 1878. do 1889. godine u Čitaonici u Kaštel Novome, utemeljenoj 1864., djeluje Pjevačko-dramatsko društvo pod vodstvom učitelja Antuna Koludrovića. Riječ je o jednom od prvih hrvatskih pjevačkih društava u Dalmaciji, a većina njegovih članova bili su upravo pjevači župnoga zbora. Ubrzo nakon prestanka djelovanja Pjevačko-dramatskog društva, već od 1894. u Čitaonici pod ravnanjem Ivana Berketa djeluje pravaški Pjevački zbor *Bijač* iz kojega je 1903. godine nastao Pjevačko-tamburaški zbor *Bijačka vila* koji je djelovao do 1914. godine i zapaženo nastupao diljem Dalmacije. Iz navedenoga je razvidno da je Kaštel Novi već do početka Prvoga svjetskog rata imao polustoljetnu tradiciju kontinuiranog zbornog pjevanja, što nedvojbeno predstavlja fenomen negradske sredine ne samo na razini Dalmacije, nego jamačno i šire.



VLADAN VULETIN rođen je 22. rujna 1960. godine u Splitu, a podrijetlom je iz Kaštel Štafilića i živi u njemu. Studij Glazbene kulture diplomirao je na Fakultetu prirodoslovno matematičkih znanosti i odgojnih područja u Splitu (1993.), a za rezultate postignute u tijeku studija dobio je Sveučilišnu nagradu (1990.). Magistrirao je muzikologiju na Muzičkoj akademiji Univerziteta u Sarajevu (06. 01. 2012., mentor: akademik Nikša Gligo). Stalno je zaposlen na Filozofskom fakultetu Sveučilišta u Splitu. Od 1990. do 1993., te od 2005. do 2007. godine bio je umjetnički voditelj klape *Trogir*, a od 1995. do 1997. godine i voditelj klape *Cambi* iz Kaštel Kambelovca. Jedan je od inicijatora obnavljanja Hrvatskoga pjevačkog društva *Bijačka vila* i njegov dirigent od listopada 1990. do danas, a od 1993. do 2003.

godine dirigent je *Mješovitoga zbora župne crkve Gospe od Ružarija* u Kaštel Starome i Dječjega zbora *Bijački slavuji* OŠ *Bijači* u Kaštel Novome. Od 1996. do 2001. te od 2010. do 2011. godine bio je umjetnički voditelj i dirigent *Vokalista Salone* iz Solina, a od 1999. do 2002. ženskog vokalnog ansambla *Kraljica Jelena* iz Dugopolja. Od 2001. godine umjetnički je voditelj klape učiteljica *Bijačke meštrovce* OŠ *Bijači* iz Kaštel Novoga, te od 2002. do 2005. godine i klape *Sveti Juraj* Hrvatske ratne mornarice iz Splita. S navedenim zborovima i vokalnim ansamblima osvojio je brojna priznanja i nagrade u Hrvatskoj (na *Festivalu dalmatinskih klapa* u Omišu, *Glazbenim svečanostima hrvatske mladeži* u Varaždinu, *Večerima dalmatinske pisme* u Kaštelima i *Natjecanju zborova* u Zagrebu) i inozemstvu (Zlatna plaketa na međunarodnom

natjecanju zborova i vokalnih ansambala u Veroni 2000. godine). Sa zapaženim uspjehom koncertno je nastupao u Italiji (Rim, Verona, Udine, Martinsicuro), Austriji (Beč, Gradišće, Graz), Njemačkoj (Hamburg, München), Norveškoj (Stavanger, Oslo), Francuskoj (Pariz, Lurdes), Španjolskoj (Vigo, Ribadeo, Santiago, Madrid, Barcelona), Slovačkoj (Piešťany, Vrbové), Bosni i Hercegovini (Sarajevo, Kiseljak) i Crnoj Gori (Tivat). Uz svu glazbeničku i profesionalnu zauzetost od 2004. godine je i umjetnički direktor festivala *Večeri dalmatinske pisme* u Kaštelima. Član je Hrvatskoga društva skladatelja i Hrvatskog muzikološkog društva. Kao skladatelj osvojio je niz priznanja i nagrada. Njegova Svečana hrvatska misa *S Kristom u treće tisućljeće* bila je među prijedlozima na nagradu *Porin 1998.*, a autorski CD *Duhovna glazba Vladana Vuletina 2005.* godine među prijedlozima za nagradu *Porin 2005.* u četiri kategorije klasične glazbe. Dugi niz godina bio je članom stručnog ocjenjivačkog suda *Festivala dalmatinskih klapa* u Omišu, *Večeri dalmatinske pisme* u Kaštelima, *Festivala mandolinista - Mandolina Imota* u Imotskome, *Festivala klapa uz mandoline i gitare* u Makarskoj te predavač Agencije za odgoj i obrazovanje na stručnim skupovima za nastavnike Glazbene kulture. Objavio je dvije knjige: *Hrvatsko pjevačko društvo Bijačka vila Kaštela (1903.-2004.) – Više od pjesme* (Split/Kaštela 2005.) i *Hrvatsko glazbeno društvo Bijač u Kaštel Štafiliću (1919.-1941.)* (Kaštela 2008.) te nekoliko znanstvenih i stručnih muzikoloških radova. Za postignute rezultate u promicanju glazbene kulture dobio je Nagradu grada Kaštela (1993.), za koji je uglazbio i himnu, a za izuzetan doprinos u očuvanju i primicanju nacionalnih, kulturnih, povijesnih i vjerskih vrijednosti hrvatskoga naroda u svijetu dodijeljena mu je Zlatna plaketa s kadenom *Mare nostrum Croaticum* (2005.).

TAMARA ŽIVKOVIĆ IVANOVIĆ (CROATIA)

Alaringealni glas i alaringealno pjevanje/Alaryngeal Voice and alaryngeal Singing (Tamara Živković Ivanović¹; Mladen Jeličić²; Vesna Kirinić Papeš¹) ♦ (L)(E/CRO)

Laringektomija (ostranjenje grkljana) uzrokuje brojne probleme od kojih je najveći gubitak laringealnog glasa i nemogućnost govornog sporazumijevanja. Za cjelovitu rehabilitaciju laringektomiranih osoba važni su brojni čimbenici, a uspjeh najviše ovisi o usvajanju alaringealnog govora. Cilj ovoga rada je opisati vrste alaringealnog glasa te predstaviti alaringealno pjevanje. Izvršili smo objektivnu analizu alaringealnog glasa u govoru i pjevanju. Uzorak čini 12 laringektomiranih i rehabilitiranih osoba, članova zbora *Optimisti iz Zagreba*. Mjerenja su izvršena snimanjem glasa naglavnim mikrofonom direktno u računalo koristeći Kayeometrics Computerized Speech Lab (CSL), Model 4500, a analizirano uz pomoć Multi-Dimensional Voice Program (MDVP), Model 5105 i programom Praat: doing phonetics by computer, version 5.3., University of Amsterdam, Amsterdam, The Netherlands. Objektivnom akustičkom analizom glasa utvrđen je frekvencijski raspon alaringealnog glasa kao i dinamički rasponi.

Laryngectomy causes numerous problems, most severe of them being the loss of laryngeal voice and ability to speak. The success of the total rehabilitation of laryngectomized patients

¹ Klinika za bolesti uha nosa i grla i kirurgiju glave i vrata, Klinički bolnički centar Zagreb, Hrvatska

² Centar za sluh i govor Maribor, Maribor, Slovenija

mostly depends on their ability to learn alaryngeal speech. The aim of this study was to describe the types of alaryngeal voice and characteristics of alaryngeal singing. We performed an objective analysis of alaryngeal voice during speech and singing. The study sample included 12 laryngectomized and rehabilitated patients, who were members of the "Optimist" Choir, Zagreb. Measurements were performed with a headset microphone connected directly to a computer using the Kayeometrics Computerized Speech Lab (CSL), Model 4500, and analyzed with the Multi-Dimensional Voice Program (MDVP), Model 5105 and Praat program: doing phonetics by computer [computer program], version 5.3., University of Amsterdam, Amsterdam, The Netherlands. Using the objective acoustic voice analysis, we determined the frequency and dynamic ranges of alaryngeal voice.



TAMARA ŽIVKOVIĆ IVANOVIĆ rođena je godine 1975. godine. Završila Gimnaziju te se 1997. godine upisuje na Edukacijsko - rehabilitacijski fakultet Sveučilišta u Zagrebu, smjer Logopedija. Na prethodno navedenom fakultetu diplomirala je 2001. godine. U svibnju 2002. kao logoped, zapošljava se u Fonijatrijskom centru ORL Klinike Šalata, KBC-u Zagreb (sada Klinika za bolesti uha, nosa i grla i kirurgiju glave i vrata, Rebro, KBC Zagreb) Područje njenog djelovanja je glasovna rehabilitacija, a najuže područje, u koje je uložila mnogo ljubavi i truda je rad sa laringektomiranim osobama. Tijekom desetogodišnjeg staža u Fonijatrijskom centru ORL Klinike Šalata, aktivnim učesćem sudjelovala je na nizu domaćih i međunarodnih kongresa i stručnih simpozija. Od 2002. godine aktivno je uključena u rad "Kluba laringektomiranih osoba" u Zagrebu. Od 2005. godine voditelj je stručnog rehabilitacijskog tima Zagrebačkog kluba laringektomiranih, te voditelj godišnjih seminara nadomjesnog govora H.Z.L. u Thalassoterapiji u Crikvenici. Od 2006. god. vodi projekt alaringealnog pjevanja.

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