

MEDNARODNI  
VEČDISCIPLINARNI SIMPOZIJ  
INTERNATIONAL MULTIDISCIPLINARY SYMPOSIUM  
LJUBLJANA, 28. in 29. 8. 2015  
LJUBLJANA, 28 AND 29 AUGUST 2015

# GLASBA IN EKOLOGIJA

MUSIC AND ECOLOGY

PROGRAM IN IZVLEČKI  
PROGRAMME AND ABSTRACTS



## Glasba in ekologija

Mednarodni večdisciplinarni simpozij  
Ljubljana, 28. in 29. 8. 2015

### *Music and Ecology*

*International Multidisciplinary Symposium  
Ljubljana, 28 and 29 August 2015*

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# MEDNARODNI VEČDISCIPLINARNI SIMPOZIJ INTERNATIONAL MULTIDISCIPLINARY SYMPOSIUM LJUBLJANA, 28. in 29. 8. 2015 LJUBLJANA, 28 AND 29 AUGUST 2015

# GLASBA IN EKOLOGIJA MUSIC AND ECOLOGY

## PROGRAM IN IZVLEČKI PROGRAMME AND ABSTRACTS



Odkar smo leta 2011 s simpozijem in koncerti pod skupnim imenom Stiki med tradicijsko glasbo in plesom ter evropsko glasbeno kulturo v različnih okoljih in obdobjih zaznamovali začetek bivanja Mednarodnega združenja za tradicijsko glasbo (ICTM) v Sloveniji, vsako leto konec avgusta v sklopu festivala Noči v stari Ljubljani v slovenski prestolnici pripravimo dogodek z drugačnim tematskim izhodiščem. Ustanova Imago Sloveniae, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, Mednarodno združenje za tradicijsko glasbo (ICTM), Kulturno in etnomuzikološko društvo Folk Slovenia, Glasbenonarodopisni inštitut ZRC SAZU ter Radio Slovenija smo vse od začetka z združenimi močmi organizirali naslednje simpozije in tematske spremljevalne prireditve: Kam bi s to harmoniko? (2012), Glasba in protest (2013) ter Glasba in drugačnost (2014).

Tema simpozija ter spremljevalnih koncertov in delavnic v letu 2015 je **Glasba in ekologija**. Poleg tega, da odseva naraščajoče zanimanje za dojemanje zvoka v kontekstu odnosov med ljudmi in njihovimi življenjskimi okolji, simpozij ponuja odlično priložnost za razpravo o ekoloških strategijah, o okoljevarstvenem načrtovanju, o politikah dediščinskih vprašanj, o trajnostnem razvoju ter o odnosih moči z vidika glasbe in zvoka. Predstavitve opozarjajo na relevantne teme v različnih zemljepisnih in kulturnih okoljih na štirih celinah, in sicer v Avstraliji, Bosni in Hercegovini, Peruju, Sloveniji, Srbiji, Švici, na Tajvanu, v Veliki Britaniji ter v Vietnamu. Avtorji obravnavajo posebnosti zvočnih domen podeželja in mesta glede na kulturno sprejemljive prostore izvajanja (Toska), z novimi argumenti se kritično lotevajo stare dihotomije med naravo in kulturo (Ilič), preiskujejo proklamirano trajnostnost v festivalskem kontekstu (Brennan), obravnavajo ekološka vprašanja tako pri staroselski skupnosti (Lin) kot tudi pri nekaterih sodobnih skladateljih (Gilmurray) ter pomen zvočne interakcije med ljudmi in okoljem razširjajo na neošamanizem in popularno kulturo (Brabec de Mori).

Skupina šestih znanstvenikov – nosilcev potekajočega raziskovalnega projekta Zvočna ekologija mesta – predstavlja izbrane aspekte urbanih zvočnih krajin Beograda (Atanasovski, Medić, Dumnić), Ljubljane (Hofman, Kovačič) ter Berna (Sweers), s poudarki na policijskih zvokih, na konfliktu med »rekulturizacijskimi« pobudami od spodaj in od zgoraj, na ustvarjanju zvočnega okolja, na političnih zvočnih krajinah in glasbenih dejavnostih na lastno pobudo, na versko definiranih zvočnih krajinah ter na vključevanju zvočnih krajin priseljenskih skupnosti.

Posebej vabljeni nosilci plenarnih predstavitev so naslednji: Huib Schippers (Avstralija), ki predstavlja projekt z globalnimi implikacijami Trajnostna prihodnost za glasbene kulture: v smeri ekologije glasbene raznovrstnosti; Kjell Skyllstad (Tajska), eden od pionirjev angažirane znanosti o glasbi, ki glasbe manjšin in aplikativno etnomuzikologijo v sklopu združenja ICTM povezuje z ekološkimi izhodišči; ter Marcello Sorce Keller (Švica), ki k obogatitvi simpozijskega dogodka prispeva s pomembno zoomuzikološko razpravo.

**Prof. dr. Svanibor Pettan**

Since 2011, when the inauguration of the stay of the Secretariat of the International Council for Traditional Music (ICTM) in Slovenia was marked by a symposium and a series of concerts titled Encounters Between Traditional Music and Dance and European Musical Culture in Various Places and at Various Times, comparable events with specific thematic frames have taken place in Slovenia's capital every August, within the festival Nights in Old Ljubljana Town. So far, the events co-organized by six participating institutions—Imago Sloveniae, the Department of Musicology of the Faculty of Arts of the University of Ljubljana, the International Council for Traditional Music, the Cultural and Ethnomusicological Society Folk Slovenia, the Institute of Ethnomusicology SRC SASA, and Radio Slovenia—have been Whither Accordion? (2012), Music and Protest (2013), and Music and Otherness (2014).

The theme of the 2015 symposium and accompanying concerts and workshops is Music and Ecology. While reflecting the growing interest in sound perception in regards to the relationships between people and their environments, the symposium provides an excellent opportunity for discussion about ecological strategies, environmental planning, heritage politics, sustainable development, and power relations from the perspectives of music and sound. Presentations point to a variety of issues in different geographical and cultural contexts on four continents, including Australia, Bosnia and Herzegovina, Peru, Serbia, Slovenia, Switzerland, Taiwan, United Kingdom, and Vietnam. The authors discuss specifics of rural and urban sound domains as related to culturally appropriate performance spaces (Toska), use new arguments to critically approach the old dichotomy between nature and culture (Ilič), question the proclaimed sustainability values in a festival context (Brennan), address ecological concerns of a selected indigenous community (Lin) and of some contemporary composers (Gilmurray), and stretch the argument about the importance of sonic interaction between people and environment by encompassing neo-shamanism and popular culture (Brabec de Mori).

A group of six scholars actively involved in the ongoing research project City Sonic Ecology discusses selected urban soundscapes of Belgrade (Atanasovski, Medić, Dumnić), Ljubljana (Hofman, Kovačič), and Bern (Sweers), pointing to the policescape, the conflict between bottom-up and top-down "reculturalization" initiatives, the building of a sound environment, political soundscapes and grassroots music activities, the religiouscape, and the question of inclusiveness of immigrant soundscapes.

The invited keynote speakers include Huib Schippers (Australia), who addresses the large-scale project Sustainable Futures for Music Cultures: Towards an Ecology of Musical Diversity under his direction; Kjell Skyllstad (Thailand), one of the pioneers of activist music scholarship who relates music of minorities and applied ethnomusicology in the ICTM context to ecological concerns; and Marcello Sorce Keller (Switzerland), whose inspiring thoughts enrich the symposium with a much needed zoomusicological discourse.

**Prof. Dr. Svanibor Pettan**

# PROGRAM / PROGRAMME:

Petek / Friday, 28. 8. 2015

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8.30 Registracija / Registration

## 9.00 UVOD / INTRODUCTION

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**Svanibor Pettan:** Pojoče ribe in drugi zvočni fenomeni Batticaloe: kaj nam zvočne krajine povejo o kulturi? / *Singing Fish and Other Sound Phenomena of Batticaloa: What do Soundscapes Tell Us About Culture?*

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## 9.20 VABLJENO PREDAVANJE 1 / KEYNOTE ADDRESS 1

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**Huib Schippers:** Aplikativna etnomuzikologija in nesnovna kulturna dediščina: razvoj koncepta »glasbenega ekosistema« za usmeritev iniciativ trajnostnega razvoja / *Applied Ethnomusicology and Intangible Cultural Heritage: Developing the Concept of "Ecosystem of Music" to Focus Sustainability Initiatives*

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10.10 Odmor / Break

## 10.30 REFERATI / PAPERS

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**Ljubica Ilić:** Zvočne krajine (ne)reda / *Soundscapes of (Dis)Order*

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**Matt Brennan:** Zelena polja: naslavljanje trajnostnega razvoja in podnebnih sprememb skozi izkušnje skupnosti na glasbenih festivalih / *Fields of Green: Addressing Sustainability and Climate Change Through Music Festival Communities*

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**Jono Gilmurray:** Ekoakustika: ekologija in varstvo narave v sodobni glasbeni in zvočni umetnosti / *Ecoacoustics: Ecology and Environmentalism in Contemporary Music and Sound Art*

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12.00 Kosilo / Lunch

13.30 **Nataša Jazbinšek Seršen:** (vodja Oddelka za varstvo okolja Mestne občine Ljubljana in vodja skupine Zelene prestolnice Evrope 2016 / *the Head of the Department for Environmental Protection of the Municipality of Ljubljana and Head of the European Green Capital 2016*): Ljubljana – zelena prestolnica Evrope 2016 / *Ljubljana – European Green Capital 2016*

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## 13.40 PANEL / PANEL: MESTNA ZVOČNA EKOLOGIJA: URBANE ZVOČNE KRAJINE BERNA, LJUBLJANE IN BEOGRADA / CITY SONIC ECOLOGY: URBAN SOUNDSCAPES OF BERN, LJUBLJANA, AND BELGRADE

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**Mojca Kovačič:** Konfliktnost religijske krajine v Ljubljani / *Conflicting Religioscapes in Ljubljana*

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**Srdan Atanasovski:** Beograjska zvočna policijska krajina in akt poslušanja: med prilagajanjem in odporom / *Belgrade Sonic Policescape and the Act of Listening: Between Entrainment and Resilience*

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**Marija Dumnić:** Starogradska muzika v Skadarliji kot nostalgичno zvočno okolje / *Starogradska muzika in Skadarlija as a Nostalgic Sound Environment*

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**Ivana Medić:** Projekti rekulturalizacije v Savamali / *Reculturization Projects in Savamala*

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**Britta Sweers:** Zvočna reprezentacija tradicijske in moderne identitete v javnem urbanem kontekstu mesta Bern v Švici / *The Sonic Representation of Traditional and Modern Identity in the Public Urban Context of Bern, Switzerland*

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**Ana Hofman:** Glasbeni aktivizem v neoliberalnem mestu / *Music Activism in a Neoliberal City*

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15.40 Odmor / Break

## 16.00 VABLJENO PREDAVANJE 2 / KEYNOTE ADDRESS 2

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**Kjell Skyllstad:** Glasba in ekologija: vprašanje preživetja / *Music and Ecology: A Question of Survival*

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16.50 Odmor / Break

## 17.00 RAZPRAVA / DISCUSSION

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18.00 Izlet z ladjo po Ljubljanici / *Boat trip along the Ljubljanica River*

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9.00 REFERATI / PAPERS

**Amra Toska:** Tradicijska glasba in njeno okolje: primeri iz Bosne in Hercegovine / *Traditional Music and Its Environment: Examples From Bosnia and Herzegovina*

**Wei-ya Lin:** Družbeno vključevanje skozi ustvarjanje glasbe: teorije v praksi na primeru ljudstva Tao (staroselske etnične skupnosti na Tajvanu) / *Social Inclusion Through Music Making: Theories in Practice in the Case of the Tao, an Indigenous Ethnic Group in Taiwan*

**Bernd Brabec de Mori:** Staroselski animski in analogni koncepti zvočne interakcije človeka in okolja / *Indigenous Animic and Analogic Conceptions of Sonic Human-Environment Interaction*

10.30 Odmor / Break;

Kratek voden ogled razstave »Voda« v Mestnem muzeju Ljubljana / *Guided tour of the exhibition »Water« at the City Museum of Ljubljana*

11.15 VABLJENO PREDAVANJE 3 / KEYNOTE ADDRESS 3

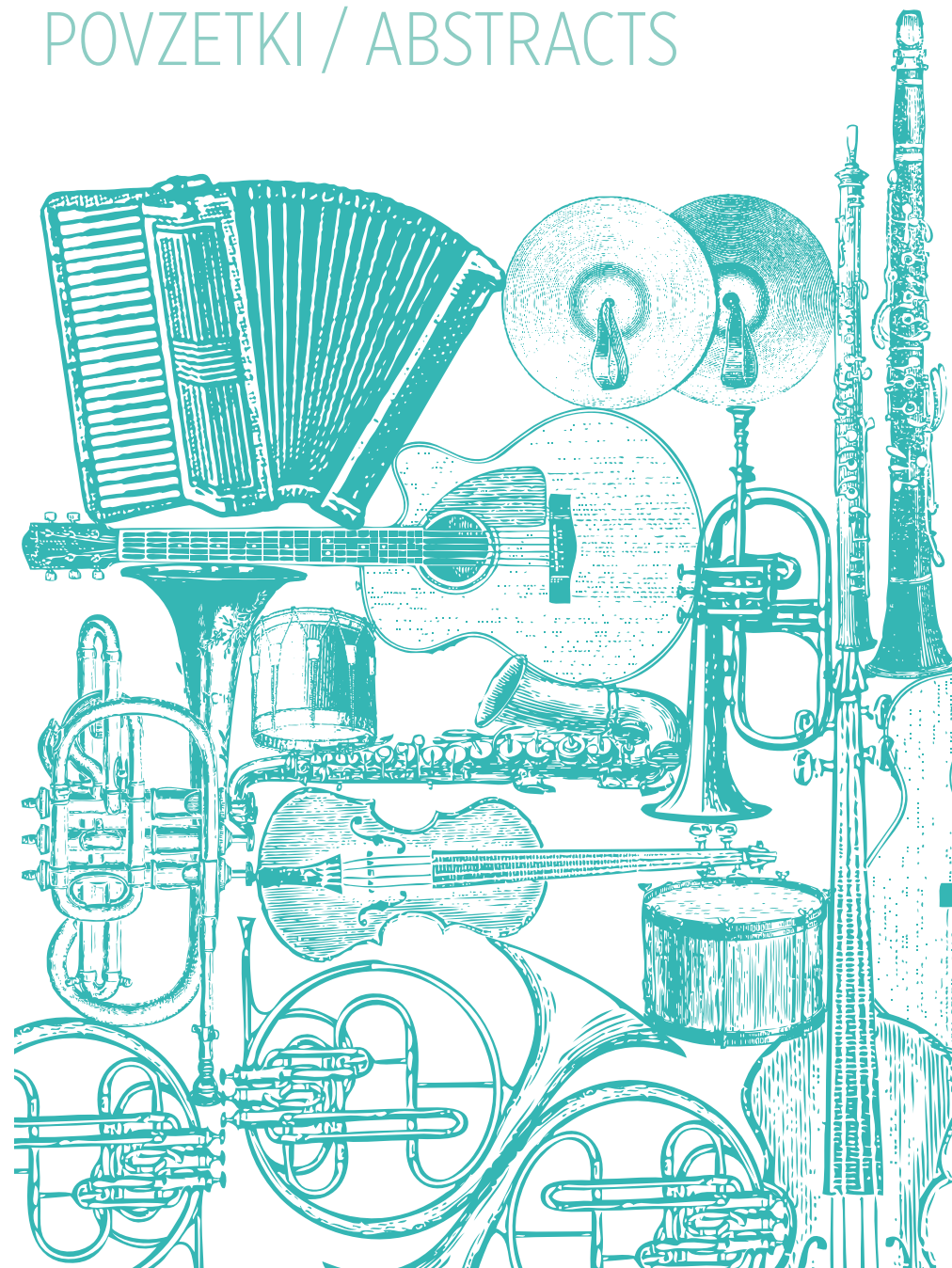
**Marcello Sorce Keller:** Linnaeus, zoomuzikologija, ekomuzikologija in iskanje smiselnih kategorij / *Linnaeus, Zoomusicology, Ecomusicology, and the Quest for Meaningful Categories*

12.05 Odmor / Break

12.15 ZAKLJUČNA RAZPRAVA / FINAL DISCUSSION

13.00 Kosilo / Lunch

# POVZETKI / ABSTRACTS





## **Beograjska zvočna policijska krajina in akt poslušanja: med prilagajanjem in odporom**

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Človekova osebna zvočna ekologija, ki se materializira kot urbana zvočna krajina, je lahko močno gonilo pri repliciranju vzorcev kulturnih hegemonij. Naša telesa so kot pasivni poslušalci v odnosu do aparatov hegemonije in so zaobjeta v polnem obsegu, še preden se imajo možnost upreti. Ne le, da naša telesa s poslušanjem postanejo del nacionalne krajine, religijske krajine ali »policijske krajine« (angl. *policescape*), temveč tem aparatom dovolimo, da strukturirajo naš vsakodnevni obstoj in vsiljujejo kategorije, kot so zasebno–javno, aktivno–pasivno, demokratičnost–pokorščina. Navadno aktu poslušanja ne priznavamo nikakršnih vplivov, subjektu pa dovolimo privilegij upora šele, ko je aktivno vključen v njegovo zvočno ekologijo, torej ko neha poslušati in začne proizvajati zvoke. Z raziskavo vsenavzočnosti akta poslušanja in njegovih političnih posledic je cilj prispevka izzvati to uveljavljeno mnenje in se vprašati, če obstaja avtonomnost tudi v samem aktu poslušanja. V predstavitvi se osredotočam na beograjsko policijsko krajino, razumljeno kot del urbane zvočne krajine in krajine s policijsko kontrolo (glej Jacques Rancière). Raziskava temelji na poglobljenih intervjujih. Sogovorniki so bili naprošeni, da posnamejo svoj dan v celoti, zvočni posnetki pa so potem uporabljeni v sklopu intervjujev. Z analizo intervjujev raziskujem, kako posamezniki reagirajo na zvoke policijske kontrole in kako pri tem njihova telesa predstavljajo upor. Natančneje, sprašujem se, če obstaja »meseno telo«, nek del, ki ostaja nedostopen diskurzu moči policijske kontrole in ki lahko zagotavlja (če že ne upora, pa vsaj) odpornost na mehanizem, preko katerega se želijo utelesiti aparati hegemonije.

## **Belgrade Sonic Policescape and the Act of Listening: Between Entrainment and Resilience**

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Materialized as an urban soundscape, one's personal sonic ecology appears as a potent vehicle in replicating the patterns of cultural hegemonies. Our bodies appear as passive listeners, which become entrained by apparatuses of hegemony, engulfed in their full extent before even having a chance to provide resistance. By listening, not only our own bodies become part of the nationscape, religioscape, or policescape, but we also allow these apparatuses to structure our daily existence, imposing the categories of private–public, activity–passivity, democracy–obedience. We usually renounce any agency to the act of listening itself, allowing the subject the prerogative of resistance only once they actively engage with their sonic ecology, in other words when they stop listening and start producing the sound. By exploring the ubiquitousness of the act of listening and its political ramifications, my goal in this paper will be to challenge this common “doxa” and to ask whether there can be an agency in the act of listening itself. The focus of the paper is Belgrade's policescape, understood as the urban soundscape and landscape of policing (in Jacques Rancière's sense). The research is based on in-depth interviews in which the interlocutors have been asked to record their day in its entirety, producing a sound recording that is subsequently used in the interview. Analysing the interviews, I explore how individuals react to the sounds of policing and how their bodies constitute resistance. Specifically, I ask whether there is a “carnal body”, a residuum inaccessible to the discourses of power of policing, which can provide (if not resistance, at least) resilience to the mechanism by which the apparatuses of hegemony strive to embody themselves.

## Staroselski animski in analogni koncepti zvočne interakcije človeka in okolja

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V osemdesetih letih prejšnjega stoletja so Rafael de Menezes Bastos, Steven Feld, Anthony Seeger in drugi raziskovalci pokazali, da ima v staroselskih skupnostih na različnih koncih sveta zvočnost – in posledično glasbenost – ključno vlogo v konstrukciji družbenega in v družbeni konstrukciji vesolja.

V luči sodobnih antropoloških teorij, še posebno ontološkega modela, ki ga je predlagal Philippe Descola, kvaliteto vesolja definirajo interakcije med človekom in okoljem ter znanje o njunih medsebojnih povezavah in odnosih: v skupnostih, ki jih Descola imenuje »animske«, so na primer »notranjosti« (»duše«) ljudi in neljudi podobne, »fizi-kalnosti« (»telesak«) pa naj bi bile različne in posledično spremenljive. »Analogne« skupnosti pa po drugi strani celotne človeške in nečloveške entitete razumejo kot nenehno razlikujoče se tako glede »notranjosti« kot »telesnosti«. Oba koncepta (»ontologiji«) najdemo med staroselskimi skupinami ameriških Indijancev. Ti dve ontologiji sta bili v zadnjem času – v procesu globalizacije – izpostavljeni »naturalizmu« (ta predvideva različne in spremenljive notranjosti za razliko od podobnih in nespremenljivih teles), ki je prevladujoča ontologija »sodobne zahodne« miselnosti.

Na podlagi analize zvočnih izrekov in strategij poslušanja staroselcev lahko sklepamo o pomembnosti zvočne interakcije z nečloveškim okoljem. Z izrekanjem določenih zvokov, govorom, »govorom duhov« in s tistim, kar etnomuzikologija zajema v pojem »glasba«, se zabrišejo meje med notranjostjo in telesnostjo; pride do interakcije, različne Descolajeve ontologije pa se premešajo in prekrijejo. V luči »zahodnjaške« želje po učenju od staroselcev (npr. neošamanizem) pa se po drugi strani lahko tehnike zvočne interakcije z okoljem znajdejo v mednarodni popularnoglasi kulturi. Omenjene teoretske misli bodo ilustrirane z nekaj glasbenimi primeri iz ontologij staroselske in popularne kulture.

## Indigenous Animic and Analogic Conceptions of Sonic Human-Environment Interaction

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During the 1980s, scholars Rafael de Menezes Bastos, Steven Feld, and Anthony Seeger, among others, showed that the sonic, and consequently the musical, played a crucial role in the construction of the social, and furthermore in the social construction of the cosmos in indigenous societies on different places on Earth.

In the light of contemporary anthropological theory, specifically the ontological model proposed by Philippe Descola, interactions between and knowledge about the links and relations between the human person and the non-human environment define the quality of the cosmos: in what Descola calls “animic” collectives, for example, “interiorities” (i.e., “souls”) are considered to be similar among humans and non-humans while “physicalities” (i.e., “bodies”) are assumed to be different, and consequently unstable. “Analogic” collectives, on the other hand, would understand the whole gamut of both human and non-human entities to be continuously different in both their “interiority” and “physicality”. Both of these conceptions of being (“ontologies”) can be found among Amerindian indigenous groups. In current times, these ontologies are—through globalization processes—exposed to be confronted with “naturalism” (assuming different and unstable interiorities opposed to similar and unchangeable bodies), that is, the predominant ontology of “modern western” thought.

From analysing sonic utterances and listening strategies of indigenous people, one can infer the importance of sonic interaction with the non-human environment. By utterances of specific sounds, speech, “spirit speech”, and what ethnomusicology embraces with the term “music”, the borders of interiority and physicality become blurred, interaction occurs, and Descola’s different ontologies blend and overlap. In the light of “Westerners” currently pursuing to learn from indigenous people (e.g. neo-shamanism), the techniques of sonic interaction with the environment likewise tend to leak into international popular music culture. These theoretical thoughts will be illustrated with some musical examples from both indigenous and popular ontologies.

**Brennan, Matt**

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## **Zelena polja: naslavljanje trajnostnega razvoja in podnebnih sprememb skozi izkušnje skupnosti na glasbenih festivalih**

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V študiji, ki so jo opravili pri Julie's Bicycle (vodilni okoljski svetovalci britanskega kulturnega sektorja), naj bi prodaja glasbenih izdelkov in žive glasbene izvedbe britanskim potrošnikom letno ustvarila vsaj 540.000 ton CO<sub>2</sub>. Žive izvedbe naj bi skupaj s potovanji obiskovalcev prispevale k trem četrtinam toplogrednih plinov britanske glasbene industrije, pri čemer največji delež izpustov prispevajo veliki glasbeni festivali. Te številke so v močnem nasprotju z oznakami glasbenih festivalov kot prostorov alternativnih idej skupnosti, od hedonističnih in karnevalskih umikov do začasnih družbeno zavednih utopičnih mest.

Prispevek bo predstavil nov raziskovalni projekt, ki v sodelovanju s skupnostmi udeležencev glasbenih festivalov (ustvarjalci, občinstvo in organizatorji) postavlja v ospredje podnebne spremembe in trajnostni razvoj. Na primeru škotskih glasbenih festivalov raziskuje, kateri ukrepi organizatorjev glasbenih festivalov lahko skupnostim, ki se oblikujejo na tovrstnih dogodkih, omogočijo trajnostno ravnanje in ga tudi spodbujajo. Katere okoljske skrbi in spodbude so pri festivalskih občinstvih združljive s pojmom »trajnostni razvoj«? Kako so tovrstna vprašanja povezana s turnejami, z mobilnostjo glasbenih identitet profesionalnih glasbenikov? In končno, koliko je mogoče osvetliti, katere vrste skupnosti se (ali se ne) na glasbenih festivalih oblikujejo med organizatorji, občinstvom in glasbeniki ter v kolikšni meri te skupnosti sodelujejo v razpravah in dejanjih, povezanih z izzivi okoljskega trajnostnega razvoja?

**Brennan, Matt**

(University of Edinburgh, Edinburgh, United Kingdom; m.t.brennan@ed.ac.uk)

## **Fields of Green: Addressing Sustainability and Climate Change Through Music Festival Communities**

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In a study by Julie's Bicycle (the British cultural sector's leading environmental consultancy), the sale of music products and live music performances to UK consumers was said to create at least approximately 540,000 tonnes of CO<sub>2</sub> per year. The live music sector together with audience travel accounted for three-quarters of the UK music industry's greenhouse gas emissions, with large music festivals accounting for the highest level of emissions. These figures stand in stark contrast to the branding of music festivals as sites where alternative ideas of community are performed, from hedonistic and carnivalesque escapes to transient socially conscious utopian cities.

This paper introduces a new research project that aims to work with music festival communities (artists, audiences, and organizers) to address climate change and sustainability. Using Scottish music festivals as case studies, the project investigates what actions being enacted by live music festival organizers can enable and encourage audiences to engage with and enact sustainable behaviours themselves within the temporary communities formed during such events. What are the environmental concerns and motivations that coalesce around the word "sustainability" amongst festival audiences? How does the touring, itinerant musical identity of the professional musician respond to such issues? Finally, what light can be shed on what kinds of communities are formed (or not formed) between organizers, audiences, and musicians at music festivals, and to what extent these communities participate in debates and actions surrounding the challenge of environmental sustainability?



## ***Starogradska muzika v Skadarliji kot nostalgčno zvočno okolje***

Prispevek je posvečen glasbi, ki se izvaja na območju Skadarlije (ali v Skadarski ulici) v Beogradu kot specifičnem urbanem zvočnem okolju. Skadarlija je turistična četrt glavne srbskega mesta, ki nudi prostor tradicionalnim urbanim zasedbam, hkrati pa je zaradi navzočnosti tradicionalnih tavern (srb. *kafane*) označena kot boemski predel mesta. Glasba je bila že od začetka 20. stoletja pomemben del te četrti, saj so v *kafanah* nastopali mnogi popularni glasbeniki, bila pa je tudi znano mesto za druženje. Zvočni prostor Skadarlije zaznamuje *starogradska muzika*, glasbeni žanr, ki pripomore h konstrukciji ambienta »starega Beograda«, torej k idealizirani podobi Beograda, nostalgčnega za domače obiskovalce in hkrati privlačnega za turiste.

Osrednji del repertoarja *starogradske muzike* sestavljajo pesmi z začetka 20. stoletja, pri čemer se je do današnjih dni repertoar neprestano širil. Praviloma pesmi tega žanra temeljijo na durovih ali molovih lestvicah, imajo širok melodični ambitus, petje je predvsem enoglasno, ritmične opcije so *parlando-rubato*, distributivni ritmični sistem, značilen za popularne plese (stanovske ali parne), ali pa kombinacija teh sistemov, značilna je instrumentalna spremljava (tamburaški ansambel; violina, klarinet, harmonika, kitara, kontrabas), standardno obliko zaznamujejo kitice in refren, pesmi pa so lirskega značaja. Tipičen sodobni glasbeni kontekst vključuje uvodno igranje ansambla (v katerem izstopajo romski glasbeniki) za občinstvo, ki kasneje podaja glasbene želje. Ta interakcija ustvarja glasbeni dogodek, gledano širše pa tudi oblikuje »stari urbanik« repertoar. Za prikaz, kako *starogradska muzika* prispeva h konstrukciji zvočnega okolja oz. zvočni krajini Beograda, bom analizirala primer nastopa orkestra Skadarlija.

## ***Starogradska muzika in Skadarlija as a Nostalgic Sound Environment***

This paper deals with music performed in Skadarlija (or Skadarska Street) in Belgrade, as a specific urban sound environment. Skadarlija is a touristic quarter in the capital of Serbia, labelled as “bohemian” because of traditional taverns (*kafane*), which also serve as performance venues for urban folk orchestras. Since the beginning of the twentieth century, music was a very important part of this quarter because many popular musicians performed in the taverns, which also served as famous landmarks for socializing. The sound space of Skadarlija is largely constructed by performances of “old urban music” (*starogradska muzika*), the musical genre that helps construct the ambient of “old Belgrade”, that is, an idealized image of Belgrade that is both nostalgic for domestic visitors and attractive for tourists.

The core part of the repertoire of *starogradska muzika* has existed since the beginning of the twentieth century, and it has been constantly expanded until the present day. Generally, songs of this genre are characterized by major/minor scales, wide melodic ambitus, predominantly single-part singing, *parlando-rubato* or distributive rhythmical system associated with popular dances (guild or couple dances), or combination of these systems, as well as instrumental accompaniment (*tamburitza* ensembles; violin, clarinet, accordion, guitar, double bass), and a stable form of verses and choruses, with texts based on lyrical themes. The typical contemporary performance context implies an introduction played by an orchestra (with the prominence of Romani musicians) for the audience, who later request songs to be played. Hence, this interaction creates a musical event, but on a larger scale, it also makes a certain repertoire to be “old urban”. In order to demonstrate how *starogradska muzika* contributes to the construction of a sound environment or the soundscape of Belgrade I will analyse one performance of an eminent Skadarlija orchestra.

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## **Ekoakustika: ekologija in varstvo narave v sodobni glasbeni in zvočni umetnosti**

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V zadnjih letih se skladatelji in zvočni umetniki pri svojem ustvarjanju vedno bolj posvečajo okoljskim vprašanjem. Umetniki, kot so David Monacchi, Matthew Burtner, Leah Barclay, Andrea Polli, John Luther Adams in Jana Winderen, v svojih delih neposredno naslavljajo vprašanja, kot so izguba biotske raznovrstnosti, onesnaževanje in podnebne spremembe; organizacije, kakršni sta »*Ear to the Earth*« in »*EcoSono*«, pa združujejo umetnike in tako dokazujejo obstoj dejanskega in nepretrganega gibanja – gibanja, ki bo le še pridobivalo na pomenu, saj tovrstne težave vedno občutneje vplivajo na življenje ljudi po vsem svetu.

V svoji avdio-vizualni predstavitvi bom raziskal to rastoče področje okoljske glasbe in zvočne umetnosti (sound art), ki ga – po Monacchiju in Burtnerju – imenujem »ekoakustika«. Začel bom s pregledom njegovega razvoja, raziskal njegov zgodovinski, kulturni in politični kontekst in ga nato definiral in opisal skozi raziskavo njegovih ključnih ustvarjalcev. Pri tem se bom spraševal, v kakšnem smislu je lahko neko delo »okoljevarstveno« ali »ekološko«, predstavil različne pristope, tehnike in metodologije ter filozofske in družbeno-politične pomene in sporočila in ne nazadnje izpostavil cilje, ki jih želijo ustvarjalci doseči tako na estetski ravni kot v zvezi z okoljevarstvenimi vprašanji. Ob vsem tem pa bom kritično ocenil ekoakustično glasbo in zvočno umetnost, raziskal, kaj lahko glasba za razliko od drugih medijev prispeva k širšemu polju ekološke umetnosti, ter se vprašal, kakšen je lahko sklep o vlogi in uporabnosti glasbe in zvočne umetnosti v povezavi z odgovorom človeštva na sodobne okoljevarstvene težave.

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## **Ecoacoustics: Ecology and Environmentalism in Contemporary Music and Sound Art**

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Recent years have seen a growing number of composers and sound artists placing environmental concerns at the heart of their creative practice. Artists such as David Monacchi, Matthew Burtner, Leah Barclay, Andrea Polli, John Luther Adams, and Jana Winderen directly address issues such as biodiversity loss, pollution, and climate change through their work, while organizations such as *Ear to the Earth* and *EcoSono* bring such artists together, evidencing the existence of a tangible and coherent movement which can only continue to grow as the issues it addresses increasingly affect the lives of people across the globe.

My audiovisual presentation will investigate this growing field of environmental music and sound art, which, following Monacchi and Burtner, I will term “ecoacoustic”. It will begin with an overview of its development, examining its historical, cultural, and political context, before proceeding to define and describe it through an examination of its key practitioners, asking in what sense works can be said to be “environmental” or “ecological”, and investigating the various approaches, techniques, and methodologies adopted, the philosophical and socio-political meanings and messages they carry, and what they hope to achieve, both on an aesthetic level, and regarding the environmental issues they address. Finally, it will critically evaluate ecoacoustic music and sound art, investigating what it brings to the wider field of ecological art that works in other media do not, and asking what can be concluded about the role and usefulness of music and sound art in humankind’s response to contemporary environmental issues.

## Hofman, Ana

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# Glasbeni aktivizem v neoliberalnem mestu

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Prispevek se posveča glasbeni obliki družbenega aktivizma v času sedanje krize globalnega neoliberalnega kapitalizma. Temelječ na stališču, da so mesta postala glavni prostor za izvajanje strategij in prilaščanja neoliberalnega kapitalizma, hkrati pa tudi prostor različnih praks upora, prispevek preučuje materialne, družbene in zvočne vezi, ki povezujejo urbane aktivistične glasbenike s post-jugoslovanskim kontekstom. V zadnjih nekaj letih so glavni mestni trgi, obrobne mestne četrti, opuščene tovarne in zanikani spomeniki postali prostori, ki prek različnih protestniških praks oblikujejo nove modele politične participacije.

Namen prispevka je pokazati, kako intenzivnost zvočne izkušnje v soustvarjanju urbane zvočne krajine spodbuja posameznike, da vstopijo v politični prostor in v njem delujejo kot aktivni akterji. Prav tako si prizadeva ponuditi bolj diferenciran model za razmišljanje o političnih zvočnih krajinah in množičnih glasbenih dejavnostih, o moči, kontroli in uporu v današnjem času.

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# Music Activism in a Neoliberal City

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This paper engages with the musically-mediated social activism within the current crisis of the global neoliberal capitalism. Drawing on the stance that cities become the main space where strategies and appropriations of neoliberal capitalism are performed, but also the space of various practices of resistance, it examines material, social, and sonic linkages that connect urban activist musicians in the post-Yugoslav context. In the last few years, in addition to main city squares, marginalized city neighbourhoods, abandoned factories, and neglected monuments have become spaces that shape new models of political participation through various kinds of protests.

This presentation aims to show how the intensity of sensorial experience in co-creating urban soundscape prompts individuals to enter the field of politics and to act as active agents. It strives to offer a more nuanced model for thinking about political soundscapes and grassroots music activities, power, control, and resistance today.

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## Zvočne krajine (ne)reda

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Zahodna pastoralna tradicija se praviloma ukvarja z reprezentacijami idealiziranih načinov obstoja, v katerih sta posameznik in okolica uglasena v večni konsonanci trdno zakoreninjene delitve med naravo in kulturo. Nekateri teoretiki trdijo, da moramo preseči tovrstno dvojnost in se osredotočiti na medsebojne povezave v svetu, če želimo boljši razgled na svoje okolje: Bruno Latour govori o naravi-kulturi (*We Have Never Been Modern*, 1991) Timothy Morton pa predstavi idejo »ekologije brez narave« (*Ecology Without Nature: Rethinking Environmental Aesthetics*, 2007). Za razliko od Latourja in Mortona pa me zanima vztrajnost konflikta med naravo in kulturo v naših kolektivnih predstavah. Ko poskušam razumeti razloge za njegovo prevlado, raziskujem, kako posnema druge konflikte (civilizirano/necivilizirano) in se preslikuje v zvočne intervencije v naših urbanih okoljih. Natančneje, prisluhnila sem zvočnim krajinam Münchna in Istanbula ter raziskala etične implikacije zvočnega preoblikovanja javnih prostorov. Komu je (ali ni) dovoljeno ustvarjati zvok in zakaj? Kaj nam ta zvočni inženiring sporoča o našem sedanjem razumevanju narave, kulture in zvoka?

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## The Soundscapes of (Dis)Order

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The Western pastoral tradition conventionally deals with representations of idealized modes of existence in which the self and the surroundings harmonize in permanent consonance, thus supporting a long-held belief in the division between nature and culture. Some theorists claim that to get a better perspective on our environment, we need to overcome such dualisms and focus on interconnectedness of the world: Bruno Latour speaks of nature-culture (*We Have Never Been Modern*, 1991) while Timothy Morton introduces the idea of “ecology without nature” (*Ecology Without Nature: Rethinking Environmental Aesthetics*, 2007). Unlike Latour and Morton, however, I am intrigued by the persistence of the nature-culture conflict in our collective imagery. In understanding reasons for its prevalence, I examine how this conflict replicates other conflicts (civilized/uncivilized) and translates into sonic interventions in our urban environments. More specifically, I listen to the soundscapes of Munich and Istanbul and explore ethical implications of the sonic reshaping of public places. Who is (not) allowed to create sound and why? What is this sonic engineering telling us about our contemporary understanding of nature, culture, and sound?

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# Konfliktnost religijske krajine v Ljubljani

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Islamska skupnost v Ljubljani si že vrsto let prizadeva za svoje versko središče, ki bi vključevalo džamijo in kulturni center. Lokacija predvidene gradnje se je večkrat prestila, gradnja ustavila, proti gradnji pa so ljudje delovali tudi v okviru civilnih iniciativ za referendumsko reševanje možnosti gradnje. V prispevku opazujem, kako se Ljubljana sooča z verjetnostjo, da bo postala bodoči skupni prostor dveh vizualno in zvočno izrazitih religij. Katere identitetne vzorce prevzemajo prebivalci, ko je ogrožena dominantnost religijskega prostora, kakšen je družbeni strah pred navzočnostjo islamskega centra v Ljubljani in kako pomembna je pri vsem tem navzočnost katoliške vere v Ljubljani? Ključni koncepti pri opazovanju procesa gradnje mošeje ter relacijskih in presečiščnih procesov religij in identitet so religijska krajina (angl. *religioscape*, gl. Hayden in Walker 2013) in njeni indikatorji, kot so zaznavnost in centralnost religijskega objekta in zvoka.

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# Conflicting Religioscapes in Ljubljana

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For many years, the Islamic community in Ljubljana has strived to have a religious centre which would include a mosque and a cultural centre. The location of the envisaged site was frequently changed, construction was stopped, and also the city's inhabitants joined their efforts in several civil initiatives to ask for a referendum to stop the building of the Islamic centre. In this presentation I look at how Ljubljana faces the likelihood that it will become a shared space for two visually and acoustically distinctive religions. What identity patterns the residents assume when the dominance of the religious space is "threatened" or contested, what is the social fear of the presence of an Islamic centre in Ljubljana, and how important is the presence of Roman Catholicism in Ljubljana in any case? A key concept in observing the process of building a mosque and relational and intersectional processes that refer to religions and identities is *religioscape* (Hayden and Walker 2013) and its indicators, such as perceptibility and the centrality of religious sites and sounds.



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## **Družbeno vključevanje skozi ustvarjanje glasbe: teorije v praksi na primeru ljudstva Tao (staroselske etnične skupnosti na Tajvanu)**

Tao (kit. 達悟 ali yamijsko 雅美) je ena od štirinajstih priznanih tajvanskih staroselskih skupnosti, ki prebiva na Otoku orhidej (kit. Lanyu 蘭嶼) jugovzhodno od glavnega tajvanskega otoka. Njihov jezik se prenaša zgolj ustno. Tradicijsko glasbo ljudstva Tao sestavljajo predvsem pesmi. Skozi petje prenašajo svojo zgodovino, poglede na življenje in tabuje. Tako izražajo svoj lasten način harmoničnega sobivanja z naravo.

Vse od 60. let preteklega stoletja je vlada narekovala številne politike, ki naj bi podpirale »razvoj« in »modernizacijo« skupnosti tajvanskih etničnih manjšin. Ljudstvo Tao se je zato oddaljilo od svojih tradicijskih verovanj in praks ter leta 1967 začelo uporabljati vsiljeni ekonomski in monetarni sistem, leta 1971 pa so otok odprli za turiste. Leta 1980 so na otoku po zaslugi Tajvanske energetske družbe (台灣電力股份有限公司) in vlade namestili »vmesno odlagališče« »šibkih« radioaktivnih odpadkov. Vse od leta 2009 se na Otoku orhidej radioaktivne substance pojavljajo izven omenjenega odlagališča. Z uvedbo otoške »Posebne cone« (特定區) leta 2009 je tako ljudstvo Tao brez vsakršne predhodne razprave izgubilo pravico do odločanja o lastnem življenjskem ozemlju.

V prispevku bom raziskala, kako omenjena politika vpliva na glasbene prakse in tradicijo ljudstva Tao. Poskusila bom ugotoviti, kako se zanje konstruira kulturna politika, razpravljala pa bom tudi o povečanju zanimanja, ki ga neodvisne glasbene skupine in skladatelji v Tajvanu in zunaj njega izkazujejo do problematike ljudstva Tao.

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## **Social Inclusion Through Music Making: Theories in Practice in the Case of the Tao, an Indigenous Ethnic Group in Taiwan**

Tao (chi. 達悟 or Yami 雅美) is one of the fourteen recognized indigenous groups in Taiwan, who live on Orchid Island (chi. Lanyu 蘭嶼) southeast of the main island of Taiwan. Their language is orally transmitted. The traditional music of the Tao consists primarily of songs, and through singing they transmit their history, views of life, and taboos. In this way, they have found their own ways to live in harmony with nature.

Since the 1960s there have been many policies undertaken by the government, which aim to support the “development” and “modernization” of the communities of ethnic minorities in Taiwan. Followed by this fact the Tao have kept distance from their traditional religion and practices, started using the imposed economic and monetary system from Taiwan since 1967, and in 1971 the island was opened for tourism. In 1980, an “intermediate deposit” for “weak” radioactive waste was established on the island, with close cooperation of, and many scams by, the Taiwan Power Company (台灣電力股份有限公司) and the government. Since 2009, there have been radioactive substances found outside of the dumpsite on Orchid Island. Through the establishment of a “Special Area” (特定區) on Orchid Island in 2009, the Tao lost their right to make decisions about their entire living territory without any preliminary discussion.

This paper is about how these policies affect the music practices and tradition of the Tao, tries to define how cultural policy is constructed for the Tao, as well as to discuss about the increasing attention towards issues of the Tao from the side of independent music groups and composers in and outside Taiwan.

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## Projekti rekulturalizacije v Savamali

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V pričujočem prispevku se osredotočam na glasbene aspekte strategij »rekulturalizacije«, izvedene v beograjski četrti Savamala. Področje na desnem bregu Save je bilo nekoč živahno središče mestnega podjetništva, v povojnih komunističnih časih pa je postalo v večji meri zapuščeno. Rezultat procesa deindustrializacije, ki je zaznamoval Srbijo po letu 1990, se trenutno kaže v obliki neustreznih obratov, nizkocenovnih stanovanj, opuščenih industrijskih objektov ipd. V preteklih letih smo bili priča nekaterim uspešnim poizkusom revitalizacije Savamale kot kreativnega in turistično prijetnega prostora, kar se je izrazilo v odprtju številnih galerij, gostišč, kavarn, restavracij in koncertnih prizorišč (*Transit, Berliner, Magacine Depot* ipd.) in v obliki kulturnih centrov, kot so *GRAD – Evropski centar za kulturo i debatu, Španska kuća in Mikser House* (konceptualni prostor, kjer domuje tudi priznan festival sodobne kreativnosti). Večina teh iniciativ je bila izvedena v okviru projekta *Urbani inkubator*, podprla pa sta jih Goethejev inštitut in Evropska unija. S tem so spodbudili rast zasebnega sektorja in transformacijo Savamale na principu od spodaj navzgor. Vendar pa so z letom 2014 ta dosežek pričele ogrožati konkurenčne iniciative, ki delujejo po principu od zgoraj navzdol: veličasten konstrukcijski projekt *Beograd na vodi* pod vodstvom srbske vlade v sodelovanju z investitorji iz Savdske Arabije obljublja, da bo desni breg Save spremenil v poslovno središče zahodnega Balkana. Na podlagi svojega terenskega dela, izvedenega v prvi polovici leta 2015, bom prikazala, kako ti »rekulturalizacijski« procesi dejansko živijo ter katere tradicije, prakse in vrednostni sistemi se v okvirih teh procesov promovirajo, obnavljajo ali opuščajo.

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## Reculturization Projects in Savamala

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In this paper I focus on the musical aspects of the “reculturization” strategies implemented in the Savamala quarter of Belgrade. Once a lively centre of bourgeois entrepreneurship, during the postwar communist times this area on the right bank of Sava was largely forsaken. As a result of the deindustrialization process that has affected Serbia since the 1990s, the current state shows inadequate facilities, subpar housing, abandoned industrial premises, etc. Recent years have witnessed some successful attempts to revitalize Savamala as a creative and tourist-friendly quarter, with the opening of many galleries, pubs, restaurants, and concert venues (*Transit, Berliner, Magacine Depot* etc.), the *European Centre for Culture and Debate GRAD, the Spanish House, and the Mixer House*, a conceptual space which is also home to the eponymous festival of contemporary creativity. A majority of these initiatives are funded by the Goethe-Institut and the European Union as part of the project *Urban Incubator*, which aims to foster the private sector and the bottom-up transformation of Savamala. However, since 2014 a competing top-down initiative has threatened to jeopardise this effort: the grandiose construction project *Belgrade Waterfront* headed by the Serbian government in partnership with Saudi Arab investors, which promises to turn the right bank of Sava into a business hub for the Western Balkans. Based on my extensive fieldwork conducted in the first half of 2015, I will show how these “reculturization” efforts actually work and which particular traditions, practices, and value systems are promoted, restored, or left behind.

**Pettan, Svanibor**

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## **Pojče ribe in drugi zvočni fenomeni Batticaloe: kaj nam zvočne krajine povejo o kulturi?**

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Po odmevnih *akustemologijah* Stevena Felda (1994) se kulturni študij glasbe vedno bolj dopolnjuje z raziskovanjem zvočnih fenomenov. Ta uvodni referat jemlje zvočne krajine mesta Batticaloa na vzhodu Šrilanke kot izhodišče za razpravo o lokalnih estetikah, o dožemanju zvočnega onesnaževanja, o določanju meja med sprejemljivimi in nesprejemljivimi načini kontrole zvoka, o verski raznovrstnosti in odnosu do drugačnosti ter ne nazadnje o interakcijah med ljudmi in živalmi v povezavi s človeškimi in živalskimi pravicami. Prispevek, ki temelji na avtorjevem najnovejšem terenskem raziskovanju (avgust 2015) ter na zgodovinskih virih, ponuja tudi paralele s primerljivimi tematskimi sklopi v kulturno in še posebej zvokovno drugačnem slovenskem okolju.

Na novo obujen in precej razširjen pomen študija zvoka je nedvomno dober in koristen za etnomuzikologijo kot stroko in njene nosilce. Ekologija in (etno)muzikologija sta ustvarili teoretično stičišče, ki podaja moč hitro rastočemu ekomuzikološkemu študijskemu področju, o katerem bo v bližnji prihodnosti še veliko slišati. Študij zvočnih fenomenov Batticaloe je le skromen prispevek v tej smeri.

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## **Singing Fish and Other Sound Phenomena of Batticaloa: What Do Soundscapes Tell Us About Culture?**

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Following the crucial impetus of Steven Feld's *acoustemologies* (1994), the cultural study of music is increasingly complemented by research of sonic phenomena. This introductory paper considers the soundscapes of Batticaloa, a city in Eastern Sri Lanka, as a starting point for discussing local aesthetics, attitudes toward sound pollution, setting of boundaries between acceptable and non-acceptable measures of sound control, religious diversity and sense of tolerance, and especially human and animal interactions and rights. Based on the author's most recent fieldwork (August 2015), this presentation benefits from the study of historical sources and draws parallels to comparable sets of issues in the considerably different cultural and specifically sonic environment of Slovenia.

Ethnomusicologists and the discipline itself clearly benefit from the renewed and broadened importance given to the study of sound. Ecology and (ethno)musicology form a theoretical juncture which strengthens the growing field of ecomusicology, one of those fields that will receive well-deserved attention in the near future. This study of sound environments of Batticaloa is a modest contribution in that direction.

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## **Aplikativna etnomuzikologija in nesnovna kulturna dediščina: razvoj koncepta »glasbenega ekosistema« za usmeritev iniciativ trajnostnega razvoja**

Trajnost glasbenih praks in s tem kulturna raznolikost našega planeta imata od začetka tega stoletja pomembno mesto v globalni zavesti, to pa je spodbudil predvsem niz konvencij in deklaracij Unesca. Boljša ozaveščenost prinese tudi močnejši čut za odgovornost raziskovalcev, da aktivno prispevajo h glasbenim praksam in skupnostim, s katerimi sodelujejo. V zadnjih petdesetih letih je bilo še posebno na področju dokumentacije in arhiviranja opravljenega veliko občudovanja vrednega dela. Še vedno pa je izziv podpirati živost glasbe kot rezultat procesa in ne kot artefakt. Da bi ustvarili okvir za takšno delo, so mednarodni raziskovalci v sklopu projekta *Trajnostne prihodnosti (Sustainable Futures)* izbrali devet študij primerov – od izumirajočih do živih – s katerimi so opisali glavne sile, ki lahko na katerokoli glasbeno prakso vplivajo prek petih področij: sistem učenja in poučevanja, glasbeniki in skupnosti, konteksti in konstrukti, infrastruktura in predpisi ter mediji in glasbena industrija. Temeljita analiza teh sil vodi k modelu za raziskovanje ekosistema v glasbi, ki je presenetljivo podoben svojemu ustrezniku v biologiji, obljublja pa tesnejše in bolj usmerjeno sodelovanje s skupnostmi, da bi jih spodbudil k ohranjanju in razvijanju tiste glasbe, ki jo cenijo, in sicer tako, kot to želijo sami.

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## **Applied Ethnomusicology and Intangible Cultural Heritage: Developing the Concept of “Ecosystem of Music” to Focus Sustainability Initiatives**

Since the beginning of this century, the sustainability of music practices—and with that the cultural diversity of our planet—has taken a prominent place in global awareness, primarily triggered by a suite of conventions and declarations by UNESCO. With that increased awareness comes an increased sense of responsibility of researchers to actively contribute to the music practices and communities they work with. Much admirable work in this field has been completed over the past fifty years, particularly in the areas of documentation and archiving. But the challenge remains to support the vibrancy of music as the result of a process rather than an artefact. In order to create a framework for such work, the international research collaboration *Sustainable Futures* has commissioned nine case studies—ranging from moribund to vibrant—to describe the major forces potentially impacting on any music practice across five domains: systems of learning and teaching, musicians and communities, contexts and constructs, infrastructure and regulations, and media and the music industry. A careful analysis of these forces leads to a model for investigating ecosystems of music strikingly similar to its equivalents in biology, with the promise to inform closer and more targeted collaborations with communities to empower them to preserve and develop the music they value on their own terms.

## Glasba in ekologija: vprašanje preživetja

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Leta 2010 sta dve študijski skupini Mednarodnega združenja za tradicijsko glasbo (ICTM) – Glasba in manjšine in Aplikativna etnomuzikologija – na vabilo Vietnamskega muzikološkega inštituta pripravili prvi skupni simpozij v Hanoiju. Pokazalo se je, da lahko sodelovanje raziskovalcev s teh dveh uveljavljenih področij in muzikoloških sodelavcev z vietnamskega inštituta razumemo kot prispevek k področju, ki ga obravnavamo te dni – glasba in ekologija. Podlaga za to je seveda izjemno bogata raznovrstnost staroselskih glasbenih kultur v vseh državah jugovzhodne Azije (okrog 50 registriranih v vsaki od držav), motivacija za obravnavo pa so tudi hitre spremembe, ki jih na »plemenska področja« prinašajo prisvajanja zemlje, prisilne izselitve, nelegalna sečnja, komercialno izkoriščanje, gradnja jezov, nove bolezni in podobno. Jugovzhodna Azija že sedaj doživlja nepopravljive kulturne izgube rastočih in zaskrbljujočih razsežnosti. Na simpoziju v Hanoiju sem opozoril na Unescove ocene, da bo v tem stoletju izginila polovica od 7000 živih svetovnih jezikov, kar pomeni, da vsako leto izgine 35 tradicij vokalne glasbe.

Družbe v ekološkem ravnovesju so skozi zgodovino v želji po ohranjanju svojih ekosistemov začele pripisovati velik pomen vlogi umetniških dejavnosti. Prav skozi nenehno obredno aktivnost artistične in simbolne interakcije se oblikujejo družbeni, kulturni in ekološki sistemi vrednot in se prenašajo na nove generacije. V teh umetniških manifestacijah najdemo oblike in žanre, ki so se izoblikovali v tem procesu. Še danes te oblike vsebujejo spodbude za ekološko, družbeno in kulturno rekonstrukcijo.

Z ozirom na izgube, pa tudi na možnosti upora in odpora v osredotočenju na troje – glasba in manjšine, glasba in ekologija, aplikativna muzikologija – bo avtor razpravljal, kako ti vidiki vplivajo na raziskovalne politike jugovzhodnih azijskih muzikoloških institucij, še posebno na njihov trud po vzpostavljanju zavezništev in partnerstev s kulturnimi in družbenimi dejavniki tako v regiji kot v globalnem smislu.

## Music and Ecology: A Question of Survival

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In 2010, the International Council for Traditional Music's Study Groups on Music and Minorities and on Applied Musicology held for the first time in their history a joint symposium in Hanoi, Vietnam, based on an invitation from the Vietnamese Institute for Musicology. It became evident that this interaction of researchers from two established fields with the musicologists from the Vietnamese institute could in fact be seen as a contribution to the field we are gathered today to discuss—Music and Ecology. The background for this is the exceptionally rich diversity of indigenous music cultures found in all countries of Southeast Asia (around 50 registered in each country) and equally, as a motivational force, the rapid changes happening in »tribal areas« in the form of land grabbing, forced evictions, illegal logging, commercial exploitation, dam building, new diseases, etc. Southeast Asia is already suffering irreparable cultural losses of an increasing and frightening magnitude. At the Hanoi symposium, I referred to UNESCO's estimates that half the world's 7000 living languages were destined for extinction within this century, which would include 35 vocal music traditions disappearing every year.

Societies in ecological balance have, through the ages, attached great importance to the role of artistic activities in their effort to maintain their ecosystems. It is through the ongoing ritual activity of artistic and symbolic interaction that social, cultural, and ecological value systems are being shaped and transmitted to new generations. In these artistic manifestations we find forms and genres that were modelled in the process. Even today these forms contain incentives and stimuli for ecological, social and cultural reconstruction.

Referring to the losses, but also to the possibilities of resistance and resilience in the triadic focus of music and minorities, music and ecology, and applied musicology, the author will attempt to discuss how these prospects influence the research policies of Southeast Asian musicological institutions, especially in their effort to forge alliances and partnerships with cultural and social actors in both the region and globally.



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## **Linnaeus, zoomuzikologija, ekomuzikologija in iskanje smiselnih kategorij**

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V etnomuzikologiji še predobro poznamo problematičnost termina »glasba«, pa tudi tega, koliko kultur uporablja specializirano terminologijo za označevanje različnih oblik organiziranega zvoka, da bi se izognile uporabi nadpomenke. Kakšna ovira je lahko to pri pridobivanju znanja, se še bolj očitno pokaže, ko opustimo antropocentrični pogled na stvari. V kolikor namreč to storimo, dosti lažje vidimo, kdo smo in kaj počnemo; proces evolucije, ki je ljudi oddaljil od živali, je težko razumeti, če obojih ne primerjamo med seboj. Stephen Blum, ki je razložil pomen etnomuzikologije, je nekoč precej spretno izjavil, da »muzikologija, ki ne vključuje 'nezahodne glasbe' in 'neumetnostne glasbe', ne more opisati značilnosti 'zahodne glasbe' in 'umetnostne glasbe'« (Blum 1986). Na isti način – in iz širše perspektive – želim predpostaviti, da tudi glasbena znanost, ki izključuje nečloveške živali, ne more povsem opisati, »kako muzikalen je človek« (Blacking 1973).

Ko je raziskovanje izvorov glasbe po zaslugi novega zornega kota kognitivne psihologije znova postalo aktualno, se spet pojavlja vprašanje glasbe v živalskem svetu, tokrat s strani novega področja zoomuzikologije (Sorce Keller v *Yearbook for Traditional Music* 44, 2012).

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## **Linnaeus, Zoomusicology, Ecomusicology, and the Quest for Meaningful Categories**

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In ethnomusicology we know quite well how problematic the term “music” really is, and how many cultures employ specialised terminology to indicate different forms of organized sound, avoiding any catch-all concept. What a hindrance it can be, when we use it as a tool for gaining knowledge, is even more effectively realised if we abandon an anthropocentric view of things. If we do so, it becomes easier to see who we are and what we do, because the evolutionary process that made humans so different from other animals are hard to understand if not compared with one another. Stephen Blum, while explaining the importance of ethnomusicology, once put it quite aptly by saying that “a musicology that excludes ‘non-Western music’ and ‘non-art music’ cannot describe the attributes of ‘Western music’ and ‘art-music’” (Blum 1986). By the same token, and in a broader perspective, I would like to suggest that musical scholarship excluding non-human animals cannot ultimately describe “how musical is man” (Blacking 1973).

When investigation on the origins of music became again topical, thanks to the possibility of pursuing it from the new angle of cognitive psychology, the question of music in the animal world is raised once again by the new field of zoomusicology (Sorce Keller in *Yearbook for Traditional Music* 44, 2012).

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## Zvočna reprezentacija tradicijske in moderne identitete v javnem urbanem kontekstu mesta Bern v Švici

Prispevek se sklicuje na razmerje akustične ekologije in študij afektov (npr. Goodmann 2010, Kangieser 2012) in na primerih prikaže, kako urbana populacija preko ustvarjanja in interakcije z zvočnim okoljem razvija referenčno mrežo. Stari del mesta Bern, ki je leta 1983 postal del Unescove svetovne dediščine, še vedno prenaša historične zvočne impresije, kot so zvonjenje zvonov srednjeveškega stolpa Zytglogge in zvonjenje številnih krščanskih cerkva. Bern ima kot glavno mesto Švice številne odprte javne prostore, med katerimi je najbolj poznan prostor pred osrednjo vladno ustanovo (*Bundeshaus*). Čeprav je ta prostor osrednja lokacija pogosto z glasbo opremljenih slovesnosti, ki spremljajo sprejeme gostujočih mednarodnih političnih osebnosti, pa njegov vsakdanji zvočni prostor močno sooblikujejo zvoki igre otrok in tedenske tržnice. Ker je trg pred vladno palačo tudi osrednja protestniška lokacija, prostor predstavlja zvočno referenčno točko za celotno populacijo.

Kot je razvidno iz primerov, se zvočna krajina teh specifičnih zvočnih prostorov oblikuje s pogosto prekrivajočimi se kontrasti tradicionalne in moderne zvočne artikulacije. V prispevku se sprašujem, kako to specifično zvočno okolje odraža stanje v državi, ki jo sooblikuje visoka stopnja migracije (22,4 % v letu 2012). Kje so zvočni prostori migrantov (npr. iz bivše Jugoslavije), ki so bili soočeni tudi z diskurzom o prepovedi gradnje minaretov v Švici? V kolikšni meri je to okolje indikator identitetnih konstrukcij v globalnem kontekstu, tudi v povezavi s političnimi vprašanji? Skupaj s sprehajališčem *Lauben* je trg tudi osrednja lokacija, na kateri se prepletajo zabave in vprašanja javnega pomena. Medsebojna povezava z vprašanji političnih protestov (prim. Tremblay 2012; Waitt in dr. 2013) je postala zelo očitna v času prireditve »*Tanz Dich frei*« (Osvobodil se skozi ples), ko se je maja 2013 glasbeni dogodek sprevrigel v nasilje.

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## The Sonic Representation of Traditional and Modern Identity in the Public Urban Context of Bern, Switzerland

Addressing the relation of acoustic ecology and affect studies (e.g., Goodmann 2010, Kangieser 2012), this presentation provides examples of how an urban population develops a referential network through the interaction with and the creation of a sonic environment. Having become part of UNESCO World Heritage in 1983, the Old Town of Bern still conveys older historical sound impressions, like the ringing bells of the medieval gate tower Zytglogge and the numerous Christian churches. Bern, the Federal Capital of Switzerland, features many open public spaces, most notably in front of the *Bundeshaus* (the central governmental building). While it is indeed the central location of the often musically framed reception ceremonies of international political guests, the everyday soundscape is strongly shaped by the sounds of playing children and the weekly farmer's market. Also due to being the central location for demonstrations, the front square of the *Bundeshaus* has thus been a central sonic referential point for the overall population.

As apparent from these examples, the soundscape of this specific sonic environment is shaped by an often overlapping contrast of traditional and modern sound articulations. Yet, how far does this specific auditory environment also reflect the situation of a country that has been shaped by a high migration rate (22.4% in 2012)? Where are the audible spaces of migrants (e.g., from former Yugoslavia) that have also been confronted with discourses on the banning of the construction of minaret towers in Switzerland? How far is this environment thus an indicator of identity constructions in a global context, also with regard to political issues? The front square is, together with the *Lauben* promenades, also the central location for raves, which are intertwined with issues of public agencies. This interconnection with issues of political protests (cf. Tremblay 2012; Waitt et al. 2013) became strongly apparent during the escalation of "*Tanz Dich frei*" ("Free yourself through dancing"), where a musically announced event turned into a violent situation in May 2013.

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## **Tradicijska glasba in njeno okolje: primeri iz Bosne in Hercegovine**

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Prispevek raziskuje povezavo med tradicijsko glasbo in njenim okoljem preko obstoječega fizičnega prostora, produkta človeške aktivnosti in narave; kako se ta povezava odseva v določenih družbenih in glasbenih delovanjih (elementi stila), akustičnih fenomenih in pravilih ter, ne nazadnje, v notranji arhitekturi strukture določenega izraza tradicijske glasbe.

Na osnovi spremljevalnega prostora (naravnega in arhitekturnega) se tradicijska glasba Bosne in Hercegovine običajno deli na urbano in ruralno. *Sevdalinka*, urbana ljubezenska pesem, je lirični monolog posameznika – in bistveni družbeni sestavni del mesta, ki »razmišlja« monofono. Ruralne skupnosti pa delujejo v soglasju s »polifono« organiziranostjo skupine, zaradi pomanjkanja tehnoloških prednosti urbanega prostora pa so usmerjene predvsem v svoje naravno okolje. Vokalni tradicijski izrazi podeželskih okolij so tiste vrste komunikacija, ki se izvaja v odprtih prostorih, s petjem iz grla in z močno intenziteto, za razliko od intimnega karakterja *sevdalink*, izraženega s pomočjo prepone, kar ustreza notranjosti doma ali *kafane* in je prilagojeno akustiki zaprtega prostora. Notranje strukture teh melopoetičnih urbanih in ruralnih oblik preslikujejo okolje, kar se izraža tako v vokalni polifoniji podeželske obredne skupinske prakse kot tudi v monofonem principu in besedilih kot izrazu življenjskega sloga meščanov.

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## **Traditional Music and Its Environment: Examples From Bosnia and Herzegovina**

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This paper explores the connection between traditional music and its ambience through existing physical space, a product of human activity and nature; the relation reflected in certain social and musical behaviours (elements of style), acoustical phenomena and rules, and finally in the inner architecture or structure of the particular expression of traditional music.

The traditional music of Bosnia and Herzegovina, following its accompanied (natural and architectural) space, is generally divided into urban and rural. *Sevdalinka*, an urban love song, is a lyrical monologue of an individual—the fundamental constitutive social element of the city, which “thinks” monophonically. Rural communities function in accordance to their “polyphonic” organization of a group, and lacking the technological advantages of the urban space, they are much oriented towards their natural environment. Vocal traditional expressions of rural areas are also the kind of communication performed outdoors, sung from the throat and with great intensity, opposed to the intimate character of *sevdalinka* which, interpreted from the diaphragm, corresponds with the interior of the home or *kafana*, and is adjusted to indoor acoustic qualities. The inner structures of these melopoetic urban and rural forms eventually mirror their environments, resulting with the vocal polyphony within the rural ritual practice of the group, and the monophonic principle and lyrics as an expression of the lifestyle of the city dweller.

# ORGANIZATORJI / ORGANIZERS

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**Kulturno in etnomuzikološko društvo Folk Slovenija** je samostojno, prostovoljno in nepridobitno združenje, ustanovljeno l. 1996. Organizira koncerte, pevске, godčevske ter plesne delavnice, predavanja, okrogle mize, simpozije in izdaja nosilce zvoka. Ima status društva v javnem interesu in je slovenski nacionalni odbor pri Mednarodnem združenju za tradicijsko glasbo (ICTM).

**Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani** deluje od leta 1962 in ponuja študij znanosti o glasbi na vseh treh univerzitetnih stopnjah. Znotraj oddelka deluje Katedra za etnomuzikologijo z raznovrstnim naborom predmetov, kot so Slovenska ljudska in popularna glasba, Glasbe sveta, Popularna glasba, Aplikativna etnomuzikologija, Izbrana poglavja iz etnomuzikologije, Etnoansambel in drugi.

**Imago Sloveniae – Podoba Slovenije** je po obsegu eden največjih kulturnih projektov v Sloveniji, saj povezuje 25 občin in krajev in več kot 30 koncertnih prizorišč z vseh koncev države. Vsako leto organizira več kot 100 koncertov klasične, jazz in etno glasbe, ki se jih udeleži več kot 80.000 obiskovalcev.

**Mednarodno združenje za tradicijsko glasbo** (International Council for Traditional Music – ICTM) je vodilno svetovno združenje etnomuzikologov, nevladna organizacija v formalnem stiku z Unescom. Prizadeva si za študij, prakso, dokumentacijo, ohranitev in razširjanje tradicijske glasbe in plesa vseh dežel. S tem namenom organizira svetovne konference, simpozije in kolokvije. Od leta 2011 ima sedež v Ljubljani.

**Glasbenonarodopisni inštitut ZRC SAZU** je najstarejši inštitut Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti. Inštitut se ukvarja z raziskavami ljudske glasbe in plesa ter preučuje njihovo vpetost v sodobne kulturne prakse. Obsežno arhivsko gradivo izdaja v obliki tiskanih in zvočnih publikacij.

**The Cultural and Ethnomusicological Society Folk Slovenia** is an independent, voluntary, and non-profit association, founded in 1996. It organizes concerts, workshops in singing, playing musical instruments and dancing, lectures, roundtables and symposia, and issues CDs. The Society also serves as the Slovenian National Committee of the International Council for Traditional Music (ICTM).

**The Department of Musicology at the Faculty of Arts, University of Ljubljana**, was founded in 1962 and offers scholarly study of music at all three university levels. Its Program in Ethnomusicology offers a variety of courses, such as: Traditional and popular music of Slovenia, Musics of the world, Popular music, Applied ethnomusicology, Selected chapters in ethnomusicology, Ethnoensemble, and more.

**Imago Sloveniae** is one of the largest cultural projects in Slovenia, linking 25 cities and municipalities and more than 30 concert venues around the country. It organizes more than 100 concerts of classical, jazz, and ethno music every year, attended by more than 80.000 visitors.

**The International Council for Traditional Music (ICTM)** is the world's leading association of ethnomusicologists, a Non-Governmental Organization in formal consultative relations with UNESCO. Its aims are to further the study, practice, documentation, preservation and dissemination of traditional music and dance of all countries. To these ends the Council organizes World Conferences, Symposia and Colloquia. It is based in Ljubljana since 2011.

**The Institute of Ethnomusicology ZRC SAZU** is the oldest institute of the Scientific Research Centre (ZRC) of the Slovene Academy of Sciences and Arts (SAZU). The Institute researches folk music and dance, and examines their integration into contemporary cultural practice. It regularly publishes printed and audio materials from its extensive archive.

