

PREGOVOR

Više od šuma: Glazba i rana industrija snimanja zvuka

Na prvi dojam, iskustvo slušanja ranih snimaka kao da samo ističe neželjenu količinu šuma koja za današnje standarde otežava valorizaciju snimljene glazbe i njezine izvedbe. No, rane snimke kao izvor istraživanja također pružaju uvid u razne nepoznate i inače nedostupne aspekte stvaranja glazbe. Proučavanje glazbe kao snimke stoga je relativno nedavno postalo predmetom značajnijeg interesa za akademsku zajednicu. Nezaobilazno je primijetiti da se prepoznavanje različitih povijesnih zvučnih zapisa kao izvora istraživanja u (etno)muzikologiji poklopilo s njihovom ugroženošću i razvojem baštinskih diskursa oko njih. Međutim, osim pukog prikupljanja i prikazivanja količine i raznolikosti određene diskografske produkcije, muzikologija je na snimke gledala kao na dokumente glazbene izvedbe. Njihova povijesnost pruža istraživaču mogućnost da prati promjene u izvedbenim praksama i društvenim kontekstima koji su mogli potaknuti takve promjene. Stoga se povijesna glazbena snimka može promatrati i kao artefakt i kao proces; ne kao kopija izvornika, nego kao »drugi primarni objekt«.¹ Iako se različiti disciplinarni i subdisciplinarni pristupi mogu

¹ Georgina BORN: Afterword Recording: From Reproduction to Representation to Remediation, u: Nicholas Cook – Eric Clarke – Daniel Leech-Wilkinson – John Rink (ur.): *The Cambridge Companion to Recorded Music*, Cambridge et al.: Cambridge University Press, 2009, non-paginated e-book.

FOREWORD

More than Noise: Music and the Early Recording Industry

At first, the overwhelming impression of listening to early recordings is the high level of noise which, by today's standards, seems to impede an evaluation of the recorded music and its performance. But, early recordings as a research source also provide glimpses of various unknown and otherwise elusive aspects of music-making. The study of music as recording has, though relatively recently, generated a growing interest from the academic community. It is clear that the recognition of different historic sound recordings as resources for investigations in (ethno)musicology coincided with the endangerment of early recordings and the development of heritage discourses around them. However, beyond mere collecting and displaying of the quantity and diversity of a specific record production, musicology has seen recordings as documents of musical performance. In the case of early recordings, their historicity provides the researcher with the possibility of tracing the changes in performance practices and the social contexts which might have urged such changes. Therefore, a historic music recording can be seen as both an artefact and a process; not a copy of the original, but a »second primary object«.¹ Although different disciplinary and

¹ Georgina BORN: Afterword Recording: From Reproduction to Representation to Remediation, in: Nicholas Cook – Eric Clarke – Daniel Leech-Wilkinson – John Rink (eds.): *The Cambridge Companion to Recorded Music*, Cambridge et al.: Cambridge University Press, 2009, non-paginated e-book.

donekle prepoznati unutar ovog istraživačkog fokusa, proučavanje glazbenih snimki također pruža potencijal za premošćivanje tradicionalnih podjela unutar muzikologije, nudeći »svježe uvide u različite repertoare, stavove izvođača, načine slušanja i metode analize koje doprinose našem razumijevanju snimaka kao muzikoloških dokumenata«.²

U okviru tematskog broja časopisa *Arti musices* 53/2 krovna tema je »Više od šuma: glazba i rana industrija snimanja zvuka«. Tematski broj imao je za cilj pokazati rezultate istraživanja usredotočenih na prvu polovicu 20. stoljeća, »razdoblje šelaka« od 78 okretaja u minuti u diskografskoj industriji, ali su bile dobrodošle i veze s drugim razdobljima. Za uredništvo broja pozvane su gostujuće urednice Željka Radovinović i Jelka Vukobratović s Muzičke akademije Sveučilišta u Zagrebu kao suradnice na znanstvenom projektu Hrvatske zaklade za znanost »Diskografska industrija u Hrvatskoj od 1927. do kraja 1950-ih«. Taj projekt fokusira se na tri lokalne zagrebačke tvornice aktivne tijekom razdoblja od 78 okretaja u minuti: Edison Bell Penkala, Elektroton i Jugoton te na njihovu produkciju unutar specifičnih društveno-političkih konteksta. Unutar projekta, sama diskografska industrija percipira se kao društveni čimbenik koji i proizlazi, ali i

*sub-disciplinary approaches can be recognized to some extent in this body of research, the study of music recordings also provides the potential of bridging traditional divisions within musicology, by offering »fresh insights into different repertoire, the attitudes of performers, ways of listening and methods of analysis which all contribute to our understanding of recordings as musicological documents«.*²

*Within the themed issue of the journal *Arti musices* 53/2, the overarching theme is »More than Noise: Music and the Early Recording Industry«. The issue aimed at research focusing on the historical frame of the first half of the twentieth century, the 78 rpm »shellac period« of the record industry, but also welcomed connections with other periods. The guest editors, Željka Radovinović and Jelka Vukobratović from the Academy of Music, University of Zagreb, have been invited to edit the issue as collaborators of the Croatian Science Foundation research project »The Record Industry in Croatia from 1927 to the end of the 1950s«. This project focuses on three local Zagreb-based factories active during the 78 rpm period: Edison Bell Penkala, Elektroton and Jugoton, and their production within their respective socio-political contexts. By that, the record industry itself is perceived as a social factor that both results from and affects the social and cultural life of the period. Three of the articles in the themed issue stem from the work on this research project. Tanja Halužan's work focuses on Kajkavian repertoire, Jelka*

Cambridge University Press, 2009, nepaginirana e-knjiga.

² Amanda BAYLEY: Introduction, u: Amanda Bayley (ur.): *Recorded Music: Performance, Culture and Technology*, Cambridge et al.: Cambridge University Press, 2010, 2.

² Amanda BAYLEY: Introduction, in: Amanda Bayley (ed.): *Recorded Music: Performance, Culture and Technology*, Cambridge et al.: Cambridge University Press, 2010, 2.

povratno utječe na društveni i kulturni život odabranog razdoblja. Tri članka u ovom tematskom broju proizašla su iz rada na projektu. Rad Tanje Halužan fokusira se na kajkavski repertoar, rad Jelke Vukobratović na prevođenje i udomaćivanje popularnoga glazbenog repertoara, dok Naila Ceribašić pruža analitički pristup istraživanju izvedbenih promjena u ranim snimkama sevdalinki. Potonji članak također daje uvid u različite metodološke i analitičke postupke u interpretaciji glazbe kao izvedbe, za koju se snimke percipiraju kao »drugi primarni objekti«.

Neki od drugih članaka proširuju i produbljuju ovo lokalizirano istraživanje, pružajući ili globaliziranu perspektivu (Gronow i Pennanen) ili drugačiji lokalizirani pogled (Maglov, Piškor). Istraživanje Pekke Gronowa i Riste Pekke Pennanena kontekstualizira pojavu domaće diskografske produkcije u Hrvatskoj, prikazujući djelovanje svjetskih diskografskih tvrtki u Hrvatskoj i Jugoslaviji koje je dijelom prethodilo domaćoj proizvodnji. Istraživanje Marije Maglov rasvjetljuje produkciju Jugodiska, diskografske kuće Radija Beograd iz 1950-ih, koja je dosad bila samo marginalno poznata, i to uglavnom od strane kolekcionara, dok je za akademsku javnost predstavljala »misterij«. Dio »misterija« Maglov razotkriva pristupom djelomično sačuvanoj zbirci u arhivu Radija Beograd te zbirkama drugih institucija i privatnika. Članak Mojce Piškor nudi drugačiji, lokalizirani pogled na pojavu tehnologije snimanja zvuka promatrajući društvene posljedice njezine pojave za spe-

Vukobratović's on the translation and domestication of popular music repertoire, while Naila Ceribašić provides an analytical approach to the research of performance changes in early sevdalinka recordings. The latter article also gives insight into different methodological and analytical procedures in the interpretation of music as performance, for which the recordings are perceived as the »second primary objects«.

Some of the other articles broaden and deepen this localized research by providing either a globalized perspective (Gronow and Pennanen), or a different localized view (Maglov, Piškor). The research of Pekka Gronow and Risto Pekka Pennanen contextualises the appearance of domestic record production in Croatia by displaying the activities of global record companies in Croatia and Yugoslavia which partly preceded domestic production. Marija Maglov's research sheds light on the production of Radio Belgrade's record label from the 1950s, Jugodisk, which has previously been known only marginally, and mostly by collectors, while the label represented a »mystery« for the academic community. Maglov uncovers a portion of the »mystery« through access to the partially preserved collection in the Radio Belgrade archive, as well as other institutions and private collectors. Mojca Piškor's article offers a different localized view on the emergence of sound recording technology by observing its social consequences for a specific population of professional musicians. Finally, the contribution of Eva Moreda Rodriguez offers a different and valuable perspective on the topic, removed from the previously mentioned articles in

cifičnu populaciju profesionalnih glazbenika. Naposljetku, prilog Eve Moreda Rodriguez nudi vrijednu drugačiju perspektivu na temu, odmaknutu od prethodno spomenutih članaka i u kulturno-geografskom i u tehnološkom smislu. Usredotočen je na transformacije fonografa iz govornih strojeva u glazbene strojeve u kontekstu *género chico* žanra španjolskoga glazbenog kazališta. Autorica argumentira kako su se percepcije fonografa u početku vrtjele oko diskursa o znanosti, tehnologiji, mobilnosti i znanju da bi se tek postepeno pomaknule prema onima o zvuku i glazbi.

Radovi koji su predstavljeni u okviru ovog tematskog broja ističu potencijal istraživanja ranih snimaka, ukazujući na te snimke kao na nešto više od šuma i prikazujući različite moguće smjerove u koje takva istraživanja mogu voditi. Kao u istraživanju Jonathan Sterne gdje »pojava tehnologije reprodukcije zvuka u devetnaestom i dvadesetom stoljeću pruža posebno dobar ulaz u širu povijest zvuka«,³ tako i odabrane studije slučaja pružaju samo kronološke isječke iz duže povijesti glazbene industrije, ali isječke sa svojim izrazitim doprinosima.

both cultural-geographical and technological senses. It centres on the transformations of phonographs from talking machines into music machines in the context of Spanish musical theatre género chico works. The author argues how perceptions of phonographs revolved initially around the discourses about science, technology, mobility and knowledge, and only slowly shifted towards those about sound and music.

The papers presented within this themed issue highlight the potential of the research on early recordings, pointing to those recordings as more than noise and displaying different possible directions into which such research can lead. As in Jonathan Sterne's research where »the emergence of sound-reproduction technology in the nineteenth and twentieth centuries provides a particularly good entry into the larger history of sound«,³ so too the selected case studies provide only chronological slices from the longer history of the recording industry, but slices with a distinct contribution.

³ Jonathan STERNE: *The Audible Past: Cultural Origins of Sound Reproduction*, Durham – London: Duke University Press, 2003, 6.

³ Jonathan STERNE: *The Audible Past: Cultural Origins of Sound Reproduction*, Durham – London: Duke University Press, 2003, 6.

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