



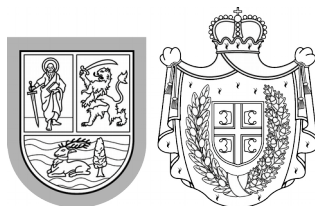
UNIVERZITET U NOVOM SADU  
AKADEMIJA UMETNOSTI

Akademija umetnosti Univerziteta u Novom Sadu  
Katedra za muzikologiju i etnomuzikologiju

Academy of Arts, University in Novi Sad  
Department of Musicology and Ethnomusicology

Urednik programske knjižice/Program booklet editor  
dr Milan Milojković

Organizaciju skupa podržao je Pokrajinski sekretarijat za visoko obrazovanje i naučnoistraživačku delatnost Autonomne pokrajine Vojvodine



Interdisciplinarni naučni skup sa međunarodnim učesćem

ERNE KIRALJ – ŽIVOT U MUZICI

Interdisciplinary Scientific Conference with International Participation

ERNŐ KIRÁLY – LIFE IN MUSIC

Akademija umetnosti,  
27–28. septembar, 2019. godine

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Interdisciplinarni naučni skup sa međunarodnim učešćem  
ERNE KIRALJ – ŽIVOT U MUZICI

Interdisciplinary Scientific Conference with International Participation  
ERNŐ KIRÁLY – LIFE IN MUSIC

**Program:**

Petak/Friday, 27. 9. 2019.

Multimedijalni centar Akademije umetnosti  
Academy of Arts' Multimedia Center  
Đure Jakšića 7

9.30–12.00 Registracija učesnika/Participants registration

12.00 Dekan Akademije umetnosti/Dean of the Academy of Arts  
prof. Siniša Bokan

**Pozdravna reč**

Šef katedre za muzikologiju i etnomuzikologiju /Head of the Department of  
Musicology and Ethnomusicology  
prof. dr Ira Prodanov

**Pozdravna reč**

12.30 Sesija 1/Session 1, moderator dr Ljubica Ilić

12.30–13.00 dr Mirjana Veselinović-Hofman

**Kada je gladiola zaista gladiola?**

**Ontološko-fenomenološki aspekti nekih muzičkih grafika Erna Kiralja**

13.00–13.30 Zsolt Sörös

**Synaesthetic Abstract Proto Psychedelic Music: the Role of Electroacoustic  
Free Improvisation in Ernő Király's Last Era**

13.30–14.00 dr Nemanja Sovtić

**Umetničko istraživanje u prostoru (između) kompozicije, improvizacije i  
zvučnog eksperimenta – refleksije o Ernu Kiralju**

14.00–14.15 Pauza/Pause

14.15 Sesija 2/Session 2, moderator msr Bojana Radovanović

14.15–14.45 dr Vesna Ivkov

**Radovi Erna Kiralja u zbornicima kongresa Saveza udruženja folklorista  
Jugoslavije**

14.45–15.15 msr Julijana Bašić

**Etnomuzikološka delatnost Erna Kiralja**

15.15–15.45 msr Adriana Sabo

**Zvučne saradnje Katalin Ladik i Erna Kiralja**

15.45–17.30 Ručak/Lunch

17.30 Sesija 3/Session 3, moderator dr Milan Milojković

17.30–18.00 dr Ira Prodanov

**Erne Kiralj na Radio Televiziji Vojvodine**

18.00–18.30 msr Petar Pečur

**Diskografski opus Erna Kiralja: uvid u objavljena snimljena djela**

18.30–19.00 David Zsolt Király

**Ernő Király: A Life in Thoughts And Questions**

19.00 Otvaranje izložbe fotografija iz života Erna Kiralja

Photography Exhibition: photographs from Ernő Király's life

20.00 Koncert muzike Erna Kiralja, Ansambl „Restrikcije”

Concert of Ernő Király's music, “Restrictions” ensemble

Subota/Saturday, 28. 9. 2019.  
Multimedijalni centar Akademije umetnosti  
Academy of Arts' Multimedia Center  
Đure Jakšića 7

10.00 Sesija 4/Session 4, moderator dr Ira Prodanov

10.00–10.30 dr Michael Kunkel

**Motors and Melodies. An Intermedial Concept in the Music of Ernő Király**

10.30–11.00 dr Srđan Atanasovski

**Između folkloru i umetnosti: revolucionarna i masovna pesma u poetici Erna Kiralja**

11.30–12.00 msr Bojana Radovanović

**Vokalni izraz u delima Erna Kiralja – Glas kao simptom i simbol avangardnih umetničkih susreta**

12.00–12.30 Pauza/Pause

12.30 Sesija 5/Session 5, moderator dr Nemanja Sovtić

12.30–13.00 Milana Zarić

**Erne Kiralj i Ansambl Studio 6**

13.30–14.00 Richard Barrett

**Király and Graphic Notation**

14.00–14.30 dr Milan Milojković

**Elektroakustičko stvaralaštvo Erna Kiralja – odnos prema muzičkoj tehnologiji i pregled stvaralačkih strategija**

14.30–15.00 Završna diskusija/Closing discussion

Apstrakti/Abstracts:



## **Kada je gladiola zaista gladiola? Ontološko-fenomenološki aspekti nekih muzičkih grafika Erna Kiralja**

Predmet ovog rada jesu ontološko-fenomenološke konotacije nekih od ostvarenja Erna Kiralja, istaknutog umetnika jugoslovenske muzičke avangarde, zabeleženih u vidu muzičke grafike. Reč je zapravo o koncepciji njegovog ciklusa *Flora*, koji je Kiralj počeo da realizuje od 1978. godine, dakle u vreme svojih najekstremnijih avangardnih poduhvata, posebno u oblasti improvizacionih sloboda i, s tim u neposrednoj vezi, višemedijskih sapostojanja. Ovim oblastima se Kiralj naročito bavio tokom druge polovine 70-ih godina, o čemu, pre pojedinih komada iz ciklusa *Flora*, možda najradikalnije svedoče njegova dva ostvarenja iz 1977. godine: *Sonata geometrica* i *Actiones for Orchestra*. Mada je u okviru *Flore* Kiralj realizovao četrnaest komada (što je podatak koji sam od njega dobila pred kraj njegovog radnog veka, kada sam se njegovim opusom detaljnije bavila) sa nejednakim stepenom primene aleatoričkih sloboda kako u muzičkim, tako i u parametrima nekih drugih umetničkih medija koje je u te svoje projekte uključivao, ceo je Ciklus zasnovao na jedinstvenoj koncepciji. Njena je suština u fenomenološkoj prirodi ontologije tih komada, čija je konkretna zvučna pojavnost rezultat grafički sugerisane improvizacije. Pri tome su grafičke sugestije predstavljene fotografijama raznih biljaka (ponekad i samim biljkama), koje služe kao podsticaji za stvaranje njihovih zvučnih analogona; kao njihovi „zvukokazi”.

Ovakva Kiraljeva koncepcija otkriva njegovo usredsređenje na problematiku suočavanja i svojevrsnog ukrštanja predmetne stvarnosti – ovde, dakle, reprezentovane ili fotografisanim objektom ili njegovim neposrednim prisustvom na sceni, sa njegovim improvizaciono-muzičkim analogonom. Ali budući da upravo kao takav, kao improvizaciono „modelovan“, taj analogon nije trajan već nestalan i promenljiv, on je kao zvučni ishod Kiraljevih „botaničkih partitura“ uvek samo jedna slobodna transpozicija, preciznije, aproksimativna muzička ilustracija koja, bez neposrednog prisustva samog objekta „omuzikaljenja“ gubi svoju autentično mišljenu multimedijску svrhu, otvarajući tako u krajnjoj liniji nerešiv a već dobro poznati problemski „trezor“ muzičke programnosti.

Drugim rečima, gladiola je zaista gladiola samo onda kada joj nije ni bitno da to muzički bude, a to je slučaj jedino kada figurira kao sama ta biljka tj. kao živa „partitura“, dakle kao stabilan, „trajni“ medijski sloj izvođenja. „Trajni“, dok ne uvene. A onda se na binu postavlja sveže uzbrana gladiola.

**Mirjana Veselinović-Hofman**, muzikolog, redovni profesor u penziji, na Katedri za muzikologiju FMU u Beogradu. Sarađivala je sa Akademijom umetnosti u Novom Sadu, Visokom školom za muziku i pozorište u Rostoku, Univerzitetom Erasmus u Roterdamu, kao i sa Departmanom za muziku Univerziteta u Pretoriji (Južna Afrika), gde je kao član Departmana po pozivu (2003–2005), predavala istoriju evropske muzike (nacionalne škole i savremena muzika). Glavni i odgovorni urednik dvojezičnog časopisa *Novi zvuk / New Sound Journal of Music* i član uredništva *Zbornika Matice srpske za scenske umetnosti i muziku*. Bila je rukovodilac naučnih projekata na Katedri za muzikologiju FMU u Beogradu, kao i u Matici srpskoj gde je trenutno rukovodilac projekta *Muzičke ustanove kao nosioci institucionalnog predstavljanja muzike u Srbiji, obrađene u formi muzičkog leksikona*. Sekretar Odeljenja za scenske umetnosti i muziku Matice srpske. Akademski koordinator i rukovodilac modula Jean Monnet na Katedri za muzikologiju FMU u Beogradu, u okviru programa Evropske unije ERASMUS+ (2013–2017). Autor je, koautor ili urednik 19 knjiga i 54 broja časopisa *Novi zvuk*, i autor preko 90 članaka. Neki njeni radovi objavljeni su u inostranim publikacijama, kao i knjiga *Fragmenti o muzičkoj postmoderni / Fragmente zur musikalischen Postmoderne*. Frankfurt am Main (etc.): Peter Lang Verlag, 2003.

Glavna područja njenog naučnog interesovanja su evropska i srpska savremena muzika i muzikologija.

**When is a Gladiolus Truly a Gladiolus?  
Ontological-phenomenological Aspects of Certain Musical Graphics by Ernő  
Király**

This paper focuses on ontological-phenomenological connotations of certain works by Ernő Király, a prominent artist of the Yugoslav avant-garde, notated in the form of musical graphics. More precisely, it will focus on the conception of his cycle titled *Flora*, which Király began to realize in 1978, that is, in time of his most extreme avant-garde undertakings, especially in the field of improvisational freedoms, and, in direct connection to them, multimedia coexistence. These areas were particularly important for Király during the second half of the 1970's, which is, probably more than in certain pieces from *Floras*, evident in his other two works composed in 1977: *Sonata geometrica* and *Actiones for Orchestra*. Even though Király's *Flora* is composed from fourteen pieces (which is a piece of information I received from the composer himself, near the end of his career, when I wrote about his opus in more detail), with an uneven degree of application of aleatoric freedoms in musical, as well as in other artistic media included in his artistic projects, the entire Cycle is based on a unique concept. Its quintessence lies in the phenomenological nature of the ontology of those pieces, whose specific sound appearance is the result of improvisation, suggested by graphics. Graphical suggestions, represented with photographs of different plants (sometimes with actual plants), serve as impulses for the creation of their musical analogons; as their "soundguides".

This kind of Király's conception, uncovers his focus on the issue of dealing with, as well as, in a way crossing of, objects from reality – here, represented either by a photographed object or its direct appearance on stage, with its improvisational and musical analogon. But, given that precisely as such, as „modeled” by improvisation, that analogon isn't permanent, but is unstable and volatile, it is, as a sound result of Király's „botanical scores”, always only one free transposition, more precisely, approximate musical illustration which, without an immediate presence of the very object that is being „put to music”, loses its authentic multimedia purpose, thus opening the ultimately unsolvable problem, and well known „treasury” of program music.

In other words, the gladiolus is really a gladiolus only in case when it's not important for it to musically be a gladiolus, which can only happen when it figures as the plant itself, that is, as a living „score”, a stable, „permanent” media

layer of performance. „Permanent”, until it withers. And then, a freshly picked gladiolus is placed on stage.

**Mirjana Veselinović-Hofman**, musicologist, retired full-time professor at the Department of Musicology, Faculty of Music in Belgrade. She collaborated with the Academy of Arts in Novi Sad, Rostock University of Music and Drama, Erasmus University in Rotterdam, as well as with the Music Department of the University in Pretoria (South Africa), where she, as an invited member of the Department, taught history of European music (national schools and contemporary music) from 2003 – 2005. She is the editor in chief of the bilingual journal *Novi zvuk / New Sound Journal of Music*, and a member of the editorial board of *Matica Srpska Journal of Stage Arts and Music*. She was the the chair holder of scientific projects at the Department of Musicology, Faculty of Music in Belgrade and Matica srpska's project dedicated to lexicography about music institutions in Serbia. She is the secretary of the Department of Stage Arts and Music of Marica srpska. She was the academic coordinator and manager of the Jean Monnet module at the Department of Musicology, Faculty of Music in Belgrade, which was part of the EU project ERASMUS+ (2013–2017). She is the author, co-author or editor of 19 books and 54 issues of the *New Sound Journal of Music*, and the author of over 90 journal articles. Her papers were printed in foreign publications, and her book *Fragmenti o muzičkoj postmoderni* [Fragments about Musical Postmodernism] was published as *Fragmente zur musikalischen Postmoderne* by Peter Lang Verlag (Frankfurt am Main, 2003). Her research mostly focuses on European and Serbian contemporary music and musicology.

Žolt Šoreš  
Akademija „Franc List” Budimpešta  
Departman umetnosti i medija  
Univerzitet u Pečuju

### **Sintetička apstraktna proto psihodelična muzika: uloga elektroakustičke slobodne improvizacije u poslednjem stvaralačkom periodu Erna Kiralja**

Erne Kiralj je započeo sa radom u Radiju Novi Sad tokom pedesetih godina i ubrzo nakon toga se posvetio sakupljanju mađarske, srpske i romske narodne muzike za potrebe radija. Bio je impresioniran intuitivnim štimovanjem i proširenim tehnikama, improvizacijom i društvenim karakterom narodne muzike. Kiralj je odlučio da dekonstruiše i rekreira muzički jezik: oslobađajući „pisani“ jezik (upotrebom grafičkih partitura, konceptualnih dela i akcione muzike) i „zvučeće“ instrumente (dizajnirajući citrafon i tablofon, nekonvencionalne sviračke tehnike na drugim instrumentima, zvučeće objekte itd.). Ubrzo je u ovim procesima otkrio svet intuitivnih kompozicija i izvođenja utemeljenih u sadašnjosti koja se realizuju putem sinestezije. Kiralj je usvojio određene teorije o odnosima između boja i tonskih centara mađarskog psihologa dr Elmera Đuaja (Visual Sound, Budapest: Zeneműkiadó, 1965). U svojoj „sintetičkoj apstraktnoj proto psihodeličnoj muzici“ zasnovanoj na cveću i biljkama, pokušao je da stvori meta-jezik jukstaponiranja muzičkih i ne-muzičkih elemenata u izvođenju, konačno oslobađajući živu muziku notacije. Erne Kiralj je bio jedan od pionira istočnoevropske improvizovane muzike i njegov koncept „homemade intermedijske zvučne umetnosti“ i danas je veoma uticajan među kompozitorima elektroakustičke muzike mlađe generacije.

**Žolt Šoreš** (1969, Budimpešta) je muzičar koji se bavi improvizovanom, elektroakustičkom i *noise* muzikom, *sound art*-om, zvučnom ekologijom, izvođaštvom i konceptualnom umetnošću. Tokom 27 godina, učestvovao je na mnogim međunarodnim projektima iz oblasti savremene muzike i *sound art*-a, učestvujući sa saradnicima i grupama na festivalima u Evropi, SAD i Kanadi. Sarađuje sa umetnicima iz različitih oblasti (filmski režiseri, video umetnici, koreografi, scenaristi, vajari itd.). Šoreš predaje Elektronsku muziku na Departmanu za umetnost i medije Akademije „Franc List” u Budimpešti i isti predmet na Univerzitetu u Pečuju. Nastupao je u Istočnoj Evropi i Francuskoj sa Ernom Kiraljem od kraja devedesetih godina do ranih dvehiljaditih. Kompoziciju *Flora* broj 14 Erne Kiralj je napisao 1999. godine za njihovu turneju.

Zsolt Sőrés  
“Franz Liszt” Academy of Music, Budapest  
Media Art Department  
University of Pécs

### **Synaesthetic Abstract Proto Psychedelic Music: the Role of Electroacoustic Free Improvisation in Ernő Király's Last Era**

Ernő Király started work at Novi Sad Radio during the mid 1950s, and soon began to collect Hungarian, Serbian and Gipsy folk music for them. He was impressed by the intuitive tuning and the extended techniques, the improvisation and the social character of folk music. Király decided to deconstruct and recreate the language of this music: liberating both the “written” language (graphic scores, conceptual pieces, action music) and the “sounding” instruments (zitherphone, tablophone, non-conventional playing technics on other instruments, sounding objects etc.). Soon, in this process he discovered the world of intuitive compositions and performances immersed in the present, which can be created by the synaesthesia. Király adopted some of the theories about the relation between colors and tonal centres by the Hungarian music psychologist Dr. Elemér Gyulai (see E. Gyulai: Visual Sound, Budapest: Zeneműkiadó, 1965). In his flower- and plant-based “synaesthetic abstract proto psychedelic music” he tried to create the metalanguage of the juxtapositions of musical and non-musical elements in the performance, and ultimately, to set live music free from musical notation.

Ernő Király was one of the pioneers of the East-European free improvised music, and his “homemade sound art intermedia” is even nowadays influencing the younger generations of electroacoustic composers.

**Zsolt Sőrés** (1969, Budapest) is active in fields of improvised, electroacoustic and noise music. He is a sound artist, sound ecologist, performance and conceptual artist. During the last 27 years, he took part in many international contemporary music and sound art projects, collaborations, groups and festivals in Europe, USA and Canada. He also collaborates with artists from different fields of art (filmmakers, video makers, choreographers, stage directors, fine artists etc.). Sőrés teaches at the Electronic Music Media Art Department at Liszt Academy of Music in Budapest, and at the Electronic Music Media Art Department at the University of Pécs. He worked and toured in East-Europe and France with Ernő Király from the end of the 1990s to the early 2000s. Ernő Király composed his piece *Flora* No. 14. (1999) for their tour.

Nemanja Sovtić  
Univerzitet u Novom Sadu  
Akademija umetnosti, Novi Sad

### **Umetničko istraživanje u prostoru (između) kompozicije, improvizacije i zvučnog eksperimenta – refleksije o Ernu Kiralju**

Više nego bilo koji drugi muzičar svoje generacije, Erne Kiralj je praktikovao umetničko istraživanje u savremenom smislu reči. Umetničko-istraživačka praksa ovog svestranog vojvođanskog autora biće razmotrena u ovom radu iz ugla fundamentalnih poetičkih kategorija – kompozicije, improvizacije i zvučnog eksperimenta – od kojih je svaka imanentna Kiraljevom otvorenom delu, ali i nepodesna da ga obuhvati u celini. Nekonformizam Kiraljeve umetničke prirode dobar je povod za preispitivanje i redefinisane navedenih kategorija. S druge strane, temeljni značaj tih kategorija za razumevanje muzike kao istorijski određenog parcijalnog područja sveta umetnosti pomoći će da se rasvetli pitanje o sintetičnom i/ili analitičnom karakteru Kiraljevog umetničko-istraživačkog procesa.

**Nemanja Sovtić** je muzikolog i trombonista iz Novog Sada. Docent je na Katedri za muzikologiju i etnomuzikologiju Akademije umetnosti UNS. Član je Odbora Odeljenja za scenske umetnosti i muziku Matice srpske i Upravnog odbora Muzikološkog društva Srbije. Autor je monografske studije „Nesvrstani humanizam Rudolfa Bručija – kompozitor i društvo samoupravnog socijalizma“ (Matica srpska, 2017), kao i zbirke studija, članaka i eseja „Muzikologija kao čitalački refleks“ (Akademija umetnosti UNS, 2014).

Nemanja Sovtić  
University in Novi Sad  
Academy of Arts

## **Artistic Research in Space (between) Composition, Improvisation and Sound Experiment – Reflections about Ernő Király**

More than any other musician of his generation, Ernő Király practiced the artistic research in the contemporary sense of the term. The artistical research practice of this versatile author from Vojvodina will, in this paper, be viewed from the standpoint of fundamental poetic categories – composition, improvisation and sound experiment – each one of them being immanent to Király's open work, but also inadequate as the sole category through which his entire opus can be viewed. Nonconformism of Király's artistic nature offers the opportunity to redefine said categories. On the other hand, the fundamental meaning of these categories for the understanding of music as a historically determined, partial area of the artworld, will enable the shedding of light on the issue of synthetic and/or analytical character of Király's artistical research process.

**Nemanja Sovtić** is a musicologist and a trombonist from Novi Sad. He is an Assistant professor at the Department of Musicology and Ethnomusicology of the Academy of Arts, University in Novi Sad. He is a member of the Board for stage arts and music of Matica srpska and the Administrative Committee of Serbian Musicological Society. He is the author of the book titled "The Non-aligned Humanism of Rudolf Bruči – the Composer and the Society of Self-Managing Socialism" [„Nesvrstani humanizam Rudolfa Bručija – kompozitor i društvo samoupravnog socijalizma“] (Matica srpska, 2017), as well as of the collection of essays titled "Musicology as a Reading Reflex" [„Muzikologija kao čitalački refleksi“] (Academy of Arts in Novi Sad, 2014).



Vesna Ivkov  
Univerzitet u Novom Sadu  
Akademija umetnosti, Novi Sad

### **Radovi Erna Kiralja u zbornicima kongresa Saveza udruženja folklorista Jugoslavije**

Savez udruženja folklorista Jugoslavije delovao je kao institucija od 1955. do 1990. godine. To je period u kojem se definiše istraživanje muzičkog folkloru i konkretno se oblikuje etnomuzikologija kao nauka na jugoslovenskom području. U to doba, radovi istraživača muzičkog folkloru odražavaju širenje spektra interesovanja i inoviranje metodologija u opštem smislu. U periodu od 1959. do 1973. godine, Erna Kiralj je bio učesnik kongresa Saveza udruženja folklorista Jugoslavije (SUFJ). Tematska okosnica njegovih etnomuzikoloških radova objavljenih u zbornicima kongresa SUFJ je borbena i revolucionarna pesma (1959), instrument citra (1960), rad kao motiv u pesmama (1961), tradicionalna muzika Mađara u Vojvodini (1970), a najviše njegovih tekstova posvećeno je proučavanju sličnosti i razlika muzičko-folklornih elemenata muzičkih tradicija pojedinih nacionalnih zajednica u Vojvodini (1966, 1967, 1973). Namera autora ovog saopštenja je da rasvetli metodološki pristup u etnomuzikološkim istraživanjima Erna Kiralja za potrebe nastanka radova za zbornike kongresa SUFJ, kao i na važnost njegovih istraživanja za dalji razvoj etnomuzikologije u Srbiji.

**Vesna Ivkov** (1976) docent Akademije umetnosti Univerziteta u Novom Sadu. Prvu doktorsku tezu u oblasti etnomuzikologije odbranila je 2013. godine, a drugu 2016. u oblasti etnomuzikologije i muzičke pedagogije. Napisala je četiri knjige. Njeno istraživanje fokusirano je na muzičku tradiciju Srba i nacionalnih zajednica u Srbiji, kao i na instrument harmonika. Kao aktivni izvođač/akordeonista, realizovala je brojne radio snimke i televizijske emisije. Deluje kao član žirija međunarodnih takmičenja harmonikaša. Dobitnik je priznanja „Zlatna značka“ za dugogodišnji doprinos razvijanju kulturnih delatnosti, koje dodeljuju Kulturno-prosvetna zajednica Srbije, Ministarstvo spoljnih poslova Republike Srbije, a pod pokroviteljstvom Ministarstva kulture i informisanja Republike Srbije.

Vesna Ivkov  
University in Novi Sad  
Academy of Arts

### **Ernő Király's Papers in Collection from the Congresses of the Alliance of Folklorists of Yugoslavia**

Alliance of Folklorists of Yugoslavia (Savez udruženja folklorista Jugoslavije, SUFJ) was active between 1955 and 1990. During this period, the research of musical folklore was defined, and ethnomusicology as a science was shaped in the context of Yugoslavia. At the time, papers written by researchers of musical folklore, began to reflect the widening of the field of interest and innovations of research methodologies. Between 1959 and 1973, Ernő Király participated in the congresses organized by the Alliance. Focus of his ethnomusicological papers published in the collections of papers from the congresses, was mainly on revolutionary songs (1959), the zither (1960), the motif of labor in songs (1961), traditional music of the Hungarian people in Vojvodina (1970). Most of his work was, however, dedicated to similarities and differences between elements of musical folklore traditions of certain ethnic communities in Vojvodina (1966, 1967, 1973). The aim of the author of this paper, is to shed light on the methodological approach within the ethnomusicological research of Ernő Király, which was applied in said published papers, as well as on the importance of his research for future development of ethnomusicology in Serbia.

**Vesna Ivkov** (1976) is an Associate professor at the Academy of Arts in Novi Sad. Her first PhD thesis was defended in the field of ethnomusicology (2013) and the second one in the area of ethnomusicology and music pedagogy (2016). She wrote four books. Her research is focused on the musical tradition of Serbs and ethnic communities in Serbia, as well as on the accordion. As an active accordion player, she realized a number of radio recordings and television broadcasts. She is also a member of the jury in the international competition of accordion players. She received the accolade "Golden badge" for her long-standing contribution to the development of cultural work, awarded by the Community of culture and education of Serbia and the Ministry of Foreign Affairs of the Republic of Serbia, under the patronage of the Ministry of Culture and Information.

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### Zvučne saradnje Katalin Ladik i Erna Kiralja

U tekstu će biti sagledan međudodnos između poetika Erna Kiralja i Katalin Ladik, a kroz pregled ostvarenja nastalih kroz njihovu saradnju. Upravo je odnos prema zvuku kao mediju, kao i širok dijapazon mogućnosti koje nudi rad sa njim, mesto na kome se susreću i nadopunjuju poetike ovih umetnika. U tom smislu, njihove saradnje, odnosno međusobni uticaji, biće sagledani, uslovno rečeno, u domenu muzičkog dela: između ostalog, i na nivou sličnosti u tretmanu zvuka, bilo „u formi“ glasa/govora ili zvuka muzičkih instrumenata, uticaja specifične vokalne interpretacije Ladik na ukupnu zvučnost Kiraljevih kompozicija, itd. Pored toga, u tekstu će biti predložena i neka ostvarenja Katalin Ladik koja bi se mogla okarakterisati kao spoj vizuelne poezije i grafičke partiture, ostvarenja u kojima se barata pre svega sa vizuelnim medijem – grafičkim notnim zapisom i kolažima –, a koji može poslužiti i kao osnova za zvučnu interpretaciju. Takve su, na primer, „A Sába Királanöje“ (c. operából zenekari szólamrészlet) / „Die Königin Von Saba“ (a. d. Orchesterstimme) / „The Queen Of Sheba“ (selection from the orchestral part) (1973), „Жути болеро“ (1978) ili „Eine kleine Nachtmusik“ (1972).

**Adriana Sabo** je zaposlena kao istraživač-pripravnik na Katedri za muzikologiju Fakulteta muzičke umetnosti u Beogradu. Završila je master studije kulture i roda na Fakultetu političkih nauka u Beogradu i master studije muzikologije. Trenutno je na doktorskim studijama muzikologije i radi na izradi doktorske disertacije pod naslovom „Performativnost muzike i roda u Srbiji posle 1989“. Bila je stipendistkinja Ministarstva prosvete nauke i tehnološkog razvoja Republike Srbije. Članica je Muzikološkog društva Srbije i saradnica Centra za istraživanje popularne muzike. Njena istraživanja su primarno fokusirana na pitanja roda i muzike, popularnu i savremenu muziku, kao i da odnose muzike i različitih politika.

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### **Sound Collaborations Between Katalin Ladik and Ernő Király**

This paper will shed light on the relationship between artistic poetics of Ernő Király and Katalin Ladik, by viewing works that are the result of their collaboration. The relationship of these two artists towards the sound as a medium, as well as the wide range of possible ways to work with it, is precisely the point in which their poetics meet and complement one another. In that sense, their artistic collaborations, that is, the mutual influence, will be viewed in the domain of the musical work, in instances where, for example, Katalin Ladik interprets the vocal part, influencing the resulting sound of the piece with her specific vocal performance or, in other collaborations, where we can notice similarities in the treatment of the sound – whether that sound is “in the form” of the voice or the sound of musical instruments. In addition, the paper will mention some works by Katalin Ladik where echoes of this collaboration are evident as well, works that could be described as a combination of visual poetry and graphic scores. These works are realized in the visual medium – as graphic scores and collages – but they can also serve as basis for sound interpretation. Such works are, for example, A “Sába Királanője”(c. operából zenekari szólamrészlet)/“Die Königin Von Saba”(a. d. Orchesterstimme) / “The Queen Of Sheba” (selection from the orchestral part) (1973), “Yellow Bolero” [„Жути болеро“] (1978), or “Eine kleine Nachtmusik” (1972).

**Adriana Sabo** is a Junior researcher at the Department of Musicology, Faculty of Music in Belgrade. She is a PhD candidate at the same department, with master degrees in musicology (Faculty of Music, Belgrade, 2012) and gender studies (Faculty of Political Sciences, Belgrade, 2015). She is currently working on her dissertation titled “Performativity of Music and Gender in Serbia after 1989.” She was a recipient of the scholarship given by the Ministry of Education, Science and Cultural Development of the Republic of Serbia, and is a member of the Serbian Musicological Society, as well as a contributor for the Center for Popular Music Research (Belgrade). Her research mainly focuses on the issues of gender and music, popular music, otherness, and connections between music and politics.

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### **Etnomuzikološka delatnost Erna Kiralj**

U periodu od 1955. do 1972. godine delovala je Muzikološka sekcija u okviru Etnološkog odeljenja Vojvođanskog muzeja (danas Muzeja Vojvodine) u Novom Sadu. S obzirom na to da u Muzeju nije bilo zaposlenih stručnjaka koji bi mogli da se bave sistematskim sakupljanjem i naučnom obradom materijala iz oblasti muzičkog folklor, odnosno tradicionalne muzike, angažovani su saradnici iz drugih institucija, među kojima je bio i kompozitor Erne Kiralj, tada zaposlen kao muzički urednik u Radiju Novi Sad.

Za nepunih dvadeset godina postojanja Muzikološke sekcije formiran je fond različitog materijala o muzičkom životu u Vojvodini (instrumenti, arhive pevačkih društava, fotografije, štampane partiture, note u rukopisu, i sl.) i sakupljen je vredan i bogat opus tradicionalne muzike sa trenskih istraživanja – 156 magnetofonskih traka sa tehničkim listama na kojima se nalaze podaci o građi, kao i melografskim listama sa zapisima melodija. Ova bogata zvučna arhiva predstavlja ne samo svedočanstvo o tradicionalnoj muzici u Vojvodini sredinom 20. veka, nego nam otkriva i metode terenskog istraživanja, arhiviranja i klasifikacije sakupljene građe, u čemu je Erne Kiralj, kao vodeća ličnost projekta, dao lični pečat i neprocenjiv doprinos.

**Julijana Bašić** je diplomirala i masterirala na studijskom programu Etnomuzikologija, na Akademiji umetnosti Univerziteta u Novom Sadu. Student je na doktorskim akademskim studijama etnomuzikologije na Fakultetu muzičke umetnosti Univerziteta umetnosti u Beogradu od 2014. godine. Njena interesovanja se zasnivaju na istraživanju savremene tamburaške muzičke prakse u Vojvodini, kroz prizmu odnosa muzike, identiteta i ideologije. Objavila je knjigu „Igračka i muzička tradicija Makedonaca u Kačarevu“ (koautor Goran Milošev, Pančevo 2017) i nekoliko članaka u Zbornicima radova sa naučnih simpozijuma i kongresa. Takođe, učestvovala je na Međunarodnoj letnjoj školi (International Summer Academy of Science) 2017. godine. Trenutno radi na Akademiji umetnosti Univerziteta u Novom Sadu kao asistent na etnomuzikologiji.

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### **Ethnomusicological Activities of Ernő Király**

Between 1955 and 1972, a Musicological section of the Ethnological department of the Vojvodinian museum (today, Museum of Vojvodina) in Novi Sad, was active. Given that the Museum didn't employ any experts who would focus their attention on a systematic gathering and research of materials pertaining to musical folklore, that is, traditional music, they enlisted the experts from other institutions – among them Ernő Király, who, at the time, worked as a music editor in Radio Novi Sad.

During a little under twenty years of the existence of the Musicological section, a collection of diverse materials about musical life in Vojvodina was formed (instruments, documents about the work of singing societies, photographs, printed scores, handwritten scores etc.). Also, a valuable and rich opus of traditional music was collected during field research – 156 magnetic tapes, accompanied by technical lists with data about the recordings, as well as melographic lists with notations of recorded melodies. This rich sound archive is not only a testimony of traditional music in Vojvodina from the middle of the 20th century, but also reveals methods of field research, archiving and classification of the collected material. It is precisely in this area that Ernő Király, the leading expert on the project, left his personal mark and gave an invaluable contribution.

**Julijana Bašić** holds bachelor's and master's degrees in ethnomusicology from the Academy of Arts, University in Novi Sad. She enrolled in PhD studies of ethnomusicology at the Faculty of Music, University of Arts in Belgrade in 2014. Her field of interests is based on researching contemporary tambura musical practice in Vojvodina, through the prism of the relationship between music, identity and ideology. Her publications include the book "Dance and Music tradition of Macedonians in Kačarevo", collaboratively written with her fellow colleague, Goran Milošev (in Serbian, Pančevo, 2017), and a few articles in the Proceedings from scientific symposiums and congresses. Also, she participated in the International Summer Academy of Science in 2017. Julijana is currently affiliated with the Academy of Arts in Novi Sad, as an assistant on ethnomusicology.

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### **Erne Kiralj na Radio Televiziji Vojvodine**

U nameri da ukaže na značaj medijskog predstavljanja (domaćih) muzičkih umetnika u različitim dokumentarnim formatima, autorka se osvrće na nekoliko sačuvanih emisija o Ernu Kiralju, kao i na njegove nastupe koje su kamere zabeležile dok je institucija RTV još nosila naziv RTV Novi Sad. U radu će kao studije slučaja biti predstavljeni portretna emisija autora Dušana Mihaleka, te snimci iz ciklusa koncerata „Vojvođanske mađarske muzičke večeri“ i ciklusa „Stare žice, novi zvuci“. U realizaciji pojedinih snimaka novijih datuma učestvovala je i sama autorka kao muzički saradnik.

**Ira Prodanov** je redovni profesor na Akademiji umetnosti Univerziteta u Novom Sadu. Bavi se istraživanjem muzike i društva u 20. i 21. veku. Nakon višegodišnjeg angažmana na predmetu Metode u muzičkom obrazovanju na Visokoj školi za obrazovanje vaspitača, Novi Sad, počinje da istražuje i oblast nastavnog procesa. Objavila je monografije „Muzika između ideologije i religije“ (2007), „Klavirska muzika Karla Krombholza“ (2009), „Ulaz slobodan: pozorišna muzika Predraga Peđe Vraneševića“ (sa dr Živkom Popovićem, 2015), i udžbenik „Muzika 20. veka“ (2013). Sa saradnicima je objavila zbirku tekstova „Muzika i mediji“ (2012). Članica je redakcije časopisa Zbornik Matice srpske za scenske umetnosti i muziku, Novi Sad; „Interkulturalnost“, Novi Sad; „Muzika“, Sarajevo. Učestvovala je na brojnim simpozijumima. Sarađivala je na različitim enciklopedijskim izdanjima, između ostalog sa MGG. Autor je novog studijskog programa na master nivou Muzika i mediji. Licencirani je predavač komunikacionih i prezentacionih veština na Univerzitetu u Novom Sadu. Bila je rukovodilac Tempus projekta InMusWB na Akademiji umetnosti (2011/2014). Bavi se prevodjenjem sa nemačkog jezika.

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### **Ernő Király at Radio Television Vojvodina**

With the intention to point to the importance of presenting (local) musical artists in different documentary formats, the author of this paper will focus on a few broadcasts about Ernő Király, as well as on his performances caught on camera while Radio Television Vojvodina was still called RTV Novi Sad. As case studies, this paper will take a portrait show by Dušan Mihalek, as well as recordings of “Vojvodinian Hungarian Music Evenings”, and recordings of the series “Old Strings, New Sounds”. The author of this paper worked on the realization of certain recordings of a more recent date, as a music associate.

**Ira Prodanov** is a full-professor at the Academy of Arts, University in Novi Sad. She mainly researches music and society in the 20<sup>th</sup> and 21<sup>st</sup> century. After working for a number of years as a lecturer on the subject „Methods in musical education” at the Higher Professional School for The Education of Teachers in Novi sad, she started researching the area of the teaching process. She is the author of a number of publications, such as “Music between ideology and religion” [„Muzika između ideologije i religije“] (2007), “Piano Music of Karl Krombholz” [„Klavirska muzika Karla Krombholza“] (2009), “Free Admission: Theater Music by Predrag Peđa Vranešević” [„Ulaz slobodan: pozorišna muzika Predraga Peđe Vraneševića“] (written with dr Živko Popović, 2015), as well as of the textbook “Twentieth Century Music” [„Muzika 20. veka“] (2013). With her associates, she published a collection of papers titled “Music and Media” [„Muzika i mediji“] (2012). She is a member of the editorial board of the Matica Srpska Journal of Stage Arts and Music, Novi Sad; magazine “Interculturality” [„Interkulturalnost“], Novi Sad; magazine “Music” [„Muzika“], Sarajevo. She participated in numerous conferences and symposia, and collaborated on different encyclopedic issues, such as MGG. She is the author of a new, master studies program named Music and Media. She is a licensed lecturer of communicational and presentational skills at the University in Novi Sad. She was the manager of the Tempus project InMusWB at the Academy of Arts (2011/2014). She also works as a translator from German.



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### **Diskografski opus Erna Kiralja: uvid u objavljena snimljena djela**

Ovaj rad je prvenstveno pokušaj da se na sistematičan način popišu i objedine do ovog trenutka javno dostupni podaci o nosačima zvuka na kojima su zastupljene snimke pojedinih djela iz opusa skladatelja, etnomuzikologa i graditelja instrumenata Erna Kiralja (1919–2007), bilo kroz autorska izdanja ili suradnje s drugim autorima i izvođačima. U radu će biti navedeni i oni nosači zvuka na kojima je Kiralj bio u svojstvu producenta ili urednika, djelatnostima koje su također u velikoj mjeri bile sastavom njegovog profesionalnog usmjerenja. Na osnovi dostupnih diskografskih izvora, informacija iz glazbene literature, knjižničnih kataloških zapisa, arhivske dokumentacije iz fonoteke Jugotona i osobne kolekcije autora članka, izrađen je popis tipičan za diskofilske i kolekcionarske krugove, a koji uključuje relevantne informacije o svakom nosaču zvuka (podaci o izdavaču, matičnim zapisima, kataloškom broju, godini objave, trajanju izvedbi, podaci o izvođačima i drugim sudionicima, kvalitetna reprodukcija omotnice i etiketa, itd.), te bi on mogao poslužiti kao cjelovita diskografija Erna Kiralja, sistematizirano polazište za buduća opsežnija istraživanja o toj temi, i moguća pomoć ili poticaj u pretraživanju još nekih, prvenstveno zvučnih arhiva koji bi mogli sadržavati neke od još uvijek neobjavljenih snimaka iz njegovog opusa.

**Petar Pečur** (Split, 1985) magistrirao je bibliotekarstvo i arhivistiku na Odsjeku za informacijske i komunikacijske znanosti Filozofskog fakulteta Sveučilišta u Zagrebu. Trenutno se nalazi na doktorskom studiju pri istom odsjeku. Od 2013. godine zaposlen je kao katalogizator i fonotekar u arhivi diskografske kuće Croatia Records (nekadašnji Jugoton) u Zagrebu. Aktivan je i kao urednik glazbenih izdanja u matičnoj instituciji, te kao urednik i voditelj radijske emisije posvećene jugoslavenskom eksperimentalnom i avangardnom glazbenom stvaralaštvu. Glavno područje interesa mu je digitalizacija, restauracija i očuvanje zvučnih zapisa, izrada diskografskih popisa te povijest glazbenog izdavaštva s područja bivše Jugoslavije.

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## **Discographic Opus of Ernő Király: An Insight into Published Recorded Works**

The main goal of this paper is to attempt to inventory and unify data publicly available up until this moment, concerning recordings of certain works from the opus of the composer, ethnomusicologist and instrument builder, Ernő Király – an inventory of both his own works, and collaborations with other authors and performers. The paper will also mention those recordings that list Király as a producer or editor, which represent an important aspect of his professional career as well. The inventory, typical for discophiles and collectors, was formed based on accessible discographic sources, information from music literature, library catalogues, documents from the Jugoton archive, and the personal collection of the author of this text. The data provided, includes information about the publisher, matrix code catalogue number, publishing year, duration of the recording, information about performers and other contributors, high-quality reproductions of covers and labels etc. This list could serve as a complete discography of Ernő Király, a venture point for future, more elaborate research about the topic, as well as a potential help and stimulus for research into other sound archives that could possibly contain other, yet unpublished recordings from Király's opus.

**Petar Pečur** (Split, Croatia, 1985) holds a bachelor's degree in philosophy and a master's degree in library and information science from the University of Zagreb, Faculty of Humanities and Social Sciences, and is currently a PhD student at the same institution. Since 2013, he is employed as the catalog manager, music librarian and editor at Croatia Records (former Jugoton), the biggest record company in the Balkans. He is also active as a musician and producer, with main area of interest in digitization, restoration and preservation of audio recordings, as well as research and cataloging of discography from the former Yugoslavia.

David Žolt Kiralj  
Budimpešta, Mađarska

### Erne Kiralj: Život u mislima i pitanjima

*Kao osoba koja je provela najviše vremena uz mog oca, nudim Vam svoja sećanja kako bih naslikao najjasniju sliku u vezi sa njegovim izuzetnim dostignućima:*

#### **DA LI JE ERNE KIRALJ BIO „DŽON KEJDŽ VOJVODINE“ SVOGA VREMENA?**

Koji su muzički utisci/uticaji bili najprisutniji u njegovom detinjstvu i zreлом periodu?

Zašto je postao tako zaljubljen u narodnu muziku i kulturu?

Zašto se uključio u *avangardni* pokret?

Da li je njegova kompozicija *Sonata geometrica* zaista sonata i zaista geometrijska?

Možemo li reći da je bio samouki kompozitor?

Zašto je izmislio **citrafon** i **tablofon**?

Zašto je osećao potrebu da komponuje?

Da li je imao muzičku „fiks-ideju“?

Kakva vrsta osobe je bio?

Zašto nije češće putovao u inostranstvo?

Da li je bio zainteresovan za Budizam ili neku drugu religiju ili filozofiju?

Da li je pisao eseje?

Za koji instrument je napisao priručnik?

Koja je od njegovih kompozicija najizvođenija?

U kom gradu se može pronaći kompletna zaostavština Erna Kiralja (partiture, rukopisi, originalni citrafon i tablofon, fotografije, trake, ploče, diskovi, knjige itd.)?

Gde je Erne Kiralj sahranjen?

Koja je poruka njegovog umetničkog nasleđa?

**David Žolt Kiralj** (Novi Sad, 1964) je mađarski kompozitor. Sin je kompozitora i etnomuzikologa Erna Kiralja i svetski poznate pesnikinje i performerke Katalin Ladik. Njegov balet u jednom činu „Pinokio“ je bio izveden na festivalu Lankaster u SAD (2011). Osnivač je „Bajot Area“ muzičke škole, organizator festivala „Muzičke nedelje u Bajotu“ (1994-2004) i osnivač izdavačke kuće

Király Music Network (1995-2008). David je prve muzičke časove dobio od svog oca kada je imao četiri godine, a svoju prvu elektroakustičku kompoziciju je realizovao sa jedanaest godina. Učio je da svira citrafon i tablofon sa dvanaest godina i kasnije komponovao niz dela za ove instrumente. Sa trinaest godina je osnovao savremeni mladalački ansambl pod nazivom „Klaster“ koji je izvodio njegova eksperimentalna dela napisana u duhu avangardnog pokreta. Akademiju „Franc List“ u Budimpešti je upisao 1984. godine, dobivši diplomu iz oblasti muzičke pedagogije kao i kompozicije za svoju Simfoniju broj 1. Trenutno eksperimentiše sa mogućnostima upotrebe digitalne tehnologije za kreiranje virtuelne, ali realne replike zvukova simfonijskog orkestra zasnovane na njegovom ambicioznom projektu baleta-simfonije.

David Zsolt Kiraly  
Budapest, Hungary

### **Ernő Király: A Life in Thoughts and Questions**

*As the person who spent the most time with my father, I offer to you my recollections in order to paint the clearest of pictures regarding his outstanding achievements:*

#### **WAS ERNŐ KIRÁLY THE 'JOHN CAGE OF VOJVODINA' OF HIS TIME?**

What musical impressions/influences were present during his childhood and his adult life?

Why did he become so enamored with folk music and folk culture?

Why did he become involved in the *Avant-garde* movement?

Is his composition titled *Sonata Geometrica* really a sonata and really geometric?

Can we say that he was a “diletant” composer?

Why did he invent the **zitherphone** and the **tablophone**?

Why did he feel the need to compose music?

Did he have a musical “*Idea Fixa*”?

What type of person was he?

Why didn't he travel abroad more often?

Was he interested in Buddhism or any other religion or philosophy?

Did he write essays?

Which instrument did he write a tutorial for?

Which one of his compositions was played the most?

In which city can we find the complete legacy of Ernő Király's work (music scores, manuscripts, original zitherphone and tablophone, photos, tapes, LPs, CDs, books etc.)?

Where is Ernő Király buried?

What is the message of his artistic legacy?

**David Zsolt Kiraly** (Novi Sad, 1964) is a Hungarian composer. He is the son of the composer and ethnomusicologist Ernő Király and of the world-renowned sound poet and performance artist Katalin Ladik. His one-act ballet, “Pinocchio”, was performed at the Lancaster Festival, USA (2011). He is the founder of the “Bajot Area Music School”, the organizer of “Bajot Music Weeks Festival” (1994-2004) and the founder of the record label Király Music Network (1995-

2008). David received his first music lessons from his father at the age of four and composed his first electro-acoustic composition at the age of eleven. He learned to play on the zitherphone and tablophone by the age of twelve and later composed a number of works for these instruments. At thirteen, he founded a contemporary youth ensemble called “Cluster” which performed his experimental works conceived in the spirit of the age’s avant-garde movement. In 1984, David Zsolt Király was admitted to the Franz Liszt Academy of Music in Budapest. He received his music theory teacher diploma and his composer diploma for his Symphony No.1. Currently, he is experimenting with the potentials of digital technology in creating a virtual but lifelike replica of the sounds of symphonic orchestras based on his ambitious ballet-symphony project.

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## **Motori i melodije: Intermedijski koncept muzike Erna Kiralja**

„Majka mi je pevala sve vreme dok je radila na šivačkoj mašini - ‘Singer’ šivačkoj mašini sa pogonom na pedale: više od deset sati dnevno mašina je kloperala i ona je pevala svoje narodne pesme. To su bili najznačajniji prvi utisci iz majčine materice“ (Erne Kiralj)

Interakcija motora i melodija je svojstvena muzici Erna Kiralja (1919-2007) na mnogo različitih načina: kao dijalozi između „muzičkih mašina“ i pevajućih glasova, kao i između „pevajućih mašina“ u kontekstu solističkog nastupa ili u ansamblu. Narodni instrumenti, originalno napravljeni da stvaraju tradicionalne melodije, mutiraju u instrumente buke tako što se na njih dodaju tehnički uređaji kao što su mali propeleri ili drugi objekti iz svakodnevnog života. S obzirom na to da je Kiralj bio pionir jugoslovenske elektroakustičke muzike, ustanovio je neraskidive spojeve između sintetičkih zvukova i „prirodnog“ melosa. Kritičko razmatranje karakterističnih studija slučaja otvara raspravu u kontekstu ključnom za Kiraljevu estetičku praksu: (autobiografski) narativ Kiralja kao etnološkog avangardiste, tendencija da eksperimentalno kombinuje profesionalne ili tradicionalne veštine sa profanim objektima i intermedijskim iskustvima u situaciji u kojoj umetnik stvara u političkom sistemu u kojem je uloga umetnosti da peva himne o onima koji proizvode motore i rukuju njima.

**Mihael Kunkel**, rođen je 1969. godine u Vinc-Nidervenigernu (Rur, Nemačka), sa korenima u Vojvodini. Muzikolog. Od 2004. do 2015. godine je bio glavni urednik švajcarskog časopisa sa savremenu muziku „Disonanca“. Od 2007. godine je vođa istraživanja na Muzičkom univerzitetu u Bazelu. Od 2016. godine je rukovodio studentskim programom na Danima nove muzike u Donauešingenu pod nazivom „Sledeća generacija“. Glavne oblasti interesovanja su mu a) istraživanje i prenošenje praktičnog muzičkog znanja; b) studije muzičke intermedijalnosti (npr. Diter Rot, Mauricio Kagel, Erne Kiralj); c) kritičko-filozofsko istraživanje Nove muzike, analiza studija izvora (naročito u vezi sa muzikom Mađarske i Švajcarske). Bavi se žurnalizmom i sopstvenim umetničkim projektima (naročito konceptualnom umetnošću i pank muzikom).

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### **Motors and Melodies. An Intermedial Concept in the Music of Ernő Király**

“My mother used to sing all the time while working on the sewing machine — a ‘Singer’ sewing machine with pedal drive: More than ten hours a day the machine clattered and she sung her folk songs. These were the main first impressions from my mother’s womb.” (Ernő Király)

The interaction of motors and melodies is inherent to the music of Ernő Király (1919—2007) in many different respects: there are dialogues between music-machines and singing voices as well as “singing” machines in both solo and ensemble contexts. Folk instruments, originally designed to create traditional tunes, mutate into noise-instruments by way of applying technical devices such as little propellers or other small-scale everyday objects. Since Király was a pioneer of Yugoslavian electroacoustic music, he established indissoluble liaisons between synthetical sound and “natural melos”. The critical examination of characteristic case-studies opens the discussion of contexts crucial to Király’s esthetic practice: the (autobiographical) narrative of Király as an ethnological avant-garde all-rounder, the tendency to experimentally combine professional or traditional skills with profane objects and experiences in an intermedial furor, and the situation of an artist working in a political system where the function of art was to sing hymns of praise about those who operate and manufacture motors.

**Michael Kunkel**, born 1969 in Winz-Niederwenigern/Ruhr (Germany) with family roots in Vojvodina. Musicologist. 2004—2015 editor-in-chief of “Dissonance”, Swiss journal for research and contemporary music. Since 2007 head of research at the University of Music Basel. Since 2016 responsible for “Next Generation”, the student program of the Tage für Neue Musik, Donaueschingen. Research, writings, curations, lectures, radio broadcasts, exhibitions mainly on contemporary music. Main research interests: a) practice-led research, reflection and communication of practical music knowledge; b) context-sensitive studies on musical intermediality (e.g. Dieter Roth, Mauricio Kagel, Ernő Király); c) critical-philological research on New Music, analytical source studies (especially on music in Hungary and Switzerland). Journalistic work and own artistic projects (especially concept art and punk music).



Srđan Atanasovski  
Muzikološki institut SANU  
Beograd, Srbija

## **Između folkloru i umetnosti: revolucionarna i masovna pesma u poetici Erna Kiralja**

Revolucionarna i masovna pesma predstavlja jedan od temeljnih fenomena u estetici i praksi socijalističkog realizma. Masovne pesme komponovane su tako da njihov izraz bude pristupačan i otvoren za participaciju muzičkih amatera i bilo su jedno od važnih mehanizama za normalizaciju određenih ideoloških sadržaja. U kontekstu socijalističke Jugoslavije, masovne pesme koje su bile u upotrebi po pravilu su nastale ili su popularizovane u toku Narodno-oslobodilačke borbe. Posebno važno pitanje u definisanju jugoslovenskih revolucionarnih masovnih pesama bio je odnos sa folklornim materijalom. Značajan broj pesama nastao je parodiranjem narodnih pesama, a i sami kompozitori su se prilikom rada na masovnim pesmama oslanjali na folklor. Pitanje uloge folkloru bilo je važno u stručnom i naučnom diskursu o partizanskoj pesmi, u kome su učestvovali kako kompozitori i muzikolozi, tako i etnomuzikolozi. U ovom radu iskoristiću stvaralački doprinos Erna Kiralja u žanru masovne pesme, kao i njegove napise o ovom žanru, kako bih u fokus stavio specifičnosti koje je ovaj žanr imao u jugoslovenskim okvirima, sa posebnim osvrtom na pitanje folkloru.

**Srđan Atanasovski** (Kumanovo, 1983) doktorirao je na Katedri za muzikologiju Fakulteta muzičke umetnosti u Beogradu sa temom „Muzičke prakse i proizvođenje nacionalne teritorije“. Objavljivao je naučne radove u časopisima *Musicologica Austriaca*, *Muzikologija* i *Musicological Annual*. Angažovan je i kao kritičar i urednik emisija na Trećem programu Radio Beograda. Od 2011. godine zaposlen je na Muzikološkom institutu SANU kao istraživač-saradnik. Aktivan je kao koordinator Foruma Muzikološkog instituta SANU.

Srdan Atanasovski  
Institute of Musicology SASA  
Belgrade, Serbia

### **Between Folklore and Art: Revolutionary and Mass Song in Ernő Király's Poetics**

Revolutionary and mass songs are one of the fundamental forms in the aesthetics and practices of socialist realism. Mass songs were composed so their expression is accessible, and open for amateur participation, and were a very important mechanism for the normalization of certain ideological subjects. In the context of socialist Yugoslavia, mass songs that were most frequently performed, were, for the most part, either composed, or popularized during the People's Liberation War. One, especially important aspect that needs to be addressed when defining Yugoslav revolutionary mass songs, was their relationship with folklore. An important number of songs was created through parodying of folk songs, and composers who created these songs also relied greatly on the use of folklore. The question of folklore's role in this context was important within the discourses about partisan songs created by composers, musicologists, and ethnomusicologists alike. In this paper, I will use the artistic contribution of Ernő Király to the genre of mass songs, as well as his writings about the genre, to emphasize the specific traits this genre had in context of Yugoslavia, with special focus on the issue of folklore.

**Srdan Atanasovski** (Kumanovo, 1983), completed his PhD at the Department of Musicology, Faculty of Music in Belgrade, with the thesis "Musical Practices and the Production of National Territory". He published scientific papers in journals such as *Musicologica Austriaca*, *Muzikologija* i *Musicological Annual*. He works as a music editor and critic on the Third Program of Radio Belgrade. Since 2011, he works as a Research Assistant at the Institute of Musicology of the Serbian Academy of Arts and Sciences. He is active as the coordinator of the Forum of the Institute.

Bojana Radovanović  
Muzikološki institut SANU  
Beograd, Srbija

### **Vokalni izraz u delima Erna Kiralja Glas kao simptom i simbol avangardnih umetničkih susreta**

Kompozitor i etnomuzikolog Erne Kiralj, upečatljivo avangardna figura jugoslovenske muzike, negovao je specifičan pristup i „antisistemska i nekonvencionalna“ mišljenje tokom čitavog svog stvaralačkog veka. Zajedno sa svojim najbližim saradnicima učestvovao je u lokalno specifičnom „ekspanzivnom pokretu za punopravnost avanture zvuka i njegovih spojeva sa medijima svih umetnosti“ (Veselinović-Hofman) okrećući se inovativnom i proširenom muzičkom izrazu. Stoga ne iznenađuje činjenica da se takav poetički predznak ogleda i u sferi glasovnog parta u delima ovog kompozitora.

Tome je, osim Kiraljeve lične i umetničke preferencije, značajno doprinela i privatna i profesionalna saradnja sa vokalnom umetnicom i glumicom Katalin Ladik, koja započinje sredinom sedme decenije 20. veka. Susret ovo dvoje umetnika rezultirao je posve neusiljenim i prirodnim saglasjem dva avangardna i pronalazačka umetnička duha, saradnjom iz koje su, prema rečima Katalin Ladik, oboje mnogo naučili – Kiralj joj je, između ostalog, otkrio bogatstva tradicionalne muzike koju je revnosno sakupljao, dok je ona svojom izvođačkom i pisanom praksom na vrlo osoben način uobličavala njegova dela koja su sadržala vokalni part.

Ovaj rad imaće za cilj da predstavi karakteristike vokalnog izraza u delima Erna Kiralja počevši od sredine šezdesetih godina. Posebna pažnja biće posvećena upravo ishodima zajedničkog rada Kiralja i Katalin Ladik, koji su na poseban način posvedočili evropskoj (vokalnoj) avangardi druge polovine 20. veka.

**Bojana Radovanović** muzikološkinja i teoretičarka umetnosti, istraživačica saradnica pri Muzikološkom institutu SANU i studentkinja doktorskih studija na Fakultetu muzičke umetnosti u Beogradu. Objavila je monografiju Eksperimentalni glas – savremena teorija i praksa (Orion Art, 2018). Radi na disertaciji naslovljenoj kao Glas i tehnika/tehnologija u savremenoj muzici. Članica je i jedna od osnivača Udruženja za prezervaciju, istraživanje i promociju muzike „Srpski kompozitori“. Urednica je časopisa INSAM Journal of Contemporary Music, Art and Technology sa sedištem u Sarajevu (BiH).

Bojana Radovanović  
Institute of Musicology SASA  
Belgrade, Serbia

## **Vocal Expression in Works by Ernő Király** **Voice as a Symptom and a Symbol of Avant-garde Artistic Encounters**

Composer and ethnomusicologist Ernő Király, a striking avant-garde figure of Yugoslav music, fostered a specific approach and “anti-systemic and unconventional” thought throughout his creative age. Together with his closest collaborators, he participated in a locally particular “expansive movement for the legitimacy of sound adventure and its connections with media of all arts” (Veselinović-Hofman). Thus, it is not surprising that this poetical foretoken is evident in the sphere of the vocal part of this composer’s works.

What contributed to this, other than Király’s personal and artistic preferences, was a private and professional collaboration with vocal artist and actress Katalin Ladik, which began during the seventh decade of the 20th century. The encounter of these two artists resulted in an altogether relentless concord of two avant-garde and inventive artistic spirits. As Katalin Ladik said, they both learned much from this collaboration. For Ladik, this meant discovering the richness of traditional music Király zealously collected, and for Király, shaping his compositions with Ladik’s distinctive vocal performance and writing practices.

The goal of this paper is to present the characteristics of vocal expression in Ernő Király’s work starting from the mid-60s. Thus, I will look into the outcomes from Király’s and Ladik’s partnership, which witnessed European (vocal) avant-garde of the second half of the 20th century in a peculiar way.

**Bojana Radovanović** is musicologist and theoretician of art, Research Assistant at the Institute of Musicology SASA, and student of doctoral studies at the Faculty of Music in Belgrade. She published a monograph “Experimental Voice – Contemporary Theory and Practice” [„Eksperimentalni glas – savremena teorija i praksa“] (Orion Art, 2018). She works on a dissertation titled “Voice and Technique / Technology in Contemporary Music” [„Glas i tehnika/tehnologija u savremenoj muzici“]. She is a member and one of the founders of the Association for preservation, research and promotion of music “Serbian Composers”, and the editor-in-chief of the INSAM Journal of Contemporary Music, Art and Technology, headquartered in Sarajevo (Bosnia and Herzegovina).

Milana Zarić  
Ansambl „Studio 6“  
Beogradska filharmonija

## **Erne Kiralj i ansambl Studio 6**

Kolektiv i ansambl „Studio 6“ formirani su 2012. godine, u cilju promocije savremenih i eksperimentalnih muzičkih tokova na domaćoj umetničko-muzičkoj sceni. Smatrajući Erna Kiralja za jednog od najvažnijeg pokretača i rodonačelnika avangardnih improvizaciono-kompozicionih muzičkih praksi na kulturnom prostoru bivše Jugoslavije, „Studio 6“ od svog nastanka do danas gaji posebnu naklonost prema stvaralaštvu ove jedinstvene muzičke ličnosti, redovno izvodeći i proučavajući njegovu zaostavštinu.

Ovo izlaganje će, kroz lični osvrt ali i kroz prizmu kolektivnog muziciranja, opisati aktivnosti i izazove sa kojima se ansambl susretao na svom putu otkrivanja jedinstvenog muzičkog sveta Erna Kiralja. Biće reči o pozajmici i korišćenju originalnih instrumenata citrafona i tablofona iz Kulturnog centra u Bajotu u Mađarskoj, kao i o načinima na koje je ansambl ove instrumente primenio i inkorporirao u svoju sadašnju praksu muzičke improvizacije, kroz inventivne programe i saradnju sa savremenim kompozitorima. Pored izlaganja o samim instrumentima i partiturama, dobijenim na uvid u saradnji sa Kiraljevim sinom Davidom Žoltom Kiraljem, zatim Katalin Ladik, kao i mađarskom Akademijom nauka i umetnosti, govorićemo takođe o projektu proslave stogodišnjice rođenja Erna Kiralja, realizovanom u februaru 2019, tokom kojega je organizovana radionica sa mladim kreativnim muzičarima, kao i dva koncerta u Beogradu i Novom Sadu, a na kojima je ansambl nastupio sa redovnim Kiraljevim saradnicima, Katalin Ladik i Žoltom Šorešom.

**Milana Zarić** je aktivna podjednako u klasičnoj, savremenoj komponovanoj i improvizovanoj muzici. Kombinuje klasični muzički idiom sa savremenim senzibilitetom i novim tehnologijama. Idejni je tvorac mnogih domaćih i međunarodnih ansambala i projekata, koji imaju za cilj stvaranje novih mostova i rušenje granica između tradicionalnih uloga kompozitora, instrumentaliste i improvizatora.

Milana Zarić  
“Studio 6” ensemble  
Belgrade Philharmonic

### **Ernő Király and Studio 6 Ensemble**

Collective and ensemble “Studio 6” was founded in 2012, with the intention to promote contemporary and experimental musical tendencies, both domestic and international. Considering Ernő Király as one of the most important motivators and pioneers of avant-garde improvisational-compositional musical practices from former Yugoslavia, “Studio 6”, from the very beginnings felt a special attraction to works created by this extraordinary musical personality, manifesting their commitment by performing his music and studying his legacy.

This presentation will contain an overview of activities and challenges the ensemble met on the road to discovery of Király’s unique musical world. Topics will include description of procedures regarding borrowing and use of his original instruments – zitherphone and tablophone – from Bajot cultural center in Hungary, and special attention will be given to the ways the ensemble used and incorporated these instruments in its current improvisational practice, through inventive programs and cooperation with contemporary composers. Other than speaking about instruments and scores, obtained by courtesy of Király’s son David Zsolt, Katalin Ladik and Hungarian Academy of Sciences and Arts, we will also speak about the project dedicated to the 100th anniversary of Király’s birth, realized in February 2019, which involved workshops and two concerts held in Belgrade and Novi Sad, with Király’s collaborators Katalin Ladik and Zsolt Sörös.

**Milana Zarić** is equally active as classical and improvised music performer. She combines the classical musical idiom with contemporary sensibility and new technologies. She is the founder of a number of domestic and international ensembles and projects, which aim to create new bridges and bring down barriers between traditional roles of composer, instrumentalist and improviser.

Ričard Beret

Institut za sonologiju, Hag

Akademija za kreativne i izvođačke umetnosti Univerziteta u Leidenu

### **Kiralj i grafička notacija**

Imajući u vidu da tradicionalna muzička notacija podrazumeva linearno prevođenje muzičkog vremena u dvodimenzionalni prostor, koristeći kartezijanski odnos između visine i trajanja dok su ostali parametri gotovo prepušteni slučaju, mnogi kompozitori iz šezdesetih godina su nastojali da istraže različite načine kako bi realizovali ovo prevođenje u formi koja će postati poznata kao grafička notacija. U ovoj prezentaciji će biti sagledane Kiraljeve partiture u kontekstu ovih tendencija, sa ciljem da se ukaže na njegov jedinstveni doprinos u ovom polju i na vezanost takvih ideja za njegovo muzičko mišljenje, ulazeći u komponovanje kao „outsajder“ koji je izumeo instrumente kao što je tablofon u kojem su grafička notacija i zvuk povezani na nove i neočekivane načine.

**Ričard Beret** (Svonsi, 1959) je kompozitor i izvođač koji živi i radi u Beogradu. Pored muzičkih aktivnosti, predaje na Institutu za sonologiju u Hagu i na Akademiji za kreativne i izvođačke umetnosti Univerziteta u Lejdenu. Njegovu knjigu „Muzika mogućnosti“ [“Music of Possibility”] objavila je 2019. godine, izdavačka kuća Vision Edition.

Richard Barrett  
Institute of Sonology in The Hague  
Academy of Creative and Performing Arts at Leiden University

## **Király and Graphic Notation**

While traditional musical notation proposes a linear translation from musical time into two-dimensional space, using a Cartesian relationship between pitch and duration with other parameters taking a more incidental role, many composers in the 1960s sought to explore different ways to make this translation, in the form of what came to be known as graphic notation. This presentation will examine Király's scores in the context of those tendencies, in order to emphasise the uniqueness of his contribution to them and the centrality of such ideas to his musical thinking, coming as he did to composition as an "outsider" and inventing instruments such as the tablophone where graphic notation and sound are related in new and unexpected ways.

**Richard Barrett** (Swansea, 1959) is a composer and performer based in Belgrade. Alongside his musical activities he teaches at the Institute of Sonology in The Hague and the Academy of Creative and Performing Arts at Leiden University. His book "Music of Possibility" was published in 2019 by Vision Edition.



Milan Milojković  
Univerzitet u Novom Sadu  
Akademija umetnosti, Novi Sad

## **Elektroakustičko stvaralaštvo Erna Kiralja – odnos prema muzičkoj tehnologiji i pregled stvaralačkih strategija**

U radu će najpre biti sačinjen opšti pregled elektroakustičkog stvaralaštva Erna Kiralja, sa fokusom na detalje u vezi sa tehnološkim i kompozicionim postupcima koji su primenjivani u njegovim ostvarenjima, kako bi se istakla ona dela u kojima su zvukovi dobijeni uz pomoć elektronskih uređaja najviše uticali na rezultirajući sonorni kvalitet. U pregledu se uočava da je Kiralj u prvom periodu stvaralaštva najčešće koristio svojstva magnetofonske tehnologije u radijskom studiju kako bi realizovao unikatne zvučnosti, dok je kasnije primetna tendencija ka „uvođenju“ magnetofona među živi instrumentarijum, zajedno sa radio-prijemnikom („tranzistorom“) koji je korišćen na srodan način. Ove kompozicije (*Sintetska poema, Nebo, Tačke i linije*), nastale u različitim stvaralačkim periodima i društvenim kontekstima, otkrivaju načine na koje je evoluirao Kiraljev odnos prema elektronskim instrumentima tokom njegove karijere, namećući pitanja u vezi sa prirodom samih medija koje je autor koristio – od oblikovanja sadržaja na magnetofonskoj traci, preko reprodukcije takvog sadržaja u toku izvođenja, do upotrebe tranzistora kao instrumenta i izrade novih elektrifikovanih instrumenata, citrafona i ozvučenog tablofona.

**Milan Milojković** (Zaječar, 1986) nakon završene SMŠ Josip Slavenski u Beogradu (2006), započinje studije muzikologije na Fakultetu muzičke umetnosti u Beogradu, na kojem je 2018. godine odbranio doktorsku disertaciju „Digitalna tehnologija u srpskom umetničkom muzičkom stvaralaštvu 1972-2010“. Redovno objavljuje radove u domaćim i međunarodnim stručnim publikacijama, u vezi sa savremenom, naročito elektroakustičkom muzikom, improvizacijom, napisima o muzici itd. Trenutno radi kao docent na katedri za muzikologiju i etnomuzikologiju Akademije umetnosti u Novom Sadu i jedan od muzičkih urednika na III programu Radio Beograda. Bavi se dizajnom analognih i digitalnih muzičkih instrumenata i nastupa sa ansamblima „Restrikcije“, „Noizac“ i „Ex-You“.

Milan Milojković  
University in Novi Sad  
Academy of Arts

### **Electroacoustic Works by Ernő Király – Relationship with Music Technology and an Overview of Compositional Strategies**

Paper starts from a general overview of Király's electroacoustic compositions, approaching the focal points regarding implemented technological and compositional strategies, emphasizing those works where sounds produced by electronic means significantly influenced resulting sonorous quality. It has already been noted that in the beginning, Király favored tape manipulation technology and radio equipment for the production of unique sounds, while his focus later shifted towards reel-to-reel tape players and radio receivers as live musical instruments. These works (*Synthetic poem*, *Sky* and *Dots and Lines*), created in different social contexts and periods, reveal the details of evolution of Király's relationship with electronic musical instruments, provoking the questions regarding the very nature of media he used – from sound modeling on magnetic tape, via live tape reproduction during the performance, to repurposing of radio-receiver and building of new electrified instruments, zitherphone and tablophone.

**Milan Milojković** (Zaječar, 1986) finished musical high school “Josip Slavenski” in Belgrade, studied musicology at the Department of Musicology, Faculty of Music in Belgrade, where he obtained his Bachelor and Master degrees, and defended his PhD thesis titled “Digital technology in Serbian artistic musical output 1972-2010”. He is regularly publishing papers in domestic and international professional publications, dedicated to contemporary, especially electroacoustic music, improvisation and writings about music. He published a study about Max Reger's music titled “Sempre con tutta forza”, and the book “Analysis of the Language of Writings About Music (Serbia in Yugoslavia 1946-1975)”. He is working as associate professor at the Department of Musicology and Ethnomusicology of the Academy of Arts in Novi Sad, and one of the music editors at Third Program Radio Belgrade. He designs and makes digital and analogue musical instruments and regularly performs with ensembles “Restrictions”, “Noizac” and “Ex-You”.

Interdisciplinarni naučni skup sa međunarodnim učešćem

ERNE KIRALJ – ŽIVOT U MUZICI

Izdavač  
Akademija umetnosti  
Đure Jakšića 7, Novi Sad

Za izdavača  
Siniša Bokan, dekan

Dizajn korica  
Danilo Šainović

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