

## SUMMARY

### **Local, National and/or Cosmopolitan Character of the Record Industry: The Example of a Zagreb-based Record Company and the Kajkavian Region of Croatia**

The record industry is a largely unexplored topic in (ethno)musicological studies in Croatia. This research is part of a recently started project which focuses on the period from 1927 until the end of the 1950s, thus covering the era of shellac records produced by three Zagreb-based record companies. In addition to the endangerment of gramophone records, the impetus for this project came from understanding discography and its supporting industry as constituent elements of music and musical life in view of two key aspects: the music itself, realized in/as performance and the record “filters” referring to the choice of musical repertoire and interpreters for record releases, production possibilities and aspirations, musicians’ working conditions and ways of market placement. This paper will delineate the status of Kajkavian songs in the production of Edison Bell Penkala, a Zagreb-based company active from 1927 and into the 1930s. The aim is to trace the discographic profiling of this repertoire, in particular considering that the Kajkavian - a dialect spoken in northwestern Croatia, including Zagreb - was since the mid-19th century an arena of debates on local (regional) versus ethno-national affiliations, related also to the issues of standardization of language, as well as taking into account the general cosmopolitan and market-driven orientation of the record industry in the period in question. In addition, relying on the theoretical and methodological framework of the emerging phonomusicology, I shall examine its profiling in the later periods, up until today when it figures as a musical epitome of the region.