

Early Croatian Record Industry and the Breach of Western Popular Musics

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The record industry in Croatia from 1927 to the end of the 1950s

- “provide 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“ (Amanda Bayley, *Recorded Music: Performance, Culture and Technology*, 2010: 1)



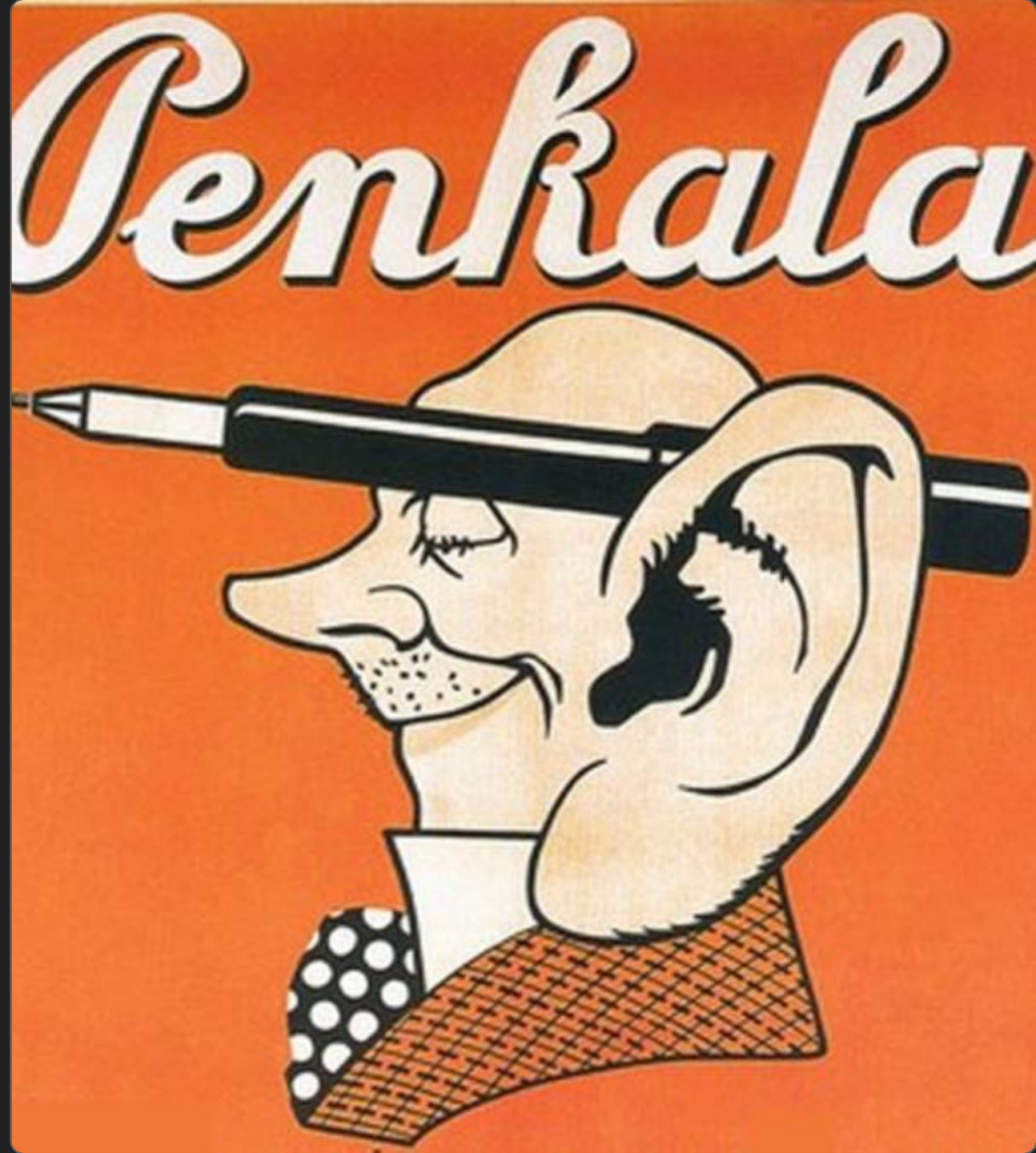
Record „filters”

- choices of repertoire and interpreters, production possibilities and aspirations, musicians' working conditions and market placement
- „the emergence of sound-reproduction technology in the nineteenth and twentieth centuries provides a particularly good entry into the larger history of sound” (Jonathan Sterne *The Audible Past* 2003: 6)
- slice from a longer history of music industry in Croatia and Yugoslavia

Edison Bell Penkala

Boris Puhlovski:

*Penkala leti: život i rad
izumitelja (1987)*

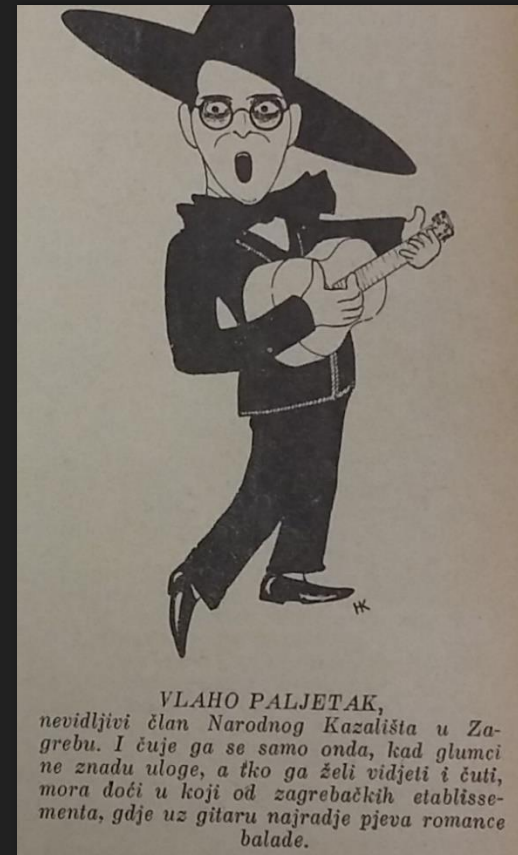


Popular song translations

- *Prepjev* - “unbounded translation in verses” (Hrvatski jezični portal)
- Iva Grgić Maroević: „Šansona u prepjevu. Arsen Dedić i talijanski kantautori”. *Zbornik Zagrebačkih prevodilačkih susreta* 2007.
- Popular song translations can “only be understood within wider patterns of social and semiotic relations”, considering “the nonverbal dimensions, i.e. (...) musical and visual elements” through which the meaning is transmitted as much as through verbal texts (Klaus Kaindl: „The Plurisemiotics of Pop Song Translation: Words, Music, Voice and Image”. *Song and Significance. Virtues and Vices of Vocal Translation* 2005: 236)
- “translation is not primarily based on a written text, but has recourse simultaneously to a range of technologies, media, institutions and public discourses” (Kaindl 242)
- “a number of elements, including music, language, vocal style, instrumentation, but also values, ideology, culture, etc., are appropriated from the source culture and mixed with elements from the target culture” (Kaindl 242)

Edison Bell Penkala's translators

Kristina Lučić
Andrijanić: „Vokalno-
instrumentalna
popularna glazba u
Zagrebu između
dva svjetska rata”.
MA thesis (2003: 66)



VLAHO PALJETAK,
nevidljivi član Narodnog Kazališta u Za-
grebu. I čuje ga se samo onda, kad glumci
ne znadu uloge, a tko ga želi vidjeti i čuti,
mora doći u koji od zagrebačkih etablisse-
menta, gdje uz gitaru najradje pjeva romance
balade.

Paljetak's partial discography in EBP

Foreign songs/translations

- Tanja/Naneta 192?
- Mimi/Capinera 1927.
- Plava Fatima/Ramona 1929.
- Ritorna/U Heidelbergu srce ja izgubih 1929.
- Sonny boy/Pardon, pardon senjora 19??
- Više vrijedi jedna žena nego djeve sve/Cara piccina 19??

Original songs

- Adio Mare/Jedan mali brodić 1935.
- Marijana/Na Jadranu plavom 1936.
- Tužna nedjelja/Marijana 1936.

„Redukcija”

Text transcription: Igor
Mladinić
(forthcoming)

Redukcija (parodija Haleluje)

Stihovi: Vlaho Paljetak [?]

Kod nas sada vlada strašna kriza, 'ko je kriv vrag bi sam znao!
Nema [.....], šverca ni deviza, 'ko što znaš [šverc] je tu stao
Šparat mora već i bogataš, kraj sa krajem krpi kako znaš!
Robe ima, ali nema para, nema [.....] ne, nije kao pre
[....] vrag ga nosi [....]

Ah, ta redukcija, ta redukcija blagostanja to je znak
Naš je život ta produkcija [.....] meni drag.
Ali naše dame već su same našle spas
Ta redukcija još je milija, kraća suknja ljepši stas!

[piano interludij]

Žena lako reducira kose jer moderan sad je bubikopf!
Zato one kratke suknje nose, pare vidi ekstra [blumenkopf]
Reduciran sad je i balkon, tanka linija daje sada ton,
Ništa sprijeda, straga još je manje,
Ali zato još, vidi [.....]
Polu metra, već obučeš nju!

Ah, ta redukcija ...



„Capinera“

Gaetano Luzzaro (Columbia, 1919/1920)



Vlaho Paljetak (EBP, 1927)

[illegible]

Translating the context

- Song translations can reflect “the image of the singer who has to fulfil certain expectations of his audience” (Kaindl 237)
- Association of Musicians of the Kingdom of Yugoslavia (Savez muzičara u Kraljevini SHS/Jugoslaviji) – since 1923
- Copyright Law in 1929
- Association of Yugoslavian Music Authors (Udruženje Jugoslavenkih muzičkih autora) – since 1929
- Musicians lost in translation

Mehanička muzika i autorski honorari

Mehanička se muzika nalazi još uvijek u porastu. Novi tehnički pronalasci usavršuju aparate koji služe mehaničkom izvođenju muzike; muzička produkcija i reprodukcija počinje da se prilagođuje njihovim osebnim značajkama. Ovaj se proces naročito zapaža u produkciji filmova gdje nijemi film sasvim ustupa mjesto tonfilmu. Ovih dana čitamo da i najveće njemačko filmsko poduzeće Ufa potpuno napušta snimanje nijemih filmova.

THANK YOU!

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www.ief.hr/istrazivanja/znanstveni-projekti/diskograf/

