

ABSTRACT PROPOSAL

DORA DUNATOV, Ph.D. candidate, Ethnomusicology doctoral program at KUG (mentors: dr. phil. Sarah Weiss, dr. sc. Naila Ceribašić, dr. phil. Andre Doehring)

Zagreb case:

Changing the face of folk music following a close encounter with 78 rpm gramophone records

Entering the urban milieu has always implied money in some way, so even a fairy tale peasant would not go to the city without a few marks, denarii, or groszy. Coming from non-profit-making traditions, it is not surprising that some folk musics, wanting to cross rural borders, had to find a medium that could assign them a monetary value in order to survive the new urban surroundings. The first half of the 20th century enabled folk music to get involved with the 78 rpm record industry. But, the commercial policy of the record industry, which aspired toward following trends and selling market-friendly sounds, conditioned folk music to change its face so that it could adequately compete with musics that were selling at the time.

The purpose of this paper is to give an example of how folk music transformed under the influence of a market-driven record industry that belonged to an urban setting. The example will be made through the case study of three Zagreb-based record companies that recorded folk music of the states assembled under Yugoslavia for three decades prior to 1960. Which folk music was adequate enough to be recorded? What criteria decided upon music attractiveness and how did they change during the time? How did folk music spruce up for the market? Was it able to maintain its original life within the community it sprung from or did it go extinct? Answering these questions will touch upon the philosophy of the borders of folk music, but will also help to analyze the means which might help with folk music sustainability.