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Journal of THE INSTITUTE OF MUSICOLOGY SASA

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Часопис Музиколошког института САНУ  
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## A LETTER TO THE EDITOR OF THE JOURNAL

### MUZIKOLOGIJA/MUSICOLOGY

We were pleasantly surprised to find out that Volume 22 of your esteemed journal *Muzikologija/Musicology* was dedicated to the relationship between music and the urban environment: *Urban Sonic Ecology*. Hence, we kindly request that you consider our views and comments concerning the scientific polemics (made primarily from the urban planners' perspective) from the point of view of our profession and knowledge as well-intended and publish them in your journal.

Thus far, the method and approach in the researches, has not been customized, because the term "urban areas" has primarily been attributed to visual effects and experiences, which is logical, according to the spatial, three-dimensional projection of the city. In architecture and urban planning, sound is usually considered under the umbrella of pollutants and noise. Hence the conditions for urban planning are oriented toward technical norms that offer protection from unwanted and harmful noises and, where necessary, setting up acoustic barriers. To achieve this purpose, various legislative documents govern the subject<sup>1</sup> and treat it as part of an integrated system of environmental protection, through sound zoning, the preparation of strategic noise maps for urban areas, and the prescription of prohibitions and restrictions. We usually pay attention to traffic noise (for example, technical measures for urban areas alongside busy highways, or in the surroundings of an airport), or pollution in residential areas as a result of compatible commercial land use. This is typically associated with the entertainment sector (open-air concerts, music in clubs and bars, etc.), the rules and constraints of which are regulated at the local government level.

Our attention was drawn by papers written by Ana Hofman and Srđan Atanasovski, "Sonic Memory Interventions against Politics of Urban Silencing" (89–101); Marija Dumnić, "How Music Affects the Soundscape: Musical Preferences in Skadarlija" (75–88); Ivana Medić, "Years of Sound Living: Mikser Festival in Savamala (2012–2016)" (39–57); and Britta Sweers, "Soundscape Research Put Into Practice:

1 Закон о заштити од буке у животној средини (Службени гласник РС бр. 36/2009, 88/2010) / Act of Protection of Noise in Environment (The Official Gazette of the Republic of Serbia), Правилник о садржини и методама израде стратешких карата буке и начину њиховог приказивања јавности (Службени гласник РС бр. 80/2010) / Regulation on the contents and methods of making the strategic noise maps and how to present them in the public (The Official Gazette of the Republic of Serbia).

The Exploration of Soundwalks in the City of Bern“ (15–37) – all dealing with the impact and experience of contemporary sound in urban landscapes.

In the phenomenon of urban culture, public spaces are the primary places for expression and happening, important to create a framework for a vision of social life in the city, the impression of people who live in this space, and their mutual interaction. We have many reasons to observe the public spaces as political spaces, because they are created and exist thanks to the political decision making processes, and serve for the exchange and transfer of thoughts, a demonstration of power, propagating different concepts of social systems and development. The term of the public implies openness, accessibility, participation, inclusion, tolerance, and democracy. Artistic interventions in an urban environment call on articulation, contemplation and dialogue, and the contemporary tendencies use except the visual sphere more of sound, movement, light, water. It seems that contemporary art becomes more creative, casual and provocative, it is designed with the aim to provoke (guaranteed) a response from observers, inviting them to touch, play, dance, sing and laugh, posturing and taking photos.

The sound gives a new dimension to the city landscape that must not be ignored, considering all senses of average visitors and their need to make an addition to their impression, besides the visual impact of shape and tactile experience of materials. Whether it was created spontaneously as a product of some city functions (ringtone of trams, the clock ticking from the tower, a musical fountain etc.) or is a part of the occasional and temporary human activities (street performance, carnival and festival atmosphere, various celebrations, protests etc.), the sound is incorporated into the urban space. If it is time-consuming, or there is a specific time interval, it becomes spontaneously an integral part of the environment, a unique landmark or (not visual) attribute, something that fulfills, often unconsciously, some urban areas. It would give the answers how new urban neighborhoods develop and traditional exist with the music as an important part of the lifestyle (e.g. in Skadarlija or Sävamala in Belgrade). The contemporary design of urban public spaces is based on interdisciplinary collaboration, yet it has seldom (in fact, as far as we know – never in our milieu) implemented the inclusion of sound aspect in the planning process. The logical assumption is that this artistic approach, with the expert assistance of planners and urban designers, would result with completed urban spaces, with much more style and symbolism (an evident non-compliance has been made in two of the Belgrade's musical fountains in the Park Tašmajdan and at Slavija Square, where apart from questions of visual identity, the question of the symbiosis of musical choices with the environment is asked). In this regard, the papers published in your journal deserves the attention of the broader scientific and professional public (primarily the domain of architecture and urban planning and design) as an inspirational segment for future research and application in practice.

On the other hand, papers of the authors Zorana Đorđević, Kristina Penezić and Stefan Dimitrijević, “Acoustic Vessels as an Expression of Medieval Music Tradition in Serbian Sacred Architecture“ (105–132) and Mojca Kovačić, “Official Regulations and Perceptual Aspects of Bell Ringing“ (59–73) analyze the traditional sounds of sacred architecture. The function of ring bells, as a means of alert or notification, is



combined with the everyday life of (Christian) cities. The sound serves to call for prayer, to give a information about the time of the day or significant event, triggers associations and memories and gives us an orientation in space on the extremely individual way. Even in the context of the fallacy of ideology, it could not be described as noise, because in the term of duration and existence, it is far longer present. The question here is how much the sacral character remained associative dominant for the average modern inhabitants of the city, because the sound merged with the city uproar and other tones in the environment. The proof of this is the reaction of children of preschool age, for example in Belgrade, in to them familiar places where they spend a time on daily basis. By the sound of the bells of the surrounding of St. Marko's church and the Temple of Saint Sava, they recognize the nearby parks and what time of the day is, so their mental map of movement aside from visualizations, also contains all the characteristic noises that equally attract their attention. It can be dragged a parallel with the sounds and voices in cities where the dominant religion is some other, but the role of the sound is identical. Then, in a completely different climate, suddenly we notice a lack of congenial ringtones (which wakes up us, declares a noon, etc.) and we note another rhythm, depth and duration.

Whether it is the music/sound the part of tradition incorporated into the urban fabric or an alternative product originated from the urban milieu, we accept it usually as an accessory element, without analyzing how it affects the inhabitants, does it change their moods and behavior, dictates the rhythm of being, completes their sensitive, aware and unaware concept of the environment. The importance of difference in the size of the urban settlement is noted, because there are not the same sound effects in small, medium, large cities, and metropolises. Out of the town, the change of environment, trip to the rural area, or nature, makes us notice how much we lack the sound effects of everyday urban life. The analysis that would spatially map all the significant sounds and musical impressions in the urban environment, their sources, extent and intensity, echoes/periodicity/frequency, would give the answer what is the role and the impact of sound in the urban fabric.

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