INTERNATIONAL MUSICOLOGY CONGRESS

4-th EDITION,
26 to 28 October 2018
TIMIȘOARA, ROMÂNIA

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Ana Popović is a young scientist (musicology), a performing artist (trombone) and an experienced educator with 9 years of teaching experience. Her field of expertise includes sociology of music, psychology of music, music history and music pedagogy. She is a PhD candidate at Cultural Studies at J. J. Strossmayer University in Osijek. She worked with children of all ages, from preschool children to senior high school graduates, teaching various subjects: history of music, music forms, solfeggio, harmony studies, choir, piano, music appreciation. Currently she is working as a professional associate on miscellaneous music subjects at Faculty of Education on J.J. Strossmayer University in Osijek.

MUSICIANS OF TIMIȘOARA AND OSIJEK: A COMPARATIVE STUDY OF STREET NAMING IN LOCAL, REGIONAL, NATIONAL AND EUROPEAN CONTEXT

Timișoara is one of the bigger cities in Romania, and is considered the capital of the Banat region. Likewise, Osijek is one of the bigger cities in Croatia, and a capital of the Slavonia region of the country. Both of the cities have an important geopolitical position, and are a part of Pannonian region. They both point out that they belong to Central European cultural circle. The aim of this paper is to examine how much are these cultural values incorporated in everyday life on these cities, by comparing the names of the urban toponyms (street names) of Timișoara and Osijek, on the example of naming the streets after deserving musicians. Urban toponyms can be considered to reflect the

social and cultural tendencies of the city, and since both cities were a part of communist regime, before becoming a part of national democratic country at the beginning of nineties, one would expect that the urban toponyms are distributed similarly. This research will includea quantitative and qualitative study: we will measure the number of urban toponyms named after deserving musicians in both cities, and categorize them as local, regional, national and European musicians to establish how much do these cities consider themselves to be a part of European, national (Croatian or Romanian), regional or local cultural milieu. The first results show that Timișoarahas a lot more streets named after deserving European musicians than Osijek, and that national musicians are less represented in Timișoara than in Osijek. The regional and local musicians are represented similarly, and therefore we can conclude that Timișoara has more pro-Europe tendencies, and Osijek has more pro-national tendencies. This paper will also include a catalogue of musicians represented in urban toponymy of both Timișoara and Osijek.