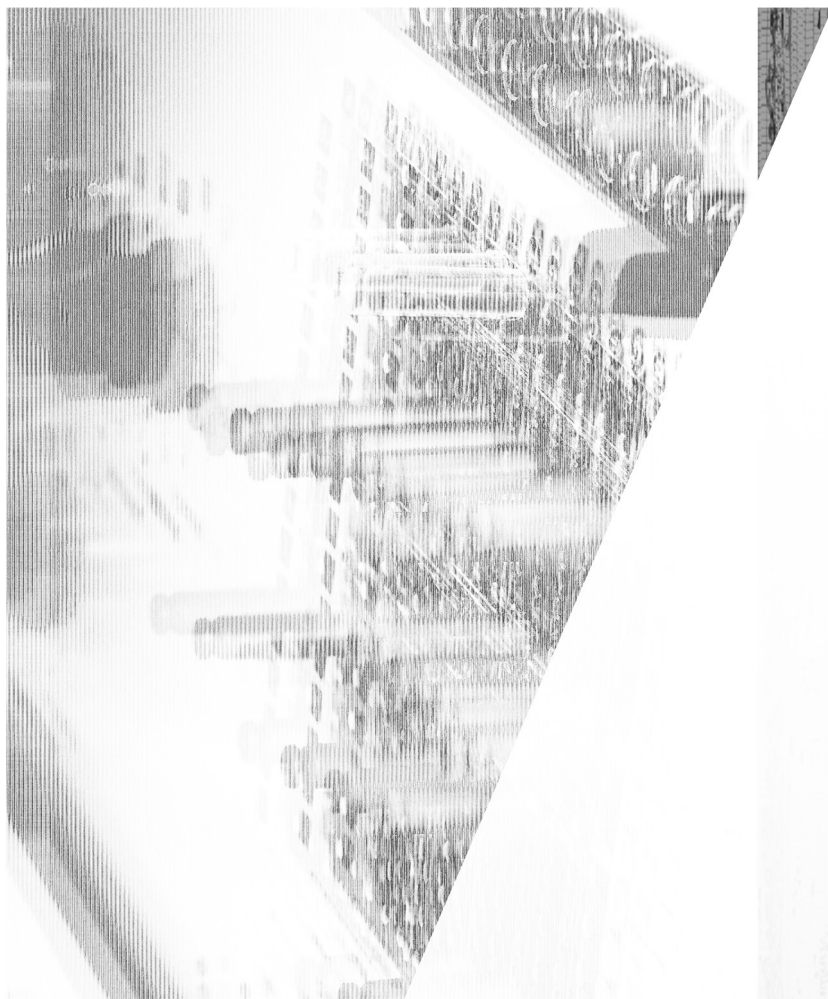


I N S Δ M

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Book review: Milan Milojković, Ira Prodanov, Ljubica Ilić, *Zvučni pejzaži Novog Sada*, Akademija umetnosti, 2024.

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**Milan Milojković, Ira Prodanov,
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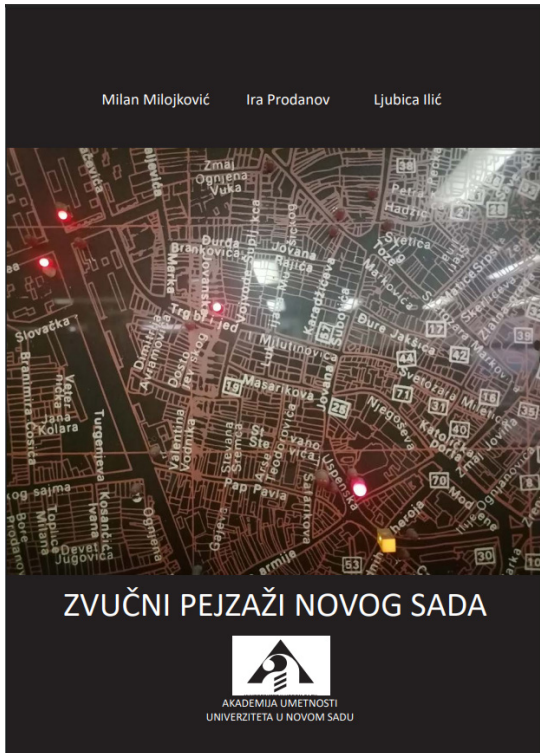
**ZVUČNI PEJZAŽI NOVOG SADA
[NOVI SAD SOUNDSCAPES]**

**Novi Sad: Akademija umetnosti, 2024.
ISBN 978-86-6214-000-5**

The interactive book *Novi Sad Soundscapes (Zvučni pejzaži Novog Sada)*, published by Academy of Arts (Akademija umetnosti) in Novi Sad as an electronic edition in Serbian language, is divided into five sections – an introduction, two chapters, and two additional sections with the notes on the material collected from the fieldwork – the *Novi Sad Sound Catalogue (Zvučni katalog Novog Sada)*, a list of 72 sound recordings (with descriptions) the authors made in the city of Novi Sad and its surroundings from July to October 2024; and *Sound Map of Novi Sad (Zvučna mapa Novog Sada)*, a link to Google Maps with marked locations of the previously listed sound recordings. The book closes with a bibliography (Literatura) and short authors' biographical notes (Biografije autora).

The *Introduction* serves as an authors' note on this edition, in which the authors present the stages in the development of the book, give a short description of their findings at the start of their research and outline how their research took an unexpected turn as the soundscape changed after the tragic accident in Novi Sad Train station that took 16 lives and shook the community. The Novi Sad Train Station accident, (which happened on November 1st 2024) is a pivotal moment in this book as the book shows how the atmosphere in town, and sub-

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sequentially in the book, changes and ends up centering around it. The book inadvertently became a legacy of that period.

The second chapter is titled *Methodology, Terminology and Literature Review (Osvrt na metodologiju, terminologiju i literaturu)*, and is an introductory chapter written by one of the authors, Milan Milojković. The chapter is sectioned into several subsections that contain plenty of information as the subject matter is introduced with clarity and in a manner that is easy to read. In the first three subchapters, Milojković gives a brief outline of the

history of the research on soundscapes and soundscape ecology and introduces the soundscape terminology used in the rest of the book. In the following subchapters, he also addresses the importance of musicological input within the soundscape studies on an international level, while also noting the soundscape studies within Serbian/Yugoslav musicological scientific output. Milojković finishes the chapter with a description of the research methods used in the book that position this research and its findings within the wider musicological context.

The third chapter, *Novi Sad Soundscapes (Zvučni pejzaži Novog Sada)*, is the main chapter, where the research material and research findings are presented. The chapter is divided into four subchapters penned by all three authors. These four subchapters are methodologically and conceptually different. In the first subchapter, Milan Milojković writes about *Descriptions of sounds in Novi Sad history (Opisi zvukova iz istorije Novog Sada)*, analyzing old newspaper clippings that mention sound in public spaces dating back to the 18th century through the rich history of Novi Sad. This section is like a step back in time with many long and interesting quotes describing the city and its inhabitants and their re-

lationship with music in public spaces (public sphere) through different moments in history, from imperial processions, through military marches, foreign occupations, until the most recent tragic accident in Novi Sad's Train Station in November 2024.

The second subchapter is written by Ljubica Ilić and is about *Novi Sad Sound Flâneurism* (*Novosadski zvučni flanerizam*). Here Ilić notes about different aspects of *flâneurism* from a philosophical and historical perspective, finishing the chapter with local and contemporary views on what it is like to be sound flaneur in the 21st century Novi Sad. In the section *Flâneur in Novi Sad* she takes us on a walk through Novi Sad and its sounds through the links in the Sound Catalogue.

The third subchapter is compiled by Ira Prodanov and is titled *Pages from a Sound Journal* (*Stranice iz zvučnog dnevnika*). She opens with an introductory entry titled "The Right to One's Own Urban Soundscape" ("Pravo na sopstveni urbani zvučni pejzaž") where she writes about Jacques Attali and John Cage, comparing their views on noise in urban areas. After this she continues by describing her local urban soundscapes in her sound journal. Prodanov's sound journal contains 16 entries dating from end of July until the end of November 2024, although this is not set in chronological order. All entries have a sound file linked to them and a short description, while eight also contain visual illustrations (such as drawings, photographs, painting reproductions). The entries are titled either by locations in Novi Sad (such as "Liman market", "Morning in Grbavica", "Coffee shop *Hogar*"), or the actions heard in the recordings (such as "Kid's Noise in the School's Hallway During Short Break", "Demonstrations", "Dogs Fighting in the Streets"). Apart from the visual additions, Prodanov's commentary often includes quotations, song lyrics, and plenty of musical and cultural references where we see her vast musicological knowledge. Her comments are also touchingly personal as she describes her views both on her private and public surroundings and recordings capturing sounds before and after the Novi Sad Train Station accident.

The last subchapter in the third chapter is *Big City Noise Symphony* (*Simfonija velikovaroške larme*) written by Milan Milojković. This subchapter has four sections that are intended to mimic the four movements of a symphony. Each section is followed by a linked sound recording, titled according to the recording locations with a complementary text describing the recording and the author's views and feelings.

I Largo – Allegro risoluto – Moderato: An Evening at an intersection of Milana Rakića St and Save Vukovića St (Veče na raskrsnici ulica Milana Rakića i Save Vukovića),

II Scherzo: Belgrade Gate (Beogradska kapija),

III Con Moto: Novi Sad Train Station (Železnička stanica Novi Sad),

IV Lento funebre: Commemoration for the deceased at the Train Station November, the 2nd, 2024 (Komemorativni skup za nastradale na stanici 2.11.2024).

This section is also heavily influenced by the Train Station accident as Milojković sets the last two movement of his “symphony” as the sounds before and after the accident. This section also serves as a conclusion to the book, as there isn’t an official one, which is another testament of the development of the work on this book that changed as the circumstances in the city changed.

The book *Novi Sad Soundscapes* is important for a few reasons. It is a good introduction to city soundscapes research on sight in Serbian musicology as it combines theoretical and field work. Theoretical parts are a balanced combination of periodicals and scientific articles that trace the writings about music in the public sphere in the city of Novi Sad. In that way, this book becomes part of that knowledge, an important next step that uses new interactive technology. Because of its interactive electronic form, the book could be “read” as one is walking around the city and be a sound guide for all the flaneurs out there.

Due to the inclusion of the societal tragedy that happened while researching this book, this book is, in a way, a witness to the aftermath of the tragedy. It is also a document to the time of societal mourning and the anger and demonstrations that followed in the days after (and are still ongoing, months after the publication of this book), which is why it holds historical importance for soundscape studies, trauma studies, for the history of Novi Sad, as well as musicological research in Serbia and the wider region.

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