

## Notni Zapisi Note Djasla Com

*A study of dynamic and changing forms of folk music from nations and cultures across Europe: genre, instruments, performance.*

*Serbo-Croatian Folk Songs; Texts and Transcriptions of Seventy-five Folk Songs From the Milman Parry Collection and a Morphology of Serbo-Croatian Folk Melodies*

*Music, Image, and Regional Political Discourse*

Balkan Refrain studies various aspects of the refrain, such as its origin, development, forms, and use in traditional and popular music. It attempts to establish what refrain actually is and how it can be defined in folk and scholarly practice based on musical examples from Serbia, Montenegro, and the Republic of Srpska, with the aim of finding general rules applicable to refrains in the songs of other nations. The refrain is observed from musical and linguistic perspectives, as well as its religious, social, and economical uses. The book includes an audio CD featuring traditional folk songs as well as some examples of newly composed folk songs.

ICTM Study Group on Historical Sources of Folk Music: Conference report

Life and Work

Overview: This compilation of essays, lectures, and scholarly papers on Bartok studies from 1953 to the present includes insights obtained by the author over a half-century career as a Bartok specialist. Divided into three parts, chapters examine Bartok as a multifaceted music figure: composer, folklorist, pianist, and teacher. As composer, it includes program notes, an introduction to his principles of composition, and theoretic-analytical discussion of selected works, including Mikrokosmos. As folklorist, it examines the outcome of Bartok's fieldwork, methodology, and findings in East European, Arabic, and Turkist autochthonous folk music materials. Bartok's American years are also discussed. The narrative is supported by a substantial number of musical examples and references.

Yugoslav Folk Music

Balkan Dance

**Composer, folklorist, and performer Béla Bartók (1881–1945) is internationally renowned as one of the most important and influential musicians of the twentieth century. Throughout his life he wrote lectures and essays that dealt with virtually every aspect of East European folk music. Many of those essays, previously scattered in specialist journals in four different languages, are collected here for the first time. All are concerned with that branch of musicology within which Bartók was most influential, and for which he is best known: research into folk music, or ethnomusicology. The volume includes a preface by editor Benjamin Suchoff, a leading expert on Bartók's music and writings. Suchoff examines Bartók's developing**

**views on the folk-music traditions of Hungary, Romania, Slovakia, and the Arab world.**

### **Essays on Characteristics, Performance and Teaching**

*This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.*

*From the Balkans to the American Midwest*

*The Tamburitza Tradition*

**Yugoslav Folk Music**SUNY Press**Bela Bartók Studies in Ethnomusicology**U of Nebraska Press

**Bela Bartók Studies in Ethnomusicology**

**Béla Bartók**

*The Tamburitza Tradition is a lively and well-illustrated comprehensive introduction to a Balkan folk music that now also thrives in communities throughout Europe, the Americas, and Australia. Tamburitza features acoustic stringed instruments, ranging in size from tamburas as small as a ukulele to ones as large as a bass viol. Folklorist Richard March documents the centuries-old origins and development of the tradition, including its intertwining with nationalist and ethnic symbolism. The music survived the complex politics of nineteenth-century Europe but remains a point of contention today. In Croatia, tamburitza is strongly associated with national identity and supported by an artistic and educational infrastructure. Serbia is proud of its outstanding performers and composers who have influenced tamburitza bands on four continents. In the United States, tamburitza was brought by Balkan immigrants in the nineteenth century and has become a flourishing American ethnic music with its own set of representational politics. Combining historical research with in-depth interviews and extensive participant-observer description, The Tamburitza Tradition reveals a dynamic and expressive music tradition on both sides of the Atlantic and beyond, illuminating the cultures and societies from which it has emerged.*

*Form and Tradition in European Folk Song*

## *A History of European Folk Music*

"This collection of essays examines popular forms of dance in the Balkan nations. The essays address the ways in which ethnic and national identity constitutes an important aspect of the performance of Balkan dance. Several essays examine the popularity t

Balkan Refrain

Balkan Popular Culture and the Ottoman Ecumene

*Since the early twentieth century, 'balkanization' has signified the often militant fracturing of territories, states, or groups along ethnic, religious, and linguistic divides. Yet the remarkable similarities found among contemporary Balkan popular music reveal the region as the site of a thriving creative dialogue and interchange. The eclectic interweaving of stylistic features evidenced by Albanian commercial folk music, Anatolian pop, Bosnian sevdah-rock, Bulgarian pop-folk, Greek ethniki mousike, Romanian muzica orientala, Serbian turbo folk, and Turkish arabesk, to name a few, points to an emergent regional popular culture circuit extending from southeastern Europe through Greece and Turkey. While this circuit is predicated upon older cultural confluences from a shared Ottoman heritage, it also has taken shape in active counterpoint with a variety of regional political discourses.*

*Containing eleven ethnographic case studies, **Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse** examines the interplay between the musicians and popular music styles of the Balkan states during the late 1990s. These case studies, each written by an established regional expert, encompass a geographical scope that includes Albania, Bosnia and Herzegovina, Bulgaria, the Republic of Macedonia, Croatia, Slovenia, Romania, Greece, Turkey, Serbia, and Montenegro. The book is accompanied by a VCD that contains a photo gallery, sound files, and music video excerpts.*

*Historical studies on folk and traditional music*