

IVANA PERKOVIĆ

MUSIC, ARTS AND INTERNATIONAL MIGRATIONS IN THE BALKANS

Typology

Summer Course

Description

This course addresses to MA and PhD students.

Introduction

As the bridge between East and West, between Europe and Asia, between civilization and barbarism, and between different stages of growth, the Balkans were regarded too Western to be cast as being entirely Eastern and too European to be cast as entirely non-European. The teaching module on international migrations in the Balkans will offer insight into musico-cultural encounters, in spatial, temporal and religious terms.

Course themes:

- Migration of the Serbs in the Middle Ages and the (re)location of musical and artistic centres;
- The Great Migration: musical and artistic “consequences”;
- Cultural Routes in the 19th and Early 20th Centuries in the Balkans: the “artistic dialogues” between Romanian, Greek, Bulgarian and Serbian religious music and art.

Bibliography (selected):

- Баларева Агапия, Сходни явления и процеси в хоровата култура на сърби, хървати и българи (30-те години на XIX век – края на първата световна война) /Similar Processes in the Choral Culture of Serbs, Croats and Bulgarians, From the 30-ies in the 19th Century to the End of the First World War/, *Българско музикознание*, 1991, 4, 3-31.
- Belean Nicolae, Religiose Chormusik in Der orthodoxen Kirche im Banat – Rumänien, *Die Kirchenmusik in Südosteuropa*, ed. Franz Metz, Tutzing, Hans Schneider, 2003.
- Klog Ričard, *Istorija Grčke novog doba /A Concise History of Greece/*, Beograd, Clio, 2000.
- Moody Ivan, Aspects of the Polyphonic Treatment of Byzantine Chant, *History and Mystery of Music. In honor of Roksanda Pejović*, Beograd, Fakultet muzičke umetnosti, 2006.
- Perković Ivana, Стара музика <Old Serbian music>, *Историја српске музике. Српска музика и европско музичко наслеђе <History of Serbian Music. Serbian Music and European musical heritage>*, Београд, Завод за уџбенике, 2007, 29-62.
- Perković Radak Ivana: Serbian Traditional Church Chant and Choral Church Music in the 19th Century, *Cantus Planus*, Budapest, Institute for Musicology of the Hungarian Academy of Sciences, 2006, 187–196.
- Todorova Maria: *Imagining the Balkans*. Oxford University Press: New York et al. 1997.

	<ul style="list-style-type: none"> • Пиккио Рикардо, <i>Slavia Orthodoxa. Лумература и язык /Slavia Orthodoxa. Literature and Language/</i>, Москва, Знак, 2003. • Тончева Елена, Взаимоотношения между българското, сръбското и византийското източно православно пеене од XVII-XIX в. /Connections between Bulgarian, Serbian and Byzantine Orthodox Chant between 17th and 19th Centuries/, <i>Българска музика</i>, 1973, 4, 37–44. • Wanek Nina-Maria, Benedict Randhartinger: Zur Vertonung der griechisch-orthodoxen Jahresliturgie, <i>Randhartinger und seine Zeit</i> (edd. A. Harrandt und E. W. Partsch), Tutzing, 2004, 97-113 • Wanek Nina-Maria, Die vierstimmigen Vertonungen byzantinischer Kirchenmusik von Gottfried von Preyer und Benedict Randhartinger. Ein Vergleich, <i>Byzantina et Neograeca Vindobonensia</i>, 2004, 24, 220-230. • Wellesz Egon, <i>Eastern Elements in Western Chant</i>, Monumenta Musicae Byzantinae, Oxford-Boston, 1947. 			
Impact	On successful completion of this module, students should be able to: 1) Demonstrate advanced factual knowledge of the historical, cultural and artistic discourses attached to international migrations in the Balkans; 2) Think critically about the cultural/artistic role of migrations in EU history; 3) Show proficiency in analyzing and interpreting specific topics, concepts and ideas from European Studies disciplines (history, humanities).			
	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:
N° of hours	6	6	6	18
N° of students	25	25	25	75
Discipline of audience	Music, Art, humanities			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Optional		New	