



2015.

GUIDE TO WORLD MUSIC IN SERBIA

A collage of various items from different countries, arranged in large letters spelling "SEBASTIÃO". The letters are formed by different objects: 'S' is a collection of traditional African instruments; 'E' is a variety of fruits and vegetables; 'B' is a mix of musical instruments like a piano, trumpet, and guitar; 'A' is a collection of traditional African instruments; 'T' is a collage of various items from different countries; 'I' is a collection of traditional African instruments; 'O' is a collage of various items from different countries.

Balkan Soul

GUIDE TO WORLD MUSIC IN SERBIA

- 1 ALEKSANDAR SANJA ILIĆ & BALKANICA
STAGIRA
- 2 BALKANOPOLIS
SVADBARSKA / WEDDING
- 3 BELO PLATNO / WHITE LINEN
KARANFIL SE NA PUT SPREMA
- 4 BILJA KRSTIĆ & BISTRIC ORCHESTRA
IZGREJALA SJAJNA MESEČINA / MOONLIGHT WARMTH
- 5 BOBAN I MARKO MARKOVIĆ ORCHESTRA
DEVLA
- 6 BOJANA NIKOLIĆ
MOJA ZEMLJA / MY COUNTRY
- 7 BORA DUGIĆ
TREN / A MOMENTUM
- 8 BORIS KOVAC
NA ISTOČNOJ STAZI / ON EASTERN PATH
- 9 DEJAN KRSMANOVIĆ
VEZ / EMBROIDERY
- 10 DEJAN PETROVIĆ BIG BAND
VRTLOG
- 11 DHARMA
BALKAN
- 12 HORNSMAN COYOTE
MORNING STAR
- 13 IGOR VINCE
FIND LOVE
- 14 IRIE FM
MYSTIC TWILIGHT
- 15 ISTANBUL NIGHT
SUFI PRELUĐUM & DANCE
- 16 IZVOR
MILIJANO, ĆERO MOJA MILA / MILIJANA, MY DEAR DAUGHTER
- 17 KAL
IDEM DALJE
- 18 LENHART TAPES
KURVIN VODENJAK / WHORES AQUARIUS

WORLD MUSIC
FROM SERBIA

CD 1

WMAS
records
WMAS cd 263



Balkan Soul

GUIDE TO WORLD MUSIC IN SERBIA

GUIDE TO WORLD MUSIC IN SERBIA

Published by:

World Music Association of Serbia ©2015

www.worldmusic.org.rs

etnoumlje@gmail.com

This publication has been realized exclusively for promotion of Serbia at The World Music Expo Womex 2015 and other promotions of Serbia world music abroad. NOT FOR SALE!
Ova publikacija je realizovana za potrebe predstavljanja Srbije na The World Music Expo WOMEX 2015 i ostalih predstavljanja world music iz Srbije u inostranstvu. NIJE ZA PRODAJU!

The executive producer of the project and editor:

Oliver Đorđević, chairman of the Board of World Music Association of Serbia

Co-producer: Bojan Đorđević, Ring Ring – www.ringring.rs

Our special thanks for his help and support to Mr Miroslav Miletic, the Vise President of Chamber of Commerce and Industry of Serbia.

Posebna zahvalnost gospodinu Miroslavu Mileticu, potpredsedniku Privredne komore Srbije, na pomoći i podršci.

Members of the Serbian delegation at the WOMEX 2015: Bojan Đorđević, Dejan Vujinović, Svetlana Spajić, Tijana Stanković, Ana Milosavljević, Ivan Grljić and Oliver Đorđević.

Photos: Ivan Grljić – www.ivangrljic.com

*except: page 22: © Balkanopolis CMT, p. 24, 74: Želimir Gvojić – El Gvojos, p. 28: Hugo Richters – Chicitoloco, p. 30: Nikola Mažibrada, p. 40: Jugoslav Ćuga Sivić, p. 42, 76: Danko Strahinić, p. 44: Jasna Prolić, p. 58: Miloš Stojanović Šime, p. 70: Miroslav Majstorović, p. 86: Ljuba Zlatanović, p. 92: Marko Škrbić

Graphic design and visual identy of project: Aleksandar Ružičić

Illustration by: Vlada Bursać

English translation: Đorđe Tomić

Contributors: Marija Vitas, Marija Šekularac, Iva Nenić

Lectors: Jelena Stefanović, Svetlana Mišković

Audio mastering by: Nikola Pejović

Print: Zlatna knjiga, Jagodina, Serbia

ISBN 978-86-89607-14-7

This publication contains two compilation CDs with 37 selected tracks of Serbia world music groups. All rights reserved.

Prilog uz ovu publikaciju su dva kompilacijska cd-a sa 37 odabranih kompozicija world music sastava iz Srbije. Autorska prava za kompozicije na kompilacijskim diskovima pripadaju autorima i diskografskim kućama.

This Guide is published by World Music Association of Serbia (WMAS), a non-profit organization founded in 2000 by a group of musicians, journalists and concert organisers. The organization is dedicated to the development and promotion of Serbian world music.

The project Serbia at Womex 2015 was supported by / Projekat Srbija na WOMEX-u 2015 podržali su:

REPUBLIC OF SERBIA - THE MINISTRY OF CULTURE AND INFORMATION

THE OPEN SOCIETY FOUNDATION - SERBIA

SOKOJ - SERBIAN MUSIC AUTHORS' ORGANIZATION

RALEX, JAGODINA, SERBIA

CONTENT SADRŽAJ

| | |
|---|-----|
| FROM THE EDITORIAL TEAM | 7 |
| REČI UREDNIŠTVA | |
| <i>SHORT HISTORY OF WORLD MUSIC IN SERBIA</i> by Oliver Đorđević | 8 |
| <i>Kratka istorija world music u Srbiji</i> | |
| <i>SERBIAN WORLD MUSIC SCENE REACHING THE 21ST CENTURY</i> by Iva Nenić | 12 |
| <i>Srpska world music scena u 21. veku</i> | |
| <i>SERBIA: MUCH MORE THAN BRASS BANDS</i> by Marija Vitas | 16 |
| <i>Srbija: mnogo više od trube</i> | |
| ARTISTS | 19 |
| UMETNICI | |
| ALEKSANDAR SANJA ILIĆ & BALKANIKA | 20 |
| BALKANOPOL'S | 22 |
| BELO PLATNO | 24 |
| BILJA KRSTIĆ AND BISTRICK ORCH | 26 |
| BOBAN AND MARKO MARKOVIĆ ORCH | 28 |
| BOJANA NIKOLIĆ | 30 |
| BORA DUGIĆ | 32 |
| BORIS KOVAC | 34 |
| DEJAN KRSMANOVIĆ | 36 |
| DEJAN PETROVIĆ BIG BAND | 38 |
| DHARMA | 40 |
| HORNSMAN COYOTE | 42 |
| IGOR VINCE | 44 |
| IRIE FM | 46 |
| ISTANBUL NIGHT | 48 |
| IZVOR | 50 |
| KAL | 52 |
| LENHART TAPES | 54 |
| LAJKO FELIX | 56 |
| LEPI JOVA | 58 |
| MORAITIKA | 60 |
| NAKED | 62 |
| OGANJ | 64 |
| ORTHODOX CELTS | 66 |
| SERBIAN JAZZ BRE! | 68 |
| VELJKO NENADIĆ AND NEDA NIKOLIĆ | 86 |
| VLADIMIR NIKIĆ | 88 |
| VRELO | 90 |
| ZORULE | 92 |
| CONTACTS | 95 |
| KONTAKTI | |
| REGISTER OF ALL WORLD MUSIC ARTISTS FROM SERBIA | 97 |
| MUSICIANS FROM SERBIA LIVING AND WORKING ABROAD | 103 |
| FESTIVALS | 105 |
| LABELS | 107 |
| MANAGEMENT & BOOKING, INSTITUTIONS & ASSOCIATIONS | 109 |
| PROMOTERS AND JOURNALISTS | 111 |
| About the publisher | 114 |



Republic of Serbia
The Ministry of Culture and Information

Република Србија
Министарство културе и информисања

www.kultura.gov.rs

FROM THE EDITORIAL TEAM

REČI UREDNIŠTVA

SHORT HISTORY OF WORLD MUSIC IN SERBIA

Over the last thirty years the idea of world music in Serbia has evolved from rather vague to a well established musical concept. Release of *Balkan Impressions*, an ethno-jazz album recorded by Lala Kovačev Group in 1982, is considered to be the beginning of world music in Serbia. Since then it has gone through three major phases:

The **eighties** are known for major contributions of drummer Lala Kovačev and bass player Vojin Mališa Draškoci who used jazz fusion motifs in their music. The work of Boris Kovač (*Ritual Nova I & II*) was a part of a broader European improvised music scene, with a strong foundation in the music of South-East Europe, expressing melancholic Panonian spirit. The album *Opera* by Nenad Jelić and Laza Ristovski introduced fusion of African rhythms and electronic sounds, and Belgrade collective Institute experimented with African, Indian and Balkan music.

The **nineties** are remembered for what is unofficially known as „New Balkan Music”. This period is important as it was the time when many musicians stopped replicating western musical influences and turned to local musical traditions. Their efforts had not been coordinated in any way, but a number of musicians (Miloš Petrović, Dragomir Milenković, Lajkó Félix, Vlada Maričić, Neša Petrović, Vladimir Nikić, Arhai etc.) at about the same time tried to achieve a more „organic” sound in their music. They developed their own visions of new music based on tradition and used folk only as a source of inspiration. This period is known for some groundbreaking albums, such as *Istorija Vizantije* (Miloš Petrović), *Ritual* (Vlada Maričić), *Čuvare istine* (Hazari), *Lajkó Félix és Zenekara* etc.

KRATKA ISTORIJA WORLD MUSIC U SRBIJI

World Music u Srbiji u prethodnih tridesetak godina prešao je put od nejasnih formi do izgrađenih muzičkih koncepata. Za začetak world music u Srbiji možemo smatrati ethno jazz album Lala Kovačev Group *Balkan Impressions* iz 1982. godine. Od objavljivanja ovog albuma do sada, mogu se odrediti tri perioda:

Period osamdesetih godina obeležio je rad bubenjara Lale Kovačeva i kontrabasiste Vojina Mališe Draškocija sa fusion jazz motivima. Opus Borisa Kovača (*Ritual Nova I & II*) bio je u trendu evropske improvizovane muzike sa snažnim bek graundom tradicionalnih muzika jugoistočne Evrope i melanololičnim panonskim duhom. Album *Opera* Nenada Jelića i Laze Ristovskog doneo je spoj afričkih ritmova i elektronske muzike, dok je beogradski sastav Institute eksperimentisao pod uticajem afričke, indijske i balkanske muzike.

Period devedesetih godina odlikuje rađanje pravca pod nezvaničnim nazivom „Nova balkanska muzika”. Značaj ovog perioda je u nastojanju pojedinih muzičara da prekinu sa kopiranjem zapadne muzičke kulture i citiranjem sop-

The new century introduced many new forms and sub-genres and a growing number of world music bands and musicians. Musical trends of this period can be tentatively summarized as follows:

- Neotraditional (urban) singing groups (Svetlana Spajić, Braća Teofilovići, Moba, Bojana Nikolić) and neotraditional vocal and instrumental ensembles (Belo platno, Izvor, Pavle Aksentijević etc.) performing, researching and „reconstructing” traditional Balkan music;

- Musicians who created reimagined folklore traditions, that is, original compositions projecting an atmosphere of folk music, without opting for well established folklore patterns (Boris Kovač, Lajkó Félix, Bora Dugić, Ognjen Popović, Lepi Jova etc.);

- Ethno-jazz bands using folk idioms as inspiration to give local „color” to their jazz compositions (Vladimir Nikić, Vasil Hadžimanov, Naked, Serbian Jazz Bre, Trojica trio, Oganj);

- Bands performing acoustic, pop and ambiental music based on folklore motifs (Hazari, Trio Balkanske žice, Moraitika);

- Fusion bands performing modern music with folk elements, which are closest to what is widely regarded as world music (Emir Kusturica & The No Smoking Orch, Sanja Ilić, Bilja Krstić, Slobodan Trkulja, Vrelo, Dejan Krsmanović).

VIOLINA – poznat instrument širok sveta ali u Srbiji ima poseban značaj zbog svog tužnog i elegičnog zvuka. Istorija naroda na prostoru Srbije je bila baš takva.



VIOLIN – An instrument known all over the world, popular in Serbia for its sad and elegiac tone, not unlike Serbian history.

stvene muzičke tradicije. Iako neorganizovano, delovalo je da se grupa stvaralača iz Srbije, kao po dogovoru (Miloš Petrović, Dragomir Milenković, Lajko Félix, Vlada Maričić, Neša Petrović, Vladimir Nikić, Arhai i dr.), opredelila za stvaranje muzike koja „organskije” zvuči. Ovi umetnici su sopstvenu viziju jedne nove muzike, zasnovane na tradicionalnom nasleđu, izgradili na prirodni način – za njih je folklor bio samo nadahnuće. U ovom periodu nastali su antologiski albumi *Istorija Vizantije* (Miloša Petrović), *Ritual* (Vlada Maričić), *Čuvare istine* (Hazari), *Lajkó Félix és Zenekara* i dr.

Period od kraja devedesetih do danas karakteriše obilje formi i podžanrova, kao i prisustvo velikog broja sastava i muzičara world music provenijencije na srpskoj sceni. Uslovno možemo izvršiti sledeću podelu:

- Neotradicionalne (urbane) pevačke družine (Svetlana Spajić, Braća Teofilovići, Moba, Bojana Nikolić) i neotradicionalni vokalno-instrumentalni sastavi (Belo platno, Izvor, Pavle Aksentijević i dr.) muziciraju, istražuju i „rekonstruišu“ tradicionalnu muziku Balkana;

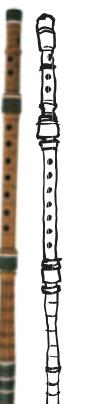
- Muzičari koji stvaraju tzv. imaginarni (zamišljeni) folklor, odnosno originalne kompozicije sa atmosferom narodne muzike, ali bez upotrebe postojećih folklornih obrazaca (Boris Kovač, Félix Lajko, Bora Dugić, Ognjen Popović, Lepi Jova i dr.);

- Ethno jazz sastavi koji „boje“ svoje, u osnovi jazz kompozicije, folklornim maticama ili nadahnućem (Vladimir Nikić, Vasil Hadžimanov, Naked, Serbian Jazz Bre, Trojica trio, Oganj);

- Sastavi koji izvode akustičarsku, pop i ambijentalnu muziku sa folklornim motivima (Hazari, Trio Balkanske žice, Moraitika);



KAVAL – zahtevan duvački instrument, zaštitni znak Balkana, proizvodi vrlo nežan, osećajan zvuk.



KAVAL – End blown flute with gentle and soothing sound, popular in the Balkans. Playing technique is very demanding.



TAMBURICA – u mnogim delovima Srbije nezaobilazni instrument na veseljima. Što je bend brojniji to je prijatnji utisak zvuka tamburice jači.

TAMBURITZA – In many parts of Serbia no celebration can take place without this instrument. The more tamburitzas players the merrier.

There are also some novel and unusual approaches to folk: Popečitelji (folk-rock), Vrooom (electro-rock), Shazalakazoo (electronic bass music), Lenhart Tapes (experimental music), Szilárd Mezei (jazz improvisation)...

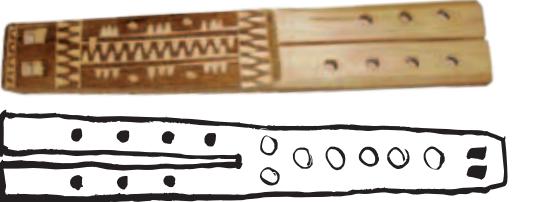
Musics from other parts of the world are also performed in Serbia, either in traditional or fusion forms: Kal, Gyass (Romania), Shira u'tfila, Kol Šel K'fir (Jewish and klezmer), Misteria Carpatica (Romanian), Yar Quintet (Russian), Orthodox Celts, Irish Stew of Sindidun (Ireland), Ensemble Pachamama (South America), Bateria Sambansa (Brazilian, African), So Sabi (Afro-pop), Igor Vincetić (Afro-beat)... Reggae and dub scene in Serbia is one of the most prolific in the region (Del Arno Band, Irie FM, Hornsman Coyote, Killo Killo Banda, ZAA, Smoke'n'Soul etc.). Beltango Quinteto plays tango, Beogradski fadisti fado and Nuestra luz flamenco.

Especially important musical tradition in Serbia is that of brass bands which came to prominence thanks to Guča Festival (Dragačevski sabor, organized since 1961), films of Emir Kusturica and music of Goran Bregović. They are well known all over the world and have been accepted into the world music canon. Orchestras of Boban and Marko Marković and Dejan Petrović are among the best.

Many musicians from Serbia live and work abroad, where they promote Serbian and Balkan music. Most notable are Dušan Bogdanović, Srđan Vučašinović (Switzerland), Miroslav Tadić, Đordje Stijepović, Marko Djordjević (USA), Bojan Zulfikarpašić, Nenad Gajin (France), Miško Plavi (Japan), Jelena Popržan, Irina Karamarković, Nenad Vasiljević (Austria), Jovan Pavlović (Norway), Lelo Nika (Denmark), Jovana Backović (Great Britain) etc.

Serbia has a number of world music festivals, like Todo Mundo in Belgrade, Etnofest in Palić, Ethno.com in Pančevo, Ethno Fusion Fest in Belgrade and world music acts take part in festivals like Exit in Novi Sad and Nišville in Niš.

DVOJNICE, DIPLE
– duvački instrument sa dve cevi, vrlo lepog zvuka.



DVOJNICE, DIPLE
– Double barreled woodwind musical instrument producing very pleasing sounds.

- Fusion sastavi, koji stvaraju modernu muziku sa primesama folklora, su po svom stvaralaštvu najблиže stilskoj odrednici world music (Emir Kusturica & No Smoking Orch, Sanja Ilić, Bilja Krstić, Slobodan Trkulja, Vrelo, Dejan Krsmanović).

Prisutni su i moderni i nesvakidašnji pristupi folkloru – Popečitelji (folk-rock), Vrooom (elektro-rock), Shazalakazoo (electronic bass music), Lenhart Tapes (eksperimentalna muzika), Szilárd Mezei (jazz improvisation)...

U Srbiji se živo neguju i izvode i muzike drugih naroda u izvornom ili fuzijskim oblicima: romska (Kal, Gyass), Shira u'tfila, Kol Šel K'fir (jevrejska i klezmer), Misteria Carpatica (rumunska), Yar Quintet (ruska), Orthodox Celts, Irish Stew of Sindidun (irska), Ansambl Pachamama (muzika Južne Amerike), Bateria Sambansa (brazilska, afrička), So Sabi (afro-pop), Igor Vincetić (afro-beat)... Reggae i dub scena u Srbiji je vodeća u regionu (Del Arno Band, Irie FM, Hornsman Coyote, Killo Killo Banda, ZAA, Smoke'n'Soul i dr.). Tango scenu u Srbiji predvodi Beltango Quinteto, fado izvode Beogradski fadisti, dok je flamenko na repertoaru grupe Nuestra luz.

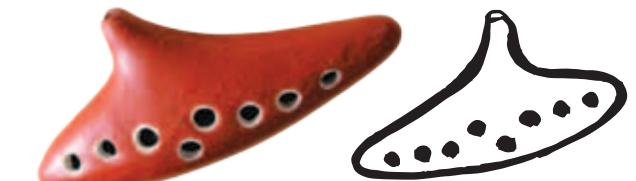
Poseban značaj imaju limeni duvački orkestri u Srbiji, koji su afirmisani na Dragačevskom saboru trubača u Guči (od 1961. godine) i preko muzike u filmovima Emira Kusturice, kao i zahvaljujući muzici Gorana Bregovića. Oni su prepoznatljivi u svetu i odavno se svrstavaju pod odrednicu world music. Izdvajaju se orkestri Bobana i Marka Markovića i Dejana Petrovića.

Veliki broj muzičara iz Srbije world music provenijencije živi i radi i u inostranstvu i uspešno predstavlja muziku Srbije i Balkana. Izdvajaju se: Dušan Bogdanović, Srđan Vučašinović (Švajcarska), Miroslav Tadić, Đorđe Stijepović, Marko Đorđević (SAD), Bojan Zulfikarpašić, Nenad Gajin (Francuska), Miško Plavi (Japan), Jelena Popržan, Irina Karamarković, Nenad Vasiljević (Austrija), Jovan Pavlović (Norveška), Lelo Nika (Danska), Jovana Backović (Velika Britanija) i dr.

KONTRABAS, BAS, BEGEŠ – omiljeni instrument u bendovima koji sviraju narodnu muziku. Čest instrument i u jazz, klasičnim, pa čak i u rock sastavima. Koliko je omilan u narodu, ispevana mu je pesma u kojoj begeš luta po kafanama dok ne dođe u ruke pravog svirača, koji ga je podmladio ljubavlju i sviranjem.



DOUBLE BASS, BEGEŠ – Instrument present in many folk bands, also used in jazz, classical and rock music. It is so popular that there is even a folk song dedicated to it, telling a story about a begeš that wandered from one kafana to another until it finally found a worthy player who rejuvenated the instrument with his love and musical skill.



OKARINA – stari duvački instrument, napravljen od pečene gline sa karakterističnim zvukom. Svira se jagodicama prstiju koje otvaraju i zatvaraju osam rupica.

OCARINA – Very old wind instrument with a peculiar sound made of clay. It has eight openings that are closed with fingertips.

Some of the labels which publish world music include WMAS Records and Multimedia Music, and representative associations dedicated to world music are World Music Association of Serbia, Ring Ring, Tutti Srbija, Multikultivator etc.

World Music Association of Serbia is very active in this field. It was established in 2000, as a non-profit association of musicians, producers, promoters and musicologists working to popularize and promote world music in Serbia and abroad.

Since 2007 World Music Association of Serbia is publishing world music magazine *Etnoumlje*, dedicated to world music scene in Serbia, which has contributed significantly to development of this genre.

Oliver Đorđević
World Music Association of Serbia

U Srbiji je aktivno nekoliko world music festivala: Todo Mundo u Beogradu, Etnofest na Paliću, Ethno.com u Pančevo, Ethno Fusion Fest u Belgradu... Neki festivali, pored ostalog, u svojim programima predstavljaju i world music: Exit (Novi Sad), Nišville (Niš)...

Diskografske kuće koje objavljaju world music su: WMAS Records, Multimedia Music... Reprezentativna udruženja koja se bave world music su: World Music asocijacija Srbije, Ring Ring, Tutti Srbija, Multikultivator...

Posebno se ističe World Music asocijacija Srbije. Ovo neprofitno udruženje osnovano je 2000. godine i okuplja veliki broj muzičara, producenata, promotera i muzikologa, sa osnovnim ciljem popularizacije i afirmacije world music u Srbiji i inostranstvu.

Od 2007. godine, World Music asocijacija Srbije objavljuje world music magazin *Etnoumlje*, koji prati i piše o world music sceni u Srbiji i značajno utiče na razvoj ovog muzičkog žanra.

Oliver Đorđević
World Music Asocijacija Srbije

Serbian World Music Scene Reaching the 21st Century: Histories Live On, **NEW PERSPECTIVES BLOSSOM**

The turbulent nineties in Serbia saw a rare gem despite harsh political climate that impoverished local culture and affected the sphere of popular music – a birth of local *world music* scene, built upon the variety of genres, stylistic crossovers and individual poetries. Right from its beginning this budding music subculture fluctuated between the label of “ethno” (Serbian *етно*) and “world music” – the latter a well-known coinage that dominated large musical industries and global transcultural media circuits of sound in the early and mid-nineties. While initially ethno indicated a major cultural trend towards the rediscovery of authentic “ethnic” or roots music of Serbia and the Balkans (partially sharing the meaning with another locally popular paradigm, “traditional music”), “world music” as a self-designation and a commercial tag worked in a precisely opposite manner than the one already present in commercial Western industries: in Serbia, it initially attracted musicians interested in transculturality, fusion/crossovers and fluidity, the authors addressing a small, dedicated audience who were taking local music as grounds for an exploration of new musical idioms and styles. Many musical projects freely roamed between the research of local (most often rural folk) musical traditions and experimenting with other styles and genres, in a range from ‘exotic’ sounds of different world cultures to the recognizable genres and musical formations such as jazz, classical music, bossa nova, various kinds of electronic or techno-based sound, etc. During the last decade of the 20th century, the attendee of small indie venues, such as the hall of Ethnographic Museum in Belgrade was able to hear neotraditional groups passionately dedicated to the revival of forgotten or marginalized peasant musical traditions on authentic terms (a capella ensemble Moba relying on the professional expertise of its ethnomusicologist members), self-labeled reviv-

Srpska world music scena u 21. veku: **Istorija se nastavlja, NOVE PERSPEKTIVE RAĐAJU**

Uprkos tadašnjoj zvaničnoj politici, koja je značajno osiromašila potencijale lokalne kulture, a dotakla se i sfere popularne muzike, burne devedesete godine prošlog veka u Srbiji posvedočile su rađanje lokalnog world music pokreta i scene, kao alternativne i žive kulturne prakse zasnovane na obilju žanrova, stilskih krosovera i originalnih izvođačkih poetika. Muzička subkultura world music-a, koja je naglo rasla i okupljala pripadnike i fanove, od samog je početka bila određena stalnim kolebanjem između usmerenja “etno” i “world”. Kovanica “world music” preuzeta je iz zapadnjačke komercijalne muzičke industrije i globalnih, transkulturnih tokova razmene muzike, gde se uvrežila početkom devedesetih godina dvadesetog veka. Dok se *etno* u početku odnosio na prepoznatljiv trend ponovnog otkrivanja autentične, etničke ili lokalno ukorenjene muzike Srbije i Balkana (delimično se preklapajući sa drugom popularnom paradigmom, “tradicionalna muzika”), sintagma “world music” kao samo-određenje i komercijalna odrednica funkcionalisala je sasvim drugačije u odnosu na svoj izvorni kontekst u okviru za-

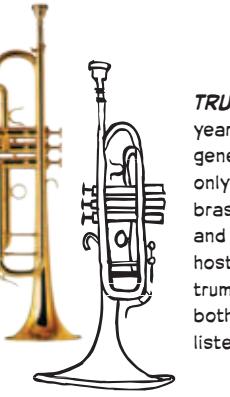
alist ethno groups created by young enthusiasts that perceived traditional music as ‘inner exoticism’, that is, something bringing fascination by simultaneously being familiar and distant (e.g. vocal group Razvigore from Valjevo), or fusion-based blending of local traditional music, foreign musical idioms and original/composed pieces (world music pioneers Hazari, ensembles Arhai and Marsya, whose oeuvre was cutting through different musical styles, histories and idioms).

Approximately around the turn of the century Serbian musical industries appropriated ethno music as highly desirable cultural good turning it into a spectacle of national culture’s suitable version. First major commercial projects like Balkanika, Bilja Krstić and Bistrik, Stupovi gained considerable space in the media and raised the overall popularity of ethnically or locally based sounds beyond relatively small audience of world music fans. It became common to watch some of the mentioned groups on the national broadcasting company RTS, performing modernized versions of folk songs, while visually suggesting a link with the romanticized “golden age” of national culture (outfits resembling folk costume, performers often clad in white), on a brightly lit stage and with a performance dramaturgy that often suggested an ahistorical, idealized, almost fairy-like micscape (Slobin 1993, 17) of imaginary Serbia and the Balkans. While the audience indeed got bigger and more varied, the commercialization of ethno music helped turn it into a commodity, a sought-after product that had to have certain recognizable traits like rough-sounding ‘throaty’ singing, frequent modal or drone accompaniment, instrumental improvisations mainly on aerophone instruments (e.g. kaval) and the fixed vocal parts, prevalence of female over male singers etc., thus somewhat reducing the possibility for artistic versatility and solidifying a certain, limiting choice from various layers of folk musical traditions. The commercial enthronement of ethno music was thus a process much alike the fate of various world musics whose ‘exoticism’ and mystique perceived by ‘outsiders’ (most often Westerners) waned in the grasp of global music industry, leading the music to become ‘one among many’ in the quickly changing cacophony of global sounds. Analyzing the status of global world music “at the end of history”, ethnomusicologist Philip Bohlman observes that “the ‘exotic’ becomes a type, stripped of power and meaning as it further becomes a stereotype (Bohlman 2002: 26). The predictable arrangements, limited repertoire choices (the same traditional songs being recorded and performed by several ethno performers as “hits”, like *Gusta mi magla padnala* from Kosovo, or *Gde si bilo, jare moje* from Southern Serbia) and conventionalized visual and gestural aspects of ethno music performance share the traits of that process as well.

padne muzičke industrije: u Srbiji je world music određenje na početku privuklo muzičare koji su se zanimali za transkulturnost, fuziju/krosover i fluidnost u muzičkom izrazu, pretežno, dakle, autore koji su se obraćali malom krugu posvećene publike i koji su lokalnu muziku uzimali kao polazište za svoja istraživanja u smjeru iznalaženja novih muzičkih idioma i stilova. Mnogi muzički projekti slobodno su se kretali između istraživanja lokalnih (najčešće seoskih) muzičkih tradicija i eksperimentirala sa drugim stilovima i žanrovima, u rasponu od ‘egzotičnog’ zvuka, poreklom iz različitih svetskih kultura, do prepoznatljivih muzičkih formacija kao što su džez, klasična muzika, bosanova, te različiti tipovi elektronskog ili tehnog zvuka. Tokom poslednje decenije dvadesetog veka, publika koja je pohađala alternativne i nezavisne kulturne prostore (poput, recimo, atrijuma Etnografskog muzeja u Beogradu), bila je u prilici da čuje neotradicionalne muzičke grupe, strastveno posvećene obnovi zaboravljenih ili marginalizovanih seoskih muzičkih tradicija u duhu autentičnosti (npr. a capella ansambl Moba, koji se oslanja na profesionalno znanje svojih etnomuzikoloških članica), revivalistički orientisane etno grupe koje su okupljale mlade entuzijastkinje, koje su tradicionalnoj muzici pristupale kao ‘unutrašnjoj egzotičnosti’, odnosno, nečemu što je u isti mah blisko i udaljeno, davnašnje (npr. vokalna grupa Razvigore iz Valjeva i brojne druge), ili pak sastave okrenute fuziji elemenata lokalnih muzika, globalnih žanrova i sopstvenog autorskog upisa (recimo, world music pioniri Hazari, docnije bendovi Arhai i Marsya, čiji je opus zasnovan na autorskom preznačenju mešavine različitih muzičkih stilova, istorija i zvučnih idioma).

Na prelasku u novi milenijum, srpska muzička industrija prisvojila je etno muziku kao poželjan kulturni proizvod i ubrzo je pretvorila u spektakl izvođenja doličnog oblija nacionalne kulture. Prvi veliki komercijalni projekti poput Sanje Ilića i Balkanike, Bilje Krstić i sastava Bistrik, muzičkog sastava Stupovi i drugih, dobili su znatan prostor u medijima i uvećali popularnost tradicionalne/etničke muzike sa lokalnim predznakom osvojivši publiku širu od relativno male zajednice fanova world music-a. Nastupi popularnih etno bendova postali su uobičajeni deo programa nacionalne televizije RTS, a najčešće su se svodili na modernizovane aranžmane tradicionalnih narodnih pesama, uz karakterističnu ikonografiju koja je evocirala nekadašnju narodnu svakodnevnicu (rekviziti, kostimi izvođača), na taj način i vizuelno sugerujući vezu sa romantizovanim “zlatnim dobom” nacionalne kulture. Na jarko osvetljenoj pozornici u maniru najboljeg pop spektakla, ali sa dramaturgijom koja je najčešće sugerisala aistorijski, idealizovani, gotovo eterični micscape (Slobin 1993, 17), ovakvi muzičko-scenski poduhvati doprineli su učvršćivanju jedne posebne, idealizovane slike imaginarne Srbije i Balkana. I dok je

TRUBA – mnogo godina, decenija, generacija, isključivo vojnički instrument. U Srbiji se uz trubu i venčava i sahranjuje. U Srbiji se organizuje nezvanični svetski šampionat u sviranju trube, ali i u slušanju. Živila Guča!



TRUMPET – For many years, decades and generations it was used only in the army. Today brass bands play weddings and funerals. Serbia is hosting an unofficial world trumpet championship, both for players and listeners. Long live Guča!

After the initial countercultural positioning and the latter appropriation by the mainstream media mechanisms that placed Serbian world music more firmly into popular domain, current body of various musics gathered under world or ethno labels in Serbia gradually became an inextricable part of transnational music flows, in an ongoing process that also brought many changes into the sphere of local scene (cf. Nenić 2014). Discourses concerning alleged ‘purity’ or authenticity of music ceased to be the dominant ones, and instead the musics and traditions of marginalized or minority groups and performers were included into the domain of “world/ethno” on wider terms. The scope of the loosely connected web of world music of Serbia thus included such different actors like Romani brass musicians (both traditionally and fusion-oriented), musicians favoring urban musical traditions with a visible Ottoman or Eastern influence (Izvor performing old-time urban songs of Southeastern Serbia), or simply the musicians performing in genres originally from other cultures, either being immigrants (reggae fusion band So Sabi lead by Guinea Bissauan Raul Alberto Dias), or simply being attracted to music ‘other than their own’ (for example, tango nuevo quartet Libercuarto, Indian tabla player, percussionist and tabla player

publika zaista postala šira i raznovrsnija, komercijalizacija etno muzike uspešno ju je pretvorila u traženi produkt-robu koja je morala da ima prepoznatljive karakteristike, poput grlenog pevanja, modalne harmonizacije ili česte upotrebe borduna, instrumentalne improvizacije dominantno izvođene na aerofonim instrumentima (npr. na kavalu), ustaljenih vokalnih deonica, veće brojnosti pevačica u odnosu na muške vokalne izvođače itd. Sve navedeno donekle je umanjilo umetničku versatilnost etna i dovelo do učvršćivanja ograničenog izbora iz različitih slojeva više narodnih muzičkih tradicija kao paradigm etno muzike. Komercijalno ustoličenje etna predstavljalo je proces koji je vodio ka srbini više svetskih post-tradicionalnih muzika, čija su se “egzotičnost” i “mističnost” onako kako su je doživljavali van kultura porekla (na Zapadu), brzo trošili u zahvatu globalne muzičke industrije. Drugim rečima, izvan svoje kulture porekla, lokalno ili etnički obeležena muzika najčešće postaje ‘jedna od mnogih’ u promenljivoj kakofoniji globalnog zvuka. Analizirajući status globalne svetske muzike ‘na kraju istorije’, etnomuzikolog Philip Bolman zapazio je da “egzotično” postaje tip koji biva lišen moći i značenja time što sve više prelazi u stereotip” (Bohlman 2002: 26). Predvidivi aranžmani, ograničen izbor repertoara tradicionalne muzike (tj. jedne iste pesme ili “hitovi” koje snima i izvodi više etno izvođača, poput *Gusta mi magla padnala* sa Kosova, ili *Gde si bilo, jare moje* iz južne Srbije), te konvencionalni vizuelni i gesturalni aspekti izvođenja etna govori da je isti mehanizam na delu u srcu ovdašnje kulture.

Nakon početne pripadnosti sferi subkulturnog izraza i docnjem prsvajajuju od strane međunarodnih medija i drugih institucija kulture koji su je svrstali u domen popularnog, današnja skupina raznolikih muzičkih pojava pod deljenom etiketom world/etno iz Srbije postepeno je postala element transnacionalnih muzičkih tokova, u tekućem procesu koji je takođe uneo i razne promene u sferu lokalne muzičke scene. Diskursi u vezi sa autentičnošću ili navodnom ‘čistotom’ izgubili su prevlast, i umesto toga su muzike marginalizovanih ili manjinskih grupa takođe uključene u presek world/etno u većoj meri nego ranije. Opseg labavo povezane mreže različitih world music usmerenja srpske muzičke scene uključio je tako različite aktere kao što su romski trubački orkestri (i tradicionalni i oni okrenuti novinama u muzičkom izrazu), muzičari koji rade sa elementima gradskih muzičkih tradicija sa prepoznatljivim otomanskim ili orientalnim uticajem (grupa Izvor koja izvodi starinske gradske pesme južne Srbije), ili pak muzičari koji pripadaju žanrovima strane muzike, bilo da su i sami pripadnici drugih kultura (reggae fusion band So Sabi, koji prevodi muzičar Raul Alberto Dias, poreklo iz Gvineje Bisau), ili su oni koji su jednostavno bili privučeni “tuđom” muzikom, katkada unoseći u nju elemente sopstvene muzičke baštine (na primer, tango nuevo kvartet Libercuarto,

Aakash Bhatt who collaborated in various ethno or world projects, folk rock band Orthodox Celts who successfully joined the transnational community of ‘Celtic music’). Aside from genre or stylistic orientation, the diversification of world music also affected the sphere of gender roles ‘inherited’ from Serbian folk tradition (npr. na kavalu), ustaljenih vokalnih deonica, veće brojnosti pevačica u odnosu na muške vokalne izvođače itd. Sve navedeno donekle je umanjilo umetničku versatilnost etna i dovelo do učvršćivanja ograničenog izbora iz različitih slojeva više narodnih muzičkih tradicija kao paradigm etno muzike. Komercijalno ustoličenje etna predstavljalo je proces koji je vodio ka srbini više svetskih post-tradicionalnih muzika, čija su se “egzotičnost” i “mističnost” onako kako su je doživljavali van kultura porekla (na Zapadu), brzo trošili u zahвату globalne mузичке индустрије. Drugим речима, изван своје културе порекла, локално или етнички обележена музика најчешће постаје ‘једна од многих’ у променљивој какофонији глобалног звука. Анализирајући статус глобалне светске музике ‘на крају историје’, етномузиколог Philip Bolman запазио је да “егзотично” постаје тип који бива лишен моћи и значења time što све више прелази у стереотип” (Bohlman 2002: 26). Предвидиви аранђмана, ограничени избор репертоара традиционалне музике (тј. једне исте песме или “хитови” које снима и извodi више етно извођача, попут *Gusta mi magla padnala* са Косова, или *Gde si bilo, jare moje* из јуžне Србије), те конвениционални визуелни и гестурали аспекти извођења етна говори да је исти мејанизам на делу у srcu ovdašnje kulture.

Iva Nenić,
ethnomusicologist and cultural and media theorist

REFERENCES CITED:

- Bohlman, Philip. 2002. World Music at the “End of History”. *Ethnomusicology* 46(1): 1-32.
Nenić, Iva. 2014. „A longing for the Other: Interculturality in (post)traditional and world music scene of Serbia“. In *Terminology and theoretical approaches and crossing national boundaries/intercultural communication: Third Symposium of the ICTM Study Group on music and dance in Southeastern Europe*, eds. Elsie Ivancich Dunin, Liz Mellish, Ivona Opetcheska-Tatarchevska, 258-268. Skopje: ICTM SG on music and dance in Southeastern Europe and National Committee ICTM Macedonia.
Slobin, Mark. 1993. *Subcultural Sounds: Micromusics of the West*. Hanover: Wesleyan University Press.

svirač table i perkusionista Akaš Bhat/Aakash Bhatt, који је узео учеса у бројним etno i world пројектима овдашње scene, folk rock bend Orthodox Celts, који се са успехом прикљуčio међunarodnoj zajednici ‘keltske muzike’ и sl). Поред јанровске i стилске разнородности, услоњавање world music scene такође се дотакло i сфере родних улога “наслеђених” из традиционалне народне музике, где су жене превашодно певаје, док се свирање сматрало мушким делатношћу. У односу на ту уврежену расподелу, која се пренела i у савремени etno/world, више музичара је иступило у другачијим улогама: неке од мушких звезда world music покрета, попут multiinstrumentaliste Slobodana Trkulje pokazали су се као успешни певачи, док је истовремено неколико младих instrumentalistkinja побрало пohвале пубlike i стручне јавности u улози sviračica i voditeljica bendova (на primer, Katarina Pavlović, певаčica i flautistkinja/kavalistkinja i njen world fusion bend Čudesmo). За-хвалијујуći својој креативности, истраживаčком односу према традиционалној музici, i маšтovitim прекорачењима јанровских граница, неки од овајашњих world music уметника су препознати i на међunarodnoј sceni, попут панк рок етно бенда Vrelo, који се прикљуčio Bi Bi Si-јевом низу world music звезда, или певаче Svetlane Spajić која је са својим сastавом успеши сарађivala sa poznatim umetnicima попут Marine Abramović i Roberta Vilsona. Али успех нису остварили само поznati umetnici sa dugotrajnom karijerом: nakon krize etno koncepta u drugoj deceniji novog milenijuma, која је pretila da iscrpi potencijale scene, nataloženo nasleđe od gotovo trideset godina trajanja world music pokreta i scene u Srbiji данас слуži као концептуални крајолик који је понекад mnoge mlade извођače da osmisle sopstvene, jedinstvene umetničke putanje. Iako су јанрови i оријентације okupljene под широком капом world music-a ponekad заista udaljene, i uprkos томе што комерцијализација preti da usisa kreativnost muzike, бројни музичари, пројекти i мреже ljubitelja ovog zvuka ipak uspevaju да пронађу zajedničku poziciju, iz koje uživaju u bogatoj raznovrsnosti променљивог konglomerata zvukova “sa razlikom”: srpski world music i dalje napreduje.

Iva Nenić,
etnomuzikološkinja i teoretičarka kulture i medija

SERBIA: much more than BRASS BANDS

S

Serbia is best known as the kingdom of brass bands, yet brass music is not all that Serbia has to offer. Sure enough, brass bands never fail to give listeners a good time, but world music in Serbia is not just one big party. Speaking of party music – in addition to brass bands which are presented here in their contemporary form in the recordings of **Boban and Marko Marković Orchestra** (CD1/5) and **Dejan Petrović Big Band** (CD1/10) – tamburitza bands are also in high demand, both for regular nights out in kafana and special occasions such as wedding parties. One of the best tamburitza bands is **Ansambl Zorule** (CD2/19), celebrating its twentieth anniversary this year.

If you are not in the mood for a party, there are numerous a capella groups researching archaic rural traditions and offering their authentic interpretations of this music without stylization. This repertoire abounds with humorous and lascivious songs, but most challenging for the contemporary urban singers are dissonance heavy ritual and work songs with "surreal" lyrics. **Svetlana Spajić** is the best example of well balanced recreation of folk music which in itself has become a form of high art (CD2/11).

Respectful reworkings of the folk repertoire also include various attempts at stylization and introduction of new arrangements. Many groups try to enrich these songs with their personal creative contribution, more or less changing their original sound and character. Some bands stick to arrangements based on traditional Balkan and Oriental instruments, usually reworking the songs from eastern and southern parts of Serbia, Kosovo, Macedonia, Bulgaria. In most cases a small group of instrumentalists is fronted by a female singer with a remarkable voice, for example, **Belo platno** (CD1/3) and **Izvor** (CD1/16). This particular approach results in music which remains close to the archaic blueprint of the originals. There are other bands whose interpretations and repackaging of the music are less strict. Modern sounding track by **Bilja Krstić and Orkestar Bistrik** (CD1/4) includes keyboard produced sound effects and colours, while **Oganj** (CD2/5) uses full set of compositional techniques to augment and arrange the songs, including harmonic progressions and

SRBIJA: MNOGO VIŠE OD TRUBE

U Srbiji, nadaleko poznatoj trubačkoj kraljevini, nisu trubači jedina muzika. Istina je da je uz njih zagarantovan dobar provod, ali world music nije samo to, samo žurka. Mada, i ako govorimo o zabavi – pored trubačkih orkestara čija su moderne obilježja na komplikaciji predstavljena eksplozivnim numerama **Orkestra Bobana i Marka Markovića** (CD1/5) i **Dejan Petrović Big Banda** (CD1/10) – u Srbiji veliku popularnost uživaju i tamburaši. Kako u svakodnevnim, kafanskim okupljanjima, tako i u specijalnim prilikama, poput svadbe. Jedan od slavnih tamburaških orkestara danas, **Ansambl Zorule** (CD2/19) ove godine obeležava dve decenije rada.

Dakle, world music u Srbiji nije vezan samo za zabavu. Mnogo je a cappella grupe posvećenih arhaičnoj, ruralnoj tradiciji i njenom autentičnom tumačenju, bez stilizacije. Iako ovakvi repertoari obiluju šaljivim, pa i lascivim stihovima, poseban izazov za savremene, urbane grupe zaljubljene u seosku tradiciju, jesu obredne i pesme uz rad, teškog disonantnog zvuka i prigodnih, „čudnih“ tekstova. **Svetlana Spajić** je paradigma suvislog podražavanja narodnog uzora koje prerasta u visoku umetnost (CD2/11).

Poštovanje narodne pesme na sceni u Srbiji podrazumeva, naravno, i razne postupke aranžiranja. Brojni sastavi se trude da konkretnoj narodnoj tvorevini daju svoj, lični, kreativni doprinos, manje ili više menjajući njen primarni zvuk i karakter. Neke grupe teže aranžmanima baziranim isključivo na tradicionalnim balkanskim i orientalnim instrumentima, opredeljujući se mahom za pesme iz istočne i južne Srbije, Kosova, Makedonije, Bugarske. Neveliku grupu svirača po pravilu predvodi upečatljiv ženski vokal, kakav srećemo npr. kod sastava **Belo platno** (CD1/3) i **Izvor** (CD1/16). Dok ovakvi koncepti još uvek zadržavaju sliku o bliskosti izvoriu i arhaičnosti zvuka, nailazimo i na porive ka intenzivnijoj obradi narodne pesme ili, makar, davanju ekskluzivnijeg pakovanja pesmi, čime ona zvuči modernije. U numeri **Bilje Krstić i Orkestra Bistrik** (CD1/4) reč je, između ostalog, o efektima i zvučnim bojama na klavijaturi, dok **Oganj** (CD2/5) unosi prave kompozicionе postupke u osmišljavanju nekih delova pesme, a njihovi aranžmani uvode bogatu harmonsku progresiju i nimalo diskretno upošljavaju instrumente iz rock i jazz miljea, stvarajući otvorenu fuziju sa tradicijom.

instruments usually reserved for rock and jazz music, creating an open fusion form involving traditional music.

Moving on from these dedicated interpretations of folk tradition to the field of composed music, we find abundance of different ideas about what "the Balkan spirit" and "Oriental inspirations" are. Some of the influences are explicitly quoted, for example, in track titles which provide geographic clues, such as „Balkan“ (CD1/11) or „Na istočnom putu“, „On Eastern Path“ (CD1/8) or, even more precisely, „Stagira“ (CD1/1), linking the song to an ancient Greek city. These hints are supported by rhythms, melodies, sound colours and arrangements which produce a recognizable musical atmosphere.

World music incorporates a myriad of different "languages" and genres, in Serbia a myriad of different approaches to folk music. One of these branches, the one usually referred to as ethno-jazz, is populated by some of the best jazz performers in Serbia (CD2/4, CD2/7 and CD2/15). In this and similar phrases the prefix "ethno-" usually refers to a dominantly jazz menu spiced up with folk influences and short exotic episodes. Yet, some artists do not try to incorporate folk music into something else, but use it as a starting point for their own forays into "neo-folk". **Dejan Kršmanović** (CD1/9) weaves his music after the fashion off never ending wedding party melodies, with a hint of kafana and Roma style playing. Members of **Lepi Jova** (CD2/2) demonstrate virtuosity and sheer strength of thoroughbred Bulgarian oro, while **Serboplov** (CD2/8) recreates something quite different – the seductive powers of Šumadija kolo, presented here in the fashion of courtly urban dances popular at the end of the 19th century. A unique homage to the Balkan heritage is music is that of **Bojana Nikolić** (CD1/6), who has created a vocal monologue without words, using only archaic sound colours and vocal techniques. Folk music of today is also open for a wide range of emotions of the modern man, meditative moods (CD2/17), anxiety (CD2/14), nostalgia (CD1/7 and CD2/13)...

Serbia is the country of several national minorities also present in this compilation. There are examples of Sephardic tradition, (CD2/10), Roma „new wave“ (CD1/17) and Hungarian music (CD2/1 and CD2/12). A part of the world music scene in Serbia are bands which perform traditional music from abroad, such as vaguely defined „Celtic“ music (CD2/6), and a large group of performers influenced by a variety of popular music styles, including reggae, ska, afro-beat, hardcore and other (CD1/12 – 14, 18; CD2/9).

The best thing about this motley crew of world music performers in Serbia is the fact that this scene has a bright future, as demonstrated by exceptional compositional and interpretative skills of seventeen years old **Veljko Nenadić** and **Neda Nikolić** (CD2/16).

Marija Vitas,
Ethnomusicologist, Editor in Chief at „Etnoumlje“ Magazine

Kada sa veličanja narodne pesme i kopanja po narodnom repertoaru, pređemo na polje kompozicije i autorstva u punom smislu reči, suočavamo se sa izuzetno diverzivnim streljenjima na srpskoj sceni, sa potpuno različitim doživljajima toga što je „duh Balkana“, „inspiracija Orientom“ itd. Nekad su nadahnuća eksplisitna, onda kada je autor imao potrebu da i naslovom kompozicije slušaoca donekle geografski usmeri, ukazujući mu na to da sluša „Balkan“ (CD1/11), odnosno da se nalazi „Na istočnom putu“, „On Eastern Path“ (CD1/8). Ili ga, još preciznije, „Stagira“ (CD1/1) smešta u ambijent drevnog grada u Grčkoj. Svakako, iza ovakvih naslova nalazi se i odgovarajuća muzika koja ritmikom, melodikom, zvučnim bojama, aranžmanima doprinosi željenoj atmosferi.

Kako je world music odrednica koja podrazumeva sijaset „jezika“ i žanrova, tako je i scena u Srbiji prostor koji naseljava mnoštvo odnosa prema folkloru. Na jednoj od grana, a mogla bi se nazvati etno-jazz, sede vrsni predstavnici jazza u Srbiji (CD2/4, CD2/7 i CD2/15). I dok se u ovim slučajevima, prefiks „etno“ materijalizuje kao začin na jazz meniju ili, pak, egzotična epizoda u muzičkom toku, postoje umetnici koji ne inkorporiraju folklor u nešto drugo, već polaze od folkloра, gradeći „neo folk“. **Dejan Kršmanović** (CD1/9) veže splet po uzoru na svadbarske beskrajne plesne melodije, sa aromom kafanskog i romskog muziciranja. U numeri grupe **Lepi Jova** (CD2/2) otkrivaju se virtuoznost, snaga i punokrvnost bugarskih ora, a kod **Serboplova** (CD2/8) oživljava se nešto sasvim drugačije – zavodljivost šumadijskih kola, uz otmenost gradskih igara s kraja 19. i početka 20. veka. Jedinstven omaž balkanskom nasleđu dala je **Bojana Nikolić** (CD1/6), stvarajući vokalnu monodramu bez reči, baziranu isključivo na arhaičnoj boji i vokalnim tehnikama. Folklor je danas podesan i da opiše spektar emocija i raspoloženja savremenog čoveka, pa tako scena u Srbiji poznaje i meditativne titrje (CD2/17), anksioznost (CD2/14), nostalгију (CD1/7 i CD2/13)...

Srbija je zemlja Srba i nacionalnih manjina, što je na komplikaciji delimično oslikano primerima sefardskog nasleđa (CD2/10), romskog „novog talasa“ (CD1/17), mađarskog zvuka (CD2/1 i CD2/12). World music scenu u Srbiji, osim toga, čine i posvećenici udaljenih tradicija kakva je, donekle pojmovno neodređena, „keltska“ (CD2/6). Vrlo jaka world music grana nosi i brojna streljenja iz sveta popularne kulture (CD1/12 – 14, 18; CD2/9) sa reggae, ska, afro-beat, hardcore i drugim smernicama.

A, ako postoji nešto što može da zaokruži ovu šarenu priču o šarenoj srpskoj world music sceni, onda je to činjenica da ona ima budućnost. Sedamnaestogodišnji **Veljko Nenadić i Neda Nikolić** nas u to uveravaju (CD2/16) svojim kompozitorskim, odnosno interpretatorskim veštinama.

Marija Vitas,
etnomuzikolog, urednica magazina *Etnoumlje*

The Open Society Foundation is a non-government, non-political and non-profit organization that develops and supports systemic developmental policies, programs and activities aimed at the advancement of democratic cultures and all they entail. This includes openness, affirmation of differences, and full respect of human rights. It also promotes the principles of the rule of law, good governance, accountability and the participation of citizens in public affairs.

Fondacija za
otvoreno društvo -
Srbija

Fondacija za otvoreno društvo je nevladina, nepolitička i neprofitna organizacija koja razvija i podržava projekte i aktivnosti usmerene na razvoj demokratske kulture, otvorenosti, uvažavanja različitosti, punog poštovanja ljudskih prava i na promovisanje principa vladavine prava, dobrog upravljanja i odgovornosti i učešća građana u javnim poslovima, a u cilju stvaranja prepostavki za održivi razvoj demokratskog i otvorenog društva u Srbiji.

www.fosserbia.org



ARTISTS

UMETNICI



ALEKSANDAR SANJA ILIĆ & BALKANIKA



BELI LUK – nekadašnja Kompletna apoteka. Zimi se čuvao u vencima Koji su stajali u ostavama ili u Kuhinji. Nezaobilazni dodatak jelu. Sa pečenom paprikom, u urnebesu i u mnogim drugim jelima Ključni sastojak. Ukorenjeno je mišljenje da beli luk tera svako zlo iz kuće.



GARLIC – one plant pharmacy of the old times. During winters it adorned kitchens woven into garlic wreaths. Important ingredient of many dishes such as roasted peppers and urnebes salad. It is believed that garlic will keep the house safe from any harm.

The band was formed in 2000 in Belgrade. In no time they gained popularity both in Serbia and abroad. The founder and artistic leader of the band, Aleksandar Sanja Ilić, is not just reinterpreting folk tradition, but composing original music using various elements of the Balkans artistic heritage as the source material – instruments, singing, typical melodic patterns, modal scales, fragments of folk melodies and non-musical elements of local and foreign traditions – historical, religious, pagan etc. In 2014 the band entered a new creative phase. Now it has nine members, including two female singers. For the first time the band has a solo male singer, young Mladen Lukić, who also plays trombone. One of the guest musicians working with the band is Coyote. In addition to the new lineup, Ilić also introduced significant changes into visual presentation of his music, from costumes and choreography to stage effects.

Sastav je osnovan 2000. godine u Beogradu i silovitim brzinom je stekao popularnost i van granica Srbije. Osnivač i umetnički lider grupe, Aleksandar Sanja Ilić, ne obrađuje folklor, već komponuje sopstvena dela koristeći kao materijal, između ostalog, raznoliko duhovno nasleđe šireg (balkanskog) prostora – zvuk instrumenata, vokalni izraz, tipične melodijske obrasce, leštične okvire, ritmiku, fragmente narodnih melodija, ali i vanmuzičke simbole ovih i udaljenih područja – istorijske, religijske, paganske itd. Od 2014. godine, grupa započinje novu eru svog stvaralaštva. Grupa sada ima devet članova, pored dve pevačice, i prvi put u svom sastavu ima solo pevača, mladog Mladena Lukića koji svira i trombon. Gost grupe je i rege muzičar Kojot. Osim novog sastava benda, mnogo je urađeno i na vizuelnom doživljaju Ilićevog stvaralaštva, počev od kostima, koreografije, do scenskih efekata.

KOMPOZICIJA/COMPOSITION:
STAGIRA

COMP/ARR:
Aleksandar Sanja Ilić

POSTAVA/LINE-UP:
Aleksandar Sanja Ilić & Balkanika

NAZIV ALBUMA/ALBUM TITLE:
Balkan Koncept

IZDAVAČ/LABEL:
City Records, 2004.
www.cityrecords.rs

INFO AND BOOKING:
@ sanja.balkanika@gmail.com
t [Sanja Ilic & Balkanika TV](#)
f [Sanja Ilic & Balkanika](#)



BALKANOPOLIS

BOKAL, TESTIJA, KRČAG

- nema lepše vode nego kad se piće iz ovog bokala, sveže zahvaćene na izvoru. Nekad se u procesu pravljenja utiskivao natpis "pij Milice" i onda bi bio poklonjen Milici, a Milica bi uvek kad piće vodu pomicala na darodavca.



BOKAL, TESTIJA, KRČAG – The taste of spring water is best when taken from one of those earthenware vessels. If a krčag has words "Drink, Milica" impressed into clay, it means that it was a gift presented to Milica, so that she would think of her darling every time she took a sip of water from it.

Frontman and founder of Balkanopolis is Slobodan Trkulja, singer, composer and musician of unprecedented caliber. His sonorous voice and emotional singing leaves audiences in raptures.

Besides his famous hairdo, he is also known for playing more than 15 different instruments with great skill and ability - bagpipes, guitars and mandolins, piano, whistles, kaval, frula, cornemuse and armenian doudouk alongside saxophones, clarinet, flutes, percussions etc.

Balkanopolis music show „Kingdom of Balkanopolis”, produced and recorded in Real World Studios in England, had its musical premiere on 15th May 2015 in Belgrade Arena, one of European largest indoor venues.

Powerful singer/musician Slobodan Trkulja, is often hailed by media as „21st century Balkan Mozart with punk hairdo”. Since starting in 1997, Slobodan Trkulja & Balkanopolis created new sound rooted in rock and Balkan tradition using bagpipes with distortion & wah wah, kaval flutes & rock guitars, mandolines and heavy drums that rock clubs and Arenas alike.

Lider i osnivač Balkanopolsa je Slobodan Trkulja, pevač, kompozitor i muzičar izuzetnog talenta. Njegov zvonki glas i emotivno pevanje izazivaju oduševljenje u publici.

Pored prepoznatljive frizure, poznat je i po tome što s izuzetnom veštinom svira 15 različitih instrumenata – gajde, gitare i mandoline, klavir, sviralu, kaval, frulu, francuske gajde i jermenski duduk, uz saksofone, klarinet, flaute, udaraljke, itd.

Muzički nastup Balkanopolsa pod imenom „Kraljevstvo Balkanopolsa”, produciran i snimljen u studijima Real World u Engleskoj, doživeo je muzičku premijeru 15. maja 2015. u Beogradskoj Areni, jednoj od najvećih zatvorenih hala u Evropi.

Izuzetni pevač i muzičar Slobodan Trkulja često se opisuje u medijima kao „balkanski Mocart 21. veka sa pankerskom frizurom”. Od početka karijere 1997. godine, Slobodan Trkulja & Balkanopolis su stvorili novi zvuk sa korenima u rok muzici i balkanskoj tradiciji, koristeći gajde sa wah-wah efektom, kaval i rok gitare, mandoline i glasne bubnjeve koji s lakoćom ispunjavaju rok klubove i najveće arene.

KOMPOZICIJA/COMPOSITION:
SVADBARSKA/WEDDING

COMP/ARR: Slobodan Trkulja

TEXT: Traditional

PRODUCED BY:
Richard Evans, Slobodan Trkulja

NAZIV ALBUMA / ALBUM TITLE:
Kraljevstvo Balkanopolis
Kingdom of Balkanopolis

IZDAVAČ / LABEL:
Balkanopolis – Centar
za Modernu Tradiciju, 2013.

INFO AND BOOKING:
For all contacts and
questions please contact:

Bojan Starčević
(Boyan Starchevitz)
Balkanopolis CMT

[f](http://slobodan.trkulja) slobodan.trkulja
[@ manager@balkanopolis.com
\[@ info@balkanopolis.com
\\[+381 64 2445606\\]\\(tel:+381642445606\\)\]\(mailto:info@balkanopolis.com\)](mailto:manager@balkanopolis.com)

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc)

ORIENTAL
/ASIAN

POP /
AMBIENT

REGGAE /
DUB /
CARIB-
BEAN

WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE
WORLD FUSION
ELECTRO
NEWWAVE
EXPERIMENTAL



BELO PLATNO

WHITE LINEN

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc.)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMERLATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc.)ORIENTAL
/ASIANPOP /
AMBIENTREGGAE /
DUB / CARIB-
BEANTRADI-
TIONAL /
NEO-FOLK /
FOLKLORE
IMAGINAREWESTERN
EUROPE
(Flamenco,
Fado etc)EASTERN
EUROPE
ELECTRO
NEWWAVE
EXPERIMENTAL

BUZDOVAN - viteško oružje u srednjem veku. Omiljena igračka epskog srpskog junaka Marka Kraljevića, koji je u narodu bio poznat po hrabrosti i dugim crnim brkovima. Nekoliko vekova kasnije Robin Hood je počeo da otima od bogatih i daje siromašnima, baš kao Marko Kraljević.



MACE - Medieval knight's weapon. Favorite toy of Marko Kraljević, famous hero of Serbian epic songs, known for his courage and long black mustache. Several centuries later Robin Hood made it his mission to take away from the rich and give to the poor, just like Marko Kraljević.

KOMPOZICIJA / COMPOSITION:
**KARANFIL SE NA PUT
SPREMA**

Traditional, Kosovo and Metohija /
arr. Vladimir Simić and White Linen Ensemble. Live: Rybinsk, Russia,
May 17, 2012

POSTAVA / LINE-UP:
Vladimir Simić - kaval,

Svetlana Spajić - vokal/vocal,
Anastasija (Zvezdana) Ostojić - vokal/vocal, Goran Milošević - udaraljke/percussion, Nikola Šener - viola, Miloš Jakovljević - kaval, Nikola Popmihajlov – lauta/oud

NAZIV ALBUMA / ALBUM TITLE:
Belo platno – Live in Russia

IZDAVAČ / LABEL:
Etno-Kuznya, 2014
www.etnokuznya.com

INFO AND BOOKING:

+381 64 15 97 589
@info@beloplatno.com
www.beloplatno.com
[belo.platno](https://www.facebook.com/belo.platno)



BILJA KRSTIĆ

& BISTRİK ORCHESTRA



BROJANICA - obično se prave u manastirima. Ima 33 čvora, po broju godina Isusa Hrista u trenutku kad je razapet na Krstu. Obično se koristi za brojanje izgovorenih molitvi. Danas ih mnogi nose na zglobo ruke kao ukras.



ROSARY - Rosaries are usually made in monasteries. Rosary has 33 Knots for 33 years of age of Jesus Christ at the time of crucifixion. Rosary Knots are used to count the number of prayers. Many people wear them today around wrists.

KOMPOZICIJA / COMPOSITION:
IZGREJALA SJAJNA MESEČINA/ MOONLIGHT WARMTH
Tradicional, svadbarska ljubavna melodija s kraja 19. veka iz jugoistočne Srbije / arr. Ljuba Ninković

POSTAVA / LINE-UP:
Bilja Krstić - vokal/vocal, Dragomir Stanojević - klavijature/keyboards, Ljuba Ninković - šargija/sargija, Branko Isaković - bas gitara/bass guitar, Maja Klisinski - perkusije/percussion, Nenad Josifović - violin/violin, Milinko Ivanović - frula/pipe, Goce Uzunski - tapan, tarabuka/goblet drum, Goce Dimovski - zurla, gajde/bag pipes, Marjan Jovanovski - tambura, Rade Mijatović - harmonika/accordion, Ivica Mit - clarinet

NAZIV ALBUMA / ALBUM TITLE:
Tarpoš

IZDAVAC / LABEL:
MASCOM EC, 2013 - reizdanje za Srbiju,
www.mascom.rs
Intuition - Schott Music, 2007 - za evropsko tržište, www.schott-music.com
PGP RTS, 2006 - izdanje za Srbiju

INFO AND BOOKING:
✉ +381 63 277 372
✉ biljakrstic@gmail.com
✉ www.bilja.rs



BOBAN I MARKO MARKOVIĆ

ORCHESTRA

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc)

ORIENTAL
/ASIAN

POP /
AMBIENT

REGGAE /
DUB /
CARIB-
BEAN

TRADITIONAL-
NEO-FOLK
/FOLKLORE
IMAGINARE

WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE

WORLD FUSION

ELECTRO
NEWWAVE
EXPERIMENTAL



BUREK can be made with cheese, minced meat or other ingredients. What matters the most is who is making it. With a large glass of yogurt it is one of the favorite breakfast meals in Serbia.

BUREK – sa sirom, sa mesom, sa svačim, važno je da je dobro spremljen. Sa velikom čašom jogurta, burek je odličan doručak.

Kompozicija / Composition:
DEVLA

Comp / Arr: Marko Marković

Postava / Line-up:
Boban Marković, Marko Marković,
Saša Jemčić, Srđan Spasić,
Dragan Kocić, Isidor Eminović,
Goran Spasić, Ašim Ajdinović,
Danijel Mirković, Mustafa Salimović,
Saša Stanojević, Aleksandar Stošić,
Nedžat Zumberović

Naziv albuma / Album title:
Devla

Izdavač / Label:
Piranha Musik, 2009
www.piranha.de

INFO AND BOOKING:
+381 64 1555 189
@management@bobanimarko.com
@booking@bobanimarko.com
www.bobanimarko.com



BOJANA NIKOLIĆ

Bojana Nikolić (1984), ethnomusicologist, has been singing traditional Serbian songs since she was an elementary school student. Over the years she expanded her repertoire to include musical heritage of the Balkans and other regions. She has collaborated with many prominent local musicians and performed in festivals and on stages all over the world, from India to Canada. She finds the Serbian songs most interesting because they come in many different singing styles. These ancient techniques are “very difficult to master”, she says, “and they incorporate almost everything that can be found in other genres, save for opera singing...” In addition to performing she is active in field research and education work aiming to preserve and promote Serbian cultural heritage. She has published one album, participated in the project Serbian Ethno Sound and contributed to albums recorded by Sanja Ilić and Balkanika, Zoran Branković, Carski drum, Taram and numerous compilations.

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

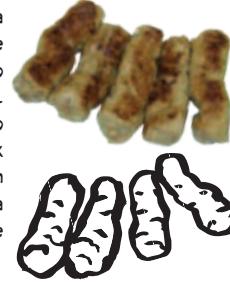
FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMERLATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc)ORIENTAL
/ASIANPOP /
AMBIENTREGGAE /
DUB /
CARIB-
BEANTRADI-
TIONAL /
NEO-FOLK
/FOLKLORE
IMAGINAREWESTERN
EUROPE
(Flamenco,
Fado etc)EASTERN
EUROPE

ĆEVAPI – ako ste bili u Srbiji, a niste probali ćevape, onda niste ni bili. Uкусно mleveno meso sa začinima pečeno na roštilju. Najbolji prilog uz ovo jelo je sitno seckan crni luk. A somun i kajmak da ne pomirjemo. Na porodičnim roštiljima, izletima nikad nema dovoljno ćevapa, posebno ako je na okupu puno dece.



ĆEVAPI – If you visited Serbia and had not tried ćevapi, you will have to visit again. It is a delicious mixture of finger shaped grilled minced meat with spices, usually served with finely chopped onions in a pita bread, with optional kajmak. In family barbeques there are never enough ćevapi, especially if there are many children present.

KOMPOZICIJA / COMPOSITION:
MOJA ZEMLJA/
MY COUNTRY

COMP: Bojana Nikolic

NAZIV ALBUMA / ALBUM TITLE:
Oj, goro

IZDAVAČ / LABEL:
Balkan Culture Heritage, 2012.
www.balkanch.com

INFO AND BOOKING:

@ info@bojananikolic.rsw www.bojananikolic.rs

yt Bojana Nikolic



BORA DUGIĆ

ČUTURA, BUKLIJA - posuda za tečnost koja se nosi na remenu preko ramena. Vrlo korisna na putu ili kada se radi. Onda je u njoj voda. U buklji može da se nalazi i rakija ili vino, naročito u posebnim situacijama kada se pravi dogovor. Zajednički gutljaj iz buklje odgovara današnjem potpisivanju ugovora.



ČUTURA, BUKLIJA - Water vessel with a shoulder belt. Filled with water it is very useful for long journeys or work in the field. But It can also carry rakija or wine. In the past, when two parties had to resolve a dispute, drinking from the same čutura meant that a binding resolution has been reached, like signing a contract today.

KOMPONICIJA / COMPOSITION:
TREN/A MOMENTUM

COMP: Bora Dugić

POSTAVA / LINE-UP:

Bora Dugić – piccolo and big flutes, Female vocal group „Smilje“ (Artistic director: Slavica Mihailović), Chamber choir „Collegium musicum“ (Conductor: Darinka Matić Marović), Božidar Boki Milošević – clarinet, Dragoljub Đurić – percussion, Jelena Tomašević and Sonja Perišić – vocals, Slobodan Milošević – keyboard.

NAZIV ALBUMA / ALBUM TITLE:
Između sna i jave
Between a dream and reality

IZDAVAČ / LABEL:
PGP RTS, 2002

INFO AND BOOKING:
@ boradugic@hotmail.com
w www.boradugic.com

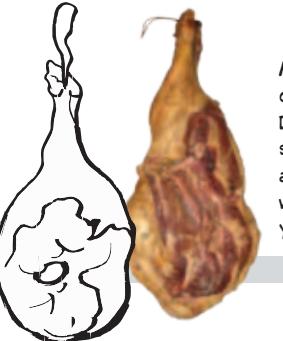
Bora Dugić (1949) is regarded as one of the greatest traditional frula players because of his exceptional technique, refined taste and exquisite phrasing. He was only five when he developed an interest in music and started playing frula. In his long career he gave innumerable performances in the country and abroad. He is famous for his interpretations of all styles of Serbian and Balkan musical traditions, from pastoral elegies to fast paced virtuosic compositions, and some classical pieces. In his music he uses characteristic features of the traditional music in local Šumadija style combined with other Balkan traditions and European flute playing style used in classical music. He was a member of the Big Folk Orchestra of Radio-Television Belgrade and he published about a dozen albums as a solo artist. He received award Zlatni Beočug for his contribution to preservation of the cultural heritage.

Bora Dugić (1949) spada u najveće srpske narodne umetnike na fruli, zahvaljujući izuzetnoj izvođačkoj tehnici, istančanom ukusu i osećaju za frazu. Već sa pet godina je počeo da se interesuje za muziku i da svira frulu. Njegova višedecenijska muzička karijera bogata je nastupima u zemlji i inostranstvu, a poznat je po interpretacijama najrazličitijih melodija srpske i balkanske tradicije, od pastoralnih elegija do brzih, virtuoznih kompozicija, pa i dela klasične muzike. U svojoj muzici koristi osnovna obeležja tradicionalne muzike, lokalni šumadijski izraz, koji kombinuje sa tradicijom Balkana, ali i flautskim evropskim stilom, koji je primenjivan u komponovanoj muzici klasičnog žanra. Bio je član Velikog narodnog orkestra Radio-televizije Beograd, a kao solista snimio je desetak albuma. Dobitnik je prestižne nagrade „Zlatni Beočug“ za trajni doprinos kulturi.

| | | | | | | | | | | | | | | | | |
|---------|--------------|-------|--------|--|-----------|--------------------|-------|----------------|--|----------------|-------------|----------------------|---|---|----------------|--|
| AFRICAN | AUSTRAL-ASIA | BRASS | CELTIC | ETHNO JAZZ (Balkan Jazz, Latin Jazz, Afro Cuban Jazz, Improvisation etc) | FOLK ROCK | CLASSICAL/ACOUSTIC | GYPSY | JEWISH/KLEZMER | LATIN AMERICAN (Samba, Salsa, Tango, Bossa Nova etc) | ORIENTAL/ASIAN | POP/AMBIENT | REGGAE/DUB/CARIBBEAN | TRADITIONAL/NEO-FOLK/FOLKLORE/IMAGINARE | WESTERN EUROPE (Flamenco, Fado etc) | EASTERN EUROPE | WORLD FUSION ELECTRO NEWWAVE EXPERIMENTAL |
|---------|--------------|-------|--------|--|-----------|--------------------|-------|----------------|--|----------------|-------------|----------------------|---|---|----------------|--|



ŠUNKA – delikates, svijinski but u komadu, dimljen i sušen. Prve zime se dimi i suši, a onda godinama stoji na skrovitom mjestu na vetrus. Što starija, to bolja.



HAM – A delicacy, hind leg of swine, smoked and dried. During the first winter it was smoked, and then stashed away in a secret drafty place, where it could preserve for years. The older the better.

Boris Kovač (1955), multi-instrumentalist, composer, producer and multimedia artist from Novi Sad, always disregarded the confines of musical genres and moved freely between traditional, classical and popular music styles. He started his career in the improvised music scene, first in the context of jazz, then moving on to classical and traditional music. He is well known for his compositions for theater and film. Music of Boris Kovač is a combination of various traditions coexisting in the region of Vojvodina, from Balkan fusion, Serbian folklore, Hungarian and Romanian influences, tango and Latino sounds, Oriental elements, to the overall atmosphere of folk music heard in kafana. He played with several bands: Ritual Nova in the eighties, La Danza Apocalypsa Balcanica La DaABA, La Campanella and others. The opus of Boris Kovač has been a source of inspiration for many artists who are present in the world music scene in Serbia today.

Boris Kovač (1955), poliinstrumentalista, kompozitor, producent i multimedijalni umetnik iz Novog Sada, svojim delovanjem je brisao žanrovske granice, krećući se između world music, umjetničke muzike i popularnih žanrova. Karijeru je počeo baveći se improvizovanom muzikom, koja je u početku bila u vezi sa džezom, da bi vrlo brzo počeo da stvara na osnovama klasične i tradicionalne muzike, a poznat je i po svojim ostvarenjima namenjenim pozorištu i filmu. Muzika Borisa Kovača je spoj različitih muzičkih tradicija koje koegzistiraju na prostoru Vojvodine, od fuzije balkanske muzike, srpskog folklora i uticaja iz Mađarske, Rumunije, preko tanga i latino zvuka, pa čak i orientalnih uticaja, do atmosfere kafanske narodne muzike. Formirao je različite sastave: Ritual nova 80-ih godina, La Danza Apocalypsa Balcanica La DaABA, La Campanella, i druge. Stvaralaštvo Borisa Kovača bilo je inspiracija mnogim sadašnjim umetnicima na world music sceni Srbije.

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL/
ACOUSTIC

GYPSY

JEWISH /
KLEZMERLATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc)ORIENTAL
/ASIANPOP/
AMBIENTREGGAE/
DUB
/CARIB-
BEANTRADI-
TIONAL/
NEO-FOLK
/FOLKLORE
IMAGINAREWESTERN
EUROPE
(Flamenco,
Fado etc)EASTERN
EUROPEWORLD FUSION
ELECTRO
NEWWAVE
EXPERIMENTAL



ŠERPA S TUFNAMA (PLAVA) – važna posuda u apsolutno svakoj kuhinji. U njoj se kuvaju omiljena jela i najčešće se upotrebljava. Gibanica (vidi str. 36) uvek se pekla baš u ovoj šerpi.



BLUE POT WITH WHITE DOTS
– Very important kitchen utensil. It is reserved for favorite dishes and used very frequently. Gibanica (see page 36) is made in this pot.

Dejan Krsmanović (1974), composer and guitar player from Čačak, published album *Znaš šta?!* (You Know What?!) in 2012. In the same year he performed with his band Ništa Čorbasto in Nišvil Jazz Festival. In the meantime he collaborated successfully with Norwegian producer Jon Larsen and one of his compositions was included in compilation Django Festival 7. He is using elements of Balkan ethnic music, folk, swing (manouche) and classic jazz.

DEJAN KRSMANOVIC

AFRICAN

AUSTRAL-ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL / ACOUSTIC

GYPSY

JEWISH / KLEZMER

LATIN AMERICAN
(Samba, Salsa,
Tango, Bossa Nova etc)

ORIENTAL / ASIAN

POP / AMBIENT

REGGAE / DUB / CARIBBEAN

TRADITIONAL / NEO-FOLK / FOLKLORE IMAGINARE

WESTERN EUROPE
(Flamenco, Fado etc)

EASTERN EUROPE
WORLD FUSION
ELECTRO NEWWAVE EXPERIMENTAL

KOMPOZICIJA / COMPOSITION:
VEZ/EMBROIDERY

COMP/ARR/MIX:
Dejan Krsmanović

MASTERING:
Metropolis UK

POSTAVA / LINE-UP:
Dejan Krsmanović - guitars, bass, drums, Srđan Mišković - violin

NAZIV ALBUMA / ALBUM TITLE:
Znaš šta?! /
You Know What?!

IZDAVAČ / LABEL:
Dejan Krsmanović, 2012

INFO AND BOOKING:
w www.dejankrsmanovic.com



DEJAN PETROVIĆ

BIG BAND

Trumpet player and band leader Dejan Petrović (1985), son of famous Mića Petrović from Užice county, is the fourth generation musician in his family. Dejan Petrović Brass Bend was formed in 1996. He was twenty years old when he received the Master's Letter in Guča Festival (2006) – the youngest trumpet player in the history of Guča to win this high title. His name is synonymous with interpretations of traditional Serbian music combined with modern elements. Original brass band lineup is reinforced with instruments such as keyboards, bass guitar, drums, percussion and female voice, resulting in a new sound. In addition to their original compositions they perform traditional songs in new arrangements with bass guitar and cover well known international hits and rock anthems. Dejan Petrović Brass Band has been making music for Emir Kusturica movies for several years now and they perform in Kustendorf Festival on regular basis.

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc)

ORIENTAL
/ASIAN

POP /
AMBIENT

REGGAE /
DUB /
CARIB-
BEAN

TRADITIONAL /
NEO-FOLK /
FOLKLORE /
IMAGINARE

WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE

WORLD FUSION
ELECTRO
NEWWAVE
EXPERIMENTAL

SRPSKI VISOKOLETAČ – autohtona vrsta goluba. Golub je na ovim prostorima još od vremena starih Rimljana. Ljubav prema golubovima je vrlo čest slučaj u Srbiji. O ovoj vrsti i o golubovima uopšte, jednom golubar ne bi bila dovoljna ni knjiga ovog broja stranica da napiše sve utiske.



SERBIAN HIGHFLYER – An autochthonous pigeon breed. Pigeons have been present in this area since Roman times. Many people in Serbia love and grow pigeons. Every pigeon lover could write a big book about this breed and pigeons in general.

KOMPOZICIJA / COMPOSITION:
VRTLOG

COMP/ARR:
D. Petrović / M. Sretenović

NAZIV ALBUMA / ALBUM TITLE:
Truba Libre

IZDAVAČ / LABEL:
Multimedia Records, 2014.
www.multimedia-music.com

INFO AND BOOKING:
@dejanpetrovicbigband@gmail.com
www.dejanpetrovic.com

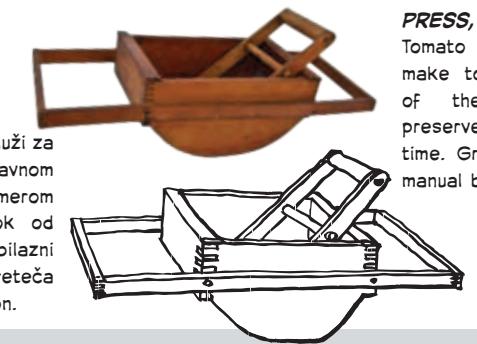


DHARMA

Dharma is a musical duo from Serbia, performing improvised experimental jazz music, inspired by the internal Sound. Music of Dharma is a combination of various acoustic and electric instruments, processors and loopers. In an hour-long concert repertoire of the group, there is an experiment, interactive exchange of ideas with emphasis on jazz, ancient Sanskrit mantras, practice and play with the sound acoustics. Members of Dharma are Jasna Jovicevic (saxophones, flutes, percussion) and Armand Mesaros (bass).

Dharma je subotički muzički duet koji izvodi stilski nedefinisanu improvizativnu muziku inspiriranu unutrašnjim zvukom. Muzika Dharme je kombinacija različitih akustičnih i električnih instrumenata, procesora i loopera. U koncertnom repertoaru ove grupe mogu se čuti eksperiment, interaktivna razmena ideja sa osvrtom na jazz, drevne sanskirtske mantre, prakse sa zvukom i igra akustike. Čine ga Jasna Jovićević (saksofoni, frule, udaraljke) i Armand Mesaroš (bass).

PRESA, PASIRKA – služi za pasiranje povrća, uglavnom paradajza, a s namerom da dobijemo sok. Sok od paradajza je nezaobilazni deo zimnice. Ovo je preteča blendera na ručni pogon.



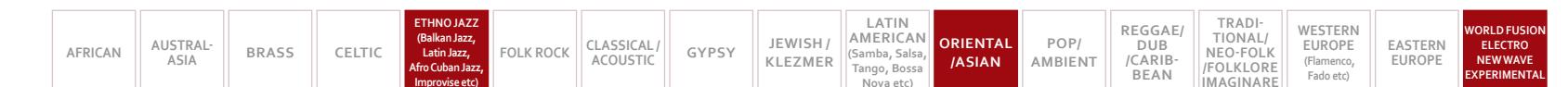
PRESS, PASIRKA – Tomato press used to make tomato juice, one of the indispensable preserves for the winter time. Granddaddy of the manual blender.

KOMPOZICIJA / COMPOSITION:
BALKAN

AUTHORS:
Jasna Jovicevic
and Armand Mesaros

POSTAVA / LINE-UP:
Jasna Jovicevic – alt sax, flutes,
delay, looper, Armand Mesaros –
bass guitar, looper, procesor

INFO AND BOOKING:
+381 63 839 8210
@jasnajovicevic@yahoo.com
www.dharma.rs
Dharma (Musician/Band)





Nemanja Kojić – Hornsman Coyote (1975) is an internationally acclaimed reggae artist, trombone player and singer from Belgrade. Versatile in many styles, Coyote has played in many different bands, including Del Arno Band, Sunshine, Dead Ideas, Shappa, Multietnička Atrakcija etc. In 1994 Kojić formed a crossover band Eyesburn playing fusion of reggae, hard-core, metal and hip-hop. They published seven albums. In 2006 Coyote started a solo career in London, moving in direction of roots reggae. Eyesburn had a reunion in 2011.

HORNSMAN COYOTE

| | | | | | | | | | | | | | | | |
|---------|--------------|-------|--------|--|-----------|-------------------------|-------|---------------------|---|---------------------|------------------|--------------------------------|---|--|---|
| AFRICAN | AUSTRAL-ASIA | BRASS | CELTIC | ETHNO JAZZ (Balkan Jazz, Latin Jazz, Afro Cuban Jazz, Improvisation etc) | FOLK ROCK | CLASSICAL / ACOUSTIC | GYPSY | JEWISH / KLEZMER | LATIN AMERICAN (Samba, Salsa, Tango, Bossa Nova etc) | ORIENTAL / ASIAN | POP / AMBIENT | REGGAE / DUB / CARIBBEAN | TRADITIONAL/ NEO-FOLK / IMAGINARE | WESTERN EUROPE (Flamenco, Fado etc) | EASTERN EUROPE (Electro Newwave Experimental) |
|---------|--------------|-------|--------|--|-----------|-------------------------|-------|---------------------|---|---------------------|------------------|--------------------------------|---|--|---|



KOTLIĆ - bilo da se unutra kuva riblja čorba, bilo da se kuva juneći paprikaš, ovo nije samo posuda. Kotilć je mnogo više razlog okupljanja i druženja, uglavnom u prirodi. Jela se obično kuvaju lagano na vatri.

KOTLIĆ - Large open fire cooking pot used for fish and veal stews. Also a good reason for people to get together and spend some time around fire in the open.

KOMPONICIJA / COMPOSITION:
MORNING STAR

COMP/TEXT:
Nemanja Kojić, Neil Perch,
Dave Fullwood

ARR:
Nemanja Kojić, Vladimir Krklijuš,
Dejan Utvar, Slobodan Đukić,
Damjan Ćirilović, Vladimir Lešić,
Ljubomir Dimitrijević, Mladen Lukić,
Đurdica Gajić

POSTAVA / LINE-UP:
Hornsman Coyote and Soulcraft

NAZIV ALBUMA / ALBUM TITLE:
Hornsman Coyote and Soulcraft

IZDAVAČ / LABEL:
Ammonite Records, 2014
www.ammonite.co.rs

INFO AND BOOKING:
[@hornsmancoyote@gmail.com](mailto:hornsmancoyote@gmail.com)
[f HornsmanCoyote](https://www.facebook.com/HornsmanCoyote)



IGOR VINCE

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc.)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc.)

ORIENTAL
/ASIAN

POP /
AMBIENT

REGGAE /
DUB /
CARIB-
BEAN

TRADI-
TIONAL /
NEO-
FOLK /
IMAGINAR

WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE
WORLD FUSION
ELECTRO
NEWWAVE
EXPERIMENTAL

KANTAR - sprava za merenje voća i povrća na tržnicama. Radi po sistemu najjednostavnije vage. Na jednoj strani teg, a na drugoj tacna s povrćem. Neko prilikom merenja zna da izmeri manje, ali su pravi, stari prodavci uvek dodavali još jednu, jabuku, krompir. Da pretegne.



KANTAR - Old time fruit and vegetable steelyard balance used in open air markets, as simple as it gets. A movable weight on a beam over a suspended pan for the produce being measured. It can be easily manipulated, so the produce sellers always add an extra apple or potato to keep the buyers happy.

Igor Vincetić aka Igor Vince is a percussionist and singer from Belgrade. He cut his teeth performing with music stars such as Keziah Jones, Femi Kuti, Fatoumata Diawara, Cheikh Lo, Dean Bowman, Cheick Tidiane Seck and many others. His debut album „Let's Do It“ includes ten songs, in Serbian, English and Spanish, inspired by afrobeat, reggae, soul, latin and the nineties RNB. The album is titled after the track released as a single, a duet with Femi Kuti who is singing and playing saxophone. Other guests in the album are Dean Bowman, former singer of the Screaming Headless Torsos, and Tommy T, Jamaica singer. Igor Vince also performs with his band „Igor Vince & His Drum, Brass and Keys“.

Igor Vincetić aka Igor Vince je perkusionista i pevač iz Beograda. Dosadašnje muzičko iskustvo Igor Vince je sticao nastupajući sa muzičkim zvezdama kao što su Keziah Jones, Femi Kuti, Fatoumata Diawara, Cheikh Lo, Dean Bowman, Cheick Tidiane Seck i mnogi drugi. Na njegovom debi albumu „Let's Do It“ nalazi se deset pesama, na srpskom, engleskom i španskom jeziku, a inspirisan je žanrovima kao što su afrobeat, reggae, soul, latin i r'n'b go-ih. Naziv albuma potiče od istoimenog singla, duetske numere sa albuma u kojoj se kao gost na vokalu i na saksofonu pojavljuje legendarni Femi Kuti. Pored Femia Kutija na albumu gostuje i Dean Bowman, bivši pevač benda Screaming Headless Torsos, i Tommy T, pevač sa Jamajke. Između ostalog, Igor Vince nastupa sa sastavom „Igor Vince & His Drum, Brass and Keys“.

KOMPOZICIJA / COMPOSITION:
FIND LOVE

COMP/ARR:
Igor Vince

TEXT:
Igor Vince & Tommy T

NAZIV ALBUMA / ALBUM TITLE:
Let's Do It

IZDAVAČ:
Binta Sound, 2015
bintasound@gmail.com

INFO AND BOOKING:
✉ +381 63 723 81 30
✉ @percussionair@yahoo.com
✉ igor.vincetic



IRIE FM

| | | | | | | | | | | | | | | | | |
|---------|--------------|-------|--------|--|-----------|--------------------|-------|----------------|--|----------------|-------------|----------------------|---|--|----------------|---|
| AFRICAN | AUSTRAL-ASIA | BRASS | CELTIC | ETHNO JAZZ (Balkan Jazz, Latin Jazz, Afro Cuban Jazz, Improvisation etc) | FOLK ROCK | CLASSICAL/Acoustic | GYPSY | JEWISH/KLEZMER | LATIN AMERICAN (Samba, Salsa, Tango, Bossa Nova etc) | ORIENTAL/ASIAN | POP/AMBIENT | REGGAE/DUB/Caribbean | TRADITIONAL/NEO-FOLK/FOLKLORE/IMAGINARE | WESTERN EUROPE (Flamenco, Fado etc) | EASTERN EUROPE | WORLD FUSION ELECTRO NEWWAVE EXPERIMENTAL |
|---------|--------------|-------|--------|--|-----------|--------------------|-------|----------------|--|----------------|-------------|----------------------|---|--|----------------|---|

SUNCOKRET
- ukras ravnice
u Vojvodini,
severnom delu
Srbije. Izvor ulja,
ponos paora.
Osušene semenke
su odlična
grickalica uz
film, utakmicu i u
sličnim prilikama.



SUNFLOWER – The
beauty of the vast
plains in Vojvodina in
the north of Serbia.
The source of oil
and pride of local
producers. Dried
sunflower seeds are a
great nibble for movie
or game watching
time.

KOMPOZICIJA / COMPOSITION:
MYSTIC TWILIGHT

COMP/ARR:
Vukašin Marković

POSTAVA / LINE-UP:
Nikola Ćirović – bubanj/drum,
Andrej Pavlović – bas/bass, Darko
Adamović – klavijature/keyboards,
Slobodan Jovanović – gitare/guitars,
Sava Matić – truba/trumpet,
Andreja Bućan – sax, Ognjen Čukić
– trombon/trombone, Vukašin
Marković – vocal, trombone

NAZIV ALBUMA / ALBUM TITLE:
Skills of the Youths

IZDAVAČ / LABEL:
Mascom EC, 2011
www.mascom.rs

INFO AND BOOKING:
i +381 63 277 372
@ starlajner@gmail.com
f IrieFM.Belgrade



ISTANBUL NIGHT

| | | | | | | | | | | | | | | | | |
|---------|--------------|-------|--------|--|-----------|-------------------------|-------|---------------------|---|---------------------|------------------|--------------------------------|--|--|-------------------|--|
| AFRICAN | AUSTRAL-ASIA | BRASS | CELTIC | ETHNO JAZZ (Balkan Jazz, Latin Jazz, Afro Cuban Jazz, Improvisation etc) | FOLK ROCK | CLASSICAL / ACOUSTIC | GYPSY | JEWISH / KLEZMER | LATIN AMERICAN (Samba, Salsa, Tango, Bossa Nova etc) | ORIENTAL / ASIAN | POP / AMBIENT | REGGAE / DUB / CARIBBEAN | TRADITIONAL / NEO-FOLK / FOLKLORE IMAGINARE | WESTERN EUROPE (Flamenco, Fado etc) | EASTERN EUROPE | WORLD FUSION ELECTRO NEWWAVE EXPERIMENTAL |
|---------|--------------|-------|--------|--|-----------|-------------------------|-------|---------------------|---|---------------------|------------------|--------------------------------|--|--|-------------------|--|

Trio Istanbul Night was formed in 2002 in Zrenjanin. Their music is a journey across the Mediterranean and the Balkans. The trio is led by cello player Roni Beraha. After a visit to Istanbul and discovery of Sufi music and traditional Turkish instruments, he developed an exciting musical idiom based on his own visions and thoughts of origin and existence in this region. Their music includes original compositions and covers of Sephardic songs. Roni is the author of original material and arrangements of traditional songs are authored by all band members – guitar player Aleksandar Lipovan and percussionist Vladimir Coka Stojković.

ZEMLJANI PEKAČ, PEKA -
nekada je narod na ovom podneblju jeo iz zemljanih posuda. I danas u nekim krajevima žive i rade pravi umetnici za pravljenje takvog posuđa. Hrana pripremljena u ovim posudama zadržava sočnost, a ukus je lep, potpun.



EARTHWARE BAKING BELL, PEKA - People in this region used earthware dishes in the past and even today there are many great craftsmen and artisans making these dishes. Food prepared in these dishes remains juicy and retains full taste.

KOMPOZICIJA / COMPOSITION:
SUFI PRELUDIUM & DANCE

COMP/ARR:
Roni Beraha

POSTAVA / LINE-UP:
Roni Beraha - violoncello,
Aleksandar Lipovan, el.guitar,
Vladimir Coka
Stojković – percussions

INFO AND BOOKING:
@ beraharoni@gmail.com
Istanbul Night (Musician/Band)



ŠAJKAČA -
srpska nacionalna
Kapa nekad. Pravi
se od čoje, štiti
glavu i od sunca, i
od vетra, i od kiše,
i od snega. Ponos
srpskog domaćina.

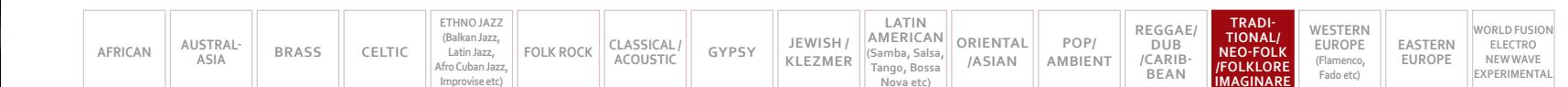


ŠAJKAČA -
Traditional Serbian
headware made of
felt. It protects
head from sun and
wind, rain and snow.
Pride of every
householder.

Izvor was formed in 2004 in Vranje. The band performs traditional Balkan music, mostly from Southern Serbia and Kosovo and Metohija. They also make field recordings of folk music of the region. Using their first hand experience of local music and traditional instruments (tapan, tarabuka, saz, tambura, čemane) and authentic singing of Ivana Tasić, they developed a unique interpretation of traditional music, respecting its authentic spirit. In their arrangements they follow the standards of folk and chalgia bands from Southern Balkans. They have published one album.

Grupa Izvor je osnovana 2004. godine u Vranju. Bavi se izvođenjem tradicionalne balkanske muzike, sa naglaskom na područja Južne Srbije i Kosova i Metohije i sakupljanjem terenskih muzičkih snimaka. Uz pomoć tog iskustva i uz korišćenje tradicionalnih instrumenata (tapan, tarabuka, saz, tambura, čemane), te izvornog načina pevanja u glasu Ivane Tasić, oni nastoje da svoju interpretaciju tradicionalne muzike utemelje na autentičnom shvatanju njenog izvornog duha. Aranžmani su urađeni u skladu sa standardima orkestara narodnih instrumenata južnog dela Balkana i delimično, čalgijskih orkestara. Do sada su objavili jedan album.

IZVOR





KAL

Kal (meaning "black" in Romani language) is an urban Roma band from Belgrade which has grown into one of the most vital representatives of the world music sound in the region. Western critics often refer to this band as „Rock'n'Roma”, the phrase once used by the band frontman Dragan Ristić to describe the music they create and play. The band was formed in 1996, but they got wider exposure after their debut album released in 2006. The band members are Dragan Ristić (guitar, voice), Miloš Veličković (drums), Ivan Kuzev (bass), Dejan Jovanović (accordion) and Milorad Jevremović (violin). KAL is known for contemporary fusion of traditional Roma sound with elements of popular music (rock, punk, blues, soul, hip-hop etc.) and music from other regions (Middle Eastern music, flamenco and reggae). They have three albums. The first two (Kal and Radio Romanista) reached number one position in the World Music Chart Europe. KAL is the only band from this region that was invited to play in WOMAX Spain 2006, among 1000 bands from around the world.

ČVARCI – u Srbiji ih od milošte zovu i "bombone od svinje". Delikates. Gurmansko jelo u kome znaju da uživaju mnogobrojni sladokusci. Ako su topli, onda su neodoljivi. Ako dolazite u Srbiju, obavezno probajte čvarke, nećete zažaliti.



ČVARCI – Pork cracklings, in Serbia also known as "pork candies". A delicacy and very popular gourmet treat, irresistible while still hot. If you come to Serbia, make sure to give it a try. You will not regret it.

KOMPOZICIJA / COMPOSITION:
IDEML DALJE

COMP/ARR:
Dragan Ristić

TEXT: Boris Mišić

NAZIV ALBUMA / ALBUM TITLE:
Romologija

IZDAVAČ / LABEL:
Multimedia Music, 2014
www.multimedia-music.com

INFO AND BOOKING:
e +381 64 177 46 93
@ info@kalband.com
w www.kalband.com
yt YouTube: Grupa Kal

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc)

ORIENTAL
/ASIAN

POP /
AMBIENT

REGGAE /
DUB / CARIB-
BEAN

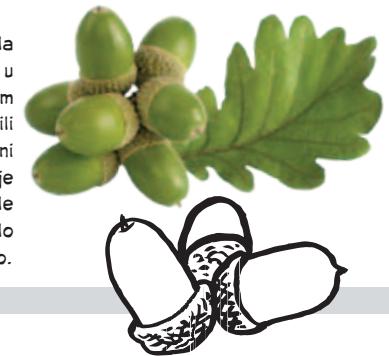
TRADITIONAL-
NEO-FOLK /
FOLKLORE IMAGINARE

WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE
ELECTRO
NEWWAVE
EXPERIMENTAL



ŽIR – priroda je dala plod hrasta. Hrast je u Srbiji rastao u mnogim šumama. Seljaci su gajili svinje koje su bile ključni izvozni proizvod. Svinje su se uglavnom hranile žirim i tako je nastajalo najčistije organsko meso.



ACORN – Oak trees are plentiful in Serbia and acorn fed swines were the main export product of Serbia in the past. Acorns were the main part of the swines' diet and Serbia produced truly organic pork.

KOMPOZICIJA / COMPOSITION:
KURVIN VODENJAK / WHORES AQUARIUS

COMP: Vladimir Lenhart, Tijana Stanković, Milan Milojković

ARR: Vladimir Lenhart

POSTAVA / LINE-UP:
Nikola Dražić – druga gitara / 2nd guitar, Filip Đurović – bubnjevi/drums, Vladimir Lenhart – bass guitar, trake / bass guitar, tapes, Milan Milojković – prva gitara/1st guitar, Mirjana Raić – vokal/vocal

SNIMATELJ / RECORDED BY:
Filip Đurović

PRODUCENT / PRODUCED BY:
Shpira

INFO AND BOOKING:
@ vladimirlenhart@gmail.com
w www.soundcloud.com /lenhart-tapes
f lenhartapes

The man behind Lenhart Tapes project is Vladimir Lenhart, a master in audio-cassette sound manipulation. Applying the principles of ready-made art, in live performances he is mixing found sounds with his own rhythm loops, using walkmans as musical instruments. Calling his works „tape music“ he refers to a specific chapter in the history of contemporary electronic music, represented by Otto Luening, Vladimir Ussachevsky or Holger Czukay. As a dedicated and long standing collector of audio-cassettes, Lenhart is impressed by ethnomusicological field recordings, spoken word and propaganda programmes, audio postcards and other forms of recordings he frequently uses to design his own unique and original sound. Since 2010 he has performed in Serbia, Hungary, Slovakia, Czech Republic, Austria, France, Italy, Sweden, Slovenia, Croatia and Bosnia and Herzegovina.





LAJKÓ FÉLIX

PETAO -
nekad ukras
dvorišta,
uobičajeni
budilnik,
danas omiljen
samo u supi
ili u Kotliću.
Ponegde još
budi ujutru
domaćine.



ROOSTER - Once
the pride of every
village yard and alarm
clock of every village
household. Today they
are more popular in
soups and pots. Yet,
there are villages
where roosters still
give a wake up call
every morning.

KOMPOZICIJA / COMPOSITION:
CIPÖK

Comp/Arr:
Lajkó Félix

POSTAVA / LINE-UP:
Lajkó Félix, Brasno Antal,
Kurina Michael, Kurina Ferenc

NAZIV ALBUMA / ALBUM TITLE:
Mező

IZDAVAČ / LABEL:
Fonó Records, 2013
www.fono.hu

INFO AND BOOKING:
w www.lajkofelix.hu
X Produkció László Horváth:
Artistic manager
@ xprodukcio@t-online.hu
 Silvia Winkler
- International booking
@ winkler.silvia@gmail.com
c +36 30 485 8554

Lajkó Félix (1974) is an artist also known as the Paganini of Vojvodina. This zither and violin player and composer is using all means of musical expression, from chamber music formats to extended lineups (cimbalom, percussion, double bass, viola). He has collaborated with many well known artists – from Japanese artist and dancer Min Tanaka, through left-wing rock band Noir Desir (France), Dresch Quartet (Hungary) to jazz musician Boris Kovač and brass band leader Boban Marković. He has played many concerts in reputable European music halls and festivals. Lajkó Félix's music defies categorization. His improvisations are built on foundations of folk, classical, rock, blues and jazz music, intertwined with Panonian melancholy, energy of rock and folk motifs of Hungarian and Serbian heritage. He is also composing music for theatre and film and has issued 14 albums.

Lajko Feliks (1974) je vojvođanski umetnik, koga često nazivaju „vojvođanskim Paganinijem“. Ovaj cimbala, violinista i kompozitor istražuje različite mogućnosti izraza, od kamernog pristupa do muziciranja u proširenoj postavi (cimbalo, udaraljke, kontrabas, viola). Saradivao je sa vrhunskim umetnicima - od japanskog umetnika i baletskog plesača Min Tanake, preko levičarskog rok sastava Noir Desir (Francuska), Dresch Quartet-a (Mađarska), do džez muzičara Borisa Kovača i Bobana Markovića. Održao je brojne koncerte u prestižnim evropskim dvoranama, kao i na festivalima. Ono što je karakteristično za muziku koju stvara Lajko Feliks je da se ne može svrstati niti u jedan muzički stil. Ovaj umetnik improvizuje na osnovama folk, klasične, rok, bluz i džez muzike, te njegova muzika spaja panonsku melanoliju, rock energiju, folklorne motive mađarskog i srpskog nasleđa. Oprobao se i na polju primenjene muzike stvarajući dela za pozorište i film, a do sada je objavio 14 albuma.





LEPI JOVA

| | | | | | | | | | | | | | | | | |
|---------|--------------|-------|--------|--|-----------|--------------------|-------|------------------|--|------------------|---------------|--------------------------|---|--|----------------|---|
| AFRICAN | AUSTRAL-ASIA | BRASS | CELTIC | ETHNO JAZZ (Balkan Jazz, Latin Jazz, Afro Cuban Jazz, Improvisation etc) | FOLK ROCK | CLASSICAL/Acoustic | GYPSY | JEWISH / KLEZMER | LATIN AMERICAN (Samba, Salsa, Tango, Bossa Nova etc) | ORIENTAL / ASIAN | POP / AMBIENT | REGGAE / DUB / CARIBBEAN | TRADITIONAL / NEO-FOLK / FOLKLORE IMAGINARE | WESTERN EUROPE (Flamenco, Fado etc) | EASTERN EUROPE | WORLD FUSION ELECTRO NEWWAVE EXPERIMENTAL |
|---------|--------------|-------|--------|--|-----------|--------------------|-------|------------------|--|------------------|---------------|--------------------------|---|--|----------------|---|

"Lepi Jova" is an instrumental ensemble formed in Novi Sad in 2008. In their original compositions and interpretations of traditional songs they use Balkan motifs, with occasional forays into rock or Latino sound. Most of the original compositions are written by Željko Džakić and Milorad Kukić. They are known for humored approach and balanced virtuosity of frula and guitar player Milorad Kukić and clarinet player Miloš Mijatović. In their high energy performances they demonstrate enviable competence, both as soloist and as a band. Their intricate arrangements fuse Serbian kolo, Balkan beats, jazz and elements of pop music. They have published one album.

RUZMARIN - začinska biljka, odličan dodatak ribi i jagnjetini. Vezana trobojka na grančici ruzmarina ukras je gostima na svadbi. Ukras se kačio na odeću i bio je znak pripadanja svatovima. Po završetku svadbe, ruzmarin se nosi kući i dugo lepo miriše i podseća nas na lepe trenutke na veselju.



ROSEMARY - Spice herb, mostly used in fish and lamb dishes. A rosemary twig with a three-color strip is traditionally used to decorate the guests as they come to the wedding. It is attached to the lapel and it shows that the guest is a member of the party. After the wedding, the rosemary twig is taken home as a fragrant keepsake of the good time the guests had at the wedding.

KOMPONICIJA / COMPOSITION:
ČONOPLJANSKA SEDMICA

COMP: Milorad Kukić

ARR: Lepi Jova Ensemble

POSTAVA / LINE-UP:

Milorad Kukić – frula, gitara/pipa, guitar, Miroslav Majstorović – violin/violin, Miloš Mijatović – klarinet, saksofon/clarinet, saxophone, Tibor Sabo – bas gitara/bass guitar, Željko Džakić – gitara/guitar, Njegoš Krakić – tarabuka, bongosi

NAZIV ALBUMA / ALBUM TITLE:
Jovin prvi album

IZDAVAČ / LABEL:

World Music Association of Serbia
WMAS Records, 2013

INFO AND BOOKING:

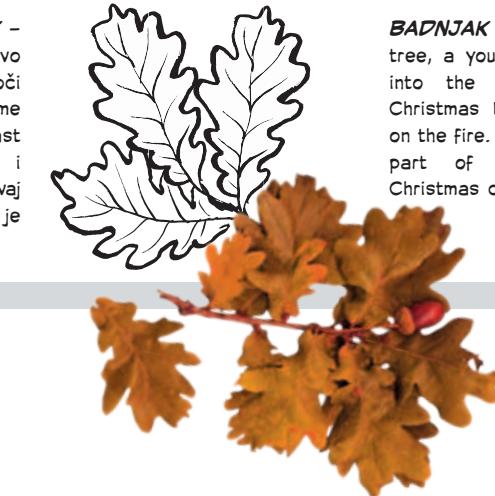
+381 64 3221 729
@kukic.milorad@gmail.com
www.lepijova.com



MORAITIKA

| | | | | | | | | | | | | | | | | |
|---------|--------------|-------|--------|--|-----------|-------------------------|-------|---------------------|---|---------------------|--------------------------|--------------------------------|--|--|-------------------|--|
| AFRICAN | AUSTRAL-ASIA | BRASS | CELTIC | ETHNO JAZZ (Balkan Jazz, Latin Jazz, Afro Cuban Jazz, Improvisation etc) | FOLK ROCK | CLASSICAL / ACOUSTIC | GYPSY | JEWISH / KLEZMER | LATIN AMERICAN (Samba, Salsa, Tango, Bossa Nova etc) | ORIENTAL / ASIAN | POP / AMBIENT | REGGAE / DUB / CARIBBEAN | TRADITIONAL / NEO-FOLK / FOLKLORE IMAGINARE | WESTERN EUROPE (Flamenco, Fado etc) | EASTERN EUROPE | WORLD FUSION ELECTRO NEWWAVE EXPERIMENTAL |
|---------|--------------|-------|--------|--|-----------|-------------------------|-------|---------------------|---|---------------------|--------------------------|--------------------------------|--|--|-------------------|--|

HRAST, BADNJAK – sveto Božićno drvo u Srbija. Veče uoči Božića koja nosi ime po Badnjaku hrast se unosi u kuću i loži na vatri. Uz ovaj dogadjaj vezano je puno lepih običaja.



BADNJAK – Holy Christmas tree, a young oak, brought into the house on the Christmas Eve and placed on the fire. It is the central part of the elaborate Christmas celebration.

KOMPOZICIJA / COMPOSITION:
DENA

COMP: Nera Beljanski

ARR: Nera Beljanski
and Moraitika Ensemble

POSTAVA / LINE-UP:
Nera Beljanski – klavir, vokal/piano,
vocal, Siniša Balog – harmonika/
accordion, Miroslav Pestelek - alt
saksofon/alt saxophone, Vladimir
Samardžić – bas gitara/bass guitar,
Marijana Ljiljak – tarabuka, Ištvan
Čik – bubnjevi/drum

NAZIV ALBUMA / ALBUM TITLE:
**Vrata Mora /
The Door of the Sea**

IZDAVAČ / LABEL:
World Music Association of Serbia
WMAS Records, 2013

INFO AND BOOKING:
@ neraitika@gmail.com
f Moraitika.Band

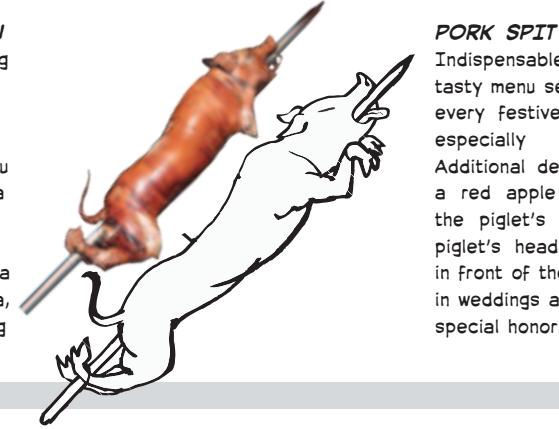
Sastav „Moraitika“ osnovan je 2009. godine u Novom Sadu, sa ciljem da izvodi kompozicije temperamentne pijanistkinje Nere Beljanski. Ovaj sastav, koji u poslednje vreme nastupa u formaciji trija, izvodi ambijentalnu muziku sa tekstovima na fiktivnom jeziku. Muzika ovog sastava inspirisana je morskim ambijentom i predstavlja dopadljivu kombinaciju maloazijskih ritmova, ponekog džeza akorda, setnih pijanističkih tema, bogate sintajzerske prateњe i toplih bas-linija, smeštenih tačno negde u zlatnu sredinu da budu prijemčive i „stroži-jem“ ljubitelju world muzike, ali i publici navikloj pre svega na pop forme. Do sada su objavili dva albuma.

GUIDE TO WORLD MUSIC IN SERBIA 61 VODIČ ZA WORLD MUSIC U SRBIJI



NAKED

PRASE NA RAŽNU
- važan ukras svakog veselja, naročito svadbi. Vrio ukusno. Poseban ukras tako pripremljenom prasetu je crvena jabuka koja se stavљa u usta praseta. Praseća glava se na svadbama servirala ispred kuma, što je znak naročitog poštovanja.



PORK SPIT ROAST -
Indispensable and a very tasty menu selection for every festive occasion, especially weddings. Additional decoration is a red apple placed in the piglet's snout. The piglet's head is placed in front of the best man in weddings as a sign of special honor.

KOMPOZICIJA / COMPOSITION:
NEWZ ORLEANZ CHOCHEK

COMP/ARR:
Naked band

POSTAVA / LINE-UP:
Branislav Radojković - bass guitar, Goran Milošević - drum, Ivan Teofilović - tenor sax, Đorđe Mijušković - violin; Special guest: Amir Gwirtzman - alto sax, zurla

NAZIV ALBUMA / ALBUM TITLE:
Nakedonia

IZDAVAČ / LABEL:
Narrator records, 2015
www.narrator.hu

INFO AND BOOKING:
@ booking@naked.rs
w www.naked.rs

Naked is cutting-edge collaborative core-band from Belgrade, Serbia, with its feet firmly rooted in unique mix of global urban grooves with Balkan, world and free-jazz relishes. Naked's fiercely corpulent mix of traditional music heritage from the Balkans with swing and free-jazz is the soundtrack to band's everlasting quest for true music identity. Spring of 2015 Naked welcomes with a 3rd studio album „Nakedonia“ (second for Hungarian label Narrator Records) and new formation. Striped to a quartet the band gets more naked than ever, extravagantly topped with soul voices of baritone sax, bass clarinet, duduk, zurla and other reeds by Amir Gwirtzman. Naked's new, quartet formation, features Branislav Radojkovic (bass), Goran Milosevic (drums, percussions), Djordje Mijuskovic (violin) and Ivan Teofilovic (clarinet, sax).

Naked je kolaborativno jezgro eksperimentalnog muzičkog sastava iz Beograda, sa dubokim korenima u jedinstvenoj mešavini globalnih urbanih ritmova sa balkanskim, world music i free jazz primesama. Njihova žestoka i korplentna mešavina muzičkog nasledja Balkana sa svingom i free jazzom je zvučna osnova neprestane potrage za pravim muzičkim identitetom. Na proleće 2015. Naked je objavio svoj treći studijski album „Nakedonia“ (drugi za mađarsku etiketu Narrator Records) u novoj postavi. U formi kvarteta zvuk sastava je ogoljeniji nego ikad, dopunjeno upečatljivom i toplo zvučnom završnicom bariton saksofona, bas klarineta, duduka, zurle i drugih duvačkih instrumenata Amira Gwirtzmana. Novi format kvarteta uključuje Branislava Radojkovića (bas), Gorana Miloševića (bubnjevi, udaraljke), Đorđa Mijuškovića (violina) i Ivana Teofilovića (klarinjet, saksofon).

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc)

ORIENTAL
/ASIAN

POP /
AMBIENT

REGGAE /
DUB /
CARIB-
BEAN

TRADI-
TIONAL /
NEO-
FOLK /
FOLKLORE
IMAGINARE

WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE
ELECTRO
NEWWAVE
EXPERIMENTAL



BURE DRVENO, KACA

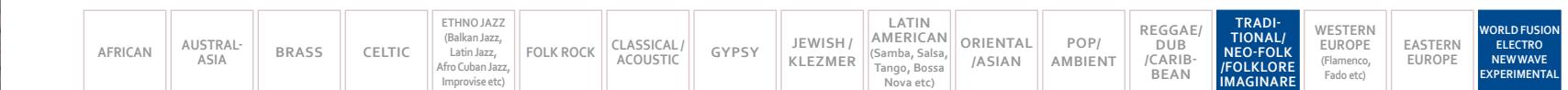
- drvena burad su nekad bila pravo blago, a i danas je slično. Prave ih dobri majstori od kvalitetnog drveta da dugo traju. U njima se čuva vino, rakija ili kiseli kupus. Nema kuće bez bureta.



WOODEN BARREL, KACA
- Wooden barrels were treasured in the past and are in high demand today. The best craftsmen use high quality wood to make them last for a long time. They are used to store wine, rakija and sauerkraut. Every good household must have a wooden barrel.

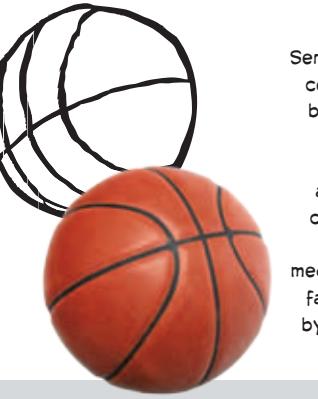
Organj is founded in 2013th at the southeast part of Serbia, in the heart of the Balkans. This area has always been a crossroads of different cultures: the Ottoman, Greek, Macedonian, Bulgarian, Roman, Western culture, which made crucial impact on the wealth of musical traditions of the area. All this musical diversity, which Vranje as the seat of the group has, members of the „Organj“ connects with contemporary jazz elements, modern classical music and other genres of music present today, making a unique musical expression and assembly. A rare blend of divine voice and archaic sound of kaval, colored with modern jazz guitar sound, through which intertwines complex but disguised rhythm Balkans, makes the definition of the term group „Organj“.

OGANJ





KOŠARKA – Srbija je zemlja košarke. Najčešći uspesi reprezentacije su upravo iz ovog sporta. Sve osim zlatne medalje na velikim takmičenjima se smatra nedovoljnim uspehom što je potvrđeno nedavno na evropskom šampionatu.



BASKETBALL – Serbia is a basketball country. The national basketball selection has been most successful as far as team sports are concerned. Anything less than a gold medal is considered a failure, as confirmed by the last European Championship.

KOMPOZICIJA / COMPOSITION:
ONE / MILK & HONEY

TEXT: Aleksandar Petrović

COMP:
Vladan Jovković and Dejan Lalić

ARR:
Vladan Jovković and Dejan Lalić

POSTAVA / LINE-UP:
Aleksandar Petrović – lead vocal,
Nikola Stanojević – violin, Bojan
Petrović – tin whistle, Dejan Lalić
– irish bouzouki, Vladan Jovković
– acc. guitar, Dejan Grujić – bass,
Dušan Živanović – drums

Orthodox Celts started out in 1992 in Belgrade, as the first band in Eastern Europe to play Irish music in a widest sense, blending Celtic folk-rock elements into their authentic musical idiom. Their memorable live performances and positive energy earned them a massive following. They are rightfully regarded as one of the greatest concert attractions in Serbian rock scene and they have inspired and influenced many new bands across the region. They have published five studio albums.

Orthodox Celts su osnovani 1992. godine u Beogradu, kao prvi bend u Istočnoj Evropi koji je svirao irsku muziku u najširem smislu, uključujući keltske folk-rock elemente u svoj autentični muzički izraz. Izvanredni nastupi i pozitivna atmosfera su doveli do toga da ovaj sastav stekne armiju fanova koja ih prati na njihovim koncertima, pa se sa pravom smatra da je Orthodox Celts jedna od najvećih koncertnih atrakcija na srpskoj rock sceni, koja je inspirisala i uticala na brojne mlade bendove širom regiona. Do sada su objavili pet studijskih albuma.

ORTHODOX CELTS

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc)

ORIENTAL
/ASIAN

POP /
AMBIENT

REGGAE /
DUB / CARIB-
BEAN

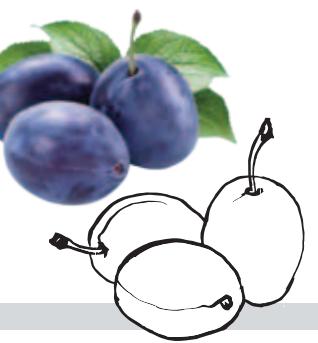
TRADITIONAL-
NEO-FOLK
/FOLKLORE
IMAGINARE

WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE
ELECTRO
NEWWAVE
EXPERIMENTAL



ŠLJIVA – glavno voće u Srbiji. Svako starije dvorište u Srbiji ima makar dva, tri stabla šljive. Srbija je bila izvoznik suvih šljiva još u srednjem veku. Najpoznatiji proizvod je, naravno, rakija "šljivovica", mada je i džem od šljiva odličan.



PLUM – The most popular fruit in Serbia. Every old yard in Serbian villages has at least two or three plum trees. Serbia exported dried plums even in the Middle Ages. Best known product is plum rakija, of course, but plum jam is also excellent.

KOMPOZICIJA / COMPOSITION:
BRADE MEETS TOZOVAC

COMP/ARR: Aleksandar Jovanović

PRODUCER: Ivan Grlić

POSTAVA / LINE-UP:
Aleksandar Jovanović - piano,
Marko Fabry - el.bass,
Maks Kochetov - alto and soprano
saxophone, Aleksandar Cvetković
- drums, Uroš Šećerov - percussions

NAZIV ALBUMA / ALBUM TITLE:
Serendipity

IZDAVAČ / LABEL:
Srpska duša, 2015.

INFO AND BOOKING:

+381 65 919 03 01

@ ivan.grlic@gmail.com

w www.sjbproject.com

f sjbproject

*S*erbian Jazz, Bre! is a multimedia project launched in 2011 as a part of the eponymous art project of photographer Ivan Grlić, aiming at cross-pollination between music and visual arts and promotion of Serbian and Balkan jazz in a new way. The musical part of the project brought together some of the leading Serbian musicians who developed a language of their own using contemporary jazz and rich musical heritage of the Balkans. In addition to original numbers, their repertoire includes compositions of famous Serbian jazzmen and Serbian folk songs arranged and performed in the style reflecting the state of contemporary Serbian jazz. An integral part of their performances are video materials and photographs provided by Ivan Grlić in the role of a VJ. Members of Serban Jazz, Bre! are Aleksandar Jovanović-Šljuka – piano, composer and arranger, Maks Kochetov – alt saxophone, Marko Farby – bass, Aleksandar Cvetković – drums, Uroš Šećerov – percussion. They have published two albums: Serbian Jazz BRE Project (2013) and Serendipity (2015).

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc)

ORIENTAL
/ASIAN

POP /
AMBIENT

REGGAE /
DUB /
CARIB-
BEAN

TRADITIONAL /
NEO-
FOLK /
FOLKLORE
IMAGINARE

WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE

WORLD FUSION
ELECTRO
NEWWAVE
EXPERIMENTAL



SERBOPLOV

| | | | | | | | | | | | | | | | |
|---------|--------------|-------|--------|---|-----------|--------------------|-------|----------------|--|----------------|-------------|--------------------------|--|--|--|
| AFRICAN | AUSTRAL-ASIA | BRASS | CELTIC | ETHNO JAZZ (Balkan Jazz, Latin Jazz, Afro Cuban Jazz, Improvisation etc.) | FOLK ROCK | CLASSICAL/Acoustic | GYPSY | JEWISH/KLEZMER | LATIN AMERICAN (Samba, Salsa, Tango, Bossa Nova etc.) | ORIENTAL/ASIAN | POP/AMBIENT | REGGAE/DUB/ CARIBBEAN | TRADITIONAL/ NEO-FOLK/ FOLKLORE IMAGINARE | WESTERN EUROPE (Flamenco, Fado etc) | EASTERN EUROPE NEWWAVE EXPERIMENTAL |
|---------|--------------|-------|--------|---|-----------|--------------------|-------|----------------|--|----------------|-------------|--------------------------|--|--|--|

*S*erboplov was formed in 2005 in Novi Sad by clarinet player Bogdan Ranković. Their starting point was Serbian urban music of the 19th and the first half of the 20th century. Their main musical form is kolo in traditional, urban and modern forms, with addition of folk songs and original compositions in traditional style. Using their time machine to perform compositions from distant past, Serboplov members continue to search for the musical roots, in a variety of traditional styles and modern forms. They have published two CDs: Serboplov (B92, 2004) and Serboplov 2 (WMAS, 2014).

SARMA – mjeveno
meso i začini uvijeni
u list kiselog kupusa.
Najbolja je kad se
kuva u zemljanim
loncu. Najveći
neprijatelj vitke linije
zimi. Nezaobilazan
sastojak tradicionalne
trpeze.



SARMA – Minced
meat and spices rolled
into a sauerkraut leaf.
The best sarma comes
from earthware dishes.
A great danger
for one's waistline
during the winter.
Indispensable part of
traditional menus.

KOMPOZICIJA / COMPOSITION:
SERBREAZA

COMP/ARR: Bogdan Ranković

POSTAVA / LINE-UP:

Bogdan Ranković – frula, klarinet/pipe, clarinet, Vladimir Ćuković – violina/violin, Željko Kostić – violina/violin, Aleksandar Stepanović – viola, Ervin Malina – kontrabas/d. bass, Ištván Čik – udaraljke/percussion

NAZIV ALBUMA / ALBUM TITLE:
Serboplov 2

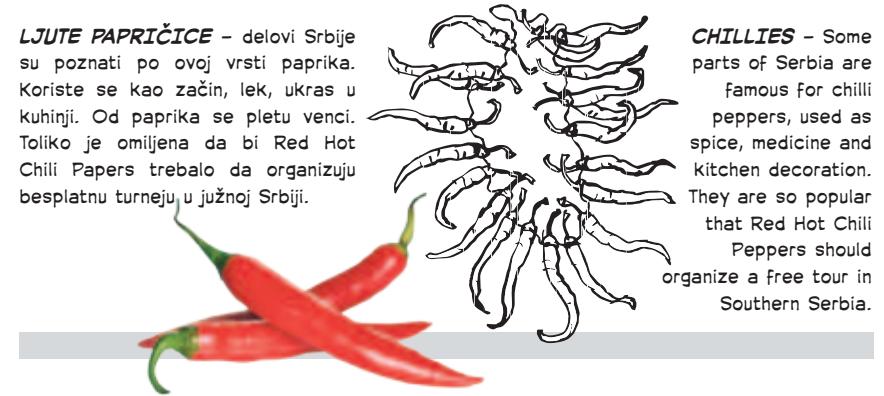
IZDAVAČ / LABEL:

World Music Association of Serbia
WMAS Records, 2014.
www.worldmusic.org.rs

INFO AND BOOKING:
@ bocar67@gmail.com



LJUTE PAPRIČICE – delovi Srbije su poznati po ovoj vrsti paprika. Koriste se kao začin, lek, ukras u kuhinji. Od paprika se pletu venci. Toliko je omiljena da bi Red Hot Chili Papers trebalo da organizuju besplatnu turneju u južnoj Srbiji.



CHILLIES – Some parts of Serbia are famous for chilli peppers, used as spice, medicine and kitchen decoration. They are so popular that Red Hot Chili Peppers should organize a free tour in Southern Serbia.

Shaza La Kazoo is a band from Belgrade (Serbia) formed by Milan Djuric (usb-clarinet, plastic knobs, faders, rubber pads, silicon chips, singing and shouting) and Uros Petkovic (electric violin, turntablism and silicon chips). The band plays danceable electronic bass music spiced with the sounds originating from their own region - the Balkans. Their interpretation of Balkan melodies, harmonies and rhythm patterns are often intertwined with the influences that come mostly from Latin America and Sub-Saharan Africa, creating the unique musical blend which they call folkstep.

Shaza La Kazoo je sastav iz Beograda (Srbija), koji su osnovali Milan Đurić (usb-klarinjet, plastični dugmići, fejderi, sintisajzerski padovi, silikonski čipovi, pevanje i vikanje) i Uroš Petković (električna violina, gramofonizam i silikonski čipovi). Sastav svira plesnu elektronsku bas muziku, začnjenu zvucima sopstvenog kraja sveta – Balkana. Njihovo tumačenje balkanskih melodija, harmonija i ritmičkih obrazaca često se ukršta sa uticajima koji potiču uglavnom iz Južne Amerike i subsaharske Afrike i proizvode jedinstvenu muzičku mešavinu, koju nazivaju folkstep.

SHAZALAKAZOO

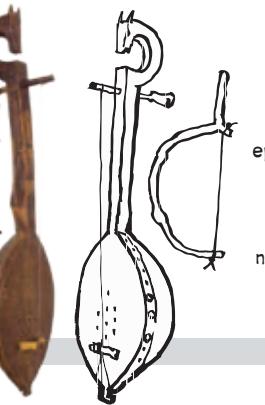
| | | | | | | | | | | | | | | | | |
|---------|--------------|-------|--------|--|-----------|----------------------|-------|------------------|--|------------------|---------------|--------------------------|---|---|----------------|--|
| AFRICAN | AUSTRAL-ASIA | BRASS | CELTIC | ETHNO JAZZ (Balkan Jazz, Latin Jazz, Afro Cuban Jazz, Improvisation etc) | FOLK ROCK | CLASSICAL / ACOUSTIC | GYPSY | JEWISH / KLEZMER | LATIN AMERICAN (Samba, Salsa, Tango, Bossa Nova etc) | ORIENTAL / ASIAN | POP / AMBIENT | REGGAE / DUB / CARIBBEAN | TRADITIONAL / NEO-FOLK / FOLKLORE IMAGINARE | WESTERN EUROPE (Flamenco, Fado etc) | EASTERN EUROPE | WORLD FUSION ELECTRO NEWWAVE EXPERIMENTAL |
|---------|--------------|-------|--------|--|-----------|----------------------|-------|------------------|--|------------------|---------------|--------------------------|---|---|----------------|--|



SHIRA U'TFILA

| | | | | | | | | | | | | | | | | |
|---------|--------------|-------|--------|--|-----------|--------------------|-------|----------------|---|-----------------|-------------|--------------------------|--|---|----------------|--|
| AFRICAN | AUSTRAL-ASIA | BRASS | CELTIC | ETHNO JAZZ (Balkan Jazz, Latin Jazz, Afro Cuban Jazz, Improvisation etc) | FOLK ROCK | CLASSICAL/Acoustic | GYPSY | JEWISH/KLEZMER | LATIN AMERICAN (Samba, Salsa, Tango, Bossa Nova etc) | ORIENTAL /ASIAN | POP/AMBIENT | REGGAE/DUB /CARIBBEAN | TRADITIONAL/ NEO-FOLK /FOLKLORE IMAGINARE | WESTERN EUROPE (Flamenco, Fado etc) | EASTERN EUROPE | WORLD FUSION ELECTRO NEWWAVE EXPERIMENTAL |
|---------|--------------|-------|--------|--|-----------|--------------------|-------|----------------|---|-----------------|-------------|--------------------------|--|---|----------------|--|

GUSLE – tradicionalni instrument u Srbiji. Uz gusle su se pevale epske pesme i prenosila predanja vekovima. Zahvaljujući guslarima održavao se nacionalni duh u borbi protiv osvajača.



GUSLE – Traditional Serbian instrument. The sound of gusle accompanied singing of epic songs and preserved the ancient stories through the centuries. Gusle players kept the national spirit alive in the times of hardship and foreign occupation.

KOMPOZICIJA / COMPOSITION:
LA MUERTE DEL DUQUE DE GANDIA / MACEDONIAN HICAZ
Traditional

ARR: Shira u'tfila Ensemble
Recorded live at The Belgrade Philharmonic Hall, 2010.

POSTAVA / LINE-UP:
Stefan Sablić – vocal, oud, Akash Bhatt – percussions, Srđan Đorđević – doublebass, Filip Krumes – violin, Elad Gabay - qanun

NAZIV ALBUMA / ALBUM TITLE:
Kante Enkantante

IZDAVAČ / LABEL:
JCCA, 2014.
www.jcca.org.rs

INFO AND BOOKING:
@ stefansablic@gmail.com
w www.shirautfila.com



SVETLANA SPAJIĆ

DAIRE – gde su daire, tu je veselje. Napravljene su od obruča preko koga je razapeta koža. U samom ramu nalazi se više parova okruglih metalnih pločica koje pri udaru ili trešenju instrumenta zveče. Kao ritmički instrument, upotrebljava se uz pevanje i igru.



TAMBOURINE – Tambourines are present in every festivity. It consists of a frame with a drumhead and small metal jingles which produce sound when the tambourine is shaken or hit. Its is used as a percussion instrument to accompany singing and dancing.

KOMPOZICIJA / COMPOSITION:
ZAKOŠENA ZELENA LIVADA
THE GREEN FIELD IS MOWN
Tradicionalna srpska pesma - potresalica, kosačka, na dugački glas, prema potresanju Todor Todorovića (1887) i Milana Kaurina (1906) iz Donje Pecke, Mrkonjić Grad, Bosanska Krajina, zabeležio Vlada Milošević 1954. godine; potresaju: S. Spajić i Z. Tomić, oče M. Nikolić / uredila: Svetlana Spajić. /Traditional Serbian song – „Potresalica“ (in „shaking style“), performed during mowing in „the long air“ style, acc. to singing of Todor Todorović (1887) and Milan Kaurin (1906), the village of Donja Pecka, Mrkonjić Grad vicinity, Bosnian Krajina, field recording by V. Milošević in 1954; shake S. Spajić and Z. Tomić, supports with „o“ M. Nikolić / arr: Svetlana Spajić

Traditional artist Svetlana Spajić (1971) has been working towards preservation of Serbian traditional culture for more than two decades, organizing frequent field trips in which she studied and learned traditional songs from the eldest and the best original folk singers. Her repertoire includes all styles of traditional a capella singing, mostly in archaic forms, some of which are extremely rare or almost extinct in the regions in which they originated. Since 2009 she has been leading a capella female group Svetlana Spajic Group. She also performs with Belgrade instrumental ensemble Belo platno. She has participated in domestic and international music and theater projects and performed with famous international musicians and singers in the fields of traditional, world, new and improvised music. Since 2011 she is engaged as a performer in Robert Wilson's theatre production Life and Death of Marina Abramović.

Traditionalna umetnica Svetlana Spajić (1971), više od dve decenije posvećena je negovanju i očuvanju srpske tradicionalne kulture, sakupljući i učeći na terenu od izvornih pevača najstarije generacije. Njen repertoar obuhvata sve tradicionalne a kapela pevačke stilove i najvećim delom ga čine stari, arhaični oblici, od kojih su neki danas veoma retki i gotovo potpuno iščezli u prostorima iz kojih su potekli. Od 2009. predvodi svoj ženski a kapela sastav, Pjevačku družinu Svetlane Spajić (Svetlana Spajic Group), a nastupa i sa beogradskim instrumentalnim ansamblom „Belo platno“. Učestvovala je u domaćim i internacionalnim muzičkim i pozorišnim projektima, i nastupala sa svetski poznatim vokalnim umetnicima i muzičarima, kako onima na polju tradicionalne, tako i u okviru world, nove i improvizovane muzike. Od 2011. godine angažovana je na pozorišnom projektu „Život i smrt Marina Abramović“ pozorišnog reditelja Roberta Vilsona.

MEMBERS OF SVETLANA SPAJIĆ GROUP ARE:
Svetlana Spajić - vocal, Dragana Tomić - vocal,
Minja Nikolić - vocal, Jovana Lukić - vocal and
Zorana Bantić - vocal

NAZIV ALBUMA / ALBUM TITLE:
Siv sokole / Grey falcon

IZDAVAČ / LABEL: Multimedia Music, 2012.
www.multimedia-music.com

INFO AND BOOKING:
@ ringringpromotions@gmail.com
@ drina@eunet.rs
w www.svetlanaspajic.com

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
(Samba, Salsa,
Tango, Bossa
Nova etc)

ORIENTAL
/ASIAN

POP /
AMBIENT

REGGAE /
DUB / CARIB-
BEAN

WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE

WORLD FUSION
ELECTRO
NEWWAVE
EXPERIMENTAL



PROJA – izuzetno hranljivo jelo od kukuruznog brašna. Klijuno je vekovima i u miru i u ratu. Kukuruz je obavezno morao biti mleven na vodenici.



PROJA – Very nutritive cornbread. The main Serbian meal for centuries, both in times of war and peace. For best results the corn must be milled in a water-mill.

KOMPOZICIJA / COMPOSITION:
DUVAJ VETRE, SENTA, ODZVANJAJ VETRE!
/ FÚJJ SZÉL, ZENTA, VISSZHANGOZZ SZÉL!
BLOW WIND, ZENTA, ECHO WIND!
(in memoriam Anikó Bodor)

COMP/ARR/Mix: Szilárd Mezei
TEXT: Sándor Weöres

POSTAVA / LINE-UP:
Kinga Mezei – vocal, Szilárd Mezei – viola,
Bogdan Ranković – alto sax, bass clarinet, Péter Bede – tenor sax, clarinet, Béla Burány – baritone sax, soprano sax, Branislav Aksin – trombone,
Milan Aleksić – piano, Kornél Pápista – tuba,
Ervin Malina – double bass, István Csík - drums

NAZIV ALBUMA / ALBUM TITLE:
Szilárd Mezei Vocal Ensemble - Fújj szél, Zenta, visszhangozz szél!

IZDAVAČ / LABEL:
Not Two Records, Poland, 2011.
www.nottwo.com

INFO AND BOOKING:
✉ +381 64 150 74 86
✉ szilardbakter@gmail.com
✉ www.szilardmezei.net

Szilárd Mezei (1974) is a composer and viola and double bass player from Senta. He is working in the field of contemporary improvised and composed music inspired by authentic Hungarian folklore, contemporary composition and jazz. He has authored more than 200 compositions written for various chamber and big ensembles. He has published more than 30 albums for labels in Hungary, Portugal, Poland, England, France, Sweden, Germany, Canada, USA and Serbia. He also writes music for theater for which he received the national Sterija award two times, the award for contribution in the field of theater and the Arts Award of Vojvodina Hungarians. Hungarian folk and the spirit of traditional music have a special place in his work, along with improvisation. He is leading several ensembles, from trio format to large ensembles.

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisé etc.)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc.)

ORIENTAL
/ASIAN

POP /
AMBIENT

REGGAE /
DUB / CARIB-
BEAN

TRADITIONAL-
NEO-FOLK /
FOLKLORE IMAGINARE

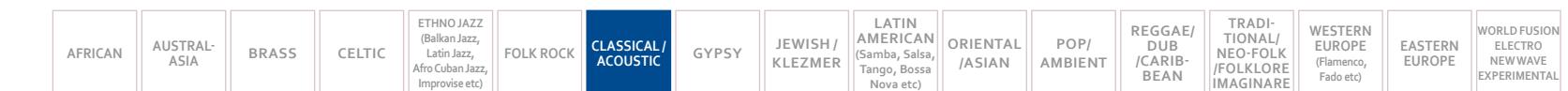
WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE
WORLD FUSION
ELECTRO
NEWWAVE
EXPERIMENTAL



TRIO BALKANSKE ŽICE

TRIO BALKAN STRINGS



FRAKLIĆ, ČOKANJ - Poseban sud za služenje rakije – iz njega ima najbolji ukus. Ime ovog zanimljivog malog suda dolazi od reči frak i znači mali frak. Frak je bio karakterističan za gospodu. Ko u ruci mnogo drži fraklić, teško da može zadržati gospodske manire.



FRAKLIĆ, ČOKANJ - Special flask shaped glass used to serve rakija. It makes rakija taste better. The name comes from the word "frak" and means a minute tailcoat. Tailcoats were typical for gentlemen, but those who spent a lot of time holding a fraklić in hand were not likely to behave in a gentlemen-like manner.

KOMPOZICIJA / COMPOSITION:
VODENICA/WATER-MILL

COMP: Nikola Starčević

ARR: Nikola, Željko and Zoran Starčević

POSTAVA / LINE-UP:
Nikola, Željko and Zoran Starčević

NAZIV ALBUMA / ALBUM TITLE:
Vodenica

IZDAVAČ / LABEL:
PGP RTS / Producija Starčević, 2007

INFO AND BOOKING:

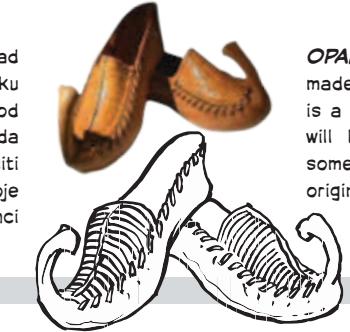
+381 63 302 073

@ balkanstrings@yahoo.com

w www.starcevic.co.rs



OPANCI - nekad univerzalna obuća za svaku priliku koja se pravila od najfinije kože. Priča se da će Nike i Adidas izbaciti sličnu liniju patika, a postoje i teorije da su opanci prototip sportske obuće.



OPANCI - All purpose footwear made of the finest leather. There is a rumor that Nike and Adidas will launch similar models, and some claim that opanci were the original sneakers.

Trojica trio was formed in 2009. The members are Predrag Nedeljković (bass clarinet, frula, clarinet), Aleksandar Andrejević (drums, percussion) and Nenad Bokun (guitar, composition and arrangements). The trio performs their own music which combines and interweaves traditional Serbian music, jazz, elements of classical music and klezmer in a masterful way, without resorting to use of modern day production trickery. Most compositions are written by Bokun. Predrag Nedeljković is author of the compositions which have roots in traditional Serbian music and are performed using frula, bass clarinet and clarinet. In their own words, "the music of Trojica will give you a good measure of strong and free wind that will make you a captain of the storm".

Grupa Trojica postoji od 2009. godine u sastavu: Predrag Nedeljković (bas klarinet, frula, klarinet), Aleksandar Andrejević (bubnjevi, udaraljke) i Nenad Bokun (gitaru, kompozitor i aranžer). Trio izvodi autorsku muziku, koja na volšeban način spaja i prepliće tradicionalnu srpsku muziku, džez, elemente klasične muzike, ali i klezmera, saopštavajući na svoj način suštinu zvuka, bez upotrebe tehnoloških trikova savremene produkcije. Osim Bokuna, u stvaralaštvu ovog trija ističe se i Predrag Nedeljković, posebno u pisanju muzike koja ima korene u tradicionalnoj muzici Srbije, a koje izvodi na fruli, bas klarinetu i klarinetu. Po rečima ovih umetnika „muzika Trojice nudi vam pre svega pregršt oštrog i slobodnog vazduha, koji će vam omogućiti da zaplovite po njoj kao kapetan vetra.“

TROJICA TRIO

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc)

ORIENTAL
/ASIAN

POP /
AMBIENT

REGGAE /
DUB /
CARIB-
BEAN

TRADITIONAL/
NEO-FOLK
/FOLKLORE
/IMAGINARE

WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE

WORLD FUSION
ELECTRO
NEWWAVE
EXPERIMENTAL



VASIL HADŽIMANOV

KUBURA – zbog burne istorije na prostoru Balkana i čestih ratova tokom vekova, Kubura je bila nezaobilazni deo pokućstva. Veoma stari ljudi i danas ne mogu da spavaju ako nemaju neko oružje ispod jastuka ili makar neki metalni predmet.



FLINTLOCK, KUBURA – Tumultuous history of the Balkans and numerous wars over the centuries made Kubura an indispensable household item. Very old people still cannot sleep without Kubura or its equivalent in the house.

KOMPONICIJA / COMPOSITION:
OHRID
Live, Skopje 2000.

COMP/ARR:
Vasil Hadžimanov

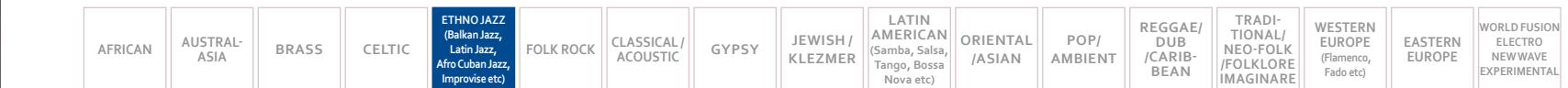
POSTAVA / LINE-UP:
Vasil Hadžimanov – klavijature,
Branko Trijić – guitar, Vladimir
Samardžić – bass, Igor Malešević –
drum, Bojan Ivković – percussion

NAZIV ALBUMA / ALBUM TITLE:
11 razloga za...

IZDAVAČ / LABEL:
PGP RTS, 2001.

KONTAKT / CONTACT:
w www.vhband.com
@ vhband.office@gmail.com
f Vasil Hadžimanov Band

Vasil Hadžimanov (1973) studied piano and arrangement at the Berkeley College of Music where he took his degree. In 1997 he founded Vasil Hadžimanov Band which has performed very successfully in numerous concerts and jazz festivals around the globe. His jazz compositions include elements of folk music. They have published five albums. In 2011 the label SF Records published Vasil Hadžimanov Trio CD titled El Raval, which received excellent reviews. He is also composing music for feature and documentary films and TV shows. He has performed and recorded with many musicians, including David Binney, Matt Garrison, Antonio Sanchez, Trilok Gurtu, Marko Djordjević, George Garzone, Donny McCaslin, Tivon Pennicott, David Gilmore, Reuben Rogers, Adam Deutch, Rodney Holmes, Chris Cheek, Bojan Z, Nigel Kennedy, Duško Gojković, Hüsnü Şenlendirici etc. In 2014 he received the Serbian world music award Vojin Mališa Draškoci.





VELJKO NENADIĆ

AND NEDA NIKOLIĆ



ĆURAN – još jedan od omiljenih kućnih ljubimaca. Što je bio teži to je bio omiljeniji. Koliko je bio omiljen i koliko se gajio svedoči činjenica da je ćuran simbol grada Jagodine. Ranije su se ćurke u Jagodini gajile u izuzetno velikom broju. Bilo ih je toliko da su vozovi usporavali na ulasku u Jagodinu, kako ih ne bi pregazili. Jagodina je u vreme stare Jugoslavije bila glavni snabdevač ćuretinom.



TURKEY – A favorite pet, the bigger the better. It was so popular that the town of Jagodina chose turkey as its symbol. Jagodina once had so many turkeys that trains had to slow down when they approached the town to give turkeys enough time to clear the tracks. In old Yugoslavia Jagodina was the main supplier of turkey meat.

KOMPOZICIJA / COMPOSITION:
EAST WIND

COMP: Veljko Nenadić

POSTAVA / LINE-UP:

Veljko Nenadić - piano,
Neda Nikolić - frula/fife, duduk

NAZIV ALBUMA / ALBUM TITLE:
East Wind

IZDAVAČ / LABEL:

WMAS Records, 2015.
www.worldmusic.org.rs

KONTAKT / CONTACT:

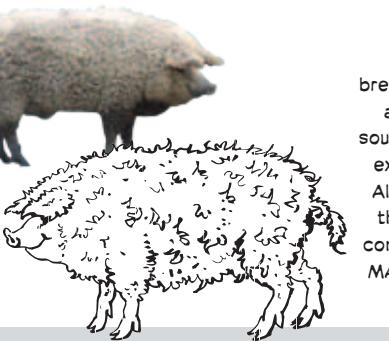
@ dragannenadic61@gmail.com
@ etnoumlje@gmail.com



| | | | | | | | | | | | | | | | | |
|---------|--------------|-------|--------|--|-----------|----------------------|-------|------------------|--|------------------|---------------|---------------------------|---|--|----------------|--|
| AFRICAN | AUSTRAL-ASIA | BRASS | CELTIC | ETHNO JAZZ (Balkan Jazz, Latin Jazz, Afro Cuban Jazz, Improvisation etc) | FOLK ROCK | CLASSICAL / ACOUSTIC | GYPSY | JEWISH / KLEZMER | LATIN AMERICAN (Samba, Salsa, Tango, Bossa Nova etc) | ORIENTAL / ASIAN | POP / AMBIENT | REGGAE / DUB / CARIB-BEAN | TRADITIONAL / NEO-FOLK / FOLKLORE IMAGINARE | WESTERN EUROPE (Flamenco, Fado etc) | EASTERN EUROPE | WORLD FUSION ELECTRO NEWWAVE EXPERIMENTAL |
|---------|--------------|-------|--------|--|-----------|----------------------|-------|------------------|--|------------------|---------------|---------------------------|---|--|----------------|--|



MANGULICA -
autohtona rasa svinja,
nekada omiljen kućni
ljubimac u Srba,
danas izvor retkog
i skupocenog mesa.
Iako u Korenu imena
sadrži reč MANGA, nije
dokazana povezanost
sa japanskim MANGA
stripovima.



MANGULICA -
Autochthonous swine
breed, once favorite pet
among Serbs, today a
source of expensive and
excellent tasting meat.
Although it comes from
the root word MANGA,
connection to Japanese
MANGA comics has not
been proven yet.

Vrelo was a traditional vocal and instrumental ethnic music ensemble from 1999 to 2003. When a drummer and a bass player joined them in 2003 the band was thoroughly transformed. The new sound caught attention of the BBC's The Next Big Thing jury in 2007. VRELO performed in London and was awarded the second prize in this prestigious event. The band creates and performs music using Serbian musical heritage as the key element, in combination with modern musical and stage forms. Their sparse and raw sound, using just two or three instruments on the one had and several female voices on the other, moving between the heritage of archetypal patterns and modern idioms, comes across as an integrated and natural whole. They have published two studio albums and one concert DVD. Since 2014 they also perform using acoustic instruments, keeping their peculiar, innovative, tribal and exotic sound alive in a new format.

VRELO





Znsambi Zorule was formed in 1995 in Novi Sad. The idea was to bring together tamburitza players dedicated to art, music and its pleasures. Members of the band are Milan Gluvajić (bass prim), Milan Vučetin (bass prim), Enriko Horvat (E – bass prim), Milan Svirčev (bass), Nikola Zorić (contra), Bojan Trenkić (cello), Zoran Bugsarski Brica – band leader (prim). Zorule is known for interpretations of traditional urban and folk music, artistic arrangements of folk dances and songs for tamburitza bands and interesting spirited performances of classical music, evergreen and lounge music standards.

ZORULE

AFRICAN

AUSTRAL-
ASIA

BRASS

CELTIC

ETHNO JAZZ
(Balkan Jazz,
Latin Jazz,
Afro Cuban Jazz,
Improvisation etc)

FOLK ROCK

CLASSICAL /
ACOUSTIC

GYPSY

JEWISH /
KLEZMER

LATIN
AMERICAN
(Samba, Salsa,
Tango, Bossa
Nova etc)

ORIENTAL
/ ASIAN

POP /
AMBIENT

REGGAE /
DUB / CARIB-
BEAN

TRADI-
TIONAL /
NEO-FOLK
/ FOLKLORE
/ IMAGINARE

WESTERN
EUROPE
(Flamenco,
Fado etc)

EASTERN
EUROPE

WORLD FUSION
ELECTRO
NEWWAVE
EXPERIMENTAL

KAZAN ZA RAKIJU – vesela mašina – uređaj za destilaciju voćnog soka od koga se dobija srpsko nacionalno žestoko piće – rakija. Na jednom mestu se loži vatra, koja zagreva sok koji se kuva i isparava, a na drugoj strani izlazi rakija. Nije mala veština napraviti dobru rakiju.



POT STILL – Happiness machine, used to turn fruit into rakija -- Serbian national spirit. On one side there is a heated chamber and on the other a vessel collecting distilled rakija. Making a good rakija requires a lot of skill.

KOMPOZICIJA / COMPOSITION:
USNE JEDNE JOVANE

COMP:
Milan Vučetin

TEXT:
Slobodan Vuković Vule

PRODUCED BY:
Đorđe Petrović

POSTAVA / LINE-UP:
Milan Gluvajić (basprim),
Milan Vučetin (basprim), Enriko
Horvat (E - basprim), Milan Svirčev
(bas), Nikola Zorić (kontra), Bojan
Trenkić (cello), Zoran Bugsarski
Brica (concertmaster/prim).

Znsambi „Zorule“ iz Novog Sada osnovan je 1995. godine, sa ciljem da okuplja tamburaše koji se posvećuju umetnosti, muzici i zadovoljstvima koje ona nosi. Članovi ansambla su: Milan Gluvajić (basprim), Milan Vučetin (basprim), Enriko Horvat (E - basprim), Milan Svirčev (bas), Nikola Zorić (kontra), Bojan Trenkić (čelo), Zoran Bugsarski Brica – koncertmajstor (prim). „Zorule“ je prepoznatljiv po izvođenju tradicionalne, starogradske, narodne, varoške muzike, umetničkim obradama narodnih igara i pesama pisanim za tamburaške orkestre, po izuzetno nadahnutom i interesantnom izvođenju kompozicija poznatih svetskih autora klasične muzike kao i obrada evergrin i salonske animir muzike.

INFO AND BOOKING:
w www.zorule.com
f Ansambl Zorule
@ ansamblzorule@gmail.com
c +381 63 101 25 26

Sokoj - Serbian Music Authors' Organization was founded in 1950. It is the oldest and, until recently, the only organization for collective management of music and related rights in our country. Sokoj protects rights of composers, lyricists, arrangers and other right holders on music works of all genres.

www.sokoj.rs

Sokoj - Organizacija muzičkih autora Srbije osnovana je 1950. godine. Najstarija je i do nedavno jedina organizacija za kolektivno ostvarivanje zaštite autorskih muzičkih i srodnih prava u našoj zemlji. Sokoj štiti prava autora muzike, autora teksta, autora aranžmana muzike i drugih nosilaca autorskih prava na muzičkim delima svih žanrova.



CONTACTS

ARTISTS

FESTIVALS

LABELS

MENAGEMENT & BOOKING

INSTITUTIONS & ASSOCIATIONS

PROMOTERS AND JOURNALISTS

by Oliver Đorđević



domomladine.org
ringring.rs

REGISTER OF ALL WORLD MUSIC ARTISTS FROM SERBIA

| | | | | | |
|---|--|--|---|--|---|
| ALEKSANDAR SANJA ILIĆ & BALKANIKA f SANJA ILIC & BALKANIKA | 17 | BILJA KRSTIĆ I BISTRIK W WWW.BILJA.RS | 14 17 | DEJAN KRSMANOVIĆ W WWW.DEJANKRSMANOVIC.COM | 5 17 |
| ALFAMA QUINTET f ALFAMA QUINTET | 5 15 | BLOCO DO SAMBANSA f BLOCODOSAMBANSA | 10 | DEJAN PETROVIĆ BIG BAND W WWW.DEJANPETROVIC.COM | 3 |
| ALICE IN WONDERBAND W WWW.ALICEINWONDERBAND.COM | 17 | BOBAN&MARKO MARKOVIĆ ORCHESTRA W WWW.BOBAN-AND-MARKO-MARKOVIC.COM | 3 17 | DEL ARNO BAND W WWW.DELARNOBAND.COM | 13 |
| AMARO DEL W WWW.AMARODEL.COM | 8 | BOJANA NIKOLIĆ W WWW.BOJANANIKOLIC.RS | 14 | DHARMA f DHARMA (MUSICIAN/BAND) | 5 11 17 |
| ANSAMBL METAMORPHOSIS W WWW.ENSEMBLE-METAMORPHOSIS.COM | 7 | BOJAN MILINKOVIĆ & ALGORITAM W WWW.BOJANMILINKOVIC.COM | 17 | DRUM 'N' ZEZ f DRUMNZEZ | 13 17 |
| ANSAMBL PACHAMAMA @ STANISLAV_STANOJEVIC@YAHOO.COM | 10 | BORA DUGIĆ W WWW.BORADUGIC.COM | 14 | DUO MODERATO W WWW.DUOMODERATO.COM | 7 |
| BALKANOPHONIA f BALKANOPHONIA | 17 | BORIS KOVAC W WWW.BORISKOVAC.NET | 7 14 | EMIR KUSTURICA & THE NO SMOKING ORCHESTRA W WWW.THENOSMOKINGORCHESTRA.COM | 17 |
| BALKANOPOL! f SLOBODAN.TRKULJA | 17 | BRANKO TRIJIĆ W WWW.BRANKOTRIJIC.COM | 5 | ETHNO FUEL BAND @ JEKNICH@GMAIL.COM | 14 17 |
| BELO PLATNO f BELO.PLATNO | 14 | CARSKI DRUM W WWW.CARSKIDRUM.NET | 14 | EYESBURN W WWW.EYESBURN.NET | 13 17 |
| BELTANGO QUINTETO W WWW.BELTANGO.COM | 10 | ČUDESMO @ CUDESMO@GMAIL.COM | 17 | FC APATRIDE UNITED my FCAPATRIDEUTD | 13 |
| GENRES | | | | | |
| 1 AFRICAN | 4 CELTIC | 7 CLASSICAL / ACOUSTIC | 10 LATIN AMERICAN (SAMBA, SALSA, TANGO, BOSSA NOVA ETC) | 13 REGGAE / DUB / CARIBBEAN | 16 EASTERN EUROPE |
| 2 AUSTRALASIA | 5 ETHNO JAZZ (BALKAN, LATIN, AFRO CUBAN JAZZ, IMPROVISE ETC) | 8 GYPSY | 11 ORIENTAL / ASIAN | 14 TRADITIONAL / NEO-FOLK / FOLKLORE IMAGINARE | 17 WORLD FUSION / ELECTRO / NEW WAVE / EXPERIMENTAL |
| 3 BRASS | 6 FOLK ROCK | 9 JEWISH / KLEZMER | 12 POP / AMBIENT | 15 WESTERN EUROPE (FLAMENCO, FADO ETC) | |



КУЛТУРНИ
ЦЕНТАР
ПАНЧЕВА

Vojvode Živojina Mišića 4
26000 Pančeva, Srbija

www.kulturnicentarpanceva.rs

E-mail: ethno.com.festival@gmail.com
muzika@kcp.rs

Tel. +381 (0)13 440 940
Fax +381 (0)13 440 945



FEABRIK
WWW.FEABRIK.COM

GYASS BAND
my.GYASSBAND

HAZARI
my.HAZARIR

HORNSMAN COYOTE
[f HORNSMANCOYOTE](http://HORNSMANCOYOTE)

IGOR VINCE
[f IGOR.VINCETIC](http://IGOR.VINCETIC)

INSTITUTE
[W WWW.INSTITUTEMUSIC.COM](http://WWW.INSTITUTEMUSIC.COM)

IRIE FM
[f IRIEFM.BELGRADE](http://IRIEFM.BELGRADE)

IRISH STEW OF SINDIDUN
[W WWW.IRISHSTEW.NET](http://WWW.IRISHSTEW.NET)

ISTANBUL NIGHT
[f ISTANBUL NIGHT \(MUSICIAN/BAND\)](http://ISTANBUL NIGHT (MUSICIAN/BAND))

IVAN KUNDIČEVIC
[W WWW.IVANKUNDICEVIC.COM](http://WWW.IVANKUNDICEVIC.COM)

IVICA VUCELJA
[f IVICA.VUCELJA](http://IVICA.VUCELJA)

IZVOR
my.IZVORMUSIC

1

AFRICAN

2

AUSTRALASIA

3

BRASS

4

CELTIC

5

ETHNO JAZZ (BALCAN, LATIN,
AFRO CUBAN JAZZ, IMPROVISE ETC)

6

FOLK ROCK

7

CLASSICAL/ACOUSTIC

8

GYPSY

9

JEWISH/KLEZMER

10

LATIN AMERICAN (SAMBA,
SALSA, TANGO, BOSSA NOVA ETC)

11

ORIENTAL/ASIAN

12

POP/AMBIENT

13

REGGAE/DUB/CARIBBEAN

14

TRADITIONAL/NEO-FOLK
/FOLKLORE/IMAGINARE

15

WESTERN EUROPE
(FLAMENCO, FADO ETC)

16

EASTERN
EUROPE

17

WORLD FUSION/ELECTRO
/NEW WAVE/EXPERIMENTAL

JASNA JOVIĆEVIĆ
[f JASNA.JOVICEVIC](http://JASNA.JOVICEVIC)

JESENJI ORKESTAR
[f JESENJI ORKESTAR](http://JESENJI ORKESTAR)

JOVAN MALJKOVIĆ
& BALKAN SALSA BAND
[W WWW.JOVAN-MALJKOVIC.COM](http://WWW.JOVAN-MALJKOVIC.COM)

KAFÉ BALL
my.KAFEBALLNIS

KAL
[W WWW.KALBAND.COM](http://WWW.KALBAND.COM)

KEZZ aka Tamara Ristić
[f KEZZTAMARA](http://KEZZTAMARA)

KOL ŠEL K'FIR (ex'J'HAZ KLEZMORI)
my.JHAZKLEZMORI

LAJKÓ FÉLIX
[W WWW.LAJKOFELIX.HU](http://WWW.LAJKOFELIX.HU)

LAZAR NOVKOV & FRAME ORCHESTRA
[W WWW.FRAMEORCHESTRA.COM](http://WWW.FRAMEORCHESTRA.COM)

LAZARUSS OSTOS aka Lazar Ostojić
[f LAZARUSS OSTOS ON ALBATROSS](http://LAZARUSS OSTOS ON ALBATROSS)

LENHART TAPES
[W WWW.LENHARTAPES.BANDCAMP.COM](http://WWW.LENHARTAPES.BANDCAMP.COM)

MORAITIKA
[f MORAITIKA.NOVISAD](http://MORAITIKA.NOVISAD)

LEPIJOVA
[W WWW.LEPIJOVA.COM](http://WWW.LEPIJOVA.COM)

LIBERCUATRO
[\(MUSICIAN/BAND\)](http://LIBERCUATRO (MUSICIAN/BAND))

MAJA VOLK
[W WWW.VOLKMAJA.WEBNODE.COM](http://WWW.VOLKMAJA.WEBNODE.COM)

MAKSIM MUDRINIĆ
[f MAKSIM.MUDRINIC](http://MAKSIM.MUDRINIC)

MAŠTA BAŠTA
[W WWW.MASTABASTA.RS](http://WWW.MASTABASTA.RS)

MILAN NENIN
[W WWW.MILAN-NENIN.COM](http://WWW.MILAN-NENIN.COM)

MILAN VAŠALIĆ
[f MILAN.VASALIC](http://MILAN.VASALIC)

MINA MATIJAŠEVIĆ ETHNO JAZZ ORCH
[f MINA.MATIJASEVIC.1](http://MINA.MATIJASEVIC.1)

MISTAKEMISTAKE
[W WWW.MISTAKEMISTAKE.COM](http://WWW.MISTAKEMISTAKE.COM)

MISTERIA CARPATICA
[W WWW.MISTERIACARPATICA.WEBS.COM](http://WWW.MISTERIACARPATICA.WEBS.COM)

16 EASTERN
EUROPE

17 WORLD FUSION/ELECTRO
/NEW WAVE/EXPERIMENTAL



It's been a 12 years journey so far,
with some magnificent artists on our stages:

EBO TAYLOR & AFROBEAT ACADEMY • VRELO • RROMANO SUNO
LA TROBA KUNG-FÚ • IRIE FM • KRISTO NUMPYBY • NAKED
BABA ZULA • PANIKS • DRESCH QUARTET • BRIGADA BRAVO & DIAZ
KIRIL ft. SERDŽUK ORKESTAR & RAS TWEED • CADABRA
VLATKO STEFANOVSKI TRIO • CELIA MARA • MELLOW & PYRO
LAJKÓ FÉLIX • BALKAN BANQUETS • BORIS KOVÁČ & LA CAMPANELLA
TEOFILOVIĆ TWINS • SZALÓKI ÁGI • TRIO BALKAN STRINGS
THE GARIFUNA COLLECTIVE • DEL ARNO BAND • B-TERV • LA NEGRA
SLOBODAN TRKULJA & BALKANOPOLIS • NIM SOFYAN • ETHNOKOR
TAMARA OBOVAC TRANSHISTRIA ENSEMBLE • BRENL BANDA
ORTHODOX CELTS • HOTEL PALINDRONE • GROOVHEADZ ORCHESTRA
TICHITI - VÁZSONYI DUÓ • BAKOS ÁRPÁD • DUO CADAVRE EXQUIS
FATIMA SPAR UND DIE FREEDOM FRIES • PAVLE AKSENTIJEVIĆ & ZAPIS
ZOOPAZAR • A PRIORI • SAVVAS HOUVARTAS ETHNIC JAZZ ENSEMBLE
ALBERTO LÓPEZ Y GRUPO FLAMENCO • NO BORDER ORCHESTRA
TARIQA • EL GUSTO DEL FLAMENCO • IVICA VUCELJA & BALKANTO VERO
BOBAN & MARKO MARKOVIĆ • BATERIA SAMBANSA • MUCA MITSOU
DUO MILLA VILJAMAA - JOHANNA JUHOLA • CALA CUADRO FLAMENCO
CABARET MEDRANO • JEUNS • NIFTY'S • KAROLIINA KANTELINEN
ARJA KASTINEN • MENTÉS MÁSKÉNT TRIO • GRAFTI GROOVE • LAVA
MIZAR & HARMOSINI • CSÖRGŐ • TOMAS SAN MIGUEL & TXALAPARTA
JOVAN MALJOKOVIĆ BALKAN SALSA BAND • SZÖKŐS ZENEKAR
SVETLANA SPAJIĆ & KITKA VOCAL ENSEMBLE • DAGADANA • ISKON
VERO LA REINE & BIKUTSI LIVE BAND • IRISH STEW
ISTANBUL NIGHT ft. FATIMA GOZLAN • JAZZMATE & SPACEWALKER

More details at www.etnofest.org and our Facebook page.

NAKED
myNAKEDJAZZ

POPECITELJI
W WWW.POPECITELJI.COM

STOIKS
W WWW.STOIKS.NET

NIT
f GRUPANIT

PROJA
f ETNOGRUPAPROJA

SVETLANA SPAJIĆ
W WWW.SVETLANASPAJIC.COM

NUESTRA LUZ
W WWW.CO03888.WIX.COM/NUESTRALUZ

RADOMIR VASILJEVIĆ
W WWW.RADOMIRVASILJEVIC.COM

SZILÁRD MEZEI
W WWW.SZILARDMEZEI.NET

ODILA (estab. 1983.)
W WWW.GRUPAOBJILA.COM

SECRET LIFE
W WWW.MARKOGRUBIC.COM/SECRETLIFE

TEODULIJA
myTEODULIA

OGANJ
f OGANJ (MUSICIAN/BAND)

SERBIAN, JAZZ, BRE!
W WWW.SJBPROJECT.COM

TEOFILOVIĆI
W WWW.TEOFILOVICI.RS

OGNJEN POPOVIĆ
f OG NJEN POPOVIĆ (MUSICIAN/BAND)

SERBOPLOV
f SERBOPLOV

TRIO BALKANSKE ŽICE
W WWW.STARCEVIC.CO.RS

ORIENTAL TRIO
f ORIENTAL TRIO (MUSICIAN/BAND)

SHAZALAKAZOO
W WWW.SHAZALAKAZOO.COM

TROJICA TRIO
f TROJICA (MUSICIAN/BAND)

ORTHODOX CELTS
W WWW.ORTHODOXCELTS.COM

SHIRA U'TFILA
W WWW.SHIRAUTFILA.COM

VASIL HADŽIMANOV BAND
W WWW.VHBAND.COM

PANIKS DUO
W WWW.PANIKS.JIMDO.COM

SM & APRIORI
f SMAPRIORI

VANJA ILIJEV
f VANJA.ILIJEV.7

PAVLE AKSENTIJEVIĆ & GRUPA ZAPIS
f PAVLE AKSENTIJEVIĆ (MUSICIAN/BAND)

SMOKE 'N' SOUL
f SMOKE 'N' SOUL (MUSICIAN/BAND)

VASILISA (Brankica Vasić)
@ OFFICE@VHBAND.COM

PEVAČKA GRUPA MOBA
f PEVAČKA GRUPA MOBA

SO SABI
f SOSABIBAND

VED
myVEDTRIO

1

AFRICAN

2

AUSTRALASIA

3

BRASS

4

CELTIC

5

ETHNO JAZZ(BALKAN, LATIN, AFRO CUBAN JAZZ, IMPROVISE ETC)

6

FOLK ROCK

7

CLASSICAL/ACOUSTIC

8

GYPSY

9

JEWISH/KLEZMER

10

LATIN AMERICAN (SAMBA, SALSA, TANGO, BOSSA NOVA ETC)

11

ORIENTAL/ASIAN

12

POP/AMBIENT

13

REGGAE/DUB/CARIBBEAN

14

TRADITIONAL/NEO-FOLK /FOLKLORE IMAGINARE

15

WESTERN EUROPE (FLAMENCO, FADO ETC)

16

EASTERN EUROPE

17

WORLD FUSION/ELECTRO /NEW WAVE/EXPERIMENTAL



Garden Courtyard of the Belgrade Synagogue

Musicians of various nationalities, cultures and backgrounds who are all equally devoted, passionate and particularly true to the authenticity of their art will be participating. They recognize each other's particular talents and styles while at the same time making precious contacts and exchanging experiences. This all contributes towards creating an atmosphere of tolerance and love.

www.ethnofusionfest.com

VELJKO NENADIĆ I NEDA NIKOLIĆ
@ DRAGANNENADIC61@GMAIL.COM

VLADAN VUČKOVIĆ – PAJA
WWW.VLADANVUCKOVIC.INFO

VLADIMIR MARIĆIĆ
WWW.VLADAMARICIC.COM

VLADIMIR NIKIĆ
NIKIC_VLADA@YAHOO.COM

VRELO
WWW.VRELOMUSIC.COM

YAR QUINTET
WWW.YARMUSIC.NET

ZAA
WWW.ZAA.RS

ZLATOPIS
ZLATOPIS

ZORULE
WWW.ZORULE.COM

7 14

MUSICIANS FROM SERBIA LIVING AND WORKING ABROAD

ARHAI, UK
WWW.ARHAI.COM

BOJAN ZULFIKARPAŠIĆ (BOJANZ), France
WWW.BOJANZ.COM

DUŠAN BOGDANOVIĆ, Switzerland
WWW.DUSANBOGDANOVIC.COM

ĐORĐE STIJEPOVIĆ, USA
WWW.DJORDGESTIJEPOVIC.COM

EMAR, Canada
WWW.EMARMUSIC.COM

GORAN BREGOVIĆ, France
WWW.GORANBREGOVIC.RS

IRINA KARAMARKOVIĆ, Austria
WWW.IRINAKARAMARKOVIC.COM

JELENA MILOJEVIĆ, Slovenia
KARAVANAILUZIJ

JELENA POPRŽAN, Austria
JELENAPOPRZAN

JOVAN PAVLOVIĆ, Norway
WWW.JOVANPAVLOVIC.COM

LELO NIKA, Denmark
LELONIKAMUSIC

MARKO ĐORĐEVIĆ-SVETI, USA
WWW.SVETIMARKO.COM

MEDUOTERAN, Switzerland
WWW.MEDUOTERAN.COM

MIROSLAVTADIĆ, USA
WWW.MIROSLAVTADIC.COM

MİŞKO PLAVI, Japan
MISKO.PLAVI.9

NENAD GAJIN, France
NENADGAJINMUSIC

NENAD VASILIĆ, Austria
WWW.VASILIC.COM

RAKIJA, Norway
WWW.RAKIJABAND.COM

SRĐAN BERONJA, USA
WWW.SRDJANBERONJA.COM

TRAG, Republika Srpska/BH
WWW.ETNOGRUPATRAG.COM

VLADAN MILENKOVIĆ (VLAD), USA
WWW.VLADANMILENKOVIC.COM

5

5

17

7 17

17

5

5

6 17

11

14

5

16

EASTERN EUROPE

1 AFRICAN

2 AUSTRALASIA

3 BRASS

4 CELTIC

5 ETHNO JAZZ (BALCAN, LATIN, AFRO CUBAN JAZZ, IMPROVISE ETC)

6 FOLK ROCK

7 CLASSICAL / ACOUSTIC

8 GYPSY

9 JEWISH / KLEZMER

10 LATIN AMERICAN (SAMBA, SALSA, TANGO, BOSSA NOVA ETC)

11 ORIENTAL / ASIAN

12 POP / AMBIENT

13 REGGAE / DUB / CARIBBEAN

14 TRADITIONAL / NEO-FOLK / FOLKLORE IMAGINARE

15 WESTERN EUROPE (FLAMENCO, FADO ETC)

16 WORLD FUSION / ELECTRO

17 NEW WAVE / EXPERIMENTAL

KARUSEL

Festival of ambient and ethno music
Čačak, Serbia

www.karusefest.org

FESTIVALS



GUČA TRUMPET FESTIVAL

DRAGAČEVO'S BRASS BANDS

FESTIVAL, AUGUST, SINCE: 1961.

Center for culture, sport and tourism
of the municipality of Lučani

✉ Trg Slobode bb

32230 Guča, Serbia

📞 +381 32 854 110

✉ www.saborguca.com

✉ www.gucasabor.com

RING RING, BELGRADE INTERNATIONAL NEW MUSIC FESTIVAL, MAY, SINCE: 1996.

Ring Ring Promotions

✉ +381 63 365 783

✉ bojan@ringring.rs

✉ www.ringring.rs



INTERZONE, NOVI SAD INTERNATIONAL FESTIVAL OF ACTUAL MUSIC

OCTOBER, SINCE: 1997.

Ogledalo - Centar za inicijative
u kulturi

✉ interzone.novisad@gmail.com

✉ www.interzone.in.rs

NIŠVILLE JAZZ FESTIVAL, NIŠ INTERNATIONAL JAZZ FESTIVAL

AUGUST, SINCE: 1995.

Nišville Production

✉ Bulevar dr Zorana Đindića 58a

18000 Niš, Serbia

📞 +381 18 235 161

✉ nisville@nisville.com

✉ www.nisville.com



ETHNO.COM PANČEVO

TRADITIONAL AND WORLD
MUSIC FESTIVAL

SEPTEMBER, SINCE: 2003.

Kulturni Centar Pančevo

✉ ul. Vojvode Živojina Mišića

26000 Pančevo, Serbia

📞 +381 13 346 579

✉ pr.kcp@3dnet.rs

✉ www.kulturnicentarpanceva.rs

AFRO FESTIVAL, BELGRADE

THE AFRO FESTIVAL

JUNE, SINCE: 1997.

Museum of African Art

✉ Andre Nikolića 14

11000 Belgrade, Serbia

📞 +381 11 2651 654

✉ africanmuseum@gmail.com

✉ www.museumofafricanart.org

DOMBOS FEST

DOMBOS FEST, MALI IĐOŠ INTERNATIONAL WORLD MUSIC

FESTIVAL, JULY, SINCE: 2001.

Ispod Brda 1

24321 Mali Iđoš

📞 +381 24 730 020

✉ dombos@dombosfest.org

✉ www.dombosfest.org

INTERNATIONAL TANGO FESTIVAL, BELGRADE TANGO FESTIVAL, BELGRADE

INCLUDING: TANGO SHOW, NIGHTS OF
MILONGAS, WORKSHOPS, NOVEMBER,
SINCE: 2004.

Belgrade Tango Association
✉ ul. Mate Jerkovića 6

11000 Belgrade, Serbia

📞 +381 63 249 946

✉ info@beltango.com

✉ www.bta.org.rs

ETNOFEST, SUBOTICA/PALIĆ

etnofest.org INTERNATIONAL WORLD

MUSIC FESTIVAL, JUNE, SINCE: 2004.

Etnofest – World Culture Association

✉ Horgoški put bb (P.O. box 17)

24413 Palić, Serbia

📞 +381 600 300 624

✉ info@etnofest.org

✉ www.etnofest.org

REGGAE SERBIA, PANČEVO

INTERNATIONAL REGGAE

MUSIC FESTIVAL, JUNE, SINCE: 2008.

Allegro Dance Center

✉ Trg Marije Trandafil 14

21000 Novi Sad, Serbia

📞 +381 60 600 30 30

✉ mail@allegrodance.info

✉ www.cubanero.net

LISTEN TO AFRICA!, BELGRADE

AFRICAN MUSIC CONCERT SERIES, PERIODICALLY, SINCE: 2008.

Producer: Igor Vincetić

✉ percussionair@yahoo.com

CUBANERO SALSA FESTIVAL, NOVI SAD

INTERNATIONAL SALSA FESTIVAL, MAY, SINCE: 2008.

Allegro Dance Center

✉ Trg Marije Trandafil 14

21000 Novi Sad, Serbia

📞 +381 60 600 30 30

✉ mail@allegrodance.info

✉ www.cubanero.net

SALSA MOTION WEEKEND, BELGRADE

FESTIVAL OF SALSA AND OTHER CARIBBEAN DANCES, DECEMBER, SINCE: 2008.

+381 60 443 41 63

✉ bg.salsa.motion@gmail.com

✉ www.salsamotionweekend.com

KARUSEL, ČAČAK

FESTIVAL AMBIJENTALNE I ETNO MUZIKE JULY, SINCE: 2009.

✉ dule_darijevic@hotmail.com

✉ www.karusefest.org



The company's original field of activity is steel structures.

Furthermore, today RALEX is the leading company in the field of marketing presentation, branding and decoration of interiors and exteriors, and our activities include:

- Production of structures and gas station branding
- Production of neon signs of all dimensions
- Production of billboards, banners and megaboard of all dimensions
- Decorative and marketing interior and exterior branding
- Branding of cars, buses, lorries, tarpaulin covers
- Production and furnishing of fair stands both in the country and abroad

Our products comprise a complete range needed for marketing and promoting the image of any company.

The projects we have implemented so far can be seen at more than 10,000 locations throughout Serbia and Europe.

www.ralex.rs



SERBIA WORLD MUSIC FESTIVAL, TAKOVO/G. MILANOVAC

INTERNATIONAL WORLD MUSIC FESTIVAL, AUGUST, SINCE: 2009.

📞 +381 60 516 00 07
✉️ info@serbiamusicfestival.com
🌐 www.serbiamusicfestival.com



TODO MUNDO, BELGRADE INTERNATIONAL

WORLD MUSIC FESTIVAL, MARCH, SINCE: 2012.

Ring Ring Promotions
📞 +381 63 365 783
✉️ ringringpromotions@gmail.com
🌐 www.ringring.rs



KÜSTENDORF, DRVENGRAD, M.GORA

FILM AND MUSIC FESTIVAL, JANUARY, SINCE: 2008.

Ring Ring Promotions
📞 +381 63 365 783
✉️ ringringpromotions@gmail.com
🌐 www.kustendorf-filmandmusicfestival.org



DANI BRAZILA, NOVI SAD SAMBA CARNIVAL

AUGUST, SINCE: 2010.

NGO Artkor
ul. Radnička 14
21000 Novi Sad, Serbia
📞 +381 21 431 891
✉️ office@daniqbrazil.org
🌐 www.daniqbrazil.org



RETHNIC, BELGRADE

FESTIVAL OF RARE ETHNIC MUSIC OF BALKANS

SEPTEMBER, SINCE: 2015.
JULY, SINCE: 2002.
✉️ ethoumlje@gmail.com
🌐 www.worldmusic.org.rs

ETHOKAMP

ETNOKAMP AND FENOK, KIKINDA

DANCE, TRADITIONAL AND WORLD MUSIC CAMP AND FESTIVAL

JULY, SINCE: 2002.
✉️ guslekipinda@gmail.com



ROMART, ROMART, SUBOTICA

INTERNATIONAL FESTIVAL OF ROMA CULTURE. NOVEMBER, SINCE: 2006.

NGO Fokus
🌐 www.fokus-su.rs



WORLD OF MUSIC FEST, SIROGOJNO

- MUSEUM OLD VILLAGE

TRADITIONAL AND WORLD MUSIC FEST AUGUST, SINCE: 2011.
✉️ info@gaf.rs
🌐 www.gaf.rs



GUITAR ART FESTIVAL, BELGRADE

INTERNATIONAL GUITAR FESTIVAL, MARCH, SINCE: 2000.

✉️ info@gaf.rs
🌐 www.verticaljazz.com



HAVANA EN BELGRADO, BELGRADE

FESTIVAL OF CUBAN MUSIC AND DANCE, NOVEMBER, SINCE: 2011.

NGO Havana Belgrado
🌐 www.havanabelgrado.com



GORANGA CAMP, FRUSHKA GORA

INDIAN SPIRITUAL MUSIC AND MEDITATION CAMP, JULY

DECEMBER, SINCE: 2010.
✉️ etnoumlje@gmail.com
🌐 www.worldmusic.org.rs



SERBIAN WORLD MUSIC SUMMIT, BELGRADE

WORLD MUSIC EVENT

DECEMBER, SINCE: 2010.
✉️ etnoumlje@gmail.com
🌐 www.worldmusic.org.rs

LABELS

PGP RTS (ex PGP RTB)

Producija gramofonskih ploča - Radio televizije Srbije
ul. Makedonska 21/I
11000 Belgrade, Serbia
📞 +381 11 32 46 801
✉️ records@mascom.rs
🌐 www.rts.rs

B92 MUSIC PRODUCTION

Vladimir Janjić, Label Manager
B92 Music Department
P.O. BOX 207
11000 Belgrade, Serbia
📞 +381 11 301 2000
✉️ www.b92.net/music

vertical jazz

Milorad Stojaković, president

📞 +381 63 281 893
✉️ daca.vertical@gmail.com
🌐 www.verticaljazz.com

MULTIMEDIA MUSIC

Kapetan Mišina 16
11000 Beograd
📞 +381 11 3283 148
📞 +381 11 2624 749

Managing Director MD:
Rodoljub Stojanović:
✉️ rodoljub@multimediacore.rs
🌐 www.multimedia-music.com

MASCOM RECORDS

Zmaj Ognjenog Vuka 3, 11000 Belgrade, Serbia
MASCOM EC D.O.O.
Zmaj ognjenog vuka 3 11142 Beograd, Srbija
📞 +381 11 3699 199
✉️ records@mascom.rs
🌐 www.mascom.rs

WMAS RECORDS

Oliver Đorđević, dir.
ul. Save Kovačevića 2/4
35000 Jagodina, Serbia
📞 +381 35 251 012
✉️ ethoumlje@gmail.com
🌐 www.worldmusic.org.rs

LAMPSHADE MEDIA

nikola@lampshademedia.rs
tomislav@lampshademedia.rs
🌐 www.lampshademedia.rs

AMMONITE RECORDS

ammonite.records@gmail.com
www.ammonite.co.rs



Open air Museum „Old Village“ Sirogojno, Zlatibor, Serbia

MANAGEMENT & BOOKING, INSTITUTIONS & ASSOCIATIONS



WORLD MUSIC ASOCIJACIJA SRBIJE

@

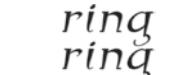
WMA

SERBIA

WORLD MUSIC
ASOCIJACIJA
SRBIJE

INTEREST: WORLD Music

- ✉ ul. Save Kovačevića 2/4
35000 Jagodina, Serbia
- 📞 +381 35 251 012
- ✉ etnoumlje@yahoo.com
- ✉ www.worldmusic.org.rs



RING RING

INTEREST: WORLD MUSIC ETC.

- Artists: Boris Kovač, Svetlana Spajić Group, Vrelo etc.
📞 +381 63 365 783
✉ bojan@ringring.rs
✉ www.ringring.rs



TUTTI SRBIJA

INTEREST: WORLD Music

- Ustanova kulture Palilula
Kancelarija br.15
✉ ul. Mitropolita Petra 8,
11000 Belgrade, Serbia
📞 +381 63 388 240
✉ office@tuttiserbia.rs
✉ www.tuttiserbia.rs



BALKAN CULTURE HERITAGE

INTEREST: WORLD MUSIC

- ✉ ul. Kralja Milana 2
(Vukova zadužbina)
11000 Belgrade, Serbia
- 📞 +381 35 251 012
- ✉ info@bojananikolic.rs
- ✉ www.bojananikolic.rs



ADZNM GUSLE

Interest: Dance, traditional and World
Music

- ✉ ul. dr Zorana Đindića 2
23300 Kikinda, Serbia
- 📞 +381 230 400 560
- 📞 +381 230 402 560
- ✉ guslekikinda@gmail.com



BELGRADE TANGO ASSOCIATION

INTEREST: TANGO

- ✉ ul. Mate Jerkovića 6
11000 Belgrade, Serbia
- 📞 +381 63 338 973
- ✉ info@beltango.com
- ✉ www.bta.org.rs



WMAS BOOKING

INTEREST: WORLD Music

- Oliver Đorđević
✉ ul. Save Kovačevića 2/4,
35000 Jagodina, Serbia
📞 +381 35 251 012
✉ etnoumlje@gmail.com



SRPSKA DUŠA (SERBIAN SOUL)

INTEREST: JAZZ, WORLD MUSIC ETC.

- ✉ ul. Kubanska 2, 11000 Belgrade, Serbia
- 📞 +381 65 919 03 01
- ✉ ivan.grlic@gmail.com
- ✉ www.ivangrlic.com



MULTIKULTIVATOR

Interest: World Music etc.

- ✉ vladimirdj@gmail.com
- ✉ www.multikultivator.org.rs



BALKAN MUSIC BOX

INTEREST: REGGAE ETC.

- ✉ balkanmusicbox@gmail.com
- ✉ www.balkanmusicbox.com



INSTITUTE OF MUSICOLOGY OF THE SERBIAN ACADEMY OF SCIENCES AND ARTS

- ✉ ul. Knez Mihailova 35
11000 Belgrade, Serbia
- 📞 +381 11 26 39 033
- ✉ musicinst@music.sanu.ac.rs
- ✉ www.music.sanu.ac.rs



ETHNOGRAPHIC MUSEUM IN BELGRADE

- ✉ Studentski trg 13
11000 Belgrade, Serbia
- 📞 +381 11 32 81 888
- ✉ info@etnografskimuzej.rs
- ✉ www.etnografskimuzej.rs



SERBIAN ETHNOMUSICOLOGICAL SOCIETY

- ✉ ul. Nehruova 105
11000 Belgrade, Serbia
- 📞 +381 11 26 43 598
- ✉ mira.zakic@gmail.com



INTERNATIONAL JAZZ, BLUES AND WORLD MUSIC FESTIVAL / NIŠ, SERBIA / www.nisville.com

PROMOTERS AND JOURNALISTS

ALEKSANDAR NIKOLIĆ

WORLD MUSIC PROMOTER, BANDONEONIST

Co. Belgrade Tango Association

Co. Beltango Quinteto

ul. Mate Jerkovića 6, Belgrade, Serbia

+381 63 338 973

@info@beltango.com

w www.bta.org.rs

BOJAN ĐORĐEVIĆ

WORLD MUSIC PROMOTER, MUSIC EDITOR

Co. Ring Ring

Co. Radio B92

Co. World Music Charts Europe, member

+381 63 365 783

@bojan@ringring.rs

w www.ringring.rs

DEJAN VUJINOVIC

WORLD MUSIC PROMOTER

Co. Etnofest – World Culture Association

ul. Horgoški put bb (P.O. box 17)

24413 Palić, Serbia

+381 600 300 624

@info@etnofest.org

w www.etnofest.org

DRAGANA BAJIĆ aka MISS I DREAD

REGGAE PROMOTER, DJ AND JOURNALIST

Co. Rastaman Vibration Reggae Show

@missidread@yahoo.com

w missidreadvibration.wordpress.com

DORĐE TOMIĆ

WORLD MUSIC PUBLICIST AND TRANSLATOR

@ dtomic@gmail.com

HORVÁTH LÁSZLÓ

WORLD MUSIC PROMOTER

Co. X Produkció

Bartok Bela ut 92-94/A,

1115 Budapest, Hungary

+361 365 16 12

@ folkeuro@axelero.hu

IVA NENIĆ, MA

ETHNOMUSICOLOGIST, JOURNALIST AND A MUSIC CRITIC

Co. Faculty of Music Arts, Department of Ethnomusicology, Assistant

Co. Radio Belgrade 3

@ genije@gmail.com

IVANA KOMADINA

MUSIC EDITOR, MUSICOLOGIST, JOURNALIST AND A MUSIC CRITIC

Co. Radio Belgrade 2

Co. World Music Charts Europe, member

@ ikom@sezam.net

IVAN GRЛИĆ

JAZZ & WORLD MUSIC PROMOTER

@ ivan.grlic@gmail.com

w www.ivangrlic.com

JOVAN PAVLOVIĆ

PROJECT MANAGER, ACCORDIONIST

Co. Tutti Srbija, Ustanova kulture Palilula

Kancelarija br.15

ul. Mitropolita Petra 8,

11 000 Belgrade, Serbia

@ office@tuttsrbija.rs

w www.tuttsrbija.rs

MARIJA ŠEKULARAC

MUSIC EDITOR, MUSICOLOGIST,

JOURNALIST AND A MUSIC CRITIC

Co. Radio Belgrade 2

Co. Magazine Etnoumlje

@ masha.sheki@sezam.net

MARIJA VITAS

ETHNOMUSICOLOGIST,

JOURNALIST AND A MUSIC CRITIC

Co. Radio Belgrade 2

Co. Magazine „Etnoumlje“

@ marijavitas@yahoo.com

MILICA KNEŽEVIĆ

ETHNOMUSICOLOGIST,

JOURNALIST AND A MUSIC CRITIC

@ simic.milica@gmail.com

MILORAD STOJAKOVIĆ – DAČA

JAZZ, BLUES AND WORLD MUSIC PROMOTER

Co. Vertical Jazz Record

@ daca.vertical@gmail.com

w www.verticaljazz.com

NEBOJŠA ATANACKOVIĆ aka DJ JAZZMATE

LATINO (ETC.) PROMOTER, MUSIC EDITOR

Co. Radio B92

@ jazzmate@mac.com

NIKOLA GLAVINIĆ

MUSIC EDITOR AND JOURNALIST

Co. Radio Novi Sad

@ glavinik@yahoo.com

OLIVER ĐORĐEVIĆ

WORLD MUSIC PROMOTER AND PUBLICIST

Co. World Music Association of Serbia

Co. Magazine Etnoumlje

Co. WMAS Booking

ul. Save Kovačevića 2/4,

35000 Jagodina, Serbia

@ etnoumlje@yahoo.com

w www.worldmusic.org.rs

SARA GIGANTE

WORLD MUSIC PROMOTER

@ radimsamoradim@gmail.com

SAŠA IGNJATOVIĆ

SAMBA PROMOTER, MUSICIAN

Co. Dani Brasila, NGO Artkor

ul. Radnička 14, 21000 Novi Sad, Serbia

@ sashai@nspoint.net

w www.danibrazilia.org

UROŠ SMILJANIĆ

MUSIC CRITIC

POPBOKS.COM, JAZZIN.RS,

MAGAZINE ETNOUMLJE

@ mehokrljic@gmail.com

VLADIMIR ĐORЂEVIĆ

WORLD MUSIC PROMOTER

Co. Multikultivator

@ vladimirdj@gmail.com

w www.multikultivator.org.rs



WMAS
records

Recording company WMAS Records (within the „World Music Association of Serbia“) was established in 2007 in order to publish recordings of traditional and world music from Serbia. WMAS Records editions are published with magazine „Etnoumlje“ and also separately.

World and Traditional
music from Serbia

worldmusic.org.rs



Etnoumlje
SRPSKI WORLD MUSIC MAGAZIN

The Serbian world music magazine „Etnoumlje“ focuses mainly on Serbian and Balkan world music scene. Each magazine number is full of interviews and concerts/festivals/CDs reviews, as well as it presents many texts about traditional music and field work, in journalistic and theoretical manner.

WWW.WORLDMUSIC.ORG.RS/MAGAZIN_ETNOUMLJE.HTML

[ETNOUMLJEMAGAZIN](#)



About the publisher

World Music Association of Serbia is non-profit organization association established in 2000 and it gathers admirers of traditional music and polygenre world music. The association has initiated various actions so far, in order to affirm, popularize world/ethno music in Serbia and presentations of the local traditional and world music abroad.

The most significant activities and projects of this association are:

- Publishing world music magazine „Etnoumlje“,
- Publishing audio and video editions within the recording company WMAS Records,
- Organizing annual World Music summits and assigning the award „Vojin Mališa Drašković“,
- Forming Serbian World Music archives of audio, video, photo and written documentation and Informative service with Regis-

ter which contains a database about Serbian bands, musicians and organizations of world music,

- Organization of the scientific gatherings and publication (including publishing chronicle „World Music in Serbia - first 30 years“), of the works which examine questions related to world music,
- Organization Festival of rare ethnic music of Balkans „Rethnic“ (since 2015),

The association cooperates with many institutions and associations in Serbia and Europe. We invite musicians, musicologists, ethnomusicologists, promoters, discographers, journalists and others whose profession is in any way related to traditional and world music, as well as music admirers, to join us.

www.worldmusic.org.rs

THE PROJECT SERBIA AT WOMEX 2015 WAS SUPPORTED BY / PROJEKAT SRBIJA NA WOMEX-U 2015 PODRŽALI SU:



The Open Society Foundation - Serbia
Фондација за отворено друштво - Србија



Republic of Serbia The Ministry of Culture and Information
Министарство културе и информисања Републике Србије

Sokoj

Sokoj - Serbian Music Authors' Organization
Сокој - Организација музичких аутора Србије

CIP - Каталогизација у публикацији - Народна библиотека Србије, Београд
78.031.4(497.11)(036)
VODIĆ za World Music u Srbiji = Guide to World Music in Serbia / [editor Oliver Đorđević ; ilustration by Vlada Bursać ; English translation Đorđe Tomic]. - Beograd : World Music asocijacija Srbije, 2015
(Jagodina : Zlatna knjiga). - 116 str. : ilustr. ; 23 cm ; Uporedno srp. tekst i engl. prevod. - Tiraž 1.000.
ISBN 978-86-89607-14-7
1. Ул. ств. насл.
a) Светска музика - Србија - Водичи
COBISS.SR-ID 217662220

WMAS
records
WMAS cd 264

CD 2

WORLD MUSIC
FROM SERBIA

- 1 LAJKÓ FÉLIX
CIPÓK / SHOES
- 2 LEPI JOVA
ČONOPLIJANSKA SEDMICA
- 3 MORAITIKA
DENA
- 4 NAKED
NEWZ ORLEANZ CHOCHEK
- 5 OGANJ
POGREŠI MOMA PAVLINA
- 6 ORTHODOX CELTS
ONE / MILK & HONEY
- 7 SERBIAN JAZZ, BRE!
BRADÉ MEETS TOZOVAC
- 8 SERBOPLOV
SERBREAZA
- 9 SHAZALAKAZOO
TALLAVA PARTY
- 10 SHIRA U'TFILA
THE DEATH OF THE DUQUE DE GANDIA
- 11 SVETLANA SPAJIĆ
ZAKOŠENA ZELENA LIVADA / THE GREEN FIELD IS MOWN
- 12 SZILÁRD MEZEI
DUVAJ VETRE, SENTA, ODZVANJAJ VETRE! / BLOW WIND, ZENTA, ECHO WIND!
- 13 TRIO BALKANSKE ŽICE / TRIO BALKAN STRINGS
VODENICA / WATER-MILL
- 14 TROJICA TRIO
ČIBUK
- 15 VASIL HADŽIMANOV
OHRID
- 16 VELJKO NENADIĆ AND NEDA NIKOLIĆ
IŠTOČNI VETAR / EAST WIND
- 17 VLADIMIR NIKIĆ
VEŠTINA SENČENJA
- 18 VRELO
OČI MOJE / MY EYES
- 19 ZORULE
USNE JEDNE JOVANE