

je priložena i ažurirana bibliografija studija i istraživanja vezanih za istromletačku pučku pjesmu. Istočna jadranska obala obilježena je bogatom i raznovrsnom glazbenom živošću koja je od akvilejskih začetaka duboko zadirala u narodne folklorne aspekte, okupila repertoar originalnih obilježja i koja je nadasve, odnoseći se na sakralne (akvilejski napjevi) i profane (pučke pjesme) glazbene aspekte, omogućila da kroz stoljeća dođe do stvaranja glazbenoga senzibiliteta na svim razinama, senzibiliteta koji je i sam pridonio osjećaju pripadnosti jednoj posebnoj i jedinstvenoj kulturi u svojoj istarskoj, kvarnerskoj, riječkoj i dalmatinskoj sastavnici. Zadaća istarske muzikologije, zasigurno teška, trebala bi danas biti i spašavanje posljednjih svjedočanstava vokalne pučke glazbe istromletačkoga, a ne samo one hrvatskoga i slovenskoga podrijetla jer takva glazba, uz druge etno-glazbene jezgre našega poluotoka, čini temeljnu jezgru istarske biti.

Folk songs and music in Romano-Venetian area of Istria and Zadar.

Vocal music genres and bibliography

Summary

The article brings us the review of research done in the past two centuries in the folk songs of Istrian-Venetian matrix field, which was spread on the Eastern shores of the Adriatic, from Istria to Zadar, emphasizing the significance of some researchers and more prominent results. The distinction between genres is suggested, i.e. the form of vocal music in which the repertoire is reflected (*villotte, bassi, bitinade*, night arias or *da nuòto, stornelli*, choir hymns, political songs, songs about *exodus*, religious hymns) considering how much research has been done so far and the performance characteristics of that type of singing in different referential contexts. At the end is enclosed updated bibliography of papers and researches of Istrian-Venetian folk songs. Easter Adriatic coast is marked with rich and diverse musical vivacity which has been encroaching into folk aspects since its Aquileian beginnings, gathering a repertoire of original characteristics and which, most of all, referring to sacred chants (Aquileian chants) and secular (folk songs) musical aspects, facilitated the creation of musical sensibility on all levels throughout the centuries, the sensibility which in itself contributed to the feeling of belonging in a special and unique culture in its Istrian, Kvarnerian, Rijeka's and Dalmatian component. The task for Istrian musicology is supposed to be saving the last testimony of Istrian-Venetian vocal folk music, however difficult that might be. And not only of Croatian and Slovenian origin, because that type of music, alongside other ethno-musical core of our peninsula, make the centre core of the Istrian being.