

**SONGS and DANCES**  
of **YUGOSLAVIA**

recorded by

**LAURA BOULTON**

in

SERBIA, CROATIA, SLOVENIA  
BOSNIA-HERCEGOVINA,  
MACEDONIA, MONTENEGRO



M  
1720  
S698  
1952

FOLKWAYS RECORDS & SERVICE CORP. N. Y. EW 6805

MUSIC



Songs & Dances of Yugoslavia

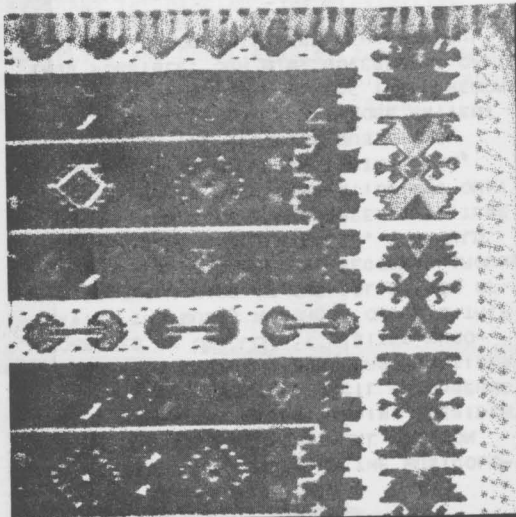
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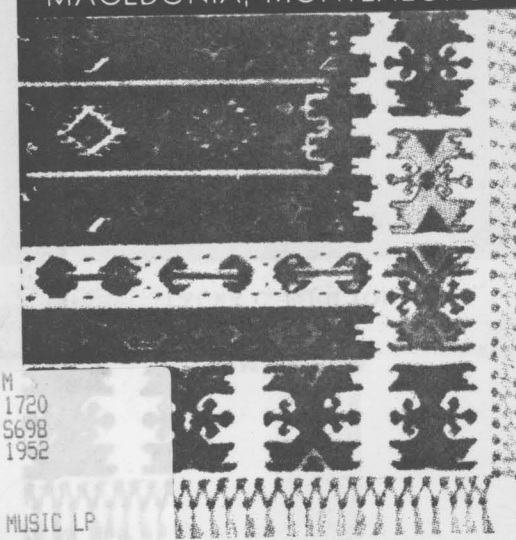
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## COMMENTS

By

LAURA C. BOULTON

### PREFATORY NOTE

THE FOLK MUSIC OF YUGOSLAVIA IS APPEALING, EXTREMELY VARIED AND IN SOME WAYS TRULY UNIQUE. PULSING WITH VITALITY, IT FILLS THE DAYS AND NIGHTS OF OLD AND YOUNG; IT IS AN ESSENTIAL PART OF EVERYDAY LIVING. THERE ARE SONGS FOR EVERY ACTIVITY -- LOVE SONGS, WORK SONGS, SONGS OF WAR, SONGS OF PLAY, RITUAL SONGS AND LULLABIES. CERTAIN SONGS AND DANCES HAVE PATRIOTIC SIGNIFICANCE; DURING LONG PERIODS WHEN THE COUNTRY SUFFERED UNDER THE DOMINATION OF ENEMY RULERS, THE YUGOSLAV PEOPLE HAVE KEPT ALIVE THEIR FIERCE PATRIOTISM THROUGH SONGS WITH HIDDEN MEANINGS NOT UNDERSTOOD BY THE INTRUDERS, AND IN VIGOROUS DANCES WHICH SWORE DEATH TO THE INVADERS WHO TRIED TO DESTROY THEIR LIBERTY AND INDEPENDENCE. IN STIRRING EPICS, CHANTED TO THE ACCOMPANIMENT OF THE GUSLE, (AN ANCIENT ONE-STRINGED FIDDLE), THEY RECOUNT THE VALIANT DEEDS OF EARLY HEROES, AND OTHER HISTORICAL EPISODES.

ENDLESS VARIETY OF MUSICAL INSTRUMENTS OF WIND, STRING AND PERCUSSION SHOW GREAT INGENUITY AND SKILL. NOT ONLY THE TOWN PEOPLE BUT ALSO THE PEASANTS ARE EXTREMELY TALENTED AND VERSATILE. THROUGHOUT THE COUNTRY ONE SEES BAGPIPES, TRUMPETS, AND FLUTES OF MANY TYPES -- LONG AND SHORT, SINGLE FLUTES AND DOUBLE, AND STRINGED INSTRUMENTS OF MANY SIZES AND SHAPES, FROM THE AGE-OLD AND MOST PRIMITIVE GUSLE TO THE MODERN MELODIOUS TAMBURITSA (STRING INSTRUMENT SIMILAR TO A MANDOLIN). DRUMS, OF COURSE, ARE OF MANY SHAPES AND SIZES. THERE SEEMS TO BE NO LIMIT TO THE FORMS AND USES OF THESE MANY INSTRUMENTS WITHIN EACH OF THE SIX REPUBLICS AND BACK AND FORTH ACROSS THE BORDERS OF ALL THE REPUBLICS -- SERBIA, CROATIA, SLOVENIA, BOSNIA HERZEGOVINA, MONTENEGRO AND MACEDONIA.

THE VIGOR AND VITALITY OF THE MUSIC AND THE DANCES ARE BEYOND THE DESCRIPTION OF WORDS, WHETHER RITUAL OR SECULAR, PLAIN-TIVE OR JOYFUL, WHETHER HAUNTING FLUTE SONGS OF THE MACEDONIAN SHEPHERD OR THE WEDDING SONGS OF THE MONTENEGRIN CEREMONY. MANY OF THE MELODIES HAVE THE ANCIENT NON-TEMPERED SCALE. OTHERS WERE COMPOSED ORIGINALLY IN THE ISTRIAN MODE, SIMILAR TO THE GREGORIAN PHRYGIAN MODE, BUT ARE EVOLVING TO INCLUDE TONES OF THE TEMPERED SCALE DUE TO THE INFLUENCE OF MODERN INSTRUMENTS LIKE THE ACCORDION.

### ACKNOWLEDGMENTS

IN THE SUMMER OF 1951, AS THE MUSICOLOGIST OF AN AMERICAN CULTURAL MISSION HEADED BY MR. CHAUNCEY HAMLIN, PRESIDENT OF THE INTERNATIONAL COUNCIL OF MUSEUMS (ONE OF THE INTERNATIONAL ORGANIZATIONS SPONSORED BY UNESCO), I VISITED YUGOSLAVIA. THE MUSIC RECORDED ON THIS TRIP HAS BECOME A PART OF THE COLLECTION OF WORLD MUSIC WHICH I HAVE RECORDED AROUND THE WORLD ON 17 EXPEDITIONS. I SHOULD LIKE TO ACKNOWLEDGE WITH DEEP GRATITUDE THE ASSISTANCE AND COOPERATION NOT ONLY OF MR. HAMLIN WHO FINANCED THE WORK, BUT ALSO OF THE YUGOSLAV MUSICIANS, DANCERS AND MANY FRIENDS WHOSE PATIENT AND UNDERSTANDING HELP MADE THESE RECORDINGS POSSIBLE. OUR U.S. GOVERNMENT OFFICIALS IN YUGOSLAVIA WERE VERY HELPFUL AND THE YUGOSLAV GOVERNMENT GAVE EVERY POSSIBLE ASSISTANCE IN THE FIELD AND LATER SUPPLIED VALUABLE INFORMATION AND PHOTOGRAPHS.

LAURA BOULTON



THE DANCES AS WELL AS THE SONGS WERE ORIGINALLY INSPIRED BY THE EMOTIONS OF WAR, LOVE, WORK, PLAY AND WORSHIP. NO MATTER HOW SEDATE, HOW VIGOROUS, OR HOW EXUBERANT THE DANCING, THE FLEXIBILITY, THE FEATHER-LIGHTNESS, THE CONTROL AND DISCIPLINE ARE UNBELIEVABLE. THE COSTUMES REFLECT THE MOST VIGOROUS IMAGINATION AND AMAZING BEAUTY OF COLOR AND DESIGN.



#### NOTES ON THE RECORDINGS

THE AMAZING VARIETY FOUND IN THE VOCAL MUSIC IS AN EXCITING SURPRISE TO THE LAYMAN AS WELL AS THE MUSICOLOGIST. NOT ONLY DOES THE MUSIC VARY IN THE DIFFERENT REPUBLICS, BUT WITHIN EACH REPUBLIC THERE IS A TREMENDOUS DIFFERENCE BETWEEN TOWN SONGS AND COUNTRY SONGS, BETWEEN RITUAL AND SECULAR MUSIC, BETWEEN MOUNTAIN SONGS AND PLAIN SONGS, EVEN VILLAGES OFTEN HAVE THEIR OWN PECULIAR MELODIES AND WAYS OF SINGING THEM. IN THE TOWN MUSIC FOREIGN INFLUENCES CAN OFTEN BE DETECTED BUT IN THE RURAL DISTRICTS THE SONGS SHOW A TRADITION WHICH HAS CHANGED VERY LITTLE THROUGH MANY CENTURIES. THE TOWN SONGS HAVE A WIDE TONAL RANGE AND RICH ORNAMENTATION WHILE THE COUNTRY MELODIES ARE MUCH MORE RESTRICTED.

THE FOLK MUSIC IS CONSTANTLY MODIFIED, ESPECIALLY IN THE COUNTRY WHERE NEW SONGS ARE BEING CREATED DAILY. SONGS OF MOURNING, FOR EXAMPLE, AND LULLABIES ARE OFTEN IMPROVISED. MANY NEW SONGS GROW OUT OF DANCES, CONVERSATIONS, THE VILLAGE BOYS TEASING THE PEASANT GIRLS, RECOUNTING ADVENTURES, ETC.

BAND 1. [BOSNIA-HERCEGOVINA] MOJ DILBERE IS A VERY POPULAR LOVE SONG, KNOWN AND LOVED BY COUNTLESS YUGOSLAVS, EVEN IN AMERICA. IT IS SUNG HERE BY A GIRL WITH A GOLDEN VOICE AND WAS RECORDED IN SARAJEVO, THE CAPITOL OF BOSNIA-HERCEGOVINA. THE SONG IS ACCOMPANIED BY THE ACCORDION. THE REFERENCE IS TO AN ANCIENT VILLAGE CUSTOM WHICH REQUIRES THE YOUNG MAN TO PAY GOLD FOR HIS BRIDE. IN THE SONG THE GIRL BEGS HER LOVER TO TAKE HER TO THE MARKET PLACE, BUY HER WITH GOLD, AND WITH THAT GOLD THEY WILL ADORN THE THRESHOLD OF THEIR HOME.

MOJ DILBERE, KUD SE ŠEĆEŠ, }  
OJ, ŠTO I MENE NE POVEDEŠ? } REPEAT

POVEDI ME U CARSIJU }  
OJ, PA ME PRODAJ PAZARLIJU. } REPEAT

UZMI ME ZA LITRU ZLATA,  
OJ, PA POZLATI DVORU VRATA!

\*SARAJEVO IS REMEMBERED AS THE PLACE OF THE INCIDENT WHICH BEGAN WORLD WAR I.

MY DEAREST, WHERE ARE YOU GOING?  
WHY WON'T YOU TAKE ME ALONG?

THIS RECORDING INCLUDES ONLY TWO OF THE  
MANY VERSES.

TAKE ME TO THE MARKET PLACE  
AND PUT ME ON SALE.

THEN BUY ME FOR A QUART OF GOLD  
AND ADORN OUR THRESHOLD WITH IT.

## 10. Moj Dilbere

(Makedonsko)

Allegretto

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegretto'. Dynamics include *mf*, *f*, and *p*. The lyrics are written below the vocal line. The score ends with a double bar line and repeat signs.

Moj dil - be - re      kud se še -  
ceš      Ej što i me - ne ne po -  
ve      deš.      Sev di sev - dum  
bir e - fen - dum a      man      a  
man      ja      ra      1. 2. ba.      1. 3. ba.

Ti me vodi po čaršiji  
Ej, pa me podaj pazarilji  
Sevdi sevđum...

Uzmi za me litru zlata  
Ej, pa pozlati dvoru vrata  
Sevdi sevđum...



BAND 2. [SERBIA] JA POSADIH VJENAC (WHICH MEANS "I PLANTED A WREATH OF EVER-GREEN") IS A LOVE SONG. IT COULD PERHAPS FALL IN TO THE CATEGORY OF "BEGARSKA" SONGS OF WHICH THERE ARE VERY MANY. BEGAR MEANS A YOUNG FELLOW WHO LOVES WINE, WOMEN AND SONG, HAS A GOOD SENSE OF HUMOR, AND LIKES MOST OF ALL AN EASY LIFE. HIS SONGS ARE ALWAYS APPEALING. THIS SONG WAS RECORDED IN BELGRADE, THE CAPITOL OF SERBIA, AND IS ACCOMPANIED BY A TAMBURITSA ORCHESTRA.

IN SERBIA THE FOLK MUSIC HAS BEEN WELL PRESERVED, AS IN OTHER REPUBLICS OF YUGOSLAVIA. SERBIANS, ESPECIALLY IN THE VILLAGES, STILL SING SONGS HANDED DOWN FROM THEIR ANCESTORS THROUGH MANY CENTURIES. THERE IS A GREAT DIFFERENCE BETWEEN THE VARIOUS REGIONS OF SERBIA AS TO TYPE OF SONG, SCALE EMPLOYED, MANNER OF SINGING, CONTENTS OF TEXTS, AND THE INSTRUMENTS USED FOR ACCOMPANIMENT. THIS VARIES GREATLY BETWEEN TOWN AND COUNTRY, OF COURSE, FOR THE TOWN SINGERS ARE MUCH MORE SUSCEPTIBLE TO FOREIGN INFLUENCES.

BAND 3. [SERBIA]. THIS SONG (WOMAN'S SOLO) WAS RECORDED IN BELGRADE AND IS ACCOMPANIED BY A TAMBURITSA ORCHESTRA. IT IS A GREAT FAVORITE.

ANICA OVCE ČUVALA  
KRAJ NJIH JE MLADA ZASPALA. } REPEAT

MOMČE JE GOROM HODILO,  
I LEPU ANKU SPAŽILO. } REPEAT

HITRO JE MOMČE POLJUBI,  
MLADA SE ANKA PROBUDI. } REPEAT

ANICA THE SHEPHERDESS  
FELL ASLEEP WATCHING HER SHEEP.

A YOUNG MAN STROLLING NEARBY  
SUDDENLY SAW THE BEAUTIFUL ANICA

HE QUICKLY KISSED HER  
AND ANICA WAS AWAKENED.

BAND 4. [BOSNIA-HERCEGOVINA]. THIS SONG BEGINS "HEJ, SASTALI SE CAPLJINSKI TATARI" WHICH MEANS "THEY GOT TOGETHER, THE YOUNG BACHELORS OF CAPLJINA". THE YOUNG MAN SINGS ABOUT FRIENDS GATHERING TO ENJOY EACH OTHER AND THEIR MUSIC. HE

ACCOMPANIES HIMSELF ON A TAMBURITSA. THE TAMBURITSA, SIMILAR TO A MANDOLIN, IS PLUCKED WITH A PLECTRUM. IT IS VERY POPULAR IN TOWN AND VILLAGE, PLAYED SINGLY, OR IN AN ORCHESTRA OF SIX OR MORE WHICH VARY IN SIZE FROM A TINY ONE (SMALLER THAN A VIOLIN) TO A LARGE ONE (SIMILAR TO A BASS VIOL).

BAND 5. [CROATIA]. THE BEAUTIFUL AND UNIQUE CITY OF DUBROVNIK ON THE DALMATIAN COAST DATES BACK TO THE TIMES WHEN THE UPHEAVAL CAUSED BY THE GOTHs, HUNS AND AVARS WAS STILL AT ITS HEIGHT IN THE BALKAN PENINSULA. WHILE THESE HORDES INVADED THE COAST SETTLEMENTS, THE OLD ROMAN POPULATION TOOK REFUGE IN THE DALMATIAN TOWNS IN ORDER TO PRESERVE THEIR MUNICIPAL TRADITIONS UNDER BYZANTINE SOVEREIGNTY. IN THE HINTERLAND THE SLAVS (CROATS AND SERBS) WERE INVADING AND ORGANIZING INTO SMALL TRIBAL STATES. IN THE FIRST HALF OF THE 7TH CENTURY THE SLAV TRIBES DESTROYED EPIDAUROM, AN OLD GREEK SETTLEMENT WHICH HAD BEEN TAKEN BY THE ROMANS, AND SINCE 495 HAD BEEN UNDER BYZANTINE DOMINATION. DUBROVNIK (MEANING A WOOD OR GROVE) WAS THEN FOUNDED BY THE SLAVS BUT THEY COULD NOT ISOLATE THEMSELVES ON THEIR WILD ROCKS, AND THEY SOON BECAME GREAT SEAFARERS AND MERCHANTS. THERE WERE STRONG VENETIAN AND OTHER INFLUENCES BUT THE SLAV ELEMENTS WERE TOUGHER AND MORE NUMEROUS. SLAV BECAME THE MOTHER TONGUE OF DUBROVNIK AND THE OFFICIAL DIPLOMATIC LANGUAGE FOR THE REGION.

MANY OF THE SONGS OF THIS AREA PRAISE THE SEA WHICH HELPED DUBROVNIK FOR CENTURIES TO RESIST OUTSIDE INVADERS, ATTACKING HER FORTRESSES. EVEN IN LOVE SONGS, WHICH ARE NUMEROUS, THEY OFTEN BRING THE SEA INTO THE TEXT.

THE CHORUS SINGING THIS SONG IS MADE UP OF MEN AND WOMEN WHO ARE BUSY ALL DAY WITH THEIR WORK; FOR EXAMPLE, THE LEADER OF THE MALE SECTION WAS THE LOCAL BLACKSMITH. IN THE EVENING THEY CAME TOGETHER AND SANG BEAUTIFUL FOLK SONGS. "TI RASTURI" IS A LOVE SONG IN WHICH THE SINGER PRAISES THE LOVED ONE'S BLACK EYES.

BAND 6. [CROATIA]. SITNA KIŠA IS ANOTHER LOVE SONG, SUNG BY THE WOMEN OF THE SAME SINGING GROUP HEARD IN NUMBER 5. BOTH WERE RECORDED IN DUBROVNIK

SITNA KISA ROSILA  
TRI ME MOMKA PROSILA.  
AL JA NEĆU NIJEDNOGA, }  
VEĆ DRAGOGA MOGA. } REPEAT

MOJ JE DRAGI MORNAR MLAD  
PA JE SRCU MOME DRAG.  
JA SAM NJEMU DAVNO DALA }  
SRCE IZ NJEDARA. } REPEAT

SITNA KISA PRESTALA,  
TRI SU MOMKA NESTALA.  
JA BIH HTJELA DA SE VRATE, }  
DA MI VRIJEME KRATE. } REPEAT

SOFT RAIN WAS MOISTENING THE EARTH  
THREE YOUNG MEN PROPOSED TO ME.  
BUT I DON'T CARE FOR ANY OF THEM  
EXCEPT MY DEAREST ONE.

MY DARLING IS A SAILOR  
AND HE IS NEAR TO MY HEART.  
LONG AGO I GAVE HIM  
MY HEART WITH ALL ITS BEATS.

THE SOFT RAIN CEASED,  
THE THREE LADS VANISHED.  
I WISH THEY WOULD RETURN  
TO SHORTEN THE LONG HOURS.

BAND 7. [MACEDONIA]. THE MACEDONIAN FOLK SONGS ARE EXTREMELY ORIGINAL. THE PEOPLE HAVE CLUNG TO THEIR MUSIC, DANCE AND OTHER ART TRADITIONS FANATICALLY. FROM THE TIME OF THE CONQUESTS OF ALEXANDER THE GREAT, MACEDONIA HAS BEEN THE SCENE OF DRAMATIC EVENTS, TRAGIC INVASIONS AND SOCIAL UPHEAVAL. FOR MORE THAN 500 YEARS UNDER TURKEY THEY PRESERVED THEIR MUSIC AND DANCES AND THROUGH THEM EXPRESSED THEIR LOVE OF FREEDOM.

FOREIGN INFLUENCES IN THE MUSIC WERE SUBJECTED TO THE RULES OF THE MACEDONIAN LANGUAGE. THE FOLK MUSIC IS CHARACTERIZED BY ORIGINAL MELODIC STRUCTURE AND EXTREMELY ORIGINAL RHYTHMS. CONSIDERABLE ORNAMENTATION AND OTHER ORIENTAL INFLUENCES ARE EVIDENT IN THE SINGING.

AMONG THE MANY FASCINATING INSTRUMENTS OF MACEDONIA THE KAVAL IS ONE OF THE MOST MELODIOUS. IT IS A LONG SHEPHERD'S FLUTE, AND PLAYED ALMOST EXCLUSIVELY BY SHEPHERDS. IT IS A VERY ANCIENT INSTRUMENT.

BAND 8. [MONTENEGRO]. THE SONGS OF THIS REPUBLIC REVEAL THE CHARACTER OF THE MOUNTAINOUS REGIONS WHERE THEY ORIGINATED. THE MELODIES ARE INCLINED TO BE HARSH AND ARE BASED USUALLY ON QUARTER INTERVALS.

THIS SONG, AS IS USUAL, IS SUNG IN UNISON, WITHOUT THE ACCOMPANIMENT OF AN INSTRUMENT. THE SONGS ARE SUNG EVERYWHERE -- IN THE FIELDS WHILE WORKING, AT WEDDINGS, FOR DANCES, ETC. THE SONGS USED FOR DANCING SUIT THE OCCASION BUT SOMETIMES HAVE NO CONNECTION WITH THE RHYTHM OF THE DANCE. THIS SONG IS USED WITH THE WEDDING DANCES AND IS THE "ZETA KOLO". TO THE ACCOMPANIMENT OF THIS FOLK SONG IN AN EIGHT-SYLLABLE LINE, THE DANCERS KEEP MOVING TO THE RIGHT AT A SLOW TEMPO, REPEATING THE BASIC CHOREOGRAPHIC MOTIF.

TA DJEVOJKADIVNO IGRA  
TEBE MOMČE DJAVO DIGA. REPEAT

OBADVOJE DIVNO IGRA  
OBADVOJE DJAVO DIGA. REPEAT

AL POLAKO MLADO MOMČE  
TA DEVOJKA TVOJA NIJE.

PA ČIJA JE, TVOJA NIJE,  
NA MENE SE ONA SMIJE!

OJ IGRAJ, POSKOCI  
MLADAN SOKOLE  
NE SKOČI ŽELESDAN  
NOGE TE ZABOLE.

THIS GIRL IS DANCING THE KOLO  
BEAUTIFULLY.  
YOUNG MAN, THE DEVIL HAS AWAKENED IN  
YOU.

BOTH ARE DANCING BEAUTIFULLY, FLIRTING,  
THE DEVIL HAS AWAKENED IN BOTH OF  
THEM.

SLOW DOWN, YOUNG MAN,  
THIS GIRL IS NOT YOURS.

WHOSE IS SHE? WELL, SHE'S NOT YOURS,  
BECAUSE SHE IS FLIRTING WITH ME.

OH, DANCE AND JUMP, YOUNG FALCON

BUT DON'T JUMP AS THOUGH YOU HAD  
IRON IN YOUR SHOES  
OR YOUR FEET WILL HURT.





OPEN KOLO FROM LAZAROPOLJE IN MACEDONIA

## SIDE II

THE FIRST THREE INSTRUMENTAL MELODIES RECORDED IN THIS ALBUM ACCOMPANY THE YUGOSLAV DANCE CALLED THE "KOLO", AND ARE LIVELY, GAY, RICH IN VARIETY OF STEPS AND FIGURES. THERE IS A GREAT WEALTH OF FUNDAMENTAL FORMS, AND COMBINATIONS OF FORMS. THE "KOLO", THE MOST POPULAR DANCE IN YUGOSLAVIA, ORIGINATED IN SERBIA BUT IT IS FOUND IN SOME FORM - THE CLOSED OR THE OPEN CIRCLE - ALL OVER THE COUNTRY. SOME OF THE MOST ATTRACTIVE MUSIC IS THE "KOLO" MUSIC. IN ITS ORIGINAL HOME, SERBIA, THE "KOLO" IS USUALLY DANCED TO THE MUSIC OF A TAMBURITSA ORCHESTRA OR A POPULAR STRING ORCHESTRA (STRINGS AND FLUTE). VERY OFTEN THE ACCOMPANIMENT IS PLAYED ON AN ACCORDION; THE MUSICIANS ARE REAL VIRTUOSI. "KOLOS" ARE ALSO DANCED TO SINGING, OR A SINGLE FLUTE, BAGPIPE OR FIDDLE.

THERE ARE NUMEROUS DIFFERENT "KOLOS" FROM VARIOUS PARTS OF SERBIA, NOT TO MENTION ALL THE VARIED "KOLOS" FROM THE OTHER REPUBLICS. SOME ARE PERFORMED WITH LONG, SLOW STEPS; OTHERS HAVE SHORT, QUICK STEPS. THE "KOLOS" ARE KNOWN ESPECIALLY FOR THEIR GAYNESS AND EXUBERANCE. THE BEST DANCER IN THE VILLAGE BEGINS THE "KOLO", THE OTHER MEN AND WOMEN (BOYS AND GIRLS) JOIN IN THE DANCE. THE REEL-LEADER MAY BE EITHER A MAN OR WOMAN. THE OPEN "KOLO" CONSISTS OF A STRING OF DANCERS WHO, THOUGH HOLDING HANDS, STAND SOMEWHAT APART FROM EACH OTHER AND ARE LED BY THE "KOLO" LEADER. (SEE ILLUSTRATION) THE CLOSED "KOLO" HAS A RING OF DANCERS WHO HOLD TO EACH OTHER IN VARIOUS WAYS, STANDING EITHER APART OR CLOSE TO ONE ANOTHER. THE "LESA", ANOTHER TYPE OF "KOLO", CONSISTS OF A STRING OF DANCERS STANDING CLOSE TO EACH OTHER AND HOLDING EACH OTHER BY THE BELT. THESE FORMS HAVE MANY DIFFERENT STEPS AND MOVEMENTS, MANY OF THE STEPS BEING SYNCOPATED. THE WOMEN USUALLY DANCE IN A MORE RESTRAINED MANNER, WHILE THE MEN IN THEIR EXUBERANCE OFTEN ADD TO THE BASIC STRUCTURE OF THE DANCE BY IMPROVISING VARIOUS STEPS AND FIGURES.





**BAND 1. [SERBIAN KOLO] TRI PUTARI KOLO**  
(THREE TRAVELERS): FOOTWORK AND PATTERN  
SIMILAR TO "MOMAČKO KOLO" (BACHELORS  
DANCE).

DANCED BY THREE (ONE MALE IN CENTER - TWO  
FEMALES ON EITHER SIDE).

MAN'S ARMS ENCIRCLE GIRLS. HOLDING GIRL'S  
LEFT HAND (ON HIS LEFT) AT HER WAIST WHILE  
SHE PLACES HER RIGHT HAND ON HIS LEFT  
SHOULDER GIVING SLIGHT RESISTANCE AS THOUGH  
IN PREPARATION FOR LIFT. GIRL ON RIGHT SAME,  
EXCEPT LEFT HAND RESTS ON MAN'S RIGHT  
SHOULDER.

MANY PATTERNS ARE ESTABLISHED, ESPECIALLY  
BY MALE. VARIATIONS INCLUDE WEAVING,  
CHANGING GIRLS FROM SIDE TO SIDE, SPINNING  
PARTNERS AND DANCING AGAINST LINE OF DANCE.  
DANCING WITH ONE PARTNER WHILE OTHER GIRL  
PROCEEDS ALONGSIDE.

THIS IS A VERY GAY, LIVELY, AND COMPLICATED  
DANCE. THE DANCE IS CHARACTERIZED  
BY SMALL ORNAMENTAL STEPS, PERFORMED WITH  
EXTRAORDINARY LIGHTNESS.

THE STEPS ARE SMALL, CONCISE -- STRESSED  
BY 'RISE AND FALL' MOVEMENT IN PLACE  
RATHER THAN PROGRESSION. AT FIRST, PATTERNS  
ARE DANCED ON ONE SPOT UNTIL MOMENTUM IS  
GAINED. THEN MAN LEADS PARTNERS INTO RHYTH-  
MICAL GYMNASTICS WITH EMPHASIS ON DIGNITY  
AND RESERVE. STEPS ARE SYNCOPATED TO ALLOW  
RHYTHM CHANGES.

THIS "KOLO" IS ACCOMPANIED BY AN ORCHESTRA  
OF STRINGS AND FLUTE.

**BAND 2. [SERBIAN KOLO].** THIS "KOLO" IS  
DANCED IN OPEN POSITION -- HANDS LINKED  
AT SIDES (NOT CROSSED). BODY MOVEMENT  
CONTROLLED ALTHOUGH THERE IS SLIGHT  
TREMBLING FROM THE KNEES UP -- HEAD AND  
SHOULDERS STEADY.

MOVEMENT IS TO RIGHT IN LINE OF DANCE.  
STEPS VARY IN SIZE.

**STEP RIGHT (SIDE STEP)**  
CROSS TO RIGHT WITH LEFT FOOT  
STEP RIGHT, BRING LEFT FOOT TO RIGHT  
SHIFT WEIGHT TO LEFT -- BACK TO RIGHT  
BACK TO LEFT - RIGHT - LEFT  
RIGHT - LEFT - RIGHT -- START LEFT

COUNT FOR ABOVE:  
STEP RIGHT, CROSS, RT. LFT. RT.  
SLOW SLOW QUICK QUICK QUICK  
LFT. RT. LFT.  
Q. Q. Q.  
RT. LFT. RT.  
Q. Q. Q.

**STEP LEFT (SIDE STEP)**  
CROSS TO LEFT WITH RIGHT FOOT  
STEP LEFT BRING RIGHT FOOT TO LEFT  
FOOT  
SHIFT WEIGHT TO RIGHT -- BACK TO  
LEFT  
BACK TO RIGHT - LEFT - RIGHT  
LEFT - RIGHT - LEFT -- START RIGHT  
AGAIN

COUNT FOR ABOVE:  
STEP LEFT, CROSS, LFT. RT. LFT.  
SLOW SLOW Q Q Q  
RT. LFT. RT.  
Q Q Q  
LFT. RT. LFT.  
Q Q Q

THE FOOT WORK (BUT NOT THE DESIGN) OF  
THIS "KOLO" RESEMBLES THE "KOKONJESTE  
KOLO".

THIS "KOLO" IS ACCOMPANIED BY A POPU-  
LAR STRING ORCHESTRA.







ISTRIAN DANCERS WITH TYPICAL COSTUMES



S. SERBIA; LONG FLUTES SVIRALA



SERBIAN CLOSED KOLO

9

MUSIC LP



BAND 3. [SERBIAN KOLO] SUMADIJA KOLO (WOODSMAN'S DANCE); THIS IS AN OPEN "KOLO" IN WHICH THE DANCERS HOLD EACH OTHER WITH ARMS CROSSED IN FRONT. QUICK, LIVELY STEPS ARE EXTENDED FIRST TO RIGHT IN LINE OF DANCE, THEN BACK TO LEFT. START BY TAKING FOUR SMALL STEPS TO RIGHT QUICKLY TRANSFERRING WEIGHT FROM

RIGHT-LEFT, RIGHT-LEFT, RT.-LFT., RT.-LFT.  
 QUICK Q Q Q Q Q Q Q Q  
 STEP-CROSS, STEP-CROSS, STEP-CROSS,  
 STEP-CROSS (IN PLACE)

DANCE STEP FORWARD ON RT (QUICK)  
 IN [TURN BODY SLIGHTLY TOWARD LEFT,  
 PLACE THEN RIGHT AND AGAIN LEFT]  
 STEP BACK ON LFT (QUICK)  
 STEP BACK ON RT (SLOW)

AND  
 STEP FORWARD ON LFT (QUICK)  
 STEP BACK ON RT (QUICK)  
 STEP BACK ON LFT (SLOW)

STEP  
 [START BACK TO LFT, REVERSE FOOT POSI-  
 TIONS]

RIGHT, LFT-RT, LFT-RT, LFT-RT  
 Q Q Q Q Q Q Q Q  
 CROSS, STEP-CROSS, STEP-CROSS,  
 STEP-CROSS

DANCE STEP FORWARD ON LEFT (QUICK)  
 IN [TURN BODY SLIGHTLY TOWARD RIGHT,  
 PLACE THEN LEFT AND AGAIN RIGHT]

STEP BACK ON RT (QUICK)  
 STEP BACK ON LFT (SLOW)

AND  
 STEP FORWARD ON RT (QUICK)  
 STEP BACK ON LFT (QUICK)  
 STEP BACK ON RT (SLOW)

THEN BACK TO BEGINNING

IMPROVISED AND ORNAMENTAL STEPS --  
 DONE BY ACCENTS

LEADER USUALLY WEAVES SETS PACE WHICH IS EXCEPTIONALLY LIVELY. BALANCE IS MAINTAINED COMPLETELY ON BALL OF FOOT AND MOMENTUM IS GAINED BY PUSHING SLIGHTLY (WITH FORWARD FOOT) AS PROCEEDING FROM SIDE TO SIDE.

LEADER (USUALLY MALE) CAN VARY PATTERN BY CHANGING LINE OF DANCE OR WEAVING CIRCLE INTO DIFFERENT FORMATIONS.

STRESS IS LAID ON THE DIGNITY OF MOVEMENT. UPPER BODY HELD IN RELAXED BUT CONTROLLED POSITION.

WHEN DANCED BY MALES ONLY, STAMPING OF FEET AND OTHER GYMNASTICS PERFORMED. ARMS CROSSED HOLDING NEIGHBOR'S BELT IN FRONT. WEIGHT CHANGES SO SLIGHT -- SHOULD NOT BE DETECTED BY ONLOOKERS. BEAUTY OF DANCE IS TO HAVE LINE MOVE IN SMOOTH, EVEN, RHYTHMICAL PATTERN. THIS "KOLO" IS ACCOMPANIED BY THE ACCORDION.

BAND 4. [BOSNIAN KOLO]. THE MUSIC OF THE FOLK OF BOSNIA-HERCEGOVINA IS FULL OF VARIETY AND CONTRASTS DUE TO MANY INFLUENCES AND CONFLICTING TRENDS. SERFDOM UNDER THE TURKS FOR 500 YEARS, THEN LATER UNDER THE AUSTRIAN HUNGARIAN EMPIRE, IN ACCESSIBLE MOUNTAIN REGIONS, POOR COMMUNICATIONS -- MANY CAUSES -- HAVE LED TO A GREAT DIFFERENCE IN THE CULTURE OF TOWN AND COUNTRY GROUPS: CONSEQUENTLY IT IS NOT SURPRISING THAT WE FIND GREAT DIFFERENCES BETWEEN TOWN AND COUNTRY FOLK MUSIC.

IN THE REMOTE VILLAGES THE PEASANT MAKES HIS MUSICAL INSTRUMENTS ACCORDING TO AN INHERITED TRADITION WITH HIS ORDINARY WORKING TOOLS. THE GREAT VARIETY OF INSTRUMENTS INCLUDES BAGPIPES, THE DOUBLE SHEPHERD'S PIPE OR FLUTE, THE GUSLE (A ONE-STRINGED FIDDLE) AND OTHER ANCIENT INSTRUMENTS, BUT THE MORE RECENT ARRIVAL, THE ACCORDION, HAS BECOME VERY POPULAR EVEN IN THE COUNTRY. IT IS THE ONLY INSTRUMENT WHICH THE PEASANT BUYS IN TOWN AND IT IS ALREADY BEGINNING TO CHANGE THE COUNTRY FOLK MUSIC.

IN THIS REPUBLIC ENDLESS VARIETY IN THE DANCE FORMS IS SEEN IN THE CHARACTER AND STYLE AND PSYCHOLOGICAL CONTENT. SOME HAVE TO DO WITH ANCIENT RITUALS, OTHERS HAVE A DISTINCTLY EROTIC CHARACTER, STILL OTHERS INDICATE WORK, OR PORTRAY CERTAIN EVENTS. THEY ARE SOMETIMES SLOW AND MELANCHOLY, BUT VERY OFTEN RAPID. THERE ARE UNACCOMPANIED DANCES CALLED "MUTE" DANCES, BUT THE GAYEST ARE THE "KOLOS".

THIS "KOLO" ACCOMPANIED BY THE ACCORDION, HAS AN INTERESTING SYNCOPATED STEP. IT IS DANCED IN UNISON BOTH FEET TOGETHER 'RISE AND FALL' MOVEMENT IN PLACE. PROGRESSION FORWARD AND BACKWARD IS DONE IN THE SAME MANNER.

BANDS 1-3 RECORDED IN BELGRADE  
 BAND 4 RECORDED IN SARAJEVO



BAND 5. [EASTERN SERBIAN KOLO]. THIS DANCE, ACCOMPANIED BY VIOLIN AND CLARINET, IS FROM EASTERN SERBIA. THE DANCERS KEEP UP THEIR SPEED AND ENTHUSIASM THROUGH LONG HOURS OF DANCING; ONE "KOLO" MAY LAST TWO OR MORE HOURS. WITH THE FEET PARALLEL, THEY CONTINUE A POWERFUL STAMPING OF THE GROUND IN FASCINATING RHYTHMS THROUGH HOURS OF DANCING. THE GIRLS OFTEN WEAR OPEN KNIVES IN THEIR BELTS AN ANCIENT CUSTOM WHICH IS SUPPOSED TO COME FROM THE BELIEF THAT THE OPEN BLADE IS A PROTECTION AGAINST THE "EVIL EYE".

BAND 6. [SLOVENIAN POLKA]. IN SLOVENIA THERE IS A GREAT VARIETY OF DANCES -- MOUNTAIN DANCES, DANCES OF THE PLAINS, SOME OF WHICH ARE TRACED BACK TO ANCIENT RITUALS, FAST AND SLOW "KOLOS", ETC. THE DANCE TUNE HERE, ACCOMPANIED BY ACCORDION AND YODLER, IS A SORT OF POLKA. IT IS IN CARNIVAL MOOD, A PART OF THE SPRING CEREMONY WHEN WINTER IS DRIVEN OUT BY THE SPIRITS OF SPRING.

BAND 7. [MACEDONIAN SHEPHERD'S MELODY]. MACEDONIA IS ONE OF THE RICHEST FOLK-ART REGIONS IN ALL OF THE COUNTRY. BORDERED BY BULGARIA, ALBANIA AND GREECE, THE INFLUENCES OF MANY NEIGHBORING COUNTRIES ARE FOUND. UNDER THE 500 YEAR DOMINATION OF TURKEY, MANY ORIENTAL CHARACTERISTICS CREPT IN AND STILL REMAIN. THE PEOPLE OF MACEDONIA ARE FAMOUS DANCERS; FULL OF EMOTION, SKILLFUL, THEY HAVE GREAT ENDURANCE, AND A REMARKABLE SENSE OF RHYTHM. THEIR MUSIC HAS AN APPEALING, HAUNTING, QUALITY; MUCH OF IT EXPRESSES THEIR LONGING FOR FREEDOM WHICH, UNDER THE LONG DOMINATION OF INVADERS, THEY COULD EXPRESS ONLY THROUGH MUSIC AND DANCE. THERE ARE GAY AND SENTIMENTAL DANCES, GLAD AND SAD; AND THERE ARE SOME DANCES WHICH WERE DEFIANT CRIES FOR FREEDOM, EXPRESSED IN MOVEMENT AND MELODY, AND THE OPPRESSOR COULD NOT GUESS THE HIDDEN MEANING. IT IS SAID THAT "A MACEDONIAN STOPS DANCING NOT WHEN HE IS TIRED BUT ONLY WHEN HIS FEELINGS HAVE DIED OUT".

THIS MELODY, A DUET ON THE KAVALE (WOOD-EN WIND INSTRUMENT), IS TYPICAL OF THE MACEDONIAN SHEPHERD TUNES. THE KAVALE IS A VERY ANCIENT INSTRUMENT PLAYED ALMOST EXCLUSIVELY BY SHEPHERDS. THE SHEPHERD PLAYS WHEN HE LEADS HIS SHEEP OUT TO PASTURE, WHEN HE GATHERS THEM IN THE EVENING AND HE WHILES AWAY THE LONG HOURS WHILE WATCHING HIS FLOCK WITH ENCHANTING MUSIC. THE MELODIES ARE IMPROVISED AND REPRESENT EVENTS IN THE LIFE OF THE SHEPHERD. SOMETIMES THEY ARE USED FOR DANCES BUT MORE OFTEN JUST FOR PURE ENJOYMENT.

FOR THE ETHNIC MUSIC OF YUGOSLAVIA REFER TO ETHNIC FOLKWAYS LIBRARY ALBUM P 434.

CREDITS:

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