SONGS and DANCES of YUGOSLAVIA

recorded by

LAURA BOULTON

in

SERBIA, CROATIA, SLOVENIA
BOSNIA-HERCEGOVINA,
MACEDONIA, MONTENEGRO
SONGS and DANCES of YUGOSLAVIA
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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 spoke of death to the invaders who tried to destroy their liberty and independence. In stirring epics, chanted to the accompaniment of the guble (an ancient one-stringed fiddle), they recount the valiant deeds of early heros, 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 versatil. 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 guble to the modern melodious tamburita (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 Hercegovina, Montenegro and Macedonia.

The vigor and vitality of the music and the dances are beyond the description of words, whether ritual or secular, plaintive 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.
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 I. [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 capital 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 SEDES,
OJ, ŠTO I MENG NE POVEDES?) REPEAT
POVEDI ME U CARSIJU
OJ, PA ME PRODAJ PAZARLIJU.) REPEAT
UZMI ME ZA LITRU ZLATA,
OJ, PA POZLATI DVORU VRATAI

*BARAJEVO 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?
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

Ti me vodi po čaršiji
Ej, pa me podaj pazarijši
Sevdi sevdum...

Uzmil za me litra zlata
Ej, pa pozlati dvor vratu
Sevdi sevdum...
BAND 2. [SERBIA], JA POSADIH VJENAC (which means “I planted a wreath of evergreen”) is a love song. It could perhaps fall in to the category of “Begarika” songs of which there are very many. Becar 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 capital 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 OVE CVVALA,
KRAJ NJIH JE MLADA ZASPALA. REPEAT

MOMOJE JE GOROM MODLO,
I LEPU ANKI SPAZILO. REPEAT

HITRO JE MOMOJE POLJUBI,
MLADA SE ANA 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 Capljinsku 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 is 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 violin).

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 Epidaurus, an old Greek settlement which had been taken by the Romans, and since 435 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 KIŠA: ROSILA
TRI ME MOMKA PROBILA,
AL JA NEO ĆU NJEĐNOGA,
VEĆ DRAGOGA MOGA.
} Repeat

MOJ JE DRAGI MORNAR MLAD
PA JE SRCU MOME DRAG.
JA SAM MJÊNU DAVNO DALA
SREĆE IZ NJEĐARA.
} Repeat

SITNA KIŠA PRESTALA,
TRI SU MOMKA NESTALA,
JA BIH MJÊJELA DA SE VRATE,
DA MI VRJEME 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. [MONTENEGRO]. THE SONGS OF THIS REPUBLIC REVEAL THE CHARACTER OF THE MOUNTAINOUS REGIONS WHERE THEY ORIGINATED. THE MELODIES ARE INCLINED TO BE HARMLESS 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 MÔNE DJAVO Diga.
} Repeat

OBADOJE DIVNO IGRA
OBADOJE DJAVO Diga.
} Repeat

AL POLAKO MLADO MÔNE
TA DEVOJKA TVOJA NIJE.

PA ČÌJA JE, TVOJA NIJE,
NA MENE SE ODA BAMJE!

OJ IGRAJ, POSKOCI
MLADAN SOCOLE
NE SKOČI ZELESDAN
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.
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 gaiety 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 synchronized. 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.

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 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 tamburita orchestra or a popular string orchestra (strings and flute). Very often the accompaniment is played on an accordion; the musicians are real virtuosos. "Kolos" are also danced to singing, or a single flute, bagpipe or fiddle.
BAND 1. (SERBIAN KOLO) TRIO PUTARI KOLO (THREE TRAVELERS): FOOTWORK AND PATTERN SIMILAR TO "MOMACKO 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 rhythmic 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. 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
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 footwork (but not the design) of this "KOLO" resembles the "KOKOWESTE KOLO".

This "KOLO" IS ACCOMPANIED BY A POPULAR STRING ORCHESTRA.
BAND 3. [SERBIAN KOLI] SUMADIJA KOLO
(WOODSMAN'S DANCE): THIS IS AN OPEN "KOLI"
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 TAK-
ING 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
STEP-CROSS, STEP-CROSS, STEP-CROSS,
STEP-CROSS (IN PLACE)
DANCE STEP FORWARD ON RT (QUICK)
PLACE THEN RIGHT AND AGAIN LEFT
STEP BACK ON LFT (QUICK)
STEP BACK ON RT (SLOW)
AND
STEP FORWARD ON RT (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)
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 PAGE 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, rhythmic pattern.
This "KOLO" is accompanied by the
accordion.

BAND 4. [BOSNIAN KOLI]. THE MUSIC OF
THE FOLK OF BOSNIA-HERZEGOVINA IS FULL
OF VARIETY AND CONTRASTS DUE TO MANY
INFLUENCES AND CONFLICTING TRENDS.
SERBIA 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: CON-
SEQUENTLY 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 in-
struments includes bagpipes, the double
shepherd's pipe or flute, the suble (a
one-stringed fiddle) and other ancient in-
struments, 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 charac-
ter, still others indicate work, or por-
tray certain events. They are sometimes
slow and melancholy, but very often rap-
turnous. 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 "KOLO";
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 FOLKART 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 HAPPY 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."

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