Orthodox Friendship Meeting
Ethnomusicological and Ethnochoreological research
and
traditional music and dance practice
in REPUBLIC OF SRPSKA

Banja Luka
3.9.2016
Structure and content of the lecture

- Seven decades of Ethnomusicology and Ethnochoreology in Bosnia and Herzegovina
- Main researchers
- Ethnochoreological and Ethnomusicological areas of Republic of Srpska
Institutionalization of ethnomusicology and ethnochoreology in the Republic of Srpska is one of the stages of development of these disciplines in the ex-Yu Republic of Bosnia and Herzegovina.

Ethnochoreology and ethnomusicology are scientific disciplines dedicated to research of traditional (folk) dance and music (rural polifonic singing and oldtown lead singing, rituals, traditional music instruments ects.).

- 1947- year of foundation of the Institute for Folkloristic Research in Sarajevo

- Three phases of development, each of them lasting for about 20 years

- The fourth stage is still ongoing

Since the very beginning, there were two leading centres: Sarajevo and Banja Luka, as well as two prominent persons – Cvjetko Rihtman and Vlado Milošević. Both of them composers, collectors, melographers and founders of the BiH ethnomusicology, whose methods are more or less applied even today.
VLADO MILOŠEVIĆ (1901-1990)  
ACADEMICIAN

We should underline the importance of previous collectors of folk melodies in BiH, particularly Franjo Kuhač and Ludvig Kuba (in the late 19th century).

- The first recording of folk melodies (both vocal and instrumental) in BiH began in 1937, even through the first notations of several town songs had been made by Vlado Milošević three years earlier.

- 1934 he started collecting folk songs and melodies from the rural area, spending time in the field, as part of his effort to harmonize this kind of music for student choir and choral company „Jedinstvo“ which he was the conductor of.

- More intensively he started collecting folk music just briefly before World War II started, which prevented him gather and record everything that was available.

- 1953 he began working in National Museum as ethnomusicologist and „melographer“.

- He recorded on files about 2000 melodies and texts.

- Museum of Republic of Srpska – Vlado Milošević Legacy
Cvjetko Rihtman (1902 -1989 )
academian

Intensive scientific research began immediately after World War II with foundation of the Institute, which allowed researchers in this region to engage in systematic work. Although the Institute was not a music institution, its importance for development of ethnomusicology and ethnocoreology in BiH is indisputable. The Institute of Folklore Studies was founded by Cvjetko Rihtman, who was charge of organizing research into all the segments of folklor practice: parlor and children’s games, customs, beliefs, oral poetry, prose, music and kolo dances.

- Some of the origin results of the school have been accepted as relevant scientific factors in world of ethnomusicology. He focused on the classification of polyphonic practice in ancient and newer rural tradition, tone relationships as the most resilient elements of tradition that depends on the instruments used in the particular environment and melopoetic forms that are intrinsically related in the function of music
- Discovered primitive polifonic forms
Jelena Dopuđa (1904 – 1987), pioneer of ethnomusicology

- The first descriptions of dances in BiH were made by Bratić and Delić at the beginning of the 20th century while the real research into dances began with the foundation of the aforementioned Institute and the work of Jelena Dopuđa.

- Pioneer in the field of ethnochoreology although musically illiterate. Under Rihtman’s mentorship and in the atmosphere of the institution where researchers were taken systematically, had provided excellent ethnochoreological results that represent the basic for dance studies in BiH even today.

- Ethnochoreological heritage:
  collected 2598 dances Folk archiv of National museum Sarajevo
Ethnochoreology as one of the main subjects exists at the Studies in ethnomusicology (bachelor, master) at the Academy of Arts, University of Banja Luka since 1998

First professors at the Academy of arts of the University of Banja Luka

Department of Ethnomusicology

Dimitrije O. Golemović, Phd (1954)
Ethnomusicologist and composer

Since 1979 he has been employed at the Faculty of Music in Belgrade, as a professor of ethnomusicology. As part of its deal with traditional music, he visited hundreds of villages in the territories of Serbia, Bosnia and Herzegovina and Montenegro, having collected thousands of folk melodies. He is the author of many books and scientific papers in the field of ethnomusicology, several vinyl records, audio cassettes and compact discs. He participated in numerous scientific conferences at home and abroad as a guest lecturer in Greece, Austria and the United States. As a composer, mainly of vocal music, inspired by Serbian folklore and music of neighboring nations.

Olivera Vasić, PhD (1947-2015)
ethnologist and ethnomusicologist

The legatee of the Janković sisters
Intense field research
Ethnochoreoeological areas
Ritual dances
Many scientific papers and books
Labanotation
Filming folk dance
Academic ethnochoreological education in Belgrade, Novi Sad, Banja Luka dance research since 1991 and Skopje
Center for learning Serbian traditional dances
Researchers in Republic of Srpska (Department of Ethnomusicology)

- Milorad Kenjalović, PhD (music)

- Irena Medar Tanjga, PhD (customs)
- Jelenka Pandurević, PhD (oral tradition)
- Ivana Rosić, MA (rituals and music)
- Sanja Pupac, MA (dance)

Dragica Panić, PhD (music and dance)
Ethnochoreological and Ethnomusicological areas in Republic of Srpska

Based on differential characteristic of their dance and music traditions
Potkozarje

Dubica, Jasenovac

Repertoire:

ja usadih vitu jelu
s one strane Save vode
vijala se vrbičica

oj, djevojko, dušo moja
titrala se lijepa mara
ja malena
Jovo ovce čuva
72 dana
rano rani gizdava djevojka

Čarojice from Novi Grad, Poljavnice, feald research

Research: Sanja Pupac (dance and music), dr Milorad Kenjalović (music) Ivana Rosić (music and rituals). Stylistic features dances Potkozarje correspond dinaric type. The dancing on a full foot with a slightly bent knee and occasional tilting the body instrumental in other dances. Following the instrument was tamburica trožica (three-wire) or tamburica forward.

Accompanying dance ranged from vocal with gustog/pletenog, kozaračkog i biračkog, the vocal-instrumental to the biračkog and dvožica (with two wires) and after World War II and called harmonica music.

Repertoire:

gusto/pleteno kolo,
kozaračko kolo, biračko kolo, šepica,
skakača/poskakača, kolo uz tamburu, sremica, trojanac, ruzmarin, ančica, vranjanka, ples/vastup

The ritual procession Čarojice at the "Kozara - ethno" 2011
Krajina

Zmijanje - area between the river Vrbas in the east and in the west of the river Sane, then the southern border of the river Pliva, a northern border cities are Banja Luka - Researchers of Sanski Most: Vaso Popović and Sanja Pupac (dance); Vlado Milošević (music), Milorad Kenjalović, Ivana Rosić

- **Silent dance**
  - kolo u dvoje
  - kučetvoro

- **Dance with singing:**
  - biračko
  - dužino
  - svatovsko
  - terzije

- **Dance to the accompaniment of tamburitza:**
  - kolo pod tamburu uz pjesmu
  - blago kolo
  - kolo okolo
  - kolo pod ili na tamburu
  - brzo kolo
  - trebovačko kolo
  - romica

- **Dance recent tradition:**
  - pošla Rada žito žeti

**Zmijanje Embroidery**

**Formations in dance with singing:**

- Silent dance
  - kolo u dvoje
  - kučetvoro

- Dance with singing:
  - biračko
  - dužino
  - svatovsko
  - terzije

- Dance to the accompaniment of tamburitza:
  - kolo pod tamburu uz pjesmu
  - blago kolo
  - kolo okolo
  - kolo pod ili na tamburu
  - brzo kolo
  - trebovačko kolo
  - romica

- Dance recent tradition:
  - pošla Rada žito žeti
The dances that were performed within the silent dance are: po jednom unutra, napovrati, poskočića, jako kolo, tapkalica., stupanje, širi mi se moje kolo malo, triput pa povrati triput unaprijed pa jedan unazad

Dance (kolo) with the song: paun pase

With tambura after World War 2:
kukunjesce
franjanka
tapkalica
The most famous dance, performed in Glamočko polje before anyone famous Starobosanskog silent dance from Glamoč is Poskočica- by twos and threes, in the round a couple inside. Before dancing the dancers sang the song "Moj nevene, sitno sjeme" Players were holding cross bred on the front. The form was closed round. It was moving to the left side of the left foot, without music and vocal accompaniment.

Starobosansko kolo of Glamoč is the richest, the most outstanding and most characteristic representative of the deaf / mute dances. Consisted of a kolanja with the song "Urodile sitne ljelje" and others, and continue dancing was at the end of the song when connected men and begins silently more vivid dancing. The game runs in the left-hand side and with the command of the ringleaders. The form of the game is a closed circle, serpentine movement through space and playing in couples. The game is performed silently, at deaf, silently, ie without musical and vocal accompaniment.

Command: po dve unutra, odskoči, bjež’ okolo, vrati-povrati, naopako, poskoči, okolo, parovno igranje

GLAMOČ

- Jelena Dopuđa (dances) C. Rihtman (music)

Researchers: Jelena Dopuđa, Sanja Pupac, Sveto Kacar (dance), C. Rihtman, Milorad Kenjalović (music)

Repetoire
svatovsko kolo, šetnja, janjsko kolo, udvoje, učetvoro, kolo igra, župsko kolo, kolo učetvoro unutra, naokolo, tamo amo, sitno kolo, gluvo kolo

Mimic the dramatic dances:
paun pase
terzije
biračko kolo
Mirko Borjanović (dance) Gordana Roganović, Sanja Ranković (music)

Lijevče polje is the place where the two intertwined and influence of two ethnochoreological zone and that the Dinaric and Pannonian.

The dance was followed by the first tambura dvozica, then played and after the First World War appear tamburitza orchestras.

Dance repertoire:
valcer, polka, bosančica, oj curice dinati kukunješće, varalica u kolu, pleteno kolo uz pjesu „Oj posavlje ravno polje“
Kolenike, drmeš u trojkama, trojanac, bećarac ples- the right side of the dances pleteno with song „Oj, Borjano zelena livado“- the right side of the dances logovac- drmeš u troje
Brčko, Šamac Modriča
Kolanje, pjevačka kola, kolo sa pjesmom, na jednu stranu, povodice, horkani, poskakuše, turkuše, kola u tri, četvorke, osmice, gradske igre

In the central part of the Republic of Srpska, there are towns of Doboj, Teslić and Prnjavor, Modriča, Šamac (and part of Brčko district) Researchers: Vaso Popović (dance); dr Dragica Panić Kašanski; Vlado Milošević, Rihtman Šotrić (music),

Ozren-Doboj - Trebava
Repertoire:
- povraćanac kolo, zajam, bekrijino kolo, dačko kolo, nebesko kolo, kukunješće, vranjačko kolo, čobansko kolo, kozji papak, četvorak, sitnica, miličino kolo, đurđevka, bruda, naokolića, ošmica

Prnjavor, Čelinac
Repertoire:
- Miličino kolo, trojac, keler kolo, dačko kolo, truska

Teslić
Repertoire:
- Macino kolo, igračica, oj curice dina ti, zavrlzama, bruda, cik cak, četverac, dačko kolo, djevojačko kolo, dvojac, sremica, ruzmarin, bukovačko kolo, brzo kolo
Researchers in Podrinje: Dr. Olivera Vasic (dances)  
Dr. Dimitrije Golemović (music)  
Repertoire:
Female Magic rituals with the solo dancer: dodole, lazarice  
kolanja, povod, četvorak sakajdo, cuca ili okolo čaldaša, s  
noge na noge izvodi više melodijskih varijanti, makedonka,  
čačak, zkolo, bosančica, oj curice dina ti – kola u tri, dvojak,  
sarajevski đaci, titovo kolo  

Researchers in Semberija: Vaso Popović (dances)  
Mirna Gajic (vocal practice), R.Kajmaković, I.Medar Tanjga  
(custom)  
Center of the region is the town of Bijeljina  

dodole, lazarice  

Repertoire: kauk kolo, prolomka, svinjarac, igra kolo na  
čekiću, modranka, crnjeļovka, dvojak, trojak, četvorak,  
brezimeno, duđevka, derdanke, batkovljanka, bosančica,  
semberka, kolo preko noge, oj curice dina ti, ruzmarin,  
rukavice sa prstenom, stara srbičanka, mala baština
Dance repertoire:

**kolanje** - with songs "nad selom se gora uzdignula"
"romanijo, visokoga visa", pjesmu "majka maru sitno pletijaše", "u ovom dvoru bjelom" (svadba cuce, unaprijed 1, unaprijed 2 - with song "milica je večerala" povratuša - with song "čuvam ovce na livadi sama" djevojačko kolo 1 - with song "došlo pismi iz bosne"
djevojačko kolo 2, dirlija, poravno kolo, šarano, osmerac, ćumurka, daj to, maj to,đuđun popa, igra kolo na čekiću jeftanovićevo kolo
Area east of the river Neretva, belongs dinar zone. Northern Border is a mountain bullish, Zelengora and the Neretva river from the source to Konjic. The southern border of the Croatian coast. In the east it borders with Serbia and Montenegro, and to the west with the western Herzegovina. Major cities are Trebinje, Bileća, Gacko, Nevesinje, today 90% of the territory belongs to the Republic of Srpska

Jelena Dopuđa, Vlado Mandičevski (dance), Cvjetko Rihtman (music)

**jednovito kolo** with song "Pod onom gorom zelenom"
**kolanje** with songs "Koj za kola hajd u kolo".
"Oj djevojko džidžo moja."
**trampa I** with dance "Sitan kamen do kamena"
**trampa II**. Silent dance
**trusa I i trusa II** – fast dances
**proskaka u dvoje i proskaka učetvoro** – silent dance with doubledancers
**kolo** – with song "Tekla voda na valove"
**Terzije** – wedding dance - wolking (hodalica) with song
**ljeljenovo kolo** – ritual dance
**romica u kolu**
**romica u parovima, prolijeta**
**kolo na kolo** – male dance,
**čador kolo** – male dance, in three levels
**Kalopere Pere** – ritual dance
**bibera**
**paun** – in past rirual dance, recent children dance
**ej da pletemo**

![Image of traditional dancers](image-url)
Orthodox Friendship Meeting

Thank you for your attention!