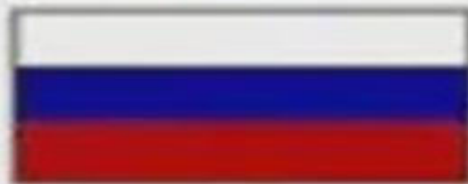


# Orthodox Friendship Meeting



Dragica Panić, PhD  
Department of Ethnomusicology  
Academy of arts  
University in Banja Luka  
Republic of Srpska  
BiH


*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

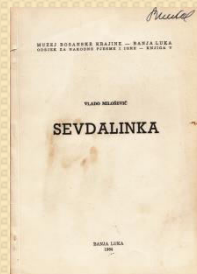
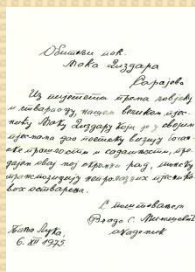
- 
- Institutionalization of ethnomusicology and ethnochoreology in the Republic of Srpska is one of the stages of development of these disciplines in the ex-Yu Republic of Bosnia and Herzegovina.
  - Ethnochoreology and ethnomusicology are scientific disciplines dedicated to research of traditional (folk) dance and music (rural polifonic singing and oldtown lead singing, rituals, traditional music instruments ect.).
- 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 though the first notations of several town songs had been made by Vlado Milošević three years earlier
- In 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 from gathering and recording everything that was available
- In 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 ) academician

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 in 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 polyphonic forms

UDC 78.001(497.15)

Cvjetko RIHTMAN, Sarajevo

## ORIENTALNI UTICAJI U TRADICIONALNOJ MUZICI BOSNE I HERCEGOVINE

Nema sumnje da je u vrijeme turske vladavine, 1463-1878, dakle kroz puna četiri vijeka, stanovništvo Bosne i Hercegovine bilo izloženo neposrednom uticaju Bliskog Istoka, odnosno uticaju onih elemenata civilizacije čiji su nositelji bili Tureci. Ali se ne bi moglo reći da je kroz to vrijeme svo stanovništvo bilo jednako izloženo tom uticaju, niti da je tome uticaju ono jednako podlijevalo. Jer, niti je selo bilo izloženo tom uticaju kao što su bila veća naselja, niti se može pretpostaviti da su od snog pogođa turske okupacije nastupili i postojali svi uslovi potrebni za primanje takvih uticaja. Mnogo je vjerovatnije da su odgovarajući preduslovi nastupili kasnije, prvenstveno u gradovima i naseljima uz prometne puteve, onda kada je u njima počeo da prevladava islamski. Kršćansko je selo, naprotiv, do u novije doba zadržalo prema tom uticaju negativan stav, naročito u oblasti duhovne kulture. Mišljenja da lakav stav nedvosmisleno dokazuje ogromna razlika u oblicima i sadržaju tradicionalne umjetnosti sela i grada. A da taj stav nije bio samo podjelsko-pasivna priroda potvrđuje izvjava Iza Grge Maršića (u predgovoru Jukićevih zbirki bosanskih i hercegovačkih narodnih pjesama, objava "ene 1858. g.) u kojoj, govoreći o instrumentima tipa šargija, navodi da "narod kršćanski drž zgrabotu služiti se njima". Znači da je tek nakon toga vremena, kada su se prestankom turske okupacije stala da bijede suprotnosti koje su ranije sprečavale svako kulturno približavanje i počelo i selo da prima pojedine elemente građanske i islamičanske kulture. Međutim, islamizirano stanovništvo većih, a sjetilo bilo se već odavno otvoro prema Istoku. Muzika Bliskog Istoka prenesena je prije sve-

ORIENTALNI UTICAJI U TRADICIONALNOJ MUZICI BIH

ga vjerskom nastavom, učionjem religioznih napjeva u mektebima (osnovnim vjerskim školama), u tekijama (dervishkim bogomoljama), ezanom (sa kojim muezin sa minare pot puta na dan poziva vjernike na molitvu), na Cabi, u vojsci putem meherberane (vojne muzike) i naročito u ćuriji. Postojeće šokohćih (pjesni) družina zabilježeno je već u XV vijeku. Mnoge derviške ilahije (pobožne pjesme) i kaside (poduž hvalosjergvi u distihima sa istim slikom) pažljivo su preneli, učene i primane. Mnoge sakerske

1. Pjevanašmed šloho (1893), iz Sarajeva.  
Molao (1952) i transkripcio autor.  
Ako je molao 18/11/1952/52

(vojničke) i druge pjesme, kojima je samo podmetnut narodni tekst (na srpskohrvatskom jeziku), preuzete su na isti način i zadržane u malovarskoj tradiciji zajedno sa mnogobrojnim muzičkim instrumentima, kao što su: tambura, saz, šargija, bugarija, karaduden, zurna, zile, borije, naj, def, salabamci, čamparera i drugi.

Samo se po sebi razumije da je sa novim instrumentima otvoren put djelovanju novih tonalnih odnosa, da je sa savšenim primjerima savojen mnogi detalji stila, smisao za koloritar napjeva, (poneki oblik melostrof, poneki oblik ritma i štola drugo).

INSTITUT ZA PROUČAVANJE FOLKLORA - SARAJEVO

Priz. *Eva Romancija*, red. br. 1220/10.

Mjesto i vrijeme spisa: *Sarajevu, 8-11-1947* sp. *C. R.*

Pravac: *Stara izdavanja, iz Sarajeva, 1. 1954*  
(Između na stolu)

2. *Vale šargija*  
*Ja ću svogj biti sajjaviti*

3. *Stara izdavanja, iz Sarajeva, 1. 1954*

4. *Stara izdavanja, iz Sarajeva, 1. 1954*

5. *Stara izdavanja, iz Sarajeva, 1. 1954*

6. *Stara izdavanja, iz Sarajeva, 1. 1954*

7. *Stara izdavanja, iz Sarajeva, 1. 1954*

8. *Stara izdavanja, iz Sarajeva, 1. 1954*

9. *Stara izdavanja, iz Sarajeva, 1. 1954*

10. *Stara izdavanja, iz Sarajeva, 1. 1954*

11. *Stara izdavanja, iz Sarajeva, 1. 1954*

12. *Stara izdavanja, iz Sarajeva, 1. 1954*

13. *Stara izdavanja, iz Sarajeva, 1. 1954*

14. *Stara izdavanja, iz Sarajeva, 1. 1954*

15. *Stara izdavanja, iz Sarajeva, 1. 1954*

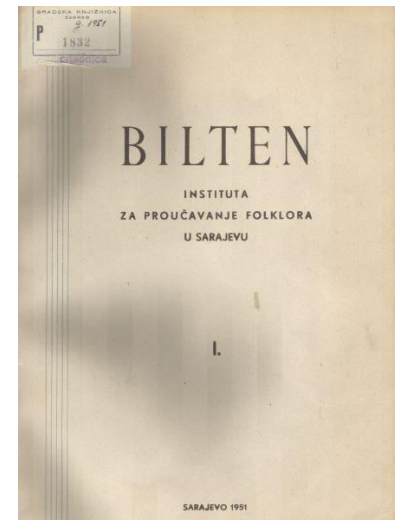
16. *Stara izdavanja, iz Sarajeva, 1. 1954*

17. *Stara izdavanja, iz Sarajeva, 1. 1954*

18. *Stara izdavanja, iz Sarajeva, 1. 1954*

19. *Stara izdavanja, iz Sarajeva, 1. 1954*

20. *Stara izdavanja, iz Sarajeva, 1. 1954*



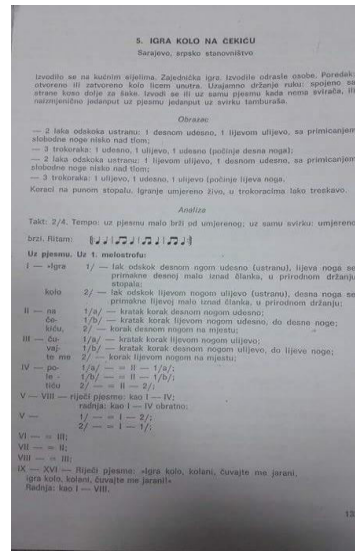
# Jelena Dopuđa (1904 – 1987), pioneer of ethnomusicology

- The first descriptions of dances in BiH were made by Bratić and Delić at the beginning of 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 worked systematically, had provided excellent ethnochoreological results that represent the basis for dance studies in BiH even today.

- Ethnochoreological heritage:

collected 2598 dances Folk arhiv of National museum Sarajevo



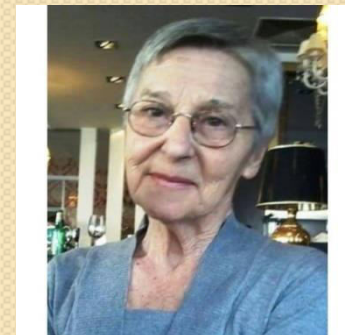
## Dimitrije O. Golemović, Phd (1954) Ethnomusicologist and composer



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  
Ethnochoreological 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



**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**



# Researchers in Republic of Srpska (Department of Ethnomusicology)



Milorad Kenjalović, PhD (music)

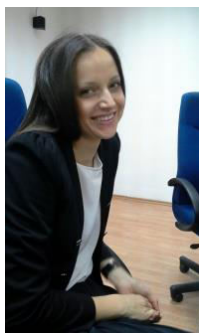


Dragica Panić, PhD (music and dance)



Irena Medar Tanjga, PhD (customs)

Jelenka Pandurević, PhD (oral tradition)



Ivana Rosić, MA (rituals and music)

Sanja Pupac, MA (dance)



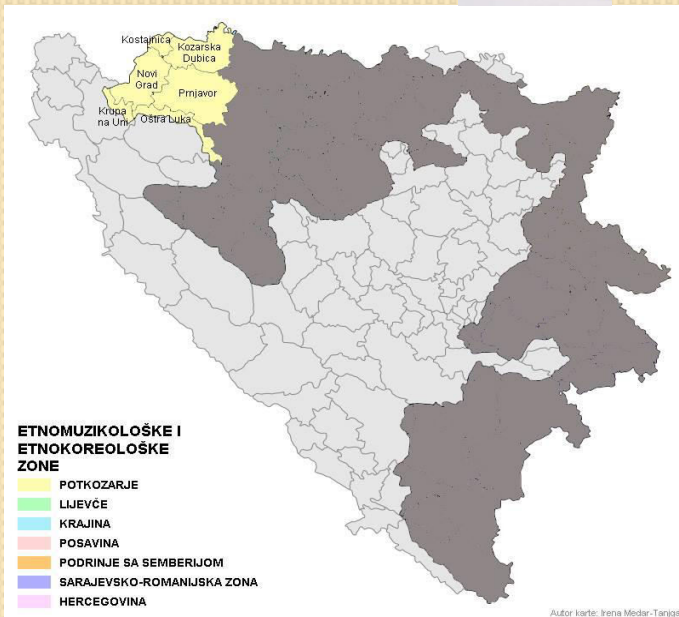
# Ethnochoreological and Ethnomusicological areas in Republic of Srpska

Based on differential characteristic of their dance and music traditions



Autor karte: Irena Medar-Tanjga

# POTKOZARJE



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, ružmarin, ančica, vranjanka, ples/vastup*

Пјесмо моја, ој дјевојко знана (на сједећи глас, лагани глас);  
Транскрипција: Милорад Кењаловић

Музика: О. Ф.



## 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



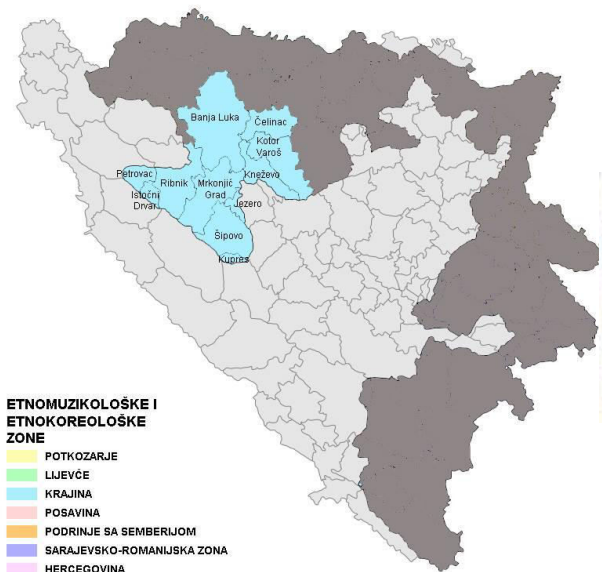
Čarojice from Novi Grad, Poljavnice,  
feald research



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



ETNOMUZIKOLOŠKE I  
ETNOKOREOLOŠKE  
ZONE

- POTKOZARJE
- LJUVECE
- KRAJINA
- POSAVINA
- PODRINJE SA SEMBERIJOM
- SARAJEVSKO-ROMANJSKA ZONA
- HERCEGOVINA

Autor karte: Irena Medar-Terzija



Zmijanje Embroidery



Пишем писмо, моје мило лане,  
Па гађаћемо пре'о Вање Луке  
Своје Радн у бијеле руке.

Цицццццц: Ворица Милановић и Дреница Милановић, Гор. Ратковио, 1940 год.

## Silent dance

kolo u dvoje  
kućetvoro

## Dance with singing:

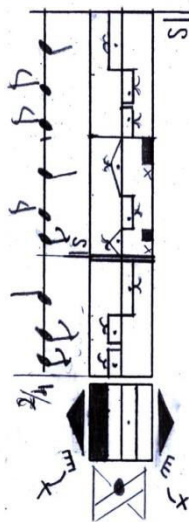
biračko  
đuzino  
svatovsko  
terzije

## Dance to the accompaniment of tamburitza

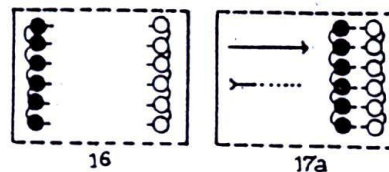
kolo pod tamburu uz  
pjesmu  
blago kolo  
kolo okolo  
kolo pod ili na tamburu  
brzo kolo  
trebovačko kolo  
romica

## Dance recent tradition:

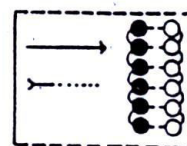
pošla Rada žito žeti



Silent dance

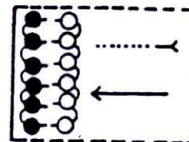


16

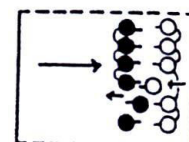


17a

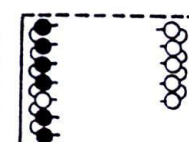
## Formations in dance with singing:



17b



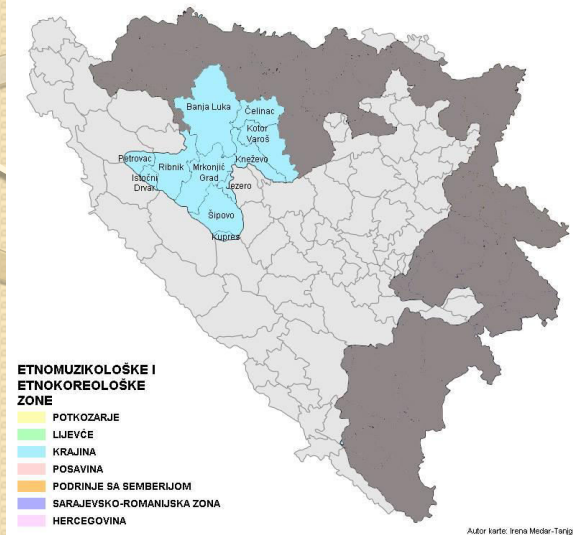
18



19



# Krajina



## DRVAR

Researcher: Mira Lukač

This place touches the borders of Bosnia, Dalmatia and Lika.

belongs Dinaric zone which is characterized by dancing on the entire foot with knees bent, strongly playing. The form of dance is a circle connected players.

An important role has ringleader who speaks commands. The dance is played in the left hand. Represented **silent dance**..

### Command **unačko silent dance**:

Aj naljevo, Kreni, Desna unutra, Jednom unutra Dvapat unutra, Triput unutra, Tripu unutra bjež okolo, Triput poskoči  
Sitno, Unutra, Svaki svoju i kreni  
Obrni i kreni, Okreni, Obrni, Prebaci, Nosi

**GRMEČ** consists of the area between Bosanska Krupa , Bosanski Petrovac and Sanski Most. Sveto Kačar (dance)

### Repertoire:

- sve ptičice propjevale (female dance)
- gori gora, gori borovina (mješovita igra)
- senek de
- zapjevala ptičica sa gore (female)
- oj djevojko dušo moja (mješovita)
- čuvam ovce pa ne mogu sama (mješovita igra)
- tanana malena
- kukunješće
- **Silent dance:** trke.dvapat tabni pa povrati. skoči poskoči. Gige, jednom pa, dvapat u levo pa povrati, šestica

This area is located north of the town Drvar and the river Unac.  
**PETROVSKO, BRAVSKO I BJELAJSKO POLJE**

The dances that were performed within the **silent dance** are: po jednom unutra, napovrat, poskočica, 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  
biraće kolo

### **With tambura after World War 2:**

kukunjesce  
franjanka  
tapkalica



# Krajina



Autor karte: Irena Medak-Tarigo

## GLAMOČ

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

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

## JANJ

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

Repertoire  
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



## Lijevče

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:

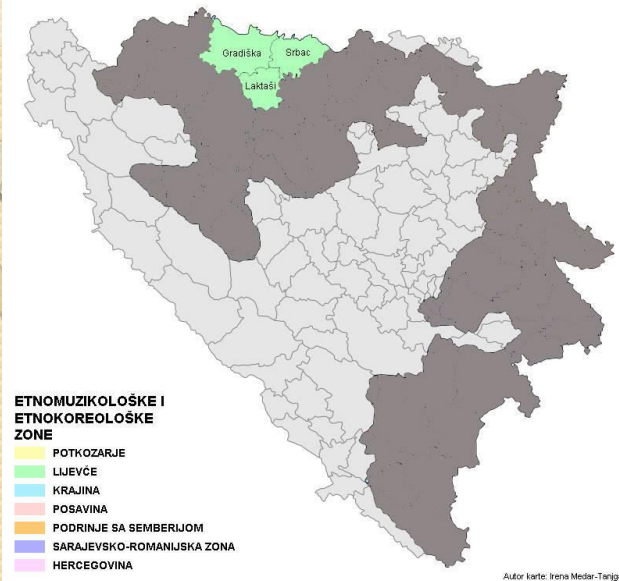
***valcer, polka, bosančica, oj curice dinati kukunješće, varalica u kolu, pleteno kolo uz pjesu „Oj posavlje ravno polje“***

***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*



Field research , Lazarice, Sitneši mali  
project Preservation and protection of intangible heritage of the Republic of  
Srpska



# Posavina

**Brčko, Šamac Modriča**  
**Kolanje, pjevačka kola, kolo sa pjesmom, na jednu stranu, povodice, horkani, poskakuše, turkuše, kola u tri, četvorke, osmice, gradske igre**



ETNOMUZIKOLOŠKE I  
 ETNOKOREOLOŠKE  
 ZONE

- POTKOZARJE
- LJIVICKE
- KRAJININA
- POSAVINA
- PODRINJE SA BERBERLJOM
- SARAJEVSKO-ROMANJSKA ZONA
- HERCEGOVINA

Autor karti: Irena Medar-Žigaja



Varalica pljus, Krepšić

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

## Ozren-Doboj -Trebava

Repertoire:

- povračanac kolo, zajam, bekrijino kolo, dačko kolo, nebesko kolo, kukunješće, vranjačko kolo, čobansko kolo, kozji papak, četvorak, sitnica, miličino kolo, đurđevka, bruđa, naokolica, osmica

## Prnjavor, Čelinac

Repertoire:

- Miličino kolo, trojac, keler kolo, dačko kolo, truska

## Teslić

Repertoire:

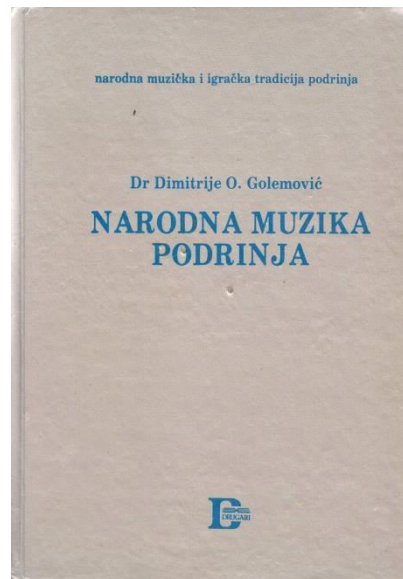
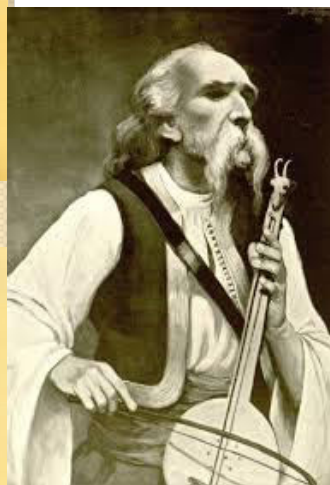
- Macino kolo, igračica, oj curice dina ti, zavrzlama,bruđa, cik cak, četverac, dačko kolo, djevojačko kolo, dvojac, sremica, ruzmarin, bukovačko kolo, brzo kolo



ZASTO MLADOST BRZO PRODJE



# Podrinje sa Semberijom



- 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 čaldiša, s noge na nogu- ima** više melodijskih varijanti, makedonka, čačak, zkolo, bosančica, oj curice dina ti – *kola u tri* , **dvojak, sarajevski daci, titovo kolo**

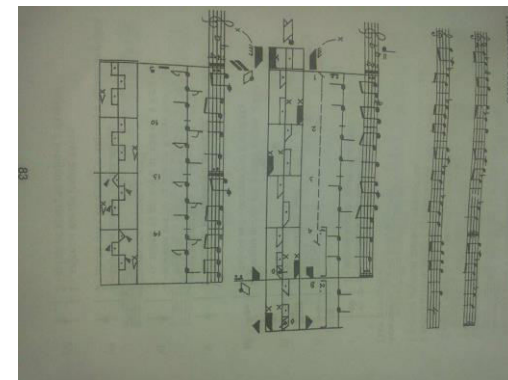
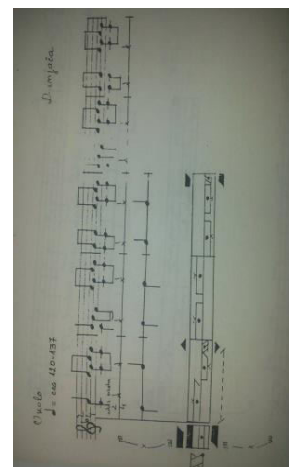
Researchers in **Semberija**: Vaso Popović (dances)

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, crnjelovka, dvojak, trojak, četvorak, brezimeno, đurđevka, derdanke, batkavljanica, bosančica, semberka, kolo preko noge, oj curice dina ti, ruzmarin, rukavice sa prstenom, stara srbijanka, mala bašta**



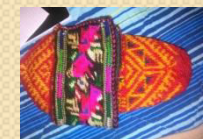
# Srajevsko-romanijska

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, duđun popa, igra kolo na čekiću jeftanovićevo kolo



Моба жање, ја вежем снопове Пале 2014

Тонски запис: Софија Вучићевић  
Нотни запис: Драгица Панић Кашићки и  
Софија Вучићевић  
Женска пјевачка група КУД-а "Младост"

♩ = 80

Мо-ба жа-ње е, ја ве-жем сно-пове, а мој дру-га  
Е ја ве-жем сно-пове и  
но-си на сно-пове е, мо-ба жа-ње  
но-си на сно-пове е  
ја ве-жем сно-пове а мој  
ја ве-жем сно-пове е  
дру-га сно-си на сно-пове  
и сно-си на сно-пове

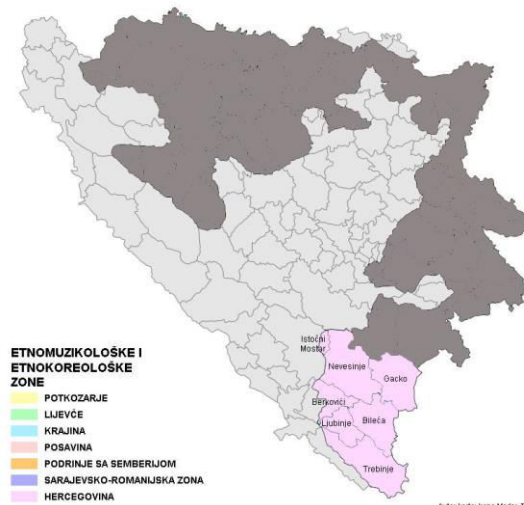


Autor karte: Irena Medar-Taniga



Area east of the river Neretva, belongs dinar zone. Northern Border is a mountain bulshish, 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

# Hercegovina



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 whit dabledancers

**kolo** – with song "Tekla voda na valove"

**Terzije** –wedding dance - wolking (hodalice) with song

**ljeljenovo kolo** – ritual dance

**romica u kolu**

**romica u parovima,**

**prolijeta**

**kolo na kolo** –male dance,

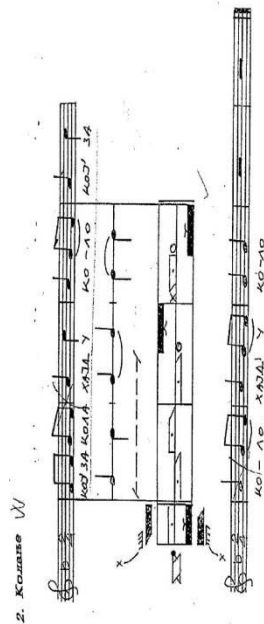
**čador kolo** – male dance, in three levels

**Kalopere Pere** – ritual dance

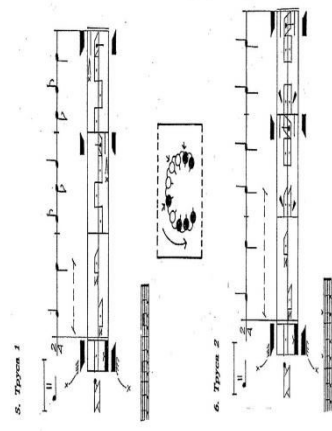
**bibera**

**paun** – in past rirual dance, recent children dance

**ej da pletemo**



Ко г за кола, хаза, у коло,  
 а ко миде, миде миде,  
 За кола су млади момци,  
 млади момци Херцеговини,  
 и дјевојке Херцеговке  
 Коловобо коло воли,  
 коло воли, тико воли,  
 да се коло не умори.



## Orthodox Friendship Meeting

Thank you for your attention!

