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***ETHNOCHOREOLOGICAL RESEARCH  
and  
TRADITIONAL DANCE PRACTICE  
IN SERBIA***

## Structure and content of the lecture

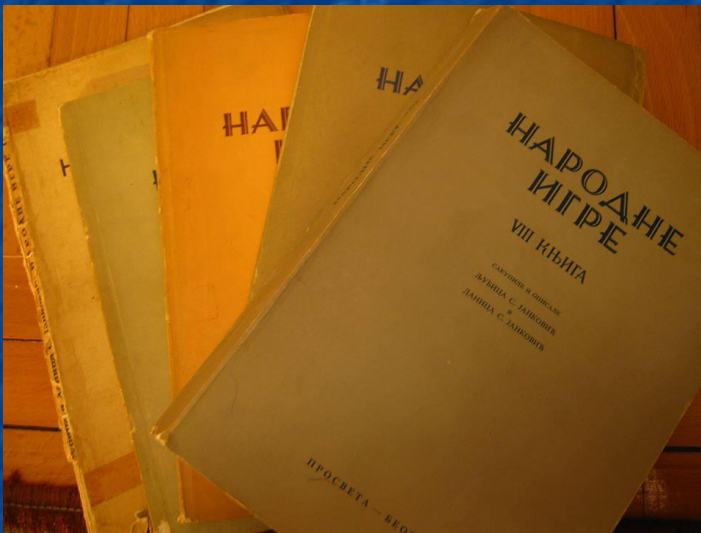
- The concept of ethnochoreology
- Main researchers
- Ethnochoreological areas

- Ethnochoreology is a scientific discipline dedicated to research of traditional (folk) dance
- The term appeared in the late 1950s in the East Europe
- Ethnochoreological research exist all across Europe at the university levels
- Study group on Ethnochoreology of the International Council for Traditional Music (ICTM) since 1962

- Ethnochoreology in Serbia appeared in 1934  
(The first book of the edition *Folk dance* by the sisters Ljubica and Danica Janković)
- Ethnochoreology as one of the main subjects exists at the ethnomusicological studies (bachelor, master and PhD level) at the Faculty of Music, University of Arts in Belgrade since 1990 and at the Academy of Arts in Novi Sad since 2000



Ljubica (1894-1974) and  
Danica Janković (1898-1960)



*Folk dances, eight books, 1934-1964*

# The Janković sisters

Intense field research 1925-1950

Dance notation system

Detailed descriptions of approx. 900 dances

Many scientific texts about folk dances

Ljubica become a member of  
the Serbian Academy of Science and Arts  
AS ETHNOCHOREOLOGIST in 1964



Field research  
photos

## 7. Ајде, сунце зађе

Такт  $\frac{3}{4}$

Косовска Митровица,  
Вучитрн

### Образац

2 корака удесно, и то први са привлачењем леве ноге иза десне, други са избацивањем леве ноге напред-удесно у ваздух (мушки начин), или са привлачењем леве ноге уз десну (женски начин).

1 корак левом ногом улево са избацивањем десне ноге напред-улево у ваздух (мушки начин), или са привлачењем десне ноге уз леву (женски начин).

**Напомена.** — Игра се са поклечицањем при сваком кораку. Играчи се држе за рамена, и то само мушкарци између себе и жене између себе, а кад су измешани, држе се за руке.

Такт  
мелодије:

### Анализа

I	→	Ајде,	1 — Десна нога један корак удесно; чим прими ослонац, она мало поклецне.
	→	сун-	2 — Лева нога привуче се иза десне, али је ослонац још на десној ноzi.
	⊙	це	3 — Тежина тела се пренесе на леву ногу која одмах мало поклецне; десна нога припрема се за корак удесно.
II	↗	за-	1 — Десна нога један корак удесно; чим прими ослонац, она мало поклецне. Истовремено мушкарци избаце леву ногу напред-удесно у ваздух, а жене је привуку уз десну.
	↗	а-	2 — Ноге задржавају исти положај.
	↗	а-	3 — Ноге задржавају исти положај.
III	↗	ђе-	1 — Лева нога један корак улево; чим прими ослонац, она мало поклецне. Истовремено мушкарци избаце десну ногу напред-улево у ваздух, а жене је привуку уз леву.
	↗	е-	2 — Ноге задржавају исти положај.
	↗	е	3 — Ноге задржавају исти положај.

Тако се игра и: Алишан чело имаш, Динке и Дудиче, девојче.

Dance notation



## Olivera Vasić

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 and Skopje

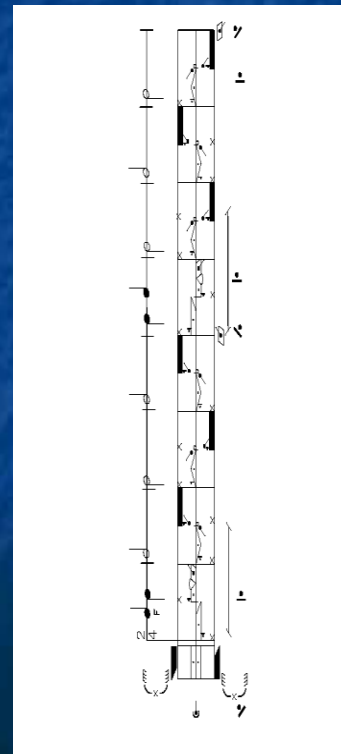
Center for folk dance research since 1991



Olivera Vasić 1947-



Field research photos



Labanotation of  
*Kolo in three dance*

Northern  
Central  
Western  
Northeastern and,  
Southeastern  
ethnochoreological area.



# Central Serbia

Kolo formation (semicircle)

Holding: so-called V position

Repertoire

- Šetnja (povoz, povozito) / devojačko kolo

- Kolo in three/kolo

(many various names such are: *moravac*, *kukunješ*, *Žikino kolo*, *retko kolo*, *moravsko kolo*, *užičko kolo*)

- Individual dances: *rudničanka*, *čačanka*, *stara vlahinja*, *trojanac*, *osmica*, *kriva*, *gajdica*, *polomka*, *đurđevka* etc.

- So-called city dances (*bojerka*, *romunka*, *Srba*, *kraljevo kolo*, *seljančica* etc)

Style: soft knees and hocks, bending, leaping, vibrations, various crossing steps, triple steps, leg swings, prancing

Dance music: vocal-instrumental and Instrumental (frula, dvojnice, accordion, small string ensembles)



Photo: Magazine Folklore



Photo: National ansamble KOLO  
[www.kolo.rs](http://www.kolo.rs)

# Western Serbia



Kolo formation (semicircle)

Holding: so-called V position

Repertoire

- Šetnja (povoz, povozito) / devojačko kolo
- Kolo in three/kolo

(many various names such are: *moravac*, *kukunješ*, *Žikino kolo*, *retko kolo*, *moravsko kolo*, *užičko kolo*)

- Individual dances: *čtetvorak*, *trojanac*, *stari trojanac*, *osmica*, *čarlama*, *povijorac*, *đurđevka*, *sakajdo*, *čaldiš* etc.
- Dances accompanied by a song, named after the first verse

Style: strong dancing, long steps, crossing the space, triple-steps (no crossing steps), sharp knee bending, whole foot



Photo:  
KUD "Đerdan", Valjevo

Dance music: vocal, vocal-instrumental and Instrumental (frula, dvojnice, accordion, small string ensembles)

Photo: KUD "Stanko Paunović", Pančevo



# Northern Serbia (Vojvodina)



Kolo formation (closed circle)

Pairs, in trios (man between two women)

Holding: so-called “holding from Vojvodina”

Repertoire

Kolos

- *Veliko kolo, malo kolo (banatsko, bačko, kolo na jednu stranu, paorsko kolo, gajdaško kolo, sitno kolo, Kolo vodi Vasa etc.)*

In pairs and trios

- *Mađarac, po dvoje, ketuša, ficko, logovac*

Style: gender differentiations, soft knees, prancing, varying (males), bouncing, polyrhythms in male dancing (*veliko kolo*)



Dance music: Instrumental with possible shouting verses (bag-pipes, tamburitza ensembles)

Photos: Magazine *Folklore*



# Northeastern Serbia



Kolo formation (semicircle)

Holding: so-called V position and cross-hands

Repertoire

- *Vlajna (stara vlajna, četvorka)*
- Individual dances: *keser, polomka, pop Marinkovo kolo, todorka, levakinja, zaplet, ruzmarin* etc.

Style: relatively strong dancing, hops, leaps, triple-steps (no crossing steps), bending, whole foot



Dance music: Instrumental (frula, bag-pipes, small string ensembles)

# Southeastern Serbia

Kolo formation (closed and semicircle)

Solo formation (*posame*)

Holding: cross-hands

Repertoire

- Ritual dances (koledari, kraljice, lazarice)
- Čačak (*krupan, sitan, banjski, svrljiški, niški, šilovački basara* etc.)
- Individual dances: *jednostranka, rumenka, osamputka, selsko oro, vlasinka, bugarka, pešački, posame, šestorke, pembe* etc.
- Dances accompanied by a song, named after the first verse

Style: realtively strong dancing, hops, leaps, triple-steps (no crossing steps), bending, whole foot

Dance music: Vocal, vocal-instrumental and instrumental (frula, bag-pipes, zurle and tapan, brass bands)



Photos: Magazine *Folklore*



Thank you for your attention

