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SERBIA BALKAN ECHO

A GUIDE TO EXCEPTIONAL ROOTS MUSIC IN SERBIA
VODIČ ZA IZUZETNU IZVORNU MUZIKU U SRBIJI

MUSIC FORMS FROM THE NATIONAL REGISTRY
OF THE INTANGIBLE CULTURAL HERITAGE OF SERBIA

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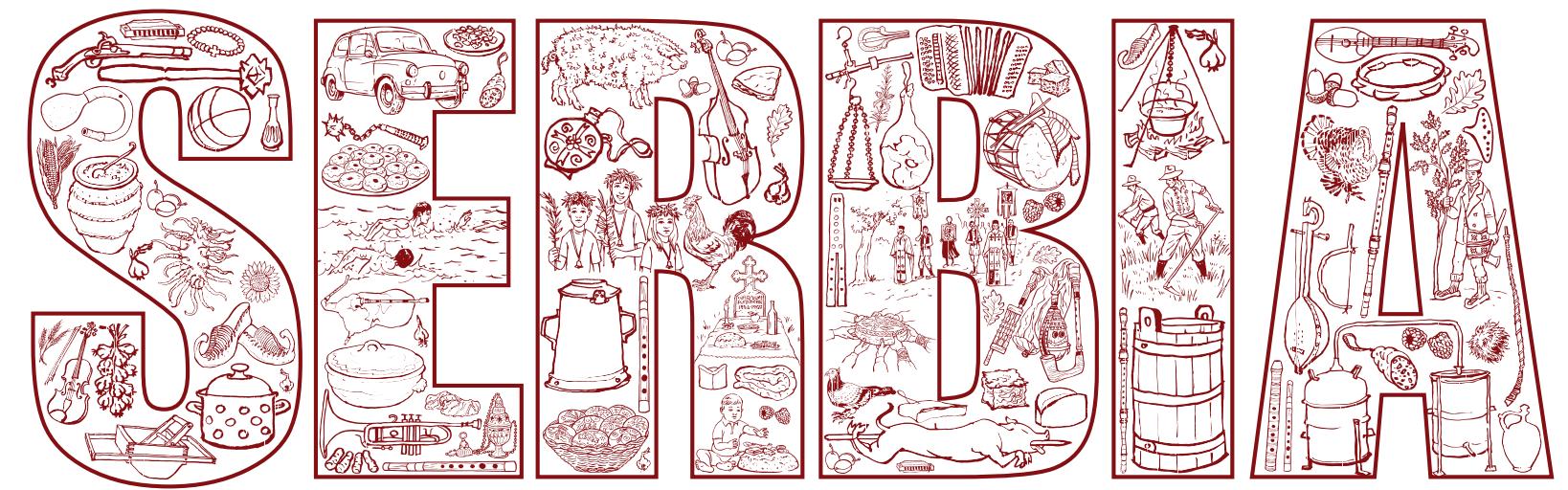
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FROM THE EDITORIAL TEAM

REČI UREDNIŠTVA

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EXCEPTIONAL MUSICAL HERITAGE OF SERBIA

O IZUZETNOM MUZIČKOM NASLEĐU U SRBIJI

The List of Elements of Intangible Cultural Heritage of the Republic of Serbia established by the National Committee for Intangible Cultural Heritage of Serbia currently includes 37 items. The list was made in line with requirements of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage passed in 2003 and ratified by the National Assembly of the Republic of Serbia in 2010.

This guide presents nine items of the musical heritage of Serbia included in the List, that are of exceptional value for the culture of Serbia and the mankind. These are examples of the living vocal, vocal-instrumental and instrumental rural and urban musical traditions from various parts of Serbia. They are forms of musical expression the characteristics of which fit in with broader cultural and musical physiognomy of the area in which they are found. On the other, they are highly specific, even endemic, and therefore regarded as "trademark" forms for certain parts of Serbia (and thus for the country as a whole). Inclusion of these items in the national list confirms their value within the context of world folk music heritage.

Na Listi elemenata nematerijalnog kulturnog nasleđa Republike Srbije, koju je formirao Nacionalni komitet za nematerijalno kulturno nasleđe Srbije, trenutno se nalazi 37 elemenata. Lista je formirana sledstveno UNESKO-voj Konvenciji o očuvanju nematerijalnog kulturnog nasleđa, usvojenoj 2003., a ratifikovanoj od strane Narodne skupštine Republike Srbije 2010. godine.

Ovaj vodič predstavlja devet elemenata muzičkog nasleđa Srbije sa pomenute Liste, od izuzetnog značaja za kulturu Srbije i čitavog čovečanstva. Reč je o fenomenima žive vokalne, vokalno-instrumentalne i instrumentalne, seoske i gradske tradicije iz različitih krajeva Srbije. Oni predstavljaju oblike muzičkog izražavanja koji se po svojim karakteristikama s jedne strane uklapaju u široku kulturnu i muzičku fizionomiju areala na kojem su rasprostranjeni, a s druge strane su specifični, ponekad u smislu endema, pa se mogu shvatiti i kao „zaštitni znak“ pojedinih oblasti Srbije (a time i zemlje u celini). Upisivanje ovih elemenata na nacionalnu listu predstavlja potvrdu njihove vrednosti u kontekstu svetskog folklornog muzičkog nasleđa.

CITY SONGS FROM VRANJE

This item covers a large number of songs about historical persons, events and places in the town of Vranje in south of Serbia where these songs originated. Their motifs keep on living in the singing tradition of Vranje and in local oral narratives, as an expression of historical experience of one autochthonous urban community with peculiar mentality and character. Musical physiognomy of the city songs from Vranje is determined by the idioms of urban traditions in the towns of the Central Balkans and their communities of various ethnic backgrounds. These songs reflect features of various musical cultures meeting and melding together in this area: so called "Oriental" element, so called "Mediterranean" element and pentatonic/infrapentatonic scales. It presents a highly specific musical amalgamation of the traditions of Serbs, Aromanians, Turks and Roma, but also religious musical practice of Orthodox Christians and Muslims. City songs from Vranje can be performed a cappella or accompanied by big or small chalgia orchestra.

URBAN SONGS FROM VRANJE

Traditional urban songs that have been created and are sung in Vranje (city in southern Serbia), both a cappella and in vocal and instrumental arrangements. They have continuously been present in the town of Vranje from the second half of the 19th century to the present.

VRANJSKA GRADSKA PESMA

Ovom odrednicom obuhvaćen je veći broj pesama čiji se sadržaj odnosi na ličnosti, događaje i mesta u gradu Vranju, na krajnjem jugu Srbije, gde su one i nastale. Njihovi motivi i danas žive u vranjskoj pevačkoj tradiciji i usmenom narativu, kao iskustvo samosvojne gradske zajednice specifičnog mentaliteta i karaktera. Muzička fisionomija vranjske pesme odgovara idiomu tradicije gradova centralnog Balkana i njihovih žitelja, pripadnika različitih etniciteta. Unatoč su sadržane odlike različitih muzičkih kultura, koje se susreću i proizimaju na ovom terenu: tzv. „orientalno“ obeležje, tzv. „mediteransko“ obeležje, i pentatonska / infrapentatonska leštvična osnova. U pitanju je specifični muzički amalgam tradicija Srba, Cincara, Turaka, Roma, ali i bogoslužbenih praksi pravoslavnih i muslimana. Vranjske gradske pesme mogu se izvoditi a cappella i uz pratnju orkestra čalgija, u potpunom ili u suženom sastavu.

OJKAČA

OJKAČA SINGING

Ojkača je definisana kao poetsko-muzički oblik čiju strukturu osnovu čine rimovani dvostihovi u epskom desetercu. Ova forma potiče iz autohtonih tradicija sa prostora Vojne Krajine na terenu današnje Hrvatske (Banija, Kordun) i Bosne i Hercegovine (Potkozarje), a danas čini i deo žive izvodačke prakse Srba, doseljenika iz dinarskih krajeva u Srbiju (pretežno u Vojvodinu). Sreće se u vokalnom izvođenju – u starijim seoskim pevačkim idiomima i u novijem seoskom stilu – i uz pratnju instrumenata. Ojkača iskazuje neograničeno mnogo tema i sadržaja vezanih za najrazličitije sfere života zajednice i pojedinaca.

OJKAČA SINGING

Bogatstvo emocija koje se ojkačom iskazuju utiče na dinamiku samog izvodačkog čina, koji uključuje sinkretično jedinstvo teksta, melodije, pokreta (kola) i konteksta izvođenja – različitih svetkovina u kojima učestvuјe čitava zajednica. Naizmenično pevanje (natpevanje) dveju grupa ukoliko predstavlja društveni i stvaralački čin u izvođenju ojkače i pokazatelj je njene postojanosti i vitalnosti.

KAVAL PLAYING

Kaval is a long (up to 900 mm) semi-transverse cylindrical labial pipe, open on both ends, with seven holes on the front and one hole on the back side of the tube; this type of pipe is present in Serbia in Kosovo and Metohija, primarily in the area of Šara Mountain. Tradition of kaval playing is shared by Serbian, Albanian and Macedonian players. It can be used as a solo instrument, but traditionally it was usually played in duet; one of the players plays the melody, and the other provides drone accompaniment, bordun. In the past, kaval was usually played by shepherds, mostly in the form of shepherd improvisation. More recently kaval was used to accompany solo (female) singing or to preform dance melodies. Interest in kaval playing and making was revived towards the end of the 20th century within the context of revival of interest in Byzantine church singing. Its popularity has grown ever since; it is being used in neotraditional instrumental and vocal-instrumental ensembles and is included in musical education curriculum.

KAVAL PLAYING

Kaval is a type of long semi-transverse flute, an open cylindrical tube with seven playing holes on the front and one on the back, as well as four unfingered intonation holes. Kaval may be played by a solo player, which is more common in traditional practice, or, less frequently, it may be played by a couple of players.



BAGPIPE PLAYING

Once widely practiced throughout the country, bagpipe (gajde) playing is today present primarily in the north (Vojvodina) and eastern Serbia. Traditional solo playing is still dominant form and only seldom players join into small bagpipe ensembles. The bagpipe chanter features an idioglotic reed (of clarinet type), which is in Serbia made exclusively from natural materials which produce specific timbre of the instrument. According to the number of chanters, there are two types of bagpipes – with one or two small chanters, which in combination with the additional large drone produce musical structure in two or three voices. Variants of these basic types have developed over time as a reflection of regional styles. While in the north

BAGPIPE PLAYING

In the territory of Serbia, the playing of bagpipes (gajde), a folk musical instrument, includes the practice of solo playing on double and triple bagpipes. The musical repertoire of folk compositions for this instrument includes folk dances, songs, improvisational forms and specific songs of a ritual character.



SVIRANJE NA KAVALU

Naziv kaval odnosi se na dugačku (do 900 mm) polupoprečnu cilindričnu labijalnu sviralu, otvorenu sa oba kraja, sa sedam rupica za sviranje na prednjoj i jednom rupicom na zadnjoj strani cevi; ovaj tip kavala u Srbiji je prisutan na Kosovu i Metohiji, prvenstveno u predelu Šar planine. Tradiciju sviranja na njemu dele srpski, albanski i makedonski svirači. Na njemu se može svirati solistički, a u tradicionalnoj praksi je češća pojava sviranja u duetu; tada jedan od svirača izvodi melodiju, a drugi pratnju, u vidu neprekidnog tona, borduna. U prošlosti su u seoskim sredinama kaval svirali pastiri, najčešće čobanske improvizacije. U novije vreme kaval prati solističko (žensko) pevanje, ili se na njemu izvode melodije za igru. Interes za sviranje i gradnju kavala u Srbiji oživljen je krajem XX veka u Beogradu u specifičnom kontekstu interesa za obnovu vizantijskog crkvenog pojanja. Od tada je njegova popularnost brzo rasla; našao je primenu u instrumentalnim i vokalno-instrumentalnim ansamblima neotradicionalnog usmerenja, kao i mesto u muzičkom obrazovnom sistemu.

SVIRANJE NA GAJDAMA

Nekada rasprostranjena na čitavoj teritoriji Srbije, praksa sviranja na gajdama danas je očuvana pre svega na severu – u Vojvodini i u istočnoj Srbiji. Tradicionalno solistička praksa opstala je mahom kao takva, izuzetno se obrazuju mali ansamblji. Svirači gajdi su sa idioglotnim piskovima (klarinetskog tipa), koji se u Srbiji izrađuju isključivo od prirodnih materijala, čime se čuva specifična zvučna boja instrumenata. Prema broju svirala razlikuju se dva tipa gajdi – sa jednostrukom ili dvostrukom malom sviralom, kojima se uz samostalnu, veliku

it is more common to pump the air into the bag using bellows, in other parts of Serbia the bag is inflated using a blowpipe and air from the player's lungs. Traditional repertoire includes melodies of ritual and folk dances, folk songs and improvisations. In the past, the bagpipes were played exclusively by men, but today girls are also show interest in this instrument.

PIPE PLAYING PRACTICE

Frula is one of the most prevalent traditional instruments in musical practice in Serbia. It is a vertical folk pipe (with a whistle type mouthpiece consisting of a plug and a fipple). Cylindrical tube is made using one or, more recently, two pieces of wood (for tuning) and has six finger holes. Thanks to its relatively simple construction and playing technique, frula had been massively used as an instrument of musical expression in traditional village music. It has also spread to other spheres of Serbian musical culture. It is usually played as a solo instrument, but thanks to improvements in its construction it can also be used as a part of an ensemble. Improvements in playing technique have made frula an instrument with a much wider range: today it is used in performance of instrumental music of various types – from traditional kolo to new dance pieces requiring high level of virtuosity, and many other forms – as well as to accompany vocal music. Frula playing has been included in the state school curriculum in Serbia. Thanks to musical industry and media it has high visibility which contributes to preservation of this practice

bordunsku sviralu, realizuje dvoglasna, odnosno troglasna muzička struktura. U korelaciji sa regionalnim muzičkim stilovima, nastali su varijantni oblici ovih osnovnih tipova. Dok se kod gajdi na severu češće primenjuje princip uduvavanja vazduha u mešinu (ručnim) mehom, u ostalim krajevima se naduvavaju ustima/plućima. Tradicionalni repertoar gajdača čine melodije igara ritualne i zabavne funkcije, narodnih pesama i improvizacije. Na gajdama su ranije svirali gotovo isključivo muškarci, a danas se za ovaj instrument interesuju i devojke.

FRULAŠKA PRAKSA

U muzičkoj praksi Srbije jedan od najzastupljenijih instrumenata iz tradicionalnog instrumentarijuma je frula, vertikalna narodna flauta (sa čepom sa bridom i vetrilom). Cilindrična drvena cev izrađuje se iz jednog ili, u novije vreme, dva komada (zbog štimovanja), a na njoj je šest rupica za sviranje. Shodno srazmerno jednostavnoj konstrukciji i tehničici sviranja, frula je u još u tradicionalnoj seoskoj kulturi bila masovno prisutno sredstvo za muzičko izražavanje, a već dugo je zastupljena i u drugim sfarama srpske muzičke kulture. Svira se solistički, ali je, zahvaljujući usavršavanju njenog konstruisanja/izrade, postala i deo ansambala različitih sastava. Unaprednjem tehnički sviranja na fruli, omogućeno je njeno promovisanje kao široko upotrebljivog

instrument: danas se na njoj izvodi instrumentalna muzika različitih karaktera – od tradicionalnih kola, do komponovanih virtuoznih komada igračke osnove, kao i brojne druge forme – i pratnja pevanju. Učenje sviranja na fruli deo je državnog obrazovnog sistema u Srbiji, a preko muzičke industrije i medija ono ima i veliku vidljivost, čime se doprinosi očuvanju ove prakse.

PEVANJE IZ VIKA (ILI PEVANJE IZVIKA)

Pevanje iz vika (ili pevanje na kajdu) je oblik stare srpske vokalne tradicije zapadne Srbije u heterofono-bordunskom dvoglasu, zasnovan na jednom ili dva

CLAMOUR SINGING

Clamour singing (known as singing iz vika or na kajdu) is an old Serbian vocal tradition from western Serbia, performed in heterophonic-drone two voices, based on one or two verses and sung in high

CLAMOR (IZVIKA) SINGING

The older type of biphonic singing known as clamor (izvika) belongs to the singing traditions expressed in a heterophonic drone vocal form.

position of the natural voice register. It is a complex musical and poetic form performed in a narrow non-tempered sequence of tones; according to traditional understanding of good performance of a clamour song, one of requirements is a continuity of sounding achieved through alternating intake of air by two singers of the same or different genders. Important characteristics of this type of singing include: presence of second harmonies (perceived as consonance), continually rising intonation of the phrase and tremolo on the high pivotal tones. Building of the musical form and its variations requires highly developed creative function of the voice itself, which in clamour singing provides its unique metro-rhythmic base.

GROKTALICA SINGING

For communities of Serbs who moved to Vojvodina from the region of Dinara, singing of groktalica songs is an expression of their identity and an element of their archaic singing tradition. The term groktanje (originating from grohotanje) refers to a specific type of singing: protracted shaking of the voice that gives impression of a strong tremolo with falsetto tones is the most prominent feature of groktalica. These songs can be performed solo or in a group. In case of group singing, there are two solo performers with different roles: one is calling in a recitative manner and the other is shaking, while the group sings (usually drone) accompaniment. The verses used in groktalica are rhyming couplets in epic decameter. This form allows for a variety of genres. This type of singing has attracted interest of generations of researchers who believed that this is, among other things, one of the most archaic vocal forms found in the Balkans.

GROKTALICA SINGING

The skill of performing the groktalica, i.e. rozgalica, potresalica, involves a specific way of singing with a vibrating voice, perceived as a pronounced vibrato.

SINGING ACCOMPANIED BY GUSLE

Singing accompanied by gusle (one string, sometimes two string instrument) is the traditional form of performance of epic songs in many local communities in Serbia. As an ancient artistic practice, singing accompanied by gusle integrates historical memory of the community and musical expression. Essential repertoire of gusla players consists of heroic epic songs – songs about heroes

stiha, pevan u visokoj lagi prirodnog glasovnog registra. To je složena muzičko-poetska forma u uzanom netemperovanom tonskom nizu; jedan od zahteva tradicionalnog shvatanja dobro otpevane pesme iz vika jeste neprekidan zvuk, postignut naizmeničkim uzimanjem daha dva pеваčа, istog ili različitog pola. Važne odlike ovog načina pevanja jesu: pojava sekundnih sazvuka (doživljenih kao konsonanci), neprekidno podizanje intonacije tokom pevanja fraze i tremolo na dugim uporišnim tonovima. Izgradnja muzičkog oblika u različitim varijetetima spada u domen razvijene stvaralačke funkcije glasa kao melodijskog modela, u pesmama iz vika jedinstvene metro-ritmičke osnove.

GROKTALICA

Pevanje groktalica za zajednice Srba doseljenika u Vojvodinu iz dinarskih krajeva jeste izraz njihovog identiteta i element njihove arhaične pevačke tradicije. Termin groktanje (izveden od reči grohotanje) označava specifičan način pevanja: otegnuto potresanje glasa koje daje utisak jakog tremola sa falsetnim tonovima, najvažniji element groktalica. One se mogu pevati grupno ili solistički. U slučaju grupnog pevanja, prisutna su dvojica solista sa različitim ulogama: jedan poziva u rečitativnom maniru, a drugi grokti, dok grupa peva (najčešće bordunsku) pratnju. Stihovna osnova groktalica je rimovani dvostih u epskom desetercu. Tako se mogu pevati pesme različitih žanrova. Ovaj način pevanja izazivao je fascinaciju generacija istraživača, koji su ga, između ostalog, tumačili i kao jednog od najarhaičnijih vokalnih oblika na Balkanu.

PEVANJE UZ GUSLE

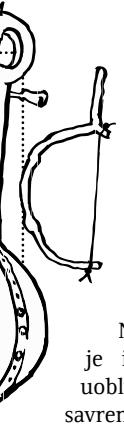
Pevanje uz gusle (jednožični, izuzetno dvožični gudački instrument) je tradicionalni način izvođenja epskih pesama kod brojnih lokalnih zajednica u Srbiji. Kao drevna umetnička praksa, pevanje uz gusle objedinjuje istorijsko pamćenje kolektiva i veštinsu muzičkog izražavanja. Reprezentativni repertoar guslara čini herojska epika – pesme o junacima i događajima iz prošlosti, ali i

and events of the past, but also ballads. Epic songs traditionally use unrhymed asymmetric decameter, but songs in rhymed decameter and octameter have been popular for quite some time. The musical component of the performance is determined by male timbre solo voice, archaic construction of the instrument and playing technique in a single position. The instrument is used as a sonorous masque of the voice and is an important component of expressiveness of this artistic form. In the past, the tradition was entirely oral, but today gusla practice is based on improvised musical presentation of previously prepared and written texts. Artistic level of contemporary singing accompanied by gusle is predicated on creativity and musical skill of the performer

Jelena Jovanović and Danka Lajić Mihajlović

SINGING ACCCOMPANIED BY GUSLE

Singing to the accompaniment of the gusle is a performing practice that includes solo singing of folk epic decasyllabic poems, performed by a singer to the accompaniment of the gusle, a one-stringed (exceptionally two-stringed) bowed string instrument.



pesme baladnog karaktera. Tradicionalna forma poetskog sadržaja epskih pesama je nerimovani asimetrični deseterac, ali su već dugo popularne pesme u rimovanim desetercima i osmercima. Muzička komponenta je primarno određena solističkim profilom performansa, muškom bojom glasa, arhaičnom konstrukcijom instrumenta i tehnikom sviranja u jednoj poziciji. Instrument se koristi kao zvučna maska glasa i važna je komponenta espressivnosti ovog umetničkog izraza.

Nekada u celini usmena, guslarska praksa danas je improvizovano muzičko prezentovanje prethodno uobičajenih, zapisanih tekstova. Tako se umetnički nivo savremenog pevanja uz gusle bazira na kreativnosti i muzičkim sposobnostima guslara.

Jelena Jovanović i Danka Lajić Mihajlović

Danka Lajić Mihajlović is a Dr. in ethnomusicology, Senior Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts and a member of the National Committee for Intangible Cultural Heritage of Serbia.

Danka Lajić Mihajlović je doktor etnomuzikologije, viši naučni saradnik Muzikološkog instituta SANU u Beogradu i članica Nacionalnog komiteta za nematerijalno kulturno nasleđe Republike Srbije.

Jelena Jovanović is a Dr. in ethnomusicology, Senior Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts and one of the founders and leaders of the female singing group "Moba".

Jelena Jovanović je doktor etnomuzikologije, viši naučni saradnik Muzikološkog instituta SANU u Beogradu i jedan od osnivača i rukovodilaca ženske pevačke grupe „Moba“.

ARTISTS UMETNICI



Details of Serbian folk costumes

photo: Nikola Šener

OBRAD MILIĆ



■ Obrad Milić (born in Bogatnik near Žegar in 1938) is one of the most prominent and most versatile traditional Serbian artists of our time. Milić fled Croatia and came to Serbia in 1995. His family house was burnt down and destroyed. Nevertheless, Obrad visits his native Žegar every year. This player of dipla and gusle, singer and storyteller, has been absorbing the oral traditions since an early age. Obrad has developed a distinctive musical style of his own and invented some twenty dipla airs – unique instrumental patterns – of his own. He is a master of all traditional musical forms played solo or in a group that originate from his native region (groktalica, kantalica, na bas) and short narrative forms (toasts, rhymes, salutations, funny stories, etc.).

■ „Oj, Žegaru, kupusova čorbo“ is well known humorous song from Žegar, usually performed using the pattern of call and shaking, and sometimes in the form of kantalica – an older singing style from Žegar. As all groktalica singers, Obrad has developed a recognizable and stable calling and shaking style of his own, rich with distinctive ancient ornamentation.

■ From Obrad's gusle repertoire we selected the song „Ralom ore Starina Radoje“, one of the oldest songs from Žegar, telling a story about the father of famous Serbian hajduk Starina Novak.

CHILDBIRTH

A most important day for the family. While the mother and the baby are resting after the birth, the father is celebrating. The custom requires that on this occasion the guests tear the shirt off the father's



chest. It is believed that this will help the father open up and accept the newborn under his wing. In some regions the married men without children take parts of the torn shirt with them, to help them become fathers themselves.

TRACK 1 PEVANJE UZ GUSLE / SINGING ACCOPMANIED BY GUSLE

PESMA/SONG:

**RALOM ORE STARINA RADOJE /
STARINA RADOJE PLOWED THE FIELDS**

Traditional song from Žegar, Dalmatia

TRACK 23 GROKTALICA / GROKTALICA SINGING

PESMA/SONG:

**OJ, ŽEGARU, KUPUSOVA ČORBO /
OH, ŽEGAR, YOU CABBAGE SOUP**

Traditional song from Žegar, Dalmatia

NAZIV ALBUMA / ALBUM TITLE:

Obrad Milić: Traditional singing, diple and gusle playing and story-telling from Žegar, Dalmatia

World Music Association of Serbia

WMAS Records, 2015.

INFO AND BOOKING:

Please contact us for
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Izvor was formed in 2004 in Vranje. The band performs traditional Balkan music, mostly from Southern Serbia and Kosovo and Metohija. They also make field recordings of folk music of the region. Using their first hand experience of local music and traditional instruments (tapan, tarabuka, saz, tambura, čemane) and authentic singing of Ivana Tasić, they developed a unique interpretation of traditional music, respecting its authentic spirit. In their arrangements they follow the standards of folk and chalgia bands from Southern Balkans. They are preparing their second album.

Like most songs from Vranje, „Tri put ti čukna” is based on a true event. It is a song about young and beautiful school teacher Stana who came from Belgrade to work in Vranje and impressed the whole town with her grace and beauty. Many men from Vranje fell for her, including Stojan, son of local teacher, but his love went unrequited. The song tells the story of his suffering.

POSTUPAONICA

A custom celebrating the child's first steps. The mother makes a special oval shaped bread on which objects symbolizing various professions are placed. A famous Serbian writer and comedian described this custom in his "Autobiography": "When I made my first steps, the main event of the day was *postupaonica*. That is our beautiful



custom to break bread above the child's head when it first starts walking. But before breaking the bread, various objects are placed on the bread and presented to the child. The object the child reaches for will determine the child's future occupation. On the bread presented to me there were a book, some money, a feather and a key, symbolizing: science, wealth, literature and the household."

TRACK 2 VRANJSKA GRADSKA PESMA/ URBAN SONGS FROM VRANJE

PESMA/SONG:

TRI PUT TI ČUKNA / I KNOCKED THREE TIMES

Urban song from Vranje

POSTAVA / LINE-UP:

Ivana Tasić-Mitić – vocal, Dalibor Mladenović – kaval, saxophone, Katarina Dimić – tambura, Dejan Dimić – tambura, bas tambura, Slobodan Mitić – tapan, tarabuka

The song was recorded in 2018 by Dalibor Mladenović
Mix and mastering by Studio Anastasija, Skopje

INFO AND BOOKING:

@ izvorband@gmail.com

w myspace.com/izvormusic

SVETLANA SPAJIĆ GROUP



- The singing group of Svetlana Spajić performs the most ancient forms of Serbian traditional singing, such as „ojkalica” from Dalmatia, „potresalica” from Bosanska Krajina, „ganga” from Herzegovina, „kajda” from Zlatibor, „kantalica” from Podrinje or ancient ballads from Kosovo and Metohija and Eastern Serbia. The group has performed at WOMEX festival in 2010, at the Concertgebouw in Amsterdam, at Arcadia Gala in New York and all over Europe. The group played a part in „The Life and Death of Marina Abramovic”, a theatre production directed by Robert Wilson.
- The group is presented here with two songs from Dalmatia. „Oj Krajino, moja mila mati” is ojkan song from Lika, and „Četiri djevojačke pjesme” is groktalica from Žegara.

BAPTISM

The day on which the child is given a name. The ceremony is performed in a church or at home if the church is too far away or there isn't one in the village. The child is baptized by the family godfather. If the godfather is too old to attend, he will send his oldest son to pick the name for the child. If the child is a girl, the godfather shall take off and switch his left and right shoe before entering the house, so that the next child would



be a boy. The mother gives the child to the godfather, however, after the ceremony the child is not returned to the mother, but to the child's aunt. The godfather places the naked child on the father's white shirt, so that the child, as reported by B. M. from the village of Vrbić, would „always remain under the father's protection“. The sacrament of christening is performed by the priest according to the church rites.

Pjevačka družina Svetlane Spajić neguje najstarije oblike srpskog tradicionalnog pevanja poput ojkalica iz Dalmacije, potresalica iz Bosanske Krajine, hercegovačke gange, zlatiborske kajde, kantalice iz Podrinja i starinskih balada sa Kosova i Metohije i Istočne Srbije. Grupa je nastupala na Vomeksu 2010, u prostoru Koncertgebau u Amsterdamu, njujorškoj Arkadiji i širom Evrope. Pjevačka družina Svetlane Spajić je bila deo predstave „Život i smrt Marine Abramović“ u režiji Roberta Vilsona.

Grupa u ovoj publikaciji predstavlja dve pesme koje potiču iz Dalmacije. „Oj, Krajino, moja mila mati“ je lički ojkan, dok je pesma „Četiri djevojačke pjesme“ groktalica iz Žegara.

TRACK 3 OJKAČA / OJKACHA SINGING

PESMA/SONG:

OJ, KRAJINO, MOJA MILA MATI /
OH, KRAJINA, MY DEAR MOTHER

In „na bas“ style, lički ojkan, Lika, Dalmatia

PEVAJU / VOCALS: Led by Svetlana Spajić,
accompanied by Minja Nikolić, Dragana

Tomić, Zorana Bantić, Jovana Lukić

NAZIV ALBUMA / ALBUM TITLE:

Grey Falcon, Multimedia Records 2012.

TRACK 20 GROKTALICA / GROKTALICA SINGING

PESMA/SONG:

ČETIRI DJEVOJAČKE PJESENTE /
FOUR MAIDENS' OR SHEPHERDESSES'
SONGS

In the groktalica form from the village of Žegar, Dalmatia

PEVAJU / VOCALS: Svetlana Spajić, Dragana Tomić, Jovana Lukić, Suzana Arsić
Recorded at Klangsfestival, Switzerland, 2016.

INFO AND BOOKING:

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@ drina@eunet.rs

w svetlanaspajic.com

MILOŠ NIKOLIĆ



- Miloš Nikolić is a multi-instrumentalist with a wide range of musical interests and competencies. He took his Ph.D. in clarinet in 2014. In addition to clarinet he plays traditional instruments such as kaval, bagpipes and pipe and performs traditional music. He works at the Music School „Mokranjac“ in Belgrade as kaval teacher. He has been studying Byzantine church music for more than 25 years. He is also studying oriental musical traditions. He has contributed immensely to revival and development of playing on kaval, the instrument that was almost forgotten in the last decades of the 20th century, as most of the instrumental musical heritage in Serbia.
- He is founder of trio „Ved“ and trio „Pokret“. He is a member of groupa „Zapis“ and „Biber“.
- He has played with musicians of all profiles. As a performer of traditional music he had numerous solo concerts in the country and abroad. He also took part in a number of recording sessions.

PATRON SAINT'S DAY (Serbian: SLAVA)

All Serbs have a *krsna slava* or *krsno ime*. It is the day dedicated to the patron saint chosen to be protector of the family back when the head of the family first received Christianity. On the day of *slava*, the head of the family brings out a candle, some cooked wheat, *slava* bread and a glass of red wine and places them in front of the icon of the patron saint.



While saying the prayers he lights the candle, cuts a cross in the bread and pours some red wine over it. All family members get together and hold the bread, spin it around three times and then break a piece each. Throughout the day the family entertains guests. *Krsna slava* is a part of the intangible cultural heritage of the Republic of Serbia registered in the UNESCO list of intangible cultural heritage.

TRACK 4 SVIRANJE NA KAVALU / KAVAL PLAYING

PESMA/SONG:

PASTIRSKA SVIRKA / SHEPHERD'S AIR

Traditional song from Štrpc, Kosovo and Metohija

Recorded by the sound record

of Miodrag Vasiljević and Đorđe Zorkić
Sound recorder: Nenad Vještica Khan

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f facebook.com/DrMilosNikolicKaval

BOKAN STANKOVIĆ



- Bokan Stanković (born in Lasovo near Zaječar in 1971), a musician and a pedagogue, is widely recognized among the ethnomusicologist as the leading performer on bagpipes and many other traditional aerophone instruments. He is one of the last authentic bearers of the musical traditions of Eastern Serbia.
- In addition to Svrlijig type bagpipes he also plays Eastern Balkan double bagpipes. He has been a member of Goran Bregović's orchestra for many years.
- The compilation includes three Bokan's songs: „Lagala dana Davina“ is skilfully played song from Eastern Serbia demonstrating exceptional sense for agogic phrasing nuances. „Polomka“ is traditional dance melody popular in the central part of Eastern Serbia in 2/4 metric pulse, based on subtle variations of two repeated melodic phrases. „Laskavac“ is a typical melody from the central part of Eastern Serbia in aqsaq rhythm (7/16) masterfully played on triple bagpipes (Svrlijig type). Continual variation of the main melodic motif intensifies its motoric effect and creates a feeling of continual circling.

ZAVETINA or LITIJA

The day on which the whole village celebrates the village patron saint. The heads of the families form a procession or *litija* and visit the sacred tree known as *zavetno drvo* or *zapis* to pray for good harvest and protection against bad weather. They go around the tree three times and



- Bokan Stanković (Lasovo kod Zaječara, 1971), muzički izvođač i pedagog, odavno je prepoznat u stručnim etnomuzikološkim krugovima kao vodeći srpski gajdaš i svirač na tradicionalnim duvačkim instrumentima i jedan od poslednjih autentičnih nosilaca sviračke tradicije istočne Srbije.

■ Osim svrlijških, svira i dvoglasne istočnobalkanske gajde. Dugi niz godina član je orkestra Gorana Bregovića.

- Na kompilaciji su tri Bokanove pesme: „Lagala Dana Davina“ je veoma muzikalno odsvirana pesma iz istočne Srbije sa posebnim osećajem za agogičko njansiranje fraze. „Polomka“ je poznata melodija tradicionalnog plesa središnjeg dela istočne Srbije u dvočetvrtinskoj metričkoj pulsaciji, zasnovana na rafiniranom variranom ponavljanju dve melodijske celine. „Laskavac“ je tipična melodija središnjeg dela istočne Srbije u aksak ritmu (7/16) odsvirana maestralno na troglasnim (tzv. svrlijškim) gajdama. Neprestano varirano ponavljanje osnovnog melodijskog motiva pojačava utisak motoričnosti i izaziva utisak neprekidnog kruženja.

TRACK 5 SVIRANJE NA GAJDAMA / BAGPIPE PLAYING

PESMA/SONG:
LASKAVAC KOLO

Traditional ring-dance of the Timok area
(Eastern Serbia)

TRACK 21 FRULAWSKA PRAKSA / PIPE-PLAYING PRACTICE

PESMA/SONG:
LAGALA DANA DAVINA AND POLOMKA
Polomka is a melody of a traditional dance from the middle part of Eastern Serbia
the recording is owned by Bokan Stanković

INFO AND BOOKING:

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@ etnoumlje@gmail.com

then the priest or the host of the procession cuts a cross in the tree bark. At the end of the ceremony a lamb is roasted for a lunch attended by the whole village. The sacred tree is usually a large and fruitful oak or walnut tree. The host of the procession, known as *kolačar*, is selected in advance for each year.

NEDA NIKOLIĆ



- Neda Nikolić has been playing frula for seven years and is taking classes from the master player Bora Dugić. She is a student at the Faculty of Music in Belgrade, Department of Ethnomusicology. Over the last few years she took part in numerous manifestations and festivals in Serbia and around the world. She has recorded two CDs. The first in 2011, with a selection of traditional folk songs, and the second in 2016, with her friend, composer and piano player, Veljko Nenadić, under title „A dance for frula and piano”, offering a varied repertoire of world, jazz and classical music.
- She won awards in numerous local and international competitions and is regarded as the best young frula player in Serbia. Her love and dedication to music have won her a place in the book of master player Bora Dugić - A tractat on Frula.
- „Moravac” is well known melody of kolo dance which is the symbol of Serbian national identity. In this recording it is based on interpretation by the legendary frula player Sava Jeremić. As an extension of Šumadija playing style from the second half of the 20th century, performances of young frula player Neda Nikolić demonstrate elaborate phrasing and exceptional agogic and dynamic control of the instrument.

ST. GEORGE'S DAY (Serbian: ĐURĐEV DAN)

The St. George's Day is celebrated on 6th May and is one of the most important holidays in the year cycle. It demarcates the line dividing the winter and summer. On the evening before the holiday or early in the morning newly grown green branches are picked from the trees and



hung on the gates and doors of houses and other buildings. Wreaths made of lily of the valley, milkweed and other flowers are used to decorate gardens, stables and households. Early in the morning people go outdoors for a picnic known as *Đurđevdanski uranak*, and spend time together eating, rejoicing, singing and dancing.

TRACK 6 FRULAŠKA PRAKSA / PIPE-PLAYING PRACTICE

PESMA/SONG:
MORAVAC KOLO

Traditional Serbian ring-dance

The song was recorded in 2018 by Dragan Nenadić

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MIOLJUB ŠAKOVIĆ AND MIROLJUB RAKETIĆ TOMKA PAUNOVIĆ AND DRAGICA ŽUNIĆ

■ Miloljub Šaković (born in Burađa near Kokin Brod in 1954) and Miroljub Raketić (Draževići near Nova Varoš in 1948), Tomka Paunović (Donja Bela Reka near Nova Varoš in 1945) and Dragica Žunić (Visoka near Arilje in 1952) have been singing „izvika” type songs since their childhood. Performing together they make one of the most successful duets in traditional music festivals in Serbia. They are famous for perfect matching of voices and creative use of different combinations of meters within the framework of melodic patterns established by tradition

■ Vocal prowess of the performers is crucial for this type of singing which requires high volume, matching timbres and a long breath. The technique can be very exhausting as it is performed in middle registers using full voice, with closed throat. Also, duration of the musical phrases is very long. The performers stand quite close to better hear and „merge the voices”. Another factor that contributes to quality of performance is the long history of singing together.

DETINJCI, MATERICE AND OCI

These holidays bind the family members closer together. They are celebrated one after another, a week apart, that is, three weeks, two weeks and one week before Christmas. On each day someone in the family is tied up with a rope: for Detinjci the parents tie up the children,



for Materice the children tie up their mother, and for Oci the children tie up their father. Those who are tied up are set free only after promising to offer gifts – some sweets, an apple, a piece of corn bread or some money. Presents were also offered to the poor, and wealthy families provided gifts for the orphans.

■ Miloljub Šaković (Burađa kod Kokinog Broda, 1954), Miroljub Raketić (Draževići kod Nove Varoši, 1948), Tomka Paunović (Donja Bela Reka kod Nove Varoši, 1945) i Dragica Žunić (Visoka kod Arilja, 1952) od detinjstva pevaju pesmu izvika. Kao pevački parovi oni su danas među najuspešnijima na festivalima izvirne pesme u Srbiji. Njih karakteriše slivena boja glasova, kao i raznovrsnost u kombinovanju metričkih sklopova u okvirima melodijskih zakonitosti utvrđenih tradicijom.

■ Od velike važnosti za izvođenje pesama „izvika” su glasovne predispozicije samih pevača – jačina glasa, specifična boja glasa i sposobnost dugog zadržavanje daha. Ovo pevanje je izuzetno naporno, a podrazumeva izvođenje u srednjem registru, punim glasom, stegnutog grla, kao i dugo trajanje melostiha. Pevanje se izvodi tako što su dva pevača sasvim blizu jedan drugom da bi se bolje čuli i da bi „uklопili boje”, a kao poseban kvalitet značajan je zajednički pevački staž para koji izvodi pesmu.

TRACK 7 IZVIKA / CLAMOR SINGING

PESMA/SONG:
**OJ, LIVADO, OJ, ZELENA /
OH, YOU GREEN PASTURES**

Song „izvika”, South-Western Serbia
PEVAJU / VOCALS:
Tomka Paunović and Dragica Žunić

TRACK 22 IZVIKA / CLAMOR SINGING

PESMA/SONG:
**DVA GOLUBA, DVije PTICE /
TWO DOVES, TWO BIRDS**

Song „izvika”, South-Western Serbia
PEVAJU / VOCALS:

Miloljub Šaković and Miroljub Raketić
NAZIV ALBUMA / ALBUM TITLE:
Belenzuka fallen from the sky
World Music Association of Serbia
WMAS Records, 2014.

INFO AND BOOKING:

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BRANIMIR STOŠIĆ - KACE



Branimir Stošić was born in 1967 in Vranje in an old city family which has preserved the heritage of their ancestors and spirit of old Vranje. His mother and father first met at the Folk Society „Sevdah“ in Vranje, where his father used to sing and his mother was the leading dancer. He jokes that he truly is a child of song and dance. His uncle, Predrag Stošić, who taught him many songs, made about a dozen recordings for the Archive of Radio Belgrade in 1949 and 1950 with the orchestra conducted by Vlastimir Pavlović Carevac.

Branimir continued his own quest for songs and stories about the songs. He is advocating that songs from Vranje should be sung in the original dialect of Vranje. He has performed in numerous TV and radio shows. He performed in four solo concerts, three times a cappella at the Ethnographic Museum in Belgrade and once with the Big Folk Orchestra of RTS. He took part in numerous manifestations and festivals and won awards for exceptional interpretation of old songs from Vranje. Thanks to his exceptional gift his recordings have been included in the Archive of Radio Belgrade.

TODOR'S SATURDAY

The first Saturday at the beginning of the Great Lent is dedicated to St. Theodore Tyron. The holiday is also known as the Horse Saturday. In the region of Gornja Pčinja St. Theodore is considered to be the protector of cattle and in Takovo region it is believed that this saint can heal epilepsy. On this day there are horse races in Šumadija, and in Timočka Krajina it is not allowed to



Branimir Stošić je rođen 1967. godine u Vranju, u autentičnoj, staroj, gradskoj vranjskoj porodici koja je veoma strogo čuvala nasleđe svojih predaka i duh starog Vranja. Njegovi otac i majka su se upoznali u KUD-u „Sevdah“ iz Vranja gde je otac pevao, a majka bila kolovođa, pa on za sebe u šali kaže da je dete pesme i igre. Njegov stric, Predrag Stošić, je 1949/50. godine snimio desetak pesama za Arhiv Radio Beograda sa Carevčevim orkestrom i od njega je naučio mnoge pesme.

Branimir je potom sam nastavio da traga za pesmama i pričama o njima. Sada se zalaže i bori da se vranjske pesme pevaju na autentičnom vranjskom dijalektu. Nastupao je u mnogim TV i radio emisijama, a imao je i četiri solistička koncerta od čega tri A cappella u Vranju i Etnografskom muzeju u Beogradu, a jedan sa Velikim narodnim orkestrom RTS-a. Učesnik je mnogih manifestacija i festivala na kojima je dobijao priznanja i nagrade za izuzetnu interpretaciju starih vranjskih pesama. Zahvaljujući svom izuzetnom pevačkom daru, snimci nekih njegovih interpretacija pohranjeni su i u Arhivu Radio Beograda.

TRACK 8 VRANJSKA GRADSKA PESMA / URBAN SONGS FROM VRANJE

PESMA/SONG:
**KAŽI, SUTO, KAŽI, DUŠO / TELL ME,
SUTO, TELL ME, DEAR**
Urban song from Vranje

The song was recorded in 2008 with accompaniment of the RTS Folk Ensemble guided by Ljubiša Pavković.

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harness or saddle horses on this day. In Vojvodina, in the evening before the day of St. Theodore, a procession of white horses is led through the village by a limping horse. It is believed that St. Theodore himself had a limping horse. For this occasion, a special bread is made with decorations in the shape of horses and horseshoes made of dough.

SINOVI KRAJINE



The group Sinovi Krajine was established in 1994 in Budisava near Novi Sad in Vojvodina. Members of this group come from the families which migrated here from Bosanska Krajina (historical north-western region of Bosnia and Herzegovina). They perform authentic Serbian folk songs from Krajina (ojkalica, na glas, na bas). They have won prizes in the festival Krajiski biseri in Plandište, the festival of authentic Serbian songs held in Istočno Sarajevo, etc. The group has released two albums of songs from their old homeland.

The song „O Jabuko, moja Zeleniko“ originates from Zmijanje (north-eastern part of Bosnia). This type of singing is defined in ethnomusicology as the old style, with dominant second polyphony, which in this style of singing comes across as consonance. The verse is decameter, with a caesura dividing verses into 4+6 segments.

WEDDING

A ceremony through which a firm connection is established not only between two young people, but also between their families. The process of entering a marriage culminates on the wedding day with the wedding celebration and numerous wedding related customs. There are many folk songs about marriage offers and wedding parties traveling to take the bride. Along the way the groom has to overcome many obstacles and prove himself worthy and capable of becoming the head of

Grupa Sinovi Krajine je osnovana 1994. godine u Budisavi kod Novog Sada. Članovi grupe potiču iz Bosanske Krajine (istorijsko-geografska celina u severozapadnom delu Bosne i Hercegovine). Na njihovom repertoaru su srpske izvorne narodne pesme iz Krajine (ojkanje, staro pevanje „na glas“ i novije pevanje „na bas“). Osvajali su nagrade na Festivalu „Krajiski biseri“ u Plandištu, Festivalu srpskog izvornog pevanja u Istočnom Sarajevu itd. Grupa je do sada objavila dva albuma zavičajnih pesama.

Pesma „O jabuko, moja zeleniko“ potiče sa Zmijanja (deo severozapadne Bosne). U pitanju je način pevanja koje se u etnomuzikologiji definiše kao stariji stil, sa dominacijom sekundnog sazvuka, koji u ovakvom načinu pevanja treba shvatiti kao konsonancu. Stih pesme je deseterac, sa strukturom stiha 4+6.



a family. Among other things, the groom was expected to shoot down an apple with an arrow or a gun. The groom also takes an apple as a present for the bride when the offering of marriage is first made. An apple is embroidered on the standard the wedding party is bearing on its way to take the bride to her new home. At the bride's home an apple is placed atop a high pole, which the groom must to take down before the gates of the bride's courtyard are opened for the guests.

TRACK 9 OJKAČA / OJKACHA SINGING

PESMA/SONG:
**O, JABUKO, MOJA ZELENIKO /
MY APPLE, MY GREEN ONE**

Traditional song from Zmijanje,
northwestern Bosnia

PEVAJU /VOCALS:
Nikola Došen (leader), Milorad Grgić,
Janko Pećanac, Slobodan Gutić and Marinko
Kovačević

Live at „Krajiski biseri“ festival,
Plandište, 2017.

produced by:
Gjoko Vezmar

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BOJANA AND NEBOJŠA BRDARIĆ



■ Bojana and Nebojša Brdarić have been involved with traditional music of the Balkans since an early age. They started performing in 2001. In addition to independent performances as a duet, they also performed as members of ensembles „Stupovi”, „Zanovet” and „Zlatopis”, as well as with numerous reputable musicians, both from traditional and other genres (Ljuba Ninković, Ljubiša Pavković, Vasilisa, Pavle Aksentijević, Folk Orchestra of RTS, etc.). In 2016 they decided to form a vocal ensemble that will cover traditional melodies in new harmonic arrangements to make traditional music more popular and contribute to preservation of this heritage. Album „Nasleđe” was released in 2018. The song

■ „Seja brata na večeru zvala” originates from Kosovo and Metohija. The song „A kude si bila mori, Karakoco”, allegedly comes from vicinity of Vranje. One of the first singers who included this song in his repertoire was famous singer from Vranje Staniša Stošić.



MOBA

A custom of voluntary work to help out the neighbours or family in the spirit of communal solidarity. The work can involve harvesting, hoeing, picking corn, mowing and collecting hay, work in the vineyards, picking grapes and fruits, building of a family house, a village church or a road. Moba can be convened in various ways and for various purposes, and the party organizing a moba is expected to provide lunch. All the people invited would turn up, because they knew

■ Bojana i Nebojša Brdarić od detinjstva se bave i neguju tradicionalnu muziku sa teritorije Balkana. Od 2001. godine počinju sa koncertnim aktivnostima. Pored samostalnih nastupa kao duet, nastupali su i kao članovi sastava „Stupovi”, „Zanovet” i „Zlatopis”, kao i sa mnogobrojnim priznatim muzičarima, kako iz sveta etno muzike, tako i iz drugih muzičkih branši (Ljuba Ninković, Ljubiša Pavković, Vasilisa, Pavle Aksentijević, Narodni orkestar RTS-a itd). Godine 2016. dolaze na ideju da okupe vokalni sastav koji će obradivati tradicionalne melodije i harmonizovati ih u umetničkom duhu, u cilju popularizacije tradicionalne muzike i očuvanja pevačkog nasleđa. Album „Nasleđe” objavili su 2018. godine.

■ Pesma „Seja brata na večeru zvala” potiče sa Kosova i Metohije, dok pesma „A kude si bila, mori, Karakoco”, prema nekim izvorima, potiče iz okoline Vranja, a koju je među prvima otpevao legendarni interpretator vranjske pesme Staniša Stošić.

TRACK 10 SVIRANJE NA KAVALU / KAVAL PLAYING

PESMA/SONG:

SEJA BRATA NA VEČERU ZVALA / SISTER CALLED HER BROTHER TO DINNER

Traditional song from Kosovo and Metohija
Bojana Brdarić - vocal and Nebojša Brdarić
- kaval

NAZIV ALBUMA / ALBUM TITLE:
Nasleđe, World Music Association of Serbia,
WMAS Records, 2018.

TRACK 19 VRANJSKA GRADSKA PESMA / URBAN SONGS FROM VRANJE

PESMA/SONG:

A KUDE SI BILA, MORI, KARAKOCO / WHERE HAVE YOU BEEN, KARAKOCA

Urban song from Vranje
Arr: Bojana and Nebojša Brdarić
Bojana Brdarić – vocal, Nebojša Brdarić
– kaval, pipe, tambura, bass tambura,
percussion

The song was recorded in 2018. Producers,
mix and mastering: Bojana i Nebojša Brdarić

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VANJA ILIJEV AND MAKSIM MUDRINIĆ

- Thanks to Maksim Mudrinić (born in Sivac in 1952) the big and small triple bagpipes are making a comeback in Vojvodina and Serbia. Since 1998 Maksim has been performing at weddings, celebrations and cultural events in the country and abroad. He received two Master Certificates, in 2010 from the cultural and historical society „PČESA“ in Novi Sad, and in 2016 at the 33rd Festival of Balkan Instrumental Traditions in Grljan. He was declared the best instrumentalist at the Festival of Music Societies of Vojvodina in Ruma, where he played double and triple bagpipes. He is organizer of the Bagpipes Ethno-Camp in Sivac and founder of NGO „Vojvođanski gajdaši“ registered in Sivac. Also, Maksim is building bagpipes.
- Vanja Ilijev (1972) from Zrenjanin also has been playing triple bagpipes from Vojvodina for the last ten years. Ilijev learned about this instrument from the stories told by his grandfathers and great-grandfathers and is striving to pass on this knowledge to new generations.
- Track „Todore“ features simple arrangement and effective performance of traditional Serbian dance from Srem played by two bagpipes players. Recognizable and catchy melody of the dance is played an octave apart on two sets of triple bagpipes, following a call-and-response pattern and expanding the base sounding of this simple theme within ambitus of the fifth.

DAY OF THE DEAD (Serbian: ZADUŠNICE)

The Saturdays before the beginning of each of the four major fasts and the Saturday before or on Mitrovdan (8th November) – these are the days dedicated to the dead, known as *zadušnice*. That is the time to go to



the cemetery and bring along cooked wheat, wine and candles, as well as other food and drinks that the deceased liked. On the tombstone a toast is made and the wheat is served. On the way back from the graveyard, the visitors give charity and attend *daća*, a lunch in honour of the deceased.

TRACK 11 SVIRANJE NA GAJDAMA / BAGPIPE PLAYING

PESMA/SONG: TODORE

Traditional dance melody from Vojvodina, Northern Serbia

NAZIV ALBUMA / ALBUM TITLE: Vojvođanski gajdaši: terenski zapisi, World Music Association of Serbia WMAS Records, 2015.

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LEPI JOVA

pipe player: Milorad Kukić



„Lepi Jova” is an instrumental ensemble formed in Novi Sad in 2008. In their original compositions and interpretations of traditional songs they use Balkan motifs, with occasional forays into rock or Latino sound. Most of the original compositions are written by Željko Džakić and Milorad Kukić. They are known for humored approach and balanced virtuosity of frula and guitar player Milorad Kukić and clarinet player Miloš Mijatović. In their high energy performances they demonstrate enviable competence, both as soloist and as a band. Their intricate arrangements fuse Serbian kolo, Balkan beats, jazz and elements of pop music. They are preparing their second album.

CANDLEMAS (Serbian: SRETENJE)

According to popular belief the 15th February is the day on which the winter and spring collide. If the bear comes of the cave on this day, it means that the winter is over. If the bear comes out, but then returns to the cave scared by his own shadow, the winter shall go on for another six weeks. In Belgrade and other cities with zoos the media regularly report on how the zoo bears behaved



on that day. It is also believed that the first man a girl meets on this day will be the type of man (dark/blond, beautiful/ugly, smart/dumb, rich/poor) she will marry. On Sretenje in 1804 the First Serbian Uprising broke out. On the same day in 1835 the first Constitution of independent Serbia was adopted and declared in Kragujevac. Sretenje is therefore also celebrated as the day of Serbian statehood.

TRACK 12 FRULAŠKA PRAKSA / PIPE-PLAYING PRACTICE

PESMA/SONG: JOVINO KOLO / JOVA'S KOLO

A song inspired by Serbian traditional music

Comp: Milorad Kukić,
Arr: Lepi Jova band

POSTAVA / LINE-UP:
Milorad Kukić – pipe, Miroslav Majstorović – violin, Željko Džakić – guitar, Tibor Sabo – bass, Njegoš Krakić – cajón

produced by: Rade Milinković
Recorded at the Sound Park Studio, Vetenik

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- Female vocal group Moba, established in 1993 in Belgrade, is one of the few professional ensembles in Serbia performing Serbian village songs in their traditional form, without a trace of stylization. Members of the group learn new songs primarily from field recordings and transcriptions. The group members are motivated by the wish to contribute to preservation and transmission of the traditions of their ancestors.
- Harvesting song „Žanjem žito i na uže slažem“ is sung in the old style found in Klajićevo (northern Bačka) among migrants from Kordun (Croatia).

BADNJAK DAY AND CHRISTMAS (Serbian: BADNJI DAN I BOŽIĆ)

Badnjak day and especially the Badnjak evening on the 6th January and Christmas on 7th January are the most important holidays of the year. On the morning of Badnjak day the head of the family goes out into the woods and fells a small oak tree from which a badnjak is made. On returning home he will not take the badnjak into the house, but leave it outside to be taken inside later in the day by the first male visitor to the household, known as *položajnik*. Once the badnjak is in the house, the head of the family walks around the heart three times, clucking and throwing grains of wheat. The children follow him and chirp like chicks.



- Ženska pevačka grupa Moba, osnovana 1993. godine u Beogradu, jedan je od retkih profesionalnih ansambala u Srbiji koji izvodi isključivo seoske srpske narodne pesme, i to u njihovom tradicionalnom obliku, bez ikakvih pokušaja stilizacije. Pesme su naučene, prvenstveno, na osnovu terenskih snimaka seoskog pevanja i pomoću transkripcija. Rad grupe nadahnut je potrebom njenih članica da, prema svojim ličnim sklonostima, uzmu mali deo učešća u prenošenju poruke o vekovnom iskustvu i stvaralaštву svojih predaka.
- Žetelačka pesma „Žanjem žito i na uže slažem“ otpevana je na starinski način, zabeležena u Klajićevu (severna Bačka) od doseljenika sa Korduna (Hrvatska).

On Christmas day people greet one another by saying “Hristos se rodi!” (“Christ is born!”), and reply with “Vaistinu se rodi!” (“Indeed, He is born!”). Roast pork is served and a special bread is made, known as *česnica*, with a coin hidden inside. Before lunch, after the prayers, members of the household hold the *česnica* together, spin it around three times and then break off a peace each. It is believed that the one who finds the coin shall have luck in the coming year. The grandmothers are known for trying to make sure that one of their grandchildren gets the piece of *česnica* with the coin.

TRACK 13 OJKAČA / OJKACHA SINGING

PESMA/SONG:

ŽANJEM ŽITO I NA UŽE SLAŽEM / I CUT THE WHEAT, I TIE THE SHEAVES

Serbian harvester's song

PEVAJU /VOCALS:

Sanja Ranković and Jelena Jovanović

NAZIV ALBUMA / ALBUM TITLE:

Vazda žnjeješ, Jano, Pevačka grupa Moba – srpske tradicionalne seoske pesme, independent edition, Belgrade 2001; sound recorder: Zoran Jerković

The original terrain recording was published in: Narodne igre Srbije Građa, sv. 14, Narodne igre Hanske oblasti, Šumadije i Pomoravlja i Srba iz Korduna, Centar za proučavanje narodnih igara Srbije FMU, Beograd 1998.

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DALIBOR MLADENOVIĆ



- Dalibor Mladenović (1978) started to play kaval in 2001. His love for this instrument attracted him to music inspired by traditional sounds of the Balkans. He collaborated with a number of ensembles: „Ved”, „Izvor”, „Kulin ban”, „Dvig”, „Pepel”, „Oganj”, „Stefče Stojkovski”. He says that working on musical projects with various people he tries to connect the elements that at first seem too disparate to allow any connection, that is, tradition and modern approaches to music making, which is the key feature of his work. His most notable achievements include soundtrack for the film „Sisyphus K”, directed by Filip Gajić, which was screened in the market organized as a part of the Cannes festival.
- The song „Prizrenka devojka” makes use of motifs of the traditional song of waiting and hoping „Beli lice Prizrenka devojka” from Kosovo and Metohija.

ST. TRYPHON (Serbian: SVETI TRIFUN)

St. Tryphon, protector of the vineyards, is celebrated on 14th February. It is a custom to go out to the vineyard in the morning, cut a few twigs and sprinkle grapevines with wine for a better yield. On this day a piece of fire-



A GUIDE TO EXCEPTIONAL ROOTS MUSIC IN SERBIA 43 VODIČ ZA IZUZETNU IZVORNU MUZIKU U SRBIJI

Ljubav Dalibora Mladenovića (1978) prema kavalu, narodnom instrumentu koji je počeo da svira 2001. godine, uticala je da se bavi muzikom nadahnutom tradicionalnim zvukom Balkana. Saradivao je i sarađuje sa više muzičkih sastava: „Ved”, „Izvor”, „Kulin ban”, „Dvig”, „Pepel”, „Oganj”, „Stefče Stojkovski” ansambl. On ističe da je u stvaralačkom procesu na pojedinim projektima sa ljudima sa kojima je radio, povezivao naizgled nespojivo, a to je tradicija sa jedne strane i moderni pristup muzičkom stvaralaštvu sa druge, što je i postalo primarno u njegovom daljem opredeljenju. Među njegovim istaknutim ostvarenjima je i muzika za film „Sizif K”, u režiji Filipa Gajića, koji se 2014. predstavio na marketu u okviru Kanskog festivala.

■ Pesma „Prizrenka devojka” nastala je po motivima pesme čekanja i nadanja „Beli lice Prizrenka devojka”, porekлом sa Kosova i Metohije.

TRACK 14 SVIRANJE NA KAVALU / KAVAL PLAYING

PESMA/SONG:

PRIZRENKA DEVOJKA / A GIRL FROM PRIZREN

A song inspired by the song „The White Face of Prizren Girl” from Kosovo and Metohija

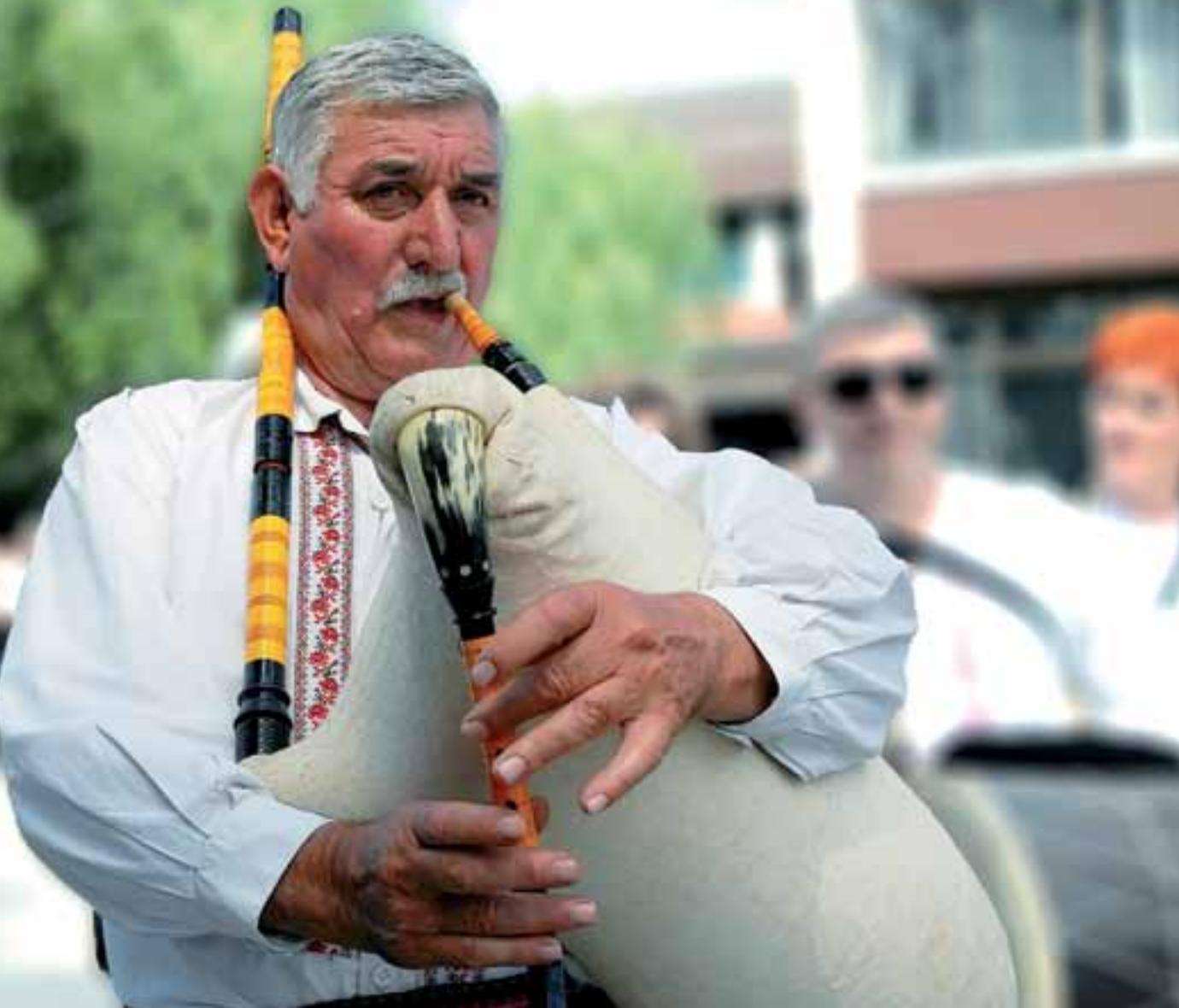
The song was recorded in 2007. by Dalibor Mladenović

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brand should be placed on earth to accelerate thawing of the snow. In Negotinska krajina an egg is placed somewhere in the vineyard to make the coming year more bountiful, not just in the vineyards, but in all aspects of the family and communal life.

SLOBODAN GALE DIMITRIJEVIĆ



- Slobodan Dimitrijević Gale (born in Taskovići near Gadžin Han in 1944) has been playing his dual-tone bagpipes for 40 years. He has won awards in some of the most important contests in the region. He also builds bagpipes and teaches.
- As the ethnologist Vladan Radisavljević once noted, the bagpipes have lost significance and almost disappeared from the national folklore. The bagpipes players of today do not participate in the living folk customs in the rural areas any more. Playing the bagpipes today usually means playing on a stage, where the audience participation is limited to passive listening, instead of active participation (dancing and singing to the music).
- „Osamputka” from the region of Niš was written down in the village of Gornji Komren. This is a dynamic dance melody consisting of two contrasting parts. The first part with dropping melodic motion is performed in symmetric two-part meter, whereas the second part features oscillatory melodic motion in aqsaq rhythm (7/16 with accent on the third beat). These two contrasting parts have corresponding dance patterns: the first is performed using laterally symmetrical steps, and the second with eight three-steps in the same spot.

BIRTHDAY

It is customary to pull the ears of a boy or a girl celebrating the birthday, so that they would grow tall, and only then give them the birthday presents. At the end



of the celebration, candles are lit on the birthday cake – one candle for each year – while the friends and family sing a song and the birthday boy or a girl is invited to blow the candles out and make a wish.

TRACK 15
**SVIRANJE NA GAJDAMA /
BAGPIPE PLAYING**

PESMA/SONG:
OSAMPUTKA

Traditional dance melody from Niš county
(South Serbia)

Recorded in Belgrade, 2006.

produced by:
Dragomir Milenković

INFO AND BOOKING:

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SERBOPLOV pipe player: Bogdan Ranković



■ Serboplov was formed in 2005 in Novi Sad by clarinet player Bogdan Ranković. Their starting point was Serbian urban music of the 19th and the first half of the 20th century. Their main musical form is kolo in traditional, urban and modern forms, with addition of folk songs and original compositions in traditional style. Using their time machine to perform compositions from distant past, Serboplov members continue to search for the musical roots, in a variety of traditional styles and modern forms. They have published two CDs: Serboplov (B92, 2004) and Serboplov 2 (WMAS, 2014).

„Zavrzlama“ is an imaginative arrangement of a typical traditional dance in Central Serbia based on interplay of frula and violin, two standard instruments of traditional musical heritage in this area. Various registers and timbres of these instruments, double bass motoric support and elegant changes of registers result in a contemporary, unobtrusive and competent reinterpretation of this traditional performing style from Central Serbia.

MLADENCI
A holiday in the honour of the 40 Martyrs of Sebaste, celebrated on 22nd March. The holiday is dedicated to the newlyweds who receive guests and gifts that should help them establish their



household. Young housewives get up early and bake 40 cookies called *mladenčići*. Coated with honey, *mladenčići* cookies are a symbol of a long, happy and sweet life in conjugal union.

**TRACK 16
FRULAŠKA PRAKSA /
PIPE-PLAYING PRACTICE**

**PESMA/SONG:
ZAVRZLAMA KOLO**

Traditional dance from central Serbia

Arr: Bogdan Ranković

POSTAVA / LINE-UP:
Bogdan Ranković – frula, klarinet/pipe,

clarinet, Slavica Ranković – violin/violin,
Aleksandar Stepanović – viola, Ervin Malina – kontrabas/d.bass, Ištván Čík – udaraljke/percussion

NAZIV ALBUMA / ALBUM TITLE:
Serboplov 2, World Music Association of Serbia / WMAS Records, 2014.

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VED TRIO



The Society for Preservation of Cultural Heritage „Ved“ in Vranje includes a musical group of the same name. Musicians in this ensemble (Goran Arsić, tombak, Miloš Nikolić, kaval and Nenad Vještica Khan, oud) use traditional instruments and perform old songs from Vranje, Macedonia, Kosovo, Bosnia and Tunisia, as well as their own compositions based on oriental heritage.

„Gel baim, gel“ (or „Gelj bajim gelj“, „Gelj bana, gelj“) – in translation „Come to me, come“ – is a Turkish urban song better known in these parts as „Keremejli“. Its melodic pattern is present in musical traditions of several Balkan peoples. There is a story that the song originated among the Turks living outside the territory of Turkey, somewhere in the territories conquered during the wars for expansion. It has been known and performed in Vranje for a long time and it is almost regarded as „the Turkish song from Vranje“. People from Vranje insist that it originated in their town. In theatre productions and other stage performances based on drama „Koštana“ by Bora Stanković, this song is usually performed after Mitke's monologue about Stambolka – Redžepovica.

EPIPHANY

The day on which John the Baptist baptized Jesus in the river of Jordan and the God revealed himself as the Father, the Son and the Holy Ghost. This very important holiday celebrated on 19th January is dedicated to the water and the sun. It is believed that at midnight the skies open and that every wish made

U okviru Društva za negovanje i očuvanje nasleđa „Ved“, čije je sedište u Vranju, aktivna je i istoimena muzička grupa. Muzičari ovog sastava (Goran Arsić, tombak, Miloš Nikolić, kaval i Nenad Vještica Khan, ut), na tradicionalnim instrumentima, sviraju stare pesme iz Vranja, Makedonije, sa Kosova, iz Bosne i Tunisa, kao i sopstvenu muziku nadahnutu orijentalnim nasleđem.

„Gel baim, gel“ (ili „Gelj bajim gelj“, „Gelj bana, gelj“), u prevodu „Dođi meni, dođi“, je gradska pesma iz Turske kod nas poznatija pod nazivom „Keremejli“, čiji je melodiski obrazac zastupljen u muzičkoj tradiciji i nekoliko balkanskih naroda. Postoje priče da je pesma nastala među Turcima van teritorije Turske, na okupiranim teritorijama posle osvajačkih ratova. U Vranju je od davnina često pevana i izvođena, pa se prihvata gotovo kao „turska pesma iz Vranja“. Vranjac je toliko svojataju, da čak govore da je i nastala u Vranju. U tom gradu se u pozorišnim i drugim scenskim nastupima, režiranim po dramskom komadu „Koštana“ Bore Stankovića, obično pevala posle Mitketovog monologa o Stambolki - Redžepovici.



at that moment shall be granted. It is believed that the holy water blessed on the Epiphany has healing powers and can work miracles. It is also a custom to bathe in the river on this day. Another custom is a swimming race for the cross floating in the water. It is believed that good luck will be with the winner throughout the year.

TRACK 17 VRANJSKA GRADSKA PESMA / URBAN SONGS FROM VRANJE

PESMA/SONG:

GEL BAIM, GEL (Keremejli)

Arr: Ved Trio

Recorded at Festival „Muzika Klasika Light“, BELEF 2012, Belgrade

POSTAVA / LINE-UP:

Goran Arsić - tombak, Miloš Nikolić - kaval, Nenad Vještica Khan - oud

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ALEKSANDAR TAUŠAN



- Aleksandar Taušan (1983) has been playing gusle since he was a kid. He inherited his love for gusle from his family. Last years, at the 25th Festival of Gusle Players of Serbia, he was voted the best gusle player in Serbia. He played in numerous manifestations and won many awards. He is a member of Gusle Society "Stara Hercegovina" in Belgrade and holder of reputable title "Narodni guslar" awarded by the Serbian Association of Gusle Players.
- Author of the song "Akademija gusala" is Radovan Bećirović Trebeški (1897-1986) who is regarded as one of the key authors of epic poetry in traditional style. The songs celebrate gusle as an instrument used to record numerous historical events and cultural traditions and praise heroism of the ancestors, which all contributed to preservation of the Serbian national identity.

FEAST OF THE ASCENSION (Serbian: SPASOVĐAN)

This holiday is celebrated on the 40th Thursday after the Easter. This is a typical shepherds' holiday. Adults and children make wooden crosses adorned with flowers. On the morning



of the holiday a procession goes through the village and sings *krstonoša* (cross bearer) songs. The procession is also known as *krstonoše* or *krstari*. The purpose of the songs is to protect the village from thunderstorms and hail.

TRACK 18
PEVANJE UZ GUSLE / SINGING
ACCOMPANIED BY GUSLE

PESMA/SONG:
**AKADEMIJA GUSALA /
GUSLE ACADEMY**

Text: Radovan Bećirović Trebeški

The song was recorded in 2018. by Branko Isaković

INFO AND BOOKING:

@ aleksandartausan@yahoo.com
facebook.com/aleksandar.tausan
or contact us for any further information:
@ etnoumlje@gmail.com



Young „izvika“ singers, festival „World (of) Music“ in Open air Museum „Old Village“ in Sirogojno, 2014.

Photo: Ol. Đorđević

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by Oliver Đorđević

ROOTS AND FOLK MUSIC FESTIVALS



Roots Music Festival „Retnik”, 2015.
Photo: Predrag Todorović

ZLATNI O PANAK VALJEVO

April, Since: 2004.

Organized by: Municipal Administration
Valjevo and NGO „Gradac”, Valjevo

+381 14 238 028
zuknikolatesla@gmail.com
www.zuknikolatesla.org
/krajiskibiseri.html

Tradicionalna manifestacija koja okuplja poslenike tradicionalne pesme i igre naših naroda, kako iz zemlje tako i iz rasejanja. U nekoliko dana trajanja sabora, kroz Valjevo prodefiluje više hiljada mlađih ljudi, čiji je jedini cilj da prikažu u najboljem izdanju sav svoj višegodišnji rad i trud, na čuvanju naše folklorne tradicije. Festival je u mesto na kome se održavaju i stručni seminari i razgovori koreografa, kao i promocije književnih radova na temu srpskog folklora, običaja i tradicije.

A traditional meeting of the performers of traditional songs and dances, from Serbia and diaspora. During the festival thousands of young people get to present the results of the years of work dedicated to preservation of the folk tradition. The festival also hosts a number of seminars and panels with choreographers and promotions of the books about Serbian folklore, customs and tradition.

FESTIVAL „KRAJIŠKI BISERI”, PLANDIŠTE

October, Since: 2003.

Organized by: NGO „Nikola Tesla”
MZ Kušići and OŠ „Major Ilić”, Kušići
+381 32 661 087
domkultureivanjica@open.telekom.rs
www.domkultureivanjica.rs
/sabordvojnicara.html

Festival krajiskih pjesama „Krajiški biseri” neguje izvorne pesme i tradicionalni način pevanja Srba Krajišnika. Najčešći način izvornog krajiškog pevanja je „ojkanje” koje se od 2010. godine nalazi na nacionalnoj listi za nematerijalnu kulturnu baštinu UNESCO. Osnovni cilj Festivala je očuvanje, negovanje, prezentacija i prenošenje jedinstvenih vokalnih i vokalno-instrumentalnih oblika na mlađe generacije. Festival je takmičarskog karaktera.

The festival of Krajina song „Krajiški biseri” keeps alive the traditional songs and singing techniques of the Serbs from Krajina. The most common technique used in these traditional songs is “ojkanje”, included in the UNESCO intangible cultural heritage list since 2010. The festival is aiming to present and preserve these unique vocal and vocal-instrumental forms for posterity. The festival is competitive.

JAVORSKI SABOR / JAVOR FESTIVAL, KUŠIĆI - IVANJICA

August, Since: 1996.

Organized by: Dom kulture Ivanjica,
MZ Kušići and OŠ „Major Ilić”, Kušići
+381 32 661 087
domkultureivanjica@open.telekom.rs
www.domkultureivanjica.rs
/sabordvojnicara.html

U selo Kušići, koje se nalazi u pelepon ambijentu podno planine Javor, svake godine dolaze svirači dvojnica i starih instrumenata iz svih krajeva Srbije kako bi pokazali svoje umeće, a takmičar koji tri puta za redom osvoji prvo mesto stiče zvanje „majstor dvojnica”. Cilj festivala je očuvanje tradicije, izvornog narodnog stvaralaštva i kulturološkog identiteta Srbije. Festival je takmičarskog karaktera.

Every year the players of dvojnica and other traditional instruments from all over Serbia come to the village of Kušići at the foot of the Javor mountain to demonstrate their musical skills. The performer who wins the first prize three times in a row receives the title of Master of Dvojnica. The purpose of the festival is to preserve the tradition, folk arts and cultural identity of Serbia. The festival is competitive.

SABOR NA KADIBOGAZU KADIBOGAZ FESTIVAL, KADIBOGAZ,

SERBIAN-BULGARIAN BORDER
July, Since: 2001. (1925)
Organized by: NGO „Medunarodni sabor na Kadibogazu“ and TO Knjaževac
+381 63 82 408 82
radovanovic.vladan@gmail.com
toknjazevac@open.telekom.rs
www.toknjazevac.org.rs

Medunarodni Sabor na Kadibogazu je jedinstvena prekogranična manifestacija na Balkanu koja svake godine okupi do 30.000 posetilaca i održava se na graničnoj liniji Srbije i Bugarske. Posetioци su u prilici da prate nastupe folklornih društava, bleh orkestara, pevačkih grupa... Tokom tri dana, koliko sabor traje, otvara se granica na Kadibogazu i može se preći samo sa ličnom kartom.

The international festival in Kadibogaz on the border between Serbia and Bulgaria is a unique event in the Balkans. It attracts about 30,000 visitors who can see the performances of folk groups, brass bands, singing groups... During the three days of the festival the border crossing in Kadibogaz is open and the visitors can cross the border without a passport.



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DEEZER



HOMOLJSKI MOTIVI, KUČEVO

May, Since: 1968.

Organized by: Cultural Centre

„Veljko Dugošević“, Kučevo

+381 12 852 466

@ kultkucevo@gmail.com

www.homoljskimotivikucevo.org

Smotra izvornog narodnog stvaralaštva „Homoljski motivi“ obuhvata izvođenje narodnih pesama i igara, izložbu radova domaćih radinosti, takmičenje u spremanju narodnih jela homoljskog kraja, izbor najlepše čobanice, izložbu poljoprivrednih proizvoda... Na ovoj manifestaciji se mogu videti izvanredni oblici narodne muzičke tradicije: vedre i temperamentne vlaške igre, ali i mirne i raspevane melodije, ritualne igre i pesme vezane za praktičan život i svakodnevne potrebe, posebno oblikovani narodni instrumenti i ansambl – i sve to skupa utikano u narodne običaje, nošnju, ambijent...

The folk arts festival „Homoljski motivi“ includes folk music and dance performances, exhibitions of traditional crafts, cooking contests for the best prepared traditional dishes of the Homolje area, a contest for the most beautiful shepherdess, an exhibition of agricultural produce and much more. This manifestation is a showcase of exceptional examples of the folk music traditions: the furious Vlach dance music, followed by mellow and intricate folk melodies, ritual dances and songs that accompany daily life, peculiar folk instruments and ensembles, folk customs and costumes.

FESTIVAL FRULE „OJ MORAVO“ THE SERBIAN FLUTE FESTIVAL, PRISLONICA / ČAČAK

July, Since: 1988.

Organized by: TO Čačak,

Svet Sabora, MZ Prislonica

Tel: +381 32 342 426

@ office@saborfrulasa.com

www.saborfrulasa.com

Sabor frulaša Srbije „Oj Moravo“ u Prislonici kod Čačka jedinstvena je manifestacija izvornog stvaralaštva čiji je cilj negovanje i promocija frule i drugih srodnih duvačkih instrumenata, ali i zaštita i očuvanje kulturnog nasledja srpskog naroda u celini. Selo Prislonica je postalo sinonim za frulu i svetkovinu ovom instrumentu u čast. Već 28 godina, na obroncima Vujna, okupljaju se najbolji frulaši iz cele Srbije, koji pravo da nastupe stiču na predtakmičenjima širom Srbije. Pobednici u tradicionalnom i savremenom načinu sviraju dobijaju titulu „Zlatna frula“. U pratećem programu na Saboru učestvuju pevačke i igračke grupe, kao i svirači na drugim starim instrumentima. Osnovni kriterijum za odabir izvođača, pored kvaliteta, je izvornost njihovog programa.

The Serbian flute festival „Oj Moravo“ is a unique event that aims to cultivate and promote flute music, as well as protect and preserve the cultural heritage of Serbian people. Musicologists say that the root of the Serbian people is unimaginable without the sound of the flute, which is its emotional basis. Prislonica has become synonymous for the flute and the solemnity of this

Festival imo za cilj da kroz zvuke violine afirmiše i neguje tradicionalnu muziku kao i da ujedini muzičare bez obzira na etničku i versku pripadnost. Festival je takmičarskog karaktera.

The aim of the festival is to promote and cultivate traditional violin music and bring together musicians regardless of their ethnic or religious background. The festival is competitive.

instrument. For 28 years the best flute players from all over Serbia have gathered together in this village near Čačak. The competition involves approximately 80 flute players. The winner receives the title of the „Golden flute“. The festival also includes performances by folk dance ensembles, singing groups, and musicians playing from rarely seen old instruments. Number of participants reaches about 300 peoples. There will be an exhibit displaying old crafts, the workmanship of flute, knitters, embroiderers, weavers and traditional cooking recipes.

FESTIVAL VIOLINE SEMENDRIINO ĆEMANE VIOLIN MUSIC FESTIVAL „SEMENDRIINO ĆEMANE“, SMEDEREVO

April, Since: 2011.

Organized by: MZ „Zlatno brdo“, Smederevo

+381 26 4610535

@ kontakt@sdcemane.rs

www.sdcemane.rs

Najmasovnija folklorna manifestacija vojvodanskih Slovaka. Cilj festivala je da doprinese očuvanju i unapređenju slovačkog folklora (igara, pesama, muzike i običaja).

Festival ima za cilj da kroz zvuke violine afirmiše i neguje tradicionalnu muziku kao i da ujedini muzičare bez obzira na etničku i versku pripadnost. Festival je takmičarskog karaktera.

The largest folk festival of the Slovak people living in Vojvodina. The aim of the festival is to help preserve the Slovak folklore (dance, songs, music and customs). The participants in the festival come from all Serbian towns and villages inhabited by Slovaks, as well as from the Republic of Slovakia.

FESTIVAL „ZVUCI GOLJE, JAVORA I MUČNJA“, IVANJICA

May, Since: 1975.

Organized by: Cultural Center Ivanjica

+381 32 661 087

@ domkultureivanjica@open.telekom.rs

www.domkultureivanjica.rs

Festival izvornih pevačkih grupa, svirača starih instrumenata, zdravičara i humorista. Festival of authentic singing groups, players of old instruments, toast proposers and humorists.

FESTIVAL „TANCUJ, TANCUJ...”, GLOŽAN / BAČKI PETROVAC

May, Since: 1970.

Organized by: Vojvodina Slovak Cultural Institute

+381 21 545 570

@ office@slovackizavod.org.rs

www.slovackizavod.org.rs

Najmasovnija folklorna manifestacija vojvodanskih Slovaka. Cilj festivala je da doprinese očuvanju i unapređenju slovačkog folklora (igara, pesama, muzike i običaja).

The largest folk festival of the Slovak people living in Vojvodina. The aim of the festival is to help preserve the Slovak folklore (dance, songs, music and customs). The participants in the festival come from all Serbian towns and villages inhabited by Slovaks, as well as from the Republic of Slovakia.



The Serbian world music magazine „Etnoumlje“ focuses mainly on Serbian and Balkan world music scene. Each magazine number is full of interviews and concerts/festivals/CDs reviews, as well as it presents many texts about traditional music and field work, in journalistic and theoretical manner.

WWW.WORLDMUSIC.ORG.RS/MAGAZIN_ETNOUMLJE.HTML

ETNOUMLJEMAGAZIN

VEF - VOKALNI ETNO FESTIVAL MLADIH / VEF – ETHNIC VOCAL MUSIC FESTIVAL, NEGOTIN

May, Since: 2014.

Organized by: NGO Nego

+381 63 800 63 95

@ kreativnoudruzenjenego@gmail.com
www.worldmusic.org.rs

Posvećen mladima i isključivo vokalnom grupnom muziciranju, ovaj festival je jedinstven u Srbiji. Takmičarskog je i internacionalnog karaktera i okuplja najkvalitetnije vokalne grupe iz Srbije i istočne Evrope, uz visokostručni žiri iz oblasti etnomuzikologije. Organizuje se svakog poslednjeg petka u maju mesecu, kada je takmičenje grupa, a prethodno veče održava se koncert proslododišnjeg pobednika festivala. Mladi imaju konačno gde da se takmiče i druže sa svojim vršnjacima u vokalnom muziciranju sa ili bez instrumentalne pratnje, bazirano na muzičkoj tradiciji.

The festival is dedicated exclusively to young singers performing in vocal groups. This is a competitive and international festival, attracting the best Serbian and East European groups performing vocal folk music judged by a panel of most competent experts in ethnomusicology. The competition is organized on the last Friday in May. The night before the main event the winners from the last year give a concert. This festival provides a place for the young performers to meet and compete with their peers in vocal music based on tradition, with our without instrumental accompaniment.

RETNIK, SERBIAN CITIES

September, Since: 2015.

Organized by: World Music Association of Serbia, Ring Ring, NGO „Izvor“

+381 63 365 783

@ etnoumlje@gmail.com

www.worldmusic.org.rs

traditional performers of all generations. Through its concerts, gatherings, lectures and workshops Retnik connects the youngest and oldest, firms their bond, supports further their mutual effort on keeping the traditional music and communal spirit alive.

GYÖNGYÖSBOKRÉTA AND DURINDÓ, VOJVODINA

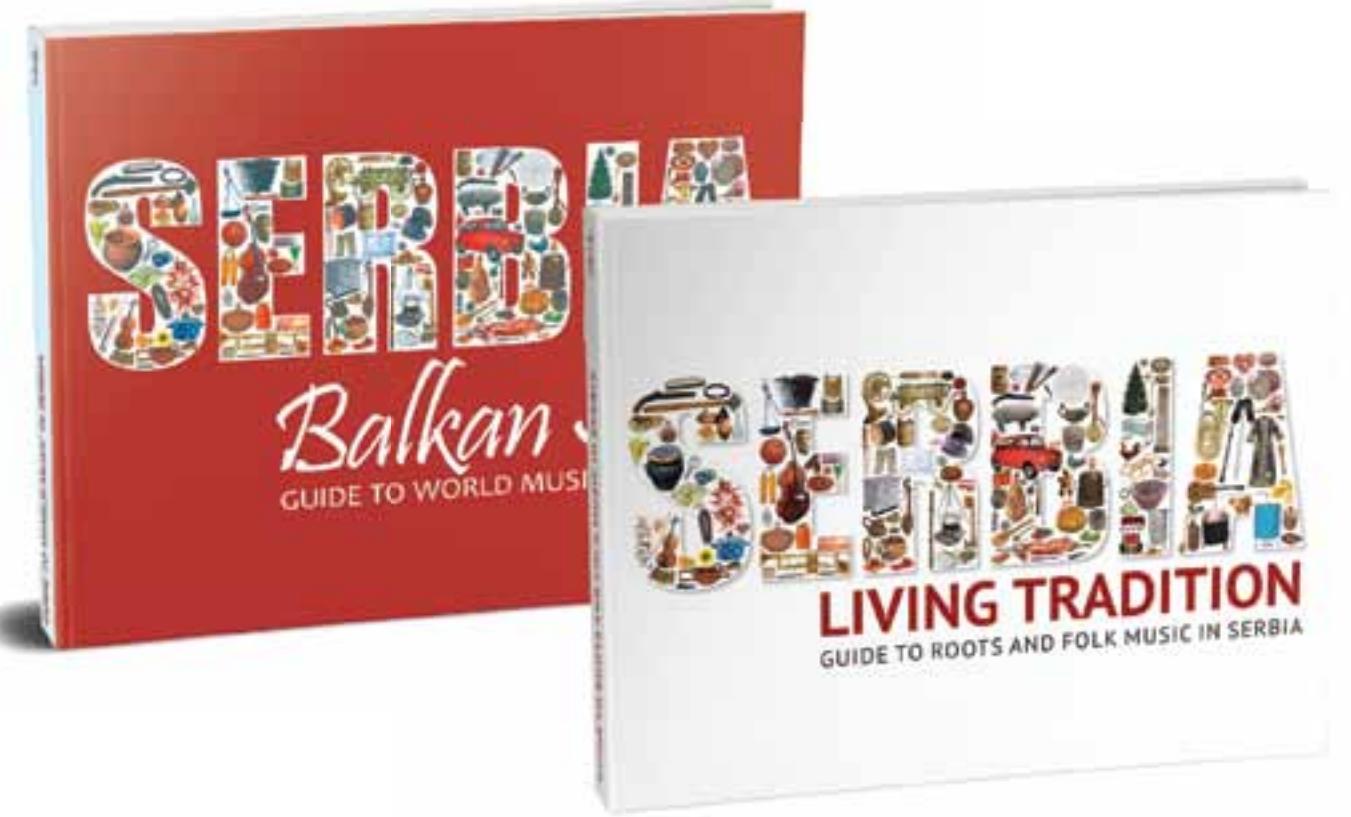
June, Since: 1962. and 1977.

Organized by: Cultural associations of the Hungarians living in Vojvodina

Festivali mađarskog igračko-folklornog i muzičkog stvaralaštva Gyöngyösbokréta and Durindó su najveće smotre narodnih pesama i igre Mađara u Vojvodini. Festivali se istovremeno održavaju svake godine u drugom mestu Vojvodine sa većinskim mađarskim stanovništvom. U programu učestvuju grupe koje neguju izvornu mađarsku muziku i ansambl koji neguju mađarski folklor. Posetioci ovih festivala, pored pesme, muzike i plesa, imaju priliku da vide dramatizovane narodne običaje i verovanja sa područja Vojvodine. Na festivalima se organizuju radionice narodnog stvaralaštva, vašar rukotvorina, izložbe fotografija...

The festivals of Hungarian folk dance and music Gyöngyösbokréta and Durindó are the biggest events dedicated to songs and dances of the Hungarians in Vojvodina.

The festivals are held simultaneously in different towns across Vojvodina in which Hungarian communities live. The programme includes bands performing authentic Hungarian music and groups that preserve Hungarian folk dances. In addition to song, music and dance, the visitors can see a variety of folk customs from Vojvodina. The festivals also include traditional arts workshops, craft and photography exhibitions and much more.



In 2015 and 2016 World Music Association of Serbia published two guides on Serbian and English language in order to present Serbia on WOMEX. These guides include various information about Serbian roots music and world music scene. You can download them on the following link: www.worldmusic.org.rs in the vodič/Guide section.

FESTIVAL VLAŠKE MUZIKE „GERGINA” / FESTIVAL OF VLACH MUSIC „GERGINA”, NEGOTIN

April, Since: 2009.

Organized by: NGO Gergina
@ festival@gergina.org.rs
w www.gergina.org.rs

Na festivalu nastupaju izvođači vlaške pesme, instrumentalne muzike i igre iz Srbije i regiona. Cilj festivala je očuvanje tradicije, jezika i kulture Vlaha u Srbiji. Festival je takmičarskog karaktera.

A meeting of performers of the Vlach songs, instrumental music and dances from Serbia and the region. The aim of the festival is to preserve the tradition, language and culture of the Vlach people in Serbia. The festival is competitive.

SABOR FRULAŠA FRULA FESTIVAL, SOPOT

October, Since: 2006.

Organized by: Cultural Center Sopot and Serbian Orthodox Church Community Sopot
c +381 11 8251 238
@ czksopot@gmail.com
w www.czksopot.org.rs

Cilj manifestacije je da sačuva od zaborava tradicionalno muziciranje na fruli. The aim of this event is to preserve the traditional frula music.

SABOR FRULAŠA „ŠKRIPI ĐERAM” / FRULA FESTIVAL „ŠKRIPI ĐERAM”, MALI IĐOŠ

July, Since: 1996.

Organized by: Kulturno prosvetno društvo „Milivoje Omorac” / Cultural and Educational Society „Milivoje Omorac”
Cilj manifestacije je da sačuva od zaborava tradicionalno muziciranje na fruli.

The aim of this manifestation is to preserve and keep alive the tradition of frula music.

FESTIVAL DINARSKIH SRBA U VOJVODINI / FESTIVAL OF DINARA SERBS IN VOJVODINA, BAČKA TOPOLA

October, Since: 1993.

Organized by: Serbian Cultural Center „Vuk Karadžić”, Bačka Topola
c +381 24 711 - 543

Festival duhovnog i materijalnog stvaralaštva dinarskih Srba u Vojvodini „Našem rodu i potomstvu” je najznačajnija kulturno-umetnička smotra, koja čuva i neguje duhovno i materijalno stvaralaštvo dinarskih Srba u Vojvodini. Na njemu učestvuju grupe pevača, igrača, svirača na tradicionalnim instrumentima i grupe koje neguju i prikazuju običaje starog kraja iz kojeg su se doselili u Vojvodinu.

Folk music and dance festival of the Ruthenians and Ukrainians living in Vojvodina. The festival includes exhibitions, performances of vocal and instrumental bands, contemporary compositions based on the folk tradition, music and dance events for children, and provides a meeting place for all folk ensembles performing Ruthenian and Ukrainian music.

FESTIVAL „SUSRETI U PIVNIČKOM POLJU”, PIVNICE - BAČKA PALANKA

May, Since: 1965.

Organized by: KUD „Pivnice”
c +381 21 545 570
@ office@slovackizavod.org.rs
w www.slovackizavod.org.rs

Ovo je najstariji muzički festival vojvodanskih Slovaka, čiji značaj se ogleda u očuvanju slovačke autentične muzike i nošnje, kroz sakupljanje starih slovačkih narodnih pesama iz svih delova Vojvodine.

This is one of the oldest music festivals of Slovakian people from Hungary, which importance can be seen in preserving the authentic Slovakian music and costumes, through the gathering of the old Slovakian folk songs from all parts of Vojvodina.

FESTIVAL „CRNOREČJE U PESMI I IGRI”, BOLJEVAC

June, Since 1971.

Organized by: TO Boljevac
@ tooboljevac@open.telekom.rs
w www.boljevac.org.rs

U podnožju planine Rtanj, u gradiću Boljevcu, održava se Međunarodni festival stvaralaštva „Crnorečeje u pesmi i igri” koji gaji tradiciju narodnog folklora i stare običaje. Festival prikazuje tradicionalnu kulturnu baštinu svake godine drugog vikenda u junu. U folklornim igrama, pesmama i svirkama preplaću se etno-



National Ensemble of Folk Dances and Songs of Serbia „Kolo“
photo: Jelena Janković © Ensemble „Kolo“

kulturni slojevi različitog porekla i starine. Na festivalu se prikazuju i običaji koji potiču od ritualizovanog i raskošno simbolizovane magije.

At the foot of the Rtanj mountain, in the town of Boljevac, there is an international festival dedicated to folk arts and tradition – “Crnoreče u pesmi i igri”. The festival takes place on the second weekend in June. The folk dance, songs and music performed in the festival cover a variety of different ethnic and cultural traditions. The festival also showcases the customs originating from highly ritualized forms of magical practice.

societies and church choirs in Bačka and Srem. The festival presents traditional folk singing, clothing and customs of the Croats, both Šokci and Bunjevci, living in this area. The festival is not competitive.

FESTIVAL INSTRUMENTALNE TRADICIJE BALKANA / FESTIVAL OF THE BALKAN INSTRUMENTAL TRADITIONS, GRLJAN / ZAJEČAR

August, Since: 1978.

Organized by: MZ Grljan and CEKIT

- 📞 Tel +381 19 441 138
- ✉️ turizam@cekit.rs
- 🌐 www.cekit.rs

FESTIVAL MARIJANSKOG PUČKOG PJEVANJA / MARIAN FOLK SONG FESTIVAL, BAČKI MONOŠTOR

July, Since: 2008.

Organized by: KUD „Bodrog“

- 📞 +381 25 807 578
- ✉️ bmbodrog@gmail.com
- 🌐 facebook.com/KUD Bodrog

Festival okuplja pjevačke skupine hrvatskih kulturnih društava i crkvene zborove Bačke i Srijema. Na festivalu je vidljiv spoj tradicijskog pučkog pjevanja, nošnje i običaja Hrvata, kako Šokaca tako i Bunjevaca s ovih prostora. Festival nema natjecateljski karakter.

This festival is a meeting place for the singing groups from local Croatian cultural

Sabor izvorne narodne pesme „Bez izvora nema vode“ predstavlja takmičenje u tradicionalnom pevanju „izvika“. Ovaj stari vokalni oblik nalazi se na nacionalnoj listi za nematerijalnu kulturnu baštinu UNESCO. Iz godine u godinu povećava se broj gostiju koji uživaju u izvornoj pesmi i teže očuvanje duha zlatiborskog kraja (zapadna Srbija).

The festival of authentic folk song „Bez izvora nema vode“ is a competition in traditional singing technique known as “izvik”. This ancient vocal form has been included in the UNESCO intangible cultural heritage list. The number of guests who enjoy these traditional songs and strive to preserve the heritage of the Zlatibor region (western Serbia) is growing steadily every year.

August, Since: 2003.

Organized by: MZ Prilike and Cultural Center Ivanjica

- 📞 +381 32 661 087
- ✉️ domkultureivanjica@open.telekom.rs
- 🌐 www.domkultureivanjica.rs/prilike.html

Na Festivalu nastupaju muške i ženske pevačke grupe iz Srbije i regiona. Festival je takmičarskog karaktera.

This festival hosts male and female singing groups coming from Serbia and the region. The festival is competitive.

FESTIVAL FOLKLORNIH TRADICIJA VOJVODINE / FESTIVAL OF FOLK TRADITIONS OF Vojvodina, VRBAS

September, Since: 1979.

Organized by: Cultural Center Vrbas

- 📞 +381 21 706 054
- ✉️ info@kcvrbas.org
- 🌐 www.kcvrbas.org

Reprezentativna manifestacija izvorne igre, običaja, instrumenata, solista, zdravičara itd. U dva festivalска dana nastupa 30 do 40 različitih ansambala, sa celokupnim bogatstvom narodnog stvaralačkog duha i umeća. Izvođači prethodno prolaze opštinske i regionalne selekcije.

WORLD MUSIC FESTIVALS

The festival presents traditional dances, customs, instruments, soloists, toast masters, etc. During the two days of the festival some 30 to 40 groups showcase the riches of the folk arts and skills. To qualify for the festival the performers must win in the local municipal and regional competitions.

SABOR GAJDAŠA BALKANSKIH ZEMALJA BALKAN BAGPIPES FESTIVAL, SVRLJIG

August, Since: 2007.

Organized by: Centar za turizam,
kulturu i sport Svrlijig
www.kcsvrlijig.rs/sabor-gajdasa

Sabor se organizuje u saradnji sa Muzikološkim institutom Srpske akademije nauka i umetnosti, Katedrom za etnomuzikologiju Fakulteta muzičke umetnosti u Beogradu, Etno-kulturološkom radioničkom Svrlijig, Srpskim etnomuzikološkim društvom, Savezom amatera Srbije i dr. Osnovni cilj manifestacije da sačuva ovaj stari muzički instrument, prezentuje i sačuva još uvek nezabeležana narodna kola i podstakne mlade stvarače – gajdaše.

This festival is organized in cooperation with the Institute of Musicology of the Serbian Academy of Sciences and Arts, Department of Ethnomusicology

of the Faculty of Music in Belgrade, Ethnic Culture Workshop in Svrlijig, Serbian Ethnomusicological Society, the Association of Amateurs of Serbia and other institutions. The aim of the festival is to preserve this old musical instrument, present yet unrecorded folk dances and encourage young musicians playing this instrument.

FESTIVAL TAMBURAŠKIH ORKESTARA SRBIJE / FESTIVAL OF TAMBURICA ORCHESTRAS OF SERBIA, RUMA

October, Since: 1989.

Organized by: Cultural Centre Ruma
and the Association of Amateurs of
Serbia

+381 22 474-289
info@kcruma.co.rs
www.kcruma.co.rs

SABOR NARODNOG STVARALAŠTVA SRBIJE SERBIAN FOLK ARTS FESTIVAL, SERBIAN CITIES

October, Since: 1972.

Organized by:
Association of Amateurs of Serbia
+381 11 30 36 092

Ovaj sabor je najvažnija i najprestižnija manifestacija izvornog narodnog stvaralaštva i tradicionalne kulture u Srbiji. To je nacionalna, sveobuhvatna i završna smotra izvornog stvaralaštva u oblasti igre, pesme, svirke, nošnje i običaja, na kojoj se predstavljaju najbolji, odabrani tokom godine, na regionalnim i pokrajinskim saborima narodnog stvaralaštva.

FESTIVAL „BISERNICA JANIKE BALAŽA”, NOVI SAD

October, Since: 2001.

Organized by: NGO

„Tamburica Janike Balaža”
+381 21 520-335
udrjbalaža@gmail.com
www.janikinitamburasi.com

music, folk costumes and customs, and the best performers selected throughout the year in the regional and local festivals.

Međunarodni festival malih tamburaških orkestara „Bisernica Janike Balaža” ima za cilj očuvanje tamburaške baštine i svega onoga što je Janika Balaž ostavio tamburašima u amanet. Na festivalu učestvuju tamburaški orkestri iz Srbije i regiona.

The international festival of small tamburica orchestras „Bisernica Janike Balaža” aims to preserve the heritage of tamburica music and the legacy of great tamburica player Janika Balaž. The festival hosts tamburica orchestras from Serbia and the region.

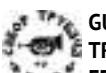
FESTIVAL SANDŽAČKE SEVDALINKE SANDŽAK FESTIVAL OF SEVDALNIKA SONGS, NOVI PAZAR

November, Since: 2011.

Organized by: Bosniak National Council
+381 20 315 608
glavni.ured@bnv.org.rs
www.bnv.org.rs

Festival ima za cilj očuvanje i promociju sandžačke sevdalinke kao međunarodno priznate kulturne baštine.

The aim of the festival is to cultivate and promote sevdalinka songs, internationally recognized as the cultural heritage of Sandžak.



GUČA TRUMPET FESTIVAL

Dragačević Brass Bands
Festival, August, Since: 1961.

Center for culture, sport and
tourism of the municipality of
Lučani

ul. Vojvode Živojina Mišića
26000 Pančevo, Serbia
+381 24 730 020
+381 32 854 110
www.saborguca.com
www.gucasabor.com



ETHNO.COM PANČEVO

Traditional and World Music
Festival, September, Since: 2003.

Kulturni Centar Pančevo

ul. Trg Slobode bb
32230 Guča, Serbia
+381 13 346 579
pr.kcp@3dnets.rs
www.kulturnicentarpanceva.rs



DOMBOS FEST, MALI IĐOŠ

International World Music
festival, July, Since: 2001.

Ispod Brda 1
24321 Mali Iđoš
+381 24 730 020
+381 60 600 30 30
dombos@dombosfest.org
www.dombosfest.org



CUBANERO Salsa Samba

International Salsa Festival,
May, Since: 2008.

Allegro Dance Center

Trg Marije Trandafil 14
21000 Novi Sad, Serbia
+381 60 600 30 30
mail@allegrodance.info
www.cubanero.net



ETHNO FUSION FEST, Belgrade

International World Music
Festival, June, Since: 2008.
Jevrejski centar za kulturu
i umetnost
ul. Maršala Birjuzova 19
11000 Belgrade, Serbia
+381 65 200 45 25

ul. Maršala Birjuzova 19
11000 Belgrade, Serbia
+381 65 200 45 25
ethnofusionfest@gmail.com
www.ethnofusionfest.com



NIŠVILLE JAZZ FESTIVAL, NIŠ

International Jazz Festival
August, Since: 1995.

Nišville Production

Bulevar dr Zorana Đindića 58a
18000 Niš, Serbia
+381 18 235 161
nisville@nisville.com
www.nisville.com



INTERNATIONAL BELGRADE TANGO FESTIVAL, BELGRADE

Including: Tango show, nights
of milongas, workshops,
November, Since: 2004.

Belgrade Tango Association

ul. Mate Jerkovića 6
11000 Belgrade, Serbia
+381 60 300 624
info@etnofest.org
www.etnofest.org



KARUSEL, ČAČAK

Festival ambijentalne i etno
muzike, July, Since: 2009.

dule_darijevic@hotmail.com

www.karuselfest.org



ETHOKAMP ETNOKAMP AND FENOK, KIKINDA

International World Music
Festival, June, Since: 2004.
Etnofest – World Culture
Association

Horgoški put bb (P.O. box 17)
24413 Palić, Serbia
+381 60 300 624
info@etnofest.org
www.etnofest.org



GORANGA GORANGA CAMP, Camp FRUSHKA GORA

Indian spiritual music and
meditation camp, July
gorangacamp@gmail.com
www.gorangacamp.com



SERBIA WORLD MUSIC FESTIVAL. TAKOVO - GORNJI MILANOVAC

Festival of salsa and other Caribbean
dances, December, Since: 2008.
+381 60 443 41 63
+381 60 516 00 07
info@serbiamusicfestival.com
www.serbiamusicfestival.com



Group "Vrelo", Dom omladine, Belgrade, 2014.
Photo: el gvoj

KÜSTENDORF

KUSTENDORF DRVENGRAD, M.GORA

Film and Music Festival,
January, Since: 2008.

@ rastaint@gmail.com
w www.kustendorf-filmandmusicfestival.org

HAVANA en BELGRADO!

HAVANA EN BELGRADO, BELGRADE

Festival of Cuban music and dance,
November, Since: 2011.

NGO Havana Belgrado
w www.havanabelgrado.com

TODO MUNDO

TODO MUNDO, WORLD MUSIC FESTIVAL

International World
Music Festival,
August, Since: 2012.

Ring Ring
+381 63 365 783
@ ringringpromotions@gmail.com
w www.ringring.rs

SERBIAN WORLD MUSIC SUMMIT

SERBIAN WORLD MUSIC SUMMIT, BELGRADE

World Music Event
December, Since: 2010.

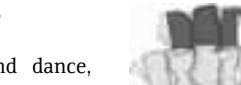
@ etnoumlje@gmail.com
w www.worldmusic.org.rs



WORLD OF MUSIC FEST, SIROGOJNO - MUSEUM OLD VILLAGE

Traditional and World Music Fest
August, Since: 2011.

w www.sirogojno.rs



DANI BRAZILA, NOVI SAD

Samba Carnival
August, Since: 2010.

NGO Artkor
w www.danibrazila.org

TODOMUNDO

TODOMUNDO, BELGRADE

International World
Music Festival,
August, Since: 2012.

Ring Ring
+381 63 365 783
@ ringringpromotions@gmail.com
w www.ringring.rs



GUITAR ART FESTIVAL, BELGRADE

International Guitar Festival ,
March, Since: 2000.

@ info@gaf.rs
w www.gaf.rs



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- Radio televizije Srbije

✉ ul. Makedonska 21/II
11000 Belgrade, Serbia

📞 +381 11 32 46 801
w www.rts.rs



MASCOM EC D.O.O.

✉ Zmaj ognjenog vuka 3
11142 Beograd, Srbija

📞 +381 11 3699 199
✉ records@mascom.rs
w www.mascom.rs



MULTIMEDIA MUSIC

✉ Kapetan Mišina 16
11000 Beograd

📞 +381 11 3283 148
📞 +381 11 2624 749

Managing Director MD:
Rodoljub Stojanović:

✉ rodoljub@multimediarec.rs
w www.multimedia-music.com



AMMONITE RECORDS

@ ammonite.records@gmail.com
w www.ammonite.co.rs



MASCOM RECORDS

✉ Zmaj Ognjenog Vuka 3,
11000 Belgrade, Serbia

MASCOM EC D.O.O.

✉ Zmaj ognjenog vuka 3
11142 Beograd, Srbija

📞 +381 11 3699 199
✉ records@mascom.rs
w www.mascom.rs



WMAS RECORDS

✉ ul. Save Kovačevića 2/4
35000 Jagodina, Serbia

📞 +381 35 251 012
✉ etnoumlje@gmail.com
w www.worldmusic.org.rs



LAMPSHADE MEDIA

@ nikola@lampshademedia.rs
@ tomislav@lampshademedia.rs

w www.lampshademedia.rs

MANAGEMENT & BOOKING, INSTITUTIONS & ASSOCIATIONS



World Music Association of Serbia is non-profit organization association established in 2000 and it gathers admirers of traditional music and polygenre world music. The association has initiated various actions so far, in order to affirm, popularize roots and world music in Serbia and presentations of the local traditional and world music abroad. The most significant activities and projects of this association are: - Publishing world music magazine „Etnoumlje“, - Publishing audio and video editions within the recording company WMAS Records, - Organizing annual World Music summits and assigning the award „Vojin Mališa Drašković“, - Forming Serbian World Music archives of audio, video, photo and written documentation and Informative service with Register which contains a database about Serbian bands, musicians and organizations of world music, - Organization of the scientific gatherings and publication (including publishing chronicle „World Music in Serbia - first 30 years“), of the works which examine questions related to world music, - Organization Roots Music Festival „Retnik“. The association cooperates with many institutions and associations in Serbia and Europe. We invite musicians, musicologists, ethnomusicologists, promoters, discographers, journalists and others whose profession is in any way related to traditional and world music, as well as music admirers, to join us.

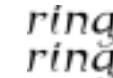
www.worldmusic.org.rs

• www.facebook.com/WorldMusicAsocijacijaSrbije • etnoumlje@gmail.com



WORLD MUSIC
ASOCIJACIJA
SRBIJE

Interest: World Music
✉ ul. Save Kovačevića 2/4
35000 Jagodina, Serbia
📞 +381 35 251 012
✉ etnoumlje@yahoo.com
🌐 www.worldmusic.org.rs



RING RING

Interest: World Music etc.
Artists: Boris Kovač, Svetlana Spajić Group, Vrelo etc.

📞 +381 63 365 783
✉ bojan@ringring.rs
🌐 www.ringring.rs



MULTIKULTIVATOR

Interest: World Music etc.
✉ vladimirdj@gmail.com
🌐 www.multikultivator.org.rs



SRPSKA DUŠA
(SERBIAN SOUL)

Interest: Jazz, World Music etc.
✉ ul. Kubanska 2, 11000 Belgrade, Serbia
📞 +381 65 919 03 01
✉ ivan.glic@gmail.com
🌐 www.ivanglic.com



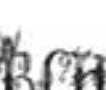
TUTTI SRBIJA

INTEREST: WORLD MUSIC
Ustanova kulture Palilula,
Kancelarija br.15
✉ ul. Mitropolita Petra 8,
11000 Belgrade, Serbia
📞 +381 63 388 240
✉ office@tuttiserbia.rs
🌐 www.tuttiserbia.rs



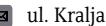
ADZNM
GUSLE

Interest: Dance, traditional
and World Music
✉ ul. dr Zorana Đindića 2
23300 Kikinda, Serbia
📞 +381 230 400 560
📞 +381 230 402 560
✉ info@etnografskimuzej.rs
🌐 www.etnografskimuzej.rs
✉ sasa.sreckovic@etnografskimuzej.rs



BALKAN
CULTURE HERITAGE
ASSOCIATION

Interest: World Music
✉ ul. Kralja Milana 2
(Vukova zadužbina)
11000 Belgrade, Serbia
✉ info@bojananikolic.rs
🌐 www.bojananikolic.rs



BELGRADE TANGO
ASSOCIATION

Interest: Tango
✉ ul. Mate Jerkovića 6
11000 Belgrade, Serbia
📞 +381 63 338 973
✉ info@beltango.com
🌐 www.bta.org.rs



WMAS
BOOKING

INTEREST: WORLD MUSIC

Oliver Đorđević
✉ ul. Save Kovačevića 2/4,
35000 Jagodina, Serbia
📞 +381 35 251 012
✉ etnoumlje@gmail.com



BALKAN
MUSIC BOX

Interest: Reggae etc.
✉ @ balkanmusicbox@gmail.com
🌐 www.balkanmusicbox.com



INSTITUTE OF
MUSICOLOGY OF THE
SERBIAN ACADEMY OF
SCIENCES AND ARTS

✉ ul. Knez Mihailova 35
11000 Belgrade, Serbia
📞 +381 11 26 39 033
✉ @ musicinst@music.sanu.ac.rs
🌐 www.music.sanu.ac.rs



LONGPLAY
PLAY

Interest: Concert Agency

✉ ul. Majke Jevrosime 42/19
11000 Belgrade, Serbia
📞 +381 11 3223 558
✉ infolongplay@gmail.com
🌐 www.longplay.rs



SERBIAN ETHNOMUSICOLOGICAL
SOCIETY

✉ ul. Nehruova 105
11000 Belgrade, Serbia
📞 +381 11 26 43 598
✉ mira.zakic@gmail.com



The company's original field of activity is steel structures.

Furthermore, today RALEX is the leading company in the field of marketing presentation, branding and decoration of interiors and exteriors, and our activities include:

- Production of structures and gas station branding
- Production of neon signs of all dimensions
- Production of billboards, banners and megaboard of all dimensions
- Decorative and marketing interior and exterior branding
- Branding of cars, buses, lorries, tarpaulin covers
- Production and furnishing of fair stands both in the country and abroad

Our products comprise a complete range needed for marketing and promoting the image of any company.

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www.ralex.rs

PROMOTERS AND JOURNALISTS

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Tango promoter, bandoneonist

Co. Belgrade Tango Association

Co. Beltango Quinteto

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Phone: +381 63 338 973

E-mail: info@beltango.com

Web: www.bta.org.rs

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Web: missidreadvibration.wordpress.com

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Co. Ring Ring

Co. Radio Belgrade 3

Co. Magazine Etnoumlje

Co. World Music Charts Europe, member

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E-mail: bojan@ringring.rs

Web: www.ringring.rs

HORVÁTH LÁSZLÓ

World Music Promoter and Manager

Co. X Produkcio

Co. Fono

Co. Dombos Fest

E-mail: Bartok Bela ut 92-94/A,
1115 Budapest, Hungary

Phone: +361 365 16 12

E-mail: folkeuro@axelero.hu

DEJAN VUJINOVIĆ

World music promoter

Co. Etnofest – World Culture Association

Co. Magazine Etnoumlje

E-mail: Horgoški put bb (P.O. box 17)

24413 Palić, Serbia

Phone: +381 600 300 624

E-mail: info@etnofest.org

Web: www.etnofest.org

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journalist and a music critic

Co. Faculty of Music Arts, Department
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Co. World Music Charts Europe, member

E-mail: ikom@sezam.net

NIKOLA GLAVINIĆ

Music editor and journalist

Co. Radio Novi Sad

Co. Magazine Etnoumlje

E-mail: glavinik@yahoo.com

OLIVER ĐORĐEVIĆ

World music promoter and publicist

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Co. Magazine Etnoumlje

Co. WMAS Booking

E-mail: ul. Save Kovačevića 2/4,
35000 Jagodina, Serbia

E-mail: etnoumlje@yahoo.com

Web: www.worldmusic.org.rs

SAŠA IGNJATOVIĆ

Samba promoter, musician

Co. Dani Brasila, NGO Artkor

E-mail: ul. Radnička 14, 21000 Novi Sad,
Serbia

E-mail: sashai@nspoint.net

Web: www.danibrazila.org

VLADIMIR ĐORĐEVIĆ

World music promoter

Co. Multikultivator

E-mail: vladimirdj@gmail.com

Web: www.multikultivator.org.rs



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LAJKÓ FÉLIX • KRISTO NUMPYBY • MUCA MITSOU • ISKON • DEL ARNO BAND
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ABOUT THE PUBLISHER



World Music Association of Serbia is non-profit organization association established in 2000 and it gathers admirers of traditional music and polygenre world music. The association has initiated various actions so far, in order to affirm, popularize world/ethno music in Serbia and presentations of the local traditional and world music abroad.

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- Publishing audio and video editions within the recording company WMAS Records,
- Organizing annual World Music summits and assigning the award „Vojin Mališa Drašković”,
- Forming Serbian World Music archives of audio, video, photo and written documentation and Informative service

with Register which contains a database about Serbian bands, musicians and organizations of world music,
• Organization of the scientific gatherings and publication (including publishing chronicle „World Music in Serbia - first 30 years”), of the works which examine questions related to world music,

- Organization Festival of roots music „Rethnic” (since 2015)

The association cooperates with many institutions and associations in Serbia and Europe. We invite musicians, musicologists, ethnomusicologists, promoters, discographers, journalists and others whose profession is in any way related to traditional and world music, as well as music admirers, to join us.

www.worldmusic.org.rs

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