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LIVING TRADITION

GUIDE TO ROOTS AND FOLK MUSIC IN SERBIA

- 1** OLGA KRAŠOJEVIĆ
MY EYES, GREEN AND GREY
- 2** SLOBODAN GALE DIMITRIJEVIĆ
ZAPLANJSKI ČAČAK
- 3** MILOJUB ŠAKOVIĆ
I MIROLJUB RAKETIĆ
LUCKY YOU, PIGEON
ON THE BRANCH
- 4** SVETLANA SPAJIĆ GROUP
MY DEAR SON, WHERE
WERE YOU LAST NIGHT
- 5** LEJAVA GROUP FROM
THE LEVAČ REGION
SIBINOVSKO KOLO
- 6** EMILIA KEREKEŠ PATEK
WOOL SPINNING
COUNTRY PARTY...
- 7** RADE NOVAKOVIĆ
THE LINDEN BRAGGED
TO THE ACACIA
- 8** SMILJA KOTUR
A DEWY RAIN HAS FALLEN
ON THE MEADOW
- 9** SINOVÍ KRAJINE
COME ON BROTHER,
LET US SING
- 10** BOKAN STANKOVIĆ
THE NEW LAMB IS BLEATING
- 11** OBRAD Milić
THE TWO COMRADOES
ARE RIDING
- 12** RIBAŠEVKE
PRIONI MOBO ZA LADA
- 13** BILBIL
MY BILBIL (NIGHTINGALE)
IS SINGING...
- 14** ROŠIĆKA
THE SILENT
NIGHT OF MAY...
- 15** MAKSIM MUDRINIĆ
THE SHEPHERD LIES...
- 16** NEMANJA MILOJEVIĆ
I BORIVOJE ILIĆ
HOW LOVELY
IT IS TO WALK...
- 17** SLAVICA REDŽIĆ
OH HOW THE WIND
HAS BLOWN
- 18** CRNUČANKA
UNDER RUDNIK
IS MY VILLAGE
- 19** MOBA
OPEN THE DOORS,
HOUSE-FATHER
- 20** VANJA ILLIĆ
I SEFERINI
THE WEDDING
GUESTS...
- 21** ZVUCI S' KAMENA
BROJNICA FROM
THE POPOVO'S FIELD
- 22** GERGINA
MY DARLING
CAME LAST NIGHT
- 23** TIJANA VUČKOVIĆ
AJDE, TANKE,
DŽAM STOJANKE
- 24** BOJANA PEKOVIĆ
MOTHER AND SON
- 25** BOJANA NIKOLIĆ
AND SERBIAN VOICES
OH, THE MAPLE TREE
IS GIVING FRUITS

WMAS
records
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ROOTS AND
FOLK MUSIC
FROM SERBIA



LIVING TRADITION

GUIDE TO ROOTS AND FOLK MUSIC IN SERBIA

SERBIA: LIVING TRADITION

Guide to Roots and Folk Music in Serbia

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FROM THE EDITORIAL TEAM

REČI UREDNIŠTVA

NOTES ON THE SERBIAN VOCAL TRADITION by Jelena Jovanović 8

Crtice o srpskoj vokalnoj tradiciji

INSTRUMENTAL TRADITIONAL SERBIAN MUSIC by Suzana Arsić 12

Instrumentalna tradicionalna muzika Srbije

CLIMB UP TO TRADITION by Marija Vitas 16

Uspeti se do tradicije

ARTISTS

UMETNICI

OLGA KRASOJEVIĆ 20

SLOBODAN GALE DIMITRIJEVIĆ 22

M. ŠAKOVIĆ AND M. RAKETIĆ 24

SVETLANA SPAJIĆ GROUP 26

LEIKA GROUP FROM THE LEVAČ 28

EMILIA KEREKEŠ PATEK 30

RADE NOVAKOVIĆ 32

SMILJA KOTUR 34

SINOVI KRAJINE 36

BOKAN STANKOVIĆ 38

OBRAD MILIĆ 40

RIBAŠEVKE 42

CONTENT SADRŽAJ

BILBIL	..... 44
Rosička	..... 46
MAKSIM MUDRINIĆ	..... 48
N. MILOJEVIĆ AND B. ILIĆ	..... 50
SLAVICA REDŽIĆ	..... 52
CRNUČANKA	..... 54
MOBA	..... 56
VANJA Ilijev AND SEFERINI	..... 58
ZVUCI S' KAMENA	..... 60
GERGINA	..... 62
TIJANA Vučković	..... 64
Bojana Peković	..... 66
Bojana Nikolić AND SERBIAN VOICES	..... 68
 CONTACTS	
KONTAKTI	
ROOTS AND FOLK MUSIC FESTIVALS	..... 73
WORLD MUSIC FESTIVALS	..... 83
LABELS	..... 85
MENAGEMENT & BOOKING, INSTITUTIONS & ASSOCIATIONS 87
PROMOTERS AND JOURNALISTS 89
About the publisher 90



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FROM THE EDITORIAL TEAM REČI UREDNIŠTVA

NOTES ON THE SERBIAN VOCAL TRADITION

Approaching the Serbian vocal tradition, one should bear in mind the geographic position of Serbia and the neighbouring countries and regions in which the Serbs live (Hungary, Romania, Montenegro) or used to live until recent migrations caused by the wars (Croatia, Bosnia and Herzegovina, Kosovo and Metohija). The Balkan Peninsula is situated at the crossroads of the millennial roads connecting different cultures and civilisations. Therefore, it is no wonder that the Balkans is the place where the age long influences from different parts of the world meet and collide. These influences are clearly visible in the vocal tradition of the Serbian people, which occupies the central part of the Balkan Peninsula. The city folk song traditions incorporate elements from the cultural areals of the Mediterranean, Orient and Central Europe; however, traces of these influences in village music are rare and far apart. The autochthonous vocal practices found in the villages, with their distinctive sound and features that set them apart from other vocal practices found in Europe, are the most important segment of the Serbian vocal tradition and vocal tradition of the Balkans in general. Though it has certain similarities with other, sometimes quite distant (European or world) traditions, the Balkan and Serbian vocal music is easily recognizable, not only on account of its musical structure and structural elements, but primarily for its distinctive and archaic forms of vocal expression.

Unfortunately, historical sources for the Serbian vocal tradition are scarce and we can only make general assumptions about its historical development based on the areas where it is found today. The travel books and other written sources do not contain music scores that could provide more specific information about the musical text itself, in addition to general context of the performances, descriptions of the performers and impressions of the listeners.

It is interesting that the oldest known examples of documented songs "in Serbian style" were written down by Petar Hektorović, a nobleman and poet who lived on the island of Hvar in Dalmatia (Croatia). His two scores in square notation and a number

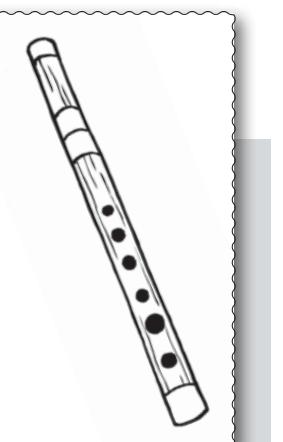
CRTICE O SRPSKOJ VOKALNOJ TRADICIJI

Kad govorimo o vokalnoj tradiciji Srba, moramo prvenstveno imati u vidu geografski položaj same Srbije i okolnih zemalja i oblasti u kojima Srbi žive (Mađarske, Rumunije, Crne Gore) ili u kojima su živeli do nedavnih migracija izazvanih ratovima (Hrvatske, Bosne i Hercegovine, Kosova i Metohije). Balkansko poloustrvo se nalazi na velikoj raskrsnici milenijumskih puteva između kultura i civilizacija. Otuda nije neobično što se na prostoru Balkana susreću i preličju mnogovekovni uticaji sa mnogo strana, koji su u vokalnoj tradiciji Srba, naroda koji nastanjuje prostran centralni deo poloustrva, oni ostali prepoznatljivi sve do danas. Vokalna tradicija Srba u gradovima sadrži, pre svega, elemente kulturnih areala Sredozemlja, Istoka i Srednje Evrope; tragovi ovih uticaja na seosku muzičku kulturu daleko su ređi. S druge strane, kao njen posebno značajan segment, a ujedno i segment vokalne tradicije Balkana kao celine, izdvaja se autohtona seoska vokalna tradicija, koja se i po svom zvuku i po nekolikim opštim odlikama prepozna i izdvaja od drugih evropskih vokalnih praksi. Uprkos određenim paralelama između pojedinih elemenata balkanske vokalne tradicije i drugih, nekad geografski veoma udaljenih (evropskih i vanevropskih) tradicija, te opšte odlike čine balkansku, pa i srpsku vokalnu tradiciju prepoznatljivom i upečatljivom, ne samo po elementima muzičke strukture već i po specifičnom, arhaičnom vokalnom izrazu.

Istorijski izvori o folklornoj vokalnoj tradiciji Srba, na žalost, ne sežu predaleko u prošlost, tako da o starosti njenih strukturalnih i drugih elemenata možemo samo donositi određene pretpostavke, između ostalog, i na osnovu ne male veličine geografskih

of lyrics of other songs were published in Venice in 1568 in his poetic work *Fishing and Fishermen's Talk*. These two precious scores are the starting point for research of the structural and melopoetic features of the melodies which at the time belonged to the Serbian tradition. We have a wider selection of the musical scores made in the 19th century. Unfortunately, their rendering of the village melodies is incomplete. The scores may be relatively accurate for the city folk music, however, their veracity is highly questionable in case of the village traditions, due to peculiar features of this music and elements that do not conform to the rules of European musical notation. It was only later, in the second half of the 20th century, with development of Serbian (and Yugoslav) ethnomusicology, that appropriate standards for notation of the village folk music were developed. These standards have been consistently observed ever since, in line with the latest developments in the Serbian ethnomusicology.

Rural vocal traditions of the Serbian people have many shared elements with the traditions of other Balkan and Slavic peoples, which testify to their long history and continuity. This layer of the Serbian village vocal tradition is referred to as *old village tradition*. The thesis about its ancient origin is confirmed by the fact that some of its characteristics can be found in a broad area of the Balkans, East and South-East Europe. Distinctive features that separate the traditions of these parts from traditions of the Central and Western Europe are the following: melopoetic forms based on just one or two lines, in which performances are built through "work on the text" – as combinations



FRULA (PIPE)

A wooden instrument of the flute family, traditionally made out of a single piece of wood. Nowadays two pieces of wood are used for better harmonization with other instruments. On the upper side of frula there are six finger-holes. Modern day frula has an extra hole on the lower side for the thumb of the left hand. It has a range of two octaves and the basic fingering is in the major scale.

areala na kojima ih nalazimo. Putopisi i drugi pisani izvori o srpskoj muzici ne sadrže notne zapise koji bi, pored podataka o kontekstu života određene muzike, o njenim izvođačima, ili utiscima koje ona izaziva u slušaocima, mogli reći nešto konkretnije o samom muzičkom tekstu.

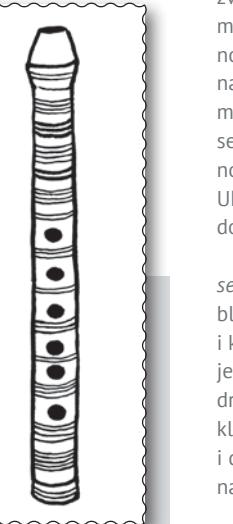
Zanimljiva je činjenica da je najstarije poznate melodijske zapise pesama koje su, prema rečima samog zapisivača, pevane „po srpskom načinu“, načinio Petar Hektorović, vlastelin i pesnik sa ostrva Hvara u Dalmaciji (današnja Hrvatska). Dva zapisa kvadratnom notacijom, kao i više zapisa tekstova pesama, objavljena su u Veneciji 1568. godine u Hektorovićevom spevu *Ribanje i ribarsko prigovaranje*. Ovi dragoceni notni dokumenti imaju ogroman značaj za uočavanje strukturalnih i melopoetskih karakteristika zabeleženih melodija koje su u vreme kada su zabeleženi pripadali srpskoj tradiciji. Kasniji, brojni zapisi datiraju tek od 19. veka. Oni, na žalost, tek delimično odražavaju fisionomiju ovih melodija; njihova vernošć se može očitovati u primerima gradskih i se-migradskih/varoških pesama, ali kad je u pitanju seoska tradicija, njihova pouzdanost je pod velikim znakom pitanja, upravo zbog mnogih specifičnosti ove muzike i elemenata koji ne podležu pravilima zapadnoevropske muzičke notacije. Kasnije, u drugoj polovini 20. veka, sa naglim razvojem srpske (i jugoslovenske) etnomuzikologije, postignuti su odgovarajući standardi u zapisivanju seoskih folklornih melodija koje pripadaju i tradiciji Srba; ovi standardi se sve do danas primenjuju dosledno, paralelno sa savremenim tokovima razvoja etnomuzikologije u Srbiji.

Seoska vokalna tradicija Srba srodnja je po mnogim svojim elementima sa tradicijama drugih balkanskih i slovenskih naroda; reč je, pre svega, o elementima koji ukazuju na duboku starost i dugu istorijsku prošlost, a samim tim i na dugi kontinuitet svog opstajanja na ovim prostorima. Za ovaj sloj srpske seoske vokalne tradicije u etnomuzikologiji se koristi termin *starija seoska tradicija*. U prilog tezi o starosti ovih muzičkih formi govorи činjenica da su njihove karakteristike rasprostranjene na veoma širokoj teritoriji Balkana, kao i istočne i jugoistočne Evrope. Specifičnosti koje tradiciju nabrojanih regiona, pa i tradiciju Srba, odvajaju od tradicija Srednje i Zapadne Evrope, jesu sledeće: melopoetski oblici zasnovani na svega jednom ili dva stiha, tako da se oblik gradi kroz tzv. „rad sa tekstrom“ – kombinovanjem (ponavljanjem i različitim rasporedom) delova stih(ova), kao i raznovrsnom upotrebo refrena različitih dužina i oblika. Nadalje, muzički oblik je monotonetski, izveden iz po jednog motivskog jezgra, razvijenog varijacijama na nivoj mikrostrukture. Važna odlika ove tradicije su i netemperovane tonske visine – tonski nizovi koji podležu pravilima i proporcijama očitovanim u prirodnim fenomenima, a ne u zapadnoevropskom temperovanom tonskom sistemu. Nadalje, seosku vokalnu tradiciju Srba odlikuju, pored jednoglasnog (unisonog)

(repetitions and different orderings) of parts of the vocal lines and varied use of choruses of different lengths and forms. Also, the musical form is monothematic, derived from a single core motif through variations at microstructural level. Another important feature are untempered scales and phrases that conform to the rules and proportions found in the natural phenomena, unlike the Western tempered tonal system. In addition to unison group singing, another distinctive feature of the Serbian village tradition is duophonic singing in which an interval of a second is perceived as consonant and its precise intonation in various (untempered, natural) measures is regarded as the utmost aesthetic ideal.

The old vocal tradition includes ritual folk genres stemming from the cults which predate the conversion to Christianity (9th century). These genres mostly pertain to various segments of the village life – the cycle of annual customs and rituals (Christmas, Great Lent, Lazar's Saturday, Easter, St. George's Day, Holy Trinity, St. Jonh's Day, harvesting season, autumn songs) and the cycle of human life (birth, wedding, melopoetic forms related to death and funeral). Serbian vocal tradition also includes the genre of *slava* songs (dedicated to Christian patron saint and family protector), work songs and songs that accompany daily activities: narrative songs, songs sung to children, songs performed by children, etc.

Serbian village tradition is rich and diverse: this plethora of various musical forms stands in sharp contrast to relatively small area in which these forms are found. Examination of the spatial distribution of certain structural and factual elements – for example, the types of duophonic singing (heterophony – drone singing) – reveals entire “constellations” of certain musical idioms. Also, some recent



ŠUPELJKA

A pipe without a mouthpiece, similar to kaval, but smaller. It is usually made of plum or box wood or buffalo horn. The name of the instrument is derived from the word for a pipe that is hollow and open on both ends. Being a typical shepherds' instrument, it is familiar to most of the Balkan peoples. Melodic repertoire of Šupeljka mostly consists of shepherds' airs or egyptian pieces and signal melodies.

grupnog pevanja, i specifične vrste dvoglasa, u kojem je interval sekunde prepoznat kao konsonanca, a njeno precizno intoniranje, u različitim (netemperovanim, prirodnim) merama je estetski ideal.

U okviru starijeg vokalnog sloja zastupljeni su folklorni žanrovi obrednog karaktera, poreklo iz kultova vezanih za vremenska razdoblja pre nego što su Srbi primili hrišćanstvo (u 9. veku). Reč je, pre svega, o žanrovima koji se odnose na različite segmente seoskog života – na godišnji ciklus obreda i običaja (za Božić, Vaskršnji post, Lazarevu subotu, Vaskrs, Đurđevdan, Trojice, Ivanjdan, u vreme žetve, jesenje pesme) i na životni ciklus pojedinca (oko rođenja deteta, svadbene pesme i melopoetski oblici vezani za smrt i pogreb). Za srpsku tradiciju karakterističan je i žanr slavskih pesama (posvećenih slavljenju praznika hrišćanskih svetitelja, zaštitnika pojedinih porodica), a uz njih i pesme koje su pevane uz poslove i u različitim svakodnevnim prilikama: pripovedne pesme, pesme deci, pesme koje izvode deca i druge.

Seoska tradicija Srba izuzetno je bogata i raznovrsna; mnoštvo različitih muzičkih oblika u nesrazmeri je sa relativno malim područjem rasprostranjenja. Pojedini strukturni i fakturni elementi – npr. tipovi dvoglasa (heterofonija, bordun, heterofonija-bordun), mogu se pratiti u geografskom kontinuitetu i na taj način se mogu uočiti svojevrsna „sazvezđa“ određenih muzičkih idioma. Takođe, najnovija proučavanja pokazuju da postoji međuzavisnost načina seoskog pevanja i geografske konfiguracije terena. Ove relativno kratke i „jednostavne“ muzičke fraze u sažetom vidu saopštavaju određene poruke, najčešće obrednog karaktera; one su „savršene male muzičke forme“, umetnička dela u malom. Po tome je srpska seoska tradicija u Evropi, na prvom mestu, srodnja sa arhaičnim seoskim formama u oblasti beloruskog i ukrajinskog Poljesa. Među mnoštvom izuzetno atraktivnih, endemskeh vokalnih formi, nekoliko ih je uvršteno na Nacionalnu listu UNESCO-a: *pevanje iz vika* iz jugozapadne Srbije i *groktalice*, deo vokalnog nasleđa Srba, doseljenika i ratnih izbeglica iz dinarskih predela (Hrvatska) u Vojvodinu.

Pored starije vokalne tradicije, značajan deo srpskog vokalnog nasleđa jeste novija seoska tradicija. Reč je o dvoglasnim vokalnim formama koje karakterišu tonski odnosi bliži temperovanim, homofona faktura sa manje-više doslednim tercijim paralelizmom i kadencija u intervalu čiste kvinte. Mišljenja o poreklu ovakvog pevanja razlikuju se: po jednoj pretpostavci, ono se razvilo iz harmonizacija gradskih i semigradskih pesama iz druge polovine 19. veka, a po drugoj, iz vokalno-instrumentalne prakse uz upotrebu folklornih instrumenata na kojima se dobija interval čiste kvinte (gajde, tambura samica i dr.). Danas većina seoskih pevača iz različitih oblasti na skupovima rado peva na ovaj način, jer je on najzahvalniji za njihovu sopstvenu međusobnu komunikaciju.

Na graničnim područjima između većih areala folklornih dijalekata (i istovremeno prelaznim područjima među njima) zastupljeni su i tzv. hibridni vokalni oblici – mešavini

studies indicate a correlation between the type of village singing and geographic configuration of the terrain. These relatively short and “simple” musical phrases deliver certain messages, usually related to the ritual practice; they are “a perfect small form”. In this respect Serbian village tradition is similar to archaic forms found in the area of Belarusian and Ukrainian Polesye. Some of these endemic vocal forms have been included in the UNESCO list of intangible cultural heritage of the world: *iz vika* singing from South-East Serbia and *groktalica* singing, part of the vocal tradition of Serbs, migrants and war refugees from Dinara region (Croatia), who now live in Vojvodina.

New village tradition is another important part of the Serbian vocal heritage. These duophonic singing forms display tonal structure that is closer to a tempered, homophonic nature, with more or less consistent parallel thirds and cadences in a fifth. Opinions regarding the origin of this type of singing differ: one theory is that it developed in the wake of the process of harmonisation of the city folk songs in the second half of the 19th century; another theory is that the transition resulted from the influence of the folk instruments producing intervals in fifths (bagpipes, tamburica, etc.). Most village singers today prefer to sing in this way when they meet, because it makes their communication easier.

In the bordering areas between the key folk dialect areas (and in between) it is possible to find *hybrid vocal forms* – a mixture of the old and more recent vocal layers. This category has produced a multitude of unique and aesthetically very interesting musical forms.

Serbian vocal tradition in city folk music should be viewed within the context of the long standing influences we have mentioned, coming from the neighbouring cultures. Mediterranean influence is evident in melodies using major scale and cadences in thirds; Oriental/Eastern influence is manifest in modal structuring of the melodics, Central European influence is evident in classical tonalities, latent harmonies and periodic formal organization. The national UNESCO list includes *Vranje city folk song* from Vranje in South-East Serbia as an example of autochthonous city folk music.

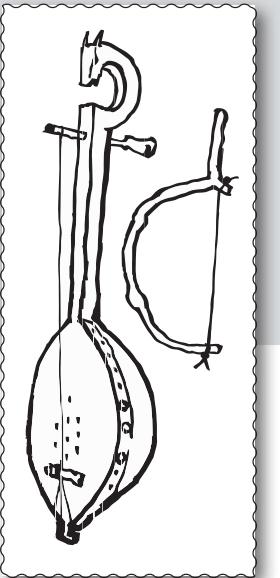
Far-reaching and rapid changes that occurred during the 20th and at the beginning of 21st century have resulted in gradual disappearance of this tradition, mostly because of disappearance of the original context of performance and ageing the original performers. Neotraditional ensembles are trying to keep alive the key elements and ethos of this vocal tradition for the future generations which will have no opportunity to experience it at the source.

Jelena Jovanović

(The author is a Ph.D. in ethnomusicology, fellow researcher 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”.)

GUSLE

The most venerated and most popular folk music instrument of the Serbian tradition. It is usually made of maple wood and has one or two strings made of thirty horsehairs, the same as the bow string. Bowing produces an exceptionally expressive, sharp and dramatic sound. This instrument has played a crucial role in the history of Serbian epic poetry. The singers of folk tales used gusle to accompany their songs about the key events in the national history.



na starij i novijeg vokalnog sloja. Ovu kategoriju karakteriše mnoštvo unikatnih i u estetskom pogledu izuzetno zanimljivih muzičkih formi.

Kad je reč o srpskoj gradskoj i semigradskoj vokalnoj tradiciji, ona se može posmatrati u kontekstu pomenutih dugotrajnih uticaja velikih kulturnih sredina u neposrednom okruženju. Mediteranski uticaj očituje se u specifičnoj melodici durske provenijencije, sa kadencijom u tercijnom položaju; istočnočki/orientalni uticaj karakteriše modalno ustrojstvo melodike, specifični tonski odnosi i posebno melodisko-rimičko ustrojstvo, a srednjoevropski uticaj se prepoznaće u prisustvu klasičnog tonaliteta, latentnih harmonija i periodične formalne organizacije. Na Nacionalnu listu UNESCO-a, kao izuzetno atraktivna i samosvojna, uvrštena je *vranjska gradska pesma*, doseljenika i ratnih izbeglica iz dinarskih predela (Hrvatska) u Vojvodinu.

Krupne i brze promene tokom 20. i početkom 21. veka utiču na postepeno gašenje i nestajanje ove tradicije, prevashodno zbog nestanka originalnog konteksta izvođenja i danas već ostarelih nosilaca ove prakse. Ansambl neotradicionalnog opredeljenja nastoje da osnovne elemente ovog pevanja očuvaju, kao i njegov etos, za buduće generacije koje nisu imale priliku da se sa ovim nasleđem upoznaju od njegovih starih nosilaca.

Jelena Jovanović

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INSTRUMENTAL TRADITIONAL SERBIAN MUSIC

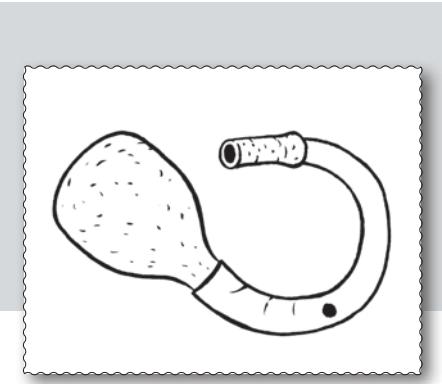
INSTRUMENTALNA TRADICIONALNA MUZIKA SRBIJE

To speak about "tradition" and "traditional" means also to become aware of the term, and in the same framework of reference locate the product of culture. Tradition is not frozen in time; change is her integral part, but it is not that big that it can change the roots of the existing habits and beliefs. In this text, within "the traditional instrumental music" will be considered the entire music that is not located in a "world music" concept (if such a sharp distinction can be made today) and it will be given a summary and an overview of instrumental music in Serbia, through its function that meets the needs of the collective, or individuals, the most commonly used instruments and groups of instruments, as well as forms throughout the history and today.

Instrumental music has, (after the original ceremonial functions and imitations of sounds from nature), conformed its utilitarian function through "signal" communication, while the function of fun was filled as accompaniment of folk dances and playing folk songs at weddings or other collective gatherings, and also in the form of pastoral, bullwhacker music. Instruments that are used in both contexts are pipe and the double flute. The pipe (Serbian *svirala/sviralče* – the term widespread in western and central areas of the country, while the term *duduk/duduče* is found in eastern and southern Serbia; Sava Jeremic in the 50's for this type of instrument introduces the name of *frula*, which is considered the rest of the language of medieval Vlachs) belongs to the group of wind instruments, of various lengths, with cap, edge and six holes to play (which, in recent times, joins another - seventh). With a longer flute, it was performed the so-called *zaržavanje/rožnjanje*, a kind of rhythmic accompaniment of the voice that intensified the sound, since the instrumental music was performed mostly in the open air.

V pustiti se u govor o „tradiciji” i „tradicionalnom” podrazumeva, ujedno, osvestiti značenje tog termina, te u isti referentni okvir smestiti određeni produkt kulture. Tradicija nije zamrznuta u vremenu; promena je njen sastavni deo, ali ista nije toliko da postojeće navike i verovanja menja iz korena. U ovom tekstu, „tradicionalnom instrumentalnom muzikom” posmatraće se celokupna muzika koja nije smestena u „world music” koncept (ukoliko takva oštra distinkcija danas, uopšte, i može precizno da bude postavljena) i biće dat sumirani pregled instrumentalne muzike u Srbiji, kroz njenu funkciju kojom zadovoljava potrebe kolektiva, odnosno pojedinca, najčešće korišćene instrumente i grupe instrumenata, kao i oblike, kako uz istorijski osvrt, tako i danas.

Instrumentalna muzika je svoju (nakon prvo bitne pretpostavljene obredne funkcije i imitacije zvukova iz prirode), utilitarnu funkciju zadovoljavala kroz „signalno” opšte- nje, dok je zabavnu funkciju ispunjavala u vidu pratnje narodnih igara i sviranja narod- nih pesama na svadbenim veseljima ili drugim kolektivnim okupljanjima, ali i u obliku



LEJKA

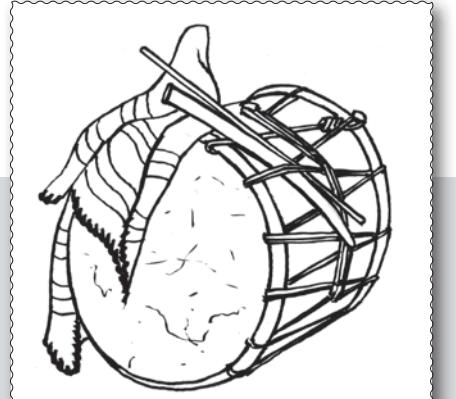
In Levač in Serbia people say that instruments of this type had been played since the beginning of time. Each instrument makes a sound of its own, but the "trumpets" are most peculiar. The mouthpiece is made from a ripe elder.

Another kind of the pipe, the double flute (two pipes drilled in one piece of the wood), which has its same eastern/southern and central/western types: first (*dvojanke/dvojke/dvojan* - twins, dual) is an instrument with six holes on the right side and the left side is without the playing holes; and the second type has four holes on the left and three on the right. Arrangement and number of holes, of course, affects the scope of melody that can be played, while blowing in the both pipes, logically, leads to two simultaneous melodies, a counterpoint playing (which is the case with the double flute). Melodies that accompany the dance have the diverse structure and usually consist of two parts that are mutually combined and repetitive. A good player - a companion of folk dances - was considered the individual who is - except knowing a larger number of melodies - knew how to follow the dance, emphasizing the type and style of the dance. A player had a greater freedom in musical expression if the melody of folk games was without singing.

Instrumental playing at weddings, at folk gatherings and celebrations, as an accompaniment to the dance and the singing were completed with another wind instrument rough sound - bagpipes. In Serbia, the instrument with a one-way valve and the bourdon tube, can be found in two forms: as a double and triple melody instrument (at triple the melody pipe consists of two tubes). Double melody bagpipes are widespread in eastern and southern Serbia, while the triple melody can be found in the eastern and northern Serbia; there is a small amount of information about the existence of this type of instrument in western and central Serbia. Eastern Serbia represents an area in which are interwoven double and triple melody bagpipes, and also the southern border of

pastirske odnosno rabadžijske svirke. Instrumenti koji su korišćeni u oba pomenuta konteksta jesu *svirala* i *dvojnice*. *Svirala* (termin *svirala/sviralče* rasprostranjen je u zapadnim i centralnim oblastima zemlje, dok se na naziv *duduk/duduče* nailazi u istočnim i južnim srpskim krajevima; Sava Jeremić pedesetih godina 20. veka za ovu vrstu instrumenta uvodi ime *frula*, koji se smatra ostatkom iz jezika srednjovekovnih Vlaha) spada u grupu duvačkih instrumenata, različitih dužina, sa čepom, bridom i šest rupica za sviranje (kojima se, u novije vreme, pridružuje još jedna – sedma). Uz dužu sviralu, izvodilo se tzv. *zaržavanje/rožnjanje*, vid svojevrsne ritmičke pratnje glasom koje je pojačavalo zvuk, budući da se instrumentalna muzika izvodila, mahom, na otvorenom prostoru.

Svojevrsni vid svirale predstavlja *dvojna svirala* (dve cevi izbušene u jednom komadu drveta), koja ima svoju istočnu/južnu i centralnu/zapadnu varijantu: prva (*dvojanke/dvojke/dvojan*) podrazumeva instrument sa šest rupica na desnoj cevi dok je leva bez otvora za sviranje, a drugu odlikuje četiri rupice sa leve i tri sa desne strane. Raspored i broj rupica, naravno, utiče na opseg melodija koje se mogu odsvirati, dok istovremeno duvanje u obe cevi, logično, dovodi do istovremenog zvučanja dve melodije, tj., „dvoglasnog“ sviranja (što je slučaj, upravo, kod dvojnica). Melodije koje prate igru su raznovrsne fakture i obično se sastoje iz dva dela koja se međusobno kombinuju i ponavljaju. Dobrim



GOĆ or TAPAN

Drum-shaped percussion instrument. It consists of a large frame made of walnut tree, closed off with goatskin head on one side (higher tone) and sheepskin, calfskin or even donkey skin head on the other side (lower tone). The thicker skin is beaten with a heavy stick ("čukan"), and the thinner skin with a thin cornel stick ("prčka", "pračka"). Tapan was the key instrument in village celebrations and festivities, accompanied by instruments such as *zurla* or *gajde*, as a part of a larger ensemble or as a solo instrument.

the existence of triple melody type. The music can follow the song, which is a common practice in Vojvodina, since triple bagpipes have the bag, so the piper can sing at the same time, in case he is not already following a group of singers – bachelors. In which measure was the role of the piper or instrumental support important and inevitable, we can see by the fact that in some places in Vojvodina, especially in Banat, during the female custom of Revena, the only male person was – the musician (the piper). Folk songs and dance of *kolo* could be performed on the instrument of gusli (a type of fiddle with three or four wires) or *ćemanje* (a name spread among the population on the border with Bulgaria), widespread in the southeast Serbia (county of Pirot, Pčinj and Krajište).

Highly pastoral role had the kaval and *šupeljka* (Kosovo and Metohija), *covara* and *cevaro* (eastern Serbia), *rikalo* (north-eastern Serbia), instruments which are still occasionally found in more isolated areas (except kaval, since it is widely used in traditional and world music). In the shepherd's melodies the main principle was the principle of improvisation, monothematic, the melodies could be repeated endlessly and the *rikal* (instrument made of tree bark, that could have a few meters length), in the absence of holes to play, the piper produced aliquot tones, and the instrument was more of a signal type. The function of communication of the shepherd's melodies was very impressive, where the player wanted to communicate with animals, community, etc.

Another typical music form with a function to communicate at multiple levels is *singing with the gusla*. Gusla is an instrument similar to the above-mentioned gusli, only



GAJDE (BAGPIPES)

Once a common instrument throughout Europe, still played in some villages in Serbia and other South Slavic countries. The most popular type in Serbia is the South Morava-Macedonia type. In the villages around Niš one can still come across Svrlijg type with double chanter (gajdenica). Other types include era bagpipes and Vojvodina bagpipes, also with a double chanter and a bag...

sviračem – pratiočem narodnih igara – smatrao se onaj pojedinac koji je – osim što je, svakako, znao veći broj melodija – umeo da isprati igrače, stavljući tip i stil igre i same igrače u prvi plan. Svirač je imao veću slobodu u muzičkom izražavanju ukoliko se uz melodiјu narodne igre nije i pevalo.

Instrumentalno sviranje na svadbama, na narodnim okupljanjima i veseljima, kao pratrna igri i pesmi bilo je upotpunjeno još jednim duvačkim instrumentom reškog zvuka – *gajdama*. U Srbiji se ovaj instrument sa jednostrukim udarnim jezičkom i bordunskom cevi, može naći u dva vida: kao dvoglasni i kao troglasni (kod troglasnog se melodijska svirala sastoji iz dve cevi). Dvoglasne gajde rasprostranjene su u istočnoj i južnoj, dok troglasne obuhvataju prostor istočne i severne Srbije; o postojanju ovog tipa instrumenta u zapadnoj i centralnoj Srbiji svedoči manji broj podataka. Istočna Srbija upravo predstavlja prostor na kome se prepliću dvoglasne i troglasne gajde, i južnu granicu prostiranja troglasnog tipa. Sama svirka može da prati i pesmu, što je česta praksa u Vojvodini, budući da troglasne gajde imaju meh, pa gajdaš u isto vreme može i da peva, ukoliko već ne prati grupu pevača/pevačica – bećaruša. Koliko je uloga gajdaša, odnosno, instrumentalne potpore, bila važna i neizbežna, govori nam i podatak da je u nekim mestima Vojvodine, a naročito u Banatu, prilikom specifično ženskog običaja Revena, jedina muška osoba bila upravo – svirač (gajdaš). Narodne pesme i kola mogla su da budu izvođena i na instrumentu *gusla* (tip gusalja sa tri ili četiri žice), odnosno *ćemanetu* (naziv rasprostranjen kod stanovništva na neposrednoj granici sa Bugarskom), rasprostranjenog na krajnjem jugoistoku Srbije (okolina Pirot, u Pčinjskom kraju i Krajištu).

Izrazito pastirsku ulogu imali su *kaval* i *šupeljka* (na Kosovu i Metohiji), *covara* i *cevara* (istočna Srbija), *rikalo* (severoistočna Srbija), instrumenti koji se još sporadično mogu naći u izolovanijim sredinama (osim kavala, budući da je isti našao svoju široku primenu u današnjoj tradicionalnoj i world muzici). U pastirskim melodijama preovladavao je princip improvizacije, monotematizam, melodije su mahom bile netemperovane, a na rikalu (instrument napravljen od kore drveta koji je umeo da dostigne dužinu i od nekoliko metara), u odsustvu otvora za sviranje, svirač je proizvodio alikvotne tonove, te je instrument bio, više, signalnog tipa. Komunikacijska funkcija čobanskih melodija je bila vrlo upečatljiva, pri čemu je svirač komunicirao sa životinjama, zajednicom itd.

Još jedna tipična muzička forma sa komunikacijskom funkcijom na više nivoa jeste *pevanje uz gusle*. Gusle su instrument organološki sličan gore pomenutoj *gusli*, sa jednom žicom preko koje se prevlači gudalom, a uz koji se izvode epske pesme u desetečkom stihu. *Pevanje uz gusle* je tipično za stanovništvo dinarskog porekla i, iako je ovaj

with one wire over which was dragged a fiddle bow and which was an accompaniment of epic poems in decasyllabic verse. Singing with the gusla is typical for the population of Dinara, and although this text is primarily focused on instrumental practice, it is important to mention it, since it is one of the forms through which the Serbian identity was manifested and it still manifests itself.

Today a large number of old instruments is not being used; the most of those which are used are tempered, while traditional instrumental music lives in a new context: the gatherings of folk creativity, the present-day forms of gatherings for entertainment, and in some cultural and artistic societies, preserving the role of accompaniment of the popular dances or playing the melody of folk songs. The imperative of today's musical expression are more developed melodies and the virtuosity of the performer; resorting to melodic solutions and furious speed that will intrigue the listeners, often losing connections with Serbian roots music; the function is changed, and consequently, the concept of the esthetics of sound. The existence of so-called *flute school* (such as the one in Brus) is a positive phenomenon that contributes to introduce young people to the instrumental music and the creation of new instrumentalists.

We should also mention the group music making, especially trumpet groups, which are active starting from the first half of the 20th century, and today, with its stylistic differences, contribute to creating colorful pictures on the map of traditional instrumental music in Serbia. In the context of references to instrumental composition, we should draw attention to the tambura bands, but also small bands (composed of, usually, 4-5 Instrument: double bass and guitars / *bugarija*, which form the rhythm section and a melodic instrument - *bisernica/violin*, which can be joined or replaced by - accordion) formed with the goal to meet the need for "national" or "traditional" at present, mostly young people.

Suzana Arsić,
ethnomusicologist

DROMBULJE (JEW'S HARP)

Small metal instrument in the shape of a horseshoe with an elastic tongue attached to the frame. The instrument is held between the teeth and the free end of the tongue is plucked by the finger to produce sound.



DAIRE or DEF (TAMBOURINE)

A folk percussion instrument popular among the people of Southeast Europe. It consists of a wooden frame made of chestnut or maple wood and may have a sheepskin or goatskin head on one side. The frame has openings with attached metal jingles. Instrumental ensembles using daire are known as *čalgija*.



rad prvenstveno usmeren na instrumentalnu praksu, važno ga je pomenuti, budući da je to jedna od formi kroz koju se ispoljavao, i još uvek najizraženije ispoljava identitet srpskog stanovništva.

Danas se veliki broj nekadašnjih instrumenata ne koristi; većina onih koji se upotrebljavaju je temperovana, dok instrumentalna tradicionalna muzika živi u novom kontekstu: kroz sabore narodnog stvaralaštva, kroz današnje vidove okupljanja zabavnog karaktera i u pojedinim kulturno-umetničkim društvima, zadržavajući ulogu pratrne na rodnim igrama, ili sviranja melodija narodnih pesama. Imperativ današnjeg muzičkog izražavanja postaju razvijenije melodije i virtuoznost samog izvođača; posezanjem za melodijskim rešenjima i furioznom brzinom koja će zvučno zaintrigirati slušaoca, često se gubi veza sa korenima srpske muzike; promenjena je funkcija, pa se, shodno tome, menja i pojam estetike samog zvuka. Postojanje tzv. škole frule (kao što je ona u Brusu) pozitivna je pojava koja doprinosi upoznavanju mladih osoba sa instrumentalnom muzikom i stvaranju podmlatka – instrumentalista.

Svakako treba pomenuti i grupno muziciranje, pre svega trubačke sastave, koji su aktivni počev od prve polovine 20. veka, a koji danas, stilskim različitostima, doprinose stvaranju šarenolike slike na mapi tradicionalne instrumentalne muzike u Srbiji. U kontekstu pominjanja instrumentalnih sastava, treba skrenuti pažnju i na tamburaške sastave, ali i male bande muzičara (sastavljeni od, najčešće, 4-5 instrumenata: kontrabasa i gitare/bugarije, koji čine ritam sekciju i jednog melodijskog instrumenta – bisernice/violine, kojima može da se pridruži/ili ih zameni – harmonika) oformljene tako da zadovolje potrebu „narodnog“ ili „tradicionalnog“ kod današnjih, prevashodno, mladih ljudi.

Suzana Arsić,
etnomuzikolog

CLIMB UP TO TRADITION USPETI SE DO TRADICIJE

Serbia is quite a small country, but also a very proud one, and mostly because of the disproportionately large number of successful sportsmen. The pride is being renewed with the medals won on the Olympic games in 2016, which, I guess, every resident of Serbia could list. Now, I am thinking, if our every successful sportsman (those unsurpassed national prides) could sing just one Serbian folk song in public, with that action they would, more suggestively and more efficiently than any school class, ethnomusicological study, radio talk show or educational TV program, provide an important and successful education of our people in the area of their own tradition. It is a kind of education that would lead to a fact that every resident of Serbia knows to name and recognize dozens of folk songs, that he knows the sound of traditional folk Serbian music. It may seem absurd, but this CD, in the same way that it is useful for the foreigners, it is useful for the local audience. Although, a number of people from urban areas who are theoretically or practically in folk music is growing since the 90's of 20th century, they are really just an oasis in a desert of ignorance and disinterest. And Serbia, that quite small country, should be proud of disproportionately rich and various musical tradition... If only she would be aware of it.

The making of the compilation is very interesting and inspiring job, but the effort which is doomed to an imperfect result, with less or more flaws. We can always add or remove something from the compilation. There is always something extra, while there is always something missing. Our intention was, that we take just a pinch of many, if not all, various music groups, from the very rich folk treasury. To present different traditions of central Serbia (tracks 1, 5, 7, 18), from eastern part of our country (2, 4, 10, 19, 22, 23),

Srbija je prilično mala zemlja, ali veoma ponosna, i to uglavnom na nesrazmerno veliki broj uspešnih sportista. Ponos je iznova potkrepljen medaljama osvojenim u olimpijskoj 2016. godini, koje, pretpostavljajam, može da nabroji svaki prosečni stanovnik Srbije. Razmišjam... Kada bi, nekim slučajem, svi naši sportski asovi (te neprevaziđene narodne dike) javno otpevali po jednu izvornu narodnu pesmu, time bi verovatno – sugestivnije i efikasnije od bilo koje lekcije u školi, etnomuzikološke studije, radio emisije ili televizijskog obrazovnog programa – obavili važnu i plodonosnu edukaciju žitelja u oblasti sopstvene tradicije. Edukacija koja bi dovela do toga da stanovnik Srbije zna da nabroji nekoliko desetina narodnih pesama, da ume da ih prepozna. Da zna kako zvuči tradicionalna narodna muzika Srbije. Možda deluje apsurdno, ali ovaj kompilacijski disk, u istoj meri u kojoj je namenjen strancima, koristan je i za ovu današnju publiku. Jer, iako se od 90-ih godina 20. veka sve veći broj ljudi iz urbanih sredina praktično ili teorijski bavi narodnom muzikom, suštinski ti ljudi čine oazu u pustinji neznanja i nezainteresovanosti. A Srbija, ta prilično mala zemlja, mogla bi da se ponosi nesrazmerno bogatom i raznolikom muzičkom tradicijom... Samo kad bi je poznavala.

Pravljenje kompilacije je veoma atraktiv i inspirativ posao, ali i trud koji je osuđen na nesavršen rezultat, sa manje ili više mana. Kompilaciji se uvek nešto može oduzeti i dodati. Uvek je nešto suvišno, dok nešto nedostaje. Naša namera je bila da iz prebogate narodne riznice uzmem po prstohvat mnogih, ako ne baš svih, raznovrsnih zvučnih skupina. Da predstavimo različite tradicije centralne Srbije (numere 1, 5, 7, 18), istoka naše zemlje (2, 4, 10, 19, 22, 23), jugozapada (3, 12, 16), Kosova i Metohije (13, 17), Vojvodine (6, 14, 15, 20), kao i oblasti susednih država Hrvatske i Bosne i Hercegovine,

south-west (3, 12, 16), Kosovo and Metohija (13, 17), Vojvodina (6, 14, 15, 20), as well as from the parts of our neighbor countries Croatia and Bosnia and Herzegovina, in which the Serbian population once lived, after which, in two emigrational waves they fled to Serbia (during the II World War and the civil war in former Federation of Yugoslavia); with their migration the music also migrated, and some selected songs from this exciting traditional vocal forms you can find on the tracks 8, 9, 11, 21 and 25.

The geographic variety is one of the steps in reaching the full picture about the musical tradition (or musical traditions) of Serbia. The second step would be providing the evidence that Serbian music today has its role models and followers, gurus and students, members of different generations – from the boys Nemanja and Borivoj (track 16) to the singer Smilja Kotur (8), born in 1928. In that sense, the CD begins with a veteran Olga Krasojević and ends with the girls gathered in the Bojana Nikolic's group and Serbian Voices. The third step is putting some light on the multinationalism, very characteristic for Serbia, especially for the northern province of Vojvodina. This is, in accordance with our capabilities, just a modest presentation of the multinationalism through the examples of Hungarian (6), and Slovakian music (4) from Vojvodina, and the tradition of Vlachs from north-east Serbia.

Further steps of the imperfect, but legit compilation are introducing all three basic sound forms: vocal (1, 3, 4, 6, 8, 9, 11, 12, 13, 16, 18, 19, 21, 23, 25), vocal-instrumental (14, 15, 17, 20, 22, 24) and instrumental (2, 5, 7, 10). The space is given to the solo voice (6, 11, 23), archaic singing in pairs (3, 6), a new form of village group singing (1, 4, 8, 18) and many specific forms of village two voice singing (9, 12, 19, 20, 25), among which there are examples of old. Also, the wealth of the instrumentation is pictured with the sound of various types of bagpipes (2, 10, 15, 20), double-pipes (7), kaval (17), gusli (24), as well as a unique orchestra formed from pumpkins of various forms and lengths (5). This music variety we have completed with some examples of stylization, arrangements of tradition (7, 13, 22), and for decoration of the whole conception we have included some folk style copyright compositions (5, 14, 24).

One could say that we had as much as criteria as compositions, maybe even more, because every song or composition is a meaningful and polysemantic creation. At the end, the final step most certainly is and was the making of a pleasant-to-hear unity which should flow, slide, excite and arouse... But also inform, teach and educate. We are hoping that this compilation is one step forward to the acknowledgement of a disproportionately rich and various music tradition of Serbia.

Marija Vitas

Marija Vitas (Belgrade, 1980) is ethnomusicology, chief editor of Etnoumlje magazine, a member of a Transglobal World Music Chart and a music editor of Radio Belgrade 2.

u kojima je srpsko stanovništvo nekada živilo, da bi u dva migraciona talasa (nakon Drugog svetskog rata i tokom ratnih nepogoda na prostoru bivše Jugoslavije pred kraj 20. veka) naselilo prostor Srbije; sa migracijom ljudi preselila se i muzika, a odabrane primere ovih uzbudljivih tradicionalnih vokalnih oblika donose numere 8, 9, 11, 21 i 25.

Geografska šarenolikost je tek jedan od stepenika u dostizanju obuhvatne slike o muzičkoj tradiciji (ili muzičkim tradicijama) Srbije. Drugi stepenik je pružanje dokaza o tome da narodna muzika danas u Srbiji ima i uzore i sledbenike, gurus i učenike, pripadnike raznih generacija – od dečaka Nemanje i Borivoja (numera 16) do pevačice Smilje Kotur (8), rođene 1928. godine. U tom smislu disk simbolično otvara veteranka Olga Krasojević, a zatvaraju devojke okupljene u grupi Bojana Nikolić i Srpski glasovi. Treći stepenik je bacanje svetla na multinacionalnost, tako karakterističnu za Srbiju, načrtočio za severnu pokrajinu Vojvodinu. Ovo je, u skladu sa mogućnostima, tek skromno predstavljanje multinacionalnosti, kroz primere mađarske (6) i slovačke muzike (14) sa prostora Vojvodine, kao i tradicije Vlaha iz severoistočne Srbije (22).

Dalji stepenici ka nesavršenoj, ali legitimnoj kompilaciji je donošenje sva tri osnovna zvučna oblika, a to su vokalna (1, 3, 4, 6, 8, 9, 11, 12, 13, 16, 18, 19, 21, 23, 25), vokalno-instrumentalna (14, 15, 17, 20, 22, 24) i instrumentalna praksa (2, 5, 7, 10). U vezi sa tim, dat je prostor solo glasu (6, 11, 23), arhaičnom pevanju u paru (3, 16), novijem seoskom grupnom pevanju (1, 4, 8, 18) i raznim specifičnim oblicima seoskog dvoglasnog pevanja (9, 12, 19, 20, 25), među kojima ima i primera izuzetne starine. Takođe, bogatstvo narodnog instrumentarijuma oslikano je zvukom različitih tipova gajdi (2, 10, 15, 20), dvojnica (7), kavala (17), gusalja (24), kao i jedinstvenog orkestra sastavljenog od tikvi različitih dužina i oblika (5). Muzičku šarenolikost smo upotpunili i primerima stilizacije odnosno aranžiranja tradicije (7, 13, 22), a kao ukras čitave konцепцијe uključili smo i autorske kompozicije u narodnom duhu (5, 14, 24).

Moglo bi se reći da je kriterijuma za kompilaciju bilo koliko i samih numera, ako ne i više, jer svaka je pesma ili svirka za sebe jedna sadržajna i mnogočvrstanja mala tvorevina. Na kraju, završni stepenik svakako je bio i osmišljavanje slušno ugodne celine koja treba da teče, klizi, iznenade, uzbudi... Ali i informiše, podučava, obrazuje. Nadamo se da je sama kompilacija jedan stepenik više ka sticanju znanja o nesrazmerno bogatoj i raznovrsnoj muzičkoj tradiciji Srbije.

Marija Vitas

Marija Vitas (Beograd, 1980) je etnomuzikolog, glavni urednik magazina „Etnoumlje“, članica Transglobal World Music Chart i muzički urednik Radio Beograda 2.

The Open Society Foundation is a non-government, non-political and non-profit organization that develops and supports systemic developmental policies, programs and activities aimed at the advancement of democratic cultures and all they entail. This includes openness, affirmation of differences, and full respect of human rights. It also promotes the principles of the rule of law, good governance, accountability and the participation of citizens in public affairs.

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ARTISTS UMETNICI

by Marija Vitas and Oliver Đorđević



OLGA KRASOJEVIĆ

Olga Krasojević rođena je 1938. godine u selu Gornja Crnuća pod Rudnikom. Slavno ime svoga sela pronela je zajedno sa grupom Crnučanka, čiji je član pola veka i njen vođa od 2005. godine. Ona sa velikim entuzijazmom vodi i podmladak grupe. Ono što je od detinjstva pamtila i učila, decenijama pevala i usavršavala, Olga sa neverovatnom lakoćom prenosi mlađima. To joj je, kako sama kaže, jedan od najvažnijih ciljeva – da se ne ugasi tradicija.

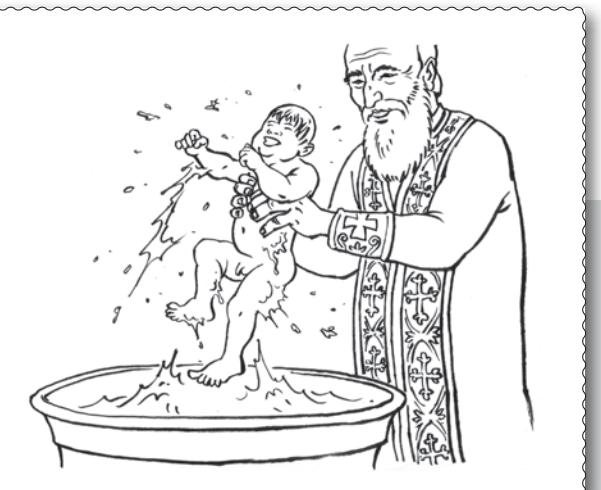
Ozbiljnost i duboko poimanje tradicije, profesionalizam, posvećenost, nežnost, snaga, izdržljivost, životna radost, to su osobine koje krase ovu, po svemu izvanrednu ženu i umetnicu.

Oni koji je dobro poznaju ističu da je Olga Krasojević kao sama pesma. Razvedrava, greje, odvaja od tla i nosi sa sobom. Ljubav i život kakav jeste, lakoća postojanja.

Pesma „Oči moje graoraste boje“, otpevana je „na bas“. Melodija ove pesme jedan je od najpoznatijih i najčešće pevanih melodijskih obrazaca (aria) novijih seoskih pesama u Srbiji.

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.

Olga Krasojević was born in 1938 in the village of Gornja Crnuća near Rudnik mountain. The name of her village is well known across Serbia thanks to Crnučanka singing group in which she has been a member for half a century. She has been leading the group with great enthusiasm since 2005. Olga is a master pedagogue, transmitting with ease to the younger generations all that she has learned since her childhood and perfected and preserved over the course of her long career. Olga says that this is her main goal – to keep the tradition alive.

Ernest approach and deep understanding of the tradition, professional attitude, commitment, tenderness, strength, endurance, joy of life – these are the words that describe the best the beautiful personality of this extraordinary woman and artist. Those who know her well say that she herself is like a song, a song that will give you warmth, lift you up and take you away. In her presence you get to know the love and life and the true ease of being. The song „Oči moje graoraste boje“ is sung in *na bas* technique. The melody of the song is one of the most famous and most performed melodic patterns in the Serbian village songs of today.

PESMA/SONG:
OČI MOJE GRAORASTE BOJE / MY EYES, GREEN AND GREY

Tradicionalna pesma
iz sela Crnuća na Rudniku
Traditional song from the
village of Crnuća, mountain
Rudnik, Central Serbia

PERFORMED BY:
Olga Krasojević and Svetlana Spajić group

NAZIV ALBUMA / ALBUM TITLE:
Olga Krasojević: Sa Rudnika soko krila vije/ The Falcon Flies from Rudnik Mountain

IZDAVAČ / LABEL:
World Music Association of
Serbia, WMAS Records, 2015.

INFO AND BOOKING:
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any further information:
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SLOBODAN GALE DIMITRIJEVIĆ

Slobodan Dimitrijević Gale (Taskovići kod Gadžinog Hana, 1944) muzicira na dvoglasnim gajdama već 40 godina. Pobednik je najznačajnijih gajdaških takmičenja u regionu. Bavi se i izradom gajdi i pedagoškim radom.

„Zaplanjski čačak“ je izvorna narodna instrumentalna melodija. Sama igra „čačak“ predstavlja dominantni ples jugoistočne Srbije. O brojnim igrackim i muzičkim varijantama ove igre govore i nazivi: banjski čačak, svrljiški čačak, niški čačak, pirotski čačak, šilovački čačak, pčinjski čačak... Svi ti pridevi ukazuju na geografsko poreklo pojedinačne varijante plesa, pa tako i naziv „Zaplanjski čačak“ govori o oblasti jugoistočne Srbije – Zaplanju – iz koje je rodom Gale Dimitrijević.

Kako ističe etnolog Vladan Radisavljević, gajde su odavno izgubile na značaju i gotovo nestale iz nacionalnog folklora. Danas gajdaši gotovo da nemaju prilike da učestvuju u narodnim običajima kako se to činilo nekada u ruralnoj sredini. Njihovo sviranje uglavnom podrazumeva klasične scene, javne nastupe, prilikom kojih se komunikacija između gajdaša i publike svodi na svirku i pasivno slušanje, umesto nekada aktivnog učestvovanja (igranja i pevanja) uz izvođenje svirača.

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."

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.

“Zaplanjski čačak” is an authentic folk instrumental melody. “Čačak” is a dance popular in South-East Serbia. Versatility of this dance is evident from the number of its versions and names: banjski čačak, svrljiški čačak, niški čačak, pirotski čačak, šilovački čačak, pčinjski čačak... The adjectives denote the geographic origin of each version of the dance. Thus, “zaplanjski čačak” refers to the region in South-East Serbia – Zaplanje – the birthplace of Gale Dimitrijević.

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).

PESMA/SONG:
ZAPLANJSKI ČAČAK
Narodna melodija
iz jugoistočne Srbije
Folk dance from
Southeast Serbia

Snimljeno u Beogradu, 2006.
Recorded in Belgrade, 2006.

PRODUCED BY:
Dragomir Milenković

INFO AND BOOKING:
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MIOLJUB ŠAKOVIĆ AND MIROLJUB RAKETIĆ

Miloljub Šaković (Burađa kod Kokinog Broda, 1954) i Miroljub Raketić (Draževići kod Nove Varoši, 1948), od detinjstva pевају песму извику. Кao певаčки пар они су данас један од најуспешнијих на фестивалима изворне песме у Србији. Них карактерише сливена боја гласова, као и разноврсност у комбиновању метричких склопова у оквирима мелодијских законитости утврђених традицијом.

„Извика“ је народни термин који се односи на нарочити облик архаичног, двогласног, хетерофон-бординског певanja, вековима негованог у југозападној Србији.

Од велике важности за извођење песама „извика“ су гласовне предпосаде самих певаца – јачина гласа, специфична боја гласа и способност дугог задржавања даха. Ово певanje је изузетно напорно, а подразумева извођење у средњем регистру, пуним гласом, стегнутог грала, као и дugo трајање мелодија. Певanje се изводи тако што су два певаца сасвим близу један другом да би се боље чули и да би „уклопили боје“, а као посебан квалитет значајан је заједнички певачки стаž па који изводи песму.

Певanje извика се од 2012. године налази у Националном регистру нематеријалног културног наслеђа Републике Србије, а намера је да се комисији Унеска предложи песма извика као део нематеријалног културног добра човечанства.

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 new-born 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.

Miloljub Šaković (born in Burađa near Kokin Brod in 1954) and Miroljub Raketić (born in Draževići near Nova Varoš in 1948) 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

Izvika is a popular term for a specific type of archaic two-voice heterophonic singing with a drone that has been popular in Serbia for centuries, especially in the southern and western parts of the country.

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. *Izvika* singing has been on the list of intangible cultural heritage of the Republic of Serbia since 2012 and it will be submitted for inclusion in the UNESCO list of intangible cultural heritage of the world.

PESMA/SONG:
**BLAGO TEBI GOLUBE NA
GRANI / LUCKY YOU, PI-
GEON ON THE BRANCH**

Pesma „izvika“,
jugozapadna Srbija
Song „izvika“,
South-Western Serbia

NAZIV ALBUMA / ALBUM TITLE:
**Belenzuka pala s' neba /
Belenzuka fallen from the
sky**

IZDAVAČ / LABEL:
World Music Association of
Serbia, WMAS Records, 2014.

INFO AND BOOKING:
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PJEVAČKA DRUŽINA SVETLANE SPAJIĆ

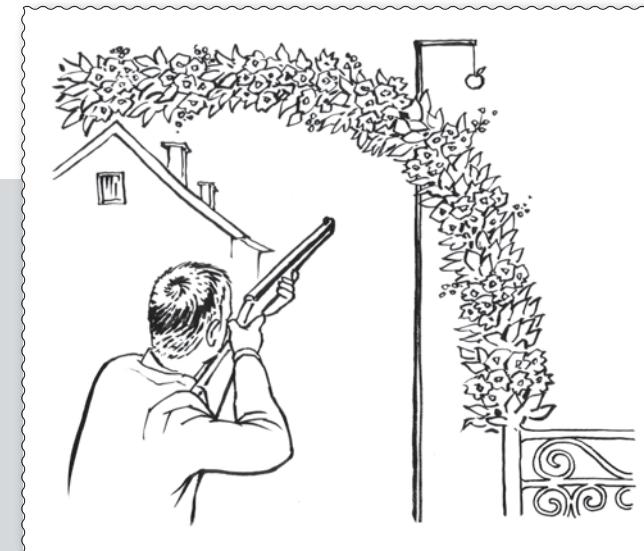
SVETLANA SPAJIĆ GROUP

Pjevačka družina Svetlane Spajić neguje najstarije oblike srpskog tradicionalnog pevanja poput ojkalica iz Dalmacije, potresalica iz Bosanske Krajine, hercegovske 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, njutorškoj Arkadiji i širom Evrope. Pjevačka družina Svetlane Spajić je bila deo predstave „Život i smrt Marine Abramović“ u režiji Roberta Wilsona.

Pesma „Sine mio, gde si sinoč bio“ otpevana je „na bas“ prema pevanju Ljubinke Petrović, Ratomirke Veljković i Slobodana Ninića, iz Gornje Bele Reke, okolina Zaječara.

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



placed atop a high pole, which the groom must take down before the gates of the bride's courtyard are opened for the guests.

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 Song "Sine mio, gde si sinoč bio" is sung in *na bas* style after the original performance of Ljubinka Petrović, Ratomirka Veljković and Slobodan Ninić from the village of Gornja Bela Reka, okolina Zaječara near Zaječar in Eastern Serbia.

PESMA/SONG:
**SINE MIO, GDE SI SINOČ BIO / MY DEAR SON,
WHERE WERE YOU LAST NIGHT**

Na bas, Gornja Bela Reka,
okolina Zaječara

In „na bas“ style from the village
of Gornja Bela Reka, the vicinity
of Zaječar, Eastern Serbia

VODI / LEADS:
Dragana Tomić

PRATI / ACCOMPANIES:
Svetlana Spajić, Jovana Lukić
and Suzana Arsić

Live at Klangfestival
Naturstimmen,
Switzerland, 2016.

INFO AND BOOKING:
@ringingpromotions@gmail.com
@drina@eunet.rs
www.svetlanaspajic.com

LEJKAŠKA GRUPA IZ LEVČA

LEJKA GROUP FROM THE LEVAČ



Karakteristika ove grupe instrumentalista je što se njihovo muzičko umeće manifestuje kroz sviranje na lejkama, instrumentima napravljenim od tikve. Sviranje na ovim prastarim narodnim instrumentima je dugogodišnja tradicija u Levču. Članovi ove nesvakidašnje grupe prenose stare izvorne pesme i melodije posetiocima mnogobrojnih manifestacija i sabora širom Srbije.

Lejkašku grupu je 1976. godine osnovao Sibin Slavković iz sela Kaludra, a danas grupom rukovodi Predrag Blagojević zvani Liker, iz sela Tečić.

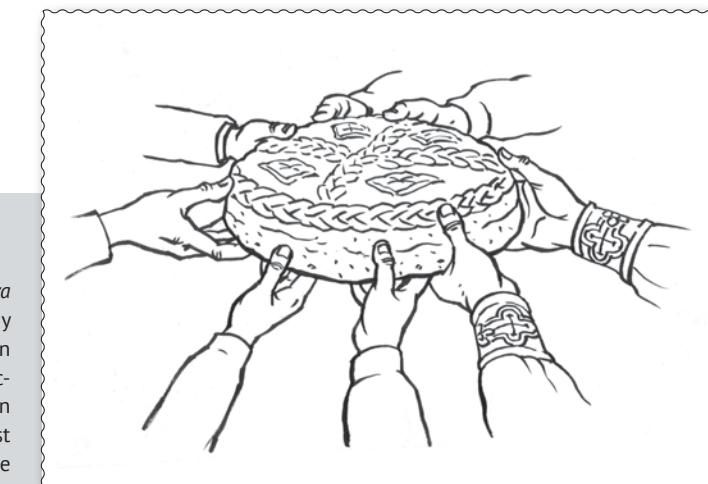
Na ovom kompakt disku, grupa se predstavlja pesmom „Sibinovo kolo“ koju je komponovao pomenuti Sibin Slavković, polovinom 70-ih godina prošlog veka.

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 pa-

This instrumental group is famous for its artistry on the instruments made of gourds, known as *lejka*. Playing on these ancient folk instruments is a long time tradition in Levča. The members of this extraordinary group perform their authentic songs and melodies for the visitors of music festivals all over of Serbia. Lejkaška Grupa was founded in 1976 by Sibin Slavković from the village of Kaludra. Today the group is led by Predrag Blagojević Liker from the village of Tečić.

On this CD, the group is presenting itself with the song “Sibin's kolo” which was composed by the already mentioned Sibin Slavković, in the mid '70's.



tron 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 in 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.

PESMA/SONG:

SIBINOVO KOLO

Kolo iz Levča

Kolo (ring-dance) from Levča region, Central Serbia

COMP/ARR:

Sibin Slavković, around 1976.

POSTAVA/LINE-UP:

Predrag Blagojević-Liker (lider, tarabuka), Saša Timić (lejka), Stevan Vasić (lejka), Marko Matić (lejka)

Snimljeno u Jagodini, 2016.
Recorded in Jagodina, 2016.

PRODUCED BY:

Oliver Đorđević

SNIMATELJ / RECORDED BY:

Darko Konstantinović

INFO AND BOOKING:

Please contact us for any further information:
@etnoumlje@gmail.com



EMILIA KEREKEŠ PATEK

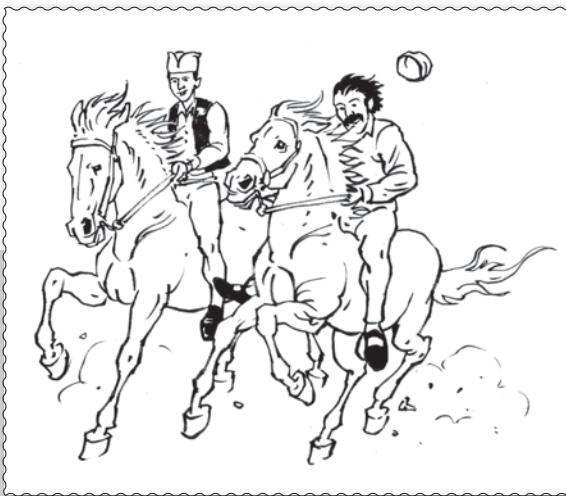
Emilia Kerekeš Patek (Pančevo, 1988) je završila Osnovnu i Srednju muzičku školu „Jovan Bandur“ u Pančevu. Tokom srednoškolskog obrazovanja završava i odsek solo pevanja u klasi prof. Tatjane Stojiljković. Aktivan je član MKUD-a „Tamaši Aron“ iz Vojlovice. Posebno se ističe kao solista u izvođenju izvornih mađarskih pesama.

Na pratećem kompakt disku, u izvođenju ove mlade pevačice, donosimo splet tri retke tradicionalne pesme bukovinskih Sekelj Mađara, čiji potomci sada žive u Vojlovici kraj Pančeva. Sekelji iz Bukovine (istorijski region između Rumunije i Ukrajine), su male mađarske etničke zajednice sa zajedničkom istorijom. Godine 1883., naselili su se na prostor Južnog Banata.

„Guzsalyos“ je pesma koju su devojke pevale na prelima. „A Magyaros“ je svadbarska pesma koju su obično pevale žene (dok su se pred zoru muzičari odmarali, žene bi se uhvatile u krug i bez pratnje muzike, pevale i igrale). „Csárdás“ se obavezno igrao na svadbama pošto bi mlada skinula sa glave partu (ukras u kosi) i povezala maramu, što je simbolično predstavljalo prelazak devojke u udatu ženu.

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 Takočko 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



milia Kerekeš Patek (born in Pančevo in 1988) attended the elementary and high school of music "Jovan Bandur" in Pančevo. As a secondary school student she also attended classes at the department for solo singing under professor Tatjana Stojiljković. She is an active member of the Hungarian culture and arts society "Tamaši Aron" in Vojlovica. She has been noted as one of the best solo performers of traditional Hungarian songs.

On the CD Emilia is presented with a medley of three rarely heard traditional songs of the Sekelj Hungarians who migrated from the region of Bukovina and whose descendants today live in Vojlovica near Pančevo. The Sekelj Hungarians from Bukovina (region between Romania and Ukraine) used to live in small ethnic Hungarian communities. In 1883 they settled in the region of South Banat.

“Guzsalyos” is a song usually sung by girls during their evening gatherings. “A Magyaros” is a wedding song sung by women before the sunrise. While the musicians are still asleep, the women dance and sing without instrumental accompaniment. “Csárdás” was danced at weddings once the bride would take off her *parta* (a headdress) and cover her head with a scarf, thereby symbolically making a passage from girlhood to womanhood.

not allowed to 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.

PESMA/SONG:

**GUZSALYOS /
A MAGYAROS / CSÁRDÁS
PRELO / MAĐARSKO /
ČARDAŠ
WOOL SPINNING
COUNTRY PARTY /
HUNGARIAN / CZARDASH**

Narodne pesme iz
Vojlovica, Južni Banat
Folk songs from Vojlovica,
South Banat, Northern Serbia

Snimljeno u Beogradu, 2016.
Recorded in Belgrade, 2016.

PRODUCED BY:
Oliver Đorđević

SNIMATELJ / RECORDED BY:
Zoran Marić

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RADE NOVAKOVIĆ

Rade Novaković je rođen 1934. godine u Užicu, živi u Kraljevu. Kao dvojničar, na Javorskom saboru u Kušićima, osvajao je prvo mesto tri puta i tako stekao titulu „majstora dvojnica“. Bavi se i pedagoškim radom i sarađuje sa etno odsekom Muzičke škole u Kraljevu. Godine 2011. objavio je album sa narodnim i komponovanim pesmama u pratnji orkestra Ivana Novakovića. Sa ovog albuma objavljujemo izvornu melodiju iz Šumadije – „Hvalila se lipa kod bagrema“.

Rade Novaković was born in 1934 in Užice and currently lives in Kraljevo. As a player of *dvojnice* he won the first prize at the festival Javorski Sabor in Kušići three times in a row and thus earned the title of Master of Dvojnica. He also teaches and collaborates with the ethnomusicological department of the local Music School in Kraljevo. In 2011 he released an album of traditional and newly composed folk songs with the orchestra of Ivan Novaković. The song presented here, “Hvalila se lipa kod bagrema”, a traditional melody from Šumadija, is taken from that album.

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.
On Christmas day people greet one another by saying “Hristos se rodi!” (“Christ is born!”), and reply with “Vais-tinu 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.

PESMA/SONG:
HVALILA SE LIPA KOD BAGREMA / THE LINDEN BRAGGED TO THE ACACIA
Pesma iz Šumadije u pratnji orkestra Ivana Novakovića
Traditional song from Šumadija

NAZIV ALBUMA / ALBUM TITLE:
Rade Novaković, dvojničar iz Kraljeva, 2015.

IZDAVAČ / LABEL:
autorsko izdanje / copyright release, 2015.

INFO AND BOOKING:
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Bogat i raznovrstan repertoar Smiljane Smilje Kotur (Jasenovac, Hrvatska, 1928) uključuje na desetine vokalnih oblika karakterističnih za zapadnu Slavoniju: sedeljačke pesme, šalaj pesme, svatovce, bećarce, pesme u pletenom kolu, autohtone oblike pevanja na stari glas i dr. Dragoceni deo ovog repertoara čine i pesme koje opevaju stradanje srpskog naroda i događaje u Drugom svetskom ratu. Nemar i teško breme prošlosti doveli su do toga da je tradicija zapadne Slavonije jedna od najmanje istraživanih oblasti usmenog stvaralaštva Srba. Izuzetno su retki predstavnici te kulture danas, stoga je Smiljana Kotur kazivač i pevačica od neprocenjivog značaja.

Pesma „Po livadi pala kiša rosulja“ otpočinje tonskim zapisom Smilje Kotur od pre četrdeset godina. Ova pesma je jedna od brojnih, najčešće ljubavnih pesama koje se pevaju na način „na bas“. Ono što je osobeno za ovakav način pevanja jesu tercna i kvintna sazvučja, u Slavoniji obogaćena i troglasima koji se najčešće javljaju na početku i na kraju polustiha i melostiha.

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.

The rich and versatile repertoire of Smiljana Smilja Kotur (born in Jasenovac in Croatia in 1928) includes dozens of vocal forms and songs characteristic of Western Slavonia: *sedeljačka, šalaj, svatovac, bećarac, pleteno kolo*, autochthonous forms of *na glas* singing and others. A notable part of her repertoire are the songs about the suffering of the Serbian people and the events during the Second World War. Due to negligence and hard times in the past the tradition of the Western Slavonia is one of the least explored areas of the Serbian vocal heritage. The keepers of this tradition are extremely rare today, and that is why Smiljana Kotur is a story teller and a singer of incomparable significance.

The song "Po livadi pala kiša rosulja" begins with the sound recording Smilja Kotur made 40 years ago. This is one of many, mostly romantic songs using *na bas* technique. This type of singing characteristically uses thirds and fifths and in Slavonija is enriched with triple harmonies, usually at the beginning and end of the hemistich and melodic line.

PESMA/SONG:
PO LIVADI PALA KIŠA ROSULJA / A DEWY RAIN HAS FALLEN ON THE MEADOW
tradicionalna pesma
iz Jasenovaca
traditional song from Jasenovac

VODI / LEADS:
Smilja Kotur

PRATI / ACCOMPANIES:
Dragana Tomić, Jovana Lukić,
Suzana Arsić, Milena Ognjenović,
Bojana Langović, Milica Nikolić,
Jelena Mitić, Jelena Đekić

NAZIV ALBUMA / ALBUM TITLE:
Smilja Kotur: Pesme iz Jasenovaca / Songs from Jasenovac

IZDAVAČ / LABEL:
World Music Association of Serbia, WMAS Records, 2016.

INFO AND BOOKING:
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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 „Krajiški biseri“ u Plandištu, Festivalu srpskog izvornog pevanja u Istočnom Sarajevu itd.

Grupa je do sada objavila dva albuma zavičajnih pesama.

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 Krajiški biseri in Plandište, the festival dedicated to Serbian authentic songs in Istočno Sarajevo, etc.

The group has released two albums of songs from their old homeland.



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 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.

PESMA/SONG:
AJDE, BRATE, DA MI ZAPJEVAMO / COME ON BROTHER, LET US SING
Tradicionalna pesma iz Bosanske Krajine
Traditional song from Bosanska Krajina

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

Live at „Krajiški biseri“ festival, Plandište, 2014.

PRODUCED BY:
Gojko Vezmar

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BOKAN STANKOVIĆ

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.

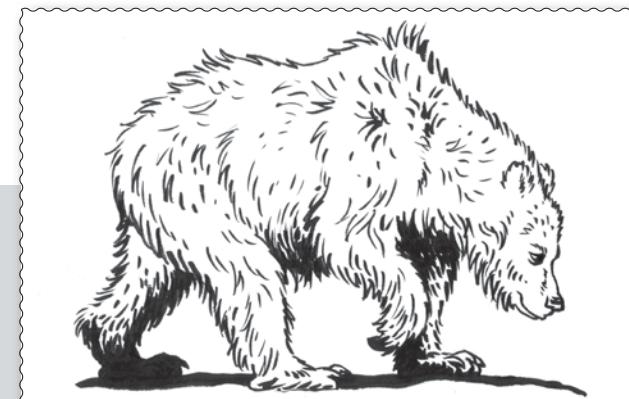
Osim svrlijskih, svira i dvoglasne istočnobalkanske gajde. Dugiz godina član je orkestra Gorana Bregovića. Bokanovo znanje i poznavanje sviračke tradicije i autentičnih svirki i pesama je enciklopedijskog karaktera.

Do pre 70 godina u Bokanovom selu Lasovu je bilo više od sedamdeset svirača narodnih instrumenata, među kojima su posebno mesto zauzimale troglasne svrlijske gajde – jedinstveni, troglasni tip gajdi koje su bile rasprostranjene na teritoriji Svrlijiga, Sokobanja, Crnrečje, Timoka, Niša, ali i u okolini Kruševca i Prokuplja.

Sviranje na gajdama je upisano u Nacionalni registar nematerijalnog kulturnog nasleđa Republike Srbije.

CANDLEMAS (Serbian: SRETNJE)

According to popular belief the 15th February is the day on which the winter and spring collide. If the bear comes out 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.

PESMA/SONG: **PROBLEJALO MLADO JAGNJE / THE NEW LAMB IS BLEATING**

Kolo Polomka, pesma i kolo
iz sela Lasova, Zaječar

Polomka ring - dance, the village
of Lasovo, the vicinity of Zaječar,
Eastern Serbia

snimak je u vlasništvu
Bokana Stankovića
the recording is owned
by Mr. Bokan Stanković

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OBRAD MILIĆ

Obrad Milić (Bogatnik, Žegar, 1938), je jedan od najznačajnijih i najsvestranijih srpskih tradicionalnih umetnika našeg vremena. Milić je 1995. izbegao iz Hrvatske u Srbiju. Njegova porodična kuća je spaljena i uništena. Ipak, Obrad svake godine posećuje svoj Žegar.

Ovaj diplar, guslar, pevač i pripovedač usvajao je tradiciju usmenim predanjem od najranijeg detinjstva. Obrad je razvio poseban svirački stil i uboliočio dvadesetak diplarskih arija – jedinstvenih sviračkih obrazaca. Takođe, on vlasti svim pojedinačnim i grupnim pevačkim tradicionalnim oblicima iz ovog kraja (groktalice, kantalice, pesme na bas), kao i kraćim usmenim formama (zdravice, nabrajalice, počasnice, šaljive priče itd).

Pesma „Pojezdiše do dva pobratima“ je primer pozivnice sa groktalicom u kojoj se u delu pozivnice ispevavaju počeci ili upečatljivi delovi iz junačkih pesama. Kao i svaki pevač groktalice, Obrad je vremenom uboliočio osobeni, prepoznatljivi, postojan način pozivanja i potresanja.

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

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.). The song “Pojezdiše do dva pobratima” is an invitation song in *groktalica* style, the beginning of which may incorporate parts of older songs about heroes of the past. Like many other *groktalica* singers, Obrad has developed a unique, recognizable and consistent style of his own.



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.

PESMA/SONG:
**POJEZDIŠE DO DVA
POBRATIMA / THE TWO
COMRADES ARE RIDING**
tradicionalna pesma
iz Žegara u Dalmaciji
traditional song
from Žegar, Dalmatia

NAZIV ALBUMA / ALBUM TITLE:
**Obrad Milić: Tradicionalno
pjevanje, gusljanje, svirka na
diplama i pripovedanje
iz Žegara u Dalmaciji /
Obrad Milić: Traditional
singing, diple and gusle
playing and story-telling
from Žegar, Dalmatia**

IZDAVAČ / LABEL:
World Music Association of
Serbia, WMAS Records, 2015.

INFO AND BOOKING:
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RIBAŠEVKE

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 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.

Ženska pevačka grupa Ribaševke, koja deluje od 1979. godine, jedna je od naših grupa čiji su članovi direktni nosioci muzičke vokalne tradicije – žive na izvoru, napajaju se sa izvora i prenose sopstveno muzičko nasleđe onako kako su ga dobili od starine. Prema rečima pevačice Rade Kukanjac, od malena su se družile i zajedno pevale, a pesme su učile od svojih baka. Zahvaljujući svom senzibilitetu i zvučnom izrazu, Ribaševke su postale paradigmatski osobenosti vokalnog stila užičkog kraja.

Rafiniranost glasova, ujednačene boje, prirodnost u izvođenju, čvrstina izraza uz prisustvo latentne, nenapadne jačine, estetska su odlika i zvučno obeležje pevanja Ribaševki.

Žetelačka pesma „Proni mobo za 'lada“ je savršena kombinacija starijeg i novijeg stila pevanja. Ova pesma je postala prepoznatljiva, omiljena i obavezni deo repertoara mnogih pevačkih grupa u Srbiji.



The female singing group Ribaševke has been active since 1979. The group members are true bearers of the vocal musical tradition, as they have been living and learning the music at its source. They pass on the musical heritage intact, exactly as received from the elders. Rada Kukanjac, one of the singers, says that they have been singing together since childhood, learning the songs from their grandmothers. Their sensibility and expressive power make them a paradigm of the vocal style typical for the region of Užice. Refined technique, matching timbres, spontaneity, steady delivery and well controlled volume make their performances a unique experience. The harvesting song “Proni mobo za 'lada“ is a perfect combination of the old and the new singing styles. This famous and beloved song is a mandatory part of the repertoire of many Serbian singing groups.

PESMA/SONG:
PRONI MOBO ZA LADA
Žetelačka pesma
iz zapadne Srbije
Harvesters' song, Ribaševina
near Užice, Western Serbia

PEVAJU / VOCALS:
Radmila Kukanjac, Miljana Joksimović, Desanka Janković, Milunka Šmakić and Zdravka Jovanović

NAZIV ALBUMA / ALBUM TITLE:
Listaj goro

IZDAVAČ / LABEL:
World Music Association of Serbia, WMAS Records, 2014.

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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.

Zenska pevačka grupa Bilbil iz Novog Sada osnovana je 2005. godine. Na repertoaru grupe nalaze se običajne i obredne pesme iz Srbije i regiona. Pesme izvode u njihovom izvornom obliku, odnosno u jednostavnim aranžmanima, uz poštovanje stilskih obeležja kraja iz kojeg potiču.

Pesma „Bilbil mi poje ruža mi c'vta” zabeležena 1946. godine, je iz Prizrena (južna Metohija). Zapis melodije i teksta je preuzet iz knjige *Jugoslovenski muzički folklor I – narodne melodije koje se pevaju na Kosmetu*, Miodraga A. Vasiljevića, a konkretni višeglasci muzički aranžman pesme je doživljaj grupe Bilbil. U knjizi nema puno podataka o svakoj od pesama, ali ovde je u pitanju, svakako, grad-ska pesma, iz jednoglasne vokal-ne prakse.

The female vocal group Bilbil was founded in 2005 in Novi Sad. Their repertoire includes ceremonial and ritual songs from Serbia and the region. They perform songs in their original form, in simple arrangements, respecting the style of the area from which the songs originate.

The song „Bilbil mi poje ruža mi c'vta” was first written down in 1946 in Prizren (South Metohija). The melody and the lyrics are taken from the book *Musical Folklore of Yugoslavia I – Folk Melodies from Kosmet* published by Miodrag A. Vasiljević and the polyphonic arrangement presented here is a contribution of the group members. The collection in which the song was published does not provide

much additional information, but this particular song evidently belongs to the urban repertoire and the monophonic vocal practice.

PESMA/SONG:
**BILBIL MI POJE RUŽA
MI C'VTA / MY BILBIL
(NIGHTINGALE) IS
SINGING AND THE
ROSE IS BLOOMING**

Tradicionalna pesma iz Prizrena
Traditional song from Prizren,
Metohija, South Serbia

ARR:
Jovana Nedeljković Petriško

NAZIV ALBUMA / ALBUM TITLE:
Bilbil

PRODUCED BY:
Marinko Vukmanović Mare

IZDAVAČ / LABEL:
Play Media, 2016.

INFO AND BOOKING:
@jovannan@gmail.com
[Pevacka grupa BILBIL](https://www.facebook.com/Pevacka-grupa-BILBIL-100000000000000)
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ROSIČKA

Ludová hudba / Narodni orkestar / The Folk Orchestra



Braća Njemček – Juraj, Jan, Pavel i Adam – osnovali su 1954. godine u Kovačici gudački orkestar. Ovaj muzički sastav je 1960. godine, bez Jana Njemčeka, postao prvi narodni orkestar Doma kulture „3. oktobar” u Kovačici koji neguje slovačku muziku. Od 2001. godine Rosička postiže značajne uspehe. Nastupala je na brojnim festivalima i kulturnim događajima u Srbiji i u inostranstvu.

Na ovom kompakt-disku Rosička se predstavlja spletom autorskih ljubavnih pesama. Pesme je napisao jedan od osnivača orkestra Juraj Nemček.

Posredstvom muzike, Slovaci u Srbiji već gotovo tri veka uveličavaju svečane događaje i obeležavaju svoje radosne i tužne životne trenutke. Građena na osnovama celokupne slovačke muzičke tradicije i pod uticajima muzičkih tradicija u novoj sredini, danas je slovačka vojvođanska muzika poseban istorijsko-etnološki fenomen.

Njemček brothers – Juraj, Jan, Pavel and Adam – founded a string orchestra in Kovačica back in 1954. In 1960 their orchestra became the first folk orchestra playing Slovakian music at the Cultural Centre “3. Oktobar” in Kovačica. They have had a very successful period since 2001, playing in many festivals and cultural events in Serbia and abroad.

Rosička is presented here with a medley of love songs composed by Juraj Nemček, one of the founders.

Slovakian folk music has been present in Serbia for almost three centuries. Based on the entire Slovakian folk music heritage, after receiving influences from the neighbouring musical traditions, this corpus of music has evolved into a distinct historical and ethnological phenomenon in its own right.



BELE POKLADE

The Sunday before the beginning of the Great Lent is known as White Sunday or *bele poklade*. In many parts of Serbia this is the day when people stop eating meat and eat only cheese and dairy products until the beginning of the lent. In many villages people on this day cover their faces

with soot, dress in animal skins, take bells and form a

procession that goes through the village and makes noise to scare away evil spirits and demons and mark the beginning of a new cycle of life and growth. While going through the village the procession sings humorous, even wanton songs.

PESMA/SONG:

MÁJOVÁ TICHÁ NOC /

PADÁ, PADÁ SNAŽOK

BIELI / ZAHRAJTE MI

MUZIKANTY

TIHA MAJSKA NOĆ /

PADA, PADA BELI SNEG /

SVIRAJTE MI MUZIKANTI

THE SILENT NIGHT OF

MAY / FALL, FALL WHITE

SNOW / PLAY TO ME,

MUSICIANS

Splet slovačkih ljubavnih pesama iz Vojvodine
Slovakian Love Songs from Vojvodina, Serbia

COMP/ARR:

Juraj Nemček (1930-1998)

NAZIV ALBUMA / ALBUM TITLE:

Ej, padá, padá rosička...

IZDAVAČ / LABEL:

Dom kulture „3.oktobar”,
Kovačica, 2003.

INFO AND BOOKING:

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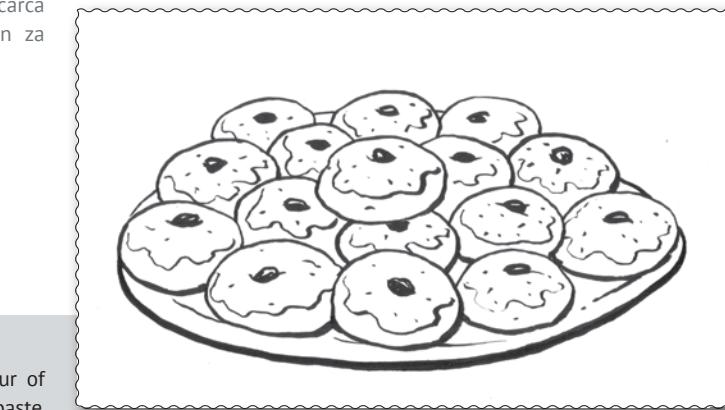
MAKSIM MUDRINIĆ

Zahvaljujući Maksimu Mudriću (Sivac, 1952), velike i male troglasne gajde doživljavaju svoju rehabilitaciju i polako se vraćaju na muzičku scenu Vojvodine i Srbije. Od 1998. godine do danas, pored nastupa na mnogim svadbama i svakojakim veseljima, Maksim učestvuje i u raznim kulturnim dešavanjima u zemlji i иностранству. Nagrade „Majstorsko pismo“ dobio je 2010. godine od Kulturno-istorijskog društva „PCESA“ iz Novog Sada i na 33. Festivalu instrumentalne tradicije Balkana u Grljanu (2016), dok je na Festivalu muzičkih društava Vojvodine u Rumi, svirajući troglasne i dvoglasne gajde, proglašen za najboljeg instrumentalistu.

Pesma „Leg'o čoban na zelenu travu“ potiče iz Banata. Maksim kaže da se ne zna ime njenog autora, kao ni tačno vreme nastanka, ali da je stara više od jednog veka. Interesantna je po tome što je prepuna starih reči iz čobanskog miljea. Tip pevanja je „astalski“, koji je pored svatovskog, bećarca i logovca, karakterističan za srpski živalj u Sivcu.

Thanks to Maksim Mudrić (born in Sivac in 1952) the big and small triple-tone 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's Certificate prizes, in 2010 from the cultural and historical society "PCESA" in Novi Sad and in 2016 at the 33rd Festival of the Balkans Instrumental Traditions in Grljan. He was also declared the best instrumentalist at the Festival of Music Societies of Vojvodina in Ruma, where he played double-tone and triple-tone bagpipes.

The song "Leg'o čoban na zelenu travu" originates from Banat. Maksim says that the author is unknown and that the song is probably at least a hundred years old. The song is characteristic for use archaic language of the shepherds. The singing style is *astalski*, one of the singing styles characteristic for Sivac area, in addition to *svatovac*, *bećarac* and *logovac*.



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.

**PESMA/SONG:
LEG'O ČOBAN NA ZELENU
TRAVU / THE SHEPHERD
LIES ON THE GREEN
GRASS**

Čobanska pesma iz Banata
Shepherd's song from
Banat, Northern Serbia

**NAZIV ALBUMA / ALBUM TITLE:
Vojvođanski gajdaši:
terenski zapisi**

IZDAVAČ / LABEL:
World Music Association of
Serbia, WMAS Records, 2015.

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BORIVOJE ILIĆ I NEMANJA MILOJEVIĆ

Nemanja Milojević (Bela Reka, 2003) i Borivoje Ilić (Negbina, 2002), uspešno nastavljaju tradiciju svojih očeva i dečova, tako što pevaju pesmu izvika. Iako mlađi, ovi dečaci su do sada osvojili nekoliko nagrada na festivalima tradicionalne pesme u Srbiji, od kojih se izdvajaju prva mesta na Festivalu izvorne srpske pesme mlađih grupa pеваča Srbije „Pod Bukuljom, kraj izvora“ u Aranđelovcu, Saboru tradicionalnog pevanja izvika u Novoj Varoši, Saboru u Rožanstvu „Bez izvora nema vode“ i dr.

U prošlosti se „izvika“ najviše pevalo na otvorenom prostoru, uz različite vrste poljskih radova (kosidba, žetva, kopanje, „za ovčama...“), na vašarima, kad se ide u lov i „putem“ (naročito devojke, da bi ih čuli momci). U zimskom periodu pevalo se u zatvorenom prostoru na okupljanjima kakva su sjela i prela. Danas se pevanje „izvika“ praktikuje na slavama, rođendanima, okupljanjima u kafani i „uz kazan“ kada se peče rakija.

Repertoar pevanja „izvika“ obuhvata uglavnom pesme ljubavnog karaktera, kao i šaljive tekstualne sadržaje, ali i tekstove koji izražavaju izvesnu setu i bol.

Nemanja Milojević (born in Bela Reka in 2003) and Borivoje Ilić (born in Negbina in 2002) continue the tradition of their fathers and grandfathers as singers of *izvika* songs. Though quite young, these boys have won awards in traditional music festivals across Serbia. They won the first prize in the Festival of Traditional Serbian Songs “Pod Bukuljom, kraj izvora” in Aranđelovac, in the Festival of Izvik Singing in Nova Varoš and in the Festival “Bez izvora nema vode” in Rožanstvo.

The songs of this type were usually sung outdoors, to accompany work in the fields, or in village fairs, also “on the move” (especially by the girls trying to attract attention of the boys). In winter time the songs were sung in evening gatherings for fun or to accompany work. Today they can be heard during *slava* and birthday celebrations, in kafana or by the pot still when rakija is “baked”.

Most of these songs speak about love and often use humour. Some of them can be sad.



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.

PESMA/SONG:
LEPO TI JE U PROLEĆE
ZLATIBOROM KO SE
ŠEĆE / HOW LOVELY IT IS
TO WALK IN ZLATIBOR
DURING THE SPRING
Pesma „izvika“,
jugozapadna Srbija
Song „izvika“,
South-Western Serbia

NAZIV ALBUMA / ALBUM TITLE:
Pesma izvika

IZDAVAČ / LABEL:
World Music Association of
Serbia, WMAS Records, 2014.

INFO AND BOOKING:
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SLAVICA REDŽIĆ

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-brand

Slavica Redžić, rodom iz Štrpca, jedan je od najistaknutijih tradicionalnih pevača sa Kosova i Metohije. Njen moćan glas, jedinstvene boje, sa finom ornamentikom, nosi sve stilske odlike tradicionalnog pevanja podno Šar planine. Pevačku tradiciju nasledila je od svoje majke, tetaka i drugih vrsnih pevača starije generacije. Učesnik je mnogih kulturnih manifestacija, nastupala je širom Srbije i bivše Jugoslavije, a trajne snimke ostavila za arhivu Radio Prištine. Od rane mladosti član je KUD-a "Cvetko Grbić" iz Štrpca u okviru kojeg danas podučava mlade pevače. Osim pevanja nasamo i "u glas", ovu regiju odlikuje i pevanje uz kaval, nekada veoma rasprostranjen instrument diljem Siriničke župe.

Pesmu „More dunu vetrar sa Šare planine”, Slavica Redžić izvodi uz kavalsku pratnju. To je jedna od tipičnih zvučnih slika sa prostora Kosova i Metohije – glas i dva kavala, pri čemu dominira unison ili izvođenje u oktavama, uz povremenu slučajnu heterofoniju odnosno bordun u kavalskim intermecima.



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.

Slavica Redžić is one of the most estimated traditional singers from Kosovo and Metohija. Her powerful voice of genuine colour and subtle ornamentation brings all the stylistic features of traditional singing of the Šar Mountains. She inherited traditional shepherd and ritual songs from her mother, aunts and many other singers of old generation. Slavica has performed at countless cultural manifestations and festivals, in Serbia and in former Yugoslavia and recorded for Radio Priština. Since her early youth she has been a member of cultural society "Cvetko Grbić" in Štrpc where she teaches nowadays young singers. Apart from solo and unison singing the region of Sirinička župa is well-known for its singing accompanied with the kaval, the shepherd wind instrument.

The song "More dunu vetrar sa Šare planine" is performed with kaval accompaniment. It is a typical musical arrangement for the region of Kosovo and Metohija – a human voice and two kavals (kaval is a folk wind instrument), usually playing in unison or in octaves, with occasional heterophony or drone in kaval intermezzos.

PESMA/SONG:
**MORE DINU
VETAR / OH HOW THE
WIND HAS BLOWN**
Tradicionalna pesma
sa Kosova i Metohije
Traditional song
from Kosovo and Metohija

snimak je u vlasništvu
Slavice Redžić
the recording is owned
by Mrs. Slavica Redžić

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CRNUĆANKA

Od 1812. godine do danas odjekuju napevi izvorne pevačke grupe Crnučanka. Grupu je tada u selu Gornja Crnuća pod Rudnikom osnovala i njome dirigovala kneginja Ljubica, supruga kneza Miloša Obrenovića. Starinsko pevanje ove grupe čulo se uživo širom Srbije, u zemljama Evropske Unije, SAD... Crnučanka je dobitnik Evropske nagrade za narodnu umetnost 1976. godine.

Pesma „Pod Rudnikom selo moje”, otpevana „na bas”, posvećena je planini Rudniku i selu Crnući. Otpevali su je muški članovi grupe.

Srpsko vokalno tradicionalno nasleđe je podeljeno na starije i novije pevanje, tj. na pevanje „na glas” i pevanje „na bas”. Pevanje „na bas” po intonaciji bliže je temperovanom sistemu, sa tercom kao osnovnim sazvukom i kvintom u kadenci, u tipičnom homofonom dvoglasu.

The traditional vocal group Crnučanka has been in existence since 1812. The group was first established in the village of Gornja Crnuća near Rudnik mountain by princess Ljubica, the wife of prince Miloš Obrenović. The ancient way of singing performed by this group has been heard all over Serbia, as well as in the EU countries and the USA. Crnučanka has won the European prize for folk arts in 1976.

The song “Pod Rudnikom selo moje” using *na bas* technique is dedicated to the mountain of Rudnik and the village Crnuća. The song is performed by the male members of the group. The traditional Serbian singing repertoire is roughly divided between ancient and more recent forms, that is, between the songs using *na glas* and *na bas* techniques. The intonation in *na bas* singing is closer to the tempered system, with accompaniment in parallel third and a cadence in fifth, in a typical two voice homophony.



EASTER

The holiday celebrating the Lord's resurrection is one of the most significant holidays of the year. On the day of Easter people greet each other saying “Hristos Voskrese” (“Christ is Risen!”) and reply “Vaistinu Vaskrese!” (“Indeed, He is risen”). Eggs are dyed for the Easter day as it is believed that

the eggs that Mary Magdalene carried in her basket turned red when she received the news of Christ's crucifixion. The eggs symbolize rebirth and the new life. The first dyed egg is put aside and kept until the next years as *čuvarkuća* – the keeper of peace and prosperity of the household.

PESMA/SONG:
POD RUDNIKOM SENO MOJE / UNDER RUDNIK IS MY VILLAGE

Tradicionalna pesma iz sela Crnuća na Rudniku Traditional song from the village of Crnuća, mountain Rudnik, Central Serbia

NAZIV ALBUMA / ALBUM TITLE:
‘Ej, Rudniče, ti planino stara / Hey, Rudnik, You Old Mountain

Recorded in Studio of Radio Belgrade

TON ENGINEER:
Zoran Marinković

POST-PRODUCTION:
Zoran Jerković

IZDAVAČ / LABEL:
Muzikološki institut SANU, 2003.

INFO AND BOOKING:
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MOBA

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.

Lazarička pesma „Otvor’ porte, domaćine“ pripada starijoj seoskoj tradiciji, bordunske je strukture, izvodi se antifono. Potiče iz Gornje Pčinje i urađena je prema terenskom snimku Jasminke Dokmanović.

LAZAR'S SATURDAY or VRBICA

The sixth Saturday before the Easter is Lazar's Saturday, named after the Lazarus resurrected by Jesus.

The holiday is also known as Vrbica, after the willow tree branches that are used on this holiday as a symbol of the palm tree branches used to greet Jesus when he entered the Holy Land. It is said that children were the first to greet Jesus as he entered Jerusalem and

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.

Lazarica song "Otvor' porte, domaćine" belongs to a very old village tradition of antiphonal singing accompanied by a drone. The song comes from Gornja Pčinja, where it was recorded by Jasmina Dokmanović.



Vrbica is a holiday mostly dedicated to children. On this day the mothers dress up the children the best they can and take them to the church where they buy

them small bells put around the children's necks and place flower wreaths on their heads. After the service a procession goes around the church and the children run around ringing their bells in remembrance of the joy of the Christ's arrival.

PESMA/SONG:
**OTVOR' PORTE,
DOMAĆINE / OPEN THE
DOORS, HOUSE-FATHER**
Lazarička pesma,
Gornja Pčinja, jug Srbije
Gornja Pčinja, South Serbia

PEVAJU / VOCALS:
*Jelena Jovanović, Sanja Ranković,
Aleksandra Pavićević, Zvezdana
(Anastasija) Ostojić, Jelena Glavaš,
Dragana Jović, Ana Milosavljević,
Marija Delić, Maja Stojanović*

NAZIV ALBUMA / ALBUM TITLE:
Otvor' porte

IZDAVAČ / LABEL:
Logistika, 2010.

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[Pevacka grupa MOBA](https://www.facebook.com/Pevacka-grupa-MOBA-100000000000000)
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VANJA ILIJEV I SEFERINI

Grupa Seferini osnovana je 2006. godine u okviru folklorne sekcije pri Kluzu za stara i odrasla lica u Zrenjaninu. Osim umetničkog rukovodioca folklorne sekcije i gajdaša Vanje Ilijeva (1972), na snimanju njihovog prvog albuma učestvovalo je i pet pevačica: Stojanka Srdanov (1929), Slavna Jevremov (1947), Smilja Stojić (1937), Julijana Veskov (1936) i Mica Galović (1941).

Seferini teže da što vernije prenesu zvučnu sliku okoline Zrenjanina i šireg banatskog prostora. Vode računa o doslednom izvođenju melodije, teksta i ritma, ali i preciznom nijansiranju zvučne boje.

„Gorom jezde kićeni svatovi“ je jedna od najpoznatijih svadbenih pesama u Srbiji. Otpevana je uz pratnju vojvodinskih troglasnih gajdi, što je u skladu sa namerom izvođača da sačuvaju izvornost. Prema rečima jedne novinarke – Za one kojima je banatska muzička tradicija bliska, ovo je vraćanje u detinjstvo, u period kada su neke od pesama sa albuma sigurno slušali od svojih baka.

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

The group Seferini was founded in 2006, as the folklore branch of the Club for Elderly People in Zrenjanin. In addition to Vanja Ilijev, who is the artistic manager of the folklore section and bagpipes player, five singers took part in recording sessions for the group's first album: Stojanka Srdanov (1929), Slavna Jevremov (1947), Smilja Stojić (1937), Julijana Veskov (1936) and Mica Galović (1941).

The Seferini group is trying to recreate the sound of the region of Zrenjanin and Banat as faithfully as possible. They spare no effort to get the melodies, lyrics, rhythms and timbres right.

“Gorom jezde kićeni svatovi” is one of the most famous wedding songs in Serbia. The performance is accompanied by triple-tone bagpipes from Vojvodina, in accordance with tradition. As one journalist said, for those who love the music of Banat, this album is like a time machine, taking them back to the childhood, when they listened to these same songs together with their grandmothers.



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.

PESMA/SONG:
**GOROM JEZDE KIĆENI
SVATOVI / THE WEDDING
GUESTS ARE RIDING
THROUGH THE HILL**
Svadbena pesma
Wedding song

NAZIV ALBUMA / ALBUM TITLE:
**Izvorna pevačka grupa
Seferini i gajdaš Vanja Ilijev**

IZDAVAČ / LABEL:
copyright release, 2014.

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ZVUCI S' KAMENA

ST. PETER'S DAY (Serbian: PETROVDAN)

The holiday dedicated to St. Peter and St. Paul, celebrated on 12th of July. On this day people go out and set fire to *lilas* – special torches and bonfires made of cherry tree barks the children collected on the previous day. The fires are accompanied by songs. It is believed that these fires



rekindle old loves and friendships. During the night villagers pick flowers and feed them to cattle early in the morning to secure its good health. In Sandžak there was a custom to bring the remaining *lila* sticks home and stick them into the ground where potatoes are grown to keep the moles away.

Zevačka grupa Zvuci s kamena deluje u okviru istoimenog Udruženja za negovanje i očuvanje srpske tradicije iz Novog Sada. Počeci rada grupe datiraju s kraja 80 godina 20. veka. Njeni članovi gaje uglavnom melos Bosanske Krajine, Kninske Krajine i Like. Sadašnji naziv grupe nosi od 2007. godine. Motivisani uspešima na takmičenjima izvornih pevačkih grupa, svoj repertoar neprestano bogate pesmama iz oblasti gde Srbi žive ili su nekada živeli (Banija, Kordun, Srem, Bujanovac, Kosovo, Zapadna Srbija...), kao i crvenim i vizantijskim pojnjem. Članovi grupe su: Veljko Nikolić, Vladimir Šušić, Vladimir Bajić, Branimir Šušić, Dragan Balač, Miloš Avgustinov, Predrag Novaković.

Na ovom kompakt disku objavljena je pesma „Brojnica iz Popovog Polja“. Vokalni oblik ove pesme je jedinstven i naziva se „brojenica“ ili „brojnica“. Pesme ovakvog tipa su, između ostalog, obuhvatale nejasne i besmislene reči, čemu je navodno razlog bila zabrana „srbovanja“ – pevanja i veličanja srpstva. Srbi su se na taj način izrugivali Turcima tj. nametnutim pravilima i zabranama pevanja.

The singing group Zvuci s' Kamena works within the Association for Cultivation and Preservation of Serbian Tradition in Novi Sad which bears the same name. The group was founded back in the late eighties. The focus of the group are the sounds of Bosanska Krajina, Kninska Krajina and Lika. Since 2007 the official name of the group is Zvuci s' Kamena. Encouraged by the success they had in various contests of traditional singing groups, they constantly enrich their repertoire with the songs from the regions that are inhabited or used to be inhabited by Serbs (Banija, Kordun, Srem, Bujanovac, Kosovo, Western Serbia...), as well as the church and Byzantine music melodies. The members of the group are Veljko Nikolić, Vladimir Šušić, Vladimir Bajić, Branimir Šušić, Dragan Balač, Miloš Avgustinov and Predrag Novaković.

They are presented here with the song "Brojnica iz Popovog Polja". Unique vocal form of this song is known as *brojenica* or *brojnica*. Lyrics to the songs of this type include unclear, seemingly meaningless words, as a reaction to the ban on "srbovanje" - singing and praising one's Serbian origin. In this way the Serbs mocked the Turks and the imposed rules and prohibitions regarding their songs.

PESMA/SONG: **BROJNICA IZ POPOVOG POLJA / BROJNICA SONG FROM THE POPOV'S FIELD**

Tradicionalna pesma
iz Istočne Hercegovine

PEVAJU /VOCALS:
*Veljko Nikolić, Vladimir Šušić,
Branimir Šušić, Vladimir Bajić*

snimak je u vlasništvu grupe
the recording is owned by group

INFO AND BOOKING:

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- @ zvuci.s.kamena@gmail.com



GERGINA

Ženska etno grupa Gergina (Ljiljana Nestorović Đokić, Žikica Maksimović, Elizabeta Dajić, Snežana Čelojević i Slobodanka Petrović), osnovana je 2011. godine u okviru istoimenog Udrženja za očuvanje kulture i tradicije Vlaha iz Negotina. Nastupaju u prtnji harmonikaša Jovice Miljkovića, frulaša Vitomira Vite Stanojevića i Bojana Borvičanovića, soliste na bubenjevima i tapanu.

Na repertoaru grupe nalaze se biseri vlaške pesme od kojih su neke bile na ivici zaborava. Takva je i ljubavna pesma „Venji najka – I mjeu asarā”, koja je poreklo iz negotinskog kraja i stara više od jednog veka.

Vlasi su romanofona etnička zajednica koja uglavnom živi u istočnoj Srbiji. Govore vlaškim i srpskim jezikom. Vlasi su poznati po veoma originalnom i raznovrsnom folkloru, između ostalog po vedrim, temperamentnim, razuzdanim vlaškim igrama.

FEAST OF THE HOLY TRINITY (Serbian: DUHOVI)

The holiday dedicated to the Holy Trinity is celebrated on the 50th day after the Easter. Churches are decorated with green twigs and young grass. Usually the celebration starts on Tuesday and lasts until the next Tuesday. A procession known as *kraljice* (queens) goes through the village, a group of girls dressed in white and adorned with flowers. The procession is headed by the king – also a girl, but masked. As the procession moves through the

The female singing group Gergina (Ljiljana Nestorović Đokić, Žikica Maksimović, Elizabeta Dajić, Snežana Čelojević and Slobodanka Petrović) was founded in 2011 as a part of the eponymous society for preservation of the culture and traditions of the Vlach people in Negotin area. Their singing is accompanied by accordianist Jovica Miljković, frula player Vitomir Vito Stanojević and a drum and tapan soloist Bojan Borvičanović.

The group performs most beautiful Vlach songs, some of which had been almost forgotten. An example is the love song “Venji najka – I mjeu asarā” that comes from the Negotin region and is more than a century old.

The Vlachs are a Romanian language speaking ethnic minority living in the eastern parts of Serbia. They speak both Vlach and Serbian language. The Vlachs are famous for their highly original and diverse folklore, including uplifting, fast tempo Vlach dances.



village, heads of the households give them gifts.

In Eastern Serbia it is believed that on this day the activity of the supernatural forces reaches its peak. Psychic women, known as *rusalke*, fall into a trance and communicate with the supernatural powers. It is believed that sudden waking up from this trance can be fatal for the woman. The only safe way to bring her back is to have a strong young man sprinkle some water over the woman over his sword.

communicate with the supernatural powers. It is believed that sudden waking up from this trance can be fatal for the woman. The only safe way to bring her back is to have a strong young man sprinkle some water over the woman over his sword.

PESMA/SONG:
VENJI NAJKA - I MJEU ASARĀ / DOŠAO MI JE DRAGI SINOĆ / MY DARLING CAME LAST NIGHT

Tradicionalna ljubavna pesma iz Negotinske krajine Traditional love song from Negotin region, North-Eastern Serbia

NAZIV ALBUMA / ALBUM TITLE:
Kîntjećilji Noaštje

IZDAVAČ / LABEL:
NVO Gergina, 2015.

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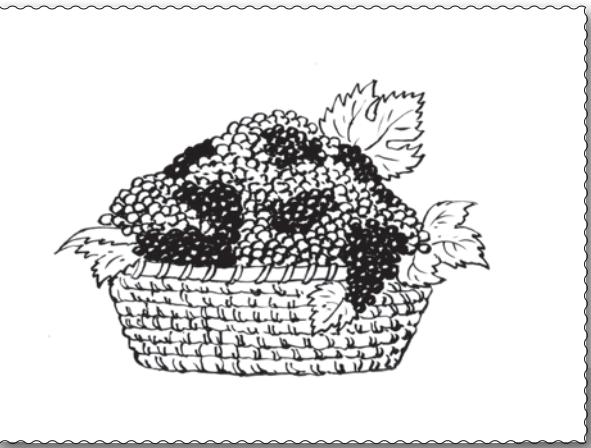
Tijana Vučković (1992) je nadarena pevačica iz sela Suva Morava u opštini Vladičin Han. Pevanju vranjske gradske pesme podučava je poznati pevač Slobodan Jovanović. Na stupa sa KUD-om „Vrelac“ iz Vranjske Banje.

Muzika Vranja je čulna, a sama pesma predstavlja svojevrsnu sevdalinku u kojoj su ispevane bolne i neostvarene ljubavi, odnos između Turaka i hrišćanki, istaćena i rafinisana osećanja prema određenoj devojci... Poslednjih godina se često može čuti da su neke od najpoznatijih vranjskih pesama nastale po istinitim događajima, i da čak ni imena glavnih aktera nisu izmenjena. Takav je slučaj i sa pesmom „Ajde, Tanke, džam Stojanke“ koju je svojevremeno rado pevala i čuvena Stana Avramović Karaminga. Njen sadržaj je bolno svedočanstvo o zulumu koje je trpelo srpsko pravoslavno stanovništvo pod osmanlijskim carstvom.

Vranjska gradska pesma nalazi se u Nacionalnom registru nematerijalnog kulturnog nasleđa Republike Srbije.

TRANSFIGURATION (Serbian: PREOBRAŽENJE)

After the holiday of Transfiguration, celebrated on 19th August, everything begins to change. The coming of the fall is announced. From this day on it is blessed to pick and eat grapes. Just as the sweet grape juice turns into wine, the superficiality and crudeness



of human nature are expected to turn into wisdom and generosity.

On this day grapes and fruits are shared with other people. In the villages of Homolje the women and girls try to finish all daily chores early in the morning in order to become even more diligent in the coming year.

Tijana Vučković (1992) is a gifted singer from the village Suva Morava in the municipality of Vladičin Han. She learned to sing the city songs of Vranje from the famous singer Slobodan Jovanović. She performs with the culture and arts society "Vrelac" from Vranjska Banja.

The music of Vranje is sensuous and the songs come across as a sort of sevdalinka, depicting the pain of unrequited love, the relationships between Turks and Christian girls, or subtle and refined feelings for one particular girl... In recent years there have been speculations that some of the most famous songs coming from Vranje are in fact based on true events and that even the names of the main characters are historical. This is the case with song "Ajde, Tanke, džam Stojanke", one of the favourites of Stana Avramović Karaminga, a famous singer from the past. The song is a painful testimony to the oppression the Serbian Orthodox population had to endure under the Ottoman Empire.

The city song of Vranje is included in the national registry of intangible cultural heritage of the Republic of Serbia.

PESMA/SONG: **AJDE, TANKE, DŽAM STOJANKE**

Narodna pesma iz Vranja, južna Srbija
Folk song from Vranje, South Serbia

Snimljeno u Vranju, 2006.
Recorded in Vranje, 2006.

PRODUCED BY:
Oliver Đorđević

SNIMATELJ / RECORDED BY:
Dalibor Mladenović

INFO AND BOOKING:
Please contact us for any further information:
@etnoumje@gmail.com

BOJANA PEKOVIĆ



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 that sooner or later they might need a moba too. The men would bring along their own tools. Moba usually lasted one day and everyone was given a specific assignment – the men would take on more difficult physical jobs, the boys and girls would bring water, the women and girls prepared lunch and the elderly were present to give counsel. During a moba people would exchange jokes and sing songs and sometimes even had a musician to provide musical accompaniment.

Bojana Peković (Kraljevo, 1997), student Fakulteta muzičke umetnosti u Beogradu, jedina je afirmisana devojka u svetu koja svira srpski tradicionalni instrument gusle. Ona je prva unapredila mogućnost korišćenja gusalata tako što koristi mnogo više od pet osnovnih tonova koje su ranije umetnici koristili.

Pesma „Mati i sin”, koju Bojana Peković izvodi i čijim stihovima je podarila muziku, nastala je tokom Prvog svetskog rata. Napisao ju je pesnik Vojislav Ilić mladi i govorio o stradanju jednog srpskog vojnika.

Sa sigurnošću se može reći da su se gusle slušale na dvoru srpskog kralja Stefana Prvovenčanog u 13. veku. Od tada su one pratile srpski narod u vremenima slave i poraza, junaštva i izdaje. Iako su često događaji izmišljeni, oni ostaju priča i istorija za buduća pokolenja.

Pevanje uz gusle je upisano u Nacionalni registar nematerijalnog kulturnog nasledja Republike Srbije.

Bojana Peković (born in Kraljevo in 1997) is a student at the Faculty of Music in Belgrade and the only young girl who is a world renown player of the traditional Serbian instrument gusle. She has expanded the playing technique to deliver much more than the basic five tones traditionally used by gusle players in the past.

The poem “Mother and Son” was written during the First World War. Bojana Petković composed the music to accompany these verses about the suffering of Serbian soldiers written by Vojislav Ilić Junior. It has been established beyond doubt that gusle was played at the court of King Stefan Prvovenčani in the 13th century. The instrument stayed with the Serbian people ever since, in the times of glory and the times of defeat, testifying to the heroism and treason. Many of the events narrated by the gusle players may have been fictional, but their singing of tales nevertheless provided a strong fabric of historical memory for the coming generations.

Singing accompanied by gusle has been included in the list of intangible cultural heritage of the Republic of Serbia.

PESMA/SONG:
MATI I SIN / MOTHER AND SON
Pesma uz gusle
Gusle song

COMP/ARR:
Bojana Peković

TEXT:
Vojislav Ilić Jr (1877-1944)

POST-PRODUCTION BY:
Ivan Lekić

STUDIO:
Studio Ton, Kraljevo

INFO AND BOOKING:
@ bojanainnikolapekovic@gmail.com
facebook.com/bojanagusle



BOJANA NIKOLIĆ AND SERBIAN VOICES

DODOLE

In the times of drought, girls aged between 8 and 12 years make a procession through the village to bring rain. The girls pick among themselves one who will be *dodolica* or *dodolaška*, make her a costume of leaves, a veil of grass and a wreath of young willow branches as a crown. The girls then go barefoot through the village and make stops in front of every house. The household members go out to hear them sing-

ing. The girl leading the procession sprinkles them with water, and when they finish the song, someone from the household also sprinkles some water over *dodolica*. Before moving on, the girls receive gifts. At the end of the procession the girls share the gifts among themselves, but *dodolica* always receives the largest share. Dodola processions were usually organized on Thursday, the day dedicated to the god of thunder.



Etnomuzikolog i pevačica Bojana Nikolić (Beograd, 1984) je pre pet godina pokrenula „Školu srpskog i balkanskog tradicionalnog pevanja” i time objedinila svoje etnomuzikološko naučno i praktično znanje. Nikolićeva je 2013. osnovala grupu Srpski glasovi, okupivši svoje najbolje učenice. Sa njima izvodi arhaične srpske i balkanske vokalne oblike u cilju očuvanja i promocije tradicionalne kulture.

Pesma „Oj, urodilo drvo javorovo”, koja pripada tipu „groktalice”, izvedena je u okviru manifestacije „Manakovo leto” u Beogradu, 15. jula 2016. godine. Rekonstruisana je na osnovu tonskog zapisa etnomuzikologa dr Dragoslava Devića.

Veština izvođenja „groktalica” (naziv koji koriste doseljenici iz Bosanske Krajine i Dalmacije), podrazumeva specifičan način potresanja glasa koji se zvučno zapaža kao izrazitiji vibrato. Ovaj oblik pevanja nalazi se u Nacionalnom registru nematerijalnog kulturnog nasleđa Republike Srbije.

Bojana Nikolić (born in Belgrade in 1984) is both an ethnomusicologist and a singer. Five years ago she established the School of Serbian and Balkan Traditional Singing, bringing together her ethnomusicological expertise and practical knowledge of the traditional singing styles. In 2013 she founded the group Srpski glasovi (Serbian voices) and invited her best students to join. They perform archaic Serbian and Balkan songs, striving to preserve and promote traditional culture.

The song „Oj, urodilo drvo javorovo” belongs to *groktalica* type. This particular recording was made at the festival Manakovo leto in Belgrade on 15th July 2016, and the performance is based on the recordings made by Dragoslav Dević.

Groktalica songs (as they are called by the immigrants from Bosanska Krajina and Dalmacija) are characteristic for vocal thrills that come across as a strong vibrato. This type of singing is included in the list of intangible cultural heritage of the Republic of Serbia.

PESMA/SONG:
**OJ, URODило DRVO
JAVORОВО / OH, THE
MAPLE TREE IS GIVING
FRUITS**

„Groktalica” iz okoline Jajca, Bosanska Krajina Serbian traditional „groktalica” song from the vicinity of Jajce, Bosnian Frontier, western Bosnia and Herzegovina

Snimljeno u Beogradu, jula 2016. godine Recorded in Belgrade, July 2016.

@ info@bojananikolic.rs
w www.bojananikolic.rs

Sokoj - Serbian Music Authors' Organization was founded in 1950. It is the oldest and, until recently, the only organization for collective management of music and related rights in our country. Sokoj protects rights of composers, lyricists, arrangers and other right holders on music works of all genres.

www.sokoj.rs

Sokoj - Organizacija muzičkih autora Srbije osnovana je 1950. godine. Najstarija je i do nedavno jedina organizacija za kolektivno ostvarivanje zaštite autorskih muzičkih i srodnih prava u našoj zemlji. Sokoj štiti prava autora muzike, autora teksta, autora aranžmana muzike i drugih nosilaca autorskih prava na muzičkim delima svih žanrova.



CONTACTS

FESTIVALS, LABELS MANAGEMENT & BOOKING INSTITUTIONS & ASSOCIATIONS PROMOTERS AND JOURNALISTS

by Oliver Đorđević



Photo: Predrag Todorović



Festival Retnik is established in 2015 and presents the most exquisite domestic and foreign traditional performers of oldest generation. They are bearers of nowadays rare, almost extinguished forms of traditional music such as domestic ojkalica, "izvika" singing, bagpipe playing etc. The idea of the program director, traditional performer Svetlana Spajic and the organizers of the festival, "World Music Association of Serbia, "Ring Ring" and "Izvor", is that Retnik serves as the meeting point of 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.

www.worldmusic.org.rs

ROOTS AND FOLK MUSIC FESTIVALS

ZLATNI OПANAK, VALJEVO

April, Since: 2004.

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

+381 14 238 028

festival@gergina.org.rs

www.zlatniopanak.co.rs

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 mladih ljudi, čiji je jedini cilj da prikažu u najboljem izdanju sav svoj višegodišnji rad i trud, na čuvanju naše folklorne tradicije. 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.

HOMOLJSKI MOTIVI, KUČEVO

May, Since: 1968.

Organized by: Cultural Centre „Veljko Dugošević”, Kučovo

+381 12 852 466

kultkucevo@gmail.com

www.homoljskimotivikucevo.org

Smotra izvornog narodnog stvaralaštva „Homoljski motivi“ obuhvata izvođenje narodnih pesama i igara, izložbu radova domaće radinosti, takmičenje u sprema-

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

April, Since: 2009.

Organized by: NGO Gergina

+381 14 238 028

festival@gergina.org.rs

www.gergina.org.rs

nju narodnih jela homoljskog kraja, izbor najlepše čobanice, izložbu poljoprivrednih proizvoda... Na ovoj manifestaciji se mogu videti izvanredni oblici narodne muzičke tradicije: vredne 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 utkano 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.

April, Since: 2011.

Organized by: MZ „Zlatno brdo“, Smederevo

+381 26 4610535

kontakt@sdcemane.rs

www.sdcemane.rs

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 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.

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

May, Since: 1965.

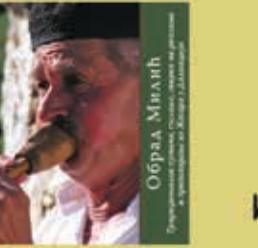
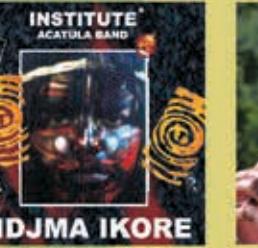
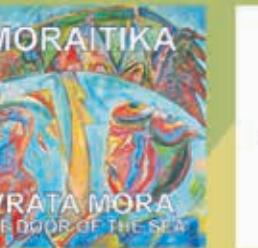
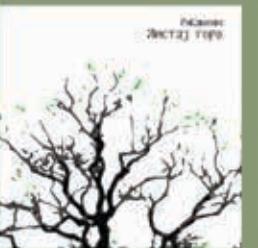
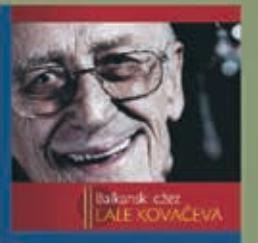
Organized by: KUD „Pivnice“

+381 21 545 570

office@slovackizavod.org.rs

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.



*World and Traditional
music from Serbia*

worldmusic.org.rs

WMAS
records

Recording company WMAS Records (within the „World Music Association of Serbia“) was established in 2007 in order to publish recordings of traditional and world music from Serbia. WMAS Records editions are published with magazine „Etnoumlje“ and also separately.

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 „ZVUCI GOLIJE, 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@slovakizavod.org.rs

www.slovakizavod.org.rs

Najmasovnija folklorna manifestacija vojvodanskih Slovaka. Cilj festivala je da doprinese očuvanju i unapređenju slovačkog folklora (igara, pesama, muzike i običaja). Učesnici dolaze iz svih mesta u Srbiji u ko-

jima žive Slovaci i iz Republike Slovačke. The largest folk festival of the Slovak people living in Vojvodina. The aim of the festival is to help preserve the Slovak folklores (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.

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

Posvećen mlađima i isključivo vokalnom grupnom muziciranju, ovaj festival je jedinstven u Srbiji. Takmičarskog je i internacionalnog karaktera i okuplja najkvalitetnije vokalne etno 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 prošlogodišnjeg pobednika festivala. Mladi imaju konačno gde da se takmiče i druže sa svojim vršnjacima u vokalnom muzicirajući ili bez instrumentalne prateњe, 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.

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.

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 ansamblji 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...

Folk music and dance festival of the Ruthenians and Ukrainians living in Vojvodina. The festival includes exhibitions, performances of vocal and instrumental

FESTIVAL KULTURE RUSINA I UKRAJINACA „CRVENA RUŽA“ FESTIVAL OF RUTHENIAN AND UKRAINIAN CULTURE „CRVENA RUŽA“, RUSKI KRSTUR

June, Since: 1961.

Organized by: Cultural Center Ruski Krstur

+381 25 703 357

kerestur@open.telekom.rs

Muzičko-folklorna manifestacija Rusina i Ukrajinaca u Vojvodini. Festival u svom programu sadrži izložbe, smotru vokalno-instrumentalnih grupa, smotru novih kompozicija u narodnom i zabavnom duhu, muzičko-folklornu manifestaciju dece, susret folklornih ansambala koji neguju rusinsku i ukrajinsku kulturu.

Folk music and dance festival of the Ruthenians and Ukrainians living in Vojvodina. The festival includes exhibitions, performances of vocal and instrumental



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

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 „CRNOREČJE U PESMI I IGRI”, BOLJEVAC

June, Since 1971.

Organized by: TO Boljevac

- ✉ tooboljevac@open.telekom.rs
- ✉ www.boljevac.org.rs

U podnožju planine Rtanj, u gradiću Boljevcu, održava se Međunarodni festival stvaralaštva „Crnorečje 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, pjesmama i svirkama prepliću se etno-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 – “Crnorečje 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. Prislonica has become synonymous for

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

July, Since: 1988.

Organized by: TO Čačak,
Savet 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 nasleđa srpskog naroda u celini. Selo Prislonica je postalo sinonim za frulu i svetkovinu ovom instrumentu u čast. Već 28 godina, na obroncima Vujna, okuplaju se najbolji frulaši iz cele Srbije, koji pravo da nastupe stiču na predtakmičenjima širom Srbije. Pobednici u tradicionalnom i savremenom načinu sviranja 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 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.

SABOR NA KADIBOGAZU KADIBOAZ FESTIVAL, KADIBOAZ, SERBIAN-BULGARIAN BORDER

July, Since: 2001. (1925)

Organized by: NGO „Međunarodni sabor na Kadibogazu“ and TO Knjaževac

- 📞 +381 63 82 408 82
- ✉ radovanovic.vladan@gmail.com
- ✉ @toknjazevac@open.telekom.rs
- ✉ www.toknjazevac.org.rs

Međunarodni 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. Posetnici 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.

FESTIVAL MARIJANSKOG PUĆKOG 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 pućkog 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 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.



КУЛТУРНИ
ЦЕНТАР
ПАНЧЕВА

Vojvode Živojina Mišića 4
26000 Pančevo, Srbija

www.kulturnicentarpanceva.rs

E-mail: ethno.com.festival@gmail.com
muzika@kcp.rs

Tel. +381 (0)13 440 940
Fax +381 (0)13 440 945



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

August, Since: 1978.

Organized by: MZ Grljan and CEKIT

Tel: +381 31 841 646
@ zlatibor@zlatibor.org.rs
w www.zlatibor.org.rs

U mestu Grljanu kod Zaječara od 1978. godine održava se Sabor frulaša, koji je tokom godina prerastao u Međunarodni festival instrumentalne tradicije. Na ovom festivalu se dodeljuje majstorsko pismo najboljem izvođaču na tradicionalnim instrumentima. Festivalu prethode jednonedeljne radionice na kojima vrsni poznavaci sviranja na tradicionalnim instrumentima prenose svoje znanje za zainteresovane učesnike.

This manifestation in Grljan near Zaječar started back in 1978 as a frula festival. Over the years it has grown into an international festival of instrumental music traditions. The best performers on traditional instruments receive a master's certificate. In the week before the festival, a series of workshops are organized in which the best players of traditional instruments share their knowledge with eager students.

SABOR „BEZ IZVORA NEMA VODE”, FESTIVAL „BEZ IZVORA NEMA VODE”, ROŽANSTVO - ZLATIBOR

August, Since: 2004.

Organized by: KSC Čajetina, MZ Rožanstvo and NGO „Zmajevac” Rožanstvo

Tel: +381 31 841 138
@ turizam@cekit.rs
w www.cekit.rs

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 očuvanju 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.

LEVAČKI SABOR / LEVAČ FESTIVAL, REKOVAC - KALENIĆ

August, Since: 1970.

Organized by: SO Rekovac

w www.rekovac.rs/prodjah-levac-prodjah-sumadiju

Centralni deo levačkog sabora narodnog stvaralaštva „Prođoh Levač, prođoh Šumadiju“ održava se u porti manastira Kalenić. Svake godine na saboru nastupa dvadesetak pevačkih i igračkih grupa, a tradicionalno se dodeljuju i priznanja za devojku sa najdužim pletenicama, najduže brkove, nabolje očuvanu narodnu nošnju, pripremu starih narodnih jela...

The main event of the Levač folk arts festival “Prođoh Levač, prođoh Šumadiju” takes place at the gate of the monastery Kalenić, where about two dozens of dance and singing groups perform every year. The festival also includes a competition for the girl with the longest braids, the man with the longest moustache, the best preserved traditional costume and the best prepared traditional dish.

JAVORSKI SABOR / JAVOR FESTIVAL, KUŠIĆI - IVANJICA

August, Since: 1996.

Organized by: Dom kulture Ivanjica, MZ Kušići and OŠ „Major Ilić“, Kušići

l +381 32 661 087
@ domkultureivanjica@open.telekom.rs
w www.domkultureivanjica.rs/sabordvojnicara.html

U selo Kušići, koje se nalazi u pelepon ambijentu podno planine Javor, svake godine dolaze svirači dvojnica i stari 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 GAJDAŠA BALKANSKIH ZEMALJA BALKAN BAGPIPES FESTIVAL, SVRLJIG

August, Since: 2007.

w www.kcsvrlijig.rs/sabor-gajdasa



It's been a 12 years journey so far,
with some magnificent artists on our stages:

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BABA ZULA • PANIKS • DRESCH QUARTET • BRIGADA BRAVO & DIAZ
KIRIL ft. SERDŽUK ORKESTAR & RAS TWEED • CADABRA
VLATKO STEFANOVSKI TRIO • CELIA MARA • MELLOW & PYRO
LAJKÓ FÉLIX • BALKAN BANQUETS • BORIS KOVÁČ & LA CAMPANELLA
TEOFILOVIĆ TWINS • SZALÓKI ÁGI • TRIO BALKAN STRINGS
THE GARIFUNA COLLECTIVE • DEL ARNO BAND • B-TERV • LA NEGRA
SLOBODAN TRKULJA & BALKANOPOLIS • NIM SOFYAN • ETHNOKOR
TAMARA OBOVAC TRANSHISTRIA ENSEMBLE • BRENCL BANDA
ORTHODOX CELTS • HOTEL PALINDRONE • GROOVHEADZ ORCHESTRA
TICHITI - VÁZSONYI DUÓ • BAKOS ÁRPÁD • DUO CADAVRE EXQUIS
FATIMA SPAR UND DIE FREEDOM FRIES • PAVLE AKSENTIJEVIĆ & ZAPIS
ZOOPAZAR • A PRIORI • SAVVAS HOUVARTAS ETHNIC JAZZ ENSEMBLE
ALBERTO LÓPEZ Y GRUPO FLAMENCO • NO BORDER ORCHESTRA
TARIQA • EL GUSTO DEL FLAMENCO • IVICA VUCELJA & BALKANTO VERO
BOBAN & MARKO MARKOVIĆ • BATERIA SAMBANSA • MUCA MITSOU
DUO MILLA VILJAMAA - JOHANNA JUHOLA • CALA CUADRO FLAMENCO
CABARET MEDRANO • JEUNS • NIFTY'S • KAROLIINA KANTELINEN
ARJA KASTINEN • MENTÉS MÁSKÉNT TRIO • GRAFTI GROOVE • LAVA
MIZAR & HARMOSINI • CSÖRGŐ • TOMAS SAN MIGUEL & TXALAPARTA
JOVAN MALJOKOVIĆ BALKAN SALSA BAND • SZÖKŐS ZENEKAR
SVETLANA SPAJIĆ & KITKA VOCAL ENSEMBLE • DAGADANA • ISKON
VERO LA REINE & BIKUTSI LIVE BAND • IRISH STEW
ISTANBUL NIGHT ft. FATIMA GOZLAN • JAZZMATE & SPACEWALKER

More details at www.etnofest.org and our Facebook page.

Sabor se organizuje u saradnji sa Muzejskoškim institutom Srpske akademije nauka i umetnosti, Katedrom za etnomuzikologiju Fakulteta muzičke umetnosti u Beogradu, Etno-kulturološkom radio-nicem Svrljig, 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 Svrljig, 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 IZVORNE SRPSKE PESME
FESTIVAL OF AUTHENTIC SERBIAN SONGS,
PRILIKE - IVANJICA
Avgust, Since: 2003.
Organized by: MZ Prilike
and Cultural Center Ivanjica

+381 32 661 087
domkultureivanjica@open.telekom.rs

w 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.

RETNIK, BELGRADE

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

Festival „Retnik“ kroz koncerte, predavanja i obrazovne programe predstavlja izvanredne domaće i strane tradicionalne umetnike - nosioce starih i retkih tradicionalnih oblika, poput naših ojkalice, pesme izvika, gajdaške svirke... Namena programskog urednika festivala, tradicionalne umetnice Svetlane Spajić, kao i organizatora festivala – „World Music asocijacije Srbije“, udruženja „Ring Ring“ i Društva „Izvor“ jeste da ovaj festival postane место živog susreta i druženja svih generacija posvećenih tradicionalnom zvuku što je i najbolji način da se ovo narodno stvaralaštvo očuva i stekne nove poklonike.

Festival Retnik is established in 2015 and presents the most exquisite domestic and foreign traditional performers of oldest generation. They are bearers of nowadays rare, almost extinguished forms of traditional music such as domestic ojkalica, "iz vika" singing, bagpipe playing etc. The idea of the program director, traditional performer Svetlana Spajic and the organizers of the festival, "World Music Association of Serbia, "Ring Ring" and "Izvor", is that Retnik serves as the meeting point

of 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.

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

Skake godine, u dve festivalske večeri, učestvuje desetak velikih tamburaških orkestara iz Srbije i regiona. About a dozen of large tamburica orchestras from Serbia and the region come here every year to play the two festival evenings.

FESTIVAL „BISERNICA JANIKE BALAŽA“, NOVI SAD

October, Since: 2001.

Organized by: *NGO „Tamburica Janike Balaza“*

+381 21 520-335
udrjabala@gmail.com
www.janikinitamburasi.com

WORLD MUSIC FESTIVALS

Međunarodni festival malih tamburaških orkestara „Bisernica Janike Balaž“ 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 regionala. The international festival of small tamburica orchestras „Bisernica Janike Balaž“ 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 „KRAJIŠKI BISERI“, PLANDIŠTE

October, Since: 2003.

Organized by: NGO „Nikola Tesla“
+381 63 8694 919
zuknikolatesla@gmail.com
www.zuknikolatesla.org
[/krajiskibiseri.html](http://krajiskibiseri.html)

Festival krajiskih pjesama „Krajiški biseri“ neguje izvorne pesme i tradicionalni način pevanja Srba Krajišnika. Najčešći način izvornog krajiškog pevanja je „ojačanje“ 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 bi-

seri“ keeps alive the traditional songs and singing techniques of the Serbs from Krajina. The most common technique used in these traditional songs is „ojačanje“, 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.

SABOR NARODNOG STVARALAŠTVA SRBIJE, SERBIAN FOLK ARTS FESTIVAL, GRADOVI SRBIJE

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. This festival is the most important and most prestigious event showcasing authentic folk arts and traditional culture in Serbia. It is a national, all encompassing and the final annual presentation of the highest achievements, including dance, song, music,

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

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
+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.

The festival of spiritual and material cultural heritage of Dinara Serbs in Vojvodina „Našem rodu i potomstvu“ is the most significant cultural and artistic festival that preserves the heritage of Dinara Serbs in Vojvodina. It hosts groups of singers, dancers, musicians playing traditional instruments, as well as the groups that keep alive the customs of the old homeland from which they migrated to Vojvodina.

SABOR FRULASA FRULA FESTIVAL, SOPOT

October, Since: 2006.

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

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's Brass Bands Festival, August, Since: 1961.

Center for culture, sport and tourism of the municipality of Lučani
Trg Slobode bb
32230 Guča, Serbia
+381 32 854 110
www.saborguca.com
www.gucasabor.com



Traditional and World Music Festival, September, Since: 2003.
Kulturni Centar Pančevo
ul. Vojvode Živojina Mišića 26000 Pančevo, Serbia
+381 13 346 579
pr.kcp@znet.rs
www.kulturnicentarpanceva.rs



NIŠVILLE JAZZ FESTIVAL, NIŠ

International Jazz Festival

August, Since: 1995.

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



KARUSEL ČAČAK

Festival ambijentalne i etno muzike, July, Since: 2009.
dule_darijevic@hotmail.com
www.karuselfest.org



International Belgrade TANGO FESTIVAL, 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 63 249 946
info@beltango.com
www.bta.org.rs

Goranga GORANGA CAMP, Camp FRUSHKA GORA

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



DOMBOS FEST, MALI IĐOŠ International World Music festival, July, Since: 2001.

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



CUBANERO SALSA FESTIVAL, NOVI SAD International Salsa Festival, May, Since: 2008.

Allegro Dance Center
Trg Marije Trandafila 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
ethnofusionfest@gmail.com
www.ethnofusionfest.com



ETHOKAMP ETNOKAMP AND FENOK, KIKINDA International World Music Festival, June, Since: 2004.

Dance, Traditional and World Music Camp and Festival, July, Since: 2002.

guslekinka@gmail.com



SALSA MOTION WEEKEND, GORNJI MILANOVAC International World Music Festival, August, Since: 2009.

+381 60 516 00 07
info@serbiamusicfestival.com
www.serbiamusicfestival.com

LABELS



domomladine.org
ringring.rs

KÜSTENDORF KUSTENDORF DRVENGRAD, M.GORA

Film and Music Festival,
January, Since: 2008.
✉ rastaint@gmail.com
🌐 www.kustendorf-filmandmusicfestival.org



WORLD OF MUSIC FEST,
SIROGOJNO - MUSEUM
OLD VILLAGE
Traditional and World Music Fest
August, Since: 2011.
🌐 www.sirogojno.rs

HAVANA en BELGRADO!

HAVANA EN BELGRADO, BELGRADE
Festival of Cuban music and dance, November, Since: 2011.
NGO Havana Belgrado
🌐 www.havanabelgrado.com

todo mundo

TODO MUNDO, BELGRADE
International World Music Festival, March, Since: 2012.
Ring Ring Promotions
📞 +381 63 365 783
✉ ringringpromotions@gmail.com
🌐 www.ringring.rs

SERBIAN WORLD MUSIC SUMMIT, BELGRADE

World Music Event
December, Since: 2010.
✉ etnoumlje@gmail.com
🌐 www.worldmusic.org.rs



DANI BRAZILA, NOVI SAD
Samba Carnival
August, Since: 2010.

NGO Artkor
✉ ul. Radnička 14
21000 Novi Sad, Serbia
📞 +381 21 431 891
✉ office@danibrazila.org
🌐 www.danibrazila.org



GUITAR ART FESTIVAL,
BELGRADE

International Guitar Festival , March, Since: 2000.
✉ info@gaf.rs
🌐 www.gaf.rs



PGP RTS (ex PGP RTB)
Producija gramofonskih ploča
- Radio televizije Srbije
✉ ul. Makedonska 21/II
11000 Belgrade, Serbia
📞 +381 11 32 46 801
🌐 www.rts.rs



MULTIMEDIA MUSIC

✉ Kapetan Mišina 16
11000 Beograd
📞 +381 11 3283 148
📞 +381 11 2624 749
Managing Director MD:
Rodoljub Stojanović:
✉ rodoljub@multimediacore.rs
🌐 www.multimedia-music.com



AMMONITE
RECORDS

✉ ammonite.records@gmail.com
🌐 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
🌐 www.mascom.rs



WMAS
records

WMAS RECORDS

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



LAMPSHADE
MEDIA

LAMPSHADE MEDIA
✉ nikola@lampshademedia.rs
✉ tomislav@lampshademedia.rs
🌐 www.lampshademedia.rs



Open air Museum „Old Village“ Sirogojno, Zlatibor, Serbia

MANAGEMENT & BOOKING, INSTITUTIONS & ASSOCIATIONS



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 RING
RING

Interest: World Music etc.
Artists: Boris Kovač, Svetlana Spajić Group,
Vrelo etc.
📞 +381 63 365 783
✉ bojan@ringring.rs
🌐 www.ringring.rs



BALKAN
CULTURE HERITAGE

Interest: World Music

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



MULTIKULTIVATOR

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



TUTTI

SRBIA

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 Đinđića 2
23300 Kikinda, Serbia
📞 +381 230 400 560
📞 +381 230 402 560
✉ guslekinka@gmail.com



CENTER FOR INTANGIBLE
CULTURAL HERITAGE OF
SERBIA
ETHNOGRAPHIC MUSEUM
IN BELGRADE

✉ Studentski trg 13
11000 Belgrade, Serbia
📞 +381 11 32 81 888
✉ info@etnografskimuzej.rs
🌐 www.etnografskimuzej.rs
✉ sasa.sreckovic@etnografskimuzej.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

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
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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 megabards 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.

The projects we have implemented so far can be seen at more than 10,000 locations throughout Serbia and Europe.

www.ralex.rs

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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.

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 Festival of rare ethnic music of Balkans „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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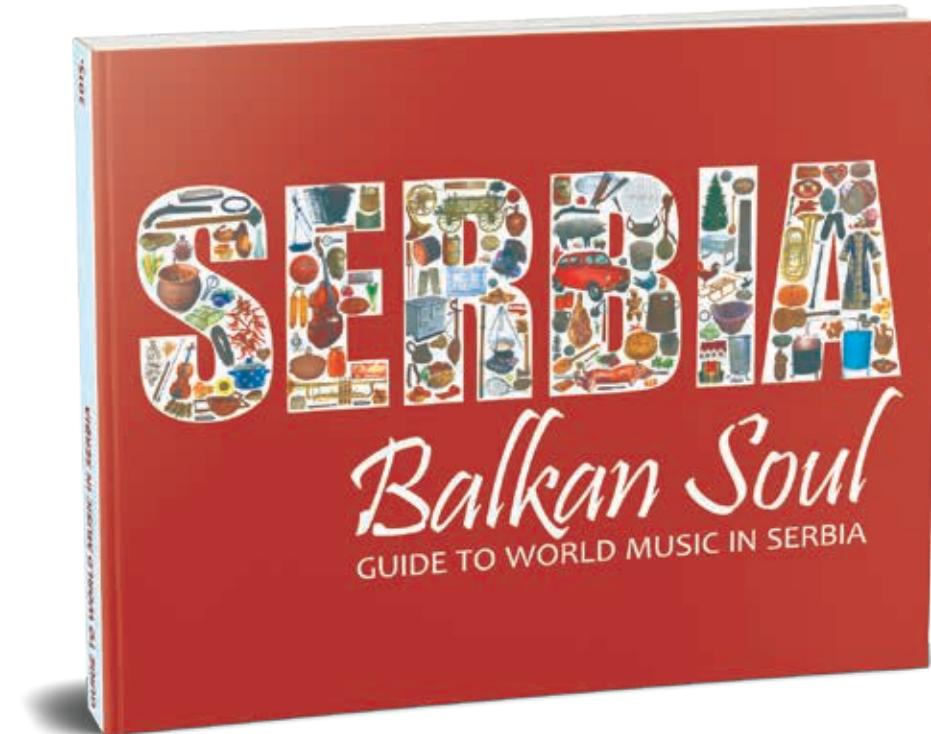


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WORLD MUSIC ASSOCIATION OF SERBIA IN 2015 PUBLISHED A GUIDE TO WORLD MUSIC IN SERBIA. THIS GUIDE CONTAINS ALL SERVICE INFORMATION ON WORLD MUSIC SCENE IN SERBIA.



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