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**TRADICIONALNA IGRA I MUZIKA ZA IGRU SRBA U BANATU U SVETLU UZAJAMNIH UTICAJA
[TRADITIONAL DANCE AND DANCE MUSIC OF SERBS IN BANAT IN THE LIGHT OF MUTUAL INFLUENCES]¹**

Working on a doctoral thesis *Tradicionalna igra i muzika za igru Srba u Banatu u svetlu uzajamnih uticaja* [Traditional dance and dance music of Serbs in Banat in the light of mutual influences] was motivated by the need for synthetic approach to comparative percep-

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tion of a syncretic phenomenon in human expression – namely traditional dance – where motion and sound are unbreakably intertwined.² In Serbian ethnomusicological and ethnochoreological practice thus far, traditional dance and dance music were always regarded separately: studying dance music, the ethnomusicologists have been excluding an ethnochoreological analysis – and vice versa: studying the motion accompanying the music, ethnochoreologists have been neglecting an ethnomusicological analysis. Hence neither dance with music nor music for dance had not been researched in an adequate scientific manner. The problem area of this work, based on a long-lasting field research of musical and dance practice of Serbs in Banat (ever since 1994) in its originating point is thus interdisciplinary – it joins the methodological procedures of ethnomusicology, ethnochoreology and ethnology. My basic scientific-research goal was focused at examining the laws of mutual process-

2 The thesis was completed in April 2009. It was defended at the Department of Ethnomusicology of Faculty of Music on the 12th October 2009, by a unanimous decision of the committee: Dimitrije Golemović, PhD, Olivera Vasić, PhD (mentors), Nice Fracile, PhD, Mirjana Zakić, PhD, and Elsie Dunin, prof, ERATUS, UCLA, USA.

ing of motion and sound within traditional dances, and then interpreting these laws in relation to perfectly specific, historiographically confirmed, social-historical particulars of their origination and existence. Therefore, this extensive monographic study, is based upon the knowledge contained in rich and varied interdisciplinary literature, as well as, for the most part, personal field researches – i.e. traditional, attractive and valuable ethnochoreological and ethnomusicological material of Serbs in Banat.

The first chapter, titled '(Re)konstrukcija tradicionalnih igrčko/muzičkih žanrova i podžanrova' '(Re)construction of Traditional Dance/Musical Genres and Subgenres', first synthesizes the existing principles of classification of ethnochoreological material in Serbian, as well as Russian, Bulgarian, Hungarian ethnochoreology, and also in American anthropology of dance. Within the dominant functional-contextual and choreological-structural parameters, pursuant to the given localized context, a structural-semantic criterion prevailed; hence the traditional dance practice of Serbs in 20th century has been divided into two basic dance genres: round dances and dances in pairs. Such division, based on the interpretation of the exponents of the dance practice in Banat, also implied its wider emic identification: the function of round dances is aimed at renewal of local and national cultural idioms, while the goal of pairs dances coincides with the desire to belong to Central-European cultural space.

The second chapter, titled 'Methodological Framework', contains eight shorter parts, dedicated to the issues of analysis, the concept of model and contextualization of the given structures. Those are: Prilike za ples kao strukturisana društvena praksa; Osnovni principi etnokoreološke analize;

Osnovni principi etnomuzikološke analize; Geštaltističke interpretacije modela; Koncept intonacionih modela; Usporedna analiza igrčkih i muzičkih parametara; Kontekstualizovanje igrčko/muzičkih struktura Occasions for Dance as a Structured Social Practice; Basic Principles of Ethnochoreological Analysis; Basic Principles of Ethnomusicological Analysis; Gestalt Interpretations of the Models; Concept of Intonation Models; Comparative Analysis of Dance and Musical Parameters; Contextualization of Dance/Musical Structures. The existing term 'occasions for dance' was given a broader meaning, both at the level of its application – not only to traditional dance, but to dance as an integral syncretic compound of dance and dance music – and at the level of its reference – not only to time, but to the wider social context of performing traditional dances.

The third chapter, titled 'Prilike za ples Srba u Banatu' ['Occasions for Dance of Serbs in Banat'], is based on interpreting four constitutive determinants, which are: time, space, performers and dance. With consulting the available literature and the personal field experience, through focusing to 'macro' and 'micro' levels of occasions for dance, the important factors are presented and explained, which influenced the origination of special occasions for dance of Serbs in Banat during the 20th century.

The fourth chapter, 'Strukturalno-formalna analiza igre' ['Structural-Formal Analysis of Dance'], is organized according to the dance genres and contains analytical perception of all the constituents of dance with music, which is conceptualized as a multilayer system with numerous parameters. For the first time in Serbian ethnochoreology, with modifications of appropriate standards of European ethno-

choreological provenance, the methodology clearly delimits a dance pattern from a step pattern, which led to more minute insight into their distinct parameters (e.g. trajectories while dancing or metrorhythmical step patterns). Deliberating on the dance form is also a novelty in Serbian ethnochoreology. Establishing of paradigmatic elements within separate dance (sub)genres, with the interpretation of possible semantic frameworks, is accompanied by a comparative view at the functional, genre and diachronic level.

The fifth chapter, titled 'Strukturalno-formalna analiza muzike za igru' ['Structural-Formal Analysis of Dance Music'], contains eight subunits: Opšte karakteristike izvođenja; Ritam; Tonske strukture; Izražajna sredstva u interpretaciji (ornamenti, dinamika i artikulacija); Metroritmički obrasci; Tempo i agogika; Melodijsko oblikovanje i intonacioni modeli; Osobnosti formalnog oblikovanja [General Particulars of Performance; Rhythm; Tonal Structures; Expressive Means in Interpretation (Ornaments, Dynamics and Articulation); Metrorhythmic Patterns; Tempo and Agogics; Melodic Shaping and Intonation Models; Particulars of Formal Shaping]. The procedure applied is that of standard ethnomusicological analysis with the appropriate sheet music examples.

The sixth chapter, titled 'Preplitanje struktura: igra i muzika za igru u svetlu uzajamnih uticaja' ['Intertwining of Structure: Dance and Dance Music in the Light of Mutual Influences'] contains four subunits: Opšti nivo komparativnog sagledavanja igre i muzike za igru; Obrasci koraka/meloritmički obrasci; Kineritmičko-prostorni i intonacioni modeli; Uporedna analiza formalnih osobnosti igre i muzike za igru [General Level of Comparative Per-

ception of Dance and Dance Music; Step Patterns/Melorhythmic Patterns; Kinerhythmic-Spacial and Intonation Models; Comparative Analysis of Formal Particulars of Dance and Dance Music].

Intertextuality of traditional dances, whose essence is an inseparable syncretic union of motion and sound, is based upon a constant balancing between various forms of human non-verbal communication – visual and auditory. Comparison between the dance and the music phenomena was first perceived at the levels of the manner of expression and the location determinants (which also contain the relationship between the trajectory and the sound space used), and then, at the level of temporal determinants (with congruence in basic rhythmic pulsations of motion and sound). Further comparison of step patterns and melorhythmic patterns went on to the correlation between the pools of actual leg movements and actual tone series, then to the relationship from the aspect of articulation, dynamics, processing of metrorhythmic relationships of dance and music with a prominent variation principle and possible incongruent durations and characteristics of basic metrorhythmic units within a synchronous pulsation of crochets. Besides establishing certain analogies between kinerhythmic-spacial and intonation models in the indigenous round dances in Banat, diachronic levels of certain intonation models were established, and the musical practice was defined as a stability factor of this dance practice. By comparison of formal particulars of dance and dance music, what was perceived, among other things, is a general non-correspondence between microformal and macroformal shaping of the indigenous Banat dances.

'Završna razmatranja' ['Concluding Remarks'] give a summary of similarities and differences between the structural-formal characteristics of the dance components, and then of the music components of all dance genres. An exhaustive appendix, made of 57 kinetograms (a choreography written in labanotation) and 123 sheet music examples, served the purpose of an illustration to the conducted analytical procedure.

Having in mind that the musical and kinetic component of traditional Banat dance have been thus far studied only sepa-

rately, this study aimed to globally perceive and illuminate the synthesis of dance and dance music of Serbs in Banat. Exhaustive analyses of occasions for dance, as well as structural-formal analyses of dance and dance music in the light of mutual influences, resulted in discovering many unknown facts and explained various levels of correspondence between dance and dance music of Serbs in Banat, as well as interweaving of cultural matrices in villages and cities.

Translated by Goran Kapetanović