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REFLECTIONS ON A 'SHOP' MELODIC MODEL IN WEDDING AND ST GEORGE'S DAY SONGS FROM EASTERN AND CENTRAL SERBIA*

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ABSTRACT

This article examines a melodic model that characterizes Serbian 'Shop' musical idiom both in eastern and central Serbia, where it was disseminated through migrations from the 'Shop' cultural region to the west and northwest. In some of the 'Shop' areas and in neighbouring regions in East Serbia, as well as in more remote central Serbia, examples of this model are consistent in their main characteristics, while in more remote areas in central Serbia these characteristics appear in various forms of the model. The goal of this paper is to contribute to knowledge of the distribution of elements of 'Shop' musical culture in eastern and central Serbian areas.

KEYWORDS: 'Shopluk', central Serbia, melodic model, wedding songs, St George's Day songs, bourdon two-part singing, unison singing, *morphological dominants*.

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This study represents the continuation of the author's long-term research into folk musical dialects in central Serbia (see, e.g., Jovanovich/Jovanović J. 2011, 2013, 2014). The present article sheds light on the question of specific elements of 'Shop' musical idiom as traces of the presence of inhabitants of 'Shop' origin in parts of central Serbia, settled there after migration from their homeland. This article is the first ethnomusicological, scholarly contribution to this topic. It encompasses certain elements of musical structure that could be identified as 'Shop,' found in the core of 'Shop' geographic and cultural region in east Serbia, and also within their symbioses with elements of other musical idioms in a part of central Serbia – e. g. the Great Morava River Valley and the region of eastern Šumadija.

THE TERMS

When we speak about the terms *Shop/Šop* and *Shopluk/Šopluk*, there are (numerous) discussions about their origin and the validity of their use (Petrović 2001; Dević 2002: 34 and fn. 9; Nikolić R. 1912: 225-map, 44-map). These terms have been unofficially and officially widely known in ethnographical, ethnological, anthropological, and ethnomusicological discourses not as emic, but as etic.² The terms I am discussing here have been used to denominate notions with geographic and/or cultural, and sometimes also ethnic and political, connotations.

In the geographical sense, these terms denote an area named *Shopluk/Šopluk*, situated in the central Balkans. Though its borders have not been precisely drawn (Živković 1994: 10), it is clear that it encompasses parts of three countries: western Bulgaria (the larger part), eastern Serbia and northeastern Macedonia (Hristov 2004: 70; Nikolić 1912: 225, 44; Dević 2002: 36 and fn 9). Its borders as they have been drawn are: to the east – the space between the Iskr and Osma rivers, further to the south of the Balkan Mountain, to the watershed of the Iskr and Marica rivers at Ihtiman; to the north, up to Stara Mountain and the Danube; to the south the Plačkovica and Maleševo Mountains, and to the west the Southern Morava Valley (Cvijić 1966: 473; Živković 1994: 9, 10; Bjeladinović et al. 1983: 276). The 'Shopluk' region in Serbia has been considered as the area between the "Rtanj Mountain in the north, the Stara Mountain in the east, the border with the Republic of Macedonia to the south, and where it meets the South Morava River Valley in the west" (Bjeladinović et al. 1983: 276). Milovan Gavazzi denoted this region as "mostly mountain, which remained quite closed towards the neighbouring areas until the present day, and this fact had an impact on the whole population, on its mentality, as well as on its inherited culture" (Gavazzi 1978: 187; translated into English by the present author).

In speaking of cultural characteristics, the term 'Shop' has been used in the humanities to denote specificities considered to make the traditional culture of this region

2 Jovan Cvijić wrote that "The Serbs and the Bulgarians call these people 'Šops', however, they do not accept this name" (Cvijić 1931: 151).

recognizable among other Balkan cultures. It has been also found that these specificities make the characteristics of the culture of this area different from those of both Serbian and Bulgarian cultures (Petrović 2001: 182–183). The specific culture in this region has been considered as a preserved, ancient patriarchal one; Jovan Cvijić wrote that “among Shops, the influence of the old Byzantine tradition was the weakest, and that is why their region can be described as the region of the purest patriarchal culture within the central [Balkan (author’s addition)] type” (Cvijić 1966: 473). Many elements of this material and spiritual culture have been identified as specific (Cvijić 1931: 151–152; Nikolić 1910; Jovanović Mil. 1979: 191–209; Dević 2002: 36 and fn 9; Petrović 2001: 183–185), as have those of traditional rural musical culture (Kaufmann 1968: 20–23, 34, 42, et al.; Rice 1998: 251, 252, 254, 255 et al.; Dević 2002). Bulgarian ethnomusicologist Nikolai Kaufman also wrote, “Songs from mid-western Bulgaria express wild temperament and wittiness that sometimes turn into satire, acumen and optimism – features that belong to the central population in this region – the Shop population” (Kaufman 1968: 22–23).

Perhaps the best contribution to the discussion about the ethnic meanings of these terms is to be found in writings by Jovan Cvijić, for whom the ‘Shop’ region was “a transitional zone between Serbs and Bulgarians,” although he found that the ‘Shops’ “of a part of Western Bulgaria, especially around Trno, Breznik and Kula, are ethnically and linguistically closer to Serbs than to Bulgarians” (Cvijić 1966: 43).

Finally, as regards the political connotations of these terms, the inhabitants of this region name themselves according to the country where they live, either as Bulgarians, Serbs, and Macedonians, because this area is shared by the three neighbouring political entities. Concerning attempts to denote the whole region and people by a single, common term there are certain confusions and misunderstandings on account of a general lack of fundamental information about the history of this region. Sreten Petrović explains that during the 1940s the national politics of the two neighbouring countries, Bulgaria and Serbia, as well as the state border between them, contributed rather to the division of this cultural area, than to its cohesion (Petrović 2001: 185). It is indicative that in Bulgarian national presentations during the 20th century this name has been used a great deal with the aim of presenting this region as an exclusive part of Bulgarian ethnic territory. Thus, through successful cultural propaganda, a habit arose on the international level, and also among scholars; this habit was also encouraged by non-critical writings published in authoritative editions (see, for example, *American Association for South Slavic Studies*, *American Association for Southeast European Studies*, *South East European Studies Association* (1993), *Balkanistica*, Volume 8, Slavica Publishers, 201): the names *Shopluk* and/or *Shop*, together with the area and cultural idiom, have been considered as denoting an exclusively Bulgarian region and people, but this cannot be accepted as correct. It is important also to take into account other arguments concerning the political connotations of this region; Cvijić wrote: “Until recently they celebrated their old custom – the *slava* (the feast of the family patron saint). However, under the influence of the Bulgarian Church and authorities, which with good reason consider this custom to be specifically Serbian, the *slava* has for the most part disappeared in areas that are part of Bulgaria” (Cvijić 1931: 152). There are also a small number of publications, which are not so widely known, which speak explicitly about the problematic use of this

term and of (Bulgarian) ethnic identification. These writings are grounded on empirical knowledge, i.e. on witnessing problematic aspects for the residents of the region on the Serbian side of the border itself. Besides, the inhabitants of Serbian 'Shopluk' call themselves according to the 'Shop' sub-regions where they live; they use local names – for example, inhabitants of the region *Lužnica* do not consider themselves as 'Shop' people, but simply as *Lužničani* (Zlatković 1967).³

Although the name 'Shop' has been accepted and used in official Bulgarian and Serbian scholarly terminology, its general treatment in the two countries is not the same. Generally, its common use in Bulgaria is not in question. The situation in Serbia is different: there is no official or emic consensus about it; the use of the name is complex and sometimes undefined, or it designates a very specific kind of emic, local naming of groups of inhabitants of certain regions of Serbia. In the territory of the country the term has not been considered as emic on a general level. Anthropologist Sanja Zlatanović explains this problem well: "Shopluk or Shopsko is the mountain region in the central Balkans. The borders of *Shopluk* are not precisely drawn; in the literature there can be found different determinations. It is difficult to draw the borders because the inhabitants refuse to identify themselves as Shop people; by this name, others are always meant, those who live further in the mountains. This name has negative connotations, it indicates a very simple man, a highlander" [...] "Shop people belong to the three South Slav peoples and they identify themselves according to this" (Zlatanović 2004: 86). 'Shop' in Serbian environments also means a backward, raw, rude person (Petrović 2001: 183).

Hence, in this study these names will refer exclusively to their primary meaning – the geographic and cultural region and its inhabitants, focusing on the part of the *Shop* region in the territory of Serbia and especially to specific features of rural traditional music in this area. In this study, the terms *Shop* and *Shopluk* will be used within single quotation marks ("") to designate a reserve with regard to these meanings considered as problematic. In order to indicate the 'Shop' area on the Serbian or on the Bulgarian side of the state border, in this paper I will employ the terms *Serbian* or *Bulgarian* '*Shopluk*.'

Musical analyses conducted in this study have been based on several available examples of the concrete melodic model found in the Svrljig region, a sub-area of Serbian 'Shopluk,' as well as in neighbouring areas: Crnorečje, Tupižnica Mountain and Sokobanja. Also, several examples from more remote areas in central Serbia were taken into account, those containing some structural elements of the chosen 'Shop' melodic model.

ON THE 'SHOP' MUSICAL IDIOM – IN GENERAL AND IN PARTICULAR

When we speak about 'Shop' culture or musical idiom, we can discuss it both in a wider and in a narrower sense (Dević 2002: 36), in general and in particular. Whereas it is spread through the central Balkans, within the state borders of the three countries, it is quite logical that ethnomusicological research has been carried out so far

3 As the author, I express cordial gratitude to my colleague Gordana Blagojević for this reference.

within the particular national ethnomusicologies, primarily in Bulgaria and in Serbia; syntheses of these findings have not yet been made. Thus, in this paper I will discuss data that refer to the Bulgarian or to the Serbian part of the 'Shop' region, e. g. to the territory of Bulgarian or to Serbian 'Shopluk'.

The first results in specifying 'Shop' musical idiom were obtained by Bulgarian ethnomusicologist Nikolai Kaufman (Kaufman 1968: 21, 23, 42). These results refer to the Bulgarian part of 'Shopluk;' Kaufman grounded his research on 'Shop' musical tradition on the basis of the recorded materials from the territory of western Bulgaria, and published his findings in the second half of the 20th century (Ibid.). Nearly four decades later, American ethnomusicologist Timothy Rice's study on the same topic (Rice 2002: 251, 254, 255) brought a critical view to Kaufman's findings in Bulgaria. Specifically, while Kaufman elaborated on the 'Shop' cultural region and vocal idiom within the whole territory of mid-western Bulgaria (in Bulgarian *srednozpadna B'lgaria*), Rice identified specific elements that distinguish the 'Shop' musical idiom from this area; moreover, according to Rice, they make it "completely distinct" (Ibid, 255). For Rice, the main distinction is the role of the major second in musical structure.⁴ Rice also designates the borders of 'Shop' area according to its geographical features, i.e. by the "physical features of the land" (Ibid, 254),⁵ which is not the case in Kaufman's writings. It is indicative that both Kaufman and Rice made brief comments on the fact that the region of two-part drone singing extended to neighbouring Yugoslavia/Serbia in the West (Kaufmann 1968: 199; Rice 2002: 258), but this remained beyond the scope of their investigations.

Ethnomusicological investigations of 'Shop' musical elements in the region of Eastern Serbia, i.e. in the Serbian part of 'Shopluk,' by Serbian ethnomusicologists were conducted relatively late – during the last two decades of the 20th century. Significant synthetic studies by Dragoslav Dević were published in the 1990s and at the beginning of the 21st century, based on his extensive field research in the Crnorečje and Svrlijig areas, as well as in other regions (Dević 1990, 1992, 2002). On the other hand, a great many results of systematic field work have not yet been published; there are unpublished student papers, diploma and masters theses (defended at the Faculty of the Music in Belgrade) which contain original data based on fieldwork in sub-regions of Serbian 'Shopluk' (chronologically): Vlasina, Pčinja, Crna Trava, Tupižnica, Zaplanje, Pirot, Temska, Bela Palanka, Krajište, Budžak (Dokmanović 1990; Jovanović Mir. 1987; Radinović 1992; Đakovac 1993; Knežević 1997; Marković 2000; Simić 2002; Roganović 2002; Rajšić 2003). They all contribute to knowledge of specific features of this musical tradition in the Serbian

4 According to Rice, in 'Shop' idiom "the second voice descends to the subtonic as the first voice arrives at the tonic" (Rice 2002: 254), while in the Western Territories "the second voice [...] holds an unwavering drone, [...] a pedal drone on the vowel sound 'e'" (Ibid, 255).

5 Even more intriguingly, Rice claims that Shop cultural area "does not extend to the Serbian border but only to the Struma River" (Rice 2002: 254). Thus, he does not see the 'Shop' musical area as unique, comprising the territories of the two countries.

part of the 'Shop' region. There are also precious publications containing data about musical tradition in regions close to the 'Shop' regions in east Serbia, where inhabitants of 'Shop' origin are present (either in larger or smaller numbers): the Crnorečje (Dević 1990: 31; 2002: 35) and Sokobanja regions (Leibman 1973; Miljković 1978; Radinović 1992: 114).

One of the most significant ethnomusicological contributions to knowledge of 'Shop' musical idiom in Serbia has been made by Dragoslav Dević, in the influential studies mentioned above. He used the term 'Šopsko' to designate one of the two major types (dialectal units) of archaic polyphonic (two-part) singing in the Balkans, with its specificities (the other type is Dinaric singing; see Dević 2002). He recognizes 'Shop' vocal tradition as representing one of the two "hitherto well-preserved layers of archaic, mainly diaphonic singing of Serbian and other South Slavic peoples," and he underlines the thesis that this part-singing "together with spoken language, has been preserved to this day as the deepest extent layer of the autochthonous archaic music language" (Ibid, 33).

The territory of Serbia, unlike Bulgaria, with its central position in the Balkans, is situated right between these two regions (Dinaric and 'Shop') and it connects them spatially, being at the same time a kind of a border, and also a territory of passage. According to the findings of both ethnolinguists and ethnomusicologists, such border zones of the wider cultural areas are characterized by a series of unique features, conditioned by their spatial position (Plotnikova 2004: 334). Thus, it might not be considered unexpected that the structural elements of different origin in rural musical forms in Serbia can be found, especially in the central area, where it has already been shown that several musical (in parallel with spoken) dialects meet and interfere (Jovanović 2013, 2014).⁶

The two-part bourdon musical texture has been undoubtedly marked as one of the main 'Shop' musical elements both on the territories of Bulgaria and Serbia. As the main characteristic of 'Shop' two-part singing in general (having in mind both Bulgarian and Serbian part of 'Shopluk' and, to a lesser extent, the Macedonian part), Dević stated the following: "*Diaphony-bourdon* is predominant in Šop polyphony [...], i.e. the accompaniment is based on the tonic, in a form of rhythmic bourdon, which may be in pedal form" (Dević 2002: 36).

However, these words do not refer to the music tradition of the whole of the Serbian part of 'Shopluk'. In this region there are subareas where two-part drone texture is dominant, and others where it is one of several types of folk singing beside heterophonic and/or unison traditions, and those where bourdon two-part singing is completely absent. In addition, an important fact is that unison and/or heterophony, rather than drone texture, have been found on the borderlines of the 'Shop' geographical/cultural area (Dević 1992; Radinović 1992: 94, 111, 121). On the other hand, some of the 'Shopluk's

6 It is significant that the results of ethnomusicological and linguistic research are usually in concordance; the borders of the linguistic dialects are mostly simultaneously the borders of the musical dialects (Pashina 2012: 87).

neighbouring regions in East Serbia retain the drone structure as a common (Sokobanja), or only as a sporadic, feature (Crnorečje) of their musical idioms. However, it can be said that, generally, looking further away from the Serbian 'Shop' regions to the West and Northwest, towards the regions of Great Morava and Southern Morava valleys, drone texture disappears (it has also been found by S. Radinović: see 1992: 121).⁷

This is the reason why in this study two-part drone musical texture will be considered not as the principal, but as only one of the main characteristics of the 'Shop' musical idiom. In this paper I will show other musical features that determine the physiognomy of 'Shop' singing and which are not less important for it (they carry, so to speak, the specific character of 'Shop' singing). Even more interestingly, they can be identified both in musical examples with two-part and with unison texture from the wider territory of east and central Serbia.

The first writing about the other important features of the 'Shop' vocal idiom, regardless of the drone texture, is found in Sanja Radinović's study. These features are as follows: "connection to isochronous metro-rhythmic sequences, the appearance of a fluid, oscillatory melodic line following stereotype models, and an accompanying vocal part strictly fixed to the tonic" (Radinović 1992: 101, 124). Radinović's findings concerning the interval of the second in 'Shop' bourdon examples correspond to those of Timothy Rice, given above; she wrote: "In the drone examples, the second chord between the tonic and hypertonics prevails" (Ibid, 110).

It has already been said that bourdon two-part singing does not appear in all the 'Shop' sub-regions in Serbia. The areas situated in the West, South-West and in the South-East of 'Shopluk' also show the presence of the drone, of unison and of heterophonic-bourdon two-part vocal tradition. It is obvious that, looking towards the West, Southwest and Southeast from the core of the Serbian 'Shopluk', the influence of other musical idioms is visible, and they may prevail over the 'Shop' idiom. Thus, it is easy to understand that also in the region of central Serbia, at relatively great geographical distance from the core of 'Shopluk', elements of 'Shop' vocal tradition might be recognized, but very rarely as two-part singing – moreover, such examples are treated as exceptions within the prevailing unison musical vocal idiom in this territory.

ON SHOP MIGRATIONS AND MUSICAL INFLUENCES IN OTHER REGIONS IN SERBIA

Migrations of the inhabitants from both Serbian and Bulgarian 'Shop' regions to the West and Northwest (deeper into the territory of Serbia) led to the dissemination of elements of 'Shop' culture in some regions of east Serbia, and also in slightly more remote areas – in the central part, around the Great Morava River and in regions of east Šumadija.

7 Spatial borders of the dissemination of drone two-part singing in east and southeast Serbia (Serbian 'Shopluk' and neighbouring areas) have not yet been entirely drawn by ethnomusicologists, and this question will not be discussed in this study. Important contributions to it have been made in Dokmanović 1990: 217–218 and Radinović 1992: 94, 111, 121.

Migrations from 'Shop' areas were not intense; they consisted of relatively small groups of people and did not occur suddenly, in any particular period of historical time, but they moved constantly, driven by individual families or groups of families and/or relatives. These migrations cover a relatively large territory, so the spatial distribution of settlements partly inhabited by people of 'Shop' origin has been considered as quite large (Hristov 2004: 71).

It has already been said that the geographical borderlines of the area of 'Shop' culture are marked, among other things, by the elements of the musical tradition. It has also been found that one of its main characteristics, two-part drone musical texture, gradually fades and disappears moving southwest, west, and northwest from Serbian 'Shopluk.' In these neighbouring areas, heterophony and/or unison musical texture (gradually) replace the drone: one of the main 'Shop' musical elements has been replaced by elements of the other folk musical culture(s), prevailing in the surroundings. It also shows that the influence of the 'Shop' musical idiom is fading towards the West and Northwest, which is consistent with the smaller presence of inhabitants of this origin in these neighbouring areas.

In this context, it is interesting to observe musical tradition in a part of central Serbia where the unison singing is characteristic for the older rural vocal tradition (which has already been the subject of several studies; see Jovanovich/Jovanović 2011, 2013, 2014),⁸ and which hosted a number of 'Shop' migrants in the last two centuries. Here certain symbioses of musical elements originating from the eastern parts of the country with local musical idiom(s) have already been found (Jovanović 2013: 41–43, 54). From the new point of view and with new experiences drawn from the most recent research, it becomes possible to point to the phenomenon of crossing and combining of different elements of musical structure, coming from musical cultures', e.g. differences in the folk musical dialects in the areas discussed here. Within these combinations of structural elements, the question of two-part and/or unison musical texture is only a part of the whole picture.

It is interesting to note that in the region of central Serbia people of 'Shop' origin are not consistent in their settlements. They have not migrated there in large groups, but as individual families or groups of families. Following their paths from 'Shopluk' regions to the West, it can be noticed that they are present in gradually smaller and smaller numbers. Thus, it is quite understandable that the influence of their culture, and thus also of their musical idiom, becomes weaker to the West and to the Northwest, that is, in central Serbia (Ibid, 41–43). Nevertheless, in the Morava valley and in the nearest neighbouring regions in east Šumadija their presence left its trace in rural musical culture; it has been noticed in examples of wedding songs and some of the St George's Day songs of the region.

8 It is also important to stress that the physiognomy of musical tradition of this part of central Serbia arises from the mixture of several musical idioms, belonging to different groups of inhabitants and at the same time to different cultural dialects.

A SPECIFIC MELODIC MODEL AS THE BASIS FOR COMPARATIVE ANALYSIS

The investigation of the presence of 'Shop' musical idiom in rural traditional music in central Serbia will be based on comparative analyses of variants of a melodic model for a rural wedding, which is identified primarily in Serbian 'Shop' areas,⁹ as one of the features of 'Shop' musical culture in Serbia, whose elements have also been recognized in the recordings of the songs of the same genres – wedding and St George's Day songs – in some parts of central Serbia. It was preserved, probably, up to the 1980s (or, in some exceptional cases, up to the 1990s) in living practice, sung within wedding and/or St George's Day rituals.

In previously published ethnomusicological studies, this melodic model has been considered a feature of the traditional musical idiom in the Svrljig area in east Serbia, which is part of a Serbian 'Shop' region (Dević 1990: 31; 2002: 35, 39), and thus also a part of the wider context of 'Shop' musical culture. It is also a part of the musical idiom in central Serbian regions inhabited by the people of 'Shop' origin. Therefore this melodic model will be observed through its variants and through their comparative analyses, which will be explained through showing the spatial dissemination of variants, within the two largest regions in Serbia where they were found: 1) in east Serbia – 'Shop' area: Svrljig, and neighbouring regions of Crnorečje, Tupižnica and Sokobanja, and 2) in central Serbia: Great Morava River Valley and east Šumadija (Donja Lepenica region).

Before the elaboration of the comparative analysis that is going to be conducted throughout this paper, here are the main criteria for defining *melodic model*, as it is used in this study: 1) a specific metric-rhythmic structure, 2) specific distribution of the accents in the text and melody – in most cases, not a rigid rule; it comes from the same versification, and, finally, 3) the same or a similar melodic contour. Variations are implicit, because the accent in the defining model is in its *creative* aspect. Thus, the possibilities for variation are in melody, and also in the melopoetic form – hence, also in rhythmic organization – through combining and/or repeating specific melo-rhythmical formulas (motifs), which can be applied in various formal melopoetic units (see also Jovanović 2014: 347).

The Svrljig region has been considered by Dragoslav Dević as a "home area" of this model (Dević 1990: 31; see **Examples 1, 2**). In the neighbouring region of Crnorečje there is one village, Dobrujevac, inhabited by people of 'Shop' origin (Ibid, 29–30), where the same melodic model has been noted (Ibid, example 31; **Example 3** in this study). The same model is also found in two other regions in east Serbia, where 'Shop' people are present in great number: Tupižnica Mountain and the Sokobanja region. In the Tupižnica region, as in Crnorečje, there is but one village, Koželj, where this model has been found (in a reduced form; see Jovanović Mir. 1987: 34 and examples 5,

9 Comparative research which would also include materials from Bulgarian territory has not been included for the purposes of this study.

6, 21; see also **Example 4** from central Serbia, in this study). In the Sokobanja region this model is widespread and common for both wedding and St George's Day genres (though in a varied form, which will be explained in the following text; see Miljković 1978, example 83; Leibman 1973: 77; Petrović and Matović 1989: 344; **Example 7** in this study). Though the Sokobanja region does not geographically belong to the 'Shop' region, the majority (one third) of its inhabitants is of 'Shop' origin (Ibid, VII) – thus, it is not strange that the influence of this model is so present and so strong.

In central Serbia, around the Great Morava River and in the eastern Šumadija region, there are more places where this model has been recorded, sometimes in its complete form (**Examples 5 and 6** in this study), and sometimes recognizable in some particular elements (**Examples 8 and 9**; see also Jovanović 2013). In a great many cases this model belongs to the wedding folklore genre, and rarely to the genre of St George's Day songs. Through the subject of distribution of a single melodic model in its varieties, we can also raise the question of contact between different musical (and also cultural) dialects in the central Serbian region. The starting point is the experience of a method in ethno-linguistics, based on areal investigation and on structural-typological analysis, followed by both ethno-linguists and ethnomusicologists in Eastern Europe (Goshovskii 1971: 19, 29; Plotnikova 2004: 18; Jovanović J. 2014 et al.).

The melodic model of wedding songs taken as the basis for this paper has been defined through musical analysis and through determination of its *morphological dominants*, structural parameters of primary significance to denote hierarchical relations within the musical structure of a melodic model (according to Maciewsky 2002: 13). This particular melodic model has been noted in several different forms/varieties, so it is important to stress that its metro-rhythmic formula cannot be reduced to one unique pattern.

Morphologic dominants of this melodic model are:

1) versification: non-symmetrical ten-syllable verse, 4+6; sometimes at the very beginning of the phrase there may be one-syllable refrain (*aj, ej, hej, i*, etc.).

2) two-part melopoetic form built on the repetition of the whole sung melo-verse, with no inner division;

3) oscillatory melody type (this term is used according to Bose 1989: 79) based on a abichord or trichord (examples with a tetrachord are rare and considered to be result of a further tone range development);

4) natural censure of the non-symmetrical ten-syllable verse after the 4th syllable is not accented; instead, there are two melodic climaxes on the hypertonics: one is near the beginning and the other near the end of the sung verse; both are gained by glissando-like, syncope melodic movement from tonic to hypertonics and back; a long-lasting tone of the hypertonics can also appear in the final cadence;

5) prevailing isochronism, with longer rhythmic "rests" on certain syllables in the verse as contrasting in rhythmical sense, which correspond to previously described melodic climaxes on the hypertonics: these longer tones appear around the beginnings and the ends of the melo-verses, usually on the second and on the eighth and/or ninth syllable, but sometimes also on the ninth and/or tenth;

6) two-part drone singing, found either in the entire musical form or only as remnants;

7) specific performing style: the character is built on isochronic series of tones in *tenuto* articulation, with clear pronunciation of the text, without special accents; syllables float in line according to the specific constructive and aesthetic logic.

The other specific elements that sporadically appear in some of the variants are refrain pause (this term is used according to Golemović 2000: 62–64) and apocope (Radinović 2011: 75–76; 2017: 11, 72, 83).

It is intriguing and interesting to have so many varieties of the model, entirely or partly similar to one another, with clearly recognizable basic musical elements, but also differing in musical texture (two-part bourdon or unison). The geographical distribution of this model shows regularity in the consistency of the elements of musical structure. In addition, there is a spatial, i.e. geographical continuity in the identical contents of the lyrics. I shall now discuss all the aforementioned structural elements and their role in forming the melodic model. All the variants slightly differ in various aspects, but in all of them the *morphological dominants* are quite recognizable.

VARIANTS OF THE MODEL WITH ALL ITS CONSTITUTIVE ELEMENTS IN THE 'SHOP' REGION (SVRLJIG AREA) AND IN NEIGHBOURING AND REMOTER REGIONS WITH 'SHOP' POPULATION

It is interesting that examples of this model have not been found in all regions of Serbian 'Shopluk,' but only in some of them: Svrljig, Crnorečje, Tupižnica Mountain and Sokobanja. According to the available literature, in other neighbouring areas, all belonging to 'Shopluk' (the regions of Gornja Pčinja, Krajište, Vlasina, Pirot, Bela Palanka, Budžak, and Zaglavak), this model has not been recorded (see Dokmanović 1990; Djakovac 1993; Knežević 1997; Marković 2000; Simić 2000; Roganović 2002; Rajšić 2003); this means it belongs to a musical idiom from some, but not of all of Serbian 'Shop' sub-regions, characterizing its older musical tradition. This also shows that Serbian 'Shopluk' has an inner cultural differentiation with distinctive local varieties.

Since the comparative analysis has been conducted taking into account all the identified *morphological dominants*, and since their appearance in particular examples differ somewhat, the results of the analysis will be presented through each example individually, so that all the common features and varieties may be easily understood. It is important that we can identify many similarities between some of the east Serbian and central Serbian examples, which will be shown in what follows.

Example 1, from the Svrljig area, contains the general characteristics: decasyllabic versification; two-part melopoetic form based on the repetition of the sung verse; a tone row based on a trichord. There is exception in the number and order of melodic climaxes: generally, the climax and rest near the beginning of the meloverse is missing, and the climaxes at the ends of the meloverse are on the third tone

of the row¹⁰ (on the tenth syllable) and on the hypertonic in the final cadence (on the ninth and tenth syllables). It is sung in two-part bourdon texture. A *tenuto* manner of singing is present.

Example 2, also from the Svrljig area, shows the main musical features: versification; form; tone row based on a trichord; climaxes on the hypertonic – long tones in the initial part of the melody and a little before its end: on the second and on the eighth syllables, and also on the tenth in the final cadence; performing manner – *tenuto*-like singing of the syllables. It is sung in unison. In this example we can also notice the refrain pause in the second part of the form, after the second verse (and at the same time, after the climax on the hypertonic).

Example 3 from the Crnorečje region is (like **Example 1**) in two-part drone texture and it keeps these *morphological dominants*: versification, form, and trichord. The specificity of this example is that the form has not been built on repeating the meloverse; instead of repetition, there is a refrain of same versificational characteristics as the verses (decasyllabic, 4+6). Rests are on the first, ninth and tenth syllables in the verse, and on the eighth and tenth syllables in the repeated phrase (with the function of a refrain). When it comes to the climaxes, it is difficult to discuss them in the terms of a hypertonic, because the leading part is in minor seconds around the drone on the tonic, and the rests are on the chord (a minor second) between the tonic and hypotonic. Because of this, these rests also sound different in comparison to the rests in previous examples, where the second is constructed of tonic and hypertonic, as in all typical examples of 'Shop' drone tradition. Nevertheless, the tension/accent on the long rests in minor seconds is very akin to that of typical examples, no matter which position these two tones take in the tonal structure.

In **Example 4**, from the Great Morava Valley, we find the ten-syllable versification, two-part melopoetic form, and the trichord in the tone row. The rests on the hypertonic are on the second and ninth syllables. What is extremely interesting and indicative is that these appearances of the hypertonic are followed by the appearance of the accompanying (drone) vocal part, and, as a result of this, a minorsecond between the parts. Bearing in mind that the whole example has been recorded in unison group singing, the appearance of the two-part texture being only at the moments of the long lasting hypertonic, we can consider this a kind of textural contribution to the melodic and rhythmic accents within the model.

In **Example 5**, also from the Great Morava Valley, all the *morphological dominants* are present; the rests are on the second, eighth and ninth syllables. The song is sung in unison.

VARIANTS OF THE MODEL WITH SOME OF THE ELEMENTS CHANGED IN EAST AND CENTRAL SERBIAN REGIONS

As has already been said, the notion of the model in this study has been considered as encompassing varieties in musical form and, hence, in rhythmic organization; there

10 Possibly this manner has been taken from some other folk music genre of this cultural region.

are also some varieties in versification. Thus, we can follow variants of the same model in a wider geographical dispersion, taking into account examples with a recognizable majority of already established *morphological dominants* and also with differences.

Example 6 shows the variant of the model from the region of the Tupižnica Mountain. It has been recorded by a solo voice, without any mention of the possibility of the existence of an accompanying part (drone). It is interesting that this model has been recorded only in one village of this region, Koželj, in three variants (Jovanović M. 1987, ex. 5, 6, 21), all of them belonging to the wedding genre. It is also indicative that the author classified them to identify a specific melodic model distinct from other recorded material from the same region. The author stresses that these songs were sung by the same singer, "one of the rare [singers] who kept the older way of singing. Songs [...] in her interpretations contain common features, so we classified them in a separate group" (Ibid, 34). Though the author does not offer any arguments for this statement, she marked them as examples of a special, archaic kind within the material collected in this geographical area. From this work, it can be seen that the variants of the melodic model discussed here appear also in the Tupižnica region, although (perhaps) as an exception; it may also be of special importance that it was found in a village on the east side of the Tupižnica Mountain, closer to the core of the 'Shop' cultural area.

From this example, we can see that the model keeps its versification and tone row as a trichord, but it is in a reduced melopoetic form – it is not two-part but only one-part, with no repetition.¹¹ The melodic and rhythmic rests are close to the definition of *morphological dominants* for this melodic model: they are on the second syllable (on the tonic) and on the eighth and ninth syllables (on the hypertonic).

The compositional principle that includes the repetition of a part of a verse is also present in a number of examples of this model both in east and in central Serbia. **Example 7** represents the whole group of variants with a repeated first part of the verse (four syllables) as characteristic for the Sokobanja region. It designates the wedding and also St George's Day folklore genres of this area, and it can be found in variants in several villages (though not equally common) with different contents/lyrics (Leibman 1973: 77). This group of variants differs from the model taken as the ground for this research in the following: the melopoetic form contains of only one meloverse; after the refrain *Oj* comes only the first part of the decasyllabic verse (4), and after that the entire verse is sung (4,6), but without repetition, a characteristic of the main model. The rests are on the first and ninth syllables, and the appearance of the hypertonic completely corresponds to this. In the Sokobanja region such a model was sung in drone texture.

Another variety has been noted in central Serbia – **Example 8** shows a situation in which the second part of the verse (six syllables) is repeated after the whole sung meloverse. The rests are on the first, ninth and tenth syllables. The appearance of the hypertonic corresponds to the rest on the ninth syllable.

11 It is also possible that the woman who sang these songs had already forgotten its whole form and she presented it as one-part for that reason.

Example 9 illustrates the phenomenon seen also in the **Example 4** – sporadic, but characteristic and indicative appearance of the accompanying vocal part, in drone form, in the moments of the rests of the melody on the hypertonic, which are at the same time also the accents in the rhythmical sense. It is very interesting that we find the same manner in this quite remote geographical area. This shows how the same model “lives” within a different versification – non-symmetrical eight-syllable verse (3, 2, 3). The scheme of the melodic and rhythmical rests is close to the scheme in the decasyllabic verse – on the third and eighth syllables, so it retains the constructive logic of the melodic model which is in focus here.

CONCLUSION

On the basis of the spatial distribution of variants of this model, there arises the question of the prominence of certain of its structural elements in relation to their geographical position, but also in relation to the neighbouring musical idiom(s) with which this model, as a part of ‘Shop’ musical culture, has survived in living practice in certain territories. Some structural elements are more consistent in the Svrlijig and Crnorečje regions (east Serbia), as well as in places near the Morava River. The more varied examples are found in the Tupižnica and Sokobanja regions in the East and also in the area of central Serbia. Since central Serbia has been considered to be the territory of passage between larger cultural areas (concerning this term, see Drobnjaković 1932: 203; Miloradović 2003: 27–29), it is natural that elements of this melodic model are combined with elements of other wedding models used in this territory, still keeping some of its main characteristics recognizable. It is also interesting that these examples confirm the existence and “life” of melodic models in different musical dialects, interpreted differently – in these cases, either in two-part or in unison (for similar examples in the central Šumadija region, see also Jovanović 2014).

The findings shown in this study lead also to a more precise insight into the old layer of rural music (vocal) tradition in Serbian ‘Shopluk’ itself: it is obvious that this specific melodic model belongs to the vocal tradition of only a part of this region, and not to the whole of it. The core of the territory where it spread is in Svrlijig area.¹² It has also been found in the neighbouring western and northwestern regions (still in east Serbia) – in Crnorečje, Tupižnica, and Sokobanja.

Further to the West and Northwest, the appearance of the model is quite understandable, following the logic of migrations over a long period of time from ‘Shopluk’ to the central Serbian regions. Thus, also the existence of variants of the model in these areas bear witness to its use in living practice at weddings and/or St George’s Day rites and they could be considered as markers of musical tradition of Serbian ‘Shops’ outside their home county.

12 The possible existence of variants of the model in the Bulgarian part of ‘Shopluk’ is a topic for future ethnomusicological research.

On the other hand, looking to the Southeast from the Svrlijig region, this model is absent from rural vocal tradition in other regions of Serbian 'Shopluk' to the Bulgarian state border. This fact tells us about the existence of varieties of vocal tradition(s) in the Serbian 'Shop' area – it is about different influences, layers of vocal tradition, musical practices, and about the cultural complexity of this region as a whole. Perhaps in this complexity lies one of the main reasons why the terms 'Shop' and 'Shopluk' are much more problematic in Serbia and among Serbian scholars – knowledge of this geographic and cultural area on the Serbian side of the state border must definitely be systematized, and the final word on it has not yet been pronounced.

EXAMPLES:

Example 1. (*Ā*) *Oj jubava, jubava devojko* - wedding song, village Okruglica, Svrlijig region (East Serbia), recorded and transcribed by D. Dević (1992).

♩ = 64

E! Oj, ju - ba - va, ju - ba - va de - voj - ko (o).
I - li gr - mi, il' se zem - lja tre - se (e) I!

Svrlijig, two-part

Example 2. (*Hej*) *Puće puška, dvori zaz'mneše* – wedding song, village Lalinac, Svrlijig region (East Serbia), recorded and transcribed by D. Dević (1992).

♩ = cca 68 *parladno rubatto*

Hej! Pu - će (e) pu - ška, dvo - ri za - zam - ne - še,
pu - će (e), hej, pu - ška, dvo - ri za - zam - (m) -
ne - še (e).

Svrlijig, unison

Example 3. (I) *Što su lepi dva cveta planinski* – wedding song, village Dobrujevac, Crnorečje region (East Serbia), recorded by D. Dević (1990), transcribed by J. Jovanović (2000).

$\text{♩} = 82-87$

I
group
(2 singers)

I! Što su le - pi dva cve - ta pla - nin - ski(j),
mi - li ku - me, mi - lo raj - sko cve - če(j).

II
group
(2 singers)

I. što su le - pi dva cve - ta pla - nin - ski(j),
mi - li ku - me, mi - lo raj - sko cve - če(j).

o.f.
I - IV

Crnorečje

Example 4. *Da l'to grmi, da l'se zemlja tresе* – wedding song, village Rajkinac, Big Morava Valley (Central Serbia), recorded by R. Petrović (1974), transcribed by J. Jovanović (2012).

$\text{♩} = 140$

Da l' to gr - mi, da l' se zem - lja tre - - se,
da l' to gr - mi, da l' se zem - lja tre -

o.f.

Rajkinac (Da l'to grmi, da l'se zemlja tresе)

Example 9. *Izvi se tanac iz grada* – wedding song, village Resnik, Lepenica region (Central Serbia), recorded by Slavica Mihailović (1995), transcribed by J. Jovanović (2006).

♩ = cca 120

I - zvi se, ta - nac iz gra - da,
ta - nac iz gra - da.

Resnik (*Izvi se tanac iz grada*)

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ЈЕЛЕНА ЈОВАНОВИЋ

ОДРАЗИ ’ШОПСКОГ’ МЕЛОДИЈСКОГ МОДЕЛА У СВАДБЕНИМ И ЂУРЂЕВДАНСКИМ ПЕСМАМА ИСТОЧНЕ И ЦЕНТРАЛНЕ СРБИЈЕ

(САЖЕТАК)

Ова студија, резултат ауторкиних дугогодишњих проучавања сеоских музичких традиција централне Србије, представља први научни допринос теми карактеризације елемената традиционалног музичког идиома српског дела области ’Шоплук’, распрострањеног у источној и у централној Србији посредством тзв. шопске метанастизичке струје која је кроз историју текла из ’шопских’ предела (источна Србија и западна Бугарска) према западу и северозападу. Овај стари фолклорни мелодијски модел и његове особине, идентификоване и окарактерисане као *морфолошке доминанције* према методи коју је образложио Игор Мацијевски (Maciewsky 2002), налазе се у свадбеним и ђурђевданским песмама на широј територији обухваћеној овом селидбеном струјом.

У неким од ареала источне и централне Србије примери овог модела су конзистентни у својим главним карактеристикама, док се у нешто удаљенијим местима централне Србије његови елементи јављају у различитим формама увек препознатљивог, истог модела. Циљ овог рада јесте да дâ допринос

познавању просторне дистрибуције елемената 'шопске' традицијске музичке културе у регионима источне и централне Србије. Такође, упоредном анализом долази се до елемената музичке структуре који се могу идентификовати као припадајући 'шопском' музичком идиому, у форми која је карактеристична за 'шопске' области, као и у симбиози са елементима других идиома у делу централне Србије – долини Велике Мораве и у источној Шумадији. Најзад, просторна дистрибуција овог модела није заступљена у свим 'шопским' пределима источне Србије, што упућује на и закључак о културној диференцираности самог српског дела 'Шоплука'.

Кључне речи: 'Шоплук', централна Србија, мелодијски модел, свадбене песме, ђурђевданске песме, бурдонско двогласно певање, унисоно певање, *морфолошке доминанције*.