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BOUNCING AS A DISTINGUISHABLE STRUCTURAL FEATURE OF *SRPSKO KOLO*: ASPECTS OF IDENTIFICATION AND NOTATION¹

Abstract: *Kolo* or *kolo u tri*, as it is termed by scholars, is the most widespread dance genre in Serbia since World War II, which has been considered as a vital symbol of Serbian national identity in recent decades and, consequently, got the adjective *srpsko* (Serbian). The movement pattern of *kolo* has been notated in Rudolf Laban's kinetography many times by various researchers since the 1980s and its microstructural and formal shaping has been the subject of ethnochoreological analysis in Serbia. However,

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the performing and notational particularities of the stretching and bending leg movements, which affect the vertical motion of the center of gravity of the body – the so-called bouncing, that is its distinguishable characteristic, has not been discussed previously. This article, therefore, explores some aspects of the performance and notation of bouncing in *srpsko kolo*.

Keywords: *srpsko kolo*, movement pattern, bouncing, identification, kinetography

Introduction

Kolo or *kolo u tri* (lit. *kolo in three*), as it is termed by scholars, is the most widespread dance genre in Serbia since World War II. It is a collective chain dance performed by dancers who, hold hands with arms low next to the body and move along a circular line. Since it is performed at various private and public gatherings, family and collective festivities both in rural and urban areas regardless of the social, religious, professional or generational affiliation of dancers, it is considered as a vital symbol of Serbian national identity and consequently has been termed as *srpsko* (Serbian) in recent years, especially in multi-ethnic environments and situations where it is necessary to differentiate it from other dances with an ethnic or national connotation. For example, in order to differentiate it from *vlaško kolo* (Vlach *kolo*), a dance with a different structure, the metro-rhythmic pattern and performance qualities that also represents one of the popular dances in contemporary Serbian culture, dancers and especially musicians, specify *kolo* dances with the adjective *srpsko*. The same phenomenon is common in multi-ethnic communities especially in the territory of present-day Vojvodina, who ethnically signify their traditional dances as Slovakian or Romanian. In the case of *kolo*, the adjective *srpsko*, therefore, becomes the determinant for the whole dance genre, whose structural and performing qualities are labeled as ethnically distinctive in comparison with those of other dances and dance genres. That is the reason why this adjective will also be used in this article. The prevalence and vitality of *kolo*, with a strong cohesive and integrative social function in contemporary Serbian culture, was the reason why it was chosen to be inscribed on the UNESCO's representative list of intangible cultural heritage of the world in 2017 (<https://ich.unesco.org/en/RL/kolo-traditional-folk-dance-01270>).

Apart from the widely known generative term *kolo* which signifies this dance genre in general, more than two hundred local names for this dance were recorded during the 20th century. However, the earliest versions of the *kolo – moravac* and *kukunješ* – were recorded in the narrow territory of cen-

tral Serbia in the second half of the 19th century (Vasić 2011: 97; Vasić 2012: 326; Ranisavljević 2012: 559–561). This area may be designated as the center of the development of various versions of *kolo* from where it spread and became the most widespread dance genre throughout Serbia but also among Serbian populations in the other countries in the region, as well as among the numerous immigrant Serbian communities in the diaspora. A similar type of circle dance, based on the same pattern of steps, has also spread in other countries in Southeast Europe after World War II, especially in Bosnia and Herzegovina (Mladenović 1968: 108; Dopuđa 1971: 163; Bajić 2005: 99).

The reasons for the wide diffusion of *kolo* genre are complex. Thanks to the simple basic structure of the step pattern that is performed in a chain of linked dancers, individuals can join the dance equally and freely, overcoming all social differences between them regardless whether they know each other or not. While dancing *kolo*, skilled individuals can vary the basic steps spontaneously expressing their dancing creativity and physical aptitude whilst, not influencing the less gifted dancers next to them. On the other hand, the development of instrumental forms of traditional music especially of the so-called *kolos* for accordion (*harmonikaška kola*) during the 20th century also contributed to the spread of this step pattern. It influenced the production of numerous melodies (mostly in 2/4 meter called *dvojka* (lit. in two) and rarely triple meter 3/8 or 7/16), where this step pattern could be subject to diverse variations and it could be assigned various local names.² Along with many more or less famous *kolos* such are *kukunješ*, *moravac*, *Žikino kolo*, *Gocino kolo*, *mercedes kolo*, and many others, one of the most widespread and frequently performed *kolo* melodies, which prevails in traditional dance practice in the last few decades is *užičko kolo* (*kolo* of Užice). This tune was composed by the accordionist Milija Spasojević in 1962 (Ranisavljević 2013: 265). The prevalence of the melody of *užičko kolo* has contributed to the fact that this term is often used as a general name for the whole *kolo* genre.

The paradigmatic features of *kolo* music, irrespective of the particular tunes and possibilities of their versatile variations, are reflected in the tempo of its performance (most commonly it is *allegro*, between 126 and 158

² More than two hundred local names for this dance were recorded in the 20th century: *starinski kukunješ*, *kukunješ*, *moravac*, *šestica*, *u šest*, *džambasko kolo*, *Žikino kolo*, *mačvanka*, *šapčanka*, *krivo kuče*, *prekid kolo*, *sec kolo*, *narodno kolo*, *svinjarac*, *bosančica*, *divčibarka*, *vranjanka*, *krnjevčevo kolo*, *Radojkino kolo*, *užičko kolo*, *mercedes kolo*, etc. (Ranisavljević 2012: 560).

MM), *portato* articulation and melodic ornamentation specific for the button accordion, as well as constant *forte* dynamics (see more in Ranisavljević 2013: 272–273). Some versions of *kolo u tri* known generally as *retka kola* (lit. sparsely *kolos*) can be also performed in slower tempo (in *andante*, between 76 and 108 MM, most often around 90 MM).³ In order to differentiate from *retka kola*, *kolos* in faster tempo are often colloquially termed *kolca* (lit. little *kolos*). Because of all this, it is possible to speak about *srpsko kolo* as complex and comprehensive dance genre.

Paradigmatic features of the invariant step pattern of *kolo* can be verbally described as progressing to the right (circling counterclockwise), hopping on the same spot, progressing to the left (circling clockwise) and hopping on the same spot, while constantly stretching-bending the knees slightly. Although a symmetrical movement along a circular line can be observed, the rightward (counterclockwise) progression is more pronounced because steps are longer while moving to the right.

Ljubica and Danica Janković verbally described and notated this step pattern in their dance notation in 1934 for the first time (Janković and Janković 1934: 62–64).⁴ There is also an established tradition of its notation in the Laban system of notation (kinetography) in ethnochoreology in Serbia since 1984 when Olivera Vasić defined it as *kolo u tri* and notated its eight versions (Vasić 1984: 155). In the following decades, numerous *kolos u tri* have been prescriptively notated in kinetography by many researchers (for example, Bajić 2005: 112; Karin 2018: 254) or, rarely, descriptively, in a mode of a detailed transcription of the particular performance (Rakočević 2011: 395–398).

The basic feature of *kolo* step pattern is a laterally symmetric eight-me-

³ Some of popular melodies of *retka kola* are composed by the accordionist Radojka Živković (*Radojkino kolo*, *čarapansko kolo* and *Tinetovo kolo*) but also other accordion players, for example Miodrag Todorović Krnjevac (*Krnjevevo kolo*). *Kolo* melodies in *andante* tempo and with specific style of phrasing and articulating metro-rhythmical patterns gained popularity after World War II in Serbia. Even though they can be treated as a kind of subgenre of *kolo* in general, they have not been discussed in scholarly literature with the exception of some overall comments by the ethnomusicologist Zdravko Ranisavljević (Ranisavljević 2014a: 60).

⁴ The Janković sisters notated *Žikino kolo*, *Potam, povam*, and *kokonješte* in their first book of *Narodne igre* [Folk dance] (Janković and Janković 1934: 62–64). However, they did not include this step pattern in their seminal article devoted to the “types” of traditional dances (cf. Janković and Janković 1949: 45–53). The reason for this is that maybe they considered it as a “newer” one in Serbian dance tradition.

sure long structure.⁵ The aspects of possible micro-structural and formal shaping of this step pattern has already been the subject of ethnochoreological analysis among Serbian researchers (Bajić 2005: 101-103; Ranisavljević 2014b: 421–439). However, visually the most recognizable feature of performing *kolo* – movements of stretching and bending the supporting legs that affect the continuous and uniform vertical motions of the center of gravity of the body, has not been analyzed so far, but only sporadically mentioned. These movements, also known as bouncing, are recognized as an inherent feature of the “Serbian” way of performing. For example, although they did not link it with the versions of *kolo* step pattern, it is important to point out that the Janković sisters claimed that “soft bending of knees” [in Serbian: meko savijanje kolena] is the unique characteristic of, to quote them, “our” [in Serbian: naše, that means Serbian], “folk technique” [in Serbian: narodne tehnike] (Janković and Janković 1951: 7), especially in the region of the Kolubara river (Central Serbia) (Ibid: 8). Describing the performance style of dancing *moravac*, Olivera Mladenović also points out that the knee should be “movable and with vibrations to get the flickering of the body, but not permanently but in the waves” [in Serbian: pokretnjiva i sa vibracijama tako da se dobija izrazito treperenje tela, ali ne permanentno, nego u talasima] (Mladenović 1968: 106). Asserting the importance of vertical motions in identifying an ethnically specific, that is “Serbian” dance style on the territory of present-day Vojvodina, choreographer Milorad Lonić wrote that “Serbian dancing is with very short steps, vibrant and temperamental, with a very small vertical motions” [Serbian: Srpsko igranje je sitno, treperavo i temperamentno, sa izrazito malom vertikalom] (Lonić 1994: 89).

Even though they discussed structural and formal characteristics of *kolo* step pattern, later researchers did not discuss the possibilities of shaping, to use Doris Humphrey’s and Milorad Lonić’s term, the “design” of *kolo* movements (Humphrey 1987 [1959]: 46; Lonić 2018: 53). In other words, they did not analyze all spatial and temporal possibilities of its kinetics and thus vertical motions that arise from movements of knees. The aim of this article is to extend the possible approaches to the analysis of this dance genre and,

⁵ Among Serbians in Romania, particularly in the area of Danube Gorge, this eight measure structure is asymmetrical (4 measures are performed through moving to the right, 2 measures at the spot and 2 measures to the left) which is regional, and possibly archaic peculiarity of performing this step pattern among this ethnic group in forementioned region.

therefore, to explore some of performance and notational aspects of stretching and bending leg movements in *srpsko kolo*.⁶ It is important to emphasize, however, that leg movements involving bending are also present as an important performing quality in other traditional dances, especially those from the Central Serbia (for example, *šetnja*, *polomka*, *rudničanka*, or city dances such as *ruzmarin*, *romunka*, *Gružanka*, *Srba*, *bojerka*, and many others), although they have a different structure of step patterns. In this sense, stretching and bending leg movements stand out as an important and recognizable performance marker of traditional dance heritage that has historically been shaped as ethnically different, that is, Serbian. Although this paper will focus on the forms of occurrence of stretching and bending leg movements involving bending in *srpsko kolo*, some of the conclusions could potentially have a wider application since bouncing is a more general performing feature.

Aspects of identification of stretching and bending leg movements in *srpsko kolo*

As already indicated, while notating a *srpsko kolo* step pattern, researchers have not paid full attention to stretching and bending leg movements that is one of the most distinguishable features of performing it. They most often simply marked its appearance as a knee movement without paying attention to any other peculiarities of its performance (direction of motion, metrorhythmical patterns and/or energy/dynamics). In their dance notations, they signified it with the space measurement sign for a so-called bent knee, in the leg gesture column of the kinetogram (Figure 1).

However, since stretching and bending leg movements are a distinguishable marker of *kolo* performing style recognized as ethnically distinctive, it seems necessary to analytically identify their appearance. The identification of particular characteristics of stretching and bending leg movements while dancing *srpsko kolo* emanates from the analysis of video recordings repeated

⁶ This article was presented at the 4th meeting of the International Council for Traditional Music Sub-Study Group of Movement Analysis devoted to “Vertical motions of the center of gravity and the so-called svikt-analysis” led by Siri Maeland and János Fügedi. The meeting was organized by the Department for Ethnomusicology at Faculty of Music in Belgrade during the weekend 15–17 March 2019. The initial analysis of vertical pulsation caused by stretching and bending leg movements, its notation and presentation to thirteen scholars from various countries of Europe was done together with the ethnochoreologist Vesna Karin and dancer Milorad Mirčić.

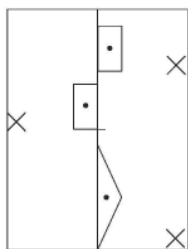


Figure 1. Usual way of notating bending leg movement within the triple-step

at different speeds of many individual performances from various periods of time during the last few decades, my own experience of performing, teaching, notating and dancing it, but also from many discussions with ethnochoreologists, experienced dancers, and choreographers.⁷

Firstly, leg movements that involve stretching and bending that create vertical motion that rises and lowers the center of gravity occur as independent movement patterns. Although they appear only while the body is supported on the legs, they are independent from direction or duration of the supports.

Secondly, stretching and bending leg movements primarily arise from knee movements but careful observation of the performance details of this motion point to the fact that while dancing *srpsko kolo* movements, the ankles and, as a consequence, hip joints are also included. The motion of the ankles are important and these contribute to achieving the “Serbian” style of *kolo* performance in mutual accord with knee movements.

Thirdly, stretching and bending leg movements that create vertical motion in *srpsko kolo* can be generally defined as downward movements because the lowest point of bending with the highest amount of energy is placed on the beat, which corresponds to taking the weight of the body and is congruent with the musical pulsation. Simultaneously, that means that preparation for bending, that is resilient extending the supporting legs and consequent release of weight, happens before the beat in a form of anacrusis or up-beat motion. In some older versions of *kolo u tri* which should be performed in slow-

⁷ The comments of Vesna Karin and Milorad Mirčić, many discussions with the choreographer Milorad Lonić have given insight into many peculiarities of the kinetical aspects of *kolo* performance, also conversations with my colleague Zdravko Ranisavljević about the formal shaping of the *kolo* step pattern and specificities of *kolo* music, as well as various reflections of other ethnochoreologists during the Sub-Study Group of Movement Analysis meeting also contributed greatly to the articulation of the dilemmas and possible conclusions expressed here.

er tempo such as *arapsko kokonješte*, as well as during performances of *retka kola*, downward motion could not be placed on the beat but afterwards, on the “contra” beat. In those cases, the preparation for knee bending is placed on the beat. This accentuation corresponds with the musical accentuation and provides a special performing manner.

Fourthly, while dancing *srpsko kolo*, stretching and bending the supporting legs are performed mostly in continuous pulsation in a (more or less) small range. Its metro-rhythmical flow can be realized within continuous repetition of particular metro-rhythmical patterns with possible *agogic* variations (diminishing and augmenting individual durations). Since they are downward movements, notation of their metro-rhythmical patterning signifies the lowest points of bending, that is the flexing of the leg. Due to the fact that the points of bending are not identical in the energy involved and the level of lowering, the lowest point is signified with the *tenuto* sign.

As an integral up-beat preparation for this motion, the duration of extending is short and there is no need for its notation in metro-rhythmical patterns. However, if we want to indicate the movement of stretching in metro-rhythmical patterning, it could be indicated with a grace note.

In 2/4 meter, **a** and **b** metro-rhythmical patterns of the supports more often occur during progression through the space (moving to the right or left), while **c** and **d** are used while dancing on the spot; metro-rhythmical pattern **e** is characteristic for “contra” beat bouncing (Figure 2).⁸

In triple meter, two main metro-rhythmical patterns are most often vibrantly used both during progression through the space, and dancing on the spot (Figure 3).

Fifthly, stretching and bending leg movements can be performed while the dancer takes weight on the whole foot or on the front half of the foot (1/8 ball) without the heel making contact with the floor.

Finally, but not lastly, stretching and bending of the knees together with ankle and hip movements are performed smoothly, in a soft and resilient manner, that is in *legato* articulation, which is the most recognizable quality of this movement.

All of aforementioned characteristics of stretching and bending the supporting legs that create vertical motions while performing *srpsko kolo* should be appropriately notated. Along with defining the identification features of

⁸ Metro-rhythmical patterns are ordered according to their presence in traditional dance practice.

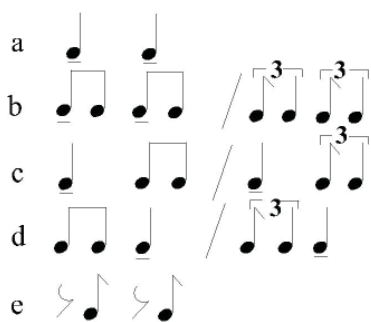


Figure 2. Most present metro-rhythmical patterns of bending leg movements in double meter (2/4).⁹



Figure 3. Most present metro-rhythmical patterns of bending leg movements in triple meter (3/8, or dactyloid form of 7/16: long-short-short)

stretching and bending leg movements themselves, it should be also pointed out that they are more visible (often with a larger amplitude of motion) on the longer duration of supports (half- and quarter-notes) but they are also inseparable from supports of shorter duration (eighth-notes and even sixteenths).

Terminological issues

Since terminology for dance analysis is not standardized in Serbian ethnochoreology, the most usual colloquial expression for stretching and bending leg movements that create vertical motion while dancing *kolo* is “bouncing” (Serbian: *pocupkivanje*). Considering the fact that in technical terms it arises from metro-rhythmically constant movement pairs – resilient extending and flexing supporting legs – it could be generally signified as a type of vertical pulsation as defined by János Fügedi (Fügedi 2016: 73; 2019).¹⁰ According to

⁹ If we want to indicate both stretching and bending movements, it should be notated in the following way:



¹⁰ In his earlier article Fügedi also discussed a broad concept of “spring” of Mária Szentpál as “a dual and inseparable phenomena of releasing and taking weight” (Fügedi 1999: 160). As suggested by this author springs can be realized with or without leaving the floor and can be classified in three main categories (Ibid: 180–181). Regardless the fact that bending leg movements in *srpsko kolo* corresponds to some types of springs as defined

this concept, vertical pulsation is “the rhythmic vertical change of level of the body (or center of gravity) that pulsates with the beats of the accompanying music” (Fügedi 2019). It includes two types of pulsation – downward and upward. In downward pulsation “the center of weight moves at the beginning of the musical beat then it returns to a higher level to be able to repeat the sequence” (Ibid). On the other side, when discussing vertical shifts of the center of gravity, Albrecht Knust and Ann Hutchinson use the term bouncing. Knust indicated these movements with “strength measurement signs” as early as 1956 (Knust 1997: Part I, 280–281), while Hutchinson defined them as “repeated up-down movements”, which “mainly take place through relaxed reactions in the ankles, knees and hip joints” (Hutchinson and Kolff 2003: 42).

All three concepts, Fügedi’s for vertical pulsation and, Knust’s and Hutchinson’s for bouncing,¹¹ correspond to stretching and bending leg movements in *srpsko kolo*. However, since the basic characteristic of stretching and bending leg movements in *srpsko kolo* is smooth (elastic) *legato* performance, which is already notified as dynamic quality of bouncing in general (Szentpál 1978, see also Fügedi 2016: 99; Knust 1997: Part I, 280; Hutchinson 2005: 428) and considering the fact that this term is colloquially used in Serbian in recent years, I suggest that the term bouncing could be used as an ethno-choreologically grounded expression, along with the term vertical pulsation. However, since vertical pulsation covers broader spectrum of changing of the vertical level of the center of weight and that it does not refer to dynamic quality of motions, it seems that expression bouncing suits more for defining stretching and bending leg movements in *srpsko kolo*.

by Fügedi, it seems that in his later work he proposed a more distinct general term for changing the center of weight and that is vertical pulsation.

¹¹ Albrecht Knust also introduced the term bouncing in 1956 (Fügedi 2016: 99). Although he proposed notations both for downward and upward bouncing movements he introduced them within “strength measurement signs” (Knust 1997: Part I, 280–281) not defining them in relation to parts of the body which are producing them or changing of center of weight.

Notation issues

Short overview¹²

As it is already mentioned, the usage of kinetography has a long history in Serbian ethnochoreology (see more in Karin 2018: 830–833). As Vesna Karin explains, it was the mixture of two streams of the system: the notational tradition of Europe, the so-called Kinetography Laban introduced by the author in 1928 and upgraded by Albrecht Knust in the following decades, and the “American” style of writing dance movements – Labanotation, introduced and developed by Ann Hutchinson since 1954 (Ibid: 830). This fact is important because within those two streams of the system, the approach to bouncing is different (see more in Fügedi and Misi 2009: 36). As already indicated, while according to Knust, it is a kind of repeated accented movement and should be notated as “strength measurement signs” (Figure 4) for “various types of elasticity” next to the supports (Knust 1997: Part I, 281, fig. 716), Ann Hutchinson Guest treats it as a displacement of the center of weight (Hutchinson Guest and Kolff 2003: 42–43) and notates it on left side of the staff as the movement of the center of weight (Figure 5a). For signifying elasticity (resiliency) in bouncing movements, Hutchinson Guest also developed a special notational sign (Hutchinson Guest 2005: 428) (Figure 5b).

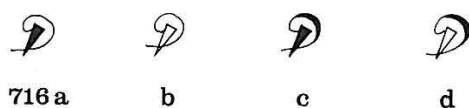


Figure 4. Signs for “various types of elasticity” according to Albrecht Knust (Knust 1997: Part I, 281, figure 716).

¹² Fügedi has written more about the history of approaches to movement notation in kinetography (Fügedi 2019). The precise description of the mechanism of vertical movements in dance locomotion (the so-called *svikt* analysis) was also discussed by Norwegian scholars Jan-Petter Blom in 1960s (Blom 1961: 101-114) and, later on, Egil Bakka who published a system for writing vertical movements (more in Bakka 2007: 103-112). Since Norwegian scholars did not use kinetography, they work will not be discussed here, although they have made a major contribution to general understanding the vertical movements of the body and their correspondence with music.

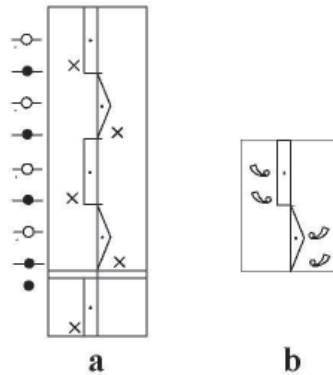


Figure 5. a) “A downward bounce” according to Hutchinson Guest (Hutchinson Guest and Kolff 2003: 43);

b) A double bounce on each step performed elastically (Hutchinson Guest 2005: 428).

Along with his proposed signs for elasticity, Knust also mentions a solution for “bouncing” of the Hungarian dance notator Maria Szentpál (Knust 1997: Part I, 391, fig. 989) (Figure 6) (see more in Fügedi 2019).

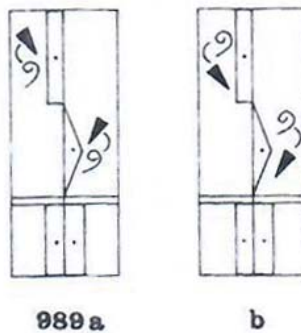


Figure 6. Downward and upward accented movements of bending the knees according to Maria Szentpál (Knust 1997: Part I, 391, fig. 989).

Mária Szentpál’s solution is accepted in contemporary kinetography by János Fügedi, who, as it is already mentioned, treats bouncing actions as “vertical pulsation” movements (Fügedi 2016: 173). The following signs are introduced by Szentpál and accepted by Fügedi with a slight graphical change (a “week” sign is without the curve) (Figure 7).



Figure 7. Downward vertical pulsation (Fügedi 2016: 73).

Notation proposal

Regardless the fact that all of aforementioned approaches could be used, it seems that Szentpál's solutions are more suitable for notating bouncing in *srpsko kolo*, because the displacement of the center of weight while dancing it (Hutchinson Guest's solution) is only a consequence of stretching and bending leg movements, which should be primarily signified within the kinetographic staff. Contrary to Knust, Szentpál and Fügedi's proposals separate straightening and bending motions are also important feature of bouncing movements.

However, in the aim of an analytical identification of a smaller or larger range of bouncing that appear as a consequence of the amount of energy involved, two different signs for accented movements could be used (Figure 8a and b). Along with differentiation of various ranges of bouncing, it is important to indicate that movements of smaller spatial range often occur only from the ankle as a kind of "bouncing" in the ankle (more in Fügedi 2019). This should also be signified in notations (Figure 8c).

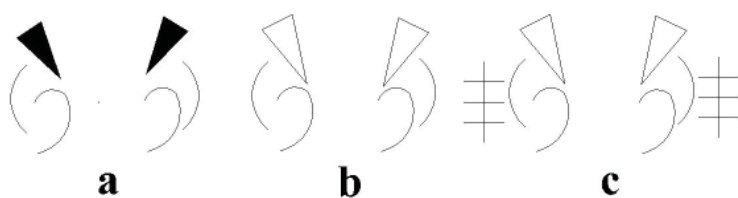


Figure 8. Proposal for notation of the bouncing in *srpsko kolo*: a) accented movement with lower level of bending b) light bending with a smaller range c) light bending with a smaller range from the ankle.¹³

¹³ In this graphical solution, the curved lines within dynamic signs which indicate stretching (the so-called a "weak" signs) are used with the aim to be analogous to signs indicated in Figure 7.

Along with the signification of various levels of bending the knees and the different energy involved in this, it is necessary to notate those movements in a metro-rhythmically precise way, that is in the so-called specific timing. Namely, since its beginnings, kinetography is based on the so-called unit timing of rhythmic beats of movements where metro-rhythmic flow of motion is simplified with the aim of being “adjusted” to the beats within the kinetographic staff. This relationship to the metro-rhythmic component of movements was first supported by Albrecht Knust and Ann Hutchinson, but Knust significantly upgraded it by the introduction of the so-called specific or exact timing in 1956 (see more in Fügedi and Misi 2009: 34), which later was generally accepted (see, e.g., Hutchinson Guest 2005: 183–184). The notational tradition in Serbia is based on the mixture of these two approaches to movement rhythm – unit and specific timing – as it is defined and proposed by János Fügedi and Gábor Misi as the most appropriate way of notating, where direction symbols describe the rhythm of the movement in a easily recognizable way (Fügedi and Misi 2009: 34).

In this regard, when notating bouncing it is important to use the method of specific timing in which the approach to duration of movements is physically “realistic” in the graphical writing (more in Hutchinson Guest 2005: 183–184; Fügedi and Misi 2009: 34). According to this method, the leg extension symbol is written in the form of anacrusis at the moment when the movement really begins, that is before the beat (and before the beginning of the measure), and the accent symbol for leg bending (triangle) is written at the moment when it is physically finalized, that is at the beat (and at the beginning of the measure). As it is already indicated, the extension always appears as an up-beat motion, which is an integral preparation for short duration flexing no matter which leg will proceed. By using the specific timing approach, the notation of metro-rhythm of bouncing corresponds to the timing of the notation of the supports, which seems necessary, since bouncing and supports form an unbreakable whole during performance.

Metro-rhythmical patterns of bouncing could be specified more in the optional additional note line in which the metro-rhythm of the supports or any other movement could also be notated (Figures 9 and 10).

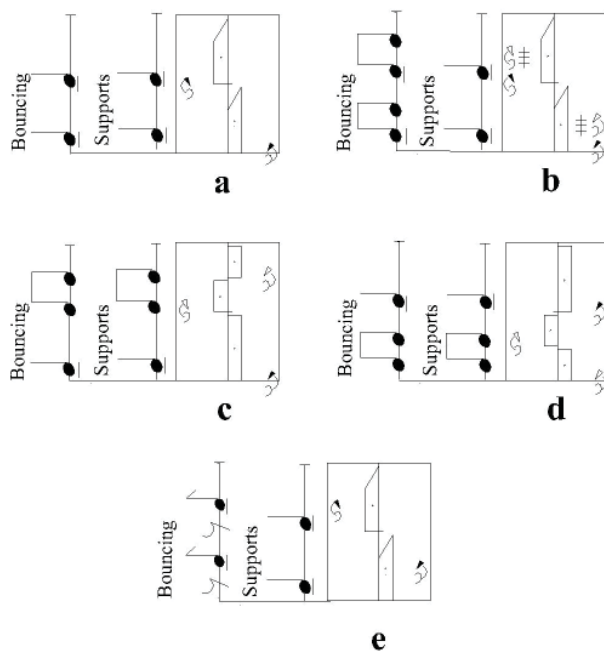


Figure 9. Prescriptive notations of bouncing in *srpsko kolo* in the specific timing of 2/4 in most present motives¹⁴

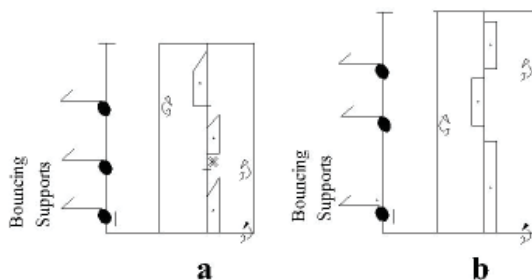


Figure 10. Prescriptive notations of bouncing in *srpsko kolo* in the specific timing of triple meter (3/4 and 7/16) in most present motives¹⁵

¹⁴ Parts of the feet are not indicated because they can vary: supports can be performed on whole foot, front part of it (1/8 ball), in combination of these two, but also the heel can be used.

¹⁵ Parts of the feet are not indicated because they can vary: supports can be performed on whole foot, front part of it (1/8 ball), in combination of these two, but also the heel can be used.

Analysis of particular performances

As already mentioned, metro-rhythmical pattering of bouncing, its dynamic articulation and levels of lowering are independent of the duration and direction of supports that all together can be versatile depending on multifarious reasons: the regional performing style, quality of accompanying music, age, gender, and performing skills and experience of dancers, but also their current motivation for dancing. With the aim of observing bouncing in *srpsko kolo* in specific dance situation, it is necessary to provide descriptive notation of particular performances. An analysis of the performance of *moravac* (Figure 15), during the competition in *kolo* dancing organized by Savez kulturno-umetničkih društava Srbije (SKUDS, Union of Cultural-Artistic Societies of Serbia) as part of the event, *Svetski dan srpskog kola* (World day of *srpsko kolo*), held in November 2018 in Novi Sad has been made. The final dancing of the best performers was treated as the most representative. Among ten performers, two males stand out with their variety of variations: Kosta Jocić and Miloš Lukić, members of the Folklore ensemble “Vila” from Novi Sad.¹⁶

Since both Kosta Jocić and Miloš Lukić have been traditional dancers for many years,¹⁷ their dancing skills and creativity in varying the basic step pattern of *Srpsko kolo* are very versatile.¹⁸ With the aim to show the diversity in the possible ways of structuring this pattern, I chose to notate several repetitions of Kosta and Miloš's dancing: the introductory pattern (A) in Kosta's performance, when the leading melody was played by violin in the accompanying musical arrangement and its variation (Av) accompanied by *frula* as a leading instrument (Figure 11), and Miloš's dancing accompanied by bagpipes (Figure 13).¹⁹

¹⁶ In dancing *srpsko kolo*, the dancing by men is often more pronounced and richer in variation than female performances.

¹⁷ Kosta Jocić (born in 1995) started to dance in the age of 7. He danced in several cultural-artistic societies before he became a member of “Vila” ensemble in 2015. Miloš (born in 1995) started to dance later at the age of 17. His dancing career is linked only to “Vila” where he started to dance in 2012.

¹⁸ Video examples are available online at the official New Sound YouTube channel: <https://youtu.be/Onp3iEgJcGQ>, <https://youtu.be/F-q32coEpmU>

¹⁹ Regardless of the fact that all segments of musical accompaniment (rhythm, melody, tempo, dynamic, form, phrasing, arrangement, etc.) have a great influence on dancing, only the main melody of the version of *moravac* of one of the well-known Serbian violinists, Vlastimir Pavlović Carevac (1895–1965) will be included this time. The accordion player, Dragan Narančić, leader of the folk orchestra “Vila”, made an arrangement of this melody for the competition in *kolo* dancing. Dragan's arrangement includes different leading instruments (violin, *frula*, bagpipes, and accordion) and it involves a gradual increasing of the *tempo* in order to initiate various responses in dancing. Unfortunately,

In all cases, the *kolo* pattern is performed in a laterally symmetrical structure.

Metro-rhythmical patterns of bouncing

Metro-rhythmical patterns of supports

2 4

A

♩ - cca 80

Metro-rhythmical patterns of bouncing

Metro-rhythmical patterns of supports

3 3

Av

♩ - cca 96

mf

□ - cca 15cm

Figure 11. Descriptive notation of *moravac* performed by Kosta Jocić. Novi Sad, November 2018.

the relationship between music and kinetics cannot be explored this time because of the limited scope of this paper.

In its introductory exposure of *moravac* (A) Kosta used its “basic” variant typical for the starting tempo (*andante*, 80 MM): his progression through the space was performed by “walking” steps while the usual leg gestures in dancing at the spot were enriched with foot rotations. Due to the faster *tempo* (96 MM) in the following, variant (Av) moving to the right was extended by small supports performed in small triplets in iambic rhythm (short-long) after which the so-called “crossing-step” motif has been used while dancing on the spot.²⁰ In this variant, moving to the left was performed with the so-called “hop-up” motif followed by triple steps performed on the spot. Crossing-steps and triplets were performed with repetitive turns to the female partner from his left side with whom Kosta communicated all the time.

All supports were performed with continuous bouncing movements of the knees and ankles. In progressing through space segments of both variants, bouncing was performed in “contra rhythm”, although through slightly different metro-rhythmical patterns: in the introductory variant, downward bouncing was performed from ankles in eight notes, while in the next one, it was resiliently performed in triplets. During dancing on the spot in both variants, bouncing was performed in dactylic figure “quarter-eight-eight” (long-short-short), this repetition was the most striking visual impression of Kosta’s dancing (Figure 12).

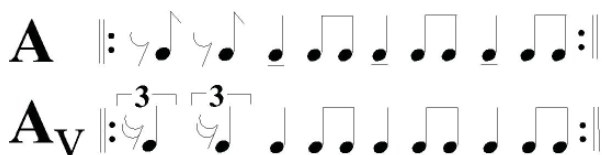


Figure 12. Metro-rhythmical patterns of bouncing of Kosta Jocić’s performance.

The segment of Miloš’s variation is quite different in selected motifs and style of performance than Kosta’s. The faster *tempo* (120 MM) initiated more engaged dancing with springs and higher lifting of knees in leg gestures. The chosen motifs in the first phrase are customary for *srpsko kolo*: after the “hop-up” motif, which is typical as an initial movement in *kolo* step pattern, he used

²⁰ Classification of typical motifs in Serbian traditional dances is made by Olivera Vasić and Zdravko Ranisavljević (Vasić and Ranisavljević 2011: 81–85).

Metro-rhythmical pattern of bouncing

Metro-rhythmical pattern of supports

2
4

Av

$\text{♩} = 120$

\square = ca 15cm

mf

Figure 13. Descriptive notation of *moravac* performed by Miloš Lukić. Novi Sad, November 2018.

triple steps. However, his dancing is unique in performance style because the usual motifs are performed with small “jumps” and they are enriched with constant turns and leg gestures with bent knees. In the second phrase, Miloš

of the most visible and recognizable features of *srpsko kolo*, which provides a sense of otherness and uniqueness of this dance genre. In this sense, it is not only inseparable and the most distinguishable, but also one of its fundamental features.

Обрадио и аранжирао:
Властимир Павловић - Царевац

Allegro ♩=130

D.S. poi Coda

Figure 15. *Moravac*, Vlastimir Pavlović Carevac

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Summary

Kolo or *kolo in three*, as it is termed by scholars, is the most widespread dance genre in Serbia since World War II, and has been considered as a vital symbol of Serbian national identity in recent decades. The invariant structure of its movement pattern verbally described as moving to the right (counterclockwise), hopping on the same spot, moving to the left (clockwise) and hopping on the same spot, while constantly bending the knees slightly. Although it has been notated in the Kinetography Laban system many times by various researchers since 1984 and its microstructural and formal shaping has been the subject of ethnochoreological analysis, the performing and notational particularities of knee movements has not been discussed previously. Based on analysis of video recordings, performing and teaching experience of notating and dancing

kolo, and also from many discussions with colleagues, the identification features of stretching and bending leg movements in *srpsko kolo* can be briefly summarized in the following: they are vertical motions of lifting-lowering the weight; they arise from knee and/or ankle movements; they are mostly downward movements congruent with the musical beat; they are continuous movements; they are independent from types of supports and usage of the feet; they are performed smoothly in *legato* articulation.

Although stretching and bending leg movements in *srpsko kolo* can be generally signified as vertical pulsation motions (which is the term proposed by János Fügedi), they can be scholarly termed with the particular expression – bouncing (Serbian: *pocupkivanje*), since this later term indicates the dynamic quality of its smooth (elastic) *legato* performance and is already colloquially used in Serbian. As an inherent characteristic of performing *srpsko kolo*, bouncing should be adequately notated in kinetography Laban both prescriptively and descriptively, which is proposed in this article.

Since types, duration and dynamical articulation of supports together with possible usage of turns and feet can be versatile depending on various factors during a particular performance, the unifying parameter among linked dancers in *srpsko kolo* is undoubtedly a bouncing movement. It is a continuous movement which is congruent with the musical beat and as such the most visually recognizable feature of this dance, which provides the dancers a sense of motoricity and continuity of a dance flow.

Language corrections of English text
Liz Mellish

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