

## METRIC STRUCTURE OF BALKAN FOLK DANCES FORMS

(Research note)

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### Abstract

Specificity of metric structure of dancing forms of Balkan folk dances is certainly conditioned by the mentality, traditions and cultural and musical heritage of the Balkan nations. In addition to regular and simple musical and dancing meter, basic and recognizable feature of the Balkan dances is a complex and multiple meter dances, which is the bar. The aim of this research was oriented to the determination of the metric-structure of dancing forms of selected Balkan folk dances, as well as their individual variants. The research includes some of the most typical representatives of folk dances from Serbia, Bulgaria and Macedonia. 21 folk dances total 39 dancing forms were analyzed. The descriptive method was used during the research. Research results suggest that the Serbian folk dances are mainly characterized by the regular and simple musical meter, while the Bulgarian and Macedonian folk dances are characterized with great occurrence of odd and complex, as well as multiple musical dancing meter, that is the bar; in the analyzed forms of the selected folk dances. It is noticeable that in all analyzed Balkan folk dances musical and dancing accents match each other.

**Keywords:** *Serbian folk dances, Bulgarian folk dances, Macedonian folk dances, descriptive method, dancing meter, musical meter*

### INTRODUCTION

It has been obvious that the previous studies of the Balkan folk dances were very little directed just to the problem of the analysis of the metrical and rhythmical structures of dancing forms. As one of the central questions of determining the basic characteristics of folk dances of this area, metric and rhythmical structures and relations between dancing and musical accent; should be the key field for scientific interest, in terms of linking the theory and practice. All this is primarily important to investigate, because the Balkan folk dances have been characterized by the extremely rich musical and melodious, instrumental, singing, dancing and costume heritage, which are very recognizable everywhere in the world. Some previous efforts to record and detect the most important features of the Balkan folk dances with their dancing technique, tunes, stylistic features, singing, the manner of posing and other characteristics, have only given an incentive and the basis to conduct this research (Ivančan, 1970; Kostić, 2000; Vaglarov, 1976; Vasiljević, 1953; Zečević, 1983; Tajčević, 1987; Vaglarov, 1976; Vasiljević, 1953).

This research has been primarily focused on the analysis of the concept of dancing and music meter

and the existing relation between musical and dancing accent in the analyzed Balkan folk dances.

The aim of this research referred to the determination of the metrical structure of dancing forms of the analyzed Balkan folk dances, as well as their certain variants.

### METHODS OF WORK

The research included some of the most typical representatives of folk dances from Serbia, Bulgaria and Macedonia. We analyzed 21 folk dances with totally of 39 dancing forms, with even 302 bars. The descriptive method was used during the research of the Serbian folk dances and the following were analyzed:

1. Moravac 2/4, basic dancing form, 3 variants, 32 bars (steps with attraction, triple steps, hops and cross-steps). Symmetric eight-part bar structure; where both musical and dancing forms match to each other.

2. Čačak 2/4, basic dancing form, 1 variant, 20 bars (steps with attraction and sideward steps, lift-steps). Asymmetric ten-part bar structure without matching of musical and dancing forms.

3. Rumenka 2/4, basic dancing form, 2 variants, 30 bars (steps with attraction and cross-steps). Symmetric

ten-part bar structure; without matching of musical and dancing forms.

4. Trojanac 2/4, basic dancing form, 2 variants, 15 bars (steps with attraction and triple steps). Asymmetric five-part bar structure; where both musical and dancing forms match with each other.

5. Stara vlaina 2/4, basic dancing form, 2 variants, 24 bars (steps with attraction, hop-steps and cross-steps). Symmetric eight-part bar structure; where both musical and dancing forms match with each other.

6. Šokc 9/8+13/8, basic dancing form, 8 bars (steps with attraction and cross-steps). Asymmetric eight-part bar structure; where both musical and dancing forms match with each other.

7. Urzikuca 11/8+7/8, basic dancing form, 12 bars (steps with attraction, triple steps and cross-steps). Symmetric twelve-part bar structure; where both musical and dancing forms match with each other.

8. Bugarčica 7/8, basic dancing form, 1 variant, 20 bars (steps with attraction, triple steps, hop-steps and cross-steps). Symmetric ten-part bar structure; without matching of musical and dancing forms.

9. Polomka 2/4, basic dancing form, 1 variant, 16 bars (steps with attraction, triple steps, hop-steps). Asymmetric four-part bar structure; where both musical and dancing forms match with each other.

10. Igrale se delije 2/4, basic dancing form, 32 bars (steps with attraction, hop-steps and sideward steps). Asymmetric sixteen-part bar structure where both musical and dancing forms match with each other.

11. Leskovačka četvorka 2/4, basic dancing form, 1 variant, 32 bars (steps with attraction and sideward steps, hop-steps and cross-steps). Symmetric sixteen-part bar structure without matching of musical and dancing forms.

12. Žikino kolo, basic dancing form, 8 bars (steps with attraction and triple steps). Symmetric eight-part bar structure, where both musical and dancing forms match with each other.

13. Pravo trakijsko horo, basic dancing form, 3 bars (steps with attraction and lift-steps). Asymmetric three-part bar structure without matching of musical and dancing forms.

14. Zagorska rčenica, basic dancing form, 8 bars (steps with attraction, hop-steps and cross-steps). Asymmetric eight-part bar structure; where both musical and dancing forms match with each other.

15. Ile, Ile, basic dancing form, 4 bars (steps with attraction, hop-steps and cross-steps). Asymmetric four-part bar structure; where both musical and dancing forms match with each other.

16. Kopanica, basic dancing form, 1 variant, 6 bars (steps with attraction, hop-steps, cross-steps and sideward steps). Asymmetric three-part bar structure; without matching of musical and dancing forms.

17. Jove, malai mome, basic dancing form, 1 variant, 32 bars (steps with attraction, triple steps, hop-steps, cross-steps and sideward steps). Asymmetric and sym-

metric two- and four-part bar structure; where both musical and dancing forms match with each other.

18. Petrunino horo, basic dancing form, 8 bars (steps with attraction, hop-steps, sideward steps and cross-steps). Symmetric eight-part bar structure; where both musical and dancing forms match with each other.

19. Pajduška, basic dancing form, 10 bars (steps with attraction, lift-steps, hop-steps and cross-steps). Asymmetric ten-part bar structure; without matching of musical and dancing forms.

20. Eleno mome, basic dancing form, 3 bars (hop-steps, cross-steps and sideward steps). Asymmetric three-part bar structure, without matching of musical and dancing forms.

21. Serbez Donka, basic dancing form, 9 bars (triple steps, hop-steps, and sideward steps). Asymmetric nine-part bar structure; without matching of musical and dancing forms.

## RESULTS AND DISCUSSION

Among the Serbian folk dances following were analyzed:

1. Moravac 2/4 2. Čačak 2/4 3. Rumenka 2/4 4. Trojanac 2/4 5. Stara vlaina 2/4 6. Šokc 9/8+13/8 7. Urzikuca 11/8+7/8 8. Bugarčica 7/8 9. Polomka 2/4 10. Igrale se delije 2/4

11. Leskovačka četvorka 2/4 and 12. Žikino kolo 7/8.

As it can be noted, the majority of Serbian folk dances have a simple musical and dancing meter. Folk dances Moravac, Čačak, Rumenka, Polomka, Trojanac, Igrale se delije, Stara vlaina i Leskovačka četvorka are in the bar 2/4. It is interesting that the folk dances of the Vlachs with ethno-choreological area of the eastern Serbia are in the complex and multiple bars. Šokc 9/8+13/8 and Urzikuca 11/8+7/8. Folk dance Bugarčica from the South-east of Serbia is also in complex to 7/8 rhythm. It can be noted with the all analyzed folk dances that the dancing and musical accents match with each other.

Of the Bulgarian folk dances following were reviewed: Pravo trakijsko horo 2/4 2. Zagorska rčenica 7/8 3. Ile, Ile 9/8 4. Kopanica 11/16 5. Jove malai mome 7/8+11/16 and 6. Petrunino horo 12/8. Apart from the folk dance Pravo trakijsko horo, which has a simple musical and dancing meter, all others are in a complex and multiple rhythmic bar. It may be noted that the analyzed Bulgarian dances are of the complex musical meter and both symmetric and asymmetric construction, as well as that dancing and musical accents match with each other.

Representative examples of the Macedonian folk dances: 1. Pajduška 5/8 2. Eleno mome 7/8 and Serbez Donka 7/8 are in a complex and multiple rhythmic bar and with the asymmetric construction. In the folk dance Pajduška, dancing and musical accents are matching with each other and they are in the second part of the bar. In the folk dances Eleno mome and Serbez Donka dancing and musical accents also match with each other, and that in the third part of the bar.

## CONCLUSION

Based on the research results it can be concluded that the majority of the Serbian folk dances have a simple musical and dancing meter. 1. Moravac 2/4 2. Čačak 2/4 3. Rumenka 2/4 4. Trojanac 2/4 5. Polomka 2/4 6. Igrale se delije 2/4 7. Leskovačka četvorka 2/4 8. Stara vlaina 2/4 and 9. Žikino kolo 7/8. Only the folk dances of the Vlachs with ethno-choreological area of the eastern Serbia Šokc 9/8+13/8 and Urzikuca 11/8+7/8 and the folk dance Bugarčica 7/8 from the south-eastern part of Serbia, are in the complex, that is, in multiple bars. Within all analyzed folk dances, dancing and musical accents match with each other.

Unlike the Serbian, except for the folk dance Pravo trakijsko horo 2/4, with its simple musical and dancing meter, all other Bulgarian folk dances are in the complex and multiple bar: Zagorska rčenica 7/8 Ile, Ile 9/8 Kopanica 11/16 Jove malai mome 7/8+11/16 and Petrunino horo 12/8. It may be noted that the analyzed Bulgarian dances are of the complex musical meter and both symmetric and asymmetric construction, as well as that dancing and musical accents match.

In the Macedonian folk dance Pajduška 5/8 dancing and musical accent match and they are the second part of the bar. With the folk dances Eleno mome 7/8 and Serbez Donka 7/8 dancing and musical accent also match and they are in the third part of the bar.

Generally, it can be concluded that in all the analyzed folk dances, dancing and musical accents match with each other. Research results that the Serbian folk dances are characterized by the mainly regular and simple musical meter, while in the Bulgarian and Macedonian folk dances odd and complex, as well as multiple dancing and musical meters, i.e. bar, appears, which is one of the basic features of the Balkan folk dances.

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