
REVIEWS

Article received on May 17th 2019
Article accepted on November 28th 2019
UDC: 793.3:391]:325.3(=163.41)(497.113)
(049.32)

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Vesna Karin, *Plesna praksa Dinaraca u Vojvodini* [The Dance Practice of the Dinaric People in Vojvodina], Novi Sad: Akademija umetnosti, 2018, 421 pages, ISBN 978-86-88191-74-6 20

Despite a long tradition of continuous development of ethnochoreology in Serbia (since 1934), scholarly publications in this disciplinary field are still not frequent. Vesna Karin's book *The Dance practice of the Dinaric people in Vojvodina*, based on her PhD theses defended in 2015 at the Faculty of Music, University of Arts in Belgrade, therefore represents a valuable contribution to the ana-

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lytical interpretation of traditional dances. The focus of this book is oriented toward the dance practice of the Serbs from various regions of Croatia, Bosnia and Herzegovina and Montenegro, who settled in the administrative region of northern Serbia – Vojvodina during the 20th century in numerous organized and spontaneous migrations. The term "Dinaric people", even though it is taken over from the ideological standpoints of the group mentalities of the older ethnological writings of Jovan Cvijić and Vladimir Dvorniković, is pragmatically used here to unite settlers from the wider area of the Dinaric mountins – Lika, Banija, Kordun, Bosanska Krajina (areas of Grmeč, Una, Glamoč, Janj, Kupres and Livno), Dalmacija, Herzegovina and Montenegro – whose cultural traditions have been recognized both by insiders and outsiders in opposition to cultural traditions of the autohtonous Serbian inhabitants in Vojvodina.

Drawing from the anthropological theories regarding ethnic and national identities of Thomas Eriksen and ethnic cohesion of Dietmar Handleman, Karin explicitates diverse dance and musical traditions of the Serbs from the forementioned regions as cultural practices of the so-called ethnic categories, which have

been unified in a new environment (the territory of present day Vojvodina) through a developed network of, according to the author's formulations, ethnically profiled associations and social events (organizations, festivals, concerts and weddings). Applying Andriy Nahachewsky's concepts of presentational and participatory dance events in the analytical narrative devoted to dance occasions, Karin mostly focuses on the biggest festival of Dinaric dance and music in Vojvodina "Našem rodu i potomstvu" (To our People and Descendants) which has taken place in Bačka Topola annually since 1993. As the author stresses, this is the most important occasion in which the dance groups of the Dinaric people, who are organized in cultural-artistic societies, construct and strengthen their primary regional ethnic identities in Vojvodina by performing traditional rural dances from their homelands in a form of "reflective" activity. Contrary to this presentational context, during participatory dance events such as weddings and other local festivities, Dinaric people mostly perform *užičko kolo* as the most important and widespread Serbian national dance unambiguously positioning themselves within the framework of national identity of the country where they settled. The presentational and participatory dance contexts of Dinaric people in Vojvodina are therefore unified in this book through the concept of "dance practice", developed from Bourdieu's and Miško Šuvaković's theoretical standpoints, as "a process form of the creation that is immanent to a man, in which the dance is not naturally understandable, but it is based on the explanation of its structural ele-

ments in a specific context, and through its connection to other social practices".

Karin developed all her observations regarding the dance practice of Dinaric people in Vojvodina from her field research that lasted more than ten years which she started whilst a student of ethnomusicology in 2001. Along with participatory observation as the basic method of field work, she made many official and unofficial interviews and completed questionnaires with individuals and dance instructors (the so-called artistic directors) and filmed a great number of video clips which she used for notation and analysis. The time frame for field research and the creation of Karin's collection of video and musical recordings includes the period from 2001 to 2015. However, the time span of her overall research of Dinaric dance and musical practice both in their homelands and Vojvodina covers from the beginning of the 20th century through the inclusion of all the available writings and notations of previous researchers, mostly ethnochoreologists, including Ivan Ivančan, Jelena Dopuđa, Vaso Popović, Vladimir Šoć, Olivera Vasić, Sandra Raković and others. Therefore, the largest and the most comprehensive material about the traditional dances of Dinaric people not only in Vojvodina but in general is gathered in this book.

Starting from the theoretical premise that dance is an inseparable unity of dance movements and dance music, Karin represents the collected material about individual dances in a form of kinetography and musical notations (118 examples in total) exploring them through detailed individual and compar-

ative structural-formal analysis. Although it is written in Serbian, the published notations as well as the conceptual and analytical unification of various traditions from the wider regions of the Dinara mountain make this book valuable for international scholars. Particularly precious are the detailed kinetograms which graphically describe all structural and stylistic specificities of Dinaric traditional dance. To achieve comprehensiveness in dance notation Karin developed a specific glossary of kinetography symbols based on the analytical approach of recognized dance notators, Mária Szentpál, Anne Hutchinson and János Fügedi. That is the reason why her glossary, apart from explaining details of notating Dinaric dances, can also be used as a general manual for up-to-date kinetography in Serbian.

The central part of the book is devoted to the presentation of the structural-formal features of traditional dances of each region. The main conclusions which came out from her analytical observations can be summarized as follows: The general features of dance practice of all Dinaric people in Vojvodina are round chain dances (closed or open circle) and couple formations (couple dancing is not recorded in some regions on Bosanska Krajina: Grmeč, Kupres and Livno); although pathways can be versatile, moving clockwise prevails, except in dances from Herzegovina and Montenegro, where sagittal symmetry can also appear; all dances are exclusively performed in a distributive rhythmic system with two part metric organisation (2/4). Beside these general features of the structural aspects of Dinaric traditional dance,

many other parameters are also analyzed in this book including: type and length of the supports and gestures, pathways, metrorhythrical patterns of both kinetics and music, tonal scales and ways of musical performances. Karin concludes that, the traditional dances of each region have their own peculiarities. However, in the overall plan of formal shaping, the mutual non-congruency of kinetic and musical units is identified as the main characteristic of traditional dances of all the Dinaric people of Vojvodina. No matter that *gluvo kolo* (also known as *silent dance*, that is dance with no musical accompaniment) is generally perceived as the main feature of Dinaric dance heritage, Karin reveals that this type of dancing is not present in the traditions of Banija, Herzegovina and Montenegro. What unifies traditional dance music of all Dinaric people is dancing accompanied by singing. It is mostly performed in the style of two part singing known as "na bas", except for people from Banija, Herzegovina and Montenegro who nurture the singing of the older tradition known as "na glas". People from Lika and Kordun also dance accompanied by a four string tamburitza, those from Dalmatia are accompanied by mouth organ (and no other instruments), while those from Banija use both of those instruments.

The book *The dance practice of the Dinaric people in Vojvodina* is a comprehensive and detailed study of the regionally specific dances of Serbs from Croatia, Bosnia and Herzegovina and Montenegro who settled in Vojvodina during the 20th century. As already stressed, in a new cultural context they have been primarily performed on stage

with one of the immediate goals of keeping the homeland tradition alive. Considering the fact that the main social event for their performance is the festival "To our People and Descendants", which is, as Karin reveals, sponsored both by the Ministry of Culture and the Province of Vojvodina (Provincial Secretariat for

Culture) as well as by some wealthy individuals, but also taking into account that regionally specific Dinaric dances are no longer performed in the participatory context of weddings and other festivities, it is a question of how long this practice will be kept alive.

Article received on October 24th 2019
Article accepted on November 28th 2019
UDC: 81'23(049.32)
159.9(049.32)

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Bojana Radovanović, *Eksperimentalni glas: Savremena teorija i praksa* [Experimental Voice: Contemporary Theory and Practice], Belgrade: Orion Art, 2018, 170 pages, ISBN 978-86-6389-073-2¹

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¹ This review was written as part of the project "Identiteti srpske muzike od lokalnih do globalnih okvira: tradicije, promene, izazovi" ['Serbian Musical Identities within Local and Global Frameworks: Traditions, Changes, Challenges'] (No. 177004), funded by the Ministry of Education, Science and Technological Development of the Republic of Serbia.

Musicologist and theoretician of art Bojana Radovanović published a monograph dedicated to the problem of experimental voice in contemporary theory and practice, in 2018. She undertook the assignment of dealing with a topic that covers several 'burning' fields of theoretical inquiry, both content- and methodology-wise. As for the content of the study, its focus on the performance aspects and the voice itself (understood as sound, not only speech/language, which always indicates its connection to the body and the possibilities of its political intervention / Radovanović 2018: 11/) relies on the work focused on performance, the performative body and the political agency of art, produced in recent years. As for the methodology, the study is transdisciplinary in its character, since the main idea of thinking about experimental voice, its agency and its theoretical understanding 'flows' between the disciplines of musicology, performance studies, the theory of arts, psychology, philosophy, and in general – in the liminal zones between music, theatre and poetry /Ibid., 12/. In that sense, it is no