

TEN BALKAN SONGS ARRANGED FOR GUITAR

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Preface

The following collection of arrangements is born out of my decade-long desire to experience performing Serbian and Former Yugoslavian folk and popular songs and melodies on the most unlikely of instruments, the Spanish classical guitar. In addition, I have always felt a need to introduce something original and unique to the field of classical guitar, to share an important piece of my personal musical identity with my students, colleagues, and audiences alike. Through this collection, I intend to tell a story of a synthesis of various musical influences I have experienced in my life and education thus far, from my childhood in my native Serbia and to my adult life as an immigrant and an artist in the United States.

Located at the “bumper of Europe”, at the border of East and West, today’s Serbian music is a concoction resulting from millennia of turbulent events and tribal migrations. From Romans to Celts, Ottomans to Hapsburgs, Germans to Slavs, as well as many others who once claimed today’s Serbian territories, all have brought their rich cultural and musical influences, however often very distinct from each other. Thus, unsurprisingly, the pieces below are varied in character, mood, tonal form, and so are the guitar techniques and timbres that I’ve selected for arranging.

As almost all of these songs were originally sung and accompanied by various types of ensembles, I thought long and hard about ways to grant them the proper voice and articulation when allocating to my instrument. Luckily, in the words of Andres Segovia, “The guitar is a small orchestra”¹ our instrument allows for a plethora of acoustic effects, extended techniques, expressive elements, and various polyphonic treatments. From Narvaez’s vihuela and his *Cancion de Emperador*² to Giuliani’s romantic guitar the *Rossinianas*³ it was the very nature of the plucked string instruments that historically lend themselves to be used for transcriptions of works originally composed for various ensembles. Therefore,

¹ Nupen, C. (Director). (1968). *Andres Segovia at Los Olivos* [Film]. Allegro Films.

² Narvaez, L.D. (1538). *Los seys libros del Delphin de música de cifras para tañer vihuela*. Valladolid.

³ Giuliani, M. (1991). *Rossiniana n.4 op.122, per chitarra*. Milan: Edizioni Suvini Zerboni.

in search for the best way to imitate the sound of bagpipes in the introduction to Bregović's *Lipe Cvatu*, I've come up with an extended technique which I had not heard used on classical guitar before: a timbre created when a string is depressed/slurred between a given fret and the nut (the "wrong" side of string).

In terms of form, and how each of these ten arrangements differs from its original version, I could not lay out a simple uniformed plan across the entire collection. Some of the pieces, like *Razgranala Grana Jorgovana*, and *Lipe Cvatu*, go far beyond the common "verse-chorus-verse-etc." structure, and have evolved into a more complex through-composed form. In the case of *Razgranala Grana Jorgovana*, the theme of a simple folk song is used to create a baroque-like passacaglia and fugue diptych, sharing absolutely nothing with the original rudimentary form. Others, like *Hajdemo u Planine*, retain their original binary nature of "verse vs. chorus", for a maximum appeal with more "mainstream" listener. However, each piece brings something original to the table, a sound, a technique, or a challenge, unique to the Spanish classical guitar allocation.

Finally, certain songs from this collection may have a rather successful didactical application. They attempt to marry irregular rhythms and odd time signatures with various polyphonic textures and said extended techniques, which makes for a rather challenging but nonetheless fun multitasking and multicultural learning vehicle. As these pieces vastly differ from each other in terms of mood, arrangement, compositional language, and technical difficulty, they may be performed all together in a themed recital, or in a shorter contrasting set of two or more. I wish to leave this entirely at a performer's discretion and their personal preference.

I sincerely hope these pieces will bring joy to those who perform them, opening a whole new world to the classical guitarist's and listener's eyes to the lesser known, however rich and deeply expressive, music of Serbia and the Balkans. And, as for those who are familiar with these songs and the region, I also hope that they gain a new appreciation for our instrument and all it can emulate and bring to life.

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Chapter 1: Mito, Bekrijo (Mito, You Drunkard)

Radoslav Graić (b. 1932) composed *Zašto Dušo ne Dodješ!*¹ in hope to enter the prestigious Belgrade's *Raspevana Jesen* music festival and competition in 1968. Graić intended the song to be performed by Vasilija Radojčić (1936-2011), an already established name in folk music scene of the former Yugoslavia. Unfortunately, due to an injury in car accident, Radojčić was unable to perform, which led several producers and individuals from Graić's professional circles to propose looking for a substitute that would take her place. Graić strongly rejected the idea of anyone else doing justice to what will soon become a masterpiece of Serbian folk music. He made an executive decision to wait for Radojčić's slow recovery, and the following year they together won a different festival, *Beogradski Sabor* (Belgrade Convention), giving this masterpiece an appropriate launch and the immediate fame.

To date, it remains one of the best-known songs from the former Yugoslavia, commonly heard in media and covered by countless artists. It is an irreplaceable part of wedding and birthday parties. As often happens with popular music, the public over time began referring to the song using a couple of words from the chorus, unavoidably renaming it to *Mito, Bekrijo*, the title under which the song is widely known today.

One would expect that the 7/8-time signature, the leaping melody in harmonic minor, the love story plot of the song (which almost seems as if Graić directly borrowed from Borisav Stanković's 1899 drama titled *Koštana*) would suggest that Graić is a man of Serbia's southernmost area of Vranje. To the surprise of many, Graić, who composed the song that best represents the aforementioned region, was actually born and raised in Bosnia. One can still see how the *sevdalinka*-like nature of the accompaniment in the verse and the use of the Ijekavski dialect in the text give away Graić's Bosnian background to some extent. *Sevdalinka*, as author Jim Samson describes it in his *Music in the Balkans*, "Typically, sevdalinkas are songs of love, and they either celebrate women's beauty in the abstract or

¹ Mandić, O. (1984). *Pitaju me Pitaju On Single, Promo* [TP]. Beograd, Yugoslavia: Yugoton.

address the beauty of particular persons in an idealized, elevated manner, often with a tragic or melancholy tone.² The story is told by a young woman who patiently awaits and longs for her lover, Mito, who never shows up.

Song text and translation:

*Ponoć već je prošla
vreme da se spije
srce još je budno
davnu želju krije
ej, kraj pendžera stojim
čekam da ti vrata otvorim*

It's already past midnight
Time to go to sleep
Heart is still awake
It hides an old wish.
Ah, I stand by the window,
I wait, to open the door for you

*Zašto dušo ne dodješ
da me kući povedeš
da ti svoje srce predam
da ti staru majku gledam
Mito, Mito bekrijo*

Why won't you appear my dear
To take me to your home
So I could give you my heart
So I could care for your old mother
Mito, Mito you drunkard

*Obeć'o si Mito
da ćeš jedne noći
kad se varoš smiri
ti po mene doći
ej, cveće tvoje belo
već je čekajući uvelo*

You have promised to me Mito,
That one night
Once the town quiets down
You will come for me
Ah, your white flowers
Have wilted while waiting

*Sa drugari svoji
po me'ane odiš
s vino i sa pesma
noći ti provodiš
ej, mladost pusta prodje
Mito, ti po mene ne dodje*

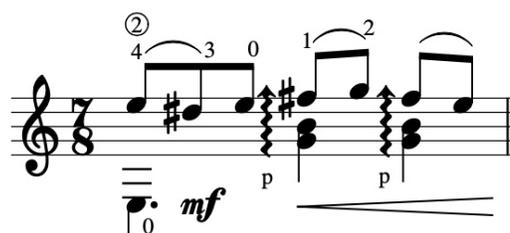
You are with your pals
But you are not coming for me
With wine and song
You are spending nights
Ah, the youth has gone in vain
Mito, you did not come for me

The form of this arrangement remains close to the original one, in which verse and chorus are in a typical exchange. The aim here was to let the original form find its new allocation on classical guitar, and find creative ways in which the instrument can bring the song to life using its unique sounds and techniques.

Dušan Bogdanović writes in his *Ex Ovo: A collection of Essays for the Perplexed Composer and*

² Samson, J. (2013). *Music in the Balkans* (pp.297). Netherlands: Brill.

Improviser "...accents only outline the figures and are used either to emphasize the meter or to conflict with it".³ When contemplating on best practical tools for reproducing the sound and character of the song's energetic introduction, I've decided to emphasize the natural 7/8-time signature accents by placing a strong bass note on the first beat and providing a more upbeat feel with the 4th and 6th eighth notes by inserting a downward stroke performed with the right-hand thumb. Thus, we're providing three strong accents and dividing the measure in 3+2+2:



Example 1.1. Mito, Bekrijo, m.1

As mentioned earlier, the contemplative and lamenting *sevdalinka* nature of the verses' accompaniment called for a rather trembling, serene sound. This was best achieved by rubbing the treble string with the skin of the right-hand thumb, in a rapid up and down motion. One could compare this sound to a mandolin orchestra, performing tremolo in *ppp* dynamics and behind a thick velvety curtain. A somewhat pastel-sounding background. The tremolo rubs are intersected with a normally plucked melody, which tries best to mimic the sound of Radojčić's lamenting voice against the accompaniment.



Example 1.2. Mito, Bekrijo, m.10-14

³ Bogdanović, D. (2006). *Ex Ovo: A Guide for Perplexed Composers and Improvisers* (pp.84). Saint-Nicolas, Québec: Doberman-Yppan.

The chorus is meant to produce a *tutti* effect, using not only the more sonorous chords in their wider registers and octave positions, but also by adding a percussive slap over the copper-wound bass string, to mimic a snare drum. The aim here is similar to the introduction's idea to aid the character of the 7/8-time signature by reinforcing the 4th and 6th eighth note. However, given that the chorus must sound bigger and as if performed with more instruments, I've looked for ways to sustain the percussive elements throughout the entire section. This will be a technical challenge for a performer to accomplish. As the right hand isn't always available to provide the slap, I've had to resort to using the left hand's middle finger, strategically placing it on a higher fret and loudly slurring the 11th fret. The result is thus twofold: I gained the leading note in the bass and a percussive slap with it as well. Performers will have a challenging task practicing this movement, as it isn't a routine one, particularly in this context:

Example 1.3. Mito, Bekrijo m. 28-29

For the repetition of the chorus, and in an attempt to provide more contrast and a variety of registers, I've resorted to using the very last few frets on the guitar. In combination with left hand slurs and the aforementioned slaps and snare drum-like effects, it makes for a rather challenging task, demanding a very high precision and both hands' coordination. Nonetheless, the results will be rewarding to the audience and performer alike, as this arrangement is a perfect concert opener, or an encore for that matter.

Chapter 2: Razgranala Grana Jorgovana

(A Lilac Tree Has Blossomed)

Prelude and Fugazzi

Razgranala Grana Jorgovana is a Serbian traditional song from the central Kosovo region. It was originally recorded by ethnomusicologist and composer Stevan Stojanović Mokranjac (1856-1914) who collected hundreds of folk songs from various regions of the former Yugoslavia. Mokranjac was “the most important figure of the Serbian romanticism”¹, and is dubbed as the father of Serbian music. Mokranjac was the crucial part of the revival of the Yugoslavian/Serbian music, whose floodgates of creative expansion opened perhaps the widest in the first half of the 20th century, following the liberation from the Ottoman empire. This was primarily achieved through choral music, as several excellent choirs were formed. Mokranjac played a leading role not only in leading the musical life in Belgrade, but also in elevating the Serbian folk artform and enriching the choral repertoire. His portrait is found on the Serbian official RSD currency paper bill note, besides scientist Nikola Tesla, and just a select few other notable Serbs. After his graduation from the University of Belgrade, Mokranjac went on to receive degrees from Rome, Munich, and Leipzig. Upon his return to homeland, Mokranjac started the first Serbian String Quartet, and the first Serbian School of Music, which bears his name today. Mokranjac was a cellist by training, and yet most of his opus is dedicated to vocal music, both sacred and secular alike. Among his best known works is the collection of fifteen choral suites, titled *Rukoveti* (Garlands)². These suites were composed over a long period of time, starting in early 1880’s and continuing until the composer’s death and beginning of WWI in 1914. One of the eighty two songs found in the vast collection of *Rukoveti* is *Razgranala Grana Jorgovana*, in suite number VIII.

¹ Tomašević, K. (2009) *Serbian and Greek Art Music: A Patch to Western Music History*. Bristol, UK: Intellect

² Mokranjac, S. S. (1992). *Sabrana Dela*. Knjaževac: Nota.

Razgranala Grana Jorgovana is a love song. It's told by a young woman who is sitting under a lilac tree, as she patiently waits for her lover to return from the war. It is suspected that it dates from well into the 500 year-long period of Serbian slavery under the Ottoman empire. Unfortunately, there isn't a whole lot more known about the background or the origin of this song, despite its very popular didactical application. *Razgranala Grana Jorgovana* has been used successfully for teaching music intervals in elementary music education in Serbia, for generations. Almost every child can recognize the opening solfeggio sung melody *mi sol, fa mi re*. This is perhaps why *Razgranala* has always remained with me over the years, as I was once taught musical intervals through this very melody too.

Song text and translation:

Razgranala grana jorgovana
Razgranala grana jorgovana.

A lilac tree has blossomed
A lilac tree has blossomed.

Oj, lane, Milane,
Grana jorgovana,
Oj, lane, Milane,
Grana jorgovana.

Hey, dear Milan,
A lilac tree.
Hey, dear Milan,
A lilac tree.

Pod njom sedi lepa Julijana,
Pod njom sedi lepa Julijana.

Underneath sits beautiful Juliana
Underneath sits beautiful Juliana.

Oj, lane, Milane,
Lepa Julijana.
Oj, lane, Milane,
Lepa Julijana

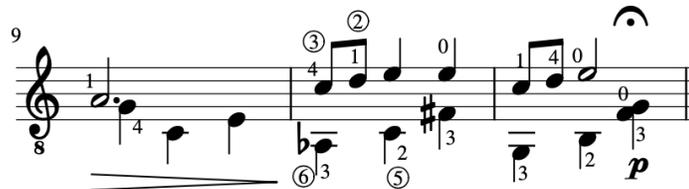
Hey, dear Milan,
Beautiful Juliana.
Hey, dear Milan,
Beautiful Juliana.

With this arrangement, I wanted to celebrate the colossal importance of Mokranjac to the new formation of Serbian academic and classical music. Due to the above mentioned 500 year-long period of Serbian slavery and land's occupation under the Ottoman Empire, the once extremely rich Serbian medieval art and culture were brought to a sudden halt in the early 15th century. Five centuries later, following the liberation, Mokranjac was the first one to officially record hundreds of folk songs from

across Serbia and former Yugoslavia, and can therefore be compared to Béla Bartók³ in that regard, who used a phonograph to record and transcribe Hungarian and Romanian folklore. In a way, what Mokranjac “rescued” from potentially being forgotten (as much of the folk art is often lost over time if not notated), is now continuing its life, elevated to its new allocation to classical guitar.

When working with such a rudimentary five-note melody that’s used to teach the basic solfeggio to infants, I needed to look for creative ways to make the arrangement representative of the great Mokranjac, and also go a step beyond the evolution of this simple melody. The arrangement was therefore split into a passacaglia and a fugato section, in my attempt to liken Mokranjac to some of the great European masters of instrumental polyphony, celebrating him symbolically and to the best of my ability on guitar.

For the opening interval of the passacaglia, I’ve used the perfect fifth, it being the largest interval in the original melody. The Passacaglia melody is in a pair of major seconds, only to quote the original song’s chorus *do re mi mi, do re mi*, in m. 10.



Example 2.1. *Razgranala Grana Jorgovana*, m. 9-11

The passacaglia theme is brought once more with the contrasting octave harmonic, after which a guitar-typical Phrygian mode passage splits the form in half, m.23. The passage is allowing for the theme to return, albeit this time in a temporary inversion of voices, m. 25:

³ Bartok, B. (1997). *Bela Bartók Studies in Ethnomusicology*. Lincoln, NE: University of Nebraska Press.

Example 2.2. *Razgranala Grana Jorgovana, m. 23-27*

The melody is performed on the bass strings, while the ostinato now finds itself in the treble. An additional quotation of the main theme, brought in artificial octave harmonics wraps up the passacaglia on the dominant of C-major:

Example 2.3. *Razgranala Grana Jorgovana, m. 36-37*

The fugato section, m.38, is not a real fugue, hence the title *Fugazzi* (fake, artificial). It begins with the famous “*mi sol, fa mi re*” theme and it loosely applies various imitative techniques. The counter subject tends to consist of a descending chromatic line, m. 43, only to later be found in its inverted form, m. 46:

Example 2.4. *Razgranala Grana Jorgovana, m. 38-51*

One cannot complete a fugato section without the use of *stretto* technique, which briefly appears in m. 89, and is using the opening interval of minor third to create the layered *stretto* effect, in e-minor. The theme appears somewhat whole, but the parts of it have been inverted and/or altered to best suit the context:



Example 2.5. Razgranala Grana Jorvovana, m. 89-96

Measure 105 brings the climaxing cadenza that prepares for the return to C-major and a brief exposition of the main theme. The whole fugato section may be interpreted as a waltz in $\frac{3}{4}$ time signature. As with most of these arrangements, I wanted to blend many musical influences I've been exposed to over the decades. As a result, this fugato waltz at times sounds quite Spanish (Phrygian mode in m. 98); at times may sound oriental (with its use of harmonic minor and the interval of augmented seconds, m. 100-101); and at times it may sound like a Jazzy waltz (rich in various 7 chords m. 66-69, m. 110-117); and at times sound just like a little quirky polyphonic etude.

Chapter 3: Pitaju me Pitaju (They're Asking me, They are Asking)

*Pitaju me Pitaju*¹ (They're Asking me, They are Asking) is a 1984-released single by the singer/songwriter, rock musician, and producer Oliver Mandić (b. 1953). Originally trained as a classical pianist, Mandić abandoned his dreams of classical music by the time he was of the age to enter college, and instead pursued forming a Jazz ensemble named *Oliver*. After their first and only performance in 1972, the band members quickly split ways; several incidents on and off stage suggested about Mandić's strong egoistic character and his repeated disappointment in other musicians' lack of creative commitment and output. A solo career was thus born, and apart from occasional collaboration with other musicians, like Ceca Ražnatović, Riblja Čorba, and Laza Ristovski, Mandić remained a solo musician for the most of his career.

His breakthrough came in 1978, with the hit single *Ljuljaj me Nežno* (Rock me Gently). The beginning of Mandić's career saw a rather controversial figure, often performing cross-dressed and with a heavy make-up. Certainly, the predominantly conservative audiences in the former Yugoslavia did not accept his artistic expression easily, although his catchy funk-infused songs were always instantly launched straight to the top of the charts. He was quickly becoming a pop icon, so much so that in 1981, Serbian Radio Television produced an hour-long video of his newly released album *Probaj me* (Try me). This program was aired as part of the *Beograd Noću* (Belgrade at Night)² series. The particular episode won a Golden Rose at the 1981 Montreaux TV festival, an enormous international success for Mandić and RTS.

Oliver Mandić spent the late 1980's recording in the United States, working with musicians like Pat Metheny, Chick Corea, and Herby Hancock. In fact, *Odlazim a Volim te* (I'm leaving, but I Love

¹ Mandić, O. (1984). *Pitaju me Pitaju On Single, Promo* [TP]. Beograd, Yugoslavia: Yugoton.

² Radio Televizija Srbije TVB (Producer). (1981). *Beograd Noću i Oliver Mandić* [Video file]. Retrieved from <https://www.dailymotion.com/video/x2gi1gj>

You) from this set of arrangements, is based on a song Mandić composed and shared with Pat Metheny, who previously recorded it under the title *Travels*, in 1983.

Mandić officially retired in 1985, shortly after being a part of the *YU Misija* (Yugoslavia's contribution to the Live Aid effort). Since his retirement, Mandić released several compilation CDs, and only a few new singles. Despite the rather short career and only a handful of albums, Mandić remains one of the most iconic Serbian and Yugoslavian artists of the 1980's, and is an irreplaceable part of the evolution of Serbian pop music. A man ahead of his time, Mandić introduced new concepts to the Yugoslav scene, blending several mainstream foreign influences in a rather successful package. From funk elements and rock music, to the obvious ties with Serbian folk; from his cross-dressed androgynous appearance, to his unique ability to express himself concisely through a masterful text-setting skill, Mandić is easily likened to David Bowie, and Prince. *Pitaju me Pitaju* is one of the direct examples of Mandić's inspiration from Serbian folk music. The lyrics were written by Marina Tucaković (b. 1953), an established name in Serbian folk and pop scene unto this day.

Song text and translation:

*Raduj se, makar posla bilo gde
raduj se sve sa srecom nek ti je
Neka ti sve od ruke ide
zelim ti, zelim najbolje
neka te ljudi srecnu vide
ti si neduzna, kriv sam samo ja*

Rejoice, wherever you may roam
Rejoice, may you have the best luck
May everything come your way,
I wish you all the best
May everyone see you happy
You are innocent, I am the only one to blame

*Pitaju me, pitaju, oko moje
ko sad ljubi ruke tvoje
pitaju me, pitaju, mila, gde si
ja im kazem, srecna jesi*

They are asking me, they are asking, my love
Who is now venerating your hands
They are asking me, they are asking where you
are dear I tell them, you're happy

*Raduj se, mnogo sam te voleo
raduj se, nisam te preboleo
Pisi mi, radosno ti bilo
cija si, sta li radis sad
pisi mi, sunce moje milo
ti si neduzna
kriv sam samo ja*

Rejoice, I loved you very much
Rejoice, I never got over you
Write to me, may you be joyful
Who do you belong to, what are you doing now?
Write to me, my dear sunshine,
You are innocent
I am the only one to blame

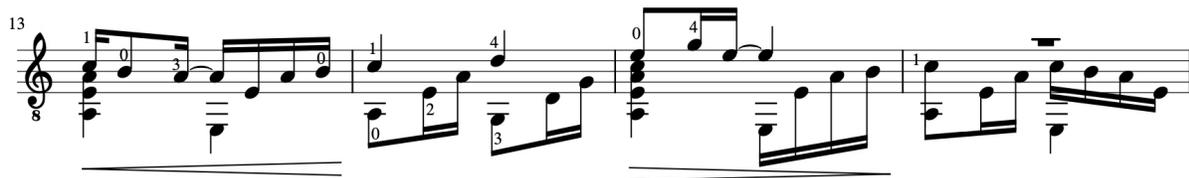
In the spirit of simplicity found in Serbian folk music, both the verse and chorus are rather brief and without any additional bridging sections, and so is the form of this arrangement. A pentatonic and somewhat melismatic melody in the introduction is presented in parallel octaves, resembling the hollow sound of an accordion, an instrument commonly found in Serbian folk music. I've given the intro a single line in the *sul ponticello* register, and I've layered its repeat in parallel perfect fourths. I've chosen fourths to achieve the said hollow sound in a more guitar-like manner (a common interval between the guitar strings):

Example 3.1. Pitaju me, pitaju, m. 1-5

Throughout the song, a drum like synthesizer effect is mimicking the sound of a pheasant drum. Unable to provide the percussive elements throughout the arrangement, I've mimicked the groundedness of the drum by inserting a right-hand index finger *rasqueado*-like stroke against a steady rocking bass as shown below:

Example 3.2. Pitaju me, pitaju m. 9-10

Starting with the verse, a new line is introduced to the existing two elements shown above. This makes for a challenging task in leading the horizontal melody against the pronounced vertical chord structures and bass.



Example 3.3. Pitaju me, pitaju m. 13-16

Of particular technical challenge are the rather quick insertions of the artificial octave harmonic runs, such as the one in m. 60. I've intended the harmonics to provide a contrasting echo-like sounding filler, while the melody is generally holding a sustained note. Adding this concept to an already layered texture, requires a rather accurate right-hand action in isolating the artificial harmonics from the rest of the lines/strings:



Example 3.4. Pitaju me, pitaju m. 60

No conversation about the world-music genre could occur without talking even just slightly about the Balkans. To circle back to the vast array of influences that music from Balkan undoubtedly bears, one may hint at *Pitaju me Pitaju* sounding quasi-Asian, with its pentatonic introduction. Personally, I had such an impression when as a high school student, I heard Debussy's *Empress of the Pagodes* for the first time. What's more, the hollow sound of the pentatonic intro can also be likened to the Peruvian pan flutes songs, like *El Cóndor Pasa*. Clearly, neither of the two associations have anything even remotely to do with actual geographical or historical contexts, but it goes to show how much versatility and variety can be found embedded in the music from the Balkan region.

Chapter 4: Hajdemo u Planine (Let's Go to the Mountains)

Bijelo Dugme (White Button) is undoubtedly the most famous rock band of all times in the former Yugoslavia. There isn't a Serbian or a Yugoslav person who cannot sing at least 3 or 4 of their songs by heart, and that includes the millennials who were born well after the 1989 disbandment. The band's 2005 series of reunion concerts in Belgrade, saw one of the greatest ticketed audiences of all times, with well over 250,000 people in attendance. The popularity of *Bijelo Dugme* was likened to the one of the Beatles in the west hemisphere, and the term *Dugmemanija* ("Dugme-mania", analogue to Beatlemania)¹ was coined in an attempt to express the sheer success of the band and audiences' craze alike. The ensemble is remembered as being monumental for their music, creative energy, and a unique charisma, but the secret of its astronomical success may be laying behind symbolism of the band, a quality that ran much deeper under surface. Found in Sarajevo, in 1974, the band was a child of Yugoslavia, an ethnically and religiously diverse country. The band was a symbol of unity between six peoples of the great federal nation, and its art was entirely free of any sort of nationalism or favoritism between the six constituent republics. It therefore comes without surprise that the band ceased to exist with the breakup of the country, as Yugoslavia slipped into the civil war in the early 1990's, arguably one of Europe's darkest chapters since the WWII.

As I mentioned above, *Bijelo Dugme* owes its success both to the symbolism of unity as well as their undisputed quality, but one can't overlook another very important element in their evolution: their ability to adapt the style of their artistic output to the changing times and emergence of new genres and other various global trends that would unavoidably echo in Yugoslavia. With that in mind, we can distinctly see three different styles over the band's 15 active years.

¹ Andrews, E. (2014, February 7). *Beatlemania Sweeps the United States. History.*
<https://www.history.com/news/beatlemania-sweeps-the-united-states-50-years-ago>

The early years brought strong influences of folk music, blended with the western genres of progressive rock. The band members wore the typical 1970's progressive rock outfits, featured virtuosic guitar solos, sections of rich harmonic language and modulations, yet the themes and melodies were often borrowed from the pheasant life. This was a very wise marketing move, to achieve as broad appeal as possible. Thus, *Bijelo Dugme* gained instant popularity with the older generations who predominantly listened to folk music, as well as the younger fans, who were more in favor of the foreign commercially successful genres like rock and progressive rock. Therefore, this early stage of their output from 1974 until early 1980's was nicknamed "shepherd's rock". The accessibility of "shepherd's rock" was perhaps the key to *Dugmemania*, and the well-deserved analogy to the fame of the Beatles.

In the 1980's, the mainstream rock and roll fans of the younger generations were attracted to emerging genres of "new wave" and "ska". Goran Bregović (b. 1950), the band's leader, composer, and guitarist, knew he had to follow suit if *Bijelo Dugme* wanted to remain the number one. Fortunately, Bregović possesses the skill to compile almost anything and everything and make top-of-the-chart-worthy hit without much effort, as he will later do many times during his solo career (as one of the best known "world music" genre artists until today).

Thus, in 1980, they released an album symbolically titled *Doživjeti stotu* (Live to a hundred), which clearly displayed the elements of new wave in terms of music (simple chord progression C, F, G), and the use of synthesizer in sync with quick up and down strumming patterns on guitar. The texts, also symbolically, and perhaps somewhat sarcastically, talked about preserving one's longevity by practicing yoga, Zen, and low-stress lifestyle (all relatively new concepts in the western culture). The vocalist, Željko Bebek (b. 1945), who was with the band since inception until 1983, was asked to shave his mustache, which now seemed outdated and too 1970's. Similarly, all band members cut their long hair short, to be more in tune with the new decade. These examples of radical stylistic changes displayed the band's critical ability to adopt to the changing trends and still remain "at the top".

Finally, the last step in *Bijelo Dugme* went back to its roots with the more folk oriented themes, from 1984 until 1989, however without the original hard rock sound they were best known for. This may have hurt their popularity with a certain type of listeners, but it has gained them even more fame overall. Once again, the music was a symbol of Yugoslavian folk, as evident of 1984 album *Bijelo Dugme*, which featured a new vocalist Mladen Vojičić Tifa, (b. 1960) as well as the 1986 *Pljuni i Zapjevaj, Moja Jugoslavijo* albums (Spit and Sing, my Yugoslavia), which featured the third and the final vocalist, Alen Islamović (b. 1957). *Hajdemo u Planine*² comes from the third period of *Bijelo Dugme*, and it is loaded with folk elements. The simple harmonic progression of i-iv-V is nothing to get in the way of the strong, almost instantaneously mobilizing upbeat nature of its bouncy character. Laced with sarcasm, the protagonist is tired of summer activities, beaches, bathing suits, and everyone staring at his girlfriend. Thus, he is ready to put on some winter clothes and go for a skiing trip!

Song text and translation (excerpt):

Ajmo curice, ajmo djecaci, Studenti i djaci, milicajci, Da, da, da	Let's go boys, let's go girls Students, pupils, policemen Yes, yes, yes
Jedva cekam da se svrsi ljeto, Dosta mi je vrele klime Zbogom more, zbogom more, Odoh u planine A ona voli ljeto jer se tada nose Ljetne haljinice Svaki dzukac vidi noge moje curice	I can't wait for the summer to end I had enough of hot climate Good bye seaside, good bye seaside I'm off to the mountains But she likes summer Cause that's when she wears short skirts Every punk gets to see my girl's legs
Hajdemo u planine jer tamo nema zime Hajdemo u planine, jer tamo, Jer tamo nema zime Ojdada ojda ojda ojda ojda, Ojdada ojda ojda ojda da Oioioioioioiiii ojda ojda da	Let's go to the mountains, it's not cold Let's go to the mountains, because It's not, it's not cold Oydada oyda, oyda oyda oyda Oydada oyda, oyda oyda da Oyoyoyoyoy oyda oyda da

² Bregović, G. (1986). *Hajdemo u Planine* [Recorded by Bijelo Dugme]. ON *Pljuni I Zapjevaj, Moja Jugoslavijo* [LP]. Zagreb, Yugoslavia: Jugoton.

The arrangement follows the form of the original song, but offers a plethora of creative ways to emulate this energetic title. It opens with a brass/wind-like synthesizer effect, for which I've decided to fret the guitar strings closer to the middle of the string length, or the 12th fret. Then, I tried to devoid the strings from many overtones by intentionally plucking them around the half of the fretted string length. This is an old effect that can circles back to Segovia's notion of guitar's rich pallet of colors.

Example 4.1. Hajdemo u Planine m. 1-2

A folk-like electronic drum was mimicked by a tapping onto the bridge, while keeping the strings entirely muted, m. 5-6. Unable to layer and contrast the sounds and instruments like a rock band can, I decided to move to the next theme, m.7, by bringing it in a palm-muted fashion, which thus preserved some of the beating drum character:

Example 4.2. Hajdemo u Planine m. 5-7

One thing I did to evoke the party-like character of the song even more, was to include the verbal effect by exclaiming a verbal filler *da-da-da* (Serbian: yes, yes, yes) at the same places as found in the original version. Similar effect was achieved by exclaiming “ehn”! in m. 22, in the absence of the downbeat:

Example 4.3. Hajdemo u Planine m. 21-22

In m. 29, the original introduction theme returns but in a different register for contrast; instead of brass, it tries to sound like an electric guitar. I decided to then further elaborate on that theme, placing it on top of a familiar i-iv-V progression, however with much denser chords and a very involved and thorough bass line. This all makes the measures 33-37 truly a handful and a challenge to keep up with:

Example 4.4. Hajdemo u Planine m. 29-37

Chapter 5: Lane Moja (My Sweetheart; literally: My Fawn)

With this particular song, sung by Željko Joksimović, Serbia and Montenegro placed 2nd at the 2004 Eurovision contest. *Lane Moje*¹ is included in The Guardian's list of 10 best Eurovision songs of all times, together with Abba's Waterloo, and Domenico Mondugno's *Volare*.² Joksimović was originally a classically trained virtuoso accordion player, winning the "First Accordion of Europe" award in Paris, in 1984, when he was only 12 years old. Joksimovic also plays several other instruments, including, guitar, piano, drums, and more.

Željko Joskimović is a graduate of university of Belgrade School of Music, and is fluent in five languages. Such an intellect and potential led him to try several facets of musical careers, and after winning the first prize as a vocalist and composer at "Song of the Mediterranean" music festival in Montenegro, in 1998, he started negotiating deals with several record labels. His first breakthrough came in 2001 with the album *Vreteno*, which was at the top of charts not only in Serbia, but in several other surrounding countries. In 2002, he released another album titled "111" which was an even greater success. Joksimović quickly became a "Pop King" in the region, which explains why he was selected to represent Serbia in the 2004 Eurovision song contest. Furthermore, he composed Bosnia's representative song in 2006, and he composed and performed Serbia's 2012 entry at the competition in Baku, Azerbaijan, where he placed third. In addition, Joksimović hosted the 2008 Eurovision contest, in Belgrade, Serbia.

¹ Vukomanović, L. (2004). *Lane Moje* [Recorded by Ž. Joksimović & Ad Hoc Orchestra]. On *Lane Moje* [CD]. Beograd, Serbia: Serbian Broadcasting Corporation.

² Lucas, J. P. (2015, May 20). *The Eurovision Song Contest: 10 of the best*. *The Guardian*. <https://www.theguardian.com/music/musicblog/2015/may/20/the-eurovision-song-contest-10-of-the-best-abba-conchita-wurst>

Lane Moje is a slow, love-themed ballad, whose tone is filled with resentment, jealousy, and yearning. Although Serbian, the song really brings several elements that strongly suggest inspirations may have been found in Greek pop music, probably even Greek traditional music. From modal harmonies, to harp and lyre-like accompaniment arpeggiations, to soaring melismatic melodies performed on the end-blown flute, kaval, the mood and character best resemble a love story from the Greek Islands, to my ears at least.

Song text and translation:

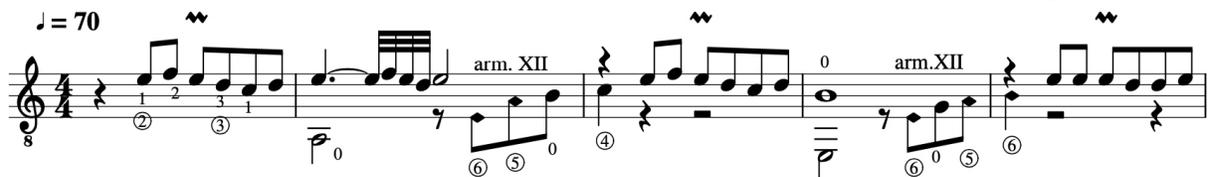
Kad na te pomislim
Bojim se da te opet zavolim
U modre usne zarijem zube
Da pravu bol zaboravim

When I think of you
I'm afraid to love you again
I sink my teeth into my blue lips
To forget the real pain

Lane moje, ovih dana
Više i ne tugujem
Pitam samo da l' si sama
Ljude koje ne čujem
Lane moje, noćas kreni
Nije važno, bilo s' kim
Nadji nekog nalik meni
Da te barem ne volim

My sweetheart, these days
I don't even grieve anymore
I only ask if you are alone
I ask people I can't hear
My sweetheart, leave tonight
It doesn't matter with whom
Find someone who resembles me
So at least I won't love you

To emulate the sound of kaval, I've used a single melody with minimal position changes to keep the tone color uniformed. I've also resorted to using the left hand-only slurred ornaments to get as close to the original style as possible. Each phrase of the melody is being commented by an arpeggiated set of natural harmonics, which serve as a sort of balancing and echoing afterthought:



Example 5.1. Lane Moje, m. 1-6

The remainder of the song is set as a tremolo study, which somewhat sticks to the original form of the song, emphasizing the verse and choruses as main sections. In a typical tremolo fashion, the *i,m*, and *a* fingers are performing the upper line, while the thumb is arpeggiating the chords. Due to the tight register limitations, at times it becomes quite challenging to keep the melody uninterrupted by the thumb, such as in m. 14 where the bass line and tremolo are merely one string apart



Example 5.2. Lane Moje, m. 14

In the typical festival fashion, a step-up modulation is used to elevate the emotion and listeners experience. I've raised the last repeat of the verse and chorus to B-minor from the original A-minor. This has created some challenges in terms of range limitations on guitar, as I needed to use a *c#*, which would be found on 21st fret. Given that most guitars only have 19 frets, I decided to improvise by fretting an imaginary fret by using the left hand's pinky finger's nail to press firmly on the string in order to make it sound like there was a fret there. This particular extended technique was created out of the need to extend the range of the guitar, and while it succeeds in reaching the desired pitch, it also provides a tone color contrast in its unique timber.

Chapter 6: Prevarih se, Izgubih te (I was Deceived, I Lost You)

Šaban Šaulić (1951-2019) is considered to be the king of Serbian pop-folk music. This title was earned by Šaulić's 50 year-long career, 33 albums, and countless compilations releases. Šaulić possessed a rare charisma, which propelled his stage presence, while his extremely virtuosic baritone was a favorite of the audiences across the former Yugoslav republics and, unsurprisingly, in Bulgaria too.

Šaulić's first breakthrough came in 1969, when he recorded his first single titled *Dajte mi Utjehu* (Give me a Comfort). A pompous success of the single release helped the 18-year-old Šaulić to move from his home town of Šabac to the Yugoslavia's capital city Belgrade. The record was released by the PGP RTS (Radio Television Serbia, Gramophone Record Production), the single most important label in the 1960's Yugoslavia, and *Dajte mi Utjehu* went on to receive the "gold" label due to its success and sales it generated.

Šaban Šaulić was a champion of melisma, ornaments, and expressive singing. Often times, his songs were composed to give him room/break to sing a virtuosic passage and to showcase his original and most challenging trills and other ornaments, in a manner somewhat similar to a cadenza of an instrumental concerto (although on a much shorter scale, and usually only a few beats or a couple of measures long). This quality was critical to his early success and eventually earning the title "king of folk music".

Šaulić tragically lost his life in a car accident in February 2019, returning from a concert he held in Germany. This sad event marked the 50 years (1969-2019) since the release of his first single. He was buried in the "Alley of the Giants" cemetery in Belgrade, Serbia, which is reserved as a burial ground for only the most exceptional nationals.

*Prevarih se, Izgubih te,*¹ comes from the 1984 album titled *Tebi ne Mogu da Kažem ne* (I Can't Say No to You), is a fast-paced love song, in which a lover regrets his actions and wishes to turn back time to regain his beloved one.

Song text and translation:

*Ovu pesmu pevam tebi
samo tebi znaj
nek sam proklet kada rekoh
došao je kraj*

This song I sing to you
Only to know, please know
May I be damned because I've said
That we were through

*Prevarih se, izgubih te
pogreših za sva vremena
a niko ti nije ravan
samo ti si prava žena*

I was deceived, I lost you
I made a mistake, for eternity
But no other is equal to you
Only you are the right one

*Što ne pitas naše društvo
kako mi je sad
posle tebe ostaje mi
samo bol i jad*

Why don't you ask our friends
About me now
Since you're gone
I'm left in pain and sorrow

*Grešku svoju da ispravim
ja bih dao sve
samo da me opet voliš
da bude ko pre*

To correct my mistake,
I would give everything
So that you can love me again
Like it used to be

In this highly virtuosic song, in the 9/8-time signature and the rather fast tempo, the introduction presents a technical challenge to be performed on guitar. The harmonic E-minor and Gypsy scale mixture in such fast tempo require strain on both left and right hands. Left hand has to keep the whole passage in one position in the interest of maintaining high speed by avoiding jumps/position changes. This implies that certain unorthodox stretches are necessary, as a compromise, such as 3rd to 7th fret in m. 1. The matters are even more complicated due to the left-hand pointer finger oscillating between 3rd and 4th fret, while the anchor role is given to the middle finger that is consistently on the 5th fret. Usually, a position is defined by the location of the pointer finger, which in this context simply could not have been done.

¹ Šaulić, Š. (1984). *Prevarih se, Izgubih te*. On *Tebi ne Mogu da Kažem ne* [LP]. Belgrade, Yugoslavia: Jugodisk.

♩ = 140

Example 6.1. Prevarih se, Izgubih te, m. 1-5

Right hand fingering also had to be rather unusual to accommodate such high speed, and it is a mixture of arpeggiations, tremolo, and scales, a custom one-off creation in the interest of carrying speed. Thus, all four fingers (p, i, m, a) are participating in the scale (see example above).

The form of the arrangement is based on the original form of the song, alternating between introduction, verse, chorus sections. To achieve a special, different sound, I’ve inserted a rubber tube/hose, of about 1/3-inch diameter, under the strings and near the bridge. I find the regular guitar resonance to be too “live” for how fast-paced the intro needed to be, as it doesn’t allow any extra time to mute the freely ringing open strings and other sympathetic resonances. Using this particular preparation simulates the well-known “palm mute”, but it also allows the right hand to move about more freely. It also helps the guitar to sound closer to the pizzicato strings that can be heard in the original recording.

As for the highly virtuosic ornaments, unique to Šaulić’s baritone, I’ve used the cross-string trills to simulate the cadenza-like climactic and most expressive points of the chorus:

Example 6.2. Prevarih se, Izgubih te, m. 28-29

This arrangement is perhaps the most virtuosic one in the entire collection, and as such it can serve as an effective and flashy encore for an artist who wants to leave a Serbian audience in awe.

Furthermore, it is an excellent tool to practice the dexterity of the right hand, in the introduction, as well as the coordination between left and right-hand fingers.

Chapter 7: Djurdjevdan (Feast of Saint George)

We've discussed the significance and the impact of *Bijelo Dugme* on Yugoslavia's music scene in chapter IV. The song *Djurdjevdan*¹ was released on their 9th and final 1988 album titled *Ćiribiribela*. Originally, Goran Bregović composed the song for the 1988 Emir Kusturica's film *Time of the Gypsies*,² a 1989 Cannes Film Festival *Palme d'Or* nominee. In the movie, the song set to Romani language, while *Bijelo Dugme* version was brought in Serbo-Croatian. The two lyrics are very much unrelated, apart from the St. George Feast reference in both. In fact, Bregović wrote the *Bijelo Dugme* version as an homage to Djordje Balašević's line *kada nisam s'onom koju volim*, from his *Vasa Ladački* song's chorus. A sad and solemn mood of the song is conveying the feelings of broken heart, longing, and jealousy for a love long lost.

Song text and translation:

Proljeće na moje rame slijeće
Đurđevak zeleni
Đurđevak zeleni
Svima osim meni

Spring sets on my shoulder
Lilies of the valley are blooming
Lilies of the valley are blooming
For everyone except for me.

Drumovi odoše, a ja ostah
Nema zvijezde Danice
Nema zvijezde Danice
Moje saputnice

The roads are leaving and I stayed behind
the Northern star is no more
the Northern star is no more
my travel companion.

Ej, kome sada moja draga
Na đurđevak miriše
Na đurđevak miriše
Meni nikad više

To whom does my darling
Smell of the lilies of the valley
Smell of the lilies of the valley
To me never again.

Eee, evo zore, evo zore
Bogu da se pomolim
Evo zore, evo zore
Ej, Đurđevdan je
A ja nisam s onom koju volim

Here comes the dawn, here comes the dawn
For me to pray to God
Here comes the dawn, here comes the dawn
Hey, it's Saint George's day
And I am not with the one I love.

¹ Bregović, G. (1988). *Djurdjevdan* [Recorded by Bijelo Dugme]. On *Ćiribiribela* [LP]. Zagreb, Yugoslavia: Jugoton.

² Kusturica, E. (Director). (1988, December 21). *Time of the Gypsies* [Film]. Forum Sarajevo

After the opening thunderous explosion of the curtain-raising effect, two distinctly contrasting sections are alternating throughout the whole song. The form of the arrangement is somewhat different from the original in this regard (repeating the explosive opening, and treating the verse melody with a lot more freedom when compared to the original). However, the main elements from the original (intro, verse, and chorus) are all present and clearly defined. A lamenting solo section, m.12-20, which is quite free and thus devoid of pulse or anything “vertical”, is alternating with the more inert and animated section of the second verse, m. 20-28, which has a steady rocking yet a slow bass. To best present the contrasting nature of these two sections on guitar, I’ve given the first one a rather solemn tone with echoing octaves, followed by exploratory harmonies of my own. The closing section of the first element is in parallel fourths, fifths, and octaves, m.18, mimicking a sound of the Far East for an extra layer of exoticism one may associate with Gypsy music:

Example 7.1. Djurdjevdan, m. 16-22

For the second, livelier element, I’ve decided to use staccato bass notes on the down beats, in alternation with triadic elements on the upbeat, to create that oom-pah effect. This effect requires the right-hand thumb to play with rest strokes and quickly mute the string it had just played. With certain jumps between the strings, this task may require slow practice and deliberate string targeting to maximize the effect and perform it thoroughly (see example above, m. 20-22).

The chorus continues the same practice as the second verse in terms of the inert character, with the exception of being signaled with an ad-lib *rasqueado*, analog to the curtain-raising effect from the beginning, before picking up the usual pace of detached bass notes versus the melody:

Example 7.2. Djurdjevdan, m. 28-30

Chapter 8: Ibarski Bolero (Ibarian Bolero)

Ibarski Bolero is my own renaming of the original song title *Šta će mi život* (what's the use of life)¹ by artist and composer Toma Zdravković (1938-1991), performed by singer Silvana Armenulić (1939-1976). Toma Zdravković is one of the most celebrated individuals in the Yugoslavian music scene. Composer, singer, and actor, Zdravković became popular as a performer only after writing songs for other prominent stars of folk music for nearly 10 years, as some sort of a “ghostwriter”. Within the circles of folk music performers, Toma Zdravković’s songs were easily recognized by the fact that he was among the first ones to employ the so-called rumba harmonic progression, very popular in Spanish folk music and flamenco. This progression is utilizing the Phrygian mode scale and the interval of minor second. Yugoslavian audiences had a weak spot for such a predictable yet powerful progression, and Zdravković used it to its fullest potential.

Zdravković’s songs talk about the life he lived. In other words, he didn’t just write and sing about it, he lived the bohemian lifestyle. Long nights filled with partying, song, alcohol, and friends was his way for decades. He earned and spent all his money daily, living life like “there was no tomorrow”. Kind to beggars, gypsies, and homeless, he often donated all his earnings to those in need. Zdravković was everyone’s hero for that reason. Yet, his songs were filled with sadness, melancholy, heartbreaks, and depression. Nightlife and bars were his primarily home, as it’s often described in his songs.

Silvana Armenulić was an accomplished singer who met Zdravković in 1958, by mere chance, and after hearing him perform some of her songs on a park bench, she offered to feature him as a guest in one of her shows. The audience was in awe, and the word of Toma Zdravković spread very quickly. The two have remained very close friends and collaborators. However, it wasn’t until over a decade later that

¹ Zdravković, T. (1969). *Šta će mi život* [Recorded by S. Armenulić]. On *Iz TV serije MILORAD* [LP]. Zagreb, Yugoslavia: Jugoton

Toma saw his breakthrough, after winning a prize at the music festival in Ilidža, in today's Bosnia and Herzegovina, in 1969.

That same year Zdravković decided to celebrate Silvana Armenulić for her help in the career startup, which ultimately led to his great success. He wrote and dedicated the song *Šta će mi život* (What's the Use of Life) to Armenulić. To date, this is the song by which most people remember the legendary Silvana Armenulić by. The song was featured, by Armenulić, in the vastly popular 1970 television series *Ljubav na Seoski Način* (Love, Village Style).² Ironically, Armenulić tragically died in a car accident in 1976, and Zdravković regretted dedicating the pessimistic song to her. Over two decades after the original recording by Armenulić, Toma Zdravković sang and recorded the song himself, and included it in his very last 1990 album *Kafana je Moja Sudbina* (Pub is my Destiny). Toma Zdravković died in 1991 from a long battle with cancer.

Why the *Ibarski Bolero* title? A true king of *Kafana*, (Serbian word for a venue closest to a pub/bar/night club), Toma Zdravković spent most of his life drinking, singing, and partying in them. Although *Kafanas* are found everywhere in Serbia, from the flashy Belgrade's tourist district, to the back alleys of suburban areas, I titled this arrangement after one of many *kafanas* found at the bus stops along the *Ibarska Magistrala* highway which runs through central Serbia. My family and I had often traveled that route to visit my grandparents who lived along the edge of central Serbia, in Kraljevo region. At home, my parents mostly played classical music and thus my memories of folk music and *kafanas* are tied to those summer trips, the only time I could ever be exposed to this genre. I will admit that I've always thought somewhat lowly of this genre and found it old fashioned. Since I left Serbia nearly 15 years ago, the music has grown closer to my heart, and it now leaves me nostalgic every time I hear it, without exception.

² Lazić, D. (Director). (1970). *Ljubav na Seoski Način* [Film]. TV Beograd

And why Bolero? I mentioned above how Toma's songs were recognizable due to their often-used *rumba* progression (Am, G, F, E). I had an idea to marry this song with the *flamenco* rhythm of *bolero*, which utilizes a percussive elements characteristic of Spanish guitar, and is in 4/4-time signature much like the original song:



Example 8.1. Spanish bolero rhythm

Melancholia, sadness, and depression are the dominating themes of this song. The story about the song's conception says Zdravković sat down at the table, at the break of dawn, after three days/nights of singing and drinking in a *kafana*. Then he grabbed his notepad, and with Silvana Armenulić in mind wrote the following:

*Šta će mi život bez tebe dragi
Kad drugu ljubav ne želim da imam
Sanjam te, sanjam
Skoro svake noći
Samo si ti u srcu mom*

What's the use of life, without you dear
When a different love I wish not to have
I dream, I dream of you
Almost every night
Only you are in my heart

*Noćas mi srce pati
Noćas me duša boli
Teško je kad se voli
Kad ostaneš sam*

Tonight, my heart suffers
Tonight, my soul aches
It torments when you love
But you remain alone

*Jesen je tužna već odavno prošla
Uzalud čekam, uzalud se nadam
O, majko moja, toliko ga volim
Samo je on u srcu mom*

The saddest of autumns has already past
In vain I wait, in vain I hope
Oh, dear mother, I love him so much
Only he lives in my heart

The form of this arrangement is freer compared to the original. While the original takes more freedom in tempo at the end of each verse, the arrangement is envisioned as a flamenco piece, in which

the steady pace is fundamental. Also, the introduction, and its percussive *bolero* tapping, are unique to this arrangement. After the opening *bolero* pattern, I decided to bring the melody of the verse in the middle register, gradually rising up to the surface, just as one's emotions always find a way to emerge. The verse is decorated with ornaments consisting of augmented seconds, m. 10, as well as the use of Phrygian mode (lowered second scale degree), in m. 16. With these subtle elements, I've tried to bridge the flamenco flavor with Serbian folk music ornaments:



Example 8.2. Ibarski Bolero, m. 10



Example 8.3. Ibarski Bolero, m. 16

The repeated chorus section was refreshed by being transposed an octave higher, while, sticking with the Segovia's notion of a "small orchestra", many left-hand slurs were used as fillers each time the melody was having a rest. As such, this bolero may be used as a left-hand slur study, combining hammers and pull-offs (ascending and descending slurs) on various strings and positions, and always asking for the articulation to remain well accented and representing of *bolero*. This is particularly challenging

in m. 30, where a set of rapid double descending slurs/mordents are performed back-to-back in a succession, both in the rather uncomfortable 12th and 10th positions:



Example 8.4. Ibarski Bolero, m. 30

A well-trained performer should be able to use all the different techniques in a flawless manner, so that the music will not suffer from various idiomatic challenges posed by the instrument's limitations and challenges.

Chapter 9: Odlazim a Volim te (I'm Leaving, but I Love You)

Dubbed as “Serbian David Bowie”, Oliver Mandić (b. 1953) was already presented in chapter III of this document. *Odlazim a Volim te*¹ is a single as well as the main theme soundtrack for 1989 film *Poslednji Krug u Monci* (The last Lap in Monza)². Fans of Pat Metheny would recognize this tune as *Travels*, from Metheny’s 1983 same name album.³ This is for the simple reason that Mandić and Metheny jammed together in the United States during the late 1980’s, and Mandić recorded the keyboard tracks for several Metheny’s projects. After the success of the film *Poslednji Krug u Monci*, *Odlazim, a Volim te* saw the instant rise to the top of the charts, and is still covered by many artists today.

Song text and translation:

*Jedan od nas uvek gubi
jedan vise da
kad se ljubav mucu, gasi
jedan uvek zna*

One of us always loses
One always gives more
When love struggles and fades
One always knows

*Jednom sam to bio ja
drugi put si bila ti
oba puta znali smo
da cemo se rastati*

Once that person was me
The other time it was you
Both times we knew
That we will part

*Dodjavola sve, dodjavola sa mnom
odlazim, a volim te
ljubavi, jedina na svetu
ne krivi me, ne krivi me*

To hell with everything, to hell with me
I am leaving, but I love you
My love, the only one
Don’t blame me

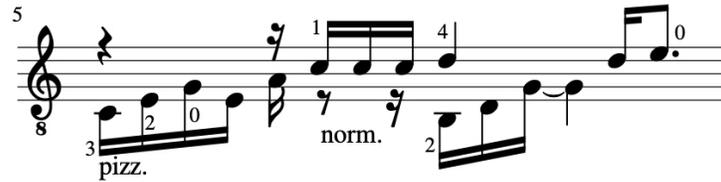
The arrangement follows the original form and alternations of verses and choruses. The opening glissando (achieved through a double ascending slur) was intended to mimic the fretless bass, which

¹ Mandić, O. (1989). *Odlazim, a Volim te*. On *Single*, [TP]. Beograd, Yugoslavia: Yugoton.

² Bošković, A. (Director). (1989). *Poslednji Krug u Monci* [Film]. Beograd Film RTV Beograd.

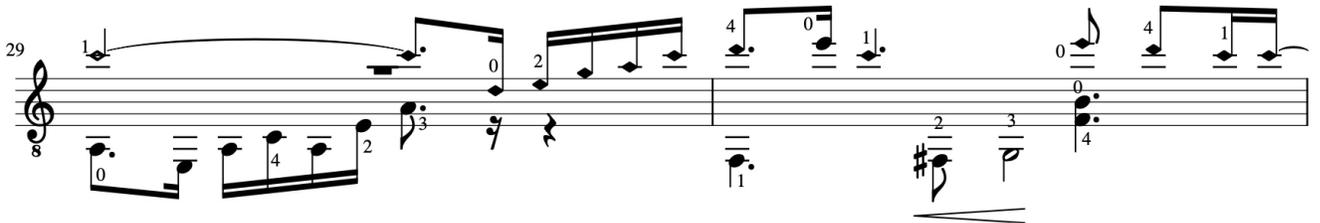
³ Metheny, P. (1983). *Travels*. On *Travels* [LP]. Philadelphia, United States: ECM.

Mandić used a lot in the original recording. The simple, predominantly step-wise melody of the verse is dialogued by the pizzicato (palm-muted) echoing triadic arpeggiating bass lines:



Example 9.1. Odlazim, a Volim te m. 5

Of particular challenge is the second appearance of the chorus, whose theme is covered by the artificial harmonics, m. 24-32. While the harmonics provide an even better contrast to the palm-muted bass line when compared to the natural notes, they require significant time of careful practice to be executed well, particularly the 16th note runs of the artificial harmonics, such as in m. 29-30:



Example 9.2. Odlazim, a Volim te m. 29-30

Thus, *Odlazim a Volim te* may be used well as an artificial harmonic study, requiring precision and rapid preparation, all while alternating hand positions to palm-mute as needed.

Chapter 10: Lipe Cvatu (Linden Trees Blossom)

As discussed in chapter IV, *Bijelo Dugme* took several hard turns during their evolution, always driven by Goran Bregović's mission to sell as many records as possible, and remain the most popular rock band of the former Yugoslavia. *Lipe Cvatu*¹ was the most successful song from the 1984 Album, *Bijelo Dugme*, which marked their return to the folk-inspired sound, after a brief new wave episode in the early 1980's.

Written in 7/8-time and with the use of bagpipes, tambourine, and rural-sounding background vocals in a rain-evoking-like trance, Bregović achieves an archaic and eclectic result. As always, it is love, jealousy, and yearning that remain the main elements of their lyrics:

*Ljeto ide, kako si mi ti?
Gdje si, s kim si, da mi je znati
Ko li mi te ugrijao
Dok je zimus snjeg padao
Ko li mi te ljubio?
Grom ga ubio*

Summer's about here, how are you?
Where and whom you're with, I wish to know
Who's kept you warm
While the snows were falling
Who was kissing you?
May thunder kill him

*Baš me briga gdje si otišla
Ravna ti je Jugoslavija
Baš me briga, nisi dijete
Sve u korist tvoje štete
Samo tvoje al' i moje
Srce boluje*

I really don't care where you left to
You have the entire Yugoslavia
I really don't care, you're not a child
It only damages you
Only you, but me too
Heart aches

*Lipe cvatu
Sve je isto ko i lani, hej
Samo srce moje i srce tvoje
U ljubavi više ne stoje*

Linden blossom
All is same as yesteryear, hey
Only our hearts
No longer stand in love

Lipe Cvatu is particularly dear to me, given that it was released the same year I was born, and that I grew up with it. In a way, I identify this song with the country of my childhood, Yugoslavia, as well as its breakup and the devastating civil war that followed. Working on *Lipe Cvatu*, my goal was to

¹ Bregović, G. (1984). *Lipe Cvatu* [Recorded by Bijelo Dugme]. On *Bijelo Dugme* [LP]. Zagreb, Yugoslavia: Jugoton.

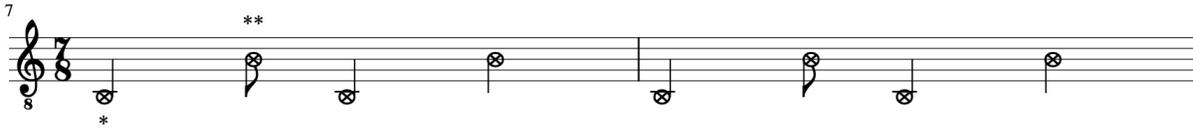
summarize all my arranging skills and my entire musical identity in one piece. Hence, this is perhaps the most elaborate and the heaviest of all arrangements in this collection, which is exactly why it finds itself at the very conclusion. To an extent, the arrangement does honor the analog sections of the original song (verse and chorus), but the order, tonality, and symbolisms behind the choice of harmonization are all unique to this arrangement. And, so are the opening sections and the coda, which were composed from the fragments of the original melody and act as bumpers; they simultaneously frame the form, and they make it more monumental and evolved.

The opening is brought by a rather pompous, fanfare-like exaltation, which is echoed throughout 4 descending octaves. The melodic contour for these repeated motives is found in the first line of the verse, but the 7/8 meter and the dotted rhythm have been dropped in order to create a more square and colossal effect:

The musical notation shows a treble clef and a key signature of one flat. The tempo is marked as ♩ = 120. The first five measures are shown. The first measure has a circled 1 above the first note and a circled 2 above the second note. The second measure has a circled 3 above the first note and a circled 4 above the second note. The third measure has a circled 1 above the first note and a circled 2 above the second note. The fourth measure has a circled 3 above the first note and a circled 4 above the second note. The fifth measure has a circled 1 above the first note and a circled 2 above the second note. The bass line starts with a downward-facing stem note (rasq.) and an upward-facing stem note. The bass line includes a circled 6 below the first note and a circled 4 below the second note.

Example 10.1. Lipe Cvatu, m. 1-5

Measures 8 and 9 are tasked with impersonating Serbian folk drum, known as *tapan* or *goč*, the two headed drum, where one side is used as a bass drum and played with a mallet, while the other side is higher sounding, covered with thinner layer of goat skin and played with a narrow stick. On guitar, the percussive effect achieved by tapping the bridge of the guitar with the right-hand thumb, while the left hand is used to mute the strings preventing any additional resonance. This is a low sounding "thud" designated by the downward-facing note stem. On the other side, the treble percussive effect is achieved by tapping the fret board and strings over the 12th fret, using the left-hand fingers/palm, while the right hand is used to mute any additional resonance. This a higher sounding "snare" designated by the upward-facing stem:



Example 10.2. Lipe Cvatu, m. 7-9

Perhaps the most interesting extended technique will be featured in measures 9-17, aimed to evoke the sound of bagpipes. As I mentioned in the introduction of this document, this is an extended technique that I've not seen used elsewhere in this manner. These measures are to be performed by left hand slurs/hammers only, while the right hand is used to mute the right side of the string. As a result, the slurred notes' sound is coming from the left side of the string (between the nut and a given fret) creating an approximate, and somewhat non-tempered frequency, marked as "real pitch" and notated in the upper line. The scordatura is notated in the lower line and represents the frets of the G-string where the slurs are to be performed:



Example 10.3. Lipe Cvatu, m. 9-17

The tense sounding whole-tone episodes that interrupt the flow of the melodies found in verses and chorus are symbolically representing the unrest found between the nations and religious groups, ultimately leading to the civil war:

Example 10.4. Lipe Cvatu, m. 40-48

A country that is divided by so many vastly different and dangerously opposing currents is represented by the ununiformed tonalities of the first verse in d-minor, second verse in c#-minor, and the chorus in e-minor. My intention was to at least symbolically glue together what seemed like it couldn't be whole. It was my childhood wish for the country to stay together, to avoid the disasters of the civil war. Unfortunately, it wasn't so, and measures 120-127 represent the noise of the cannons, the thunder of grenades. Palm-muted bass strings bring the inertly rocking yet hollow power chords that grow into even more rocking and even more hollow chords of fifths and octaves. They are meant to be as loud and as empty as a violent explosion:

120 pizz. norm.

124

Example 10.5 Lipe Cvatu, m. 120-127

Conclusion

I hope these arrangements will someday be performed by someone other than myself. They tell a story of a place that, although it may well geographically still exist, is not present anymore. Just like the many tribes who over two millennia of recorded history have fought for, conquered, and eventually lost the control of the lands, Yugoslavia too is now but a moment in history. And, ultimately, my professional life led me to leave the area. Therefore, these arrangements aren't made by someone who breathes the local music and culture daily, but someone who is nostalgic and expresses his "blues" through a prism of strong international influences gained while being away from home.

In addition, I believe these arrangements are a fair technical challenge for an aspiring guitarist, as I explained, and they may have a rather successful didactical application. Personally, they are a synthesis of all I can do with my instrument in terms of technical ability, arranging, composition, as well as an exploration of the fusion of many styles and genres that have helped form me into who I am as an artist at this point in time.

27 **BVII**
norm. *f* ****** ② 2 3 4 0 4 ④ **⑥** *******

30 *f*

33

36 **BII** *mf* **BII** *mf*

39 **BVIII**

42 **XVI**

45 ⑤ 2 1 2 4

48

51

BII

mf

54

BII

mf

57

60

a 4 2 m 2 1 0

p

63

a 3 2 0 4 m i

sim.

66

a m i a m i m i 3

a m i 3 1 4 2 3 1

i

* rasg. tremolo

70

73

77

81

86

89

92

96 *mf* BII 4 2

99

102 *p* *mf*

106 *ff* 4 3 2 1 4

* rasqueado/tremolo with right hand middle finger over the indicated notes

** right hand percussive slap over the strings above the sound hole

*** bright-sounding left hand percussive slur (hammer)

**** right hand thumb strike on the bridge (a bass drum-like)

Appendix 2: Razgranala Grana Jorgovana (A Lilac Tree has Blossomed)

Serbian Traditional
Arr. Nemanja Ostojić

Passacalle ♩ = 60

8

9

16

23

28

34

(arm. XII)

arm. XII

L. V.

BV 1/2

arm. XII

Detailed description of the musical score: The score is written for guitar in 3/4 time. It begins with a 'Passacalle' section at a tempo of 60. The first staff (measures 8-15) features a melodic line with various fingerings (0, 1, 2, 3, 4) and ornaments. The second staff (measures 16-22) continues the melody with a 'p' dynamic marking and an 'arm. XII' instruction. The third staff (measures 23-27) contains a complex passage with 'L. V.' (left hand) and 'BV 1/2' markings, along with numerous fingerings and ornaments. The fourth staff (measures 28-33) returns to a more melodic style with 'arm. XII' and various fingerings. The fifth staff (measures 34-39) concludes the piece with 'arm. XII' and a final ornament.

Fugazzi $\text{♩} = 120$

38

45

52 BI 1/2 *f* *mf* BI 1/2 BI 1/2

58 *p* *sfz* BV 4/6

63 BV 1/2

69 *sfz*

76 *p* *mf*

82 BIV BV VII XII BV 1/2

BIX 4/6

88 *f*

96 *ff*

100 *mf* *f*

106 *p* BI 1/2

112 *mf* BV 1/2 BX 1/2 BIX

118 *mf* BV 4/6

124 *mf* BXIII 1/2 BI 1/2 BVII 1/2

Appendix 3: Pitaju me, Pitaju (They're Asking Me, They are Asking)

Oliver Mandić
Arr. Nemanja Ostojić

♩ = 60 III pos.

mf *sul pont*

6

11

16

21 *mf*

25 *f* *sul pont*

III

BV 4/6

29 *sim.*

8

33 BV 4/6

8

37 BV4/6 BIII BII

8

41 *sul pont*

8

45 *sul tasto, scuro*

8

49 *sul pont*
mf

8

53 *sul tasto*
p

8

57 *sul pont* *esitando* arm. XII

61 *f* *sul pont*

65 *mf*

69 *f* *sul pont*

73

77 *dim.* BV

Appendix 4: Hajdemo u Planine (Let's Go to the Mountains)

Goran Bregović/Bijelo Dugme
Arr. Nemanja Ostojić

BX 4/6
♩ = 94

The musical score is written in 4/6 time with a tempo of 94. It consists of seven systems of music. The first system (measures 1-3) features a treble clef with a key signature of one flat and a 4/6 time signature. It includes fingerings (2, 3, 4, 1) and a circled '4'. The second system (measures 4-6) includes the lyrics 'da-da-' and the instruction 'tambora, with muted strings'. The third system (measures 7-8) includes the lyrics 'da! *' and the instruction 'plectrum-like **'. The fourth system (measures 9-10) includes the instruction 'echo-like'. The fifth system (measures 11-13) is marked 'arm XII' and features a complex rhythmic pattern with many beamed notes. The sixth system (measures 14-15) includes the instruction 'BI 4/6' and features a key signature change to two sharps. The seventh system (measures 16-18) includes fingerings (0, 3, 0, 4, 3, 4, 0) and the letters 'i m a'.

19 **BVII**

22 **ehn! *** **BVII**

24 **sim.**

26 **da-da-**

tambora, with muted strings

29 **da!** **VII pos.**

pizz.

31

pizz.

33 **norm.** **BV 1/2** **BII**

35 *sim.*

37 *Arm XII*

40 *BI 4/6*

43 *BVII*

46 *ehn!**

49 *BVII*

51 *sim.*

* syllables "da" and "ehn" are pronounced exclamatory, as eight note values
 ** simulation of plectrum sound, using i finger nail's upper side
 *** slap across all six strings by the sound hole using the whole length of the R.H. thumb

Appendix 5: Lane Moje (My Sweetheart, literally: My Fawn)

Željko Joksimović
Arr. Nemanja Ostojić

♩ = 70

8

arm. XII

0 arm. XII

6

VII XII

8

10

11

12

13

14

Musical score for guitar, measures 15 through 21. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The guitar part is shown in a standard six-string configuration. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are indicated above notes, and fret numbers (0-4) are indicated below notes. Measure 15 features a circled '1' above the first note and circled '3' and '4' below the first two notes. Measure 16 includes a circled '3' below the first note and a circled '7' below the last note. Measure 17 has a circled '4' above the first note and circled '0' and '2' below the first two notes. Measure 18 has a circled '2' below the first note and a circled '0' below the second note. Measure 19 has a circled '1' below the first note. Measure 20 has a circled '0' below the first note. Measure 21 has a circled '1' above the first note and a circled '0' below the first note. The score is divided into systems of two staves each, with measure numbers 15, 16, 17, 18, 19, 20, and 21 placed at the beginning of each system.

22

8

23

8

24

8

25

8

27

8

28

8

BII 5/6

30

31

32 BII

33 BII

34

35

36 BVII

38 BII 1/2

39

40 BIX

41

42

43 BII

45

p i m a

arm. XIX

arm. VII

* press firmly at the "imaginary" fret XXI to get c#

Appendix 6: Prevarih se Izgubih te (I was Deceived, I Lost You)

Šaban Šaulić
Arr. Nemanja Ostojčić

♩ = 140

1 2 2 0 2 0 4 1 4 0 2 1 4 0 1 2 1 0 4 0 1 2 0 4 0 2 1 0 4 1 2 1 4 0

1 2 2 0 2 0 4 1 4 0 2 1 4 0 1 2 1 0 4 0 1 2 0 4 0 1 0

sim.

1 5

BII tr

BII BII

p

19 BVII BV BVII

22 1st pos.

25 (cross-string)

29 tr (cross-string) tr sim.

33 BVII arm. XII

37 sim. tr tr tr

42 D.C. al Coda

Appendix 7: Djurdjevdan (Feast of Saint George)

Goran Bregović/Bijelo Dugme
Arr. Nemanja Ostojčić

The musical score is written for guitar in 4/4 time. It begins with a tempo marking of $\text{♩} = 70$. The first system (measures 1-8) features a melody in the treble clef and a rasqueado accompaniment in the bass clef. The rasqueado is marked *sfz* and includes fingering numbers 2, 0, 5. The melody starts with a whole note rest, followed by eighth notes and a half note. Dynamics include *p*. The second system (measures 9-14) continues the melody and rasqueado. The rasqueado is marked *sfz* and includes a trill. The melody includes a trill and a glissando. Dynamics include *p*. The third system (measures 15-18) features a change in the rasqueado pattern. The melody includes a trill and a glissando. Dynamics include *p*. The fourth system (measures 19-22) features a change in the tempo to $\text{♩} = 84$. The rasqueado is marked *mf*. The melody includes a trill and a glissando. Dynamics include *mf*. The fifth system (measures 23-26) continues the melody and rasqueado. Dynamics include *mf*. The sixth system (measures 27-31) features a change in the rasqueado pattern. The melody includes a trill and a glissando. Dynamics include *mf*. The seventh system (measures 32-35) continues the melody and rasqueado. Dynamics include *p*.

36 *BVII 1/2* *BV*

40 *BX 1/2* *rasqueado*

44 *BXIII 1/2* *BX 1/2* *BVII 1/2* *BV*

48 *BII* *BVII* *tambora*

52

57

64 *gliss.*

68

72

76 *rasq.*

81 *rasq.*

86 *rasq.*

90 *rasq.*

94

98 *a tempo*
dim. *mf* *f*

Fingering diagram for measure 98:
 ① 4
 ② 3
 ③ 2

Appendix 8: Ibarski Bolero (Ibar Bolero)

Toma Zdravković
Arr. Nemanja Ostojić

$\text{♩} = 100$

mf * *p* *mf* *f*

Lyrics: p a m i p a m i p i m a m i m i a m i p

Rehearsal marks: BII, BIII, BII, BIII

Performance instructions: *pizz.*, *norm.*

28 *pizz.* *mf* norm. BII 3

31 BX 1/2 BIX

34

38 *sfz*

42 BII *sfz*

46 *p*

50

54 *pizz.*

58

62

66 *pizz.*

69

72

76 *mf* *ff*

* *tambora* r.h. thumb hit on the bridge

** r.h. fingerpads hit over strings at the soundhole

*** r.h. finger pads slap over the strings around 15th fret

Appendix 9: Odlazim, a Volim te (I'm Leaving, but I Love You)

Oliver Mandić
Arr. by Nemanja Ostojić

$\text{♩} = 60$

mf

mf

norm.

pizz.

pizz.

arm. XII

pizz.

BI 1/2

15

3 2 1 2 3 4 2 1 2 3 4 2 1 2 3 4

XII VII BV 1/2 BIII

17

mf

arm. XII pizz.

19

mf

BIII XII

21

sempre pizz.

23

mf

arm. XII

25

sempre **pp** (accompaniment) pizz.

27

mf

BIII

29

8

31

8

33

8

35

8

37

norm.

palm mute

8

39

8

41

8

43

arm. XII

45

47

49

51

53

55

mp

57
8

59
8
mf

61
8

63
8
mf

arm. V ③

BIII

arm. V 4

dim. 0 2 4 2 ①

Detailed description: This is a musical score for guitar, consisting of four staves of music. The first staff (measures 57-58) features a treble clef, a 7/8 time signature, and a key signature of one flat. It includes a double bar line, a fermata over a quarter note, and a triplet of eighth notes. The second staff (measures 59-60) has a treble clef, a 7/8 time signature, and a dynamic marking of *mf*. It contains a fermata over a quarter note, a triplet of eighth notes, and a measure with a BIII barre. The third staff (measures 61-62) has a treble clef, a 7/8 time signature, and a fermata over a quarter note. The fourth staff (measures 63) has a treble clef, a 7/8 time signature, a dynamic marking of *mf*, and a key signature change to two flats. It includes a fermata over a quarter note, a *dim.* marking, and a sequence of notes with fingerings 0, 2, 4, 2, and ①. The piece concludes with a final chord marked 'arm. V 4' and a circled 1.

64 **arm VII**

68 *sim.*

72

76

80

85

89 *sim.* **BIII**

93 **BVII**

97

101 **BVII 1/2**

8 arm. XII

107 **arm XII XIX XXIII**

8 arm. XII XIX XXIII

113

119 **BII norm.**

8 *pizz.* **BII norm.**

125 **BIII 1/2 BV 1/2 BVII 1/2** * real pitch

8 **BIII 1/2 BV 1/2 BVII 1/2** * real pitch
scordatura

131

137 **BX 1/2 BIII**

8 **BX 1/2 BIII**

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