

**TRADICIJA U POKRETU: SRPSKI KOLOVEZ KAO ODRAZ
KULTURNE BAŠTINE**

**TRADITION IN MOTION: SRPSKI KOLOVEZ AS A REFLECTION OF
CULTURAL HERITAGE**

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SAŽETAK

Nematerijalno kulturno nasljeđe obuhvata tradiciju, običaje, znanja i vještine koje se prenose s generacije na generaciju, oblikujući tako identitet zajednica. Uključuje usmenu predaju, izvođačku umjetnost, rituale, društvene prakse, tradicionalne zanate i znanja o prirodi. S tim u vezi, pjesma i igra/ples kao jedni od elemenata NKN-a još uvijek su živa tradicija, a naročito kada je riječ o kulturnoj baštini Republike Srpske. *Srpski kolovez* nastao je kao inspiracija iz igračke/plesne i muzičke tradicije Republike Srpske i Bosne i Hercegovine. Rad se bavi autentičnim

ABSTRACT

Intangible cultural heritage encompasses traditions, customs, knowledge, and skills passed down from generation to generation, thus shaping the identity of communities. It includes oral traditions, performing arts, rituals, social practices, traditional crafts, and knowledge of nature. In this context, song and dance are still living traditions, especially when it comes to the cultural heritage of the Republic of Srpska. The *Srpski kolovez* emerged as an inspiration drawn from the dance and musical traditions of the Republic of Srpska and Bosnia and Herzegovina. This paper

plesnim elemenatima, tradicionalnim pjesmama i posmatra kako se oni prenose, očuvaju i prilagođavaju kroz scenska izvođenja. Koreografisane igrache/plesne forme i tradicionalno pjevanje omogućuju očuvanje autentičnih elemenata kulturne baštine, dok se istovremeno prilagođavaju izvođenjem u savremenim kontekstima. Naglasak je na važnosti kako kroz izvođenje narodnih igara/plesova generacije uče o svojim korijenima, razumiju i njeguju muzičko nasljeđe, dok se istovremeno čuva nacionalni identitet i kulturna raznolikost.

KLJUČNE RIJEČI

Nematerijalno kulturno nasljeđe, tradicionalna igra, tradicionalna pjesma, tradicija, *Srpski kolovez*.

UVOD

Kulturna baština je pojam koji obuhvata njegovanje svih materijalnih i nematerijalnih elemenata, prenoseći se tako iz generacije u generaciju. Ono predstavlja istorijsku vezu sa prošlošću jednog naroda, kao i njene aktuelne i savremene pristupe, dok je termin *nematerijalno kulturno nasljeđe* izraz pod kojim se objedinjuju vjerovanja, jezik, usmena književnost svih vrsta, zatim folklorno stvaralaštvo iz oblasti muzike, plesa, običaja i obreda, usmenih predanja i tradicionalnih znanja. (Medar-Tanjga, Pandurević, Panić-Kašanski, 2017: 11) Upravo svijest o identitetu vlastite zajednice se formira na elementima NKN-a. (Medar-Tanjga, Pandurević, Panić-Kašanski, 2017: 21).

explores authentic dance elements and traditional songs, examining how they are transmitted, preserved, and adapted through stage performances. Choreographed dance forms and traditional singing make it possible to preserve authentic elements of cultural heritage while simultaneously adapting them to contemporary performance contexts. The emphasis is on how the performance of traditional dances enables generations to learn about their roots, understand and nurture musical heritage, while also preserving national identity and cultural diversity.

KEY WORDS

Intangible cultural heritage, traditional dance, traditional song, *Srpski kolovez*, tradition.

INTRODUCTION

Cultural heritage is a concept that encompasses the nurturing of all material and intangible elements, passed down from one generation to the next. It represents a historical connection with the past of a people, as well as its contemporary and modern approaches. The term *intangible cultural heritage* refers to a body of beliefs, language, oral literature of all kinds, as well as folkloric creativity in the fields of music, dance, customs, rituals, oral narratives, and traditional knowledge. (Medar-Tanjga, Pandurević, Panić-Kašanski, 2017: 11) It is precisely the awareness of a community's own identity that is shaped through the elements of ICH. (Medar-Tanjga, Pandurević, Panić-Kašanski, 2017: 21).

Konvencija o očuvanju nematerijalnog kulturnog naslijeđa usvojena je 2003. na globalnom nivou UNESCO, a 2008. je ratifikovana u Bosni i Hercegovini, mada još uvijek nisu ostvarili značajne saradnje u pogledu implementacije. (Medar-Tanjga, Pandurević, Panić-Kašanski, 2017: 11).

Muzičko-scensko djelo, kao što je *Srpski kolovez*, ima značajnu ulogu u oživljavanju i prenosu tradicionalnih oblika koji bi u suprotnom bili ugroženi modernim životnim tempom i globalizacijom. Kroz scenski izraz, koreografija postaje alat društvene komunikacije i kulturnog obrazovanja. Ona podučava mlade generacije o tradicijama, vrijednostima, stilovima i emocionalnim kodovima koji su karakterisali životne cikluse prethodnih generacija. Kao što ističu Rakočević i Ranisavljević, tradicionalni ples na sceni postaje živa veza između prošlosti i sadašnjosti, omogućavajući kolektivno pamćenje i jačanje nacionalnog identiteta. (Rakočević i Ranisavljević, 117-131).

Scensko izvođenje narodnih igara često se u nauci posmatra kao intervencija u izvorni oblik kulturnog izraza. Međutim, kako ističe Zdravko Ranisavljević, „Prakse scenskog interpretiranja tradicionalnih plesova predstavljaju deo različitih naučnih i umetničkih diskursa... Dominantni modeli stvaralaštva zasnivaju se na poštovanju tradicije, ali bez mehaničkog nasleđa – scenski ples egzistira u okviru savremenog stvaralaštva u komunikaciji sa publikom, a ne kao njena kopija.“ (Ranisavljević, 2024: 165).

Ovo je naročito važno u doba ubrzanog tehnološkog razvoja i

The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted globally by UNESCO in 2003, and ratified in Bosnia and Herzegovina in 2008. However, significant cooperation in terms of its implementation has yet to be achieved. (Medar-Tanjga, Pandurević, Panić-Kašanski, 2017: 11).

A music-stage work such as *Serbian Kolovez* plays a significant role in revitalizing and transmitting traditional forms that would otherwise be threatened by the fast pace of modern life and globalization. Through stage expression, choreography becomes a tool of social communication and cultural education. It teaches younger generations about traditions, values, styles, and emotional codes that characterized the life cycles of previous generations. As Rakočević and Ranisavljević emphasize, traditional dance on stage becomes a living link between the past and the present, enabling collective memory and the strengthening of national identity. (Rakočević & Ranisavljević, 117–131).

Stage performances of folk dances are often viewed in academic discourse as interventions into the original forms of cultural expression. However, as Zdravko Ranisavljević points out, “The practice of stage interpretations of traditional dances forms part of various scholarly and artistic discourses... The dominant creative models are based on respect for tradition, but not on its mechanical inheritance – stage dance exists within the framework of contemporary creativity and in communication with the audience, rather than as its copy.” (Ranisavljević, 2024: 165).

This is especially important in an era of rapid technological development and

globalizacije, gdje se kulturna posebnost lako gubi u uniformnosti. Pritom, scenska adaptacija nije puka reprodukcija folklornih elemenata, već, kako ističe Ranisavljević, (Ranisavljević, 2024: 165), rekontekstualizacija tradicionalnog plesa u novi komunikacijski i društveni ambijent.

Prema Vesni Bajić Stojiljković, scenska adaptacija narodnih igara ima dvojaku funkciju: s jedne strane, očuvanje tradicije, a s druge, otvaranje novih prostora za njeno razumevanje u savremenom društvu. (Bajić Stojiljković, 2022: 210-225).

Metodologija rada sastoji se iz studije slučaja, pri čemu se koriste metode dubokog promatranja audiovizuelnog materijala, analize, intervjuja sa autorom, izvora i dostupne literature. Korišćeni su relevantni istraživački radovi i terenski zapisi stručnjaka koji su decenijama proučavali narodne igre i pjesme na prostoru Bosne i Hercegovine, kao i šireg srpskog kulturnog okruženja. Među najznačajnijim izvorima su radovi Jelene Dopuđe, Vlada Mandičevskog, Vase Popovića, Dimitrija Golemovića, Milorada Kenjalovića, Sanje Pupac i drugih. Analiza je obuhvatila detaljno razmatranje stilskih odlika igara/plesova, uz muziku, odnosno vokalni, vokalno-instrumentalni i instrumentalni dio, kao i specifičnih elemenata koji karakterišu svaki region ponaosob.

SRPSKI KOLOVEZ KAO KULTURNI ČIN

Srpski kolovez, u realizaciji i umjetničkoj ideji Gorana Pupca, predstavlja scenski igrački/plesni mozaik koji objedinjuje tradicionalne igre, pjesmu i muziku Srba iz

globalization, where cultural specificity can easily be lost in uniformity. Stage adaptation is thus not merely a reproduction of folkloric elements, but rather, as Ranisavljević emphasizes (Ranisavljević, 2024: 165), a recontextualization of traditional dance within a new communicative and social environment. According to Vesna Bajić Stojiljković, stage adaptation of folk dances performs a dual function: on the one hand, the preservation of tradition, and on the other, the creation of new spaces for its understanding within contemporary society (Bajić Stojiljković, 2022: 210–225).

The methodology of this paper is based on a case study approach, utilizing methods of in-depth observation of audiovisual material, analysis, interviews with the author, primary sources, and available literature. Relevant research papers and field notes by experts who have studied folk dances and songs in Bosnia and Herzegovina – and the broader Serbian cultural area – for decades were used. Among the most significant sources are works by Jelena Dopuđa, Vlado Mandičevski, Vasa Popović, Dimitrije Golemović, Milorad Kenjalović, Sanja Pupac, and others. The analysis includes a detailed examination of stylistic characteristics of the dances, music (vocal, vocal-instrumental, and instrumental segments), and specific elements that define each individual region.

SRPSKI KOLOVEZ AS A CULTURAL ACT

Srpski kolovez, conceptualized and artistically realized by Goran Pupac, is a stage dance mosaic that brings together traditional dances, songs, and music of Serbs from various regions of Bosnia and Herzegovina. The name *Kolovez* holds

različitih krajeva Bosne i Hercegovine. Naziv *Kolovez* ima duboko ukorijenjeno značenje u tradiciji srpskog naroda. Izveden od riječi „kolo“ i glagola „vezati“, ovaj pojam simbolički predstavlja čin povezivanja — kako ljudi u kolu, tako i duhovno-kulturne nitke koja vezuje različite krajeve i generacije.

U tradicionalnoj kulturi, kolo nije samo plesni/igrački oblik, već društveni i duhovni obred, prostor za kolektivno pamćenje i manifestaciju zajedništva. Upravo kroz naslov *Kolovez* koreograf Goran Pupac sugerše upravo tu ideju — povezivanja različitih krajeva i elemenata nematerijalnog kulturnog nasljeđa Srba u BiH u jednu scensku cjelinu, pri čemu se ne gubi izvorna autentičnost, već se naglašava njena živost i prenosivost.

On na scenskom prostoru oživljava specifične elemente lokalnih tradicija Istočne Hercegovine, Janja, Glamoča, Potkozarja, Zmijanja, Podgrmeča, Imljana, Ozrena, Krajiških oblasti, Grmeča, Sarajevskog polja, Semberije i Podrinja. Pupac na simboličan i konkretan način vezuje različite lokalne tradicije u jednu koreografsku cjelinu, stvarajući most između prošlog i savremenog, između lokalnog i nacionalnog, između ruralnog i urbanog kulturnog prostora.

Igre predstavljene u *Srpskom kolovezu* bile su nekada dio svadbenih običaja, godišnjih proslava, krsnih slava i drugih zajedničkih obreda. Njihovo scensko oživljavanje ne znači muzealizaciju, već upravo suprotno — njihovo vraćanje u život kroz nove, savremene forme.

deeply rooted meaning in the tradition of the Serbian people. Derived from the word *kolo* (circle dance) and the verb *vezati* (to tie, to bind), the term symbolically represents the act of connecting — both the people within the circle and the spiritual-cultural thread that binds different regions and generations.

In traditional culture, *kolo* is not merely a dance form, but a social and spiritual ritual, a space of collective memory and a manifestation of communal unity. Through the title *Kolovez*, choreographer Goran Pupac suggests precisely this idea — the linking of different regions and elements of the intangible cultural heritage (ICH) of Serbs in Bosnia and Herzegovina into a single stage whole. In doing so, the original authenticity is not lost; rather, its vitality and transmissibility are emphasized.

On stage, Pupac revives specific elements of local traditions from Eastern Herzegovina, Janja, Glamoč, Potkozarje, Zmijanje, Podgrmeč, Imljani, Ozren, the Krajina regions, Grmeč, Sarajevo Plain, Semberija, and Podrinje. He symbolically and concretely interweaves these diverse local traditions into a unified choreographic whole, creating a bridge between the past and the present, between the local and the national, and between rural and urban cultural spaces.

The dances presented in *Srpski kolovez* were once an integral part of wedding customs, annual celebrations, *krsna slava* (patron saint celebrations), and other communal rituals. Their revival on stage does not imply museum-like preservation, but quite the opposite — their return to life through new, contemporary forms.

ANALIZA MUZIČKO-SCENSKOG DJELA SRPSKI KOLOVEZ PO REGIONIMA

Metodama analize posmatrao se „Srpski kolovez“ kao koreografija, odnosno muzičko-scensko djelo u audiovizuelnom formatu. Izveden je dva puta, prvi put u decembru, 2019. i drugi put isto u decembru, 2023. godine. Radi nedostatka nošnji iz svih regiona gdje živi srpsko stanovništvo, neznatno je izmijenjena koreografija, stoga će se u daljem radu predstavljati svaka oblast koju je autor obuhvatio.

1. HERCEGOVINA

Igre/plesovi iz Hercegovine predstavljaju jedinstven spoj otvorenih i zatvorenih kola, gde dominira kretanje u smjeru kazaljke na satu, odnosno za desnom rukom. Ovaj stilski element omogućava dinamično povezivanje igrača u kolu, što doprinosi osećaju zajedništva i uzajamne podrške. Igre/ples kao što su „Prolijeta“, „Proskaka“ i „Kolanje“ izvode se unutar ovih formacija uz tradicionalne pjesme koje pripadaju starijem seoskom pjevanju u vidu heterofonije, gdje se razilaze na krajevima melostiha, a negdje i u sredini. (Golemović, 1997). Naglašava se kolektivnost u izvođenju igara i pjesama, očuvanje i promociju lokalne tradicije. Za potrebe nastanka i osmišljavanje forme korišteni su objavljeni rezultati i zapisi sa terena. (Dopuđa, 1963; Dopuđa, 1986; Mandičevski, 1998).

2. JANJ

Igre/plesovi iz Janja karakterišu zatvorena kola sa centralnim igračem koji unosi element individualnog izraza u kolektivnu igru/ples. Kretanje za lijevom rukom i

ANALYSIS OF THE MUSIC-STAGE WORK SRPSKI KOLOVEZ BY REGION

Using analytical methods, *Srpski Kolovez* was observed as a choreography, i.e., a music-stage work in audiovisual format. It was performed twice — the first time in December 2019, and the second time also in December 2023. Due to the lack of traditional costumes from all the regions inhabited by the Serbian population, the choreography was slightly modified. Therefore, the following sections will present each region included by the author.

1. HERZEGOVINA

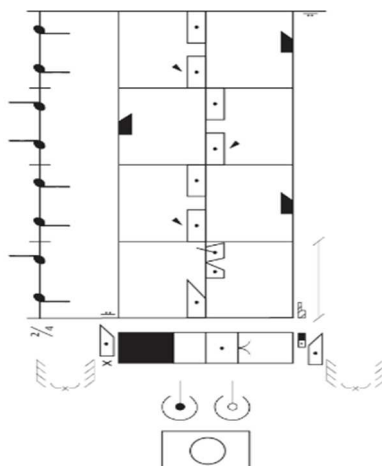
The dances from Herzegovina represent a unique blend of open and closed *kolo* formations, with movement predominantly in the clockwise direction, i.e., to the right. This stylistic element enables dynamic connection among dancers in the *kolo*, contributing to a sense of unity and mutual support. Dances such as *Prolijeta*, *Proskaka*, and *Kolanje* are performed within these formations, accompanied by traditional songs that belong to the older rural style of singing, characterized by heterophony – where the melodic lines diverge at the ends of phrases, and sometimes even in the middle. (Golemović, 1997). Emphasis is placed on collectivity in both dance and song performance, preserving and promoting local tradition. The creation and design of this segment were based on published research results and field recordings. (Dopuđa, 1963; Dopuđa, 1986; Mandičevski, 1998).

2. JANJ

The dances from Janj are characterized by closed *kolo* formations with a central dancer who introduces elements of individual expression within the collective dance. Movement to the left

postojanje nijemih i pjesmom praćenih igara/plesova ilustruju kompleksnost i raznolikost ovog regiona. Igre/plesovi poput „Okretuše“, „Kolo u dvoje“ i „Župsko kolo“ prikazuju bogatstvo igrački struktura koje istovremeno odražavaju lokalne običaje i dinamiku grupne interakcije. Ideja je nastala iz objavljenih terenskih zapisa. (Pupac, 2017).

and the existence of both silent dances and those accompanied by song illustrate the complexity and diversity of this region. Dances such as *Okretuša*, *Kolo u dvoje* (Dance in Pairs), and *Župsko kolo* display the richness of dance structures that simultaneously reflect local customs and the dynamics of group interaction. This choreographic concept was developed based on published field notes. (Pupac, 2017).



Primjer 1. Kinetogram „Tamo-amo“, terenski zapis igre/plesa iz Janja, Sanja Pupac 2017.

Example 1. Kinetogram "Tamo-amo", field recording of a dance from Janj, Sanja Pupac 2017.

3. GLAMOČ

Igre/ples iz Glamoča karakterišu se zatvorenim kolom sa zmijolikim kretanjem, što predstavlja dinamički i vizuelno zanimljiv obrazac. Igračke/plesne veze su čvrste, a kretanje za lijevom rukom usklađeno sa ritmičkom pratnjom i komandom kolovođe. Ovakva struktura ukazuje na razvijen sistem komunikacije među igračima i važnost vođe u održavanju ritma i oblika igre/plesa. Korišteni su izvori iz objavljene knjige (Dopuđa, 1986).

3. GLAMOČ

The dances from Glamoč are characterized by a closed *kolo* with serpentine movement, creating a dynamic and visually interesting pattern. The dance connections are firm, with movement to the left, coordinated with rhythmic accompaniment and the leader's commands. This structure indicates a developed communication system among the dancers and the importance of the leader in maintaining the rhythm and shape of the dance. Sources for this section were drawn from a published book (Dopuđa, 1986).

4. POTKOZARJE

Koreografija Potkozarja prepoznaje se po gustom, pletenom kolu i pratnji koja uključuje tradicionalne instrumente poput tambure i usne harmonike. Igre/plesovi kao što su „Gusto/pletено kolo“ i „Šepica“ ističu povezanost igrača i kretanje za lijevom rukom. Tradicionalno pjevanje je ovdje izraženo uz gusto, pleteno kolo, s tim da pjevanje pripada novijoj tradiciji *na bas*. Radi spremnosti pjevača, koji su ujedno i igrači, urađena je pjesma na bas koja se inače izvodi u „pletenom kolu“, ali češće je da se izvodi uz starije pjevanje *na glas*. Izvori za nastanak ovog dijela muzičko-scenske kreacije nastali su iz terenske građe i zapisa. (Kenjalović, 2014; Pupac, 2014) .

5. ZMIJANJE

Zmijanje, kao region bogate muzičke i plesne tradicije, karakteriše otvoreno i zatvoreno kolo, kao i zmijoliko kretanje. Značajna je upotreba nijemih igara/plesova i onih uz pjesmu, što ukazuje na različite namjene igre/plesa u društvenom kontekstu – od svečanih do svakodnevnih prilika. Muzička pratnja tambure trožice i usne harmonike jača emocionalni izraz igre/plesa i povećava njegovu društvenu vrijednost. Za potrebe nastanka djela korišteni su objavljeni zapisi. (Pupac, 2012).

6. PODGRMEČ

Igre iz Podgrmeča odlikuju se tradicionalnim otvorenim i zatvorenim kolom, gde je kretanje igrača usmereno za lijevom rukom. Ovdje je primetna snažna povezanost igrača, što pokazuje koliko je zajedništvo važno u ovom regionu. Pratnja igre/plesa obuhvata tamburu dvožicu i četvorožicu, kao i usnu harmoniku, instrumente koji daju

4. POTKOZARJE

The choreography of Potkozarje is recognized by a dense, braided *kolo* and accompaniment that includes traditional instruments such as the tambura and harmonica. Dances like *Gusto/pletено kolo* and *Šepica* emphasize the connection between dancers and movement to the left. Traditional singing here is expressed alongside the dense, braided *kolo*, with vocals belonging to a more recent bass tradition. Due to the availability of singers who are also dancers, a bass vocal part was created, which is usually performed in the "braided *kolo*," although it is more often performed with older solo singing. Sources for the creation of this part of the music-stage work come from field material and records. (Kenjalović, 2014; Pupac, 2014).

5. ZMIJANJE

Zmijanje, as a region rich in musical and dance tradition, is characterized by open and closed *kolo* formations, as well as serpentine movement. The significant use of silent dances and dances accompanied by song indicates the diverse social functions of the dance — from ceremonial to everyday occasions. The musical accompaniment of a tambura trio and harmonica enhances the emotional expression of the dance and increases its social value. Published records were used for the creation of this part of the work. (Pupac, 2012).

6. PODGRMEČ

Dances from Podgrmeč feature traditional open and closed *kolo* formations, with dancers moving to the left. There is a noticeable strong connection among dancers, highlighting the importance of community in this region. The musical accompaniment includes the tambura dvožica and četvorožica, as well as the harmonica —

specifičan tonski kolorit i omogućavaju da muzika prati i naglašava pokrete igre/plesa. Plesovi kao što su „Tapkalica“, „Papučica“ i „Ljubavno kolo“ imaju i muzičku i dramsku dimenziju, a njihova izvođenja često se povezuju sa određenim obrednim ili socijalnim kontekstima. Ovo doprinosi očuvanju kulturne nematerijalne baštine, jer se kroz koreografiju prenose vrednosti i značenja. Terenski zapisi se mogu pronaći u objavljenim radovima. (Kačar, 2001; Pupac, 2017).

7. IMLJANI/VLAŠIĆ

Igre/plesovi ovog kraja karakterišu otvorena i zatvorena kola sa kretanjem za desnom rukom. Značajan aspekt koreografije jeste kombinacija igara/plesova uz pjesmu i igara/ples uz instrumentalnu pratnju, što ukazuje na bogatstvo izraza u lokalnoj tradiciji. Muzička pratnja uključuje tamburu i šargiju, tradicionalne instrumente koji naglašavaju melodijski i ritmički razvoj igre/plesa. Igre/plesovi „Imljanka“, „Ruzmarin“ i „Osmica“ predstavljaju tipične primjere koreografskih obrazaca ovog područja. Korištena je Arhivska građa Vase Popovića koja se nalazi u Muzeju RS.

8. OZREN

Igre/plesovi sa Ozrena karakterišu se otvorenim i zatvorenim kolom. Kretanje za desnom rukom pruža dinamičnost i koordinaciju unutar grupe. Muzička pratnja je raznovrsna i obuhvata violinu, šargiju, sviralu (ćurlik) i dvojnice, što pruža bogatu zvučnu paletu koja prati plesne ritmove. Repertoar kao što su „Stojko djevojko“, „Četvorac“ i „Ozrensko kolo“ ima važnu ulogu u očuvanju lokalnog identiteta, jer kroz koreografiju

instruments that provide a specific tonal color and allow the music to follow and accentuate the movements of the dance. Dances such as *Tapkalica*, *Papučica*, and *Ljubavno kolo* have both musical and dramatic dimensions, and their performances are often linked to certain ritual or social contexts. This contributes to the preservation of intangible cultural heritage, as values and meanings are transmitted through choreography. Field notes can be found in published works. (Kačar, 2001; Pupac, 2017).

7. IMLJANI/VLAŠIĆ

Dances from this area are characterized by open and closed *kolo* with movement to the right. A significant aspect of the choreography is the combination of dances with singing and dances accompanied instrumentally, indicating the richness of expression in the local tradition. The musical accompaniment includes tambura and šargija, traditional instruments that highlight the melodic and rhythmic development of the dances. Dances such as *Imljanka*, *Ruzmarin*, and *Osmica* represent typical choreographic patterns of this region. Archival material by Vasa Popović, located at the Museum of the Republic of Srpska, was used.

8. OZREN

Dances from Ozren are characterized by open and closed *kolo*. Movement to the right provides dynamism and coordination within the group. The musical accompaniment is diverse, including violin, šargija, svirala (ćurlik), and dvojnice, offering a rich sound palette that follows the dance rhythms. Repertoire such as *Stojko djevojko*, *Četvorac*, and *Ozrensko kolo* plays an important role in preserving local identity, as it transmits specific customs

prenosi specifične običaje i istorijske vrednosti ovog područja. Tradicionalno pjevanje područja Teslić pripada starijoj seoskoj tradiciji, sa prelaženjem prvog glasa ispod/preko drugog i obrnuto. Ovo pjevanje pripada polifonom obliku druge kategorije po Rihtmanu, odnosno heterofoniji po Golemoviću (Rihtman, 1951) (Golemović, 1997). Pjesma koja je pokušana da se otpjeva na taj način je „Mi smo braća ispod Ozren gore“. Izvori za nastanak ovog dijela muzičko-scenske kreacije nastali su iz terenske građe i zapisa. (Lonić, 2016).

9. KRAJIŠKE IGRE I 10. GRMEČ

Koreografija Vase Popovića u ovom regionu predstavlja kontinuitet tradicije uz inovacije u stilizaciji igara. Krajiške igre često nose simbolične značenja, koja su duboko ukorenjena u istorijskom i kulturnom kontekstu, a istovremeno omogućavaju adaptaciju savremenom izvođenju i scenskom prikazu. Korištena građa može se naći u objavljenim izvorima. (Kačar, 2001; Popović, 1999; 2000).

11. SARAJEVSKO POLJE

Igre/plesovi iz Sarajevskog polja karakterišu se otvorenim i zatvorenim kolom, gde je povezanost igrača ostvarena preko „malića“, specifičnog načina držanja ruku u kolu. Kretanje za desnom rukom i pratnja tradicionalnih instrumenata prati običaje ovog regiona. Vokalni stil izražen je u starijem dvoglasnom pjevanju, odnosno polifonom obliku druge kategorije u obliku "svođenje", "srijecanje". (Rihtman, 1951).

and historical values of the area through choreography. Traditional singing from the Teslić area belongs to an older rural tradition, characterized by the crossing of the first voice under/over the second and vice versa. This singing belongs to the polyphonic form of the second category according to Rihtman, or heterophony according to Golemović. (Rihtman, 1951; Golemović, 1997). The song attempted to be performed in this style is *Mi smo braća ispod Ozren gore*. Sources for the creation of this part of the music-stage work come from field material and records. (Lonić, 2016).

9. KRAJINA DANCES AND 10. GRMEČ

The choreography of Vasa Popović in this region represents a continuity of tradition with innovations in the stylization of dances. Krajina dances often carry symbolic meanings deeply rooted in historical and cultural context, while simultaneously allowing adaptation to contemporary performance and stage presentation. Source materials can be found in published works. (Kačar, 2001; Popović, 1999, 2000).

11. SARAJEVO FIELD

Dances from the Sarajevo Field are characterized by open and closed *kolo* formations, where the connection between dancers is established through the "malić," a specific way of holding hands in the circle. Movement to the right and accompaniment by traditional instruments follow the customs of this region. The vocal style is expressed in older two-part singing, a polyphonic form of the second category in the form of "svođenje" and "srijecanje". (Rihtman, 1951).

Primjer 2: Notni zapis pjesme „Zapjevajte moja braćo, mila“, izvorna pjevačka grupa „Romanija“. Mokro, 2017 (Vučićević, 2017)

Example 2: Musical notation of the song "Zapjevajte moja braćo, mila," performed by the original singing group "Romanija." Mokro, 2017 (Vučićević, 2017)

Ovo pjevanje prema Golemoviću pripada heterofoniji i heterofoniji-bordun. Koreografija uključuje različite forme pokreta kao što su „Povratuša“, „Poskakuša“ i „Šarano“, koji doprinose raznovrsnosti i dinamičnosti izvođenja, a tradicionalna pjesma „Zapjevajte moja braćo, mila“ pripada *Romanijskoj kajdi*. Korišteni izvori su terenska građa i zapisi autora. (Dopuđa, 1986; Vučićević, 2015a).

12. SEMBERIJA

Igre/plesove karakteriše povezanost igrača u otvorenom i zatvorenom kolu, uz kretanje za desnom rukom i bogat repertoar koji uključuje „Kauk“, „Derdanke“, „Trojanac“ i druge. Ove igre odražavaju specifičan stil igre/plesa i pjesme koji je razvijen u ovom području i koji je usko povezan sa seoskim društvenim životom.

According to Golemović, this singing belongs to heterophony and heterophony-bourdon. The choreography includes various movement forms such as *Povratuša*, *Poskakuša*, and *Šarano*, which contribute to the diversity and dynamism of the performance. The traditional song *Zapjevajte moja braćo, mila* belongs to the *Romanijska kajda*. The sources used include field material and the author's records. (Dopuđa, 1986; Vučićević, 2015a).

12. SEMBERIJA

The dances are characterized by the connection between dancers in open and closed *kolo*, with movement to the right and a rich repertoire including *Kauk*, *Derdanke*, *Trojanac*, and others. These dances reflect a specific style of dance and song developed in this area, closely connected to rural social life.

13. PODRINJE

Koreografija Podrinja obuhvata otvorena i zatvorena kola sa kretanjem za desnom rukom. Ovaj region karakteriše bogat muzički repertoar i vokalni izraz koji uključuje pjevanje starije i novije tradicije, sa jasnim prisustvom heterofonije kao osnovnog stila. Muzička pratnja igre/plesa i pjesme je vitalna za održavanje dinamike i ritma koreografije, čime se ne samo prenosi umjetnička vrijednost već i duhovna i socijalna suština naroda ovog kraja. Za potrebe nastanka ovog djela korišteni su izvori koji su nastali na osnovu terenskih istraživanja. (Golemović, 1991; Vasić: 1991)

Srpski kolovez predstavlja uspješan primjer spajanja izvornog i savremenog. Prema Zdravku Ranisavljeviću, scenska adaptacija tradicionalnih igara ne treba da bude puka replika, već transformacija sa sviješću o kontekstu i kulturnoj funkciji plesa. (Ranisavljević, 2024: 165-176).

U tom duhu, autor uspijeva da zadrži izvornu suštinu igara, uz savremeni scenski izraz koji obuhvata dinamičnu montažu, preciznu koreografsku strukturu i dramaturgiju pokreta. Goran Pupac, koreograf i istraživač tradicionalnog plesnog nasljeđa, svojim radom na scenskim formama narodnih igara unaprijedio je praksu očuvanja folklorne baštine kroz savremene koreografske metode. Njegov pristup se temelji na vjernosti izvornim pokretima, melosu i ritmu, uz pažljivu adaptaciju scenskim uslovima. U djelu *Srpski kolovez*, Pupac demonstrira visok nivo osjećaja za plesni identitet i dinamiku

13. PODRINJE

The choreography of Podrinje includes open and closed *kolo* with movement to the right. This region is characterized by a rich musical repertoire and vocal expression that includes singing from both older and newer traditions, with a clear presence of heterophony as the fundamental style. The musical accompaniment of the dance and song is vital for maintaining the dynamics and rhythm of the choreography, thus transmitting not only artistic value but also the spiritual and social essence of the people of this region. Sources for the creation of this work were based on field research. (Golemović, 1991; Vasić, 1991).

Srpski kolovez represents a successful example of merging the original and the contemporary. According to Zdravko Ranisavljević, the stage adaptation of traditional dances should not be a mere replica, but a transformation aware of the context and the cultural function of the dance. (Ranisavljević, 2024: 165–176).

In this spirit, the author manages to preserve the original essence of the dances, while employing a contemporary stage expression that includes dynamic montage, precise choreographic structure, and dramaturgy of movement. Goran Pupac, choreographer and researcher of traditional dance heritage, has advanced the practice of preserving folk heritage through contemporary choreographic methods. His approach is based on fidelity to original movements, melody, and rhythm, with careful adaptation to stage conditions. In the work *Srpski kolovez*, Pupac demonstrates a high level of sensitivity to the dance identity and dynamics of

regiona, koristeći scenu kao prostor za dijalog prošlog i sadašnjeg. Značaj se može posmatrati i sa više aspekata: kulturno-obrazovnog, estetskog, emocionalnog i identitetskog razvoja pojedinca i zajednice. Iako je folklor je ključni mehanizam u očuvanju etničkog i nacionalnog identiteta, narodna igra, kao integralni dio folklor, čuva i prenosi specifičnosti govora tijela, ritma, muzičkog izraza i kolektivne memorije jednog naroda. Kao što navodi Selena Rakočević: Tradicionalni ples nije samo oblik umetničkog izraza već i sredstvo socijalizacije i prenosa vrednosnog sistema zajednice. (Rakočević i Ranisavljević, 117-131).

Srpski kolovez nudi oblik učenja kroz iskustvo, što je prema savremenim pedagoškim teorijama jedan od najefikasnijih načina usvajanja znanja. Kroz učenje i izvođenje elemenata tradicionalnih plesova, učesnici ne samo da razvijaju motoričke i muzičke sposobnosti, već dublje razumiju istoriju, etnografiju i socijalnu strukturu regiona iz kojeg igre potiču. Predstavlja sredstvo izgradnje kulturnog i nacionalnog identiteta, što je naročito značajno u multikulturnom kontekstu Bosne i Hercegovine. Učenje o bogatstvu plesnih idioma iz različitih krajeva (Janj, Zmijanje, Podgrmeč, Semberija i dr.) stvara svijest o kulturnoj raznovrsnosti unutar jedne etničke zajednice, čime se promovise poštovanje, solidarnost i pripadnost. Ovakvo muzičko-scensko djelo služi kao interdisciplinarna platforma. Njeno proučavanje uključuje istoriju, muziku, vizuelne umjetnosti (kroz kostimografiju), pedagogiju, ali i

the region, using the stage as a space for dialogue between past and present. The significance of this work can be viewed from several aspects: cultural-educational, aesthetic, emotional, and identity development of the individual and community. Although folklore is a key mechanism for preserving ethnic and national identity, folk dance, as an integral part of folklore, preserves and transmits the specificities of body language, rhythm, musical expression, and collective memory of a people. As Selena Rakočević points out: traditional dance is not only a form of artistic expression but also a means of socialization and transmission of the community's value system. (Rakočević and Ranisavljević, 117–131).

Srpski kolovez offers a form of experiential learning, which according to contemporary pedagogical theories is one of the most effective ways of acquiring knowledge. Through learning and performing elements of traditional dances, participants not only develop motor and musical skills but also gain a deeper understanding of the history, ethnography, and social structure of the regions from which these dances originate. It represents a means of building cultural and national identity, which is especially important in the multicultural context of Bosnia and Herzegovina. Learning about the richness of dance idioms from various regions (Janja, Zmijanje, Podgrmeč, Semberija, etc.) fosters awareness of cultural diversity within a single ethnic community, promoting respect, solidarity, and belonging. Such a musical-stage work serves as an interdisciplinary platform. Its study includes history, music, visual arts (through costume design), pedagogy, as well as sociology

sociologiju i antropologiju. U školskim i vanškolskim kontekstima, ovo omogućava holistički pristup obrazovanju koji spaja teorijsko znanje sa praktičnom primjenom. Ima i važnu ulogu u afektivnom razvoju mladih. Izvođenje tradicionalnih igara u grupi jača osjećaj pripadnosti, gradi samopouzdanje, ali i razvija empatiju kroz simboličko „stavljanje u cipele“ predaka i njihovog načina života. Peto, koreografija može da bude snažan instrument inkluzije i društvene integracije, jer omogućava mladićima i djevojkama iz različitih sredina da se okupe oko zajedničkog kulturnog izraza. U pedagoškom smislu, to može smanjiti socijalne podjele i promovisati interkulturalni dijalog, jer scenski ples nije samo umjetnički čin, već može da bude i vaspitno sredstvo koje kod izvođača i publike razvija senzibilitet i odgovornost za kulturno nasljeđe.

Prema *Zakonu o kulturnim dobrima Republike Srpske*, narodna igra, kao nematerijalno kulturno dobro, podložna je zaštiti, proučavanju i prenosu. Koreografije poput *Srpskog koloveza* usko se nadovezuju na ovu definiciju, jer igra postaje sredstvo društvenog vaspitanja, kulturne samosvijesti i jačanja etničkog identiteta u multikulturnom društvu. Kroz scensku igru/ ples, ova djela dobijaju vizualizaciju i emocionalnu vidljivost, što doprinosi afirmaciji kulturne baštine na nacionalnom i internacionalnom nivou. Takođe, na *Listu nematerijalnog kulturnog nasljeđa BiH* upisano je dio igara i pjesama koji čine osnovu koreografije *Kolovez*, što dodatno

and anthropology. In both school and extracurricular contexts, this allows for a holistic approach to education, combining theoretical knowledge with practical application. It also plays an important role in the affective development of youth. Performing traditional dances in a group strengthens the sense of belonging, builds self-confidence, and develops empathy through the symbolic "putting oneself in the shoes" of ancestors and their way of life. Furthermore, choreography can be a powerful instrument of inclusion and social integration, as it enables young men and women from diverse backgrounds to unite around a shared cultural expression. From a pedagogical perspective, this can reduce social divisions and promote intercultural dialogue, because stage dance is not only an artistic act but can also serve as an educational tool that develops sensitivity and responsibility towards cultural heritage in both performers and audiences.

According to the *Law on Cultural Goods* of the Republic of Srpska, folk dance as intangible cultural property is subject to protection, study, and transmission. Choreographies like *Srpski kolovez* closely relate to this definition, as dance becomes a means of social education, cultural awareness, and strengthening of ethnic identity in a multicultural society.

Through stage dance performance, these works gain visualization and emotional visibility, contributing to the affirmation of cultural heritage at the national and international level. Additionally, part of the dances and songs forming the basis of the *Kolovez* choreography is listed on the Intangible Cultural Heritage List of Bosnia and

podupire legitimitet ovakvog scenskog izraza kao sredstva očuvanja nasljeđa. U muzičko-scenskom djelu *Srpski kolovez* koristi se tradicija kao osnova za stvaranje scenskog izraza koji istovremeno njeguje i obnavlja tradicionalne forme, ali i odgovara savremenim scenskim zahtevima. Prema Zakonu o kulturnim dobrima Republike Srpske, nematerijalna kulturna baština uključuje upravo ovakve oblike koji se živo prenose kroz izvođenje i učešće zajednice u očuvanju identiteta i kulturnih obrazaca.

Herzegovina, which further supports the legitimacy of this stage expression as a means of heritage preservation. In the musical-stage work *Srpski kolovez*, tradition is used as a foundation for creating a stage expression that simultaneously nurtures and renews traditional forms, while responding to contemporary stage demands. According to the Law on Cultural Goods of the Republic of Srpska, intangible cultural heritage includes precisely such forms that are actively transmitted through performance and community participation in preserving identity and cultural patterns.

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