

NIŠEVLJANKA AS A SMALL TOWN ORIGINATED URBAN FOLK DANCE

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SUMMARY

The subject of this paper are city (small town) folk dances in a broader sense and Niševljanka folk dance as a town game in a narrower sense. The aim of the paper was to describe Niševljanka as a town folk dance. The basic task is to write down the music, rhythm and technique of the dance.

In the available literature dealing with the systematization and division of folk dances, city folk dances are nowhere to be found as a special type of dance.

Maybe rightly so, since they can be traced back to the traditional, original dances. However, given the conditions and time of the origin of these dances, with the migration of the peasantry to the towns and cities, the city dances in some way distanced themselves from the traditional ones. This was influenced by new living conditions, more cramped space, mixtures of the European and Oriental culture, as well as the Europeanization of culture and way of life in general.

It can be stated that city folk dances are in fact traditional - original dances that have taken on other aspects of dancing and dancing behavior.

If any folk dance has marked our city, and the state in general, from the end of the 19th and the beginning of the 20th century, it is undoubtedly Niševljanka folk dance. Numerous manuscripts, books, travelogues, newspaper articles from that time testify to this fact.

This paper is an attempt to point this out and to find in one place the musical, rhythmic and playful record of this, undoubtedly original city folk dance.

Key words: dance, urban folk dance, niševljanka

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INTRODUCTION

While systemizing and dividing the traditional folk dances of Serbia, all the literature cites dances which are urban, i.e., of a city type. They are not given much importance and nowhere do they stand out as a special genre. This is visible because the new elite of socialism aimed to promote other values, and they were least suited to promote our Serbian city urban dances such as the *King's Kolo*, the *King's Dance*, the *Queen Draga Kolo*, the *Professor's Kolo*, the *Serbian Youth Kolo* ...).

However, given the conditions and time of origin of these folk dances, migration on the village-city route creates a new class that wants to become elite and move away from those who remained in the villages, thus the style of play and repertoire distanced themselves from the traditional style. This was influenced by living conditions and the changed context of their existence. "Given that traditional dance is a product of both the homeland and the fatherland, it should be viewed from the historical, geographical, social and functional aspects" (13). Many dance theoreticians consider the social motive to be one of the most important drivers of dance. At the beginning of the twentieth century Ernst Grosse said that our civilization is based on dance and that dance has turned man into a social being. (13) Our artists knew well when creating different types of dance genres and even urban - small town dances that dance contributes to the cohesion of a certain group of people, thus emphasizing their potency. Starting from the basis of the traditional, rural way of playing the Serbian intelligentsia in the era of the national romanticism creates and promotes new values in the spirit of these times. Statutory, economic and political stratification within a community is projected onto traditional dance and affects dance variation. This is how guild games (tinsmith's, craftsman's, teacher's officer's folk dances), dances of the political parties (democratic, radical ...) and city- small town folk dances were created.

As the repertoire of this genre is based on the traditional - folk village dances, it can be stated that city dances are in fact, traditional dances that have taken on visible aspects of varying the style of play throughout history.

If the city of Niš was marked and promoted through some intangible traditional element from the end of the 19th and the beginning of the 20th century, it is undoubtedly a small town originated urban folk dance *Niševljanka*. Numerous manuscripts, books, travelogues, newspaper articles from that time testify to this fact.

This paper is an attempt to point this fact out and to find in one place the musical, rhythmic and playful record of this, undoubtedly original city urban folk dance.

Thanks to Queen Natalija, a small town originated urban folk dance *Niševljanka* became an integral part of the ball at the court, towns and small towns throughout Serbia.

PREVIOUS RESEARCH STUDIES

There are scarce sources studying Serbian traditional folk dances in the ancient past. The development of traditional folk dances has been intensively monitored since the 19th century. Since there is very little new material related to this traditional dance genre, and a relatively small number of seminars and workshops where it would be promoted and used for today's generation education, this paper strives to contribute to the existing research literature on the topic. The historical factor indicates the time of the origin of certain folk dances. Having in mind a "recent" interest in this genre as well as the founding of ethnochoreology dates, asking questions about what specific dances the Serbs brought to the Balkans and whether they came or have always been there seems to be at least, utopian. Changes in the phenomenon of the intangible heritage which are influenced by historical, geographical and social factors as well as the function and place of performance, including traditional dances, are much slower than violent changes occurring in the domain of the material culture. This is, above all, because of man as a spiritual being. Therefore, it should not be surprising that today there are so many ancient elements in our folk dances that adapt their role to events and changes to a given time. The work done so far on the study of folk dances has given certain results and answers to certain questions, but the question of the phenomenon of dance and man as a being of the dance remains and will remain an eternal challenge, both for the present and future generations.

Presenting a short history of written documents and researchers we want to point out the works of ethnologists, ethnomusicologists and ethnochoreologists and draw attention to the role of traditional - folk dance in the community.

Among the first in 1907, Tihomir Djordjević published the book "Serbian Folk Dances", which is the first real endeavor in the systematization and division of folk dances.

Milan Dj. Milićević in the books "Principality of Serbia" and "Kingdom of Serbia", provides a list of dances that were played in certain districts.

Sisters Ljubica and Danica Janković made a great contribution to the study of folk dances and the concrete recording of certain performances with a collection of eight books "Folk dances" published during their lifetime and the ninth, based on the collected material, which was published after their death.

The theoretical interpretations left by Olivera Mladenović in the book "Kolo in South Sloves" are also significant.

Our tireless researcher prof. dr. Olivera Vasić, with over 30 volumes of the onsite records of certain performances of the traditional dances classified by regional units, left a capital of immeasurable value for the future generations.

Dr. Selena Rakočević, in her book "Dances with dance structures" provides a formal analysis of our dances, thus enhancing the basis for their semantic readings. Rakočević points out that "unlike dance realizations, which represent a specific performance conditioned by the immediate context (performers, location, duration, performance time, etc.), the dance context encompasses the potential of skills, understanding and knowledge of the dance possessed by an individual, or a community" (14). The basic guideline in our perception of traditional dances, i.e., of folk dances is the postulate of Selena Rakočević, that "one of the ways of summarizing the identification and defining of discriminative forms of a particular dance tradition is through a combining and comparative consideration of all information and knowledge (verbal, visual, auditory and kinetic) about individual dances that make up that tradition." 14)

These authors gave an exceptional impetus and basis for today's scientific study of folk dances. Traditional - folk dances are selected by regional units and are not, although there is every reason to be, both due to the style of performance and the context of creation, especially singled out.

However, city (town) games are not systematized and described through a deeper analysis and possible context of creation and premiere performance. The term "city dances" was among the first to be used and described by Slobodan Zečević in the book "Serbian Folk Dances" - Origin and Development (16).

Nowadays, the scientific study of folk dances is conducted at the Center for the Study of Folk Dances of the FMU from Belgrade, as well as at the Faculty of Sport and Physical Education in Niš, where special attention is paid to dances originated near the town of Niš (Ponišavlje, Svrljig).

Niš, as the second capital of the Kingdom of Serbia (S. Protić 1999), and today a modern university city, gave birth to the folk dance named "Niševljanka" which due to its beauty and value deserves a special research study.

The subject of this paper are city dances in a broader sense and *Niševljanka* as a city (town) folk dance in a narrower sense. The aim of the paper is to describe *Niševljanka* as a city dance. To study the literature related to folk and urban dances, to study the literature especially related to *Niševljanka*, to write down the rhythm, notation and technique of the play are also the basic tasks for the authors.

CITY (URBAN) DANCES

Serbian traditional - folk dances in the modern era primarily have a social and entertainment function. (5) Their once ritual role has faded, and thanks to their

aesthetic and dance-rhythmic and expressive values they have remained in function, fulfilling the needs of modern man, confirming one important feature of the human character, that of being "eternally homoludens".

Ritual dances were an integral part of various rituals. Over time, rituals and rites have disappeared and dances continue to be played. Our predecessors select traditional dances on the basis of the annual cycle (new year carols, dodols asking for rain, lazars near Easter, queens honouring the Sun ...), as well as on the basis of various factors, and their specific roles in the life of the community. Thus, some select them as dances that were performed in the general interest (asking for rain, for fertility) as well as the functional games, i.e., those that are performed as part of certain events in the life of an individual (birth, death, wedding, etc.).

Most of the traditional dances, today in the domain of entertainment, were part of various rituals and a have played a role in the domain of rituals. The character of the interpretation also resulted from their ritual role. Thus, we have traditional dances that mark the beginning of the dance, the end of the dance, cheerful, humorous, mimic, onomatopoeic, and sad, contrastingly expressive in the presentation of complex feelings. Traditional dance is rich in various means of expression, both in auditory and in the way of exposing the dance structure, metro-rhythmic organization, dance ornamentation, spatial agogics, dynamics, way of connecting, tempo, formations ...

Analyses often talk about the original folk dance. After the liberation of Serbia from the Turks and the overthrow of the feudal system the peasantry in Serbia was equated with the notion of the people and folk creation belonged to the rural population. That is why rural folklore is today called traditional – original one.

"In the past two centuries, namely the 19th and 20th centuries, Central Serbia had a dominant historical, political and economic role in relation to other parts of Serbia, and that was reflected in its playing heritage. Its historical "advantage" was reflected in the restoration of the Serbian state (first the principality, then the kingdom), thus it became a model for many activities, including the specific development of dances that spontaneously moved to other regions, and in some way influenced the repertoire of other ethnochoreological wholes, not only of Serbia, but also of the other parts of the former Yugoslavia. "(18). It is in the central Serbia and the area of today's province of Vojvodina that city-town games are composed and balls are held, following the example of the European trends. As it is a national movement, the creators are trying to set and promote this dance genre in the domain of their knowledge of the traditional dance, as well as the knowledge of the ballroom forms. The new elite in their free country is indiscriminately "enriching" the language and the game repertoire with foreigners. This fashion has its positive sides, because our traditional dance thus becomes enriched with the oriental and European cultural elements, which has

had an impact on the creation of new forms and genres in traditional folk art. (5) – and the towns dances (authors note).

City games emerged from the traditional ones. The new class (citizens) adapted to the new way of life and even to playing indoors.

"Foreign" elements (Greek, Hebrew, Roma ...) were introduced into the dances with the aim of distancing and "rising" and getting closer to the European fashion.

From this time are the first sources that mention Serbian city dances. Other dances in the cities are mentioned at that time: *Four*, *Beautiful Maca* and others. (5)

As it has already been said on the basis of the traditional dances, city dances were created which were "calmer, easier, more graceful, adapted to the understanding of a decent and closed space, and related to the urban way of life, movement and clothing". (5)

Types of city folk dances

City-smal town dances are mostly selected on the basis of social factors. With the development of crafts, trade and other public services, there was a differentiation of the population into various professions. Many of them also created their own dances as a professional feature, or changed the names of the original dances and thus appropriated them. These dances are mostly made to order by the leaders of certain groups. Thus, in the literature, as well as on the invitations for various balls and dances, the following parties can be found including city dances: trade, craft, shoemaking, butcher's wheel, etc., dances.

Officials and members of certain groups used to commission from dance teachers and choreographers, and later on learn certain dances in order to emphasize the importance of their profession, thus inventing the secretary, doctor, teacher and other folk dances.

There was a lot of dancing in the army, so there were dances such as the officer's, corporal's, machine gun, rifleman's folk dance (which is still played today).

The folk dances were also named after the cities in which they originated: Valjevo, Požarevac, Vranje, Zaječar and Niš folk dances.

Technique and style of city folk dances

Techniques of city folk dances

When considering the technique of city folk dances it can be said that the basic feature of playing is simplicity, and of the style, grace. The most represented elements in the city folk dances are: step with attraction, crossed step, step with

jump, step with free leg lifting, running step, step with stumbling. All these steps are performed in space with minimal movement.

City folk dances style

Generally speaking, the folk dances style, and thus urban dances, represents a way in which the feelings and moods of the people are collectively and traditionally conveyed through movements, steps and attitudes. "Each dance style is based on a certain way of presenting the compositional plan, which is realized by applying certain procedures, different from style to style. A certain folk dance style has its own axis of selection, principles of horizontal and vertical organization of dance composition, way of beautification, succession, line continuity, etc." (13).

According to Milorad Lonić, sisters Ljubica and Danica Janković talk about the inner and outer side of the style, referring to the technique and psychological side of the folk dance. They are, in fact, talking about the technique of performing a dance. The inner side of the style is a manifestation of the mood of an individual or group, which in most cases gives the impression of cheerfulness, joy and happiness. The outer side of the style consists of ways of performing certain elements of the technique, i.e., visual performance. The formation of style is influenced by the national spirit and character (history, socio-economic conditions, geographical and climatic factors, costumes, etc.), spatial relations conditioned by historical and economic circumstances, age, gender and social class of players. (8)

City folk dances were created in the spirit of the village folk dances but they were adapted to the closed space, deprived of the natural environment of the village playground (5) and form. Thus, the structure is identified through the temporal-emotional process, and the form through the abstracted identified whole, through the emotionally experiential spiritual power, the power that is manifested by the aesthetic experience." (13)

In addition to dance elements and auditory content, the way of dressing also influenced the formation of the folk dances style. Tight clothing and footwear dictated movements that were inevitably directed to a different performance as compared to the original form. "Tight socks, sleeves, ornaments and corsets, heavy headgear and other pieces of clothing hindered the wide and strong movements of the traditional game." (5) Therefore, city folk games are performed calmly, easily, gracefully, with minimal spatial movements. The new living conditions through these games reveal a dose of "lordship" and limitations in their playing and showing. What made these folk dances more massive within the Serbs and enriched them from the very beginning is their entry into the traditional rural areas, as well as the renewal of the population with newcomers from the countryside and the more educated second and third generation of our intellectual

elite. Thus, the city-town folk dances composed in the centers, for certain categories and classes, by returning to the periphery, are made public and become ours in the true sense of this word. Thus, many town folk dances, even the one originating from the town of Niš *Niševljanka* have not survived to this day, due to the good intentions and support of the Queen Draga, but also due to the aesthetic filtering of numerous generations, "making the folk dance more to the image of the town of Niš" and "to the image of the Serbs" by people and the talented individuals.

With the return of statehood to our country Serbia, the people are becoming more and more aware of the importance of nurturing and sustainably developing our intangible heritage. This arouses interest in the somewhat forgotten city-town folk dances, which can certainly play a significant cohesive role as they did in the past, and raise the quality of life of the modern citizen in the Republic of Serbia.

City (small town) folk dances are written topologically, according to the regions that were processed. (6) The first systematization was done at the seminar "City Folk dances"? organized in..... by the Association of Children's Folklore Ensembles of Serbia, on which occasion the invited lecturers were Vera Ristić and Sanja Stanković (brochure available to the authors). The total of 37 folk dances from the work of the Janković sisters were collected: *Come on, beautiful Mary; The Balkan girl 2; Biserka; Bitola folk dance; Bojerka; the Girl's folk dance; Zaječarka; The folk dance of the Mining Teachers; Kragujevčanka; Mačvanka; Neda hryvnja; Niševljanka; The New Vlach folk dance; Officer's folk dance; Omoljka; Piročanka; Legal folk dance; Sarajevo; Slavjanka; Serbs; Serbian woman; The Rifle folk dance; The Retail folk dance; Šapčanka; When I was here last night; Through the midnight; As long as your gentle eye watches me; Who, my heart, has touched you; One black-eyed boy; The sky is so clear; Do you remember that hour; It arrives too small; We are both sick of love; In front of Senka's house; I swear and beg everything; Quiet night, my sweetheart sleeps.* (6)

Musical accompaniment

That we have had orchestras even in the twelfth and thirteenth centuries can be confirmed by observing the frescoes of our churches (13). After the fall of the Serbian Empire the conditions changed, especially in the domain of creativity, and even the musical life of Serbs. It all comes down to the rural way of life, even the way of organizing music. In Serbian villages, it is played accompanied by folk instruments, various types of flutes and bagpipes, tambourines, percussion ... In the towns of the central Serbia, musical life is organized by the non-Serbs. Orchestras are the only ones organized in the area of today's Vojvodina. That is how our music for accompanying traditional dances is profiled in a different direction from the European music of that time. Vasiljević (15) states that our (...) folk music has retained its ancient features, rhythmic domination, which puts all

its components at its service: text, harmony, melismatics, form, and even tonal color "(15). "Vasiljević states that, unlike the West which nurtures harmonious music, the rhythmic character of the Serbian music was influenced by: "(a) folk dance, (b) folk speech, which through epic declamatory melodies reached new lyrics, whose influence is strongest, (c) primitive folk instruments which are suitable for performing melismatics, and (d) church singing which is based on prose speech forms of the text "(15).

Opportunities and places to dance

Folk dances were usually played at different types of parties where the protocol and order of the dances were determined in advance. According to the type of performance, the repertoire was determined in advance. At the invitation for a party or ball, where the order of the games was written, it was known who would lead which dance, and at the ball the gentlemen signed up for the ladies on the playing card and it was known in advance who would dance with whom or next to whom.

Parties or balls were usually opened by the prince's or king's kolo or folk dance, and depending on the nature of the party, by some other folk dance. "Mostly the kolo or folk dance was played, so the rotating dances alternated, so it was for both the older and the younger. There was singing in the kolo -folk dance as well." (1)

Far from the chaos of today's festivities, which always end in despair with more and more sophisticated modern organizers, according to the principle of prioritizing those giving more money, the order at parties used to be known, (God forbid it be late), including the number of those invited, the suits to be worn all the way to what will be eaten and drunk, and the order in which and what dances will be played."(1)

NIŠEVLJANKA

In order to conjure up where and in what conditions this folk dance was created, we will use the description of the old Niš provided by the author Stevan Sremac:

"Everyone is enchanted in playing and singing, the wild chamonets, the zurlas and the drums are echoing, and the chocheks (belly dancers) are furiously dancing around. ... "

The little fiddles are squealing, the trumpets are screaming, and their voices are spreading all the way to Vinik, the house and the alley are shaking from the noise of the drums, the sound of the tambourine, the castanets are ringing on the hands of the chocheks (belly dancers) ... "

"It's already evening. On a colorful fountain overgrown with ancient moss and surrounded by mournful willows, a lot of people have gathered. There is a lot of noise, laughter and giggles, pushing and swearing, a slap is heard or a sound of a broken water jug ..." (10)

It is impossible to determine exactly when the *Niševljanka* folk dance was created. What can be said with certainty is that it was one of the basic features of the Niš city life. With extraordinary melody, grace and beauty, this folk dance was recognizable and very often and readily played. For that reason, it was expanded to play, first in the countryside, and later in other major towns in Serbia.

We find the first information about the *Niševljanka* folk dance in Čedomilj Mijatović's book "Serbia and Serbs" (9), printed in London in 1908 in English, where he has lived as a politician, ambassador, writer, historian and academic since 1904. The book is especially interesting for the city of Niš because it contains three photographs of Niš that were personally taken by King Milan Obrenović. In 1889, Čedomilj Mijatović traveled with the English journalists around Serbia, and among other things, our folklore works were presented to the English. Thus, he managed to bring English readers closer not only to our customs and literature, which caused enthusiasm in Europe, but also to our folk dances. The book contains musical notes of our folk songs and carols, such as:

Stoyanke Stoyano (Stojanke Stojano); Teetta, Teetta, Loboda (Tita, tita, loboda); Gyoorgyevka (Đurdevka); Nishevlyanka. (Niševljanka).

Among other things, it is stated that the dance and music from the *Niševljanka* folk dance were originally designed, played (danced) and performed for generations in the vicinity of Niš.

Niševljanka is mentioned in almost all systematizations of folk dances. (12)

The book "Serbia" - a description of the country, people and state of Professor V. Karić contains an analysis of the Serbian folk dances and songs. Among other things, he says about the *Niševljanka* folk dance:

In some melodies for folk dances, there are also primitive forms of today's, artificial, European dances. of the modern European Games. "(7) On the occasion, the first part is found in the *Niševljanka*, then the appendix (trio) and finally, the repetition of the first part. This is, as we have said, also found in the melodies of the modern European Dances. "(7)

"*Niševljanka* was an unavoidable dance at all parties and balls." Two patriotic folk dances were obligatory which opened and closed the evening - *Srbijanka* - Serbian folk dance and of course *Niševljanka*. There was a break between a dozen dances. " (1)

In 1903, the people of old Niš organized a party in the "Europe" inn, directed by Ilija Krstić, Jordan Miladinović and Svetozar Popović. The program was comprised of two parts. In the first part, a male and mixed choir sang, and in the

second part, there was a dance organized. The dance always begins, and this time also began with the King's Kolo, then Branko's Kolo was played, then Polka tramblan, Niševljanka, Waltz (meteor), Officer's Kolo, Kadril, Trades Kolo, Neda grivne, Lans, Teachers Kolo, Bitola. After Buraino Kolo, the ladies chose their partners with the music of Mazur, then Professor Kolo was played, Waltz (Beautiful Dame), Serbian Kolo, then again Lance, then Macedonian Kolo, Fast Polka, Workers' Kolo, Waltz, Sarajevo Kolo and finally Ustaj diko (Let us dance). All the folk dances (kolos) were accompanied by a military orchestra. If you wanted to head the Kolo, you could register at the box office."(1)

Performing pattern (6)

NIŠEVLJANKA - Niš, Vranje and surroundings

bars 2/4

THE PERFORMING PATTERN

The introductory two bars are not played		
	1. Part slower	
2 steps to the right	with the pull	it is repeated
2 steps left		
4 steps to the right		
2 steps left		
2 steps to the right		
4 steps left		

Part 2 allegro, all to the right

The folk-dance players turn completely to the right.

1 step with the right foot to the right with pulling the left foot and transferring the weight to it

1 long step with the right foot to the right with pulling and keeping the left foot next to the right foot

1 step with the left foot to the right with pulling the right foot and transferring the weight to it

1 long step with the left foot to the right with pulling and keeping the right foot next to the left

The second part of the folk dance is repeated until the melody starts with two introductory bars and then the players keep quit.

Folk dance analysis: Part 1 slower tempo

Bars			
I			1. Standing still 2. Standing still
II			1. Standing still 2. Standing still
III			1. Right foot one step to the right 2. Left foot is pulled to the right and the weight of the body is transferred to it
IV			1. Right foot one step to the right 2. Left leg is pulled to the right but the body weight does not transfer to it
V			1. Left foot one step left 2. Right foot is pulled to the left and the weight of the body is transferred to it
VI			1. Left foot one step left 2. Right leg is pulled to the left but the weight of the body does not transfer to it
VII			1. Right foot one step to the right 2. Left leg is pulled to the right and the weight of the body is transferred to it
VIII			1. Right foot one step to the right 2. Left leg is pulled to the right and the weight of the body is transferred to it
IX			1. Right foot one step to the right 2. Left leg is pulled to the right and the weight of the body is transferred to it
X			1. Right foot one step to the right 2. Left leg is pulled to the right but the body weight does not transfer to it

The melody is repeated.

Bars from IIIa to Xa are played in the same way as from III to X only starting with the left foot to the left side.

Bars from XI to XVIII are played in the same way as from III to X

Part of the melody (bars XI to XVIII) is repeated.

Bars from XIa to XVIIIa are played in the same way as from IIIa to Xa

Part 2 allegro, all to the right

During that time the body is completely turned in the direction of movement			
XIX			Right foot one step to the right Left foot is pulled to the right and the weight of the body is transferred to it
XX			Right foot one step to the right Left foot starts a big step to the right and when it approaches the right it touches the floor with toes and stays there for a moment
XXI			Left foot extends and ends a big step to the right. Weight body is transferred to it. Right foot is pulled to the left and the weight of the body is transferred to it
XXII			Left foot one step to the right Right foot starts a big step to the right and when it approaches the left foot it touches the floor with toes and stays there for a moment
The bars from XXIII to the end are played in the same way as from XIX to XXII			

By analyzing the pattern of steps of the dance according to the record of the Janković sisters (6), its ten-stroke structure first catches the eye at the very beginning of the dance. This, of course, leads to the knowledge of the traditional way of playing in Niš and the intention of the creators to contain it and weave it into *Niševljanka*. The presentation of the dance structure according to the attached pattern is two-part with constant movement to the right in the second part. The way of exposing the dance structure and movement in space shows the characteristics of traditional dancing in Niš and its surroundings. This is another confirmation of the observations made in the previous text.

It must be noted that one of the authors of the text, prof. dr. Slavoljub Uzunović, learned *Niševljanka* from the famous Niš choreographer and long-term artistic director of AFA "ORO" from Niš, Dragoljub Obradović Čočet. He demonstrated how to dance *Niševljanka* and later choreographed it in a dance pattern:

- two steps with draw to the right,
- two steps with draw to the left,
- four steps with draw to the right,
- two steps with draw to the left,
- two steps with draw to the right,
- four steps with draw to the left.

Niševljanka folk dance was then performed within the festival "NIŠKA JESEN" (NIŠ AUTUMN).

NOTES FOR "NIŠEVLJANKA" KOLO - FOLK DANCE FROM NIŠ

НИШЕВЉАНКА КОЛО

♩ = 96

9

16

16

23

31

NATIONAL FOLK COSTUMES

This period was characterized by the acceptance of the European fashion. The figures (attached) show the fashion moment - current city costumes. The main features are libades - a short velvet coat, black and, of course, sawn by silk, a white linen shirt decorated with lace and a long skirt. A velvet tepeluk (or beret), encrusted with pearls, would also be worn on the head. The city woman's costume is complemented by a brooch and a silver belt. Men's folk costume was Europeanized.



Fig. 1 Dalibor Peranović and Natalija Dinić, AFA "ORO" Niš



Fig. 2 Academic folklore ensemble "ORO" 2.6.2022

CONCLUSION

The subject of this paper are city (small town) folk dances in a broader sense and Niševljanka folk dance as a town game in a narrower sense. The aim of the paper was to describe Niševljanka as a town folk dance. The basic task is to write down the music, rhythm and technique of the dance.

In the available literature dealing with the systematization and division of folk dances, city folk dances are nowhere to be found as a special type of dance.

Maybe rightly so, since they can be traced back to the traditional, original dances. However, given the conditions and time of the origin of these dances, with the migration of the peasantry to the towns and cities, the city dances in some way distanced themselves from the traditional ones. This was influenced by new living conditions, more cramped space, mixtures of the European and Oriental culture, as well as the Europeanization of culture and way of life in general.

It can be stated that city folk dances are in fact traditional - original dances that have taken on other aspects of dancing and dancing behavior.

If any folk dance has marked our city, and the state in general, from the end of the 19th and the beginning of the 20th century, it is undoubtedly *Niševljanka* folk dance. Numerous manuscripts, books, travelogues, newspaper articles from that time testify to this fact.

This paper is an attempt to point this out and to find in one place the musical, rhythmic and playful record of this, undoubtedly original city folk dance.

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НИШЕВЉАНКА КАО ВАРОШКА НАРОДНА ИГРА

САЖЕТАК

Предмет овог рада су градске (варошке) народне игре у ширем смислу и народне игре Нишевљанке као варошке игре у ужем смислу. Циљ рада био је да се Нишевљанка опише као градска народна игра. Основни задатак је записивање музике, ритма и технике плеса.

У доступној литератури која се бави систематизацијом и поделом народних игара, градске народне игре се нигде не срећу као посебна врста игре. Можда и с правом, јер се могу пратити до традиционалних, оригиналних плесова. Међутим, с обзиром на услове и време настанка ових игара, сеобом сељаштва у вароши и градове, градске игре су се на неки начин удаљиле од традиционалних. На то су утицали нови услови живота, скученији простор, мешавине европске и оријенталне културе, као и европеизација културе и начина живота уопште.

Може се констатовати да су градске народне игре у ствари традиционалне - изворне игре које су попримиле друге аспекте игре и плесног понашања. Ако је било која народна игра обележила наш град, па и државу уопште, с краја 19. и почетка 20. века, то је несумњиво народна игра Нишевљанка. О томе сведоче бројни рукописи, књиге, путописи, новински чланци из тог времена.

Овај рад је покушај да се на то укаже и да се на једном месту пронађе музички, ритмички и разиграни запис ове, несумњиво изворне градске народне игре.

Кључне речи: игра, градска народна игра, нишевљанка

ГОРОДОК НИШЕВЛЯНКА – РОДИНА ГОРОДСКОГО НАРОДНОГО ТАНЦА

АННОТАЦИЯ

Предметом данной статьи являются городские (малые городские) народные танцы, в широком смысле, и Нишевлянка, как городской танец, в более узком смысле. Цель работы – описать Нишевлянку, как городской народный танец. Основная задача – описать музыку, ритм и технику танца.

В доступной литературе, посвященной систематизации и особенностям народных танцев, городские народные танцы нигде не рассматриваются, как особый вид танца.

Может быть, это и правильно, так как они восходят к традиционным, исконным танцам. Однако, учитывая условия и время возникновения этих танцев, обусловленные миграцией крестьянства в города, городские танцы в некоторой мере отдалились от традиционных. На это повлияли новые условия жизни, более тесное пространство, смешение европейской и восточной культур, а также европеизация культуры и образа жизни в целом.

Можно утверждать, что городские народные танцы на самом деле являются традиционными – самобытными танцами, заимствовавшими аспекты других танцев и танцевального поведения.

Если какой-либо народный танец прославил наш город, и государство в целом, с конца 19-го и начала 20-го века, то это, несомненно, Нишевлянка – фольклорный танец. Об этом свидетельствуют многочисленные рукописи, книги, путевые заметки, газетные статьи того времени.

Данная статья является попыткой указать на это и дать музыкальную, ритмическую и игровую характеристику, несомненно, оригинального городского народного танца.

Ключевые слова: танец, городской народный танец, Нишевлянка

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