

The Vocal-Instrumental Dance Form *Gara*: Vital Manifestation of Dance Genre *Kolo u Tri* within the Wedding Ritual in Serbia*

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ABSTRACT

Kolo u tri is a dance genre characterized by a lateral symmetric eight-measure dance pattern movement and its four-measure phrase in the dichotomous organization. The appearance of this genre is recognized through numerous names, melodies, and sometimes specific kinetic contents (the most famous are *moravac*, *užičko kolo*, *Žikino kolo*). One of the manifestations of the dance genre *kolo u tri* is also a vocal-instrumental dance form – *gara* (pl.: *gare*). *Gara* includes simultaneous singing of improvisatory lyrics by the singer, instrumental accompaniment by an orchestra, and kinetic performance of an eight-measure dance pattern which are standard features that belong to the genre *kolo u tri*. Based on empirical information documented at the wedding ritual in the village Stajićevo (Banat area, North Serbia) in 2016, this paper will illustrate and define the essential structural-formal features from a dance perspective. Moreover, the paper will do a poetic and musical analysis to show all characteristics of this syncretic form composed of words, music, and movements.

Keywords: *Gara*, *kolo u tri*, Banat area

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Introduction

Kolo u tri is a concept that is often the subject of discussion, reflection, and conceptual transformation in Serbian ethnochoreology. Ethnochoreology was established as a scholarly discipline within the university context in Serbia by Olivera Vasić (Rakočević, 2015b, p. 35), who defined the *kolo u tri* as a concept of dances with identical formal and structural features or similar kinetic content in 1984 (Vasić, 1984; Vasić, 2002). This initial conceptualization has transformed from a group of specific dance forms of similar content to an independent dance type or dance form. One of the recent theoretical explanations applied in this paper comes from a doctoral dissertation by the Serbian ethnomusicologist and ethnochoreologist Zdravko Ranisavljević (Ranisavljević, 2022). Ranisavljević defines *kolo u tri* as a dance genre characterized by a laterally symmetrical eight-measure structure of movement pattern. The eight-measure includes the four-measure phrases in a dichotomous organization (Ranisavljević, 2022, p. 21). The manifestations of this dance genre are realized through a plethora of different names, melodies, and sometimes kinetic content.

The vitality of the integral dance genre *kolo u tri*, with a focus on some of its most widespread forms of appearance (*moravac*, *užičko kolo*, *Žikino kolo*, *kukunješte*), resulted in the inclusion of the *kolo* on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2017 (*kolo*, traditional folk dance, 2017; Rakočević & Ranisavljević, 2018; Ranisavljević, 2022, p.1). The sustainability of this dance form, as one of the key criteria of this feat, is seen in the lesser-known example of the appearance of the *kolo u tri* genre, which is according to my interpretation the vocal-instrumental dance form *gara*. The *gara* includes the simultaneous singing of verses by an engaged singer, instrumental accompaniment of an orchestra, and kinetic performance of an eight-measure pattern that, according to its formal and structural characteristics, belongs only to the dance genre *kolo u tri*.

Critical interpretation of the *gara* syncretic form is grounded in the empirical knowledge acquired during the fieldwork on the wedding ritual at the village Stajićevo in North Serbia (Banat region) in 2016¹. Until now, the syncretic form *gara* has been mentioned very little, and only in the academic and scientific domain mainly by ethnomusicologists from Bosnia and Herzegovina considered as *gara*'s origin territory (see Panić Kašanski, 2012; Vučićević, 2016; Pandurević, 2017; Guja, 2017). However, the form of *gara* in the Banat area has not been studied in the ethnomusicological and ethnochoreological literature in Serbia. Thus, this paper used information documented during field research to analytically examine and define *gara* as a vocal-instrumental dance form. The main goal of the work was to show and outline the essential structural-formal peculiarities of the dance component of the *gara*, such as briefly illustrating the poetic and melodic components. The relationship between music and dance is verbally presented with the prior auditory observation of recordings. By comparing the selected samples, the work explored the peculiarities that the specific syncretism of words, melody, and movement brought to the widely represented dance genre *kolo u tri*. However, the focus on the dance component was due to the general focus on this form's musical and poetic components. At the same time, the kinetic perspective was neglected and taken for granted.

Brief Review of the *Gara*'s Development

Vocal-instrumental dance form *gara* developed in the second half of the 20th century (the late 1970s and the beginning of the 1980s) in the Sarajevo-Romanija region (Bosnia and Herzegovina). The *gara* was an essential segment of the musical repertoire of the participatory practice of this area (Vučićević, 2016, p. 435)². Ethnomusicological scope mainly considers the *gara* as a musical genre, only associating it with the Sarajevo-Romanija region and North-eastern Bosnia. However, with modern communication, it is now recognized as extremely popular in a wider geographical area (Pandurević, 2017, p. 110). By the end of the 20th century and the beginning of the 21st century, the *gara* significantly expanded to other parts of the Republic of Srpska (see distribution map in Vučićević, 2016, p. 436, figure 1).

The media visibility and popularization of *gara* by certain performers (Zoran Kulin, Žare and Goci band, and others) significantly expanded its scope of distribution at the beginning of the 21st century. In addition, the media wave caused the popularization of *gara* in Banat, where immigrants from the Sarajevo-Romanija region settled during the 20th century. Because of this, *gara* became the leading cultural text performed at various types of festivities such as weddings, 18th birthday celebrations, and baptisms (Đubić, 2016, p. 1). Nowadays, it is a widespread and popular genre, mostly considered as a musical genre only, due to its strong lyric recognition. Therefore, it appears at social events, celebrations and parties in Bosnia and Herzegovina, and Serbia³.

¹ Selena Rakočević (2015a) defined a wedding as the unity of two separated rituals: the sacral/secular act of marriage and the celebration ritual.

² The ethnomusicologist Sofija Vučićević pointed out that this form was performed often in the pre-war period (in the 1980s) as part of various types of festivities (2016, p. 435).

³ The available video recording on the YouTube platform shows the usual atmosphere and contexts of *gara* performance (see Zeljko HD, 2020).

Methodological Frame – From Collecting to Analyzing

The initial point for interpreting the *gara* was the empirical data collected during fieldwork in 2016. The fieldwork included the methodologies of a structured interview with the singer Đurađ Ćubić⁴, informal interviews with wedding guests, filming, and observation of the wedding ritual (the act of marriage and celebration). Video recordings were crucial for answering the settled goals⁵. Firstly, the researcher carefully observed the flow of the event, music and dance patterns; while secondly, notating the basis for the *gara* patterns by the Labanotation method (Knust, 1979; Hutchinson Guest, 2005). The Labanotation included notating the individual dance realizations (Bakka & Karoblis, 2010, p. 172–173)⁶ of the most talented and salient male and female dancers at the wedding. Those notations lead to the structural and formal analysis.

The structural analysis of dance, which is music-centric, is based on the analytical principles of Selena Rakočević, where the kinetic component of dance is viewed within the framework of the general level – the dance pattern, and the special level – the step pattern (Rakočević, 2011, p. 35–37)⁷. Visual observation and structural analysis of video recordings illustrated the presence and role of gender, positioning and use of space, formations, holding, body language, style, etc. A significant focus was devoted to the basic eight-measure dance unit during the analytical process. In contrast, during the analysis, the phrase level of the step pattern dance (four measures) was considered due to unfavorable conditions for filming caused by a narrow space and a large number of participants. The formal analysis of the dance component of the *gara*, on the other hand, was modified to fit the original setting. The level of changes that occurred in the motifs considered as the minor kinetic-rhythmic units, are marked in the analysis of the ethnomusicologist Dimitrije Golemović (1984, p. 29), supplemented by the signs designed by Sanja Radinović in order to mark the level of changes more minutely (2011, p. 268)⁸.

Along with this formal analysis, the analyzed segments were exposed to the method of formal kinetic analysis according to Zdravko Ranisavljević's settings and the numerical scheme of the *gara* within the dance genre *kolo u tri* (2022, p. 47). According to Ranisavljević, the kinetic form represented the kinetic content, the identification of which enables the interpretation of the specific dance within the broader dance tradition (2022, p. 51). In other words, determining the kinetic form of the dance at the wedding in Stajićevo indicates the identification of specific dance realizations and specific kinetic content in specific contextual circumstances and their positioning within the genre of the *kolo u tri*. The kinetic form is shown with a numerical representation that, in addition to numbers in its schematic representation, also contains plus signs (+) as a marker for changing the direction of movement and a comma (,) as a marker for stopping movement or dancing in one spot (Ranisavljević, 2014, p. 430; Ranisavljević, 2022, p. 31).

The Features of Lyrics

The name *gara* has two semantic meanings from the broader genre contexts. The first one is a young woman with black hair, whereas the second meaning represents the engine of a train on a narrow-gauge railway that was also called a *gara* in “slang speech” (Guja, 2017, p. 121). However, the first meaning is more popular and presented in the *gara* genre.

The main features of *gara*'s lyrics are the decasyllabic verses and improvisatory and variable contents. The content, always different according to the singer's inspiration, has to fit with the model of the decasyllabic verses. The decasyllabic verses are often grouped as even-rhymed couplets that constantly repeat, or they can appear in a group of four sung verses without repetition, forming a structurally meaningful whole. In addition, the content of the lyrics consists frequently of love or erotic themes, which, according to Dragica Panić Kašanski, give the possibility of expressing thoughts outside everyday borders, values, and ethics (2016, p. 1). The *gara*'s verses often speak about the homeland, old heroes, but also that are sometimes forbidden from current topics such as social events and the political situation (Guja, 2017, p. 121). In that way, the poetic component of the *gara* provides the possibility of free expression without any judgments, mainly because of its humoristic character.

⁴ Đurađ Ćubić is a resident of the village Banatski Despotovac in the Banat region but he was originally from Sarajevo-Romanija. An important fact is that he was not a permanent member of the band that played at the celebration in Stajićevo but was invited as a specially invited guest (singer) because he usually performs *gara* and songs of the Sarajevo-Romanija settlers (Đubić, 2016, p. 3). The other singer was Slobodan Radanović who accompanied Đurađ in two-part singing.

⁵ See the video recording documented by the author during the fieldwork. This video recording was crucial for all movement analysis and interpretations incorporated in this paper (Nikolić, 2023, <https://youtu.be/OJ2dvFjWKwE>).

⁶ Dance realization is a concept coined by the Norwegian ethnochoreologist Egil Bakka and the Lithuanian philosopher Gediminas Karoblis. According to those two authors, dance realization is the specific performance of a particular dance making it the only available and valid source for analysis (Bakka & Gediminas, 2010, p. 172–173).

⁷ Structural-formal analysis of Selena Rakočević was inspired by the ideas of structural/formal analysis of György Martin and Ernő Pesovár and collective work by the Study Group on Ethnochoreology of the International Council for Traditional Music (ICTM), such as its revised version presented by Anca Giuruchescu and Eva Kröschlová (Kaeppler & Dunin, 2007; Giuruchescu & Kröschlová, 2007).

⁸ All analysis are attached to the notations in the Appendix.

Đurađ Ćubić, the singer who performed the forms of *gara* at the wedding in Stajićevo, pointed out that the theme of the songs was always the same: “most often they are humorous, mocking songs, in which the singer can make jokes with individual guests” (2016, p. 1). This singer stated that each *gara* was different depending on the context, and individual to whom a particular verse was dedicated. According to Đurađ Ćubić, it is necessary to study the most significant individuals at a celebration in order to create new lyrics (2016, p. 1). For example, the ‘main star’ of the observed wedding was the groom’s Uncle Pero because of his temper and tipping the musicians. So, many verses were dedicated to him. An interesting fact is that Uncle Pero also wrote lyrics and gave them to the singer. Here are the lyrics about Pero derived from the video recordings of the author’s archive (Nikolić, 2023):

“Oj, moj Pero, da šta bude tebi,
Tri godine zapjevao ne bi.
Sinoć Pero doš'o sa terena,
i doćero pasata crvena.
Nije lola ko vozi renola,
već pasata sa petoro vrata.
Imam ženu, ime joj je Bosa,
Ona mene po kafani nosa”.

These verses cannot be translated because they would lose their meaning, the verse structure in the decasyllabic, and the rhyming. Here is a combined interpretation and literal translation of the previously shown lyrics in the Serbian language. The singer Đurađ Ćubić begins by singing the lyrics with a direct address to Pero, saying, “Oh, my Pero, if something happens to you, I would not sing for three years”. In this way, the singer articulates the importance of Pero as a subject of the song. The singer continues with lyrics speaking humorously about Pero’s good finance, using the well-known verses “Oh, tavern, where are your doors? Pero just arrived with his salary”. He articulates how Pero and his tips are very welcome. He continues to spread the story of Pero’s wealth by mentioning the car brand he drives: “Pero arrived from the field yesterday and drove the red Passat. No one is a reveler who drives a Renault but a five-door Passat”. These kinds of verses were lined up with a mixture of the verses written directly by Pero, such as “I have a wife named Bosa, she always carries me around the tavern”⁹. Although the lyrics are variable and improvisatory according to the singer’s inspiration, some distichs often appear to have a kind of chorus role during the performance.

Based on the examples, the singer is the one who creates the *gara*, grounded on previously learned templates related to the usual metric of the verse. Simultaneously, the content solely depends on current inspiration and the situationally changing social relations at the performance time. The singer must have information about the participants of the social event, in this case, the wedding ritual, and observe the events carried out at the moment of performance. Established couplets in the chorus have the role of rest for the performer until he produces the poetic content, or, in this case study, the guest gives the lyrics to him.

Music Features

The music component of the syncretic *gara* form is not this paper’s primary focus, but it does interpret some essential characteristics of the chosen case study. First, the band performed at the wedding included eleven musicians – six singers and five instrumental players (accordion, keyboard, violin, guitar, and drums)¹⁰. Not all the musicians were standard members of the band. For example, two singers and a violin player were invited because of their knowledge of the Sarajevo-Romanija region. Both singers were originally from that region.

Audio observation of recordings reports that the musical features included the shift of vocal-instrumental and instrumental parts. The instrumental solo part relates to the violin. The instrumental parts (preludes) often include musical elements of the traditional heritage from the Sarajevo-Romanija region (Guja, 2017, p. 121). In the instrumental part at the moment of the accompaniment, the voice has only a harmony function giving the singers necessary chords where the accordion, keyboard, and guitar have an essential role. The drums perform various rhythmical progressions within the 2/4 meter.

A significant feature of singing in *gara* is the two-part singing, known in Serbia as *pevanje na bas* (singing at the bass). That kind of singing consists mostly of parallel thirds during the phrases and finishing in the fifth at the cadence.

⁹ The translation was made by the author according to the original lyrics given beforehand in the paper (Nikolić, 2023).

¹⁰ An ethnomusicologist Zorana Guja mentioned that the instrumental accompaniment in the past consisted of a tambour/drum, guitar, and accordion, while a violin joined later. Today it is mainly performed on keyboards, accordion, and violin (2017, p. 121).

Solo parts, on the other hand, are mostly at the beginning of melodies when the singer performs the leading part, after which the second singer joins. Rarely are the singers singing solos throughout the entire musical unity.

Analyses of the musical component illustrated inconsistencies at different levels of this vocal-instrumental form. One of the inconsistencies occurred during the alternating vocal-instrumental and instrumental segment, where the singer does not wait for the end of the instrumental phrase each time but starts singing before its end. When the singer begins the vocal-instrumental part earlier, the musicians stop the instrumental phrase and continue to accompany the singer in the way they accompanied him in the previously sung stanzas.

Another incongruity existed in the relationship between the vocal-instrumental or instrumental phrase and a movement pattern phrase. Through video and auditory observation, the dancers ignored the beginning and end of the musical phrase. They started and ended the dance parts at their discretion while not listening to the musicians. At the same time, the musicians also did not observe the dancers and their kinetic flow. The singers tailored their musical and literal structures independently of what happened on the dance floor. It is understood as strictly directed toward the wedding participants waiting to hear new lyrics. That information narrates the independence of the singer and their focus on dancing and instrumental performing.

Thus, based on the observed inconsistencies, the kinetic dance, vocal, and instrumental parts represent three independent units. At the same time, they are mutually complementary flows in the immediate dance performance. The performance of the *gara* excludes any borders between the singer and audience, while the connection between dancers and singers is achieved through the verbal discourse (Pandurević, 2017, p. 111). However, the melody, with minor variations, embellishments, and expansions, remained the same. In contrast, the distributive two-part rhythm in 2/4 meter remained unchanged from the beginning to the end of the performance. The distributive two-part rhythm and tempo parameters played a crucial role in the synchronization of musicians and dancers.

Kinetic Component: Structural and Formal Analysis

The first part of the kinetic analysis is dedicated to the structural and formal aspects of dance patterns of the vocal-instrumental dance form *gara*. According to Selena Rakočević, the first level of the analysis is 'the highest level' of kinetic structuring and will be presented through the scheme: kinetics–space–time (see table in Rakočević, 2012, p. 38). It includes the examination of the movements of different parts of the body (kinetics); location, formation, and connection of the dancers (space); and the rhythm and meter of the dance realizations (time) (Rakočević, 2012, p. 38).

The first, kinetic layer, of the *gara* performance includes, the domination and richness of the leg movements. The plethora of leg movements included in the dance process of the *gara*: one as a kind of weight transference, i.e., supports; and two 'free' leg movements, i.e., gestures (see examples no. 2, 5, 8) (Rakočević, 2011, p. 37; Fügedi, 2016, p. 18). Both types of movement appear in different movement directions – right and left forward, right and left side, right and left backward. The combination of those movement directions creates the group of motives at the support level of the movement such as a *preplet*, *varalica preplet*, etc.¹¹. Those motives are often segments of the *kolo u tri* genre in general. Observations of the hand movements which are not dominant while dancing shows that the most frequent position of the hands is their release close to the body. Sometimes, during *gara* dancing, there were hand movements as 'jolting' and 'shaking' of slightly bent elbows, both in male and female dancers (see examples 4, 6).

Analysis of the second layer defined by Selena Rakočević – space, showed that the dancers were positioned according to the improvised dance floor space that was setup by the restaurant. The space between the tables and chairs, and musicians, were dedicated to the celebration of the wedding ritual and dancing. The dancers did not have any order in formation in gender or age. Instead, they linked together in an unspecified order in the open and winding circle. The dancers connected in several ways: one for the arms let down the body, two hand in/through, called *prodiranje*, and three by combining the two previously explained ways. With all three ways of linking, the movements in space took place in a circle and freely created a winding circuit.

Lastly, the examination of the third layer – time, indicates that the meter of the *gara*, as already mentioned in the musical part, is 2/4 meter. It is well-known in emic discourse as the 'dvojka' meter with the strong double organization where the upbeat is highlighted. The tempo of the integral performance is dominantly allegro between 126 and 140 MM). Speaking broader about the time concept, the *gara* generates long-term dancing with breaks only when the musicians stop to play in general. Often, the *gara* starts *attacca* with the previously played dance or song and continues with the other dance or song. The *gara* takes approximately 10 minutes, according to the singer's inspiration and his shifts with the solo violin. However, this is not a standard as it is a very improvisatory segment of this form.

¹¹ Preplet includes the sequence of three movements: the right leg in the place, left leg right forward, right leg right backward (can be repeated laterally); the varalica preplet includes the sequence of the right side movement of right leg, right backward with left leg and left forward with right leg (can be repeated laterally).

Before discussing the layer of movement patterns or steps, this paragraph illustrates the main features of its formal shaping. The *gara* step pattern consists of two motifs: one an initial one-measure ‘a-motif’ and two one-measure ‘b-motif’ repeated three times accurately or with variations. In this way, three repetitions of the b motif create the syntagmatic group of b-motif. These two motifs are in a dichotomous relationship within the four-measure phrase by shifting as dynamic and static fragments. The variety above, and the variability of movements specifically exist in the syntagmatic group, where the three-step movement occurs in the most diverse variations. Moreover, much more frequent changes occur at a lower hierarchical level of motives. The initial a-motif is the most often repeated verbatim or with less frequent changes. At the same time, the b-motif consists of plenty of variations in terms of its three-measure syntagmatic group.

A specific layer of kinetic composing of the *gara* concerns the pattern of movements (Rakočević, 2011, p. 38; Rakočević, 2012, p. 38). Previously mentioned, the variability of the leg movements is the result of the dancers’ inspiration at specific moments. Male dancers were exceptionally talented in the examined case study of the wedding in the village of Stajićevo. The variety of gestures also contributed to the diversity and uniqueness of the performance. Along with the unrepeatability of combinations of different support steps and gestures (right forward, sideways, in place), the movements could also be performed with accentuated touching the ground with the toes, whereby the feet were horizontally rotated to the right or left (see examples 4, 5, 9).

A significant feature of the kinetic realizations is the body rotation of the dancers at 45 degrees during the static part of the pattern ‘in the place’. The dancers often rotate to the left side at 45 degrees, then turn back to the right at 90 degrees, and lastly 45 degrees to the left. Often, the dancers articulate that rotation with the upper part of the bodies. The body rotation as one of the visually noticeable and recognizable features of the *gara* performance was especially manifested in the interpretation of the leader of the circle (the so-called *kolovođa*), regardless of the dancer’s gender. The primary organization of movement in space was realized by the direction of movement right forward and left forward. These direction paths contributed to the lateral movement in space, whereby, due to slightly longer steps to the right, there was a noticeable progression to the right side. Progression to the right side represents one of the fundamental characteristics of performing the broad genre *kolo u tri*.

An additional result in the variety is the diversity of the metro-rhythmic shaping of the step pattern. The most common metro-rhythmic pattern of the initial a-motif is two quarter notes (crotchets). At the same time, realizations often encounter a group of quarter note and syncope figure in the analyzed dance. The contrasting b-motif (most often the syncope figure) appears in various metro-rhythmic patterns: one as a group of one quarter note and syncope figure, two as a group of two-quarter notes, and three less often as a group of one quarter note and two eighth notes. The syntagmatic group, formed by three repetitions of the b-motif, is identified by an identical metro-rhythmic pattern that occurs in all three repetitions with some deviations (see examples 4, 7, 8).

The other analytical method of formal analysis relates to the numerical illustration of the *gara* kinetic form. This method derives from the theoretical postulates of kinetical formal types proposed by Zdravko Ranisavljević (2022, p. 26). The application of Ranisavljević’s method displays the appearances of different formal models within the *gara* realizations at the wedding in Stajićevo. The most frequent model is 1,3 + 1,3 – dancing one measure, stopping at the place and dancing three measures in the spot, changing the direction (sign +), and then dancing the same in the opposite (left) direction. The asymmetric composition of this model consists of alternating two motifs performed in space and place: the initial a-motif and b-motif, which creates a three-measure syntagmatic group with its repetition. Zdravko Ranisavljević identifies this formal model as the most present within the dance genre *kolo u tri* in the territory of Serbia with 57% (2022, p. 57).

The second formal model appearing in the *gara* dance realizations is 2,2 + 2,2. That model consists of dancing two measures in the space and two at the spot, changing the direction (to the left), and repeating the same laterally. An important feature that can be minutely observed at the motif level is the discrepancy between the motifs and the lateral direction path of movement that defines the *kolo u tri*. The incongruity occurs before the change contrasting motifs’ performance or, more precisely, between the initial a-motif and the syntagmatic group. The movement in space started by the initial a-motif continues in the first measure of three repetitions of the b-motif within the syntagmatic group. The observation of the motif level and the direction paths narrates that the started path a-motif continues with the first appearance of b-motif followed by stopping in place. In that case, the scheme would be precisely expressed as $1^{1/3}, 2^{2/3} + 1^{1/3}, 2^{2/3}$, closer to the 2,2 + 2,2 model. However, the first appearance of the b-motif still cannot be attached to the a-motif, although they have the same path direction. That is caused by the identical metro-rhythmic patterns in all three repetitions of the b-motif. Thus, the metro rhythm is crucial in defining the syntagmatic group and providing it autonomy. Identical metro-rhythmic pattern undeniably acts as a unifying factor of the syntagmatic group, which has

a contrasting function concerning the initial a-motif. Anyhow, the *gara* form includes mainly the most representative type of formal composition (1,3) what confirm it as one of the manifestation of the *kolo u tri* genre.

Final Thoughts

To conclude, this paper proved the three segments that constitute the *gara* form. It does have a lyrics component, music and kinetic movements. Thus, the *gara* is a syncretic vocal-instrumental dance form. The common trait that connects all three levels of the *gara* syncretic form is the improvisatory character within established postulates and formal features. The structural level of the kinetic component is improvisatory by the ornamenting of different gestures, various motives of support legs, and different rotations of the whole body. The music is improvisatory as an arbiter exchange of the vocal and instrumental parts of the musicians (mainly between singers and leading instruments such as violin or accordion), as well as the music phrases that the leading instrument plays. Lastly, the lyrics component is improvisatory due to the content that the singer creates at the moment of singing, or by combining it with well-known verses. Hence, all three components represent the product of the inspiration of the dancers and musicians, especially the singer who creates and builds the lyrics. Furthermore, all mentioned elements, depending on the context and current performing inspiration of the individual, continuously change and transform depending on the situational environment. Thus, the *gara* only partially gets its mold in some perspectives.

The interpretation settled the initial goal of this paper of identifying the kinetic component that the kinetic component of the vocal-instrumental dance form *gara* identifies as a dichotomous structure in which moving in space and dancing in place alternate, with a peculiar mismatch of motifs and path directions. A-motif includes moving and continues with the appearance of the second b-motif. Therefore, the conclusion imposed that the metro-rhythmic pattern is the primary criterion for separating and contrasting the initial segment and the segment performed in place. Hence, the initial segment represents the a-motif exclusively. In contrast, although the movement in space takes place, the next segment consists of the syntagmatic group of b-motif grouped based on the identical metro-rhythmic pattern of type 1. Finally, motives and directing paths represent two independent parameters. The breakdown of the initial a-motif and the syntagmatic group is in the present model of the analyzed dance realizations: 1,3 + 1,3. This information confirms the fact that the 1,3 + 1,3 model appears as the most represented model within the highly different variant structures of the dance genre *kolo u tri* (Ranisavljević, 2014, p. 430).

The dance realizations of *gara* performed at the wedding ritual in Stajićevo, used as a case study in this paper, undoubtedly represent one of the paradigmatic manifestations of the *kolo u tri* dance genre. Apart from the plain sustainability of the *kolo u tri* dance genre, the musical-poetic component represents a viral and vital branch of newly composed music performed independently in various places intended for entertainment (cafes, clubs, etc.). Therefore, I believe that *gara*, a syncretic vocal-instrumental dance form, has a multifaceted potential for study from the perspective of all its components.

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APPENDIX¹²

Figure 1 consists of two musical diagrams. Each diagram shows a staff with notes and rests, a rhythmic notation below it, and a small musical notation at the bottom. The left diagram has a tempo of cca 30cm and a note value of cca 137. The right diagram also has a tempo of cca 30cm and a note value of cca 137. Both diagrams have a 4/4 time signature and a key signature of one flat. The rhythmic notation for both is 'a b bv1 bv2' and '1 1 1 1'. The small musical notation at the bottom of each diagram shows a sequence of notes with '1, 3' above them.

Figure 1.

Figure 2 consists of two musical diagrams. Each diagram shows a staff with notes and rests, a rhythmic notation below it, and a small musical notation at the bottom. The left diagram has a tempo of cca 35cm and a note value of cca 137. The right diagram also has a tempo of cca 35cm and a note value of cca 137. Both diagrams have a 4/4 time signature and a key signature of one flat. The rhythmic notation for the left diagram is 'a b bv1 bv2' and '1 1 1 1'. The rhythmic notation for the right diagram is 'av bv3 bv3 bv3' and '1 1 1 1'. The small musical notation at the bottom of each diagram shows a sequence of notes with '1, 3' above them.

Figure 2.

¹² All attached examples include the labanotations written by the author and formal analysis. They were the base of all interpreted information verbally shown in the text.

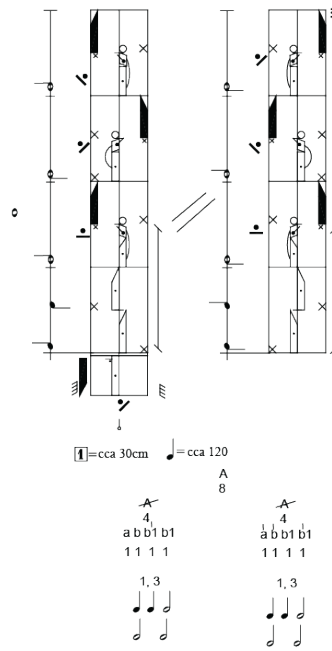


Figure 3.

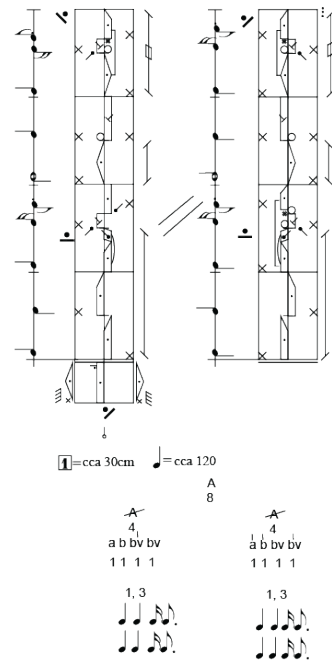


Figure 4.

[f] = cca 30cm ♩ = cca 120
A
8

$\overset{A}{4}$
a b b1 b1
1 1 1 1

$\overset{A}{4}$
a b b1 b1
1 1 1 1

1, 3

1, 3

Figure 5.

[f] = cca 30cm ♩ = cca 120
A
8

$\overset{A}{4}$
a b b1 bv
1 1 1 1

$\overset{Av}{4}$
a1 b bv 1 b1 v
1 1 1 1

1, 3

1, 3

Figure 6.

$\text{[|]} = \text{cca } 34\text{cm}$ $\text{♩} = \text{cca } 120$
 A
 8
 A
 $\frac{4}{4}$
 a b bv1 bv $\frac{4}{4}$ ā b̄.1 bv1.v b1.1
 1 1 1 1 1 1 1 1
 1, 3 1, 3

Figure 7.

$\text{[|]} = \text{cca } 30\text{cm}$ $\text{♩} = \text{cca } 120$
 A
 8
 Av
 $\frac{4}{4}$
 a b bv1 bv.1 $\frac{4}{4}$ ā b̄ bv.1 bv.1
 1 1 1 1 1 1 1 1
 1, 3 1, 3

Figure 8.

\square = cca 28cm ♩ = cca 120
 A
 8
 -A- -Av-
 4 4
 a b bv1 bv2 à b bv3 bv1 bv2.v
 1 1 1 1 1 1 1 1
 1, 3 1, 3

Figure 9.

\square = cca 30cm ♩ = cca 120
 A
 8
 -A- -A-
 4 4
 a b bv1 bv2 à b bv bv.v
 1 1 1 1 1 1 1 1
 1, 3 1, 3

Figure 10.