

MARKO MARKOVIC AND THE SERBIAN BRASS TRADITION

by

CATHERINE ANNE KILROE-SMITH

(Under the direction of Jean Kidula and Jean Martin-Williams)

ABSTRACT

A small village in Southern Serbia, called Guča, annually plays host to what has become one of the largest brass festivals in the world. The festival focuses on the competition between brass bands from across Serbia and culminates in the presentation of the award of *Zlatna Truba* (Golden Trumpet) to the best trumpet player. Throughout Serbia one can find this brass music present at weddings, christenings, graduations, parades, and on any occasion worth celebrating. Characterized by intricate trumpet solos, pulsating bass lines and fast dance rhythms, this previously obscure folk-music tradition has become a symbol of national pride. With its roots in the military bands from both the Austro-Hungarian and Ottoman Empire, the music combines Serbian nationalistic folk music and *Romi* inflected playing techniques creating a unique brass and percussion folk music phenomenon.

This document traces the roots of this tradition, discusses its role within the society, and examines what it represents to audiences. Specific performance practices are addressed as well as the transmission of music. The music analysis is limited to the work of Marko Markovic, son of Boban Markovic and leader of the Boban i Marko Markovic *orkestar*. As a leading performer in this genre and

an emerging musical talent, his inclusion provides a performer's perspective. An arrangement for brass quintet demonstrates the technical capabilities for performing the music.

INDEX WORDS: Brass, Serbia, Trumpet, Marko Markovic, Guča, ZlatnaTruba,

MARKO MARKOVIC AND THE SERBIAN BRASS TRADITION

by

CATHERINE ANNE KILROE-SMITH

B.M. The Nelson Mandela Metropolitan University, South Africa, 1996

Kozertexamen, Hochschule für Musik Carl Maria von Weber, Germany, 1998

M.M. The University of Georgia, 2006

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of
the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHEN, GEORGIA

2010

© 2010

Catherine Anne Kilroe-Smith

All Rights Reserved

MARKO MARKOVIC AND THE SERBIAN BRASS TRADITION

by

CATHERINE KILROE-SMITH

Major Professors: Jean Kidula
Jean Martin-Williams

Committee: Adrian Childs
David Zerkel

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
May 2010

ACKNOWLEDGEMENTS

I acknowledge the University of Georgia Dean's Award for helping me complete my research.

Permission to interview human subjects was granted by the University of Georgia Institutional Review

Board on November 11, 2008 under the project number 2009-10315-0.

TABLE OF CONTENTS

| | Page |
|--|------|
| ACKNOWLEDGEMENTS..... | iv |
| LIST OF TABLES..... | vi |
| LIST OF FIGURES..... | vii |
| CHAPTER | |
| 1 The Serbian Folk Brass Tradition in Context..... | 1 |
| 2 The Balkans, the <i>Romi</i> , and Guča | 15 |
| Balkan History..... | 16 |
| The History of the <i>Romi</i> in the Balkans | 19 |
| Balkan Brass Bands..... | 22 |
| The History of the Serbian Brass <i>Orkestar</i> | 25 |
| Guča: The Dragačevo Assembly of Trumpets..... | 31 |
| 3 The Modern Serbian Folk Brass Tradition | 47 |
| 4 Marko Markovic..... | 72 |
| 5 Mundo Čoček for Brass Quintet | 78 |
| A Performers Guide to “Mundo Čoček” | 80 |
| Mundo Čoček | 82 |
| BIBLIOGRAPHY | 87 |

APPENDICES

| | | |
|---|---|-----|
| A | List of Past Winners of Guča..... | 97 |
| B | Program for Guča 2009 | 110 |
| C | Transcription of Interview with Marko Markovic..... | 112 |
| D | Transcription of Interview with Ilija Stankovic..... | 119 |
| E | Transcription of Interview with Anika Ogrizovic | 122 |
| F | Annotated List of YouTube Videos | 125 |

LIST OF TABLES

| | Page |
|---|------|
| Table 1.1: A Comparison of Different Brass Traditions in Europe | 3 |

LIST OF FIGURES

| | Page |
|---|------|
| Figure 2.1: A Map of Serbia and Montenegro | 28 |
| Figure 2.2: The Fatise Kolo..... | 29 |
| Figure 3.1: A typical Serbian brass <i>orkestar</i> | 51 |
| Figure 3.2: A band at Guča showing traditional dress | 54 |
| Figure 3.3: The baritone section of the Boban i Marko Markovic <i>Orkestar</i> | 56 |
| Figure 3.4: A typical helicon and baritone accompaniment excerpt..... | 56 |
| Figure 3.5: A typical helicon and baritone accompaniment excerpt..... | 57 |
| Figure 3.6: A standard bass riff | 57 |
| Figure 3.7: A general pattern used by percussionist | 58 |
| Figure 3.8: A tapan or goč..... | 58 |
| Figure 3.9: A common riff | 59 |
| Figure 3.10: Boban Markovic preparing to play a passage with his trumpet section | 60 |
| Figure 3.11: A passage taken from a track entitled “Pijem (Me mangava) I’m Drinking” | 61 |
| Figure 3.12: A transcribed excerpt of “Mundo Čoček” from the album <i>Boban i Marko Balkan Brass Fest</i> .61 | 61 |
| Figure 3.13: A transcribed excerpt of “Mundo Čoček” from the album <i>Boban i Marko Balkan Brass Fest</i> .62 | 62 |
| Figure 3.14: An example entitled “Rromano bijav (Romany Wedding)” from Marko Markovic’s album <i>Go Marko Go!</i> | 62 |

| | |
|--|----|
| Figure 3.15: An ornamented version of “Rromano bijav (Romany Wedding)” from Marko Markovic’s album <i>Go Marko Go!</i> | 62 |
| Figure 3.16: “Cig (Avalanche)” from the album <i>Go Marko Go!</i> | 63 |
| Figure 3.17: Theme 1, Movement 1 from Symphony No. 40 in G minor (W.A. Mozart)..... | 65 |
| Figure 3.18: A trumpet passage from “Mundo Čoček” | 65 |
| Figure 3.19: Čoček Kusturica..... | 66 |
| Figure 3.20: Hava Naguila – An Israeli Folk Song | 67 |
| Figure 3.21: The ornamented Boban Markovic version of “Hava Naguila” from <i>Live in Belgrade</i> | 68 |
| Figure 4.1: Marko Markovic playing a solo at the Mi Plesmo Festival in Stuttgart, Germany | 75 |

CHAPTER 1: The Serbian Folk Brass Tradition in Context

“I didn’t know you could play the trumpet that way...”

This is what Miles Davis said after first experiencing the Serbian folk brass phenomenon at a festival held in a small village called Guča (pronounced “Gucha”) in Southern Serbia.¹ Guča annually hosts a festival that has become one of the largest in the world, attracting more than 500,000 brass enthusiasts. Although this festival has existed for over sixty years, it was not until one of its leading stars, Boban Markovic, and his brass *orkestar* were featured in Emir Kusturica’s film *Underground* (1995) that this vibrant folk music tradition started receiving global attention. The tradition of folk brass music in Serbia goes back until at least the 1800s (Cartwright 2004, Walton 2006), when *orkestars* were present at wedding celebrations, christenings, graduations, parades, and basically any occasion worth celebrating (Hedges 1996). The recent popularization of the genre has resulted in a style of folk music that is now regarded as popular music. According to Belgrade resident Anika Ogrizovic, “It is considered a national ‘brand’ special to Serbia, like *sljivovica* (a Serbian brandy), and *Guča* (the brass festival).”

The festival at Guča is centered around competitions between twenty brass bands from across Serbia who have passed a preliminary round. The final round of the competition is the main event and culminates in the presentation of various awards including the prize of *Zlatna*

¹ http://www.rockpaperscissors.biz/index.cfm/fuseaction/current.press_release/project_id/29.cfm (accessed on 30 January 2010).

Truba (Golden Trumpet) (Lovas 2003). Boban Markovic is undoubtedly the most famous winner of the festival. He and his *orkestar* have received the highest awards at Guča so many times that they have been asked not to compete anymore but rather appear as honored guests giving their own concert. As a result of their success in Guča, the Boban I Marko Markovic Orkestar has gained international recognition as one of the foremost gypsy bands in the world. They have produced twelve albums and been featured on movie soundtracks; the group also tours regularly across Europe and North America. The father and son duo after whom the ensemble is named demonstrate the Serbian tradition of creating a legacy of brass playing within a family. Most of the best performers in this culture come from a long lineage of musicians. In keeping with Roma tradition, Boban handed the torch over to his son, Marko, when he turned eighteen, and Marko now leads the group. Since the age of fourteen he has played alongside his father and at the age of twenty, Marko released his first solo album *Go Marko Go! Brass Madness*.

Although there are notable similarities between the Serbian *orkestar* and other existing brass bands, such as the British Brass Band or the German Beer Hall Bands, the significant differences in instrumentation and style give this group its distinctive sound (see Table 1.1). Quite simply, the Serbian tradition uses only brass instruments and percussion. The average Serbian ensemble consists of three or four trumpets/flügelhorns, three Wagner tubas or baritones, a helicon, a side drum, and a bass drum plus cymbals. In addition, they rely on the creativity of the lead trumpeter, do not read music, and frequently improvise. Bands play mostly Serbian folk melodies (although any popular tune can be played in this style) using *Romi* musical inflections. Both Serbians and *Romi* perform this music.

Table 1.1: A Comparison of Different Brass Traditions in Europe

| | British Brass Band² | German Beer Hall Band³ | Serbian Brass <i>Orkestar</i> |
|---------------------------|--|--|---|
| Instrumentation | <ul style="list-style-type: none"> • 1 E ♭ Cornet • 8-9 B ♭ Cornets • 1 Flügelhorn • 3 E ♭ Tenor Horns • 2 B ♭ Baritone Horns • 1 Euphonium • 2 Tenor Trombones • 1 Bass Trombone • 2 E ♭ Basses • 2 BB ♭ Basses • 2 Percussionists | <ul style="list-style-type: none"> • 1 Clarinet • Keyboard/ Accordion/ Guitars • Trombone • Trumpet • Tuba • Drumset <p>(instrumentation varies)</p> | <ul style="list-style-type: none"> • 3-4 Flügelhorns • 3-4 Baritones • 1 Helicon • 2 Percussionists |
| Artistic control | Conductor | Varies | Lead Trumpeter |
| Printed scores | Yes | Yes | No |
| Free Improvisation | No | Possible | Yes |

Throughout the course of this document, I will use the word *Romi* to talk about the Romani people of Serbia. This term is commonly used in Serbia and does not hold negative connotations. In Serbian, the word *Cigani* is translated as Gypsy rather than Roma. Roma people refer to themselves as Gypsies, but when Serbians who are not of Romani descent use the word *Cigani* it is considered derogative. *Romi* in Serbia refer to themselves as *Romi* and *Cigani*.

The purpose of this document is to highlight the tradition of folk brass playing in Serbia and focus on the style of playing predominant in Serbian groups. The technique of trumpet playing requires the performer to be at ease with quarter tone trills and pitch bending, move quickly through non-Western tonal systems, play in constantly changing compound meters, and use fast ornamentation plus a broad vibrato. These techniques will be analyzed, and their transmission and performance practices will be explored. Since the analysis will be done from

² Montagu 2010

³ The instrumentation is based on YouTube videos (see Appendix F).

the perspective of a brass player trained in the Western music tradition, the main elements of classical Western and Serbian traditions will be compared. In order to demonstrate this style, I will transcribe excerpts from recorded examples. As the range of music from this genre is extensive, the repertory of examples has been narrowed to those recorded by Boban and Marko Markovic. The duo and their *orkestar* are one of the most successful groups both nationally and internationally; therefore, an analysis of their work is appropriate for a document of this nature.

Very little about the specifics of performing Serbian Folk Brass music has been documented in English, and few, if any, analyses of the music are available. Mention has been made of specific performers and the festival at Guča in a number of different literary sources, but an in-depth discussion and analysis from a brass player's perspective has not yet been done nor have transcriptions been made of these solos. As this tradition is largely transmitted orally from one generation to the next and most of the participants do not read music, musical documentation of the melodies and improvisations is hard to find. In addition, there is limited music literature available.

In my review of literature, I first examined folk brass ensembles in Europe in order to ascertain that this tradition was in fact, one of the only folk music traditions played solely on brass and percussion instruments. I discovered that throughout Europe, the tradition of military bands played a major role in introducing instruments to certain areas that would otherwise not have been exposed to them. During the mid to late 18th century, surplus or discarded brass instruments from military bands made their way into villages and homes and were played for entertainment. In some instances, the brass instrument replaced a folk

instrument in an ensemble; for example, the trumpet replaced the *zurna* in Balkan ensembles. Brass instruments consequently became available to middle and working class people. Due to their hardy nature and the fact that they are easy to play, these instruments have become favored in many regions (Boonzajer Flaes 2000, 31; Herbert and Sarkissian 1997, 170).

A context for Serbian folk brass music may be established by exploring both the history of brass instruments in military music and the types of ensembles using brass instruments that were not affiliated with the military in European countries. Around the time of the crusades, most European countries had their own bands comprising winds and drums (Boonzajer Flaes 2000, 22). Trumpets and drums were used by the Saracens to issue commands and give encouragement to the troops. Little prestige was attached to this occupation. This changed in the 1300s when trumpeters formed guilds in order to ensure that their positions as musicians received a degree of respectability; however, their roles as musicians were still “subordinate to their heraldic and symbolic function” (Ibid., 23).

As cities emerged in the Middle Ages, the demand for trumpeters both as musicians and signalers increased (Stankovic 2001). In Germany, the *stadt Pfeifer* tradition is largely responsible for bringing about the establishment of wind bands or ensembles from the beginning of the 17th century. A *stadt Pfeifer* is a musician employed by the state to play at any event requiring music. These musicians had to be proficient on at least three instruments, which were most often recorders, bassoons, oboes, or trumpets (Schwab 2010). These musicians both fulfilled a military role and served to provide music for entertainment. Similar

traditions existed in the Low Countries⁴ and in England. Mixed brass instruments were seldom heard in combination (Polk 2009, Bosmans 2000).

Up until the 1700s, military bands consisted primarily of shawms and *hautbois*⁵ in addition to trumpets and drums (Montagu 2010). By 1720, many bands in central Europe had replaced the tenor instruments with horns or trumpets. These groups played for marches and entertainment and usually only consisted of on average six wind and percussion instrumentalists. By the middle of the century, bands in Europe had grown to ensembles of eight to ten musicians with the upper parts being doubled, much like Serbian brass orchestras now. The situation of military bands in Austria is relevant for this study because Austria occupied areas of the Balkans at certain times. It is evident from the instruments used in Serbian brass ensembles that some of these instruments could have found their way to Serbia from Austrian military bands.

According to Polk (2009), from 1800 onward Austrian bands comprised choirs of woodwind and brass instruments. In 1822, a decree from Emperor Franz of Austria reduced the numbers of such ensembles from between fifty and sixty down to thirty-four. Regimental staff bands were reduced to ten. It is these ensembles that bear close resemblance to the Serbian ensembles in their instrument choices. Valved instruments were adopted by bandmasters. Prussian bands followed in the footsteps of their Austrian counterparts. The director of music of the military corps of guards, Wilhelm Wieprecht, played a major role in the development of

⁴ The low countries refer to Belgium, Luxembourg, the Netherlands, and French Flanders.

⁵ A *hautbois* is a double reeded instrument from the oboe family, used to refer to one of the earliest versions of the instrument with two to three key hole and a flared end.

new valved instruments such as the *Tenorhorn (Bass-Flügelhorn)* and the *Tenorbasshorn* in B \flat . These instruments were then adopted by Austrian military bands (Polk 2009).

Turkish *Janissary* music exerted a great influence on European wind bands in the late 1700s. Pirker (2007) states that iconographic resources document an 18th century Turkish *mehter* (military band) comprising a *boru* (trumpet), *zil* (cymbals), *davul* (cylindrical drum played with a switch of twigs on the one side and a drumstick on the other), and *kös* (large kettledrums). European bandmasters hearing the large percussion sections of these bands were fascinated and impressed by their use of percussion and their colorful and extravagant dress. By the mid-18th century, Turkish instruments had been added to most European bands. Initially only the bass drum was adopted, but cymbals, the triangle, and eventually the Turkish crescent were later added (Pirker 2007). The *davul* bears a strong resemblance to the bass drum played in Serbian brass orchestras today.⁶

Military music became very popular and important in the 1800s. According to Boonzajer Flaes (2000), “An open-air concert is a festive event and in around 1870 a performance by a wind band was a regular weekly or monthly attraction all over the civilized world. Concerts were given by army bands, although civilian ones were just as popular” (22). Across Europe from the 17th century into the 19th century, groups of military musicians fulfilled a variety of civic functions including playing in churches, parades, celebrations, and for social events. Town bands comprising professional and retired regimental musicians often competed against one another (Polk 2009). This tradition is still practiced in many parts of Europe, particularly in Portugal (Castelo-Branco 2000), Spain (Miles 2000), France (Shields 2000),

⁶ "Davul." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed February 22, 2010)

Germany, and Switzerland (Hoffman 2000). The tradition of holding band competitions is particularly well preserved in Serbia, as can be witnessed by the festival in Guča.

According to Herbert and Sarkissian (1997), military and civilian bands up to the late 18th century consisted of woodwind, brass, and percussion instruments. It was only after the invention of the valve by Heinrich Stölzel and Friedrich Blümel⁷ in the early 1800s that brass instruments became more dominant in instrumental ensembles. Due to the processes of industrialization and urbanization, increased production of instruments signaled a decrease in price and an increase in the availability of instruments. At first, instrument manufacturers cleverly designed sets of instruments that were all in tune with each other, but not necessarily in tune with a different set of instruments made by another manufacturer. As the majority of these bands were associated with the military, sets of instruments were ordered, leading to a surplus of instruments for those in the military. The discarded instruments later found their way into villages and civilian bands (Herbert and Sarkissian 1997).

The brass ensembles of Sweden provide a good example of the effect the manufacture of instruments had on the playing of brass. According to Ling (2000), the growing popularity of civilian bands and the existing military bands coincided with the establishment of the Swedish brass manufacturing company called Ahlberg and Ohlson around 1850. In Denmark, similarly to Sweden, surplus instruments were brought by discharged soldiers back to their homes (Nielsen 2000). Bosman (2000) attests to the same situation being true in the Low Countries where the arrival of factory-made instruments sparked the formation of wind bands. Here too, a wind band can be found in almost every village. These bands are well-organized ensembles

⁷ The valve was first invented by Heinrich Stölzel in 1813 and then later improved upon by Friederich Blümel and Stölzel together in 1818 (Tarr 2010).

whose performers all read music and play arrangements of melodies by band members. The popularity of this tradition in these areas resulted in a vast amount of literature written in the 1800s concerning playing technique and methods. Municipal bands are also popular in the Catalonian region of Spain (Miles 2000). Their repertoire mixes popular and traditional music and has become a symbol of civic pride in many places largely due to the competitions held between different towns. Civilian wind bands in Portugal are modeled after military bands (Castelo-Branco 2000).

Following the invention of the valve, brass bands became particularly popular in England and even today a distinctive British Brass Band tradition flourishes. A significant difference between the British Brass Band and the brass bands in other European countries is that British bands use cornets instead of trumpets, euphoniums, and smaller baritone horns and do not include woodwind instruments such as the saxophone (Herbert and Sarkissian 1997). The British Brass Band tradition has generated a following in countries such as Switzerland (Hoffman 2000) and France (Shields 2000).

Smaller brass bands or ensembles are found in many Germanic countries. According to Hoffman (2000), brass music in Switzerland is popular and, much like in Serbia, can be found in almost every village. The main difference between the two is the Swiss brass band's frequent inclusion of woodwind instruments, most commonly the saxophone, and at times a harmonica and an accordion. In Germany, brass ensembles often play folk music at festivals and celebrations. These bands play German folk music and usually include a clarinet and accordion. There is a vast repertoire of German beer drinking songs, which are typically heard

at festivals such as the *Oktoberfest*⁸ held in Munich every year. Brass band marching music falls into the category of *Volkstumlichemusik*, music loved and developed by the folk in Austria (Goertzen 2000). This tradition is probably the closer to the Serbian *orkestar* than any of the other European folk brass traditions.

The final group of European brass ensembles that will be discussed is the wedding and dance band category. Most countries with a tradition of civilian bands have smaller dance bands, frequently offshoots from the larger ensemble. As all of these groups include either accordion or wind instruments that are not brass, this literature will not be extensively examined here. Countries that are well known for this kind of music include Sweden (Ling 2000), Austria (Hoffman 2000), Germany (Hoffman 2000), the Low Countries (Bosmans 2000), Portugal (Castelo-Branco 2000), and Italy (Keller 2000). Wedding bands in the Balkans are extremely popular and have a large following, particularly in Bulgaria (Rice 2000, Petrov 2010). The music they perform bears a stronger resemblance to Serbian folk brass music than the style played by bands from Western Europe. This is predominantly due to the fact that countries in the Balkans share a similar history of occupation. This can be heard in the Turkish harmonic inflections and the ornamentation of melodies. In addition, many ensembles in these countries also include *Romi* musicians who in turn add their own interpretation to the music.

The literature reviewed thus far shows that there is not any ensemble quite the same as the Serbian brass *orkestar*. Larger, more formal brass ensembles are popular and active

⁸ The Oktoberfest is a beer drinking festival held anytime between September and October every year in Germany. Brass bands are found in the beer halls and people sing and dance to the music. "oktoberfest.de" <http://www.oktoberfest.de/en/article/About+the+Oktoberfest/About+the+Oktoberfest/The+Music+of+the+Oktoberfest/816/> (accessed on 2 February 2010)

throughout Europe and smaller brass ensembles also exist, but none are made up solely of brass instruments and percussion; neither can they be categorized as folk music.

The music may be contextualized by exploring literature concerned with Eastern European folk music, Yugoslavia, the various wars, and the effect these wars had on music and nationalism. Regarding Balkan music, much has been written about Bulgarian music (e.g. Rice 2000, Petrov 2010). Much of the music associated with the Bosnian War deals with popular music and its political implications (Ceribasic 1995; Cooper and Dawe 2005; Erlmann 1993; Falvy 1986; Nettl 1985; Hudson 2003; Pettan 1998; Petra Ramit 1994; Slobin 1992, 1993). Brass music from Serbia is not specifically discussed; however, it is not difficult to find information about Guča on many up-to-date websites and blogs.⁹ Guča has also been the topic of select newspaper articles (Kun 2006) and magazines (Lovas 2003). The information taken from these sources provides insight to the festival that helped bring Serbian folk brass to the foreground. As Boban Markovic gradually became more successful with the help of his numerous awards at Guča, authors began to write articles or book chapters about him (e.g. Cartwright 2005 and Walton 2006). Mention is made of Marko, but not much has been written about him other than biographical details. Reports that speak specifically about how musicians play in this style and transcriptions of the music are difficult, if not impossible, to find.

Many readings exist about the influence of Rom music on Serbian folk music. There is a large body of writing on Gypsy or Roma music, including work by Cartwright (2005), Dobрева (2004), Dregi (2004), Malvinni (2004), and van der Port (1998, 2007). Several scholars are also

⁹ See; for example, <http://www.saborguca.com>, <http://www.guca.rs/eng>, and <http://www.guca-festival.com>.

actively engaged in researching this topic (Silverman 1999, Fonseca 1995); however, few write specifically about the *Romi* brass musicians in Serbia.

There is minimal academic writing available in English on this practice. Literature exists that provides insight into folk brass music across Europe, but few sources include information on the many facets of this music, such as the military influence, the folk idiom, the history of the region, and the instruments themselves. As far as music in the Balkans is concerned, there is little literature that details the musical structure and characteristics. The few sources that are available comment on the festival at Guča or *Romi* musicians, who are not necessarily brass players. Consequently, an analysis of the music will be provided here with contexts that clarify what the practice entails, its role in Serbian culture, and the performance practices of the music. As illustrated by the literature review there are many facets that inform the Serbian brass tradition. As with most music, aspects of Serbian culture are reflected in the music. In order to establish a context for the music, Balkan history and the role Serbia played in this history should be examined, so a section on the history of the *Romi* in the Balkans and how they came to Serbia is included here. The *Romi*'s history of persecution in the Balkans and their current status in Serbia is relevant because Serbian *Romi* musicians are the leading musicians of this genre. The historical background serves to explain some of the stylistic differences between bands from different regions of Serbia. Regarding their current position in Serbian society, Serbians are proud to claim *Romi* musicians as representatives of Serbia, yet in daily life *Romi* are still often subjected to prejudice. The status and role of Serbian *Romi* musicians in Serbia is another research topic that will not be explored in this document.

This document is divided into five chapters. This chapter establishes a context for the music. It surveys current writing in English on the subject. Books, articles, the web, blogs, video footage, movies, and documentaries have been used to compile a brief history of the use of brass instruments in Europe and discuss how military bands impacted folk brass music in this region. In addition, existing brass ensembles in European countries have been examined in order to establish that the Serbian brass *orkestar* is indeed the only all brass and percussion folk tradition in Europe. Chapter 2 begins by tracing the history of the Balkans and then focuses specifically on Serbia. As many Balkan countries share folk traditions, similar trends in Serbia's neighboring countries have been researched. The history of the Serbian brass *orkestar* is strongly tied to the festival at Guča, as it has been instrumental to the growing popularity of the music. Thus, the history of Serbian brass and the festival at Guča forms the final part of Chapter 2. Discussion concerning the participants, onlookers, and competitors at the festival and what they represent in Serbian culture was achieved through an analysis of online interviews, websites, blogs, and current literature. The interviews conducted for this research are transcribed and included in appendices C, D, and E at the end of the document. Many current musical examples of this genre can be found on the internet on *YouTube*.¹⁰ Fans and performers alike have posted video clips on this site from a broad spectrum of performances. As much of this research is based on analyses of these live recordings, Appendix A has a detailed list of the videos and a brief description of their content.

Chapter 3 is concerned with the current Serbian brass tradition and provides an analysis of the playing techniques and salient characteristics of the performance styles. This

¹⁰ www.YouTube.com

information is based on interviews and video footage. The interview with Marko Markovic in Chapter 4 provides a performer's perspective of the tradition. A complete transcription of this interview is included in Appendix C. Chapter 5 is an arrangement for brass quintet of one of the most popular pieces played by the Boban I Marko Markovic *Orkestar*, "Mundo Čoček." Included is a performer's guide providing commentary on how to best perform this music. This arrangement provides an accessible example of the folk brass music of Serbia that could be utilized to demonstrate the differences in performance style between Western art music and Serbian folk brass music.

CHAPTER 2: The Balkans, the *Romi* and Guča

In Eastern Europe, brass music has developed its own distinctive style clearly different from that performed in civilian or military bands in the rest of Europe. This music from the Balkans is known as *bleh* music (Boonzajer Flaes 2000, 31). Played in *Bleh-orkestri* or *bleh-muzika* (Forry 2000), stemming from the German term for brass music *blechmuzik*, it is “a hybrid of the instruments of the Austro-Hungarian Empire used in the garrisons in the Balkans and at local festival and wedding music” (Boonzajer Flaes 2000, 31). *Bleh* music is unusual in its mix of styles and influences. As is often observed, music has the unique ability to carry the history of a people, and Balkan music is no exception. Over the last century, the countries of the Balkans have endured much political upheaval and instability. In a relatively small, yet important geographical area, there are at least fourteen different ethnic groups.¹¹ Each group strives to preserve their individual identity and culture. This is clearly reflected in the music from this region. This chapter, briefly looks at the history of the Balkans and the *Romi* in Serbia. An outline of the geographical factors that may have affected the hybrid style of music heard in Serbia is made and similar folk ensembles in the Balkans are examined, focusing specifically on the history of the Serbian brass *orkestar*. As the brass festival at Guča has been

¹¹ In the Balkans one can find the following ethnic groups: Serbs, Romanians, Hungarians, Slovenes, Croats, Muslims, Bulgarians, Montenegrins, Albanians, Macedonians, Turks, Roma, Jews and Vlachs (Sowards, 1996).

instrumental in establishing this genre, an in-depth discussion of the festival concludes the chapter.

Balkan History

The Balkan countries are located in southeastern Europe. They are bound by the Black and Aegean seas in the East, the Mediterranean in the south and the Adriatic and Ionian Seas in the west. The *Balkan states* generally refer to the following countries: Serbia, Montenegro, Croatia, Bosnia and Herzegovina, the former Yugoslav country of Macedonia, Bulgaria, Greece, Albania and the European part of Turkey. The Balkan Peninsula is situated such that it forms the bridge between Asia and Europe. Due to its geographical location and the many different ethnicities, including Slavs, Greeks, Turks, Germans, and *Romi*, the Balkans became a place where cultures layered upon each other and people of divergent groups settled next to one another (Wachtel 2008, vii).

The Balkan Peninsula was once a Roman province until the fall of the Western Roman Empire in the late 5th century. Subsequently, the peninsula remained part of the Byzantine Empire, which stretched from Syria in the east to Venice in the west. The Eastern Roman Empire became the main power in the Balkans and Eastern Mediterranean. After almost a millennium of rule by the Byzantine Empire, the Ottoman Turks first appeared in the Balkans in 1345 (Ibid., 51). By 1775, the Balkan Peninsula was ruled by three empires, with the Ottoman Empire still in control of the greater portion of the area. Croatia, Vojvodina, and Transylvania were under the power of the Austrian Hapsburgs. Areas along the Adriatic coast, north of Albania were in Venetian territory (Ibid., 72). In the 19th century one Balkan state after the other developed strong nationalistic movements. Their revolts led to independence from

Ottoman rule and they began to function as autonomous nations. Serbia gained independence after waging war against Turkey and existed autonomously from 1804 to 1878 (Crowe 1994, 202; Gascoigne 2001). In 1878, the Treaty of Berlin redefined Balkan boundaries; Serbia, Montenegro, and Romania became independent while Croatia and Slovenia remained under the rule of the Austro-Hungarian Empire, which also took control of Bosnia and Herzegovina. Bulgaria became a principality (Mazower 2000, 94-95).

In 1912, Bulgaria, Greece, Serbia, and Montenegro formed the Balkan League, which aimed to end the reign of the Ottoman Turks. By the beginning of the First World War in 1914, Ottoman Turks had been driven from the peninsula and were replaced by rivalrous European powers. With Russian patronage, an independent Serbia was born alongside an Austrian-controlled Bosnia, where a Serbian nationalist ignited World War I by assassinating the Austrian crown prince Franz Ferdinand (Wachtel 2008, 128). In the aftermath of World War I, the Kingdom of Serbs, Croats, and Slovenes was founded. By 1929, it became officially known as Yugoslavia (Crowe 1994, 213-4; Wachtel 2008, 129). The movement for unification was led by Serbia and Montenegro, both of which were independent in 1914. Up until that point Croatia, Bosnia and Herzegovina, and Macedonia had been ruled by the Austro-Hungarian Monarchy. The capital of Yugoslavia was in Belgrade and the Serbs held the majority of influence. In 1941, German and Italian forces overran Yugoslavia and forced the royal family into exile. Resistance was split between the Chetniks, or Army of the Fatherland, led by General Draza Mihailovic, and the Partisans led by Josip Broz Tito, the Communist Party leader. The Chetniks operated primarily in Serbia in the name of the exiled government. The Partisans were mainly from Bosnia, Croatia, Montenegro, and Slovenia (Ibid., 108-110).

In 1945, after the Second World War, the “communist-led partisans had succeeded in liberating their country with little direct Soviet military assistance,” and they were the only party in the country with a “nationwide following” (Ibid., 112). Communist controlled elections were held and a Soviet style constitution was put into place. Tito became president. Under his leadership, Yugoslavia held together as a federation of six autonomous republics, although the Serbs retained the greatest influence, notably in the military. Yugoslavia's independence led to their expulsion from Cominform,¹² which resulted in a hybrid state where both socialist and capitalist values were held (Ibid., 118). As Communism collapsed, Serbia's president, Slobodan Milosevic, spurred on Yugoslavia's disintegration with a blatantly nationalistic appeal to Serbs (Mazower 2000, 141). In 1991, fighting broke out when Croats and Slovenians seceded. Bosnia was attacked in April 1992, after declaring its independence (Wachtel 2008, 129), and for three years a war raged in these countries. War refugees numbered in the thousands. Many left the region and settled in other countries. Since then Croatia, Serbia, Bosnia and Herzegovina, Montenegro (2006), and eventually Kosovo (2008) have gained independence (Ibid., 129). Religious persuasion in Croatia is predominantly Roman Catholic, Serbia is mostly Orthodox, and Bosnia is a combination of both with a large Muslim population (Stevanovic 2009).

History demonstrates that people from the Balkan countries have undergone political changes over the years, have fiercely defended their own ethnicity, and have thus developed a strong sense of national pride. Much of this history is conveyed in their music. Although one

¹² Cominform (acronym for Communist Information Bureau) was an agency formed in 1947 to exchange information between the nine Communist European countries. It was dissolved in 1956.

("Cominform." *Encyclopædia Britannica. Encyclopædia Britannica Online.* Encyclopædia Britannica, 2010. <http://search.eb.com>. (accessed on February 12, 2010).

can detect distinct similarities in the styles of music, each country has taken some of their past and woven its elements into their own variety of folk music.

The History of the *Romi* People in the Balkans

Parallel to the history of the Balkans is the movement of the Roma people in this region and how the former Yugoslavia came to hold the largest population of Roma in the world, estimating 850,000 in 1981 (Fox 2001). A brief look at the history is relevant to this study, because *Romi* musicians are renowned for their performance of Serbian folk brass. The most famous performers of this genre such as Boban and Marko Markovic, Bozidar Ajredinović, and Ekrem Mamutović, are all well known *Romi* performers of this genre, and are Serbian *Romi* (see Appendix A). In addition, Serbian *Romi* music is said to “reflect the soul of the Serb” (van der Port 1999, 291). “Gypsy music as understood by Serbs may at best be described as a particular way of performing Serbian folk music” (Ibid., 291). The ability to transform local folk melodies into a hybrid style of music that is appealing to the locals is a technique that has done much to ingratiate the *Romi* to the local community. As the history of the Roma in the Balkans shows, this ability to fuse local music with Rom music is a technique that has existed, often out of necessity, for centuries.

The first recorded evidence of Gypsies¹³ in the Balkans is found in Macedonia in 1289. Later in the 14th century, a manuscript entitled “Life of Saint Barbarus” recorded Gypsy presence in Niš, Serbia. Many of the citations refer to the Gypsies as “Egyptian” acrobats or just “Egyptians” (Crowe 1995, 195). The first official references are from court records in

¹³ For this portion of the discussion I refer to *Romi* as Gypsies, firstly to distinguish between Serbian *Romi* and other Roma and secondly as Crowe (1994) and Marushiakova (2001) referred to them as such. When talking specifically about Serbian “Gypsies”, I shall use the word *Romi*.

Croatia ca. 1370 (Ibid., 196). As Croatia was a part of the Austro-Hungarian Empire at the time and Serbia part of the Ottoman Empire, there was constant war in the southern Slav lands as the Turks fought to take control of the Balkan countries. Gypsies were found predominantly in Croatia during this period, as their life under the Turks was less tolerable. Gypsies were accepted in Croatia, but considered low class. For the Gypsies living in the Ottoman Empire in the 15th century, life was hard as they were subject to Ottoman regulation and taxation. The Turks imposed stricter urban divisions in towns and villages when Gypsy quarters became known as “mahalle”, a term still used and applied today (Ibid., 198). For example, in Garth Cartwright’s book *Princes Amongst Men* (2005) he writes about his visit to the home of Boban Markovic in Vladičin Han, Southern Serbia (Markovic lives in the mahala):

Rising straight from the river, the mahala hangs on steep hillside. Where central Vladičin Han features contemporary Serbian styling (concrete), the mahala bears the imprint of Ottoman times. The streets are cobbled in the traditional Turkish manner of kadrma and the feeling is suddenly very, very country... (Cartwright 2005, 72)

From the 1600s onward, there is mention of two kinds of Gypsy groups: nomadic and settled. Nomadic gypsies were heavily taxed so as to encourage settlement and integration. In addition, lower taxes were imposed on Muslims compared to Christians. In various parts of the Ottoman Empire, the situation for Gypsies differed. It was recorded in 1684 that the Turks viewed the Gypsies as prostitutes or pimps and imposed heavy taxes on them to “tax them out of existence” (Crowe 1995, 199).

In the early 1700s, many Romanian Gypsies moved to western Serbia. Later between 1804 and 1806, Gypsies began to migrate from Bosnia into western Serbia after the Ottomans signed a treaty with the Austro-Hungarian Empire to keep the Northern territory. Prior to 1844, Gypsies did not have equal rights as Serbians and had to pay Gypsy poll tax. “Though

initially thought of as Turks, the Gypsies soon began to identify themselves as Roma in order to avoid mistreatment as Turks” (Ibid., 202). In 1844, Gypsy poll tax was abolished; however, many local authorities chose to disregard this new edict. By 1853, settled Gypsies in Serbia paid normal taxes, while nomadic Gypsies still had to pay a poll tax. In 1870, there was a trend for Gypsies to change their Muslim sounding names to Christian names, as many Christians were skeptical of the Gypsies (Marushiakova 2001, 72). Serbian independence in 1878 changed the lives of Gypsies or *Romi*, especially their nomadic habits. A decree made by the Serbian government on June 14, 1884, promised to put them on an equal footing with the rest of the inhabitants of Serbia. In 1891, another law declared that all *Romi* caught travelling would be arrested and imprisoned. The moves made to integrate *Romi* into Serbian culture served to attract other Gypsy groups to Serbia. By 1900, 46,148 (or 60.34%) of the *Romi* in Serbia, registered themselves as Serbian as opposed to Romani or Turkish, thus, symbolizing their willingness to integrate (Crowe 1995, 208-209).

After World War I things changed somewhat for the *Romi*. Serbia almost doubled in size, and many of the newly acquired areas had populations of Muslim Albanians. Albanians were treated as subhuman by the Serbs resulting in massacres and blatant mistreatment. As the *Romi* played a prominent role fighting for Serbia in World War I and also suffered great losses, they were rewarded with a higher opinion and status in Serbian society, and were treated better than Albanians. A monument was even erected in Belgrade in memory of the *Romi* war heroes. Musicians in particular held a position of prestige and already from 1916, “Belgrade Serbs enjoyed Gypsy music” (Crowe 1995, 212). Crowe even goes as far to say that “Rom music remained central to Serbian life and reflected, particularly in the years immediately

after World War I, the relief felt by the war's end" (Ibid., 213-214). The Serbian *Romi*, who have clearly played a major role in shaping the country's musical taste, have been peacefully settled in Serbia for over a century. Although racism towards *Romi* still exists in Serbia, their musical skills are valued and Serbians proudly refer to the music of *Romi* performers as a "national brand" (Ogrizovic, 2009).

Balkan Brass Bands

Brass bands, many with slight differences in instrumentation can be found all across the Balkans. None of these bands consists of solely brass instruments, as is the case with the Serbian brass *orkestars*. *Romi* musicians are found in many of these ensembles. However, it is more common to have an all *Romi* band than a mixed group. The periods of domination by Western Europe are evident in the use of brass instruments. The Ottoman influence is most keenly felt in the musical style and the use of the *tupan*¹⁴ and cymbals. These instruments found their way into the hands of locals who were either in the military themselves or were given surplus or discarded military instruments (Boonzajer Flaes 2000). These brass bands are most commonly heard at weddings. Electrification has changed the wedding band scene somewhat, but traditional instruments and brass are still used in combination with other more modern instruments (Rice 2000).

In many of the regions around the Mediterranean and in Eastern Europe, Gypsy brass bands are very popular. Since the end of the war in 1991, music from these countries has served as a means of showing individual ethnic identity. Sometimes the borders are more

¹⁴ A drum that is hung on the shoulder and played with a stick on the one side and a switch on the other, is called a *tupan* (Pirker 2010).

blurred and overlap, as in the brass music originating in southern Serbia (Forry 2000) and parts of Bosnia (Petrovic 2000). I will outline idiomatic types of brass music found in various countries and those that have gained international acclaim. Bands such as *Fanfara Ciocărlia* from Romania and *Kočani Orkestar* from Macedonia have gained an international following and regularly tour across the globe. Their instrumentation is generally the same as the Serbian brass *orkestar* (i.e. 8-12 brass and percussion players), but clarinet and saxophone are often added as well as a *tapan*¹⁵ and a *tarabuka*.¹⁶ In non-Romi communities, Romi brass bands and NKNM¹⁷ ensembles have popularized *čoček*,¹⁸ a favorite dance among southern Serbian and Macedonian Romi. Younger Romi have adopted the NKNM style and their music is popular outside the Romi communities (Forry 2000). Macedonian brass bands, called *tzazi*, are popular in Florina, Edessa, and in the Vlach communities of Greece. A *tzazi* combines a *klarino*¹⁹ and a *defi*²⁰ with one or more brass instruments (a cornet or trumpet can be used) (Cowan 2000).

In Kosovo, Romi ensembles, including the brass band, flourish. Their music is based on the Turkish practice of *taksim* (solo improvisation based on *makam*) supplemented with a dance-based rhythmic sensibility. Romi perform songs and dances from Kosovo's ethnic

¹⁵ A *tapan* is a double headed cylindrical drum.

¹⁶ A *tarabuka* is a goblet drum.

¹⁷ Newly composed folk music (*NovoKomponovana Narodna Muzika / narodna muzika* –folk music/ national music) is a popular form of music in Serbia and many other Balkan countries.

"Its features include musical allusions to rural musical practice, song texts mixing evocations of older rural lifestyles with modern urban ones; instrumental settings combining rural lifestyles with modern urban ones; instrumental settings combining rural instruments with modern increasingly amplified ones; a commercial orientation emphasizing massive distribution through recordings and media; and a generally urban working-class audience, no more than a generation or two removed from rural life." (Forry 2000, 954)

¹⁸ *Čoček* is a musical form and dance that emerged in the Balkans in the 19th century. It has preserved mostly by Roma musicians and is played at village wedding in particular in Bulgaria and Macedonia. It is a common dance form, usually characterized by a 9/8 rhythm which can have local variations (<http://www.cocek.com> 2010)

¹⁹ A *klarino* is a Greek Albert System clarinet.

²⁰ A *defi* is a Greek hand drum like a tambourine.

minority groups, as well as music popular with *Romi* audiences. Some individual *Romi* musicians play in multiple ensembles and with non-*Romi* musicians (Forry 2000).

Bulgarian wedding bands are extremely popular and village brass bands can be heard on social occasions. They most often include a clarinet, a trumpet, a trombone, baritone horns, and a *tupan*²¹ with an added cymbal (Rice 2000). Slovenian folk bands employ a button accordion in combination with brass instruments, usually four parts (Omerzel-Terlep, 2000). In Croatia, urban military bands provided popular middle-class entertainment in the 19th century and became very common in villages in the 20th century, particularly on the Adriatic coast and in Medimurje, where brass bands have their own distinctive sound (Forry 2000).

In Serbia, besides the brass *orkestar* one finds other ensembles using brass instruments in combination with other instruments. In eastern Serbia brass music is often played by a minority group called *Vlah*. The term generally refer to nomadic pastoral groups that once roamed the Balkans. These people originate from Wallachia and Southern Romania. Their ensembles are sometimes as small as only three and consist of clarinet, trumpet, and drum (Ibid., 2000).

Vojvodina, an area in northern Serbia, is one of the most culturally diverse areas of Europe. It is home to Serbs (55%), Hungarians (19%), Croats (5%), Slovaks (3%), Romanians (2%), Ruthenians (1%), and Gypsies (1%) (Forry 2000). Before World War II, the population included significant minorities of Volksdeutsche and Ashkenazic Jews. Since the war, Serbs have resettled there, replacing Germans and Jews. While the rest of Serbia suffered under Ottoman rule, Vojvodinian Serbs adopted western European cultural features from the Austrian

²¹ A *tupan* is another word for *tapan*.

overlords and other neighboring nations. According to Forry (2000), music in this area was categorized according to where it takes place and the size of the occasion. Many famous *Romi* musicians came from Deronje in central Backa but traveled throughout the area. Several *Romi* styles still survive from the area, each corresponding to a particular audience and musical practice. Itinerant gypsies can still be heard performing in brass bands or violin ensembles. *Romi* musicians from Vojvodina seldom cross between styles as they do in Kosovo (Ibid., 2000).

Balkan brass music has made a name for itself in the last decade. Groups from the various Balkan countries distinguish themselves from one another by holding true to their own folk music traditions and songs, each individual in its own way. This fascinating music is an excellent example of how history, folk tradition, and foreign influence shape the cultural expression of a people.

The History of Folk Brass Playing in Serbia

Out of all the Balkan countries, the tradition of trumpet playing is strongest in Serbia. It is so popular that there are Serbians who believe the trumpet to be a traditional instrument. In both Ilic's documentary, *Guča: The Serbian Woodstock* and Sujic and Kovacevic's *Guca: Capital of Trumpet*, I frequently encountered the statement that "the trumpet was not in fact a Serbian instrument". From this, I can only deduce that this fact might be surprising to many. It also demonstrates the great popularity and prominence this instrument enjoys in Serbian culture. It has never been clearly determined exactly when the tradition began. As has already been discussed, Serbia's geographical situation, its history of war, and the fact that the region was

dominated at different points in time by the Hapsburg, Ottoman, and Russian armies have strongly impacted the style and type of local music played, particularly wind music.

Until the late 1800s, Serbian society oscillated between the influence of Turkish domination and Austro-Hungarian rule, both of which left their mark on the music of this country. Turkish influence lessened as the Turkish border shifted southwards; however, this influence was still keenly felt in Southern Serbia and Kosovo. Brass music was first introduced in Serbia while it was still under the Turkish regime. Brass instruments and clarinets in Turkish military bands date back to 1826 the same year in which the *zurna* (shawm) and percussion sounds of the *mehter*²² were removed from the bands and basically disappeared from the musical landscape. Until 1831, Serbian prince Milos, who had up until then only Turkish musicians, decided to make the musical life of his court in Kraujevac the equal of any other royal court in Europe (Cartwright 2005). In order to achieve this goal, his newly appointed Czech musical director, Josif Slezinger (1794-1870), founded and directed the first *orkestar*, military bands, and choirs in Serbia. The first Serbian military band, *Knjazevsko-Srpska Banda* (Serbian Prince's Band) was founded in 1831 (Walter 2006). At first the Prince's band was run by the official court musician Mustafa, but as Milos affections turned more to the west, he employed Czech band masters who carried on the tradition in Vojvodina and the rest of Serbia. Throughout Serbia, military music became a popular form of entertainment during the 1800s and 1900s (Forry 2000). According to an interview in Sujic and Kovacevic's *Guca: Capital of Trumpet*, influences from both the east and west continued to shape the style of music played,

²² Turkish Military Music (Rice 1999)

and its popularity resulted in the prominence of many brass *orkestars* during both the Obrenović dynasties and the Karadjordjevič dynasties, which lasted until World War I.²³

After the First World War, Serbia became part of Yugoslavia. Historically speaking, the Socialist Federal Republic of Yugoslavia was more accommodating towards folk music than its Eastern Bloc neighbors. At points throughout European history, particularly during World War II and in post-communist times, a precarious relationship between what is seen as ethnic nationalism and folklore and what is interpreted as the aggressive adoption of folk culture displaying blatant racial superiority has existed (Lovas 2003). Musical policy in Yugoslavia, however, managed to remain relatively liberal with little direct censorship due mostly to its split from the USSR in 1948. Folk music assumed a prime position in the musical realm and was actively promoted and encouraged by the state. Tito, the president, was a fan of folk music but “not in the stylized way” favored by state officials in the USSR (Ibid., 2003). This was fortunate for folk musicians as they were relatively free to play folk music in the style they were used to. Thus, during this time, music-making traditions were not limited to only professional folk ensembles (Lovas 2003, Rasmussen 2002). That the festival at Guča has existed since 1961 bears witness to this fact.

²³ Rule of the Serbian kingdom oscillated between the Obrenović and Karadjordjevič Dynasties. For almost a century these two families held a blood feud for control of the Principality of Serbia and later the Kingdom of Serbia. It was the Obrenović dynasty that staged the first uprising against the rule of the Ottoman Turks in 1815, they then ruled until 1842, when rule was taken over by Karadjordjevič. The Obrenović House ruled again from 1858 until 1903 when following the assassination of King Obrenović, Karadjordjevič regained rule until 1918. <http://www.britannica.com> (accessed on February 12, 2010).



Figure 2.1. Map of Serbia and Montenegro

(http://www.lib.utexas.edu/maps/europe/serbia_montenegro_pol_97.jpg²⁴)

Since sometime before World War I, rural brass bands have been popular particularly in the following regions: around Mt Zlatibor in the villages of Čačak, Požega, and Uzice (western Serbia); in Vranje and Leskovac (southern Serbia); and in the towns of Boljevac, Zaječar and Knjaževac (eastern Serbia) (Forry 2000). Many of these villages and towns are shown on Figure 2.1. Each region has developed a distinctive style of playing using the same combination of eight to ten musicians. In the east, melodies from the Vlaski region as well as traditional Serbian melodies are favored. In the west, the music performed centers around melodies from

²⁴ Accessed on 19 January 2010

that region. It is characterized by the “oompah oompah fast *kolo*²⁵ circle dance” and more restrained musical expression over a vigorous motor pulse (Walton 2006).



Figure 2.2 The Fatise Kolo²⁶

The most popular style originates from the southeast. This style of brass is characterized by the rhythms and characteristic songs of the *Romi*. It is metrically complex, exuberant, and has a Turkish-like sound to it. In the southeast, most *orkestars* are comprised of *Romi* musicians. It is their style of music that has actually put Serbian brass music on the map. “Roma music is the music of ‘Sevdah’ which they say is the music of the soul” states Svetlana Azanjac, a Serbian musicologist and cultural historian when interviewed on Ilic’s documentary, *Guča: The Serbian Woodstock*. To some listeners it comes as no surprise that the *Romi* sound is different from the Serbian style. “They listen to Turkish, Macedonian and Bulgarian music – they play differently,” says one Guča visitor. Nevertheless, although it has existed for centuries, it has never been as popular as it is now. This is largely due to the great interest

²⁵ The kolo is a communal dance from the Balkan areas. Many variations are performed at weddings and other festive occasions. The name probably derives from the Old Slavic word for “wheel.” The dance is performed in a closed circle, in a single chain, or in two lines. Generally, a circled is formed and dancers either hold hands or put the arms over each other’s shoulders. Experienced dancers display their skill inside the circle or by adding steps.” (<http://www.britannica.com/EBchecked/topic/321451/kolo> (accessed on February 12, 2010))

²⁶ The Fatise Kolo transcribed by Seymour Schlien (www.musicaviva.com) originates from the Vranje area in south Serbia and is a circle dance danced by only women. It demonstrates the rhythmic complexity and repetitive nature of the kolo which is a popular form in the brass *orkestar* repertoire.

spurred on by Goran Bregovic's soundtrack to Emir Kusturica's movie *Underground*.²⁷ The soundtrack and movie featured the Boban Markovic *orkestar*. The surge of interest in the movie is evident in Markovic's success following the movie and that of many other *Romi* brass bands from the former Yugoslavia. Golemovic (2002) believes that it is precisely this development that has led to the overall commercialization of this form of folk music. He goes on to say that, it was through the film industry that this music became a Serbian symbol. It is more about the reaction it evokes and not what it represents. The brass music from the east and west was never as strong as the styles in the southeast. These traditional styles were neglected as musicians tried to emulate the more popular southeastern style. Thus, according to Golemovic, original folk music from those areas is dying (Golemovic 2002). As has already been established in the previous chapter, the brass music from Serbia has its origins in music of the military marching band. Regardless of regional differences, the sound we hear today has metamorphosized into a sound far removed from its original purpose, but certain elements of the music such the use of bass drum, cymbal and side drum and the "oompah oompah" style of some of the tunes are still reminiscent of this tradition.

Serbian ethnomusicologist, Professor Dragoslav Devič, provides great insight on the history of trumpet playing in the southern area of Serbia during his interview on Sujic and Kovacevic's *Guca: Capital of Trumpet*. The Dragačevo region, which is located south of Belgrade, holds a long history of trumpet playing and receives more attention than other regions with similar traditions as it plays host to the annual trumpet festival held at Guča. The festival has played an integral part in preserving this style of playing. In his interview, Devič

²⁷ *Underground* was released in 1995.

mentions the monuments that one can find in the Dragačevo region along the side of the road.

He states that

no matter which way you come to the area you will find markers along the road that commemorate soldiers from this area from the many wars. There are markers from the war at Javor, the Balkan war and the First World War and passersby can read about how the people of Dragačevo were killed in revolts and uprisings under the slogan “For the Cross of Honor and the Freedom of Gold.” The names of trumpeters are also inscribed on those stones as they held a rifle in one hand and a trumpet in the other. Those who survived the wars returned to their villages with their old trumpets and drums. During wartime, they learned to play in between battles, charges or while in captivity and played about their longing for their homeland. When they returned they played and sang their melodies in their homeland.

He further emphasizes the importance of trumpet playing in the region by adding

that

Our trumpet is the instrument of the people – our peasant’s trumpet. The trumpet was always played in the villages of the Dragačevo, Uziče and Zlatibor regions. The trumpet found its language in our people as they were united, because it called for love and because it represented oblivion from troubles, hardships and injustice. The more lyrical songs of the shepherds were played and have thus not been forgotten (Sujic and Kovacevic 2005).

Guča: The Dragačevo Assembly of Trumpets

Ask any Serbian national what they see as emblems of their country and they will undoubtedly answer “*sljivovica* and Guča.” *Sljivovica*, (pronounced “schlivo-vitsa”), also called *rakija*,²⁸ is a dry, colorless brandy or schnapps made from blue plums that will always find its way to the table at any type of social gathering. It is considered by many to be the Serbian

²⁸ <http://www.everyculture.com/multi/Pa-Sp/Serbian-Americans.html> (accessed on February 12, 2010).

annually played host to what has become one of the largest trumpet festivals in the world.²⁹

The festival, officially called the Dragačevo Assembly of Trumpets, is most commonly referred to as Guča after the name of the village. *Sljivovica* and Guča tend to go hand-in-hand. In Serbia this festival is synonymous with good times, dancing, loud music, excessive drinking, and eating, and, above all, the brass music that has come to represent Serbia – all of this accompanied by *sljivovica*.

Guča, located in the Dragačevo District, normally has a population of about 3,000 inhabitants. For 51 weeks of the year, Guča is like any other rural village in the countryside of southern Serbia. In video footage of Guča from Ilic's documentary, *Guča: The Serbian Woodstock* and Sujic and Kovacevic's *Guca: Capital of Trumpet* taken prior to the festival week, it appears quiet and peaceful. Images are shown of men on tractors surrounded by haystacks and older women wearing head scarves, sitting on benches on the side of the road, discussing how their sons have all moved away to foreign countries. Children play in the streets, old men quietly share a glass of *sljivovica*, and people practice traditional crafts. This starkly contrasts to the masses of people shown during the festival week when Guča seems to burst at the seams with over half a million guests. Tourist websites warn that accommodation is hard to find and one should be prepared to sleep under the stars. The local motel is fully booked months in advance, and beds are frequently rented out in local homes. Many people camp in nearby fields, but others just sleep wherever they fall down at the end of a long evening of trumpet playing and dancing. Attendance at the festival has increased dramatically since 1961,

²⁹ The 49th festival held in August 2009 attracted 500,000 visitors and had 1,000 participants (www.guca.rs (accessed on February 12, 2010)).

especially since the end of the war³⁰ in 1995, which also coincided with the release of the movie *Underground*. In fact, every year the number of guests increases. In 2009 it was estimated that over 500,000 people visited Guča during the festival; this included 30,000 foreigners and approximately 130 *orkestars*, some from foreign countries (Hardeman 2009).

Garth Cartwright, a British music and travel writer, spent many years traversing the Balkan countries getting to know the various musical traditions. He interviewed several well-known musicians and experienced a great deal of the music first-hand. In his article for *The Guardian's* travel section, he compares the festival at Guča to other British music festivals and brass bands:

Brass bands, wild? You think I'm kidding, right? No chance. Guca runs from 5-9 August and consists of nothing but Balkan brass, a sound forged by the clash of Ottoman and Austro-Hungarian empires then turbo-charged by the region's Romany Gypsies. Forget Brassed Off, don't even mention the Brighouse and Rastrick Band³¹, this is a far more manic, exhilarating experience. (Cartwright 2009)

Simon Hardeman, a writer for "The Independent," reviewed the 2009 Festival at Guča and stated:

Away from the official stages the real flavor of the place can be found in the beer-drenched streets...where each frenzied cell (of musicians) attracts a leaping, spinning, gyrating crowd. It's impossible to ignore the carnal content of the music. It seems designed for people to graze, and grind, and grope with impunity around complete strangers. (Hardeman 2009)

Locals from Guča are immensely proud of the success of this festival and spend much of the year preparing for it, as it is a very lucrative source of revenue for a village of this size.

³⁰ This refers to the Bosnian war which was from 1992 -1995 and involved Serbia, Croatia, Bosnia and Herzegovina.

³¹ The Brighouse and Rastrick Band is one of the most well known British Brass Bands.

Over these few days it is estimated that visitors to Guča consume three tons of bread, 50 truckloads of cabbage, a quarter of a million servings of meat, 800,000 liters of beer and an unknown quantity of *sljivovica* (Prodger 2009).³²

The idea of creating the Dragacevo Assembly was first conceived by a group of young educated people from the village of Guča who wished to break the monotony of their everyday lives by organizing a festival.³³ In 1961, they banded together to create a festival that not only celebrated their brass *orkestars*, but also resurrected various cultural and social traditions that had begun to lose their place in society, largely due to the political dynamic in place at the time. Dragačevo folk dance, traditional sports and costumes, as well as handicrafts were all to be showcased at the festival.^{34 35} A more contextual explanation for the founding of the festival was the realization that the tradition of brass playing was dying out and something had to be done to preserve it. An older man interviewed on Sujic and Kovacevic's *Guca: Capital of Trumpet* states that bands have always been more common in rural areas (due largely to the difficulties of rehearsing a brass *orkestar* in a city), and the steady flow of people moving to urban areas following World War II led to a decrease in active brass *orkestars*. After World War II there were only two active *orkestars* directly from the Dragačevo district – one from each side of the river Belica - compared to the hundreds now. As previously mentioned, Marshal Tito encouraged the preservation of folk music. A festival of this nature was in

³² <http://www.guca.rs/eng/index.php?op=citaj&id=104> (accessed on 30 January 2010)

³³ The names of these people are Vlastimir Lale Vijovic (socio-political worker), Brako V. Radicevic (writer), Nika Nikola Stojic (professor), Radosav Raso Protic (professor), Radomir Rade Protic (clerk), Tomislav Tomo Protic (teacher), Stanojla Djordjevic-Jovanovic (teacher), Kosta Lukovic (teacher), Srecko Smiljanic (teacher) and Jovan Pajovic (teacher).

³⁴ As Serbia was part of Yugoslavia at the time and under the rule of Tito, half the repertoire performed by the bands was patriotic and the rest of the songs were of mixed ethnic derivation.

³⁵ <http://sabotrubaca.com/eng/istorija.htm> (accessed on 30 January 2010)

keeping with his ideology, particularly to showcase the music of a variety of regions, not just one. Ilija Stankovic, the organizer of Guča and editor and compiler of an anthology (*Fanfares en Délire: Golden Brass Summit*) featuring the best recordings from the last forty years at Guča, says that the idea of the competition was conceived to entice players to come and play for free and thereby keep the tradition alive and “the jury has nothing to do with the music” (Stankovic 2009).

Whatever the motivation might have been, the first “Dragacevo Assembly of Trumpets” took place on October 14, 1961, and was held in the church yard of St’s Michael and Gabriel. The day was significant as it was the last day of the Shroud of the Holy Mother festival, which also meant that it was the last opportunity for boys and girls to mingle - a fact which did not go unobserved by the organizers. That day, the people of the region dusted off their old folk costumes that most likely had not been worn since the Second World War, and the smell of the Dragačevo culinary specialties of sour cabbage, boiled beans, spit-roasted meat and hot schnapps (*vruca rakija* or *sljivovica*) filled the air. One of the founders of the festival recorded his memories of the first day in a diary:

The trumpeters stand on the stage and play for four hours, trying to outdo one another. Their trumpets glisten like golden ducats, their songs are melancholic, about the transience of beauty and the stubbornness of sorrow. The ‘cocek’ dance is fiery, whereas the ‘kolo’ flutters across the meadow like a ribbon. The audience spares neither their hands nor their feet.... (CD notes, Golden Brass Summit 2001)

For the first festival, four bands, all from various regions, came to compete.

Traditionally, a band goes by the name of the lead trumpeter. The leaders of the four bands were as follows: Desimir Pesic from Goaracici, Srecko Obradovic from Rti, Toma Jovanovic from

Dljin, and Dragisa Kovacevic from Grab.³⁶ Right from the beginning, the three styles of playing from the east, west, and south were represented in the festival. The beginning of this festival also symbolizes the acceptance of the trumpet as a folk instrument which stands to reason as it was used to play folk music. According to a Guca resident on Sujic and Kovacevic's *Guca: Capital of Trumpet*, in the beginning groups were modest and the size of the group was limited to 10 or 11 musicians in an *orkestar*. This was mostly because many of the trumpeters or groups who wanted to participate were from the army and the organizers wanted to be sure to keep the focus of the festival on folk music, i.e. not military. The 49th Dragačevo Assembly of Trumpets was held in 2009 from August 5th to 9th. It opened with ceremonial gunfire and the hoisting of the flag to the festival's anthem "Sa Ovčara I Kablara"³⁷ by the only living participant, Dragan Jovanović, of the inaugural festival held in 1961.³⁸ These days, the competition is much larger; it is estimated that the 2009 competition had over 1000 participants.

Prior to the festival, preliminary rounds are held in various cities. The first general round of the competition is held in June. In 2009, the cities hosting these rounds were Boljevac (near the city of Zajecar), and Lucani (near Guča). The semi-finals are then divided into two sections, junior and senior, and these are held in July and are usually planned to coincide with the national holiday of Ivanjdan.³⁹ The junior competition was held in Kotraza (also near Guča) and the senior competition was held in Surdulica (a village near Vranje) and Zlatibor.⁴⁰

³⁶ <http://sabotrubaca.com/eng/istoriija.htm> (accessed on February 12, 2010)

³⁷ See page 70

³⁸ <http://www.b92.net/eng/news/society-article> (accessed on 30 January 2010)

³⁹ Ivanjdan is a Serbian orthodox celebration of a household's patron saint. According to the Christian orthodox calendar it is usually celebrated on July 24th, the birthday of St John the Baptist. <http://www.stsava.org.au/Documents/Origins%20&%20Meaning%20of%20Slava.pdf> (accessed on 30 January 2010).

⁴⁰ <http://www.guca.rs/eng/index.php?op=citaj&id=103> (accessed on February 12, 2010)

From these rounds, finalists and semi-finalists are chosen. The finalists perform next in the final round at Guča, while the semi-finalists compete again in a semi-final round at the festival from which six more *orkestars* are chosen. From the preliminary rounds in 2009, ten *orkestars* were chosen for the finals and 13 were chosen for the semi-finals. At the festival, the two main contests are a junior and a senior competition. At the junior competition, the following awards are given: a first, second, and third prize for the best trumpeter and the same for the best *orkestar*. A pioneer award for both a trumpeter and an *orkestar* is given to a group that shows great promise and individuality. The senior competition is the main event and there are significantly more awards to be won. In addition to a first, second, and third trumpet prize (voted for by the jury), there is a prize for the best trumpeter voted for by the audience or public. Voting is done by texting a voting hotline. The winners of these awards receive a new “golden” trumpet. Besides the trumpet awards there is an award for the best *orkestar* at the gathering, as well as a second and third place award. The best bass, tenor, and percussionist instrumentalists are also given awards. There is also a special award for the most original performance. This award is called the *Professor Miodrag Vasiljević* memorial award or Golden Apple Award.⁴¹

For the final round each *orkestar* is required to play a slow, arrhythmic piece or ballad and a fast piece, often a *čoček* or *kolo*. The melodies should be taken from folk music from the area from whence the band originates and should be reflective of the style of music in that particular region. As previously mentioned, the fact that bands are required to perform only

⁴¹ Miodrag Vasiljević (1903-1963) was a professor of ear-training at the Belgrade Academy of the Arts and did a lot of research on traditional singing. (<http://www.mavasiljevic.info/funkcionalna-metoda-eng.html> (accessed on 17 January 2010))

Serbian folk melodies is indicative of the great efforts being made to keep the festival as a celebration of Serbian music, not *Romi* (even though a large proportion of the competing *orkestars* are *Romi*). The judges for the trumpet festival are all highly qualified musicians and academics trained in the western classical tradition, which does seem somewhat unusual for a folk music festival but presumably adds a certain level of prestige.⁴² They take into consideration the *orkestar's* ability, style, confidence, and their overall performance. They also look at the distribution of roles within the *orkestar* and the contrasts between the instruments. The interpretation of the ballad is also important, as well as the choice of dance tune. When interviewed on Ilic's documentary, *Guča: The Serbian Woodstock*, Adam Tadič, one of the official organizers of the festival and the director of the Cultural Center in Guča, says that these days there are a lot of young trumpeters taking part in the festival. All of these young musicians are very talented thus making it difficult to choose a winner, as there are so many different styles. He adds that it is especially difficult if no single performer stands out.

To win the first prize of The Golden Trumpet is a great honor – it is also very good for business. Most of the bands that compete are professional *orkestars* (Stankovic 2009). Winning this prize significantly boosts a band's popularity and ensures many future gigs for the band: "Success at Guča is the yardstick by which all bands are judged – the magic words "Golden Trumpet" or "Best *Orkestar*" on a business card or CD, are priceless in terms of private bookings for weddings and reputation" (Lovas 2003). The festival itself is also another means of earning money. *Orkestars*, not necessarily competing in the competition, come to Guča to

⁴² In 2009, the panel was made up out of Mirjana Zakić (professor of ethnomusicology), Dušan Vujović (conductor), Danka Lajić Mihailović (ethnomusicologist), Mladen Djordjević (professor of trumpet and principal trumpet in the Belgrade Philharmonic) and Nataša Plećaš (professor of piano).

play in the tents. It has been said that “away from the official stage, the real flavor of the place is found in the beer-drenched streets where 10- piece *orkestars* roam the town as they search for those who will pay to become the eye of their musical storm” (Hardeman 2009). The really authentic music happens in the tents, as this is where musicians and festival attendees become uninhibited with few limitations imposed on the repertoire played. In all the video footage I watched, I saw bands mingled among revelers playing a few inches from their ears. The band plays and people dance – often on the tables. When the money runs out, the band moves to a more lucrative area.⁴³

Some of the older musicians as well as ethnomusicologists have lamented that the real folk tradition of trumpet playing is getting lost or being obscured by excessive commercialization. Dragan Antic from the Vruc Ventar *Orkestar* bemoans the quality of the music nowadays; he says that the standard has gone down considerably as most *orkestars* are just there for the money (Prodger 2009). Dmitrije Golemovic, head of ethnomusicology at the Belgrade Music Academy, states that the competition should set the standard for bands to play music from their region, as it is what they know and understand (Golemovic 2002). He goes on to say that there is often the misconception amongst such musicians that the greater the complexity of a piece of music, the better it will be. If properly done this is interesting to listen to; however, most *orkestars* are not able to pull this off. He believes the competition at Guča holds more negative qualities than positive. As competitors are limited to playing only two pieces, one often hears medleys of various folk songs as opposed to just one ballad. This

⁴³ In 2008 the Vruc Ventar Orchestra made about \$600 a head – this is what the average citizen of Serbia or Montenegro would earn for two full months of work (Prodger 2009).

creation of medleys will lead to the destruction of folk music. He also adds that too many elements from other genres, such as jazz or oriental music, corrupt the folk idiom and weak harmonization shows the general ineptitude of many of the *orkestars*.

Still true to its beginnings, the festival celebrates all aspects of folk life from the region and not just the trumpet. There are exhibitions from local craftsmen and artists showing handmade earthenware, embroidered goods, traditional clothing, and leather items. The streets of Guča are lined with stalls and tents selling souvenirs from Serbia and Guča. Stalls selling *opanci*, traditional Serbian shoes, and decorated *lebkuchen*⁴⁴ hearts feature particularly prominently on video footage. That a number of stalls sell nationalistic regalia does not go unnoticed. One can find t-shirts, key rings, mugs or even framed portraits of former Serbian war “heroes” such as Radovan Karadzic or Ratko Mladic, as well as Orthodox religious icons. Knives made for gutting pigs can also be bought, as well as Serbian flags (Cartwright 2004). Surprisingly, these blatantly nationalistic items do not accompany aggressive racist behavior. The atmosphere at the festival is one of celebration and “presents a more light-hearted image of Serbs at odds with the stereotype of warmongering nationalists” (Prodger 2009).

One of the highlights of the festival is the improvisation of a traditional Dragačevo wedding from the 19th century. Since 1962, the festival has always held a wedding, albeit a staged one.⁴⁵ A well-known regional folk group leads the ceremony. The procession features folk instruments other than, but including, the trumpet and songs sung by women at such a ceremony. Every participant wears traditional dress and the bride is led on a horse from the

⁴⁴ Lebkuchen is originally a German baked product resembling a big brown heart-shaped cookie often hung on a ribbon.

⁴⁵ See http://www.saborguca.com/index.php?option=com_content&view=article&id=95:improvizacija-stae-dragaevske-svadbe&catid=9:sabor-trubaca&Itemid=29&lang=en (accessed on 10 January 2010)

church to the Cultural Center in Guča, which is supposed to represent her new home.

Throughout the procession gun shots are fired and *sljivovica* is passed from guest to guest in a wooden flask. In addition to the improvised wedding, many couples who have gotten married within the previous year come to the festival to have their marriage recognized. This ceremony is included on the program and forms a vital part of the festivities (see Appendix B).

In addition to the actual trumpet competition, the festival also features folk dancing groups, traditional sports, and foreign bands playing Serbian-style music. Prizes are awarded to the best male or female folk costume, winners of the men's sporting events (which include shot put, long jump, and wrestling), and for the best toast proposer. In between competition rounds the stage is given to other *orkestars* or musical ensembles, dancers, and singing groups. Initially groups were only from Serbia, but as the festival gained popularity, foreign *orkestars* were granted the opportunity to compete in their own category. There is even a special concert dedicated to foreign bands. The band Zlante Uste, a prominent American band from New York, has been invited to perform at this concert four times.⁴⁶ None of the band members are Serbian or have any real connection to Serbia other than that they love the music. The band's name is featured on a number of the Guča websites and their recordings are available on www.amazon.com.⁴⁷ Foreigners are becoming increasingly aware of this festival, and the number of people coming from abroad increases every year. The festival "attracts a large number of European youngsters, predominantly French, dementedly swirling their harem pants and dreadlocks. The majority though, is crew-cut Balkan youths, often in forage caps with

⁴⁶ <http://www.zlatneuste.org/au25.htm> (accessed on 10 January 2010)

⁴⁷ Amazon is an online shopping website.

militaristic tattoos, but hugely good-natured...”(Hardeman 2009). One can also find references to Guča on British party websites calling it “Europe’s Wildest Party”⁴⁸ (Cartwright 2009).

On a blog hosted by Ljubisa Bojic,⁴⁹ foreigners who recently went to the festival rave about their experiences. Bloggers speak of the festival in very positive terms and laud it for its good atmosphere.

In 2005, the government of Serbia acknowledged the popularity of Guča after 43 years of existence. The festival has been certified by the state and the ministry of culture has pledged its support. In an interview on Sujic and Kovacevic’s *Guca: Capital of Trumpet*, Minister Dragan Kojadinović calls this music a Serbian “brand.” By endorsing the festival he acknowledges it as something to be proud of and representative of Serbia. He says that there are some people who are ashamed of traditional folk creativity but are still happy to go to Guča. This says a lot for the festival. Kojadinović says Guča has become a beacon of tourism for Serbia and will serve to uphold Serbia’s good reputation internationally. Evidence of the government’s support of Guča was provided through its investment of 100 million dinars in the event in 2009. Slobodan Jolović, chairman of the festival board, said that:

Due to the current economic crisis in our country and worldwide, organizers have decided to make all admissions to the festival programs free of charge. Visitors will only have to pay for the parking lot 1,000 dinars, but the ticket is for all five festival days. The Ministry of Infrastructure has invested about 100 million dinars in different projects in Guca. Within the campaign “Clean Serbia,” Guca has received 4 million dinars, out of which 2,5 million dinars will be spent on the supply of new dumpsters. All services are currently taking part in preparations for the festival. Guca will be clean and prepared for numerous visitors... (Com 2009)

⁴⁸ A headline for an article written about Guča in a British newspaper.

⁴⁹ <http://globalvoicesonline.org/2006/09/14/serbia-guca-and-exit-music-festivals/> (accessed on 10 January 2010)

In preparation for the 50th festival in 2010, the organizers have issued an official call to both the Russian and American presidents to attend this event. Slobodan Jolovič said he expects Serbian president Boris Tadič to open next year's festival.

Guča represents in a best way what Serbia is today, what does its openness, belief in oneself, hospitality, party, and music. [The] trumpet festival is a confirmation on our courage and joy both in good and bad times. It represents people's return to the roots, joy and meaning of life. It speaks about who we are, what we are, our urges. We express our joy and sadness with [the] trumpet, we are born with sounds of [the] trumpet, and also buried with sounds of [the] trumpet. Guča is [a] Serbian brand, it's a value that can represent Serbia in the world. Those that can't understand and love Guča, can't understand Serbia. If we are going to go in [the] EU without our melodies and colors, then we wouldn't know who we are (posted by Viktor⁵⁰).

In several online blogs, I found a strong reaction to this speech made shortly before elections. It was seen more as premature political campaigning. Some Serbs were also not convinced that Guča was the only thing Serbia had to offer. Others began to talk about the other Serbian music festival called Exit which has also become exceedingly popular in the last decade and was nominated as the best European Music Festival in 2007.⁵¹ Exit is nothing like Guča. When the two festivals are compared, Exit is called modern and urban whereas Guča is traditional and rural. One blogger even calls Guča "distasteful" and assesses the way Guča is presented in public as "nothing less than promotion of the Serb as a good savage."⁵² Its blatant nationalism is cause for concern to some; however, the fact that there has never been any reported violence or cases of outright racism keeps the skeptics at bay.

The element of Serbian nationalism is obvious as the festival does everything it can to promote only Serbian music. In contrast, the most popular style of music at the festival is from

⁵⁰ <http://serbiablog.blogspot.com> (accessed on February 12, 2010)

⁵¹ www.exitfest.org (accessed on 10 January 2010)

⁵² <http://globalvoicesonline.org/2006/09/14/serbia-guca-and-exit-music-festivals> (accessed on February 12, 2010)

the south or the music strongly infused with Romany musical inflections and rhythms.

Although Boban Markovic has won the first prize numerous times and is hailed as the best trumpeter of the last two decades, Serbian ethnomusicologists do not call the style of music he plays reflective of Serbian folk music.

In my interview with Marko Markovic, Bojan Djordevic (Marko's Serbian manager and my interpreter) explained how he thought the judging worked. He said that it is obvious that the Gypsy bands are better than the Serbian bands; they use more complicated rhythms, and they usually are professional performers and can play more than just the two styles of music the Serb groups can play. The Gypsy style is freer and more expressive and the audience loves it. However, the judges have to allow a Serbian *orkestar* win every other year as it keeps the feeling of Serbian nationalism alive and ensures that people will come again the following year (Markovic 2008). Ilija Stankovic, a Serbian music specialist and Guča promoter, says that the elements of nationalism are created by politicians for their own purposes and do not hold any ground, because "when the Gypsy *orkestar* starts playing, all nationalistic elements disappear" (Stankovic 2009).

The surge of interest in Guča has precipitated the production of a number of movies and documentaries dealing with this subject. The documentary entitled *Guča – A Serbian Woodstock* produced by Milivoj Ilic, is the most well publicized film commercially available. It centers around three young trumpeters all vying for the Golden Trumpet award. Each of them has at one point won the title and all appear to be very talented and serious about their music. One of them, Veljiko Ostojvic, has enrolled as a student at the Pristina Music Academy. There is footage on the film of him having a trumpet lesson and his *orkestar* being coached by a music

professor from Belgrade. Dejan Petrovic talks about his love of folk music and how all the *orkestars* should play more of the old songs. The third young man is Dejan Lazerevic (the 2009 winner), who is best friends with Petrovic; their fathers played together for years. They initially started out together but then formed their own bands as they progressed. These three young men embody what the festival hopes to portray about Serbia.

A film called *Distant Trumpet*, directed by Dusan Milic, shows a different perspective. The film is fictional but portrays a provocative situation. Most of the film centers on two bands preparing for the competition. The differences between the *Romi* band and the Serbian band are very much in the foreground. A young *Romi* trumpeter (played by Marko Markovic) and the daughter of a Serbian *orkestar* leader fall in love. She has seen and heard him play and he is smitten by her long golden hair. Needless to say, both families strongly oppose any kind of interaction between the young couple. When it eventually comes time for Guča, in a magnanimous act to prove he is not racist, the Serbian father makes a deal with the *Romi* boy (Marko). If he wins the prize of the Golden Trumpet, he can date his daughter. Both musicians are strong contenders for the prize. Predictably, the younger man wins and the two young lovers are united. Racial barriers disintegrate. I asked Marko if this was in any way realistic and he replied that it does happen. Stankovic, on the other hand, says that situations like that never occur. Whatever the case may be, there is a certain degree of competition between *Romi* and Serbian *orkestars*. Both want to prove they are better than the other. From my understanding, this never results in any kind of violence or aggression. Mutual respect as musicians exists between the performers. The music business is competitive; therefore, it is natural for there to be a certain amount of animosity between competitors. Hopefully, the

competition between bands outside of the competition will stay at who can play louder and better than the others.

The Serbian brass tradition has evolved to become one of the most well-known and popular musical traditions in the Balkans. Through its common history with its neighbors, as well as its constant battles, this practice has absorbed stylistic traits from a plethora of sources culminating in a unique variety of folk music. The influence of military occupation and the *Romi* musicians is undeniable. The festival at Guča serves to illustrate this music's importance to the Serbian population.

CHAPTER 3: The Modern Serbian Folk Brass Tradition

Brass *orkestars* occupy a unique and special role in Serbian society.⁵³ In Illic's documentary, *Guca The Serbian Woodstock*, an older man describes how the music heralds the birth of a new baby and satisfies dying wishes to leave this world to the sound of the trumpet. For every kind of celebration from weddings, engagements, christenings, graduations, job promotions, a new house or even reunions, *orkestars* are present. Bar owners and festival organizers have a list of local *orkestars* and are frequently and impulsively asked to call one to come to the bar and play (Prodger 2005). *Orkestars* often simply arrive at a wedding celebration or gather near the city hall to wait for such events. In my interview with Mrs. Orgrizovic, a Belgrade resident, she described when she heard the brass music:

On any occasion, like at official holidays and parades – bands would stand outside a building, maybe walk around a building and people throw money at them while they are walking. People will watch from the windows and listen. They also play at weddings, usually they would be hired to come at a certain point and play for an hour at the most, but sometimes they will just drop by and play, even if they were not invited. Depending on the occasions, people usually start dancing, often on the tables, break glasses, and go crazy. The music is so loud you have to do something. It's just as popular in cities as well as in villages. It's not the kind of music you sit and listen to, but when it is crowded people like to hear it – it makes the atmosphere better immediately. There is also brass music at funerals but it is not the same kind of music. (see Appendix E)

⁵³ The words *band* and *orchestra* will be used interchangeably throughout this document; however, brass ensembles of 8 or more musicians are more commonly referred to as *orkestars* in Serbia

In an article about traditional Gypsy bands, Chris Hedges writes that “The modern world has wiped out much that is unique about Serbian culture and traditions. But the Gypsy folk bands, with their battered cornets, tubas, accordions and booming bass drums, are still called upon even by urban dwellers to play at weddings, farewell parties, baptisms and funerals” (Hedges 1996).

The demand is always there and musicians are often content playing just for tips. Typically the *orkestars* will circle the room and approach the person being honored. As the celebration progresses, the *orkestars* will play directly in front of them, sometimes only inches from their face: “The audience shows its appreciation by plastering Serbian dinar notes on the sweat-streaked foreheads of the musicians” (Prodger 2005). According to Anika Orgrizovic, “Nobody refuses to listen to it! Everybody likes it.”⁵⁴ One has only to watch video clips of Serbian weddings or parties to understand the reality of the situation.⁵⁵ In a suburb in Belgrade, the arrival of the *orkestar* with their instruments, playing a “cacophonous rendition” of a traditional Gypsy dance tune, precipitated the 30 guests gathered for a farewell party for a young man leaving for the army, seated at a long table, to get up and dance.

Young women, dressed in mini-skirts and halter tops, leapt onto the tables to dance, scattering the plates of grilled pork and sausages. Young men, bare-chested and in baggy shorts wrapped their arms over one another’s shoulders and sang along to the words of the tune” (Hedges 1996).

⁵⁴ See Appendices E

⁵⁵ <http://www.youtube.com/watch?v=ARwAebP7kFw>, <http://www.youtube.com/watch?v=7m2fP87DoZI&NR=1>, <http://www.youtube.com/watch?v=tUNrhHWyzEk> (for a detailed explanation of each video clip see Appendices F).

In online videos, one can witness this reaction to the music.⁵⁶ Miodrag Devic, a professor of folk and ethnic music at the Music Academy of Belgrade, states, “most Serbs are just one or two generations away from the farm. And although the rhythm of our lives has changed, with the special festivals that were built around the seasons no longer being celebrated even in small villages, we have not cut all our ties with the past. This folk music exerts a powerful pull. The folk bands will, perhaps, die away in the future, but for now they preside over the seminal events in our lives” (Hedges 1996).

The tradition of brass playing in Serbia has a long history. Both Serbian and Serbian *Romi* musicians are born into the tradition. Instruments and styles are passed from one generation to the next. Any given successful *orkestar* has usually been playing together for many years, possibly since childhood. It is also likely that their fathers played together. The lists of past winners of the famous Serbian trumpet festival held in Guča clearly show many instances where family names reappear years later.⁵⁷ For example, since 1963 individuals from the three generations of the Bakic/ Mladenovic family from Vranje have been voted “best trumpeter” at the Guča festival on ten separate occasions. Bakija Bakic, Milan Mladenovic, and Nenad Mladenovic have all been individually recognized for their trumpet playing expertise (Lovas 2003). In the case of Boban and Marko Markovich, trumpet playing has been in their family for many years. Marko explained:

I have been playing the trumpet since I was four – the trumpet has always been around in my family and I grew up hearing it so it was natural that I would also play it. I always heard my dad playing so the sound of the trumpet was always around. My grandfather, on my father's side, also played and my mother says that her father was also a phenomenal trumpeter – even better than Boban –

⁵⁶ See Appendices F

⁵⁷ See Appendices A

but they never got to hear him as he died before Boban and his father could meet him. (Markovic 2008)

Often a young trumpeter starts by watching and listening to his father. As Boban and his *orkestar* were successful, they spent a great deal of time on the road touring while Marko was growing up. This meant that Marko could learn from his father through listening to his playing either at concerts or on recordings:

My dad was seldom at home as he was always away working. He didn't in fact hear me playing until I was 11 when my mom told him that he should listen to me as I could really play well. He then, at the age of 12, let me start to play at weddings. My grandfather actually taught me – he taught my father and then he also taught me. Mostly, I learned to play from ear – I have never had any other lessons. (Markovic 2008)

In most groups, parts are learned by rote and practiced frequently. The lead trumpeter traditionally acts as the creative director and establishes the general musical ideas which the rest of the band follows. It is also largely instinctive. As one unnamed trumpeter said on Ilic's documentary, *Guča: The Serbian Woodstock*; "We are what we are. We were born with this music. They played this music when we were born, when I was born..." Musicians not born into the tradition are self-taught or learn how to play by observing other musicians. Only by exception does a musician actually read music. Anika Ogrizovic says that "Most of the musicians probably can't read music, so everything is done by ear – I have never seen music in front of them!"⁵⁸ In my interview with Marko Markovic, he explained how he has his own form of notation:

I have my own form of notation...it's unique and I think only I understand it. It uses a lot of letters - like a code. When I arrange music for the band I write out all their parts individually and then teach it to them one by one. This is different to how it is traditionally done and how my father used to do it. Previously they

⁵⁸ See Appendices F

would all get together and work out the parts as a group, obviously with my father more or less telling the band members what to play. I like to decide before exactly what they have to play and then teach it to them. It takes more time but I like it this way. Then we will all get together and rehearse as a group. My father joins us for these rehearsals. (Markovic 2008)

Brass *orkestars* are still particularly popular in villages, and each village will have at least two resident *orkestars*. Serbian brass *orkestars* are traditionally comprised of three to six flügelhorns (*truba*),⁵⁹ up to six tenor horns, a helicon, and two percussionists (one playing the side drum and the other the bass drum with a cymbal attached to the top of the drum). The most common size of a group is between eight and ten players with the number of trumpets and tenor horns being the variable.⁶⁰ Figure 3.1 shows four trumpets to the left, four tenor horns in the middle, a helicon second on the right and a goč player.



Figure 3.1 A typical Serbian brass *orkestar*.⁶¹

⁵⁹ This is the Serbian word for “trumpet.”

⁶⁰ From now on, I will refer to the flügelhorn as a trumpet, as that is what Serbians call the instrument.

⁶¹ <http://video.saborguca.com/foto-galerija/category/30> (accessed 22 January 2010)

On all the brass instruments used for this style of music, rotary valves (as opposed to piston valves) are favored. This is particularly important for trumpeters as it facilitates quicker finger action in the fast style of playing required by this music and also does not need as frequent maintenance as piston valves do. The most common flügelhorn for this type of music is the straight forward B \flat model with rotary valves. The tenor horns resemble Wagner tubas in appearance and their bells face slightly to the right. This type of horn is not commonly seen in the United States or Great Britain but is popular in Eastern Europe. Many of these instruments are manufactured by a Czech company called V.W. Červený currently based in Austria.⁶² The same company also makes helicons.⁶³ These are bass brass instruments seldom found anywhere other than Eastern Europe. They are predecessors of the sousaphone, implying that the instrument is worn around the upper body of the performer. The helicon is slightly smaller in diameter than a sousaphone, and the bell points upwards and to the right as opposed to straight out to the front (Baines 2010).

Similar to the brass instruments in the British brass band, all these instruments are of conical bore, thus creating a more homogenous sound (Newsome 2006). Only successful professional *orkestars* are able to invest in high quality new instruments. The majority of brass musicians playing this style of music use old instruments that have been passed down through generations or were simply come upon through a friend or relative. As these brass instruments are predominantly used outdoors or in bars and restaurants, they have been exposed to the

⁶² Červený has been producing tenor horns that resemble Wagner Tubas in either B \flat or C since 1842 <http://www.cervený.biz> (accessed on 10 January 2010)

⁶³ A helicon is a valved brass instrument made in the same pitches as tubas but in a circular form. It has a small forward facing bell that encircles the player's head passing over the right shoulder and under the left arm making standing and playing for long periods of time more comfortable. A sousaphone has a larger bell. The helicon is most popular in southern Europe (Baines/Bevan, 2010).

natural elements a great deal, have not been stored in cases, and are thus often a little worse for wear. They are usually carried by hand, without a case, or slung over back of the musicians.

In addition to the brass instruments, each band usually has two percussionists. The bass drum is strapped to the performer and is equipped with a cymbal attached to the top of the drum. Both drum and cymbal are played with wooden sticks and in Serbian are referred to as *tapan* or *goč*.⁶⁴ The second percussionist plays the snare drum (*dobos*)⁶⁵ with wooden sticks (Lovas 2003). There is no conductor as the ensemble is lead by the first trumpeter and the *orkestar* is usually named after him too, for example, “The Boban Markovic *Orkestar*.” When performing, the ensemble traditionally stands in an arc with the lead trumpeter on the left side of the arc and the *goč* player at the opposite end. The musicians all tend to bob up and down in time to the music. Cues are given by the lead trumpeter. Bands or *orkestars* tend to wear matching outfits.⁶⁶ The groups are male only and wear outfits that range from black pants and matching shirts to traditional Serbian dress as depicted in Figure 3.2. Reserved for more official or formal occasions, traditional Serbian dress has regional differences, but is known for its variety of textures and embroidery. A traditional outfit for a man would include a hat called *Sajkaca* that resembles a cowboy hat without the rim. A colorful sash or cummerbund that is either tied at the waist on one side and hangs down the side, or done up at the back is also worn. These sashes are beautifully made and exhibit typical Serbian embroidery. A blousy white shirt with a V-neck collar is worn under a dark woolen or velvet waistcoat called a *jelek*. The pants worn by men are rather unusual as they are loose around the thighs but fitted just

⁶⁴ This is the Serbian term for a double headed drum.

⁶⁵ This is the Serbian term for ‘snare drum’.

⁶⁶ <http://www.youtube.com/watch?v=gq0CkGKIFeM>, http://www.youtube.com/watch?v=U_7DyxhDQIk, <http://www.youtube.com/watch?v=5h-4EiY-pIM&NR=1>, <http://www.youtube.com/watch?v=LixP7tclLOU> (see Appendix F)

below the knees and are tucked into dark colored socks with embroidery around the top of the sock. The embroidery is usually red, supposed to represent the blood of the people who died at the battle of Kosovo. The most eye catching item, however, are the shoes, or *Opanak*. These shoes date back to medieval times and were first worn in the Serb Kingdom. They are made of leather, have dark stitching, and curl up at the toes, creating a rounded tip that bends backwards (Krcanadic 2010).



Figure 3.2 A band at Guča showing traditional dress⁶⁷

Musicians in brass *orkestars* need to be able to play for hours on end and at great volume. The stamina and condition required to maintain such a performance schedule is high and, for the trumpeters, only achieved through regular practice. Although the lower instruments also play consistently, the level of technique required does not appear to be as

⁶⁷ <http://video.saborguca.com/foto-galerija/category/9->(accessed on 22 January 2010)

demanding as that for the trumpeters.⁶⁸ Marko Markovic learned early on in his career how much physical stamina it takes to play in an *orkestar*. In response to my question of how he maintains good endurance on the trumpet, he responded:

I just keep playing. When I started I played weddings and those last for three days. It's a lot of playing and it gets very tiring. After about two hours of solid playing I start to get tired but then when my lip breaks or bleeds it starts to feel better after that. Then I can play all day and night. (Markovic 2008)

In addition, when he spoke of whether he would like his children to follow in his footsteps he stated that he would be happy for a son to do so providing he wanted to, but not a daughter:

I think I will be having a child soon (he recently got married – August 2008) and when the child is born, if it is a boy I would like him to play the trumpet. I would even put a trumpet in the cradle with him...If he wants to – if he doesn't want to he shouldn't do it because it is a hard life and you have to really love it. If the child is a girl, she can play a more feminine instrument like the violin or the piano, but not brass. It is too hard – when you have to play a wedding it is very tiring and physically demanding. I wouldn't want my daughter to do this, besides girls don't play brass instruments. (Markovic 2008)

Serbian or *Romi* brass music possesses a number of salient characteristics. The bass line, played by the helicon, is repetitive and ever present on the big beats. The baritone line consists predominantly of offbeats, usually played on the same pitch. In much of the repertoire, these accompanimental figures remain unchanged throughout the piece, sometimes without even a change in harmony. The accompaniment serves to establish a distinctive sound and pulse, clearly recognizable as from this tradition.

⁶⁸ These observations were made from viewing numerous videos on www.youtube.com (see Appendix F), listening to CDs and from watching the Emir Kursturica's film "The Underground". They are not based on personal experience in an ensemble of this nature, but experience gained as a brass player of the western art music tradition.



Figure 3.3 The baritone section of the Boban I Marko Markovic *Orkestar*

Based on the *Boban I Marko Markovic* recordings, I found two common accompanimental patterns illustrated in figures 3.4 and 3.5. They occur at various tempos, most commonly at a very fast pace. These figures act as the driving force behind the music and are frequently subjected to *accelerandi*.

Baritone Horn

Baritone Horn

Baritone Horn

Helicon in BBb

Figure 3.4 A typical helicon and baritone accompaniment excerpt.

Figure 3.5 A typical helicon and baritone accompaniment excerpt.

Figure 3.6: A standard bass riff.⁶⁹

The percussion line stays consistent throughout and frequently sets the piece in motion by playing a measure or two alone before the brass starts playing. Figure 3.7 shows an example of possible percussion scoring. The *goč* or *tapan* is a double-headed bass drum traditionally made of out of sheep or dog skin. It is hit with two different drumsticks. A thicker drumstick often made of walnut wood with a rounded head is used to accentuate the strong beats or melody.

⁶⁹ Unison baritones play this riff at the end of a phrase. This example is taken from a transcription of “Mundo Čoček” from the album *Boban I Marko Balkan Brass Fest*.

The smaller, more flexible stick is used on the weaker beats and is where the drummer can express himself (Petrov 2010 / Stoyanov 2005).

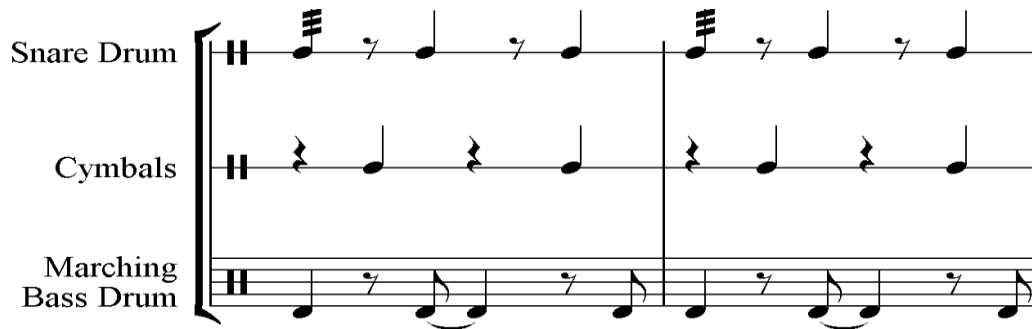


Figure 3.7: A general pattern used by percussionists⁷⁰.



Figure 3.8 A tapan or goč⁷¹

⁷⁰ The bass drum and cymbal are played by the same instrumentalist.

⁷¹ This is the percussionist from the Boban I Marko Markovic *Orkestar*. The big drum has a small high hat cymbal attached the top of it and the drum is strapped to the front of the percussionist with shoulder straps.

The trumpet usually has the melody. Every now and then, the ensemble plays a unison riff to punctuate the form or indicate the end of a section such as in Figure 3.9. These riffs appear to be fairly standard; one common riff that I heard frequently is the unison playing of a fully diminished chord starting at the lowest pitch, adding a flattened ninth and resolving down a half step to the tonic of the dominant. This particular riff can be heard in faster paced pieces and is prominently featured in the track “Southern Comfort” from the album *Boban & Marko: Balkan Fest*.



Figure 3.9 A common riff

The trumpeters display an extraordinary level of dexterity on their instruments, often playing fast passages in unison. Improvisatory solos reveal the player’s agility and technique on the instrument. The trumpet technique required for this music would be challenging for trumpeters trained in the western art medium due to the excessive bending of pitches, fast ornamentation (often sounding like quarter tones), and the ability to slide over modal harmonies at a high velocity.



Figure 3.10 Boban Markovic preparing to play a passage with his trumpet section.

In Figure 3.11, I have written out the ornamentation for a short passage from the track “Pijem” off Marko Markovic’s album *Go Marko Go!* In this example, the solo trumpet lines are played in between vocal lines at a metronome marking of approximately 96 beats per minute.



Figure 3.11 A passage from the track “Pijem (Me mangava) I’m Drinking”.

As in Figure 3.12, the trumpet parts are typically played in thirds with players trading off parts when necessary. Sometimes the lines are taken up an octave for a more spectacular or fortissimo effect. From the same figure one can get an idea of how the modal harmonies occur.

In the second line of the example, the descending line contains augmented seconds in both parts. This is a common occurrence in this style of music. The line is lightly swung and the acciaccaturas are played on the beat.

The image shows a transcribed excerpt of music for two Flugelhorn parts and two Flugel parts. The first system consists of two Flugelhorn staves, both marked "with energy". The second system consists of two Flugel staves, with "decrescendo" and "crescendo" markings. The music features a descending line with augmented seconds and acciaccaturas.

Figure 3.12 A transcribed excerpt of “Mundo Čoček” from the album *Boban I Marko Balkan Brass Fest*.

Acciaccaturas are common in this genre and are found whenever a note needs emphasis or is being held out. Stepwise motion from one pitch to another are also subject to this kind of ornamentation. Acciaccaturas are employed liberally and often played in unison, which suggests that ornamentation is either rehearsed or standardized. In measure four of Figure 3.13 I have written out the mordent, another common ornamental device. The mordent, demonstrated in Figure 3.15, draws attention to important melodic notes and adds a distinctive character to the interpretation of the piece. It involves moving up a step and then down again as quickly as possible.

Figure 3.13 A transcribed excerpt of “Mundo Čoček” from the album *Boban I Marko Balkan Brass Fest*.

Figure 3.14 An example entitled “Romano bijav (Romany Wedding)” taken from Marko Markovic’s album *Go Marko Go!* In this transcription I have made a reduction of the melody without the ornamentation.

Figure 3.15 This is the ornamented version of “Romano bijav (Romany Wedding)” taken from Marko Markovic’s album *Go Marko Go!*.

Extensive vibrato and tremolo are other common features of this style of playing. The concept of sound quality contrasts greatly to that of most western brass ensembles. A less centered, brighter tone is more frequently heard; compared to the rounder tone quality with a consistent pitch more common in western art music practice. Brass *orkestars* are often amplified, most particularly at festivals, concerts, and weddings. Performers play directly into microphones resulting in a heavily amplified sound that is excessively loud. Reverberation is often effected on slower more lyrical pieces especially on longer tones, which are characterized by a broad vibrato. Slower pieces typically feature a melancholic trumpet solo accompanied by sustained chords in the bass instruments. The “Cig” is a good example of a slower ballad from the Markovic repertoire.

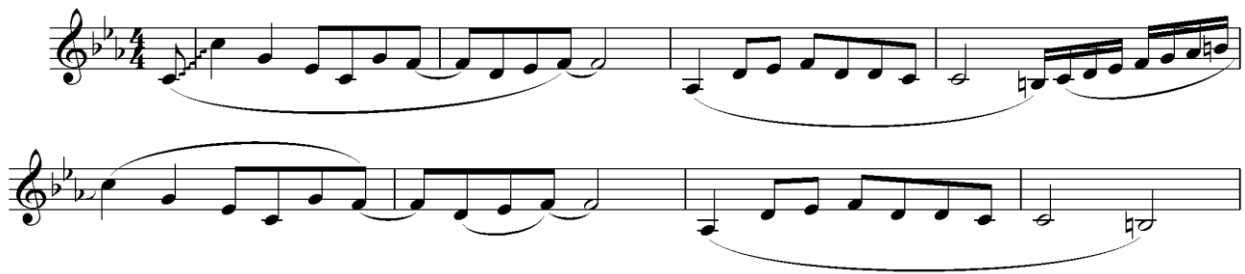


Figure 3.16 “Cig (Avalanche)” from the album *Go Marko Go!*

Sustained harmonies are also subject to vibrato. The vibrato used here is comparable to a broad vocal vibrato. Sustained chords played by the lower instruments are also subject to this treatment. Much like the vocal tradition, a pitch is held “in tune” and then slowly lowered almost a quarter tone and then raised again. So when played it sounds like a broad “out of tune” vibrato. A classically trained musician in the western art music practice places great

emphasis on maintaining a consistent pitch; however, in Serbian brass the bending of the pitch adds to the beauty of the music. When the *orkestar* performs a fast-paced piece and all the instruments play together, the overall sound is bright, energetic, and bold. The sound is not as homogenous as a typical British brass band and the concept of intonation seems to be loosely applied and not necessarily standardized according to a specific frequency.

As in most performing musical ensembles, the quality or skill of *orkestars* varies greatly. A quote from an article by Chris Hedges about “Gypsy” bands in Belgrade points out some pertinent facts: “It takes a special ear to appreciate the music. The groups are not strong on melody, with most instruments pumping out just two chords and the trumpet players carrying the tune” (Hedges 1996).

Articulation differs in comparison to that of a classical trumpeter with less of a front to the note and a variety of attacks that are used to create special effects. For example, trumpeters instinctively double or triple tongue fast passages but the effect is not as clear or consistent with regard to the attack of the note as a similar passage played by a classically trained trumpeter would be. In Ilic’s documentary, *Guča: The Serbian Woodstock*, Izudin Carvkovic, a trumpet professor at the University of Pristina in Kosovo, is interviewed while giving a lesson to Veljko Ostojic,⁷² a young man who comes from a family of trumpet players and has already achieved a great amount of success. After winning the first competition in 2004, Ostojic was sent to university to take lessons. When he first came, Professor Carvkovic, a classically trained professional trumpeter, said that Ostojic played for him things that he would not be able to play even if he spent three hundred years trying. In the lesson shown on the

⁷² Veljko Ostojic won the prize for first trumpet at the annual competition in Guča in 2004 and 2006. He is the grandson of the “trumpet master” Bosko Ostojic (see chapter on Guča).

The rhythmic pattern played by the tenors, bass and percussion is based on rhythms originating from characteristic Southern Serbian marches or *čoček*. *Čoček*, a musical genre and dance, originated in the 19th century. It has its roots in the Ottoman Military bands which were scattered throughout various regions, mostly Bulgaria, Macedonia, Romania and Serbia.⁷³ This resulted in a number of different types of *čoček*. The tradition of *čoček* was handed down from generation to generation and was preserved by the *Romi* minorities, who favor this dance for wedding and village banquets. Typical *čoček* rhythms are in additive meters, often 9/8 and 7/8, but Serbian variations in common time have also become popular. Many song titles include the word *čoček*.⁷⁴



Figure 3.19 Čoček Kusturica⁷⁵

⁷³ www.cocek.com (accessed on 10 January 2010)

⁷⁴ On Boban Marković's CD entitled *Balkan Brass Festival* there are two tracks that include "čoček" in their titles.

⁷⁵ This is a Serbian Čoček transcribed by Seymour Schlien. www.musicaviva.com (accessed on February 12, 2010).

Traditionally čoček was used for belly-dancing, which might explain the many belly dancers on the videos from Guča. To sway the hips in the manner of a belly dancer and raise both arms seems to be a common form of dance for females in response to the music.⁷⁶

Boban Markovič draws on a great variety of sources and in fact one of his most popular songs, “Otpisani”⁷⁷ is a cover version of the theme song from a 1970s Serbian television series that was popular in the former Yugoslavia.⁷⁸ This song is recorded on the album *Live in Belgrade*. He also uses folk songs from other countries. His rendition of “Hava Nagila”⁷⁹ is one such example. To demonstrate how he made the piece his own I have transcribed a version of the original folk song in Figure 3.20 and the Boban Markovic version in Figure 3.21.



Figure 3.20 “Hava Naguila” – An Israeli Folk Song.

⁷⁶ <http://www.youtube.com/watch?v=DMtRwIDOXvc&feature=related>

⁷⁷ Orkestar Bobana Markovica - Otpisani!!!: <http://www.youtube.com/watch?v=H3zhqWXtDDE> (accessed on 19 January 2010)

⁷⁸ Djordevic, Aleksander. *Optisani*. Radio Television of Serbia: 1974

⁷⁹ Boban Markovic Orkestar “Hava Naguila”: http://www.youtube.com/watch?v=_I6ONNhksDY (accessed 13 January 2010)



Figure 3.21 The ornamented Boban Markovic version of “Hava Naguila” off the album *Live in Belgrade*.

In his album *Go Marko Go!* Marko borrows two tracks from the Turkish clarinetist Hüsnü Senlendirici. “Cig (Avalanche)” (Figure 3.17) and “Sina Nari” are two of Marko’s most played examples. His rendition of these solos is almost identical to that on Senlendirici’s album *Hüsn-Ü-Klarnet: Joy of Clarinet*. From Figures 3.20 and 3.21 it is evident that Boban and Marko Markovic adapt melodic material from other sources and in addition use their own material. Their fusion of jazz elements, pop music, and gypsy music make it difficult to pinpoint one specific impetus for their repertoire. This, however, does not affect their popularity in any way. They have become national icons and represent Serbia internationally on their many tours. It is also apparent that they do not aim to portray the image of being folk musicians. Boban Markovic is quoted as saying, “I want to make popular music, not music for ethnomusicologists” (Cartwright 2004). In an interview with Ilija Stankovic, he states that real traditional musicians call him “only fast moving fingers” in the negative sense, as they feel he has nothing to do with traditional values (Stankovic 2009). So what then are traditional values?

According to Dmitri Golemovic (2002) the tradition of brass playing in Serbia is learned and not instinctive. It came to Serbia through the military and was adopted out of necessity, as folk instruments were not readily available. So, how then is it possible to call it folk music? Golemovic further explains that the spirit of the folk managed to express itself through this music, even though it was an adopted form. Stankovic prefers to refer to the music as traditional and not folk music (Stankovic 2009), thereby perhaps alluding to the fact that the melodies are traditional but the instruments are not. The discussion of whether this music is folk or traditional or even jazz goes back and forth between performers and musicologists. Many performers, such as Marko Markovic and Veljko Ostojic, see themselves as jazz musicians, while musicologists categorize the music as folk. Brass music was not considered folk until recently, which might explain some of the confusion in labeling this practice. The facts are thus, old Serbian melodies are drawn upon by bands as they evoke a great response in their audience. Dejan Petrovic on Ilic's *Guča: The Serbian Woodstock* spoke of how one of most memorable moments as a trumpeter was when he played a beautiful melody at an old man's request and brought tears to the man's eyes.⁸⁰ The old melody held meaning for the old man as it does for many Serbians and it is what they want to hear. He goes on to say that people should not forget the old songs – they should be played as they belong to their history.

Intermingled in the repertoire of the bands are Serbian Army ballads from both World Wars. In fact, the text of the anthem of the festival at Guča called "Sa Ovcara I Kablara" has meant a number of things in different periods of Serbian history. It is not uncommon to use the same melody but change the lyrics to make a traditional song relevant to the present. One

⁸⁰ Petrovic has won multiple awards at Guča including the 2009 first trumpeter and best trumpeter voted for by the audience.

form of the song translated is “From Mts Ovcar and Kablar the cry goes up...Comrade Tito...let us join the ranks of your Partisans” (Burton 1993). However, the original song is “From Ovcar to Kablar a shepherdess is saying ‘Serbian prince, take us to become Serbians.’”⁸¹ It was first sung in the war against the Turks in 1876 to 1878 by volunteers coming to help Serbia fight for its freedom. In later wars the lyrics changed according to who the enemies or leaders were. This anthem is currently played by all the festival participants wearing traditional Serbian dress as the flag for the festival is hoisted. Much use is made of nationalistic Serbian songs as melodic material. In one of the videos I noticed that there were a lot of people in the audience waving the Serbian flag and raising their fists in the air.⁸² Nationalist sentiment is very strong in Serbia and song plays an important role in the Serbian cultural identity (Hudson 2003). In the 1990s, the simulation of nationalism by popular and traditional Serbian songs involved “a process of ethnification in which popular songs and traditional songs contributed to the estrangement, alienation and distancing of other” ethnic groups (ibid). The use of nationalist sentiment embodied in the melodies of some of this brass music lessens its appeal across the Balkans. As an outsider, I found the music to be entrancing and enjoyed the *Romi* melodic inflexions and rhythms. Therefore, I was surprised at the response I received from Croatian and Bosnian colleagues at my enthusiasm over this music. What was notable, however, was the prominent role the *Romi* musician played in what supposedly represents Serbian music.

⁸¹ www.saborguca.com (accessed on 22 January 2010)

⁸² <http://youtube.com/watch?v=gTcnuYNMTog> , http://www.youtube.com/watch?v=jxJLN6_Me-c&feature=related (see Appendix F)

CHAPTER 4: Marko Markovic⁸³

Marko Markovic (b. 1988) is one of Serbia's leading young musicians. The son of Boban Markovic, Marko has been in the spotlight from an early age. His formidable talent and utter devotion to music have kept him at the forefront of Balkan brass music. In 2007 he released his first solo CD *Go Marko Go! Brass Madness*.

Marko has played in his father's band since the age of thirteen. Prior to that Marko did not see very much of his father. While growing up, Boban was frequently on tour, so that much of Marko's musical instruction came from his grandfather (who also taught Boban). He also learned from listening to recordings. From a very young age Marko was completely obsessed with the trumpet. His grandfather jokingly says that he wishes he had never taught Marko to play the trumpet, because he helped create a monster. By the age of eleven he showed an immense talent and was keen to follow in his father's footsteps. However, at this point, Boban had never heard Marko play as he would have rather had him stay in school. Eventually after some gentle coaxing from his wife, Boban listened to his son playing and Marko's apprenticeship with the band began.

Boban and Marko were both born in the city of Vladičin Han in southern Serbia. It is a small city but is thought of as the "Balkan Brass Mecca – the town that produces more

⁸³ This chapter is based on my interview with Marko Markovic in Stuttgart, Germany in November 2008. A complete transcript is included in Appendices C. Quotations are taken directly from the interview.

orkestars than any other” (Cartwright 2004). The town itself has a population of about 10,000 people. In addition to being a brass town it is also an industrial one. The Markovic family lives amongst other *Romi* families in the *Romi mahala*.⁸⁴ The Markovic family is part of a group of Gypsies who have settled in Serbia. They no longer follow a nomadic existence and have not done so for a long time. *Romi* families live peacefully in Vladičin Han and are respected members of the community.

In true Roma tradition, when Marko turned eighteen Boban made him the leader of the *orkestar*. For someone so young to be the leader of an internationally successful band, this was an incredible opportunity and one that Boban felt Marko deserved. Being the son of a brass legend, a man described as the “Mohammed Ali of Guča” (Cartwright 2004) or “Serbia’s Jimi Hendrix” (Lovas 2003), exposed Marko to the international music scene from a very young age and afforded him experiences that he would otherwise not have had. These opportunities, however, have also had their downsides. Marko is often the brunt of negative commentary. According to an interview on Ilic’s documentary, *Guča: The Serbian Woodstock*, although he has played at Guča for many years when his father Boban was performing as a special guest⁸⁵ and has demonstrated his skill by leading the *orkestar*, there are still people who think Marko is riding on his father’s success. To add to that, there are those who think that because he has never won the competition at Guča himself he cannot be considered one of Serbia’s best musicians. Stankovic wrote that “real traditional artists call him ‘only fast moving fingers’ in the

⁸⁴ The word *mahala* means “settlement” in Romani.

⁸⁵ Boban Markovic won the festival at Guča so many times that he does not compete anymore, but makes guest appearances and does a concert with his *orkestar*.

negative sense because he does not have anything to do with real traditional values” (Stankovic 2009).

Boban Markovic is often criticized for overly commercializing his music. In an interview on Ilic’s documentary, *Guča: The Serbian Woodstock* Boban’s standpoint on this is that his aim is to play music he likes and music that the crowds will enjoy. He does not feel compelled to stick explicitly to Serbian folk music and likes to borrow melodies from virtually any source. While trying to create a more global concept for his *orkestar*, the style he plays will always be true to the style he knows; it is only the melodies that differ. This practice of taking a melody and adding *Romi* inflections and interpretation is something that has been going on for centuries. *Romi* are used to playing the folk music of other countries and they are also used to appropriating it. When asked, Marko would rather classify himself as a global musician with jazz infusions than a folk musician. He talks of his love for the music of Louis Armstrong and Miles Davis. Besides his father, his other main influences are all from the Balkans. He listens to the music of Ivo Papasov (a Bulgarian clarinetist), Vasilis Saleas (a Greek clarinetist), Hüsni Senlendirici (a Turkish clarinetist), Matosic (the late Serbian trumpet player) and the Turkish band, Laco Tayfa.

Marko is undoubtedly a phenomenal young man. He is quiet and soft-spoken, but when he talks about the trumpet or about his music his whole face lights up. Four years ago Boban gave Marko complete control of the *orkestar*. Marko is now the leader and the creative director of the *orkestar*. Boban only has to show up for rehearsals. Much of Marko’s experience was gained playing weddings, having played his first wedding when he was twelve. A typical wedding in the region takes up to three days. The *orkestar* is required to play

constantly throughout that time. Weddings are also the main source of income for most *orkestars* so the musicians are under much pressure to always do a good job. Marko says that the endurance required to get through a wedding is immense; a performer will tire very easily and after about two hours of solid playing his lips might bleed. But this is a good thing, as once his lips have bled, the swelling goes down and the performer can subsequently play for many more hours. This experience prepared Marko for the grueling life of a musician on tour. The *orkestar* tours for at least a hundred days of the year. When they are not on tour Marko keeps them very busy with rehearsals. As the creative director he decides what tunes they will play and then he arranges all the parts. He notates scores in his own shorthand and then teaches each of the band members their parts individually. Marko says that at first the other band members really did not enjoy this process, but have since had a change of attitude. He spends time with each musician teaching them their part by rote. None of them read music, so this process is laborious and takes time. His father did things differently, but as Marko is the leader now they need to adapt to his ways. All the members of the *orkestar* have a long standing connection to the family. Some of them are even related. They have worked together for many years and will probably continue to do so. Marko has brought in some younger players who have been very successful with the group and are easy to work with. This has contributed to making the band's sound more globally appealing. It was Boban's idea to try to produce a more global sound.

For the most part, Marko rehearses the band, but Boban gives advice when necessary. For example, a few years ago they decided that the band needed to loosen up a bit and instead of standing still in an arc they should move around a little more and be more relaxed.

Surprisingly, this took some time to get right but it has made a great difference to the group's stage presence. Now they even use clip-on microphones to facilitate easier movement across the stage. Boban uses his extra time to focus his energy on other things, for example, in 2008 Marko was married. Organizing his three day wedding event for five hundred people took up much of his time.



Figure 4.1 Marko Markovic playing a solo at the Mi Plesmo Festival in Stuttgart, Germany.

Marko is a very hard worker and told me that he practices ten hours a day whenever he can. As this is not always possible when he is on tour, he devotes the time at home to the trumpet. The time is spent on playing, listening to, or working on music. He has his own warm up routine and plays scale patterns, although he does not know what the scales are, only how they sound.

Bojan tells the story of how Marko went on tour with Frank London's *Klemzer Brass Allstars* in the United States and overheard Frank playing scales in a hotel room one morning. He asked

Frank if he could record them, which he did and then practiced them himself every day. Apparently he used to play in the van while they were travelling and this drove all the other musicians crazy. He regularly plays long tones, particularly when he has done a lot of playing and then plays his scale patterns, first slowly and then with increased tempos. From a technical perspective, Marko's technique is outstanding. Unlike a number of other Serbian brass musicians I have observed, Marko does not appear to have any great embouchure flaws.

In recent years Marko has switched to playing a trumpet with piston valves (as opposed to a flügelhorn) as he prefers the brighter sound and it facilitates playing in the high register. He is unaware of what kind of mouthpiece he uses, claiming he found it in the sand pit when he was a child and has played it ever since. The mouthpiece itself is fairly standard looking, barring the unlacquered portions. He has tried other equipment but tends to revert back to what he knows. His fluidity and flexibility on the trumpet is impressive. He has the ability to play extremely fast passages laced with idiomatic ornaments and trills without dropping a note. During a performance, the trumpets regularly trade off parts and rest for a beat or two, but the majority of a performance is spent playing. The way Marko plays the trumpet is probably comparable to a trumpeter from the jazz idiom. His tone is brighter, pitches are pliable, attacks can be softer or harder and he does a lot of virtuosic playing. Part of Marko's appeal is his luminous stage personality. He clearly feels comfortable performing in front of large audiences. He is friendly and very polite. In our interview he shared information about his wedding and how he planned to have a baby with his wife by the end of 2009. He lives embedded in his cultural traditions but manages to reach the masses through the combination of the music of his forefathers with the music he loves.

Boban says, “Gypsies are good at playing music and dancing and it’s well known we can’t live without music. This is why when I go to America or Europe people respond – it’s the universal in my music they’re responding to, not just to me. And when I do a concert I don’t just do a good job and say ‘goodnight’. I bring *sevdah*⁸⁶” (Cartwright 2005).

⁸⁶ *Sevdah* is a Turkish expression that expresses something emotional, passionate and sensual - a feeling of well-being.

CHAPTER 5: Mundo Čoček, An arrangement for Brass Quintet

As one of the objectives of this document was to examine the Serbian style of playing brass instruments through the eyes of a musician trained in Western classical practices, I sought to translate what I had learned into something accessible to western classical musicians. The brass quintet is one of the most popular and accessible genres amongst brass musicians. Made popular largely through the success of professional brass quintets over the last fifty years, it has become a vital educational tool and has achieved a status comparable to that of the string quartet on the concert stage. The goal in creating this arrangement was simply to have a tangible example of Serbian folk brass music. It is becoming increasingly important to acknowledge music from different cultures, and a tradition this prominent warrants exploration. I hope to create awareness of its existence and appreciation for the musical artistry of its musicians.

The combination of a bass instrument (tuba), two tenor instruments (trombone and horn) and two trumpets make the brass quintet an ideal vehicle for an arrangement of Serbian folk brass music. As the tuba's range is similar to that of the helicon, helicon musical lines can easily be played by the tuba. Although the bulk of the figures played by the tenor horns in the Serbian ensemble are not melodic, there are still enough solo riffs to provide interesting parts for the horn and trombone. In Serbian brass music the trumpet line is frequently doubled at

the interval of a third. It caught the attention of the international music community through its energetic and distinctive trumpet playing; therefore, an arrangement for brass quintet features the trumpet prominently. In order to ensure that the music is playable; I have rested the trumpets where possible and incorporated solos for the horn and trombone to make their parts more interesting. The tuba line is repetitive; however, there was little that could be done to circumvent this problem.

One of the challenges of arranging such a piece for the brass quintet is the notation of ornaments. The distinctive ornamentation in solo passages is what gives this music its unique sound. Melodies are heavily ornamented, so much so that the melody line is often difficult to discern. The ornamentation is Turkish in style and employs slides to notes, turns, ample acciaccaturas and appoggiaturas and trills. A long held out note is seldom unornamented. To facilitate easier reading, I have written out ornaments and will leave additional ornamentation to the performer's discretion. A number of Serbian trumpeters who play this style consider themselves jazz musicians. Although the similarities to jazz are not based in harmony or style, the improvisational aspect of solos bears a striking resemblance.

Harmonically, this music is simple and moves from tonic to dominant in the bass line and accompaniment with little diversions to other harmonies. The bass and tenor parts are what create the motor pulse and propel the music forward. This can be successfully achieved in an ensemble of this composition. As previously mentioned, trumpet lines are predominantly written a third apart. Occasionally the interval is not in keeping with tonal harmony in that it is an unresolved augmented second, or augmented seconds are used in a passage in stepwise motion. This creates an oriental sound effect which is frequently characteristic of this style.

“Mundo Čoček” is a piece from the Boban and Marko Markovic album entitled *Boban I Marko Balkan Brass Fest*. A čoček is a highly energetic popular dance from Serbia, popularized by the Ottoman military troops. It can be found throughout the Balkans. Čoček is the Serbian spelling for the word; in other Balkan countries it is written differently. Although traditionally in additive meter, a common time version was made popular by Rom musicians in the former Yugoslavia. At the brass festival in Guča, the čoček is commonly performed as the fast piece at the competition, particularly by bands who are either Romani or from southern Serbia. It is the most popular genre at this festival. “Mundo” comes from Latin and means “world.” This piece was chosen because it demonstrates many of the common characteristics of this style, such as the accompanimental figures, the trumpet style, and ornamentation.

In order to achieve a close to authentic performance, a performer’s guide is included to explain aspects concerning interpretation, style, and the overall sound. Sound quality is possibly the biggest difference between the two traditions. To the western ear, it could be described as crude, overly bright, uncentered and often uncontrolled, qualities western musicians work hard to avoid. Therefore, perhaps just the awareness of the difference in sound would suffice to create a concept of how to play the music.

A Performers Guide to “Mundo Čoček”

This quintet is an arrangement of a piece recorded by the Boban I Marko Markovic *Orkestar*. This Serbian Gypsy ensemble is named after the two lead trumpet players, a father and son duo, Boban and Marko Markovic. All the group members come from a small town in Serbia called Vladičin Han. Much of their music contains fragments of the folk music from this area. Typically this ensemble is made up of five flügelhorns, three baritones, a helicon, a snare

drum and a bass drum with a cymbal attached to the top. They usually stand in an arc when performing with the lead trumpeter situated on the left side of the arc.

Sound: Performers should play the piece with as bright a sound as possible. The emphasis should not be on creating perfect sounds but more on creating an atmosphere.

Trumpets: As the trumpet parts are featured strongly, performers are urged to keep the tempo up even at the expense of some of the smaller note values. As this music is usually heavily ornamented somewhat differently to the structures that classically trained musicians of Western music are accustomed to, I have written out the ornaments. You are encouraged to embellish where you can or to leave out ornaments that hinder the pace. Swing the beats when appropriate and play with considerable volume and gusto. Adjectives often used to describe this music are *wild, reckless, manic* and *dirty*. The roots of this music are similar to that of Mariachi music, so if you are familiar with that style, let that be a guide. Vibrato should be used liberally.

Horn and Trombone: Off beat figures are characteristic in most of the piece. Play these with great energy and vitality. They should be short and aggressive. Riffs at the end of phrases, such as in measure 12, should be attacked sharply and played out. Vibrato may be used on sustained notes. In melodic passages, ornaments such as accented appoggiaturas coming from above or turns may be added. Longer solo sections are supposed to be improvisatory, so notes may be added depending on the performer's personal preference.

Tuba: The tuba is the motor pulse of the piece and drives the music forward. This part should be played as if playing a sousaphone. Each note should have a clear attack. The first and fourth beats should be emphasized throughout.

Mundo Čoček

vivace *with energy*

1st Trumpet in B♭

2nd Trumpet in B♭

Horn in F

Trombone

Tuba

5

decrescendo

decrescendo

9

crescendo

crescendo

crescendo

crescendo

crescendo

ff

ff

ff

ff

14

18

23

29

35

41

46

Musical score for measures 46-49. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

50

Musical score for measures 50-54. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The music continues with the same rhythmic complexity as the previous system.

55

Musical score for measures 55-58. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music concludes with the same rhythmic and melodic motifs as the previous systems.

The musical score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one flat. The score is divided into three measures. In the first measure, the first two staves have a circled melodic line. The second measure features a 'crescendo' marking in the first two staves and a 'crescendo' marking in the third and fourth staves. The third measure features a 'ff' (fortissimo) marking in the first two staves and a 'ff' marking in the fourth and fifth staves.

BIBLIOGRAPHY

Andreis, Josip. 1974. *Music in Croatia*. Zagreb: Institute of Musicology.

B92. 2009. Guča: First day breaks crowd records, 6 August 2009.

<http://www.b92.net/eng/news/society-article.php?mm=8&dd=6&yyyy=2009> (accessed on 26 January 2010).

Baines, Anthony and Clifford Bevan. 2010. Helicon. *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com> (accessed on 17 January 2010).

Baines, Anthony and Martin Kirnbauer. 2010. Shawm. *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com> (accessed on 12 January 2010).

Balkans. 2010. *Encyclopædia Britannica*. *Encyclopædia Britannica Online Library Edition*. Encyclopædia Britannica. <http://library.eb.com> (accessed on 12 February 2010).

Bartók, Béla and Albert B. Lord. 1951. *Serbo-Croatian Folk Songs*. New York: Columbia University Press.

Binns, P.L. 1959. *A Hundred Years of Military Music*. Dorset: Gillingham.

Bohlmann, Philip V. 2004. *The Music of European Nationalism*. Santa Barbara, California: ABC Clio.

Bojic, Ljubisa. 2006. *Serbia: Guca and Exit Music Festivals*. 9, 14. <http://globalvoicesonline.org> (accessed 26 September 2009).

Bombard. *The Oxford Dictionary of Music*, 2nd ed. rev. Ed. Michael Kennedy. *Oxford Music Online*. <http://www.oxfordmusiconline.com> (accessed on 12 January 2010).

Boonzajer Flaes, Rob. 2000. *Brass Unbound*. The Netherlands: Royal Tropical Institute.

Booth, Gregory D. 2005. *Brass Baja: Stories from the World of Indian Wedding Bands*. India: Oxford University Press.

Bosmans, Wim. 2000. Low Countries. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed Timothy Rice, James Porter and Chris Goertzen, 518-538. New York and London: Garland Publishing Inc.

Borrow, George. 1874. *Romano Lavo-Lil*. London: Hazell, Watson & Viney Ltd.

Burton, Kim. 1993. War Chants. *Folk roots* 15, no. 121: 30, 33, 41.

Carse, Adam. 1922. Brass Instruments in the *Orkestar*: An Historical Sketch." *Music and Letters* 3, no. 4: 378-382.

Cartwright, Garth. 2009. Europe's Wildest Party. *The Gaurdian*. May 23. www.gaurdian.co.uk (accessed 7 October 2009).

_____. 2005. *Princes Amongst Men: Journeys with Gypsy Musicians*. London: Serpent's Tail.

Castelo-Branco, Salwa El-Shawan. 2000. Portugal. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 576-587. New York and London: Garland Publishing Inc.

Ceribasic, Naila. 1995. Gender Roles During the War: Representations in Croatian and Serbian Popular Music 1991-1992. *Collegium Antropologicum* 19, no. 1: 91-101.

Cooper, David and Kevin Dawe (editors). 2005. *The Mediterranean in Music: Critical Perspectives, Common Concerns, Cultural Differences*. Lanham, Maryland, Toronto, Oxford: The Scarecrow Press, Inc.

Com, Lepotami. 2009. Preparations for the 49th Guca Trumpet Festival on http://www.eurovisionfamily.tv/user/www_lepotani_com/blog/?id=9812 July 26. (accessed on 8 October 2009).

Cowan, Jane K. 2000. Greece. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 1007-1028. New York and London: Garland Publishing Inc.

Crowe, David. 1994. *A History of the Gypsies of Eastern Europe and Russia*. New York: St. Martin's Press.

Cvorovic, Jelena. 2006. Gypsies Drown in Shallow Water: Oral Narratives among Mcava Gypsies. *Journal of Folklore Research* 3, no. 2: 129-148.

Dobрева, Nikolina. 2007. Constructing the 'Celluloid Gypsy': Tony Gatlif and Emir Kusturica's 'Gypsy Films' in the context of New Europe. *Romani Studies* 17, no. 2: 141-153.

- Dregni, Michael. 2004. *Django, The Life and Music of a Gypsy Legend*. Oxford: Oxford University Press.
- Erlmann, Veit. 1993. The Politics and Aesthetics of Transnational Musics. *The World of Music* 35, no. 2: 3-16.
- Falvy, Zoltan. 1986. *Mediterranean Culture and Troubadour Music*. Budapest: Akademiai Kiado.
- Farmer, Henry George. 1970. *The Rise and Development of Military Music*. New York: Books for Libraries Press.
- Fonseca, Isabel. 1995. *Bury Me Standing: Gypsies and their Journey*. New York: Vintage Books.
- Forry, Mark. 2000a. Croatia. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 925-939. New York and London: Garland Publishing Inc.
- _____. 2000b. Serbia. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 940-956. New York and London: Garland Publishing Inc.
- Fox, Jonathan. 2009. Roma (Gypsies) in Yugoslavia: Serbia and Montenegro. http://www.asylumlaw.org/docs/yugoslaviafederalrepublic/mar99_yugoslavia_roma.pdf (accessed on 9 September 2009).
- Gascoigne, Bamber. 2001. History of the Balkans. *HistoryWorld*. <http://www.historyworld.net/wrldhis/PlainTextHistories.asp?groupid=3044&HistoryID=ac79&track=pthc> (accessed on 6 February 2010).
- Goertzen, Chris, and Edward Larkey. 2000. Austria. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 670-681. New York and London: Garland Publishing Inc.
- Golemovic, Dimitrije O. 2002. What and How, two the most important worlds of contemporary Yugoslav brass playing. *Folklor magazin* 4: 72-73.
- GUCA: Capital of Trumpet*. 2005. DVD. Directed by Zoran Sujic and Branislav Kovacevic. North America: White Angel Media.
- Guca: Distant Trumpet*. 2007. DVD. Directed by Dusan Milic. Germany: Kinowelt Filmveleih.
- Guča: The Serbian Woodstock, An Untold Story*. 2006. DVD. Directed by Milivoj Ilic. 2006. London: Red Earth Studios and O Films.

Guilbault, Jocelyne. 1993. On Redefining the 'Local' Through World Music. *The World of Music* 35, no. 2: 33-48.

Gypsy Caravan When the Road Bends. 2008. DVD. Directed by Jasmine Dellal. New York: Docurama Films.

Hardeman, Simon. 2009. Guca Festival, Guca, Serbia. *The Independent*, August 20. <http://www.independent.co.uk/arts-entertainment/music/reviews/guca-festival-guca-serbia-1774506.html> (accessed on 19 March 2010).

Hedges, Chris. 1996. In Yugoslavia, Traditional Gypsy Bands Play On. *ProQuest Historical Newspapers The New York Times*. July 15: A4.

Herbert, Trevor (ed.). 1991. *Bands: The Brass Band Movement in the 19th and 20th Centuries*. Milton Keynes: Open University Press.

_____, 2010. British Brass Band Movement. *Grove Music Online* ed. L. Macy. <http://www.oxfordmusiconline.com> (accessed on 20 January 2010).

Herbert, Trevor, and Margaret Sarkissian. 1997. Victorian Bands and Their Dissemination in the Colonies. *Popular Music* 16, no. 2 May: 165-179.

Hoffman, Johanna, and Silvia Delorenzi-Schenkel. 2000. Switzerland. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 682-700. New York and London: Garland Publishing Inc.

Hudson, Robert. 2003. Songs of Seduction: Popular Music and Serbian Nationalism. *Patterns of Prejudice* 37, no. 2:157-176.

Keller, Marcello Sorce., Roberto Catalano, and Giuseppa Colicci. 2000. Italy. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 604-625. New York and London: Garland Publishing Inc.

Kimberlin, Cynthia Tse, Akin Euba (ed.). 1995. *Intercultural Music, Volume 1*. Bayreuth: Eckhard Breitinger.

Krcanadic, Nikoli. 2010. Sloboda Folk Group. http://www.slobodafolk.org/about_Serbia/About_Serbia.htm (accessed on 20 January 2010).

Kun, Josh. 2006. The History of the World, Written by the Horn Section. *New York Times*, April 9.

Lin, Nan. 1997. *A History of European Folk Music*. University of Rochester Press: New York.

- Ling, Jan., Eric Kjellberg and Owe Ronström. 2000. Sweden. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 434-450. New York and London: Garland Publishing Inc.
- Lovas, Lemez. 2003. Gučaholic (Guča Festival). *Folkroots* 238, (April):49.
- Markovic, Marko. 2008. Interview with author. (Translated by Bojan Djordevic). November 14.
- Magrini, Tullia (ed).2003. *Music and Gender*. Chicago: The University of Chicago Press.
- Malvinni, David. 2004. *The Gypsy Caravan*. New York: Routledge.
- Manuel, Peter. 1998. *Popular Musics of the Non-Western World*. Oxford: Oxford University Press.
- Marushiakova, Elena, and Vesselin Popov. 2001. *Gypsies in the Ottoman Empire*. Great Britain: University of Hertfordshire Press.
- Mazower, Mark. 2000. *The Balkans: A Short History*. New York: Modern Library.
- Miles, Elizabeth J, and Loren Chuse. 2000. Spain. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 593-4. New York and London: Garland Publishing Inc, 2000.
- “Miodrag A Vasiljevič” <http://www.mavasiljevic.info/funkcionalna-metoda-eng.html> (accessed on 5 February 2010)
- Montagu, Jeremy. 2010. Brass band. *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed 20 February 2010).
- Montagu, Jeremy, Armin Suppan and Wolfgang Suppan. 2010. Military music. *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com> (accessed on 10 January 2010).
- “My Friends the Gypsies: An Interview with Aleksandar Petrovic.”*The Patrin Web Journal*. <http://www.geocities.com/Paris/5121/friends.htm> (accessed on 25 July 2009).
- Newsome, Roy. 2006. *The Modern Brass Band*. England: Ashgate.
- Nettl, Bruno. 1985. *The Western Impact of World Music: Change, Adaption, and Survival*. New York: Schirmer Books.

- Nidel, Richard. 2005. *World Music, The Basics*. New York: Routledge.
- Nielsen, Svend. 2000. Denmark. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 451-468. New York and London: Garland Publishing Inc, 2000.
- “Obrenovich dynasty” <http://www.britannica.com/EBchecked/topic/423966/Obrenovicdynasty> (accessed on 5 February 2010).
- Ogrizovic, Anika. 2009. Interview with author. 2009. (Translated by Mirna Ciric-Ogrizovic). 20 November.
- Omerzel-Terlep, Mira. 2000. Slovenia. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 911-924. New York and London: Garland Publishing Inc.
- Pettan, Svanibor. 1998. *Music, Politics and War: Views from Croatia*. Institute of Ethnology and Folklore Research: Zagreb.
- Petra Ramet, Sabina (ed). 1994. *Rocking the State: Rock Music and Politics in Eastern Europe and Russia*. Boulder: Westview Press.
- Petrov, Stoyan. et al. 2010. Bulgaria. *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com> (accessed on 10 January 2010).
- Petrovic, Ankica. 2000. Bosnia-Herzegovina. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 962-971. New York and London: Garland Publishing Inc, 2000.
- Plastino, Goffredo (ed.). 2003. *Mediterranean Mosaic*. New York: Routledge.
- Pirker, Michael. 2007. Janissary Music. *Grove Music Online* ed. L. Macy. <http://www.grovemusic.com> (accessed on 25 January 2007).
- Pogány, István. 2004. *The Roma Café: Human Rights and the Plight of the Romani People*. London, Sterling, VA: Pluto Press.
- Polk, Keith et al. 2010. Band (i). *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com> (accessed on 12 January 2010).
- Prodger, Matt. 2005. Serbian Town has Too Much To Trumpet. BBC News, 7 August. <http://news.bbc.co.uk/go/pr/fr/-/2/hi/europe/4129572.stm> (accessed on 9 September 2009).
- Rasmussen, Ljerka V. 2002. *Newly Composed Folk Music of Yugoslavia*. New York: Routledge.

_____. 1996. Orientalism, Rom Gypsy and the Culture at the Intersection. *Echo der Vielfalt-Echoes of Diversity*, edited by Ursula memetek and Emil Lubej, 247-253. Wien: Bohlau Verlag.

Rice, Timothy., James Porter and Chris Goertzen (ed). 2000. *The Garland Encyclopedia of World Music: Volume 8. Europe*. New York and London: Garland Publishing House, Inc.

Schechter, Jarret. 2003. *Hermanovce: Four Seasons with the Roma*. Great Britain: Trolley.

Schwab, Heinrich W. 2010. Stadtpfeifer. *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed 11 February 2010).

"Serbia." *Encyclopædia Britannica. Encyclopædia Britannica Online Library Edition*. 2010. <http://library.eb.com.proxy-remote.galib.uga.edu/eb/article-214071> (accessed 12 February 2010).

Shields, Hugh. 2000. France. In *The Garland Encyclopedia of World Music: Volume 8. Europe*. ed. Timothy Rice, James Porter and Chris Goertzen, 539-557. New York and London: Garland Publishing Inc.

Silverman, Carol. 1999. Roma: An Introduction to Roma Music. *The Gypsy Caravan*. www.calperfs.berkeley.edu/presents/seasons/2001/program_notes (accessed on 10 March 2007).

Slobin, Mark. 1993. *Subcultural Sounds: Micromusics of the West*. Hanover and London: University Press of New England.

____ (ed). 1992. *Retuning Culture: Musical Change in Central and Eastern Europe*. Durham and London: Duke University Press.

Sowards, Steven W. 1996. Twenty-five Lectures On Balkan History. *Michigan State University Libraries*. <http://staff.lib.msu.edu/sowards/balkan/> (accessed 12 February 2010).

Stankovic, Ilija. 2009. Interview by author. March 24.

Stevanovic, Bosilica. 2009. Serbian Americans. <http://www.everyculture.com/multi/Pa-Sp/Serbian-Americans.html> (accessed on 10 December 2009).

Stokes, Martin (ed). 1994. *Ethnicity, Identity and Music. The Musical Construction of a Place*. Oxford, U.K.: Berg Publishers.

Tarr, Edward H. 2010. Stölzel, Heinrich David. *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com> (accessed on January 12, 2010).

Underground. DVD. 1995. Directed by Emir Kusturica. France: CiBy 2000.

van de Port, Mattjies. 1999. The Articulation of the Soul: Gypsy Music and the Serbian Other. *Popular Music* 18.3: 291-308. <http://www.jstor.org/pss/853609> (accessed on 15 March 2007).

_____. 1998. *Gypsies, Wars and Other Instances of the Wild: Civilization and Its Discontents in a Serbian Town*. Amsterdam: Amsterdam University Press.

Walton, Jonathan. 2006. The 'Songlines' Guide to the Balkan Brass. *Songlines, The World Music Magazine*, Sep Oct, 39: 34.

DISCOGRAPHY

Boban Markovic *Orkestar*. 2002. *Live in Belgrade*. Piranha Germany B00006I9FS, Compact Disc.

Boban Markovic *Orkestar*. 2004. *Boban I Marko Balkan Brass Fest*. Piranha Germany B0000E6LS5, Compact Disc.

Boban Markovic *Orkestar*, featuring Marko Markovic. 2006. *The Promise*. Piranha Germany B000BGHBEQ, Compact Disc.

Boban I Marko Markovic *Orkestar*. 2007. *Go Marko Go! Brass Madness*. Piranha Germany B000WWN3D2, Compact Disc.

Boban Markovic *Orkestar*. *Millenium*. 2007. Piranha Germany B00005K8GK, Compact Disc.

Fanfare Ciocarlia. 2000. *Baro Biao, World Wide Wedding*. Piranha Germany B00002DE3G, Compact Disc.

Fanfare Ciocarlia. 2007. *Queens and Kings*. Asphalt Tango Germany B000MRA45W, Compact Disc.

Ilija Stankovic (ed). 2001. *Fanfaires en Délire: Golden Brass Summit*. Network Medien GmbH LC 06759, Compact Disc.

Hüsnü Senlendirici. 2005. *Hüsn-Ü-Klarnet: Joy of Clarinet*. Doublemoon B000C1YPE4, Compact Disc.

Stoyanov, Svet. 2005. "Tapan Solo" *Global Percussion Trio*. GPT2005CD

Taraf de Haidouks. 1999. *Taraf de Haidouks*. Nonesuch B00000I6FD, Compact Disc.

Various Artists. 1999. *Rough Guide: Music of the Balkan Gypsies*. World Music Network B000A5EMKE, Compact Disc.

Various Artists. 1999. *Rough Guide: Music of the Gypsies*. World Music Network B00001NTKC, Compact Disc.

Vuylsteke, Hermann. 1991. *Serbia: Pastoral Dances and Melodies*. AUVIDIS B6759, Compact Disc.

WEBSITES

“49 Sabor Trubača Guča 2009: 05 – 08. 08.2009.”

http://www.saborguca.com/index.php?option=com_content&view=article&id=28&Itemid=26&lang=en (accessed on 22 January 2010).

“Boban I Marko Markovic *Orkestar*” <http://www.myspace.com/bobanimarko> (accessed on 25 January 2010).

“Cocek Music” <http://www.cocek.com> (accessed on 15 January 2010).

“Guča Festival.” <http://www.guca-festival.com/Guca.html> (accessed on 20 January 2010).

“Guča madness made in Serbia” <http://www.guca.rs/eng/arhiva.php> (accessed on 19 January 2010).

“Guca – not the only Serbian Brand” <http://serbiablog.blogspot.com/> (accessed on 5 February 2010).

Map of Europe rst.gsfc.nasa.gov/Sect6/Sect6_12.html (accessed on 17 December 2009).

Musicaviva Scores: abc tunes search “Fatise Kolo”

<http://musicaviva.com/fsmd/frame.tpl?adress=http://trillian.mit.edu/~jc/music/&category=balkan&sitecode=jc> (accessed on 25 January 2010).

Musicaviva Scores: abc tunes search “Kusturica Cocek”

<http://musicaviva.com/fsmd/frame.tpl?adress=http://trillian.mit.edu/~jc/music/&category=balkan&sitecode=jc> (accessed on 25 January 2010).

“Serbia and Montenegro.”

http://www.lib.utexas.edu/maps/europe/serbia_montenegro_pol_97.jpg (accessed on 20 January 2010).

“Trumpet Player Online! BBS » Trumpet Hang » The ‘Golden Trumpet’ of Guca”
<http://www.trumpetplayeronline.com/xmb/viewthread.php?tid=5262> (accessed on 12
December 2009).

APPENDIX A ⁸⁷

Winners of the Dragačevo Assembly of Trumpeters (1961-2009)

1961. (The First Trumpet Festival)

- The winning *orkestar*: Toma Jovanovića from Dljina
- The best trumpeter: Desimir Perišić from Goračića

1962.

- The winning *orkestar*: Radojka Arnautovića from Tubića
- The best trumpeter: Radovan Babić from Milićevog sela

1963.

- The winning *orkestar*: Rake Kostića from Lukova
- The best trumpeter: Bakija Bakić from Vranja

1964.

- The winning *orkestar*: Bakije Bakića from Vranja
- The best trumpeter: Raka Kostić from Lukova
- The audience's choice for the best trumpeter: Srećko Obradović from Rtiju

1965.

- The winning *orkestar*: Rake Kostića from Lukova

⁸⁷ (accessed at <http://www.saborguca.com> on February 14, 2010)

- The best trumpeter: Junuz Ismailović from Prekodolca
- The audience's choice for the best trumpeter: Stanko Glavonjić from Goračića
- The most authentic performance: Srećka Obradovića from Rtiju

1966.

- The winning *orkestar*: Durmiša Saćipovića from Dugojnica
- The best trumpeter: Raka Kostić from Lukova
- The audience's choice for the best trumpeter: Radovan Babić from Milićevog sela
- The most authentic performance: Saćipa Salijevića from Surdulice

1967.

- The winning *orkestar*: Bakije Bakića from Vranja
- The best trumpeter: Junuz Ismailović from Prekodolca

1968.

- The winning *orkestar*: Bakije Bakića from Vranja
- The best trumpeter: Raka Kostić from Lukova
- The audience's choice for the best trumpeter: Durmiš Saćipović from Dugojnice
- The most authentic performance: Radovana Babića from Milićevog sela

1969.

- The winning *orkestar*: Dobrivoja Stojanović from Majdanpeka
- The best trumpeter: Bakija Bakić from Vranja
- The audience's choice for the best trumpeter: Milivoja Stanimirovića from Krvavaca
- The most authentic performance: Srećka Obradovića from Rtiju

1970.

- The winning *orkestar*: Junuza Ismailovića from Prekodolca
- The best trumpeter: Bakija Bakić from Vranja
- The audience's choice for the best trumpeter: Milivoje Stanimirović from Krvavaca
- The most authentic performance: Mitra Lazovića from Krvavaca

1971.

- The winning *orkestar*: Bakije Bakića from Vranja
- The best trumpeter: Raka Kostić from Lukova
- The audience's choice for the best trumpeter: Milivoje Stanimirović from Krvavaca
- The most authentic performance: Skendera Saninovića from Binovca

1972.

- The winning *orkestar*: Milovana Babića from Krvavaca
- The best trumpeter: Milovan Babić from Krvavaca
- The audience's choice for the best trumpeter: Milivoja Stanimirovića from Krvavaca
- The most authentic performance: Milivoja Stanimirovića from Krvavaca

1973.

- The winning *orkestar*: Milivoje Stanimirović from Krvavaca
- The best trumpeter: Bozidar Ajredinović from Vranja
- The audience's choice for the best trumpeter: Ekrem Mamutović from Vranja
- The most authentic performance: Boška Ostojića from Zlakuse

1974.

- The winning *orkestar*: Boška Ostojića from Zlakuse
- The best trumpeter: Milan Nikolić from Grdelice

- The audience's choice for the best trumpeter: Milovan Babić from Krvavaca
- The most authentic performance: Milivoja Stanimirovića from Krvavaca

1975.

- The winning *orkestar*: Boška Ostojića from Zlakuse
- The best trumpeter: Junuz Ismailović from Prekodolca
- The audience's choice for the best trumpeter: Miloš Perišić from Goračića
- The most authentic performance: Dušana Ljubojevića from Sirogojna

1976.

- The winning *orkestar*: Fejata Sejdića from Bojnika
- The best trumpeter: Milan Nikolić from Grdelice
- The audience's choice for the best trumpeter: Radojko Vitezović from Tubića
- The most authentic performance: Dragana Stamenkovića from Predejana

1977.

- The winning *orkestar*: Radovana Babića from Milićevog sela
- The best trumpeter: Dragan Veličković from Grdelice
- The audience's choice for the best trumpeter: Miloš Perišić from Goračića
- The most authentic performance: Dragana Veličkovića from Grdelice

1978.

- The winning *orkestar*: Milovana Babića from Krvavaca
- The best trumpeter: Radojko Vitezović from Tubića
- The audience's choice for the best trumpeter: Milovan Babić from Krvavaca
- The most authentic performance: Milovana Babića from Krvavaca

1979.

- The winning *orkestar*: Tatomira Nikolića from Užica
- The best trumpeter: Ekrem Mamutović from Vranja
- The audience's choice for the best trumpeter: Dragan Ignjić from Užica
- The most authentic performance: Miloša Perišića from Goračica

1980.

- The winning *orkestar*: Rake Kostića from Lukova
- The best trumpeter: Milovan Babić from Krvavaca
- The audience's choice for the best trumpeter: Svetozar Lazović from Ježevice
- The most authentic performance: Aca Novkovića from Zagužanja

1981.

- The winning *orkestar*: Svetozara Lazovića from Ježevice
- The best trumpeter: Fejat Sejdić from Bojnika
- The audience's choice for the best trumpeter: Bozidar Ajredinović from Vranja
- The most authentic performance: Bozidara Ajredinović from Vranja

1982.

- The winning *orkestar* Milovana Babića from Krvavaca
- The best trumpeter: Božidar Ajredinović from Vranja
- The audience's choice for the best trumpeter: Fejat Sejdić from Bojnika
- The most authentic performance: Milovana Nikolića from Grdelice

1983.

- The winning *orkestar*: Fejata Sejdića from Bojnika

- The best trumpeter: Ekrem Mamutović from Vranja
- The audience's choice for the best trumpeter: Boško Ostojić from Zlakuse
- The most authentic performance: Durmiša Saćipovića from Dugojnice

1984.

- The winning *orkestar*: Jovice Ajdarevića from Pavlovca
- The best trumpeter: Slobodan Salijević from Prekodolca
- The audience's choice for the best trumpeter: Milovan Petrović from Dubokog
- The most authentic performance: Bozidara Nikolića from Grdelice

1985.

- The winning *orkestar*: Fejata Sejdića from Bojnika
- The best trumpeter: Svetozar Lazović from Ježevice
- The audience's choice for the best trumpeter: Boško Ostojić from Zlakuse
- The most authentic performance: Svetozara Lazovića from Ježevice

1986.

- The winning *orkestar*: Svetozara Lazovića from Ježevice
- The best trumpeter: Nenad Mamutović from Vranja
- The audience's choice for the best trumpeter: Slobodan Salijević from Prekodolca
- The most authentic performance: Boška Ostojića from Zlakuse

1987.

- The winning *orkestar*: Fejata Sejdića from Bojnika
- The best trumpeter: Slobodan Salijević from Prekodolca
- The audience's choice for the best trumpeter: Ranko Jovanović from Dljina

- The most authentic performance: Slobodana Salijevića from Prekodolca

1988.

- The winning *orkestar*: Jovice Ajdarevića from Pavlovca

- The best trumpeter: Boban Marković from Vladičin Han

- The audience's choice for the best trumpeter: Milovan Petrović from Dubokog

- The most authentic performance: Gvozdena Rosića from Rtiju

1989.

- The winning *orkestar*: Milovana Petrovića from Dubokog

- The best trumpeter: Jovica Ajdarević from Pavlovca

- The audience's choice for the best trumpeter: Milija Milić from Bajine bašte

- The most authentic performance: Radoslava Petrovića from Karana

1990.

- The winning *orkestar*: Slobodana Salijevića from Prekodolca

- The best trumpeter: Ekrem Mamutović from Vranja

- The audience's choice for the best trumpeter: Milija Milić from Bajine bašte

- The most authentic performance: Miloša Perišića from Goračića

1991.

- The winning *orkestar*: Fejata Sejdića from Bojnika

- The best trumpeter: Bobana Marković from Vladičin Han

- The audience's choice for the best trumpeter: Danilo Obradović from Rtiju

- The most authentic performance: Radojka Vitezovića from Tubića

1992.

- The winning *orkestar*: Slobodana Salijevića from Prekodolca
- The best trumpeter: Svetozar Lazović from Ježevica
- The audience's choice for the best trumpeter: Radojko Vitezović from Tubića
- The most authentic performance: Vidoja Filipovića from Milićevog Sela

1993.

- The winning *orkestar*: Bobana Markovića from Vladičin Han
- The best trumpeter: Slobodan Salijević from Prekodolca
- The audience's choice for the best trumpeter: Milovana Petrović from Dubokog
- The most authentic performance: Miladina Jovanovića from Sirogojna

1994.

- The winning *orkestar*: Fejata Sejdića from Bojnika
- The best trumpeter: Milovana Petrović from Dubokog
- The audience's choice for the best trumpeter: Boban Marković from Vladičin Han
- The most authentic performance: Svetozara Lazovića from Ježevica

1995.

- The winning *orkestar*: Slobodan Salijević from Prekodolca
- The best trumpeter: Svetozar Lazović from Ježevica
- The audience's choice for the best trumpeter: Vidoje Filipović from Milićevog sela
- The most authentic performance: Timočani from Knjaževca

1996.

- The winning *orkestar*: Milovana Petrovića from Dubokog
- The best trumpeter: Nenad Mladenović from Vranja

- The audience's choice for the best trumpeter: Aca Novković from Zagužanja
- The most authentic performance: Milovana Babića from Krvavaca

1997.

- The winning *orkestar*: Milana Mladenovića from Vranja
- The best trumpeter: Slobodan Salijević from Prekodolca
- The audience's choice for the best trumpeter: Milovan Petrović from Dubokog
- The most authentic performance: Božidara Lukovića from Kotraž

1998.

- The winning *orkestar*: Ekrema Sajdića from Vranjske Banje
- The best trumpeter: Boban Marković from Vladičin Han
- The audience's choice for the best trumpeter: Milija Milić from Bajine bašte
- The most authentic performance: Milovana Babića from Krvavaca

1999.

- The winning *orkestar*: Milovana Petrovića from Dubokog
- The best trumpeter: Nenad Mladenović from Vranja
- The audience's choice for the best trumpeter: Radiša Vitezović from Tubića
- The most authentic performance: Meke Ajdinovića from Surdulice

2000.

- The winning *orkestar*: Bobana Markovića from Vladičin Han
- The best trumpeter: Elvis Ajdinović from Surdulice
- The audience's choice for the best trumpeter: Dragan Lazović from Ježevica
- The most authentic performance: Timočani from Knjaževca

2001.

- The winning *orkestar*: Milana Mladenovića from Vranja
- The best trumpeter: Boban Marković from Vladičin Han
- The audience's choice for the best trumpeter: Gvozden Rosić from Rtiju
- The most authentic performance: Mića Petrovića from Užica

2002.

- The winning *orkestar*: Vranjski biseri from Vranja
- The best trumpeter: Elvis Ajdinović from Surdulice
- The audience's choice for the best trumpeter: Miloško Đurić from Krvavaca
- The most authentic performance: Dejana Petrovića from Užica

2003.

- The winning *orkestar*: Dejana Petrovića from Užice
- The best trumpeter: Nenad Mladenović from Vranja
- The audience's choice for the best trumpeter: Dejan Lazarević from Požege
- The most authentic performance: Milovan Babić from Krvavaca

2004.

- The winning *orkestar*: Feata Sejdića from Bojnika
- The best trumpeter: Veljko Ostojić from Zlakuse
- The audience's choice for the best trumpeter: Srđan Azirović from Bojnika
- The most authentic performance: Radič Slavković from Rtiju

2005.

- The winning *orkestar*: Nenada Mladenovića from Vranja

- The best trumpeter: Dejan Lazarević from Požega
- The audience's choice for the best trumpeter: Dejan Petrović from Duboke
- The most authentic performance: Božidara Lukovića from Kotraž

2006.

- The winning *orkestar*: Demiran Ćerimović from Vranja
- The best trumpeter: Veljko Ostojić from Zlakuse
- The audience's choice for the best trumpeter: Dragan Ignjić from Užice
- The most authentic performance: Timočani from Knjaževca

2007.

- The winning *orkestar*: Demiran Ćerimović from Vranja
- The best trumpeter: Ekrem Mamutović from Vranja
- The audience's choice for the best trumpeter: Dejan Lazarević from Užice
- The most authentic performance: Dragana Ignjića from Užica

2008.

- The winning *orkestar*: Bojan Ristić from Vladičin Han
- The best trumpeter: Dejan Lazarević from Užice
- The audience's choice for the best trumpeter: Dejan Lazarević from Užice
- The most authentic performance: Ekrem Mamutović from Vranja

2009.

- The winning *orkestar*: Bakija Bakič from Vranja
- The best trumpeter: Dejan Petrovič from Duboka

- The audience's choice for the best trumpeter: Dejan Petrovič from Duboka
- The most authentic performance: Gvozden Rosič from Rti

APPENDIX B

Program of the 49th Dragačevo Trumpet Assembly⁸⁸

WEDNESDAY - 05.08.2009

10.00: The opening of the festival

12.00: The press conference

16.00: The opening of the exhibition of Dragačevo women weavers

*The opening of the art exhibitions

18.00: The promotion of books and publications

20.00: The concert of brass *orkestars* and star singers

THURSDAY - 06.08.2009

10.00: The concert of brass *orkestars*, dancing and singing groups

12.00: The press conference

13.00: The festival wedding

18.00: The concert of brass *orkestars*, dancing and singing groups

21.00: The concert of Trumpet masters

FRIDAY - 07.08.2009

10.00: The concert of brass *orkestars*, dancing and singing groups from the country and abroad

12.00: The press conference

13.00: The show of foreign brass *orkestars*

⁸⁸ (accessed at <http://www.saborguca.com> on February 14, 2010)

14.00: The all-round national sport tournament

15.00: The concert of brass *orkestars*, dancing and singing groups from the country and abroad

17.00: The semi-final competition of the brass *orkestars*- seniors

18.00: The performance "They have won - they have deserve it"

21.00: The concert of foreign brass *orkestars*

23.00: The concert of BOBAN MARKOVIC

SATURDAY - 08.08.2009

07.00: The wakening call of the trumpets

10.00: The concert of brass *orkestars*, dancing and singing groups from the country and abroad

12.00: The press conference

13.00: The toast proposers, competition

13.30: The competition for the most beautiful national costume

14.00: The concert of brass *orkestars*, dancing and singing groups from the country and abroad

17.00: The festival parade of all program participants

18.30: The competition of young brass *orkestars* - pioneer and junior

23.00: The midnight trumpeters, concert

SUNDAY - 09.08.2009

07.00: The wakening call of the trumpeters

11.00: The festival parade of all program participants

12.00: The improvisation of the Dragačevo wedding

13.00: The press conference

15.00: The final competition of the brass *orkestars* - seniors

19.00: The proclamation of the final competition winners: the best trumpeters, the best *orkestars*

20.00: The great festival Kolo (folk dance)

APPENDIX C

Marko Markovic Interview: Dortmund – Mi Plesmo Festival (November 14th, 2008)

Translated by Bojan Djordevic

1. Trumpet playing is a tradition in your family, when did you start playing and what made you choose to play the trumpet?

Marko: I have been playing the trumpet since I was four – the trumpet has always been around in my family and I grew up hearing it so it was natural that I would also play it. I always heard my dad playing so the sound of the trumpet was always around. My grandfather, on my father's side, also played and my mother says that her father was also a phenomenal trumpeter – even better than Boban – but, they never got to hear him as he died before Boban and his father could meet him.

2. Did your dad give you lessons and if so, how did he go about teaching you?

Marko: My dad was seldom at home as he was always away working. He didn't in fact hear me playing until I was 11 when my mom told him that he should listen to me as I could really play well. He then, at the age of 12, let me start to play at weddings. My grandfather actually taught me – he taught my father and then he also taught me. Mostly, I learned to play from ear – I have never had any other lessons.

3. Did you start by learning technical exercises?

Marko: No, I just played what I heard.

4. I have heard that you practiced 14 hours a day, is that true and if so, what did you practice?

Marko: I play the trumpet all day. I can't help it – I love it. My grandfather says that sometimes he wishes he had never taught me as all I want to do is play – my mother says it will drive me crazy one day. I hate to have a day where I can't play and I don't like to be told have to stop.

5. Do you ever take a day off?

Marko: No – not really. Sometimes my father goes fishing and if he catches a big fish I will go with him the next day but that means I can't play for a day so I don't do that very often.

6. How much do you practice now?

Marko: As much as I can. On tour we travel around a lot but I always like to make sure the band has rehearsals even while we are on the road.

7. Sometimes your concerts last for many hours, what do you do to improve your endurance?

Marko: I just keep playing. When I started I played weddings and those last for three days. It's a lot of playing and it gets very tiring. After about two hours of solid playing I start to get tired but then when my lip breaks or bleeds it starts to feel better after that. Then I can play all day and night.

8. Do you read music?

Marko: No, but I have my own form of notation... it's unique and I think only I understand it. It uses a lot of letters - like a code. When I arrange music for the band I write out all their parts individually and then teach it to them one by one. This is different to how it is traditionally done and how my father used to do it. Previously they would all get together and work out the parts as a group,

obviously with my father more or less telling the band members what to play. I like to decide before exactly what they have to play and then teach it to them. It takes more time but I like it this way. Then we will all get together and rehearse as a group. My father joins us for these rehearsals.

9. Besides your father, do you have any other favorite trumpet players or brass musicians?

Marko: I really love listening to Miles Davis and Louis Armstrong but there are also many Balkan musicians I enjoy too. There is a Turkish gypsy rock band called Laco Tayfa and a Bulgarian saxophonist and clarinetist, Ivo Papasov. There are a lot of good musicians from Bulgaria. I also like Husnu Senlendirici and Turkish clarinetist and Vasilis Saleas ad Greek clarinetist. I also listen to the famous Serbian trumpeter Matosic who died about 15 years ago. He was really good.

10. Do you enjoy going to concerts that you aren't giving?

Marko: Yeah, I love going to live concerts and go whenever I can.

11. The *Orkestar* has a very busy calendar, do you have time for any other hobbies or how do you spend your free time?

Marko: Trumpet playing is my hobby. I don't really have time for much else. When I have free time I listen to music or do things on the computer. There is so much you can do on the computer these days that it keeps me really busy.

12. Is everybody in your family a musician?

Marko: As far as I know it is just my father and grandfathers who played the trumpet. I am not sure but their parents probably also played. The women in the

family don't play brass instruments – my mother is very musical but will never do anything in public. She understands the music. One of my cousins plays percussion in the band too.

13. Besides Vladicin Han, where else in the world do you think you would like to live?

Marko: I only want to live in Vladicin Han – there is no other place in Serbia that I would like to live. Belgrade is too big – in Vladicin Han it is quiet and peaceful and I have everything I need. My family is also all here. Anywhere in the world? Los Angeles – I have never been there but I think I would like it.

14. Will you encourage you children to be musicians too?

Marko: I think I will be having a child soon (he recently got married – August 2008) and when the child is born, if it is a boy I would like him to play the trumpet. I would even put a trumpet in the cradle with him....If he wants to – if he doesn't want to he shouldn't do it because it is a hard life and you have to really love it. If the child is a girl, she can play a more feminine instrument like the violin or the piano, but not brass. It is too hard – when you have to play a wedding it is very tiring and physically demanding. I wouldn't want my daughter to do this, besides girls don't play brass instruments.

15. What is your relationship with your father?

Marko: My father and I are close. When I turned 18 he made me leader of the band and stepped down. Of course he does many other things now with his time. Like it took a lot of time to plan my wedding – there were about 500 guests and it lasted for three days. He helps a lot with the global concept of the band as he knows more

about it – I do the music. He just lets me do what I need to and comes to rehearsals when he has time.

16. In your latest album, you deviate from the more traditional sounding brass music, what musical direction would you like to take the *Orkestar* in the future?

Marko: I like jazz and I think the music we play has a lot of jazz influence. For the next few years we will just stay as we are musically, as the market is right and we have to stick with it, but in the future I would like to go more in the direction of jazz.

17. Tell me about your experiences making the movie *Distant Trumpet*?

Marko: Well, I didn't think I could really be an actor so was a little nervous about it but then when we got to making the movie it was easy because I could just be myself. It was filmed in Guča, and in the Bulgarian and Serbian countryside so I felt quite at home. The story is about a young man who is the leader of a gypsy band – he falls in love with a Serbian girl who is the daughter of the leader of a Serbian band. Her father is against their relationship, but they are in love. Eventually, in an act to prove he is not racist against gypsies, he says that if the boy (Marko) beats him at Guča (the brass festival) he can go out with his daughter. Of course, he *pRomises* this thinking that there is no chance he could be beaten, he is however, proven wrong and is out-played by Marko's character. Making the movie was actually a lot of fun – I had a good time. I think the band suffered though because they had to tour without me.... I don't think I am an actor, but if the chance came up again, I think I would take it.

19. In the movie your character falls in love with a girl from a Serbian band and her father is not happy about her interaction with you, being from a Gypsy band? Is this a common problem?

Marko: It happens

20. Is there a lot of competition between Roma bands and Serbian bands?

Marko: Well, both bands are different and the Roma bands usually play better than the Serbian bands. The Roma are mostly professional musicians and the Serbians just do it in their free time. Besides that the Gypsy bands can play more complicated rhythms and styles. Generally, the Serb bands can only play two types of pieces; a slow piece and a kolo which is in four. Every now and then they choose a Serbian band as a winner at Guča, but it is usually quite controversial and there is a feeling that they just choose the band to keep the Serbian sense of competitiveness and nationalism alive. Sometimes in one of the big tents there are a whole lot of different bands playing and they are all competing to see who can play loudest and get the most money. This is not really limited to Serbian or Roma bands but the competition is there.

20. What is the difference in style?

Marko: The Roma bands can play more difficult pieces and more complicated rhythms; there is also a difference in style between the different regions. We play differently in the south, it is freer and we play in a different way. The different areas have regional styles.

21. Do you often interact with Serbian musicians?

Marko: No, not really.

22. What kind of trumpet do you play?

Marko: I am playing a Schilke at the moment and I quite like it, it has a brighter more centered sound. I go through trumpets quite quickly – playing concerts and being on tour is rough on the instrument and it has to look good so, I often get a new one. The rest of the band plays on flugelhorns with rotary valves, but I prefer the piston valve trumpet – it sounds better and is easier to play high stuff. I started playing the other trumpet but I like this better. I have also tried Yamahas.

23. What mouthpiece do you use?

Marko: Well, my dad and I use the same mouthpiece and we don't actually know what brand it is... it is the same one I used to have in the sandpit with me when I was a little boy. I have tried using different mouthpieces, but I still prefer this old one – it is the same with my dad. (The mouthpiece looks really old. The lacquer is peeling off, it has a shallow cup and thick rim.) I have different ones that I try, like this Schilke which is supposed to be like mine, but I still prefer the old one.

APPENDIX D

Ilija Stankovic Interview (Email) on March 24, 2009

1. What is your opinion of Marko Markovic?

Ilija: Real traditional artists call him “only fast moving fingers” in the negative sense because he does not have anything to do with real traditional values.

2. What in your opinion are his strengths and weaknesses?

Ilija: Good technic is his strength but has no experience in the competition at Guca.

3. Who are some other well-known trumpet players in Serbia?

Ilija: You have it on my compilation

4. What makes one trumpeter better than another?

Ilija: Jury has nothing to do with music. Prizes in Guca are only the way of the manipulation of the trumpet players to play the festival for free.

5. Are there professional brass groups who play this kind of music or are they mostly amateurs?

Ilija: They are all professional groups for generations.

6. What is the difference in sound between a Serbian brass band and a Roma brass band?

Ilija: This is asking for the serious elaboration. I am not in the situation right now to elaborate this in detail.

7. Which is more popular?

Ilija: Gypsy brass bands

8. Gypsy music is very popular in Serbia, why is that? Why do you think this music has become so popular in Serbia?

Ilija: It is a natural part of the culture and the way of life that comes from the magic flute player in Greek mythology.

9. Who is your favorite performer?

Ilija: Ekrem & Gypsy Groovz (you can find them on the internet) who recently collected by his authority 70 trumpet players to play his new project against ecological catastrophe in Serbia

10. Would you describe this music as folk music?

Ilija: Better to say traditional

11. Why is the music played at Guca so popular in Serbia?

Ilija: People need bread and games in the muddy waters of recent Serbian history.

12. Would you say there is a nationalistic element to this music?

Ilija: Yes, that is done by politicians who are manipulating this music for their own benefit but that is very weak once the Gypsy band starts playing when nationalistic elements disappear in the cultural diversity of their music.

13. Are there any conflicts between the Serbian bands and the Roma bands?

Ilija: Never, they respect each other and the conflict is fake element of Guca film.

14. Are there mixed bands?

Ilija: Only in the recent case of Ekrem who collected them for the first time to play together.

15. What other trends are there like Serbian folk brass?

Ilija: There is nothing like Serbian folk music because I found influences of 16 different cultures.

APPENDIX E

Anika Ogrizovic Interview (translated by Mirna Ciric-Ogrizovic): Athens, GA on 20 November 2010.

1. Why is the music played at Guča so popular in Serbia and do you listen to it? If so, when and where?

Anika: On any occasion, like at official holidays and parades – bands would stand outside a building, maybe walk around a building and people throw money at them while they are walking. People will watch from the windows and listen. They also play at weddings, usually they would be hired to come at a certain point and play for an hour at the most, but sometimes they will just drop by and play, even if they were not invited. Depending on the occasions, people usually start dancing, often on the tables, break glasses and go crazy. The music is so loud you have to do something. It's just as popular in cities as well as in villages. It's not the kind of music you sit and listen to, but when it is crowded people like to hear it – it makes the atmosphere better immediately. There is also brass music at funerals but it is not the same kind of music. There is nothing that I dislike about the music, but I am also not a fan of the music. I like the atmosphere that it brings; it's a very piercing sound. It brings the feeling of a big space; you have the feeling that it's connected to a big mountain, so you feel closer to nature or a village. Like being at Tara (a mountain in Serbia) and not just nature but that specific area.

2. Are there professional brass groups who play this kind of music or are they mostly amateurs?

Anika: There are two different things. In cities you would hear mainly Gypsies playing this kind of music. The bands are smaller and the quality is not so good, they are more like street bands. The types of bands that are good and compete in the competitions are from villages in Serbia. Anybody can play, Gypsies or Serbs, sometimes it is a family where all the family play together. Whoever is good will play, it doesn't depend on class or job.

3. What is the difference in sound between a Serbian brass band and a Roma brass band?

Anika: There are gypsies who play this music, but it is not considered gypsy music. What is typically gypsy music is completely different to that, the melodies are ours, but sometimes the way they play the music is in a gypsy style. For instance Goran Bregovic, the melodies he uses come from different countries, but the ensemble that plays is brass. He compiled music from Balkan countries, but plays in a Serbian style.

4. Have you heard of Marko Markovic?

Anika: He is very popular, he is a big artist and musician, but I don't really know his music. I don't know exactly what music I like; I just know what I like to hear.

5. Who else in Serbia listens to this music?

Anika: Nobody refuses to listen to it! Everybody likes it. It is considered a national 'brand' special to Serbia, like *shlivovica* (a Serbian brandy) and *Guča* (the brass festival).

6. Would you say there is a nationalistic element to this music?

Anika: Music in general is not nationalistic, but there are people who are nationalistic who go to these festivals and there would sometimes be songs like that at a festival.

7. What kind of songs do the bands play?

Anika: There is something of everything, old songs, new songs, popular songs arranged for brass band. Most of the musicians probably can't read music, so everything is done by ear – I have never see music in front of them!

APPENDIX F

Annotated List of YouTube Videos

1. Serbia in Your Pocket – Guča Trumpet Madness:
<http://www.youtube.com/watch?v=aQwTENoppUE> (accessed on 13 January 2010).

This video shows how music is made in an impromptu fashion in one of the tents at the festival. The percussion starts and the lead trumpeter, while standing on a table, introduces the melody and other trumpeters join in (posted by InYourPocketGuides, 20 August 2008).

2. Serbia in Your Pocket – Guča Games:
<http://www.youtube.com/watch?v=IsCa5UMIHsG&feature=channel> (accessed on 13 January 2010).

In addition to the music played at the festival, sporting competitions are held. These are usually traditional Serbian games such as high jump, stone throwing and shooting. Bands play on the sidelines (usually Serbian groups) (posted by InYourPocketGuides, 04 August 2008).

3. *Orkestar* Bobana Markovica - Otpisani!!!:
<http://www.youtube.com/watch?v=H3zhqWXtDDE>(accessed on 19 January 2010).

This video is a clip taken off a local television station and shows a live performance by Boban in Belgrade in 2002 (posted by trubac83, 23 July 2008).

4. *Orkestar* Boban Markovica - Caorije Sukarije:
<http://www.youtube.com/watch?v=MzL1BKzjPtY&feature=channel> (accessed on 13 January 2010).

This video is from the same concert as the previous video and shows Boban's singing skills. It is particularly interesting to note his ornamentation of the melody (posted by trubac83, 23 June 2008).

5. *Orkestar* Bobana i Marka Markovica:
<http://www.youtube.com/watch?v=NhPglRz3tNs&feature=channel> (accessed on 19 January 2010).

"Sanja Samba" off the album *Balkan Fest* is the song played here. As the recording was from a live concert and filmed close to the soloists (Boban and Marko), it is evident how they trade off lines with the three trumpeters in the

orkestar and how they simplify the lines, presumably to preserve their endurance when doing a live concert (posted by trubac83, 06 July 2008).

6. Serbia in Your Pocket – Guča Gourmet:
<http://www.youtube.com/watch?v=NLfvPA4Mt5c&feature=channel> (accessed on 13 January 2010).

Shows the type of traditional foods consumed during the festival (posted by InYourPocketGuides, 04 August 2008).

7. GUCA Gucha: http://www.youtube.com/watch?v=p-2_0yb3wVY&NR=1 (accessed on 13 January 2010).

This is the official trailer to the film *Guca – A Distant Trumpet*. The music was written by Dejan Pejovic and performed by Marko Markovic (posted by guchafilm, 06 March 2007).

8. Gucha – guca 01: http://www.youtube.com/watch?v=g_zfUWf45AQ&feature=related (accessed on 13 January 2010).

This is another song from the film showing the competition between the girl's father and Marko. It resembles a play-off and is an excellent example of typical ornamentation. It starts off slowly and gradually increases in tempo and technical difficulty. In addition to musical features, it shows the stereotypical differences between the Roma musicians and the Serbians (posted by guchafilm, 14 March 2007).

9. Gucha GUCA Suknjica: <http://www.youtube.com/watch?v=poUjqjUQIPE&NR=1> (accessed on 13 January 2010).

This is the trailer to the film *Guca - A Distant Trumpet* that features Marko Markovic. It clearly shows the Goč and the double sticks used on the drum. There is a singer and many scantily clad girls dancing to the music. Included are visuals from the film and shots of the competition at Guča (posted by guchafilm, 06 March 2007).

10. Guca 3-Deo LOODILO! www.sabortrubaca.com: <http://www.youtube.com/watch?v=-vOit4XVpA&feature=related> (accessed on 13 January 2010).

This is a longer clip and starts with a performance of “Mecesina” which leads into a number of other popular songs. It clearly shows the formation of the bands

while performing, the size of a stage at Guča, the crowds and Serbian flags being waved sporadically (posted by kralj120, 20 November 2006).

11. Guča – Video: <http://www.youtube.com/watch?v=B2NO8-abp34&feature=related> (accessed on 13 January 2010).

Many visitors to Guča make their own videos of their impressions while there. This video is taken from the <http://kulluwahad.blogspot.com> - a Greek blog, and combines photographs and video clips and has its own soundtrack. There are a number of pictures and clips from the area surrounding the village and various landmarks, such as the big trumpet monument. It also shows the street processions, people dancing in the street, campers at the festival, people spontaneously dancing the *kolo* in the crowd, the stage at Guča and the announcement of the winners at the final concert (Bojan Kristjic) won that year. The soundtrack features a number of popular songs and also a Serbian rendition of the Camel advertisement jingle and a Spanish pop song entitled “Asereje”, performed by the girl group Las Ketchup. The song was a hit in 2002 (http://en.wikipedia.org/wiki/The_Ketchup_Song) (5.29) (posted by zhkos, 15 May 2007).

12. Boban Markovic *Orkestar* “Hava Naguila”: http://www.youtube.com/watch?v=_l6ONNhksDY (accessed on 13 January 2010).

A video of the band’s version of “Hava Naguila” – it shows how a popular song is used as material for the band and adapted to their style of playing. This was filmed in 2003 (posted by PiranhaMusik, 22 August 2006).

13. Boban I Marko Markovic – Bubamara: <http://www.youtube.com/watch?v=8E-ywDcOQII&feature=related> (accessed on 13 January 2010).

This clip of the very popular song, “Bubamara”, shows how father and son sing together (posted by kataa6, 01 July 2007).

14. Marko Markovic: <http://www.youtube.com/watch?v=UYJr4nmedNM&feature=related> (accessed on 13 January 2010).

Marko is trying out a trumpet in this video and demonstrates a number of scalar passages and exercises that he uses when practicing (posted by OrientSecret, 17 November 2007).

15. Marko and Boban Markovic LIVE in Greek Alpha Channel, part 2:
<http://www.youtube.com/watch?v=jj7HiRK6hVs&feature=related> (accessed on 13 January 2010).

A more recent clip posted in 2008 from a live concert. It clearly demonstrates Marko's solo playing and shows how he leads the band (posted by VARIeme, 07 October 2008).

16. Boban I Marko Markovic Guca 2007: <http://www.youtube.com/watch?v=-h3mgZANSTM&feature=related> (accessed on 13 January 2010).

The band has in recent years given a solo concert at Guča – in this clip one can get a good idea of the level of amplification. They are also performing one of their standard pieces (posted by trubac83, 10 December 2008).

17. Marko Markovic (Solo): <http://www.youtube.com/watch?v=bvfZAPD-uhM&NR=1> (accessed on 13 January 2010).

Show Marko playing a slower melody and also demonstrates the way in which is bends pitches (posted by trubac83, 07 September 2008).

18. Svadba Marka & Snezane Markovica zeni se Princ Trube:
<http://www.youtube.com/watch?v=GHcKznzftTY&feature=related> (accessed on 13 January 2010).

Marko's wedding – while the band is playing people dance. The setting is informal; people are waiting for the bride and are casually moving to the music. Men and women do not dance together – they each keep to their own circle. Marko's parents are shown dancing (posted by Stiven017, 25 October 2008).

19. Svadba Marka & Snezane: <http://www.youtube.com/watch?v=ysyuC4-skN0&NR=1> (accessed on 13 January 2010).

As weddings last three days, this clip was taken at a reception for the couple and features his sister, Jelena, singing. Boban slaps bank notes on her forehead and she carries on singing (posted by Stiven017, 25 October 2008).

20. Boda serbia - Serbian wedding - Srpska svadba:
<http://www.youtube.com/watch?v=tUNrhHWyzEk> (accessed on 13 January 2010).

This video filmed in Belgrade, Serbia on October 1, 2006, shows how bands wait outside the town hall and play while the bridal party dance and celebrate after the wedding ceremony (posted by plasmatixxx, 29 October 2006).

21. Serbian Bride: <http://www.youtube.com/watch?v=7m2fP87DoZI&NR=1> (accessed on 13 January 2010).

Brass music is heard in the background while a Serbian bride dances on the table to the music (posted by kmwalte, 23 October 2006).

22. Serbian Wedding: <http://www.youtube.com/watch?v=ARwAebP7kFw> (accessed on 13 January 2010).

This is another example of Serbian brass playing at a wedding (posted by nadamovi, 22 November 2006).

23. Boban i Marko Markovic feat. Miss Platnum - "Sat" / "Time" live at Kesselhaus/Berlin (08.10.2009): <http://www.youtube.com/watch?v=be98TXuVK5E> (accessed on 13 January 2010).

This clip shows a live version of the song "Sat" featuring the singer Miss Platnum. The studio version of this song can be found on their album *Balkan Festival* (posted by PiranhaMusik, 19 October 2009).

24. Marko & Zahir vo Kocani (ORIGINAL SLIMKE):
http://www.youtube.com/watch?v=D0v2nMkoe_c&feature=related (accessed on 15 January 2010).

This clip was taken in October 2009 and shows a playoff between Marko Markovic and another trumpeter. The title of the video suggests this clip was made in Kocani, a town in Eastern Macedonia very close to the city of Vranje and not far from Marko's hometown, Vladičin Han. This area is well known for its *Romi* trumpet playing. This video shows the two trumpeters trying to imitate each other and then add another degree of complexity. The one who imitates the other successfully triumphs over the other should he make a mistake (posted by VranjeTrube, 31 October 2009).

25. Guca Trumpet Festival 2008 Boban Marko Markovic concert Part 1 www.guca.rs:
<http://www.youtube.com/watch?v=bNQn5o8YZLg> (accessed on 15 January 2010).

The Boban I Marko Markovic *Orkestar* playing at Guča in 2008 (posted by gucafestival, 19 July 2009).

26. Suite from Radujevac - Jovan Jovanović Brass Band:

<http://www.youtube.com/watch?v=gq0CkGKIFeM> (accessed on 15 January 2010).

A 1970's field recording of a dance suite of the Vlachs of Eastern Serbia, as it was played by the young people of the village: "arambaoa", "rața", "tri păzeșce" and "uara roată". Field recording (1970s), photo and commentary by Herman C. Vuylsteke (posted by c0gnate, 04 December 2007).

27. Guca 2009 Dejan Petrovic and Ekrem Mamutovic:

http://www.youtube.com/watch?v=U_7DyxhDQIk (accessed on 17 January 2010).

This is a short clip of Dejan Petrovic's *orkestar* showing a clear view of the percussion (posted by Madsnow, 13 August 2009).

28. Guca 2009: <http://www.youtube.com/watch?v=5h-4EiY-plM&NR=1> (accessed on 17 January 2010).

Although the sound quality of this clip is poor, the video does show a clear image of the dress of the performers, in particular of the opanci (Serbian shoes) (posted by Madsnow, 13 August 2009).

29. Dejan Lazarevic 2009 Guca Ponocni koncert ½:

<http://www.youtube.com/watch?v=jKHIFSw9y8Y&feature=related> (accessed on 17 January 2010).

Dejan Lazarevic is one of the current favorites at Guča. This video is taken from one of the evening concerts at the festival in 2009 and demonstrates the influence of jazz and pop music on this genre (posted by stcatlc, 10 August 2009).

30. GUCA 2009-LUDO NEZABORAVNO II DEO-OBORI: <http://www.youtube.com/watch?v=-7b0oyTJ4Bk> (accessed on 17 January 2010).

This shows visitors to Guča dancing the kolo in the background. Notice how they dance in a circle and one person waves a white handkerchief (posted by cedadukic, 10 August 2009).

31. Hofbräuhaus in Munich:

<http://www.youtube.com/watch?v=Kn4aL9te900&feature=related> (accessed on 17 January 2010).

This clip shows the composition of a German beer hall band (posted by achtungjackass, 18 November 2007)

32. Historic Munich Beer Hall and Bands, Bavaria, Germany:

<http://www.youtube.com/watch?v=t80xTHtk28g> (accessed on 17 January 2010).

This clip shows the composition of a German beer hall band (posted by Intrepberkexplorer, 05 February 2008).

33. Guca 2007 – 3 gypsy girls dancing: <http://www.youtube.com/watch?v=oEa-MjbUAOY&feature=related> (accessed on 17 January 2010).

This is another video of three *Romi* girls dancing in the street (posted by Aleksandartzar, 04 September 2007).

34. Guca www.sabortrubaca.com: <http://youtube.com/watch?v=gTcnuYNMTog> (accessed on 22 January 2010).

What is interesting about this clip is the clear view of the masses of people at this midnight concert at Guča in 2006. One can also see Serbian flags being woven in the crowd (posted by kralj120, 17 October 2006).

35. Elvis & Gypsy Groovz *Orkestar* Breathtaking Bellydancers in Guca: Film FlestaMania!: <http://www.youtube.com/watch?v=Zllm5EfNChw> (accessed on 17 January 2010).

This is short documentary of Guča showing people dancing, the various stages at the festival and people enjoying the music (posted by balkanmusiccenter, 10 August 2009).

36. Guca 2009 – Tačme Oro:

<http://www.youtube.com/watch?v=IUzzoYGgVIY&feature=related> (accessed on 17 January 2010).

Revellers at Guca dancing the kolo In the streets (posted by Fuslsaur, 10 August 2009).

37. Sabor trubaca Guca: http://www.youtube.com/watch?v=jxJLN6_Me-c&feature=related (accessed on 22 January 2010).

This clip shows a girl dancing In the street with a Serbian flag (posted by rado999666, 20 October 2007).

38. Гуча, сабор трубача 2006 / Assembly of trumpeters In Guča:
<http://www.youtube.com/watch?v=DBwkGb-Lv2M&feature=related> (accessed on 17 January 2010).

A band surrounds people eating In a restaurant on the side of the street (posted by pretorljanac, 26 February 2007).

39. Marko Hüsnü Senlendirici Kopa:
<http://www.youtube.com/watch?v=7QnOadQE7XU&feature=related> (accessed on 19 January 2010).

This video shows Marko performing live without his father and is a good example of his more improvisatory style. He is playing a piece borrowed from the Turkish clarinet player Hüsnü Senlendirici (posted by StIven017, 17 November 2006).

40. Boban Markovic @ Guca Trubaci Festival:
<http://www.youtube.com/watch?v=LlxP7tclLOU> (accessed on 19 January 2010).

This is a video of Boban Markovic before he became famous. Notice how the band is wearing traditional dress. Although his appearance has changed, his sound is still recognizable (posted by slavicsoulparty, 20 January 2008).

41. Guca 2007 -- 300 Trumpeters: <http://www.youtube.com/watch?v=sERDRQWGBZA> (accessed on 19 January 2010).

“Sa Ovcara I Kablara” is the festival anthem for Guča and is played at the opening of the festival. It begins with a solo trumpeter who is then joined by approximately 300 other trumpeters all wearing traditional Serbian men’s dress (posted by scoopcelebrity, 13 July 2008).

42. SERBIAN TRUMPET FESTIVAL www.sabortrubaca.com:
<http://www.youtube.com/watch?v=DMtRwIDOXvc&feature=related> (accessed on 19 January 2010).

This is a promotional video for the festival showing the crowds, dancing, bands, food and general festivities (posted by kralj120, 22 July 2007).

43. Guca www.sabortrubaca.com: <http://www.youtube.com/watch?v=gTcnuYNMTog> (accessed on 19 January 2010).

The festival has a certain nationalistic element to it and in this video one can see the Serbian flags being waved in the crowds (posted by kralj120, 17 July 2007).