

Folk Music Genres

Bosnian transcript in Latin:

Starogradska muzika i sevdah se razlikuju, postoji distinkcija između to dvoje. Sevdah sam po sebi je dakle tradicionalna pjesma, tradicionalna ljubavna pjesma iako, želio bih da se naši gledatelji ne zbune, sevdah znači ljubav, međutim u sevdahu odnosno sevdalinci kao pjesmi u kojoj se, je li, opjevava ljubav, veoma često se mogu naći i erotske konotacije. To je muzika koja je tradicionalna, dakle, za područje Bosne i Hercegovine, međutim ja lično nisam ljubitelj, je li, te muzike. Starogradska muzika sama po sebi je također nešto što je bliže sevdahu nego popularnoj folk muzici, i u njoj se najčešće tematizira ljubav, i ima te konotacije, je li, erotske, ali, generalno mislim da danas u medijima u Bosni i Hercegovini se ne pridaje dovoljna pažnja kako bi se mladi ljudi edukovali i napravili razliku između turbofolka, folka ovog modernog, starogradske muzike i sevdaha. Tako da, ono, većinom ljudi koji su mladi, koji se upoznaju tek sa narodnom muzikom u nekom širokom, generaliziranom smislu te riječi, oni često zapnu u zamku i recimo poistovjete moderne folk izražaje sa nekim starogradskim ili nekim sevdah izrazima, tako da mislim da mediji, kao i cijeli edukativni sistem u Bosni i Hercegovini trebaju poraditi malo više na edukaciji mladih po pitanju muzičkog izraza u Bosni i Hercegovini.

Bosnian transcript in Cyrillic:

Староградска музика и севдах се разликују, постоји дистинкција између то двоје. Севдах сам по себи је дакле традиционална pjesма, традиционална љубавна pjesма иако, желио бих да се наши гледатељи не збуне, севдах значи љубав, међутим у севдаху односно севдалинци као pjesми у којој се, је ли, опјевава љубав, веома често се могу наћи и еротске конотације. То је музика која је традиционална, дакле, за подручје Босне и Херцеговине, међутим ја лично нисам љубитељ, је ли, те музике. Староградска музика сама по себи је такођер нешто што је ближе севдаху него популарној фолк музици, и у њој се најчешће тематизира љубав, и има те конотације, је ли, еротске, али, генерално мислим да данас у медијима у Босни и Херцеговини се не придаје довољна пажња како би се млади људи едуковали и направили разлику између турбофолка, фолка овог модерног, староградске музике и севдаха. Тако да, оно, већином људи који су млади, који се упознају тек са народном музиком у неком широком, генерализираном смислу те ријечи, они често запну у замку и рецимо поистовјете модерне фолк изражаје са неким староградским или неким севдах изразима, тако да мислим да медији, као и цијели едукативни систем у Босни и Херцеговини требају порадиати мало више на едукацији младих по питању музичког израза у Босни и Херцеговини.

English translation:

*Starogradska*¹ music and *sevdah*² are different; there's a distinction between the two. *Sevdah* is a traditional genre of song, a traditional love song. I would like to make it clear for people watching this: *sevdah* means "love," although one can find erotic themes in *sevdah* or *sevdalinka*. It's a genre of music unique to the area of Bosnia and Herzegovina, but I'm personally not a fan of this genre of music. *Starogradska* music is a genre which is closer to *sevdah* than the popular folk music genres, and it also most often talks about love and has the same erotic themes. I personally think that the media in Bosnia and Herzegovina are not paying enough attention to get the youth educated in order to make a distinction between *turbofolk*³, modern folk⁴, *starogradska* music and *sevdah*. So, when young people encounter folk music in a wider sense, they often fall into the trap of equating the modern folk sound with *starogradska* or *sevdah*. I think that the media, as well as the entire educational system in Bosnia and Herzegovina, have to work more on educating the youth when it comes to music in Bosnia and Herzegovina.

¹ *Starogradska* (lit. trans. "old city music"): an urban traditional folk music genre from Bosnia and Herzegovina, Macedonia and Serbia. The emergence of the *starogradska* music scene is related to the development of the cities and the bourgeoisie under Western influences in Ottoman-occupied Balkan countries during the 19th century. *Starogradska* lyrics are usually about life in the city, its well-known loves and tragedies, prominent citizens, as well as famous revolutionaries.

² *Sevdah* (or *sevdalinka*, Turkish: *sevda*, Arabic: *sawda*, lit. trans. "black" or "bile"; also, "longing for a loved one"): a traditional Bosnian genre of folk music originating in Ottoman-era Bosnia and Herzegovina. *Sevdah* and *sevdah* performers are popular across the ex-Yugoslavia region, especially in Croatia, Serbia, Montenegro and Macedonia. The actual composers of many *sevdah* songs are unknown. In a musical sense, *sevdah* is characterized by a slow or moderate tempo and rich harmony, leaving the listener with a melancholy feeling. *Sevdah* songs are very elaborate, emotionally charged and are traditionally sung with passion and fervor. The combination of Sephardic, European and Turkish elements make this type of music different from all other types of traditional folk music from the Balkans.

³ *Turbofolk*: a hybrid of traditional folk and modern electronic music which became popular in Serbia and neighboring countries in the early 1990s. Although it was thought to be relatively innocuous when it first appeared (it was seen as a form of escapism during the Yugoslav wars of 1991-1995), it is now considered to be a particularly toxic social factor by many sociologists, psychologists and other experts because of its tendency to glorify crime, vulgarity, extreme kitsch, moral corruption and nationalist xenophobia in its lyrics.

⁴ Modern folk (or sometimes, "urban folk") in Bosnia and Herzegovina can be defined as an attempt to expand on the Balkan folk music traditions by using elements of traditional music while addressing contemporary topics. Although the result is often still tasteless and lacking in quality in lyrics and arrangement, modern folk differs from *turbofolk* because it steers clear of the vulgarity and glorification of negative social elements, instead trying to put up a more dignified front.

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