DOI: 10.2298/MUZ1417219R
UDK: 394.3:793.3(497.11)"19"

Contribution of Ljubica and Danica Janković to Establishment of Ethnochoreology in Serbia as an Academic Scholarly Discipline*

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Abstract
The Janković sisters are pioneers of ethnochoreological research in Serbia. Their scholarly methodology is based on intenisve field research and their development of a unique system of dance notation, which enabled them to evolve a system of dance analysis. The year 2014 celebrates multiple anniversaries of Ljubica and Danica Janković, their lives and work, but most importantly, it marks the publication of the first of eight volumes of *Narodne igre*, beginning an eighty year tradition of scholarly investigation of traditional dances in Serbia. The aim of this article is to draw attention to the Janković sisters for their major contribution in developing ethnochoreology in Serbia.

Key words
the Janković sisters, folk dance, ethnochoreology, Serbia

Introduction

Organized, continuous and methodologically grounded research of traditional dances was begun in Serbia by the sisters Ljubica and Danica Janković, marked by the publication of the first of eight volumes of *Narodne igre* [Folk dances] in 1934. Although their numerous scholarly activities were intense and constant since then, Ljubica Janković defined the field of their study thirty years later in 1964, designating it as an independent scientific discipline – ethnochoreology. The analyical-descriptive methodology of choreological investigation of the Janković sisters was based on prearranged and methodologically designed field research, publishing many papers and other public activities in promoting traditional dances from all regions, primarily Serbia and Macedonia; they were highly qualified and well recognized by the wider community of scholars not only in the country but also all around Europe and the USA.

* This study is realized within the project *Muzička i igračka tradicija multietničke i multikulturalne Srbije* [*Music and Dance Tradition of Multiethnic and Multicultural Serbia*], (reg. nr. 177024), financed by the Ministry of Education and Science of the Republic of Serbia.
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The year 2014 is celebrating multiple anniversaries of the Janković sisters' life and work: eighty years since the publication of their first volume (1934), and fifty years since the publication the eighth volume of *Narodne igre* (1964), one hundred twenty years since the birth (1894) and forty years since the death (1974) of Ljubica Janković. Finally, 2014 marks fifty-one years since Ljubica as a dance scholar was proclaimed for a corresponding member (1963) and subsequently at forty years she was proclaimed as a full member (1974) of the Serbian Academy of Sciences and Arts. This official acknowledgment on the highest academic level represents achievement that has been rarely given to any scholar not only from the field of dance research but also from related disciplines, and not only in Serbia but also elsewhere in Europe, regardless of the relative marginality and low visibility which ethnochoreological research still has in the academic world.

Even though the Janković sisters were highly respected in academic circles in the country and they still are extremely influential among choreographers, performers and promoters of the so-called staged folklore,[2] there are very few papers which are devoted to their life and work. Most of them are co-authored articles by their contemporaries and younger colleagues, Milica Ilijin and Olivera Mladenović (Mladenović and Ilijin 1954: 158–160) or as separate necrologies devoted to each of the sisters (Ilijin 1959: 1–3; 1974; 141–144; Mladenović 1974: 135–142). A great admirer and successor of all of the basic conceptual and methodological principles of the Janković sisters, Olivera Vasić also wrote an article devoted to the work of the Janković sisters some thirty years after Ilijin and Mladenović (Vasić 2005:5–16). Olivera Vasić examines the contents of the books *Narodne igre* and gives a critical review of the typology and some of the terminological and analytical solutions of the sisters.

Considering the multiple anniversaries of Ljubica and Danica Janković, the primary focus of this paper is to present to the wider scholarly community once again the major contribution that the Janković sisters had in developing ethnochoreology in Serbia,[3] but

[2] The influence in the sphere of staged folklore and especially folk dance education, which the Janković sisters still have in Serbia, can be noticed in the fact that they have their own profile page on one of the most popular online social networking service, Facebook. This page, designed by a few enthusiasts, has been visited continuously by a steady number of visitors (see more at https://www.facebook.com/pages/Danica-i-Ljubica-Jankovi%C4%87/160235424073?ref=ts&fref=ts).

[3] Thanks to turbulent and unstable historical times in which they lived, scholarly work of the Janković sisters were linked with several states. They started their careers in the Kingdom of Serbs, Croats and Slovenes founded in 1918, which was renamed in Kingdom of Yugoslavia in 1929. After WWII in 1946 this monarchy abolished and the new state, Federal People's Republic of Yugoslavia was founded. Finally, in 1963, the country was renamed again to the Socialist Federal Republic of Yugoslavia.

also to re-evaluate their scientific work in the light of contemporary achievements within the discipline.

The beginnings of dance research in Serbia

The interest for traditional music and dance in Serbia started in the second part of the nineteenth century as in other European countries, with manifestations of the growing nation building processes and romantic interest for rural life. Many professional musicians and various intellectuals who studied music and used musical notations collected and transcribed traditional village songs for the purpose of saving them for the future generations or, more often, for using them in compositions.[4] Since it was difficult to write down traditional dance patterns properly, activities of collecting traditional dances in the nineteenth century were primarily focused toward enumeration of the dance repertoire by distinct ethnographic regions of Serbia with the aim of differentiating their local cultural peculiarities. First ethnographic writings about dance were written by intellectuals and writers interested in folklore and ethnology.[5] As elsewhere in Europe (see more in Giurchescu and Torp 1991: 2), they were focused exclusively on the old peasant, that is, 'folk' dance repertoires as one of the direct manifestations of the 'pure' national culture.

The first attempt in defining the terms and systematizing the broad field of folk games and dances was made by ethnologist Tihomir Đorđević. His article "Srpske narodne igre" ["Serbian folk games"] published in 1907 can be marked as the first conceptually grounded and methodologically based writing about traditional dances in Serbia (Đorđević 1907: 1–89). In the aim of covering all aspects of the so-called spiritual culture of the people [*duhovna kultura naroda*], Đorđević devoted his paper to various forms of human creative kinesthetic expression considering them as manifestations

Within those states, Ljubica and Danica were focused in their research primarily on the territory of Serbia and their collecting activities were undoubtedly nationally oriented. However, they researched a lot also on the territories of Croatia, Bosnia and Herzegovina and, largely, in nowadays Macedonia and they certainly had influence on forming later ethnochoreological research in those countries (see more in Zebec 1996: 95; Opetčeska-Tatarčevska 2008: 37, note 1).

4 About the beginnings of traditional music research and foundation of ethnomusicology in Serbia see more in Marković 1994: 21; 2006: 8.

5 Two writings about traditional dances from the nineteenth century were published as parts of comprehensive ethnographic texts. One is written by the border officer Stanislav Šumarski, in the article "Građa za povijesnicu serbsku" [Materials for the history of the Serbs] (see more in Mladenović 1964: 204–209 and Rakočević 2012: 228–235) and, the other by geographer and ethnographer Milan Đ. Milićević in the books *Kneževina Srbija* [*Principality of Serbia*] and *Kraljevina Srbija* [*Kingdom of Serbia*] (Zečević 1983: 133–134).

of "superfluous, unnecessary energy that appears in the human body" [„suvišna, nepotrebna snaga koja se nalazi u čovečijem organizmu"] (Đorđević 1907: 1). Due to the lack of appropriate terms in village speech and trying to avoid the expression *ples* which during that time connoted dance forms of recent Western origin, which were not inherent for rural practice,[6] Đorđević used the word *igra* (game) as a kind of an umbrella term to cover all forms of playing, gaming and, dancing. In order to distinguish dance from other forms of kinetic activities, Tihomir Đorđević conceived the term 'orske igre' (literally *oro games*).[7] By using the emic term 'oro',[8] which refers directly and exclusively to the chain dances in circular formation, Tihomir Đorđević from the very beginning focused dance research in Serbia into the local rural practice of performing dances in the circle. The object of dance research was thus defined. This ontological orientation of dance research, which excludes 'new' styles and forms of dancing that are of 'foreign' origin, are dominant in Serbia in the next decades. Even though the study "Srpske narodne igre" cannot be considered as the beginning of the continuous and systematized research, it offered a real foundation for the later work of the nieces of Tihomir Đorđević, Ljubica and Danica Janković.

Short biographical notes: life devoted to folk dance research

Ljubica (1894–1974) and Danica (1898–1960) Janković were reared in an intellectual city family in Belgrade. Their father Svetislav worked as a postal clerk and their mother Draginja Draga Janković was a housewife, but she was engaged in writing novels[9] and painting watercolors almost all her life.[10] The family ties with both of the

6 About differentiation between terms *igra* and *ples* in Serbian village speech and traditional dance terminology, see more in Rakočević 2004: 96–98.

7 The other groups are: 'viteške igre' (games of the knights), 'zabavne igre' (games for fun), 'igre duha' (games of the spirit) and 'igre za dobit' (games for profit) (Đorđević 1907: 6).

8 The term 'oro' was used in the nineteenth century and before in the village spoken languages in the areas of the southeastern Balkans (on the territories of today's eastern Serbia, Montenegro and Macedonia) as an expression for chain dances in circular formation. From the mid-twentieth century the expression 'oro' is being repressed by the term 'kolo', which now dominates the whole territory of Serbia (see more in Mladenović 1978: 477–481).

9 Her novel *Deca* [*Children*] was awarded on the competition of Art Department of the Ministry of Education and published as a separate book in 1928 (Mladenović 1974: 135).

10 Some data about members of the Janković's family were collected during my volunteer work in ordering the legacy of Ljubica and Danica Janković, located in the National Library of Serbia. This huge legacy, which also includes Tihomir and Vladimir Đorđević's manuscripts and other diverse inheritance, is currently under elaboration within the ongoing project *Legacy of Ljubica and Danica Janković* which will be finished by the end of 2016.

brothers of Draga Janković, Tihomir and Vladimir Đorđević,[11] were very solid and both of them influenced the intellectual interests of their young nieces and, during all of their lives, helped them in their dance research work with suggestions and comments.[12] The uncles also influenced that during childhood and early adolescence, both of the sisters had additional education along with regular schooling: Ljubica studied violin and piano, and Danica violin, cello and piano; they both learned English and French. Surrounded by intellectuals deeply involved in folklore and ethnography,[13] who actively took part by their professional activities and private life in the processes of building national culture as a part of European and Western traditions, Ljubica and Danica grew up in the atmosphere of fostering national patriotism, emphasizing the importance of education as the highest cultural value and highlighting individual, especially women's intellectual autonomy.

The important segments of the sisters Janković childhood were family gatherings where guests sang, played music and danced various dances but mostly the most popular village dances from Serbia and Macedonia. They learned to dance from their parents who were great dancers but also from other relatives (Mladenović 1974: 138).[14] Olivera Mladenović emphasizes that particularly Danica was an outstanding dancer (Mladenović 1960: 261). This practice of closed home gatherings Ljubica and Danica started again in the late 1933 usually on Sunday afternoons (Mladenović 1974: 138). Those meetings gathered together not only family members [15] and intellectual elite of Belgrade, but also some of the most famous folk dancers from Serbia and Macedonia who tried to transfer their local dance knowl-

[11] Academician Tihomir Đorđević was one of the founders of ethnology and folkloristics in Serbia (his study about folk games and dances is just one of his numerous scientific articles) and Vladimir Đorđević was a composer, one of the founders of the musical pedagogy and one of the first collectors of folk songs in Serbia.

[12] Within the Legacy of Ljubica and Danica Janković there is a lot of correspondence that exudes warmth and kindness between uncles and nieces and which lasts until the death of the uncles. Also, Ljubica expressed publicly her great respect for the work of both of her uncles by publishing several papers about their various cultural activities (for example Janković /Lj./ 1955: 249–258; 1967: 223–236).

[13] Among family members only Stanislav was not published anything, but he wrote an autobiographical narrative full of various ethnographical notes *Bekstvo mog oca iz Turske u Srbiju* [*My father's escape from Turkey to Serbia*] which is kept as a manuscript in the National Library.

[14] Olivera Mladenović points out that it was pleasure to watch how their mother, Draga Janković lead her favorite kolo *đurđevka* (Mladenović 1974: 138). Ljubica's favorite dance was *trojanac* and Danica liked the most some movements in the dance *vranjanka* (Mladenović 1974: 138).

[15] Olivera Mladenović noted that on those Sunday meetings usually Vladimir Đorđević played violin, Danica piano and that "kolo was lead through all rooms" [kolo se vodilo kroz sve odaje] (Mladenović 1974: 138).

edge to others. According to Olivera Mladenović and Milica Ilijin, who knew the sisters very well and even were occasionally guests in their house, this fruitful family and home environment and higher education, generated professional engagement of the sisters in dance research and their life devotion to it (Ilijin 1974: 142; Mladenović 1974: 137).

Both of the Janković sisters initially studied literature at the Faculty of Philosophy in Belgrade. They both were fluent in English and French languages, which they continued to study abroad after graduation. Danica was in London and Oxford from 1922 to 1924 (Ilijin 1959: 171; Mladenović 1960: 260), while Ljubica was in Austria, Germany, England, and France during 1922 and 1923 (Mladenović 1974: 136). After schooling they both got their first jobs as school teachers. In 1920 Ljubica worked in the Fourth Male Gymnasium in Belgrade for a year, and then, from 1921 to 1939 in the Second Female Gymnasium in Belgrade (Mladenović 1974: 136). Danica worked as a school teacher in Tetovo in nowadays Macedonia and in Belgrade from 1924 to 1931. After that, she got a job at the University Library in Belgrade, where she remained until her retirement in 1951 (Mladenović 1960: 260–261).

From the very beginning of their professional careers during the 1920s, both sisters were very active in social life and intellectual work. Ljubica was engaged in theory of literature,[16] especially Slovenian. She published many scholarly papers in this field of study, held many public lectures and even published a book *Iz slovenačke književnosti* [*From Slovenian literature*].[17] Danica worked as a teacher in Macedonia but also started a fruitful career as a translator from English and French. She was committed to translating many theatrical pieces that were on the repertoire of some of the major theaters in Belgrade and Serbia until the end of her life (Ilijin 1959: 171). During this period of their lives an interest for dance was expressed mostly by Ljubica through reviewing some dance performances she watched,[18] writing some articles and giving public lectures about dance.[19]

16 Even as a student she began to collect material about folk novels. An extensive unpublished manuscript titled *Serbian folk novels* is kept in the National Library.

17 This book has had great reviews of experts and was used as a textbook in many high schools all over Serbia. That's why it has two editions: the first in 1928 and the second in 1931 (Mladenović 1974: 136).

18 For example, Olivera Mladenović noted that Ljubica was very impressed by the performance of Mary Wigman she watched in Berlin and that she published a comprehensive article about her in 1925 (Mladenović 1974: 137).

19 In 1926 Ljubica published an article "Igra nekad i sad" and held a keynote lecture at the concert of the school of Maga Magazinović *Srpska igra i pesma kao motiv umetničkog plesa* [*Serbian dance and song as a motive of artistic dance*], which was published in the same year (according to Mladenović 1974: 137).

During the 1930s, however, the sisters completely devoted themselves to the collection, recording and analysis of folk, that is, old peasant dance. In the introduction of the first book *Narodne igre* they wrote that they "chose and described only the old traditional dances from anonymous sources of the people" [birale smo i opisivale samo stare tradicionalne igre sa anonimnog narodnog vrela] and that they excluded dances which are not the "product of the folk traditional art" [igre koje nisu proizvod narodne tradicionalne umetnosti] (Janković and Janković 1934: 4). This attitude of collecting only "the real, raw, not modified and not stylized dance" [prava, sirova, neprerađena i nestilizovana narodna igra] (Janković and Janković 1934: 4) will be one of the basic and the most important principles of their future ethnochoreological work. Those solid and unchanging standpoints about the object of ethnochoreology were strongly promoted several times by Ljubica and Danica Janković (for example Janković and Janković 1934: 1–4; 1937: 11–33; 1951: 5–12). This approach to the collection of old village dances "of the people" was undivided with the processes of consciously establishing national culture and constructing the feeling of national identity and it unambiguously position the scholarly orientation of the Janković sisters in the sphere of European folklore studies of the first decades of the twentieth century (see more in Giurchescu and Torp 1991: 2 and Nahachewsky 2012: 31–32).

The first steps in the direction of scholarly studies of folk dances were made by the older sister, Ljubica. In 1933 she published two methodologically grounded texts about the significance of collecting and fostering traditional dances. These articles, thus far have been hidden from the experts. The first, titled as *O značaju narodnih igara* [*About the significance of folk dances*], is a printed lecture, which Ljubica gave on the occasion of the celebration of St. Sava in Second Female Gymnasium in Belgrade (Janković /Lj./ 1933a). The other is a paper titled "Narodne igre" ["Folk dances"] which was printed first in the magazine *Učitelj* [*The teacher*] and shortly after that also appeared as a separate publication (Janković /Lj./ 1933b). In those two articles from 1933 Ljubica expressed the main ideas about the aim and significance of their future dance research work.[20] In both of these articles she particularly emphasized the cultural, national and social importance of fostering traditional dances in the educational system.

In the beginning of 1934, perhaps inspired and encouraged by her sister's work, Danica also published one ethnographic paper de-

[20] Those ideas will be later incorporated in the texts "Značaj narodnih igara" ["The importance of folk dances"] (Janković and Janković 1934: 1–4) and "Čuvanje naših narodnih igara" ["Safeguarding of our folk dances"] (Janković and Janković 1937: 11–33).

voted to traditional dance "Narodne igre nišavskih sela" ["Folk dances of villages around Niš"] (Janković /D./ 1934: 90–93). During the very same year both of the sisters prepared material for the first book of *Narodne igre* which appeared in the middle of the summer. During the next forty years the sisters published seven more volumes in this series,[21] wrote numerous scholarly articles and held many highly regarded public lectures about dance They also developed continuous correspondence with dance scholars from European countries, USA and Canada.[22] Beside scholarly work, they actively took part in many workshops, especially those organized by Sokol Society[23] during the 1930s.[24]

Their intense and dedicated work was recognized by the intellectuals and official authorities in Serbia, so Ljubica after publishing the third book *Narodne igre* in 1939 was offered a position in the Ethnographical Museum in Belgrade as a dance researcher. In the museum Ljubica organized the Department for Folk Dance and later ran the Department for Folk Spiritual Culture until November 1950 when she retired (Mladenović 1974: 140).

Due to their continuous and respected scholarly work, the sisters received many public acknowledgements even before WWII but especially after it (see more in Mladenović 1974: 140). The highest acknowledgement happened when Ljubica as a dance researcher, was pronounced corresponding in 1963 and, ten years later in 1974, as a regular member of the Serbian Academy of Sciences and Arts (SASA) (Mladenović 1974: 140).

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21 They also prepared the material for the ninth book of *Narodne igre* which includes two articles: "Living creative process of oro tradition" ["Živi stvaralački proces orske tradicije"] and "Some ethnochoreological questions" ["Neka etnokoreološka pitanja"]; and description of folk dances from Macedonia, regions of Marijovo, Veles-Prilep-Bitolj, Poreč and Kičevo. The manuscript of the ninth book is kept in the National Library.

22 Most of their correspondence is kept within the Legacy of Danica and Ljubica Janković in the National Library of Serbia, but also in other libraries, at the first place in the library of the English Folk Dance and Song Society (EFDSS) known as Vaughan Williams Memorial Library (VWML), but also in the archive of the International Council for Traditional Music (personal communication with dance scholars Elsie Dunin and Liz Mellish).

23 The so-called Sokol movement was founded in the Czech Republic in the mid nineteenth century, under the initiative of Miroslav Tyrš. The basic activity of Sokol movement was directed towards the development and practice of various physical exercises. Tyrš's system of education and physical exercise was broadly accepted in Slavic countries and throughout the former Yugoslavia during the first decades of the twentieth century through the foundation of the so-called Sokolska društva [Socol Societies].

24 On some of those workshops during 1935 and 1936 Jelena Dopuđa, a young teacher from Sarajevo, took part. The Janković sisters influenced her to a great measure; she accepted their basic ethnochoreological methods and devoted her self to dance research in later years (see more in Fulanović-Šošić 1982: 1).

Foundation for scholarly work on dance: field research

The collecting of dances by the Janković sisters was based on meticulously planned continuous field research, which they conducted between 1925 and early 1950s. Olivera Mladenović noted that Danica started to collect local dances when she came to Tetovo in 1925 and that she also learned local dances while she was on a summer vacation that year in Vranjska Banja (Mladenović 1960: 261). In the biographical notes made for SASA in early 1960s,[25] Ljubica also marked 1925 as the beginning of their fieldwork. Most of their research trips were organized over the next fifteen years and were mainly funded by the sisters themselves (Mladenović and Ilijin 1954: 159). As far as it is known, immediately after the Second World War in 1946, Ljubica and Danica visited Pančevo and Vršac with assistance of Milica Ilijin (Janković and Janković 1949: 404–405). In early 1950s, according to the information about the origin of photos they made in this period and recording data given at the end of the seventh and eighth books (Janković and Janković 1952: 243–245; 1964: 307–310), their collecting activities were focused on getting information primarily at various folk dance and music festivals,[26] but also in recording sessions organized in their own house in Belgrade. They were already in the later years of life and their field trip activities then gradually ceased.

Thanks to their intellectual acumen, the Janković sisters from the very beginning of their dance research realized the importance of establishing an appropriate system and of developing methods of fieldwork, which should be potentially used by ethnographers, but also other people interested in traditional culture and dance. According to their attitudes, dance collectors in the field should look first and primarily for "the older best folk dancers" ["stare najbolje narodne igrače"] and should concentrate mostly on recording dance traditions from the past (Janković and Janković 1952: 10).

Essentially based on the comprehensive interviews about dances from the certain geographical region, their field research methodology also included visual observation, verbal description of particu-

25 This manuscript is kept in the National Library.

26 Within the Legacy of Ljubica and Danica Janković there are preserved numerous printed programs, accompanying texts and newspaper articles about many festivals of folk dances, which they followed in those years. One of the biggest festivals which occupied the attention of both of the sisters in a great measure was the so-called First Festival of Songs and Dances of the People of Yugoslavia [Prvi festival pesme i plesa naroda Jugoslavije]. This festival was organized in Opatija (Croatia) on September 1951 as an event associated to the Fourth conference of International Folk Music Council, which was held in Yugoslavia that year.

lar dances and photo recording.[27] They discussed all of those methods in the article "Work in the field" ["Rad na terenu"] which is published in the seventh book *Narodne igre* in 1952 (Janković and Janković 1952: 6–20). However, even from the time when she started working at the Ethnographic Museum, Ljubica also developed a detailed questionnaire about traditional dances which is published in 1940 (*Uputstvo za prikupljanje građe o narodnim igrama*).[28] This manual is dedicated for all those who can collect material on traditional dance. The questions are organized within seven groups. Since this questionnaire is not so known among scholars and that it directly reflects the breadth and complexity of issues that Ljubica launched within the interview as her main field research method I will quote them. The groups of questions are: 1. Folk dances and folk dancers [Narodne igre i narodni igrači]; 2. Folk songs for dances and folk poets [Narodne pesme za igre i narodni pesnici]; 3. Folk music, folk singers and players for dances [Narodna muzika, narodni pevači i svirači za igre]; 4. Folk customs which accompany folk dance, dance songs and music [Narodni običaji koji prate narodnu igru, pesmu i muziku za igru]; 5. Folk legends about folk dances, songs and music; folk legends about folk dancers, poets, singers and players [Narodno predanje o narodnim igrama, pesmama i muzici; narodno predanje o narodnim igračima, pesnicima, pevačima i sviračima]; 6. Revival, fostering and spreading non-stylized dances and everything that has to do with them [Oživljavanje, negovanje i širenje nestilizovanih igara i svega sto je u vezi sa njima]; and, 7. Collecting, recording and researching of folk dances, singing, musical instrumental melodies and dance customs [Sakupljanje, beleženje i proučavanje narodnih igara, pesama, muzičkih instrumentalnih melodija i običaja za igre] (Ibid: 8). While working in the museum, Ljubica wanted to collect data for comprehensive folk dance and music "Terminology-encyclopedic dictionary" ["Terminološko-enciklopedijski rečnik"] (Mladenović 1974: 140). Unfortunately she did not succeed in that.[29]

Beside interviews, one of the basic field research methods of the Janković sisters was a visual observation of dance demonstrations or performances, and making verbal descriptions (notations) of

[27] Photo material as important and permanent additional part of their books appears from the fourth book. A rich photo material from their field research trips is kept within their Legacy in National Library.

[28] This published questionaire is not signed nor does it disclose the name of who prepared it. However, it is clear that Ljubica could be the only author of it, what is also mentioned by Olivera Mladenović (Mladenović 1974: 140).

[29] The material which Ljubica gathered as a museum researcher, the Ethnographic Museum gave to the Institute of Musicology of Serbian Academy of Sciences and Arts. As far as it is known that material is processed, and is not yet available to the public (see more in the study written by M. Dumnić and D. Lajić Mihajlović in the present journal).

particular dances. It seems that they notated dances mostly on the spot because they emphasized several times in various articles that one of the main advantages of their notation system is its simplicity (for example see Janković and Janković 1952: 17). It seems also that Danica, who notated melodic lines of the dances, did it on the spot.[30] Although they emphasized the importance of filming and audio recording for dance research and they even elucidate some of the recording technics, and discussed advantages of analysis of delayed audio tracks and films (1952: 17–20), they did not make audio recordings nor films in the field. The Legacy of Ljubica and Danica Janković kept in the National Library includes only rich photo documentation. The reason for that most probably is that they did not have equipment for making their own recordings.[31]

Openness to change and continuous scholarly deliberation of methods of field research that reflects Ljubica's intellectual potential can be noticed within the articles "Some ethnochoreological questions" ["Neka etnokoreološka pitanja"], which she wrote for the ninth book of *Narodne igre* in 1966.[32] In this article she emphasized the importance of "own performance and participation" [sopstveno izvođenje i učestvovanje] of the researcher himelf. By those thoughts which she explored more in the text, Ljubica widened the epistemological basis of ethnochoreological research and anticipated the participant observation as one of the important methods of dance field work (see more for example in Sklar 2000: 75; Bakka and Karoblis 2010: 180–181). Those ideas appear in European scholarly tradition during 1970s for the first time (Giurchescu and Torp 1991: 4), so it could be said that Ljubica, despite her old age, followed the latest developments within the discipline.

30 Only the first book (Janković and Janković 1934) does not have accompanied melodic lines of the dances. Danica Janković published them in a separate publication several years after the first book was published (Janković and Janković 1937).

31 The lack of making sound recordings of the Janković sisters is relatively strange if we know that the first archival centre for collecting of folk tunes was founded by Kosta Manojlović in the Ethnographic Museum in Belgrade in 1923 (Jovanović and Jakovljević 2008: 2); their disciple and follower, ethnochoreologist Milica Ilijin, who organized their field research in Pančevo and Vršac in 1946, made for the Institute for Musicology of SASA a total of 1124 sound recordings in Boka Kotorska (Montenegro) and various regions of Serbia between 1951 and 1957 by using a wire recorder (Jovanović and Jakovljević 2008: 3). This deficiency can be explained by the fact that Ljubica started to work in the Museum just before the war and that she was retired already in 1950, so unfortunately she did not manage to use institutional support for making sound and video recordings.

32 This manuscript is kept in the National Library.

The system of dance notation and analytical approach to dance

The basic attitude that old village dances should be recorded and preserved before their disappearance probably generated the initial reason why the Janković sisters started to research dance. For that purpose, Ljubica began to learn Labanotation in the beginning of the 1930s but very soon she found it inadequate. She strongly believed that Labanotation cannot be adjusted for Serbian and Balkan dances because of the specific relationship between dance and dance music which appear in some dances, namely *vranjanka* and which she termed as the 'Balkan phenomenon' (Janković /LJ./ 1975: 31). Therefore she withdrew from Labanotation very soon and together with her sister started to develop their unique system of dance notation in the first four of their books (Janković and Janković 1934, 1937, 1939, 1947). They tried to develop a system which, according to Ljubica's words "should be both accurate and simple, readily accessible and easy to apply, and suitable for specific scientific research and for broad cultural and educational needs" (Janković /Lj./ 1975: 32).

According to their system each dance notation consists of 'the pattern' (obrazac) and 'the analysis' (analiza) parts. 'The pattern' is a verbal outline of basic movements and directions which appear in the dance. 'The analysis' consists of precise verbal descriptions supplemented with some graphical symbols all of which are ordered according to rhythmical measures of the dance (Figure 1).[33] Undoubtedly the basic graphical symbols from this system are developed according to direction symbols from Labanotation (cf. Figures 2 and 3): while in Labanotation there are direction signs (Knust 1997: 7), in Janković's system graphical signs are circle with a dot and, arrows (Janković and Janković 1934: 8). Even though they created and defined more than fifty possible combinations of basic signs (see more in Janković and Janković 1934: 8; 1937: 8; 1938: 10–12; 1948: 6), they did not use them, but based almost all of their notations on a few main symbols.

[33] The possible discrepancy between dance and musical rhythmic phrases which occur in some of the traditional dances from the Balkans is the reason why the Janković sisters abandoned Labanotation. In their own notation system they notated movements according to rhythmical measures of the dance. They treated music as an additional component, so they separated musical notations from dance and gave them in separate chapters of their books.

In the purpose of precise and condensed verbal descriptions of the dance movements (which in Serbia and the Balkans are based primarily on the transfer of weight by the feet), they developed a specific notation terminology by which basic steps and step motives are defined.[34] In the first four of their books they gave around twenty verbal definitions. Within the individual notation those simplified verbal definitions and descriptions of the basic steps supplemented with particular graphical signs successively follow one another not only in terms of dance measures, but also their rhythmical durations, that is, basic rhythmical beats of the movements. This organization of verbal descriptions and graphical signs enabled relative preciseness in movement notation and also opened the possibility for their structural, that is, segmented analytical considerations. That is why the Janković sisters believed that their notation is 'mathematically' based (Janković /Lj./ 1975: 32) and that is the most accurate system of notation of folk dances from the Balkans.[35]

Even though this system could be considered as too simple and insufficient for minute and accurate recording the fine details of movements, such as knee or foot movements that actually define the style of performance, nor can it provide a precise noting of rhythm and rhythmic variations in dance, thanks to its readability the Janković's dance notation system still finds wide applicability among many choreographers who work with folk dance ensembles. Dance notations from all eignt books of *Narodne igre* are continually in use in staged folk dance production all over Serbia.[36]

[34] For example they defined step as "every movement in the space" [svako pomicanje u prostoru] (Janković and Janković 1934: 8), "simple step" as "each stepping when walking or strolling" [svako koračanje pri hodu ili šetnji] (Janković and Janković 1934: 8), "step without drawing near" [korak bez privlačenja] (Janković and Janković 1934: 8) etc.

[35] In her last will which was written in 1971 and which is kept in the National Library, Ljubica literally prohibits translating their dance notations into Laban and other dance notation systems (Janković /Lj./ 1971: 8)

[36] One of the famous choreographies of folk dance (for the term and concept of choreography of folk dance see more in Bajić-Stoiljković 2012: 95) made according to Janković's dance notations from the second book of *Narodne igre* is "Kalač, Igre iz Prizrena" [Kalač, Dances from Prizren]. This choreography is made by choreographer Olga Skovran and musical arranger Božidar Trudić for the National Ensemble of folk song and dances "Kolo" in 1948 and it is still on the official repertoire of this ensemble.

7. Ајде, сунце зађе

Такт $\frac{3}{4}$

Косовска Митровица, Вучитрн

Образац

2 корака удесно, и то први са привлачењем леве ноге иза десне, други са избацивањем леве ноге напред-удесно у ваздух (мушки начин), или са привлачењем леве ноге уз десну (женски начин).

1 корак левом ногом улево са избацивањем десне ноге напред-улево у ваздух (мушки начин), или са привлачењем десне ноге уз леву (женски начин).

Напомена. — Игра се са поклецивањем при сваком кораку. Играчи се држе за рамена, и то само мушкарци између себе и жене између себе, а кад су измешани, држе се за руке.

Такт мелодије:

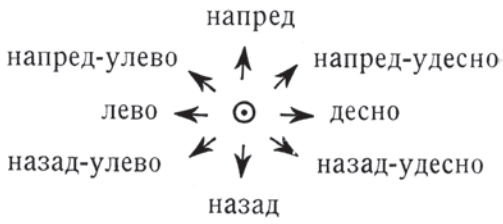
Анализа

I	→	Ајде,	1 — Десна нога један корак удесно; чим прими ослонац, она мало поклецне.
	↘	сун-	2 — Лева нога привуче се иза десне, али је ослонац још на десној нози.
	⊙	це	3 — Тежина тела се пренесе на леву ногу која одмах мало поклецне; десна нога припрема се за корак удесно.
II	↗ →	за-	1 — Десна нога један корак удесно; чим прими ослонац, она мало поклецне. Истовремено мушкарци избаце леву ногу напред-удесно у ваздух, а жене је привуку уз десну.
		а-	2 — Ноге задржавају исти положај.
		а-	3 — Ноге задржавају исти положај.
III	↖ ↙	ђе-	1 — Лева нога један корак улево; чим прими ослонац, она мало поклецне. Истовремено мушкарци избаце десну ногу напред-улево у ваздух, а жене је привуку уз леву.
		е-	2 — Ноге задржавају исти положај.
		е	3 — Ноге задржавају исти положај.

Figure 1. Notation of the dance *Ajde, sunce zađe* (Janković 1937: 57).

IV ЗНАЦИ, ТЕРМИНОЛОГИЈА. — 1) Правци кретања у простору:

а) ⊙ у месту, било тупкање, цупкање или мировање.
б) → десно
в) ← лево
г) ↑ напред
д) ↓ назад
ђ) ↗ напред-удесно
е) ↖ напред-улево
ж) ↘ назад-удесно
з) ↙ назад-улево



и) ⊙↙ на левој нози ослонац, десна се забацује назад-улево
ј) ↑→ десна нога удесно, лева се избацује напред-удесно
к) ↗⊙ на десној нози ослонац, лева се избацује напред-удесно
л) лева нога се привуче у ваздуху десној нози, па пошто начини благ лук, пренесе се, у ваздуху, у положај испред десне ноге.
љ) ⊙↰ десна нога се привуче у ваздуху левој нози, па пошто начини благ лук, пренесе се, у ваздуху, у положај испред леве ноге.
м) ◎ на левој нози ослонац, десна се кружно креће око ње, у ваздуху.

Напомена. — Ако се ови знаци налазе ***у загради***, значи да се изводи мали корак (корачић) у томе правцу (→), (←), (↑), (↓), итд.

Постоје још многе могућности комбиновања ових основних знакова. Овде су дати најчешћи случајеви.

Figure 2. Znaci i terminologija [Signs and terminology] (Janković 1934: 8)

B

Direction Signs
Die Richtungszeichen
Les signes de direction

F = forward	V = vor	Av = en avant
B = backward	Z = zurück	Arr = en arrière
R = to the right	R = rechts	Dr = à droite
L = to the left	L = links	G = à gauche
H = high	H = hoch	H = en haut
D = deep	T = tief	B = en bas
Pl = in place	Pl = am Platz	Pl = en place

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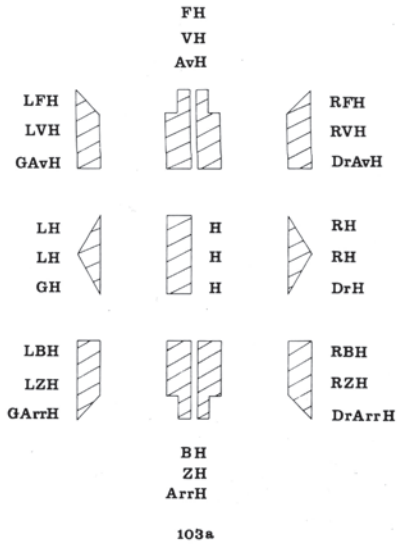

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Figure 3. Direction signs (Knust 1997: 7)

One of the main preoccupations of the Janković's sisters analytical research was defining "the role of the model in ethnochoreology" (Janković /Lj./ 1975: 33). The first article devoted to this theoretical issue "Tipovi naših narodnih igara" ["Types of our folk dances"] was published in the fifth book of *Narodne igre* in 1949 (Janković and Janković 1949: 45–50). There, according to the 'choreographical pattern' [koreografski obrazac] (1949: 45), Ljubica and Danica verbally define some twenty main dance types systematising them within two groups: symmetrical and asymmetrical types (1949: 45). In later years Ljubica develops those abstract theoretical considerations about dance models indicating their broad potential for discussing dances comparatively, with their history, dissemination and mutual influences. In one of her last printed articles, "Kompleksne metode etnokoreologije" ["Complex methods of ethnochoreology"], Ljubica succinctly and concisely summarizes all of terminological and conceptual definitions and scientific methods of ethnochoreology, stressing the necessity of typologization of folk dances (Janković /Lj./ 1974: 216). As far as it is known, the Janković sisters were not under the direct influence of other methods of dance analysis, nor were they familiar with the work of dance scholars from 1950s and 1960s who also were occupied with defining dance models (see for example Martin and Pesovár 1961: 1–41; 1963: 295–332; IFMC 1974: 115–135). However, their approach to dance structures fits the so-called European choreological scholarly tradition of that period (see more in Giurchescu and Torp 1991: 4). Theoretical considerations about dance models of the Janković sisters influence in a great measure some of the later ethnochoreologists in Serbia, especially Olivera Vasić. Even though she used Labanotation of particular dances as the main material for comparison, almost fifty years after the Janković sisters Olivera Vasić will again, according to very similar criteria, focus on presenting the most typical, that is, invariant dance patterns of the particular geographical areas of Serbia (Vasić 2002: 156–177; 2011: 106–178).

Beside models, one of the important analytical concerns of the Janković sisters was defining the dance formation,[37] or as they named it "dance shape" [oblik igre] (Janković and Janković 1949: 5-44). They define it as "an outer aspect in which the dance occurs" [spoljašnji vid u kojem se igra javlja] (1949: 5), offer a classification of its diverse manifestations and theoretically consider its semantics depending on different historical stratums (1949: 5–10). In the aim of precise structural visualization of various formations, they deliberate

[37] Here I am using the concept of dance formation according to Anca Giurchescu and Sunni Bloland by which it covers all aspects of "arrangement in space" of the dancers (Giurchescu and Bloland 1995: 84).

a special way of graphical presentation of their many heterogenous occurances (Figure 4) (1949: 11–44).[38] All mentioned terminological, theoretical and graphical deliberations of dance formations of the Janković sisters will be used in the next fifty years in Serbia by all of their followers, especially Olivera Mladenović whose main theoretical study is focused on the phenomenon of *kolo* dances (Mladenović 1973).

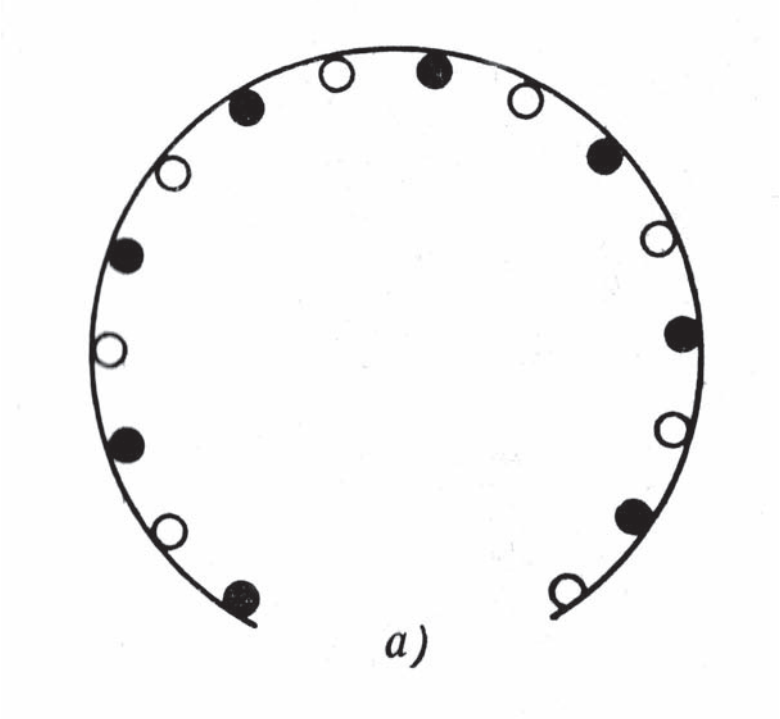

Figure 4. Otvoreno mešovito kolo sa podjednakim brojem igrača i igračica [Open mixed kolo with equal number of male and female dancers] (Janković 1949: 27)

From the very beginning of their work, the Janković sisters were occupied by relationships between kinetical and musical components of the dance, esspecially in the cases when the lengths of the kynetical and musical sections are not congruent.[39] Even though Danica was the first who noticed this phenomenon and tried to explain and define it by graphs and mathematical formulas,[40] actually Ljubica

[38] The way of presenting female and male dancers are obviously influenced by signs from Labanotation.

[39] According to Ljubica's memory they notice this phenomenon and became fascinated by it during the very first of their field research in Vranjska Banja in 1925 (Janković / Lj./ 1968: 5).

[40] In the Preface of the book devoted to this phenomenon and published in 1968,

published an article devoted to it after her sister's death (Janković / Lj./ 1968) and later named it as the 'Balkan phenomenon' (Janković /Lj./ 1975: 31). Both sisters believed that, in spite of the discrepancy between movements and music which appear in many Balkan dances, this phenomenon is fundamentally rhythnically based and that during performace, movement and sound should not be treated separately, but that dance should be perceived and observed as a whole. However, they did not apply those general theoretical considerations in their dance analysis, most probably because their dance notation system was not designed for comparative observation of dance and music. Perhaps that was also the reason why those ideas have not directly influenced their followers. Still, they appear again in ethnochoreology in Serbia more than fifty years later. The fundamental starting point of my doctoral thesis is the concept of dance as an inseparable, syncretic unity of dance movement and dance music, and that during the performance they are interlinked making a unified whole of a dance (Rakočević 2011: 56).[41] Despite of different methodological procedures of ethnochoreological analysis, this concept is basically congruous to general ideas about dance of the Janković sisters.

Ethnographic and other theoretical articles

Besides their collecting activities and structural analysis, Ljubica and Danica were very much involved in dance ethnography. In each of their books, except the first one (Janković and Janković 1934),[42] there are ethnographic descriptions of dance traditions of various geographical regions. They named those book chapters as "Special parts" [sing. "Poseban deo"] considering them as separate and important segments of the content. The second book is devoted to the dance traditions of Kosovo, Prizren and its surroundings, and Metohija (Janković and Janković 1937: 34–49); the third book to regions of nowadays Macedonia (Skoplje and its wide surronundings, Tetovo, Gostivar, Kumanovo, Skopska Crna Gora and Blatija) (Janković and Janković 1939: 44–231); the fourth also to regions from Macedonia (area of Mijaci, Debar, Ohrid, Đevđelija) (Janković and Janković 1948: 19–214); the fifth to regions from Vojvodina, and to

Ljubica points out that Danica was particularly interested in this phenomenon and that she made over two hundred charts with calculations (Janković /Lj./ 1968: Forward). Those manuscripts are kept in the National Library.

41 My basic intention within this study was to develop an appropriate methodology for comparative analysis of dance and dance music which would enable me to understand what is precisely going on within particular performances of traditional dances of the Serbs from Banat (Rakočević 2011).

42 The first book *Narodne igre* consists of one hundred notations of dances from all over Serbia and nowadays Macedonia.

Nišava (Janković and Janković 1949: 77–344);[43] the sixth to regions in east Kosovo (Gnjilane), and Vranje (Janković and Janković 1951: 47–170); the seventh to various regions of Serbia, Bosnia, Herzegovina and Dalmacia (Janković and Janković 1952: 37–199); and, the eighth to "Serbian dances from Dubica and Jasenovac" (Janković and Janković 1964: 14–45),[44] and various geographical areas in Serbia (Kolubara, Ljig, Užice, Čačak, Kosmaj, and Korman) (Janković and Janković 1964: 46–243). Depending on regional varieties of each of those dance traditions, those ethnographic texts are structured and organized differently. Nevertheless, the constant concern of the Janković sisters was to give general descriptions of dance events in some region, information about music instruments and musicians who play for dancing, and to verbally appoint to some specifities such are common gender relations and/or style of dance performances. The stucture of their ethnographic narrative about traditional dance undoubtedly affected the work of all their followers (for example see Ilijin and Mladenović 1962: 165– 217; Vasić 1991).

Although the Janković sisters were obviously very cautious in defining ritual dances because they were aware of the change of their semantics and ritual flow, they devoted one whole separate book to this intriguing ethnochoreological issue (Janković 1957). They named ritual dance material which they discussed as "surviving remnants of oro rituals" [preživeli ostaci orskih obreda] (Janković and Janković 1957: 3), and in accordance with the trends in European folkloristics and ethnochoreology of the first part of the twentieth century (see more in Kaeppler 2001: 363; Nahachewsky 2012: 32) discussed their various forms and semantics in general diachronical perspective, for which they believed is universal. Their basic attitudes about evolutionary forms of ritual dances will influence some of their followers, especially Sobodan Zečević (2008: 61–211) and Olivera Vasić (2004).

In all of their books, but also in separate publications, Ljubica and Danica published a multitude of methodologically designed theoretical papers on very disparate topics. They exposed in them original and argumentative attitudes about various aspects of dance tradition. Let me mention the most important articles which have a large impact on later researchers. In the paper "Čuvanje naših narodnih igara" ["Preservation of our folk dances"], they proposed general preservation of folk dances through activities of various public societies and associations and point to the importance of their inclu-

[43] Witnin the chapter devoted to traditional dances from Vojvodina, the Janković sisters for the first time focuses separately to dances of particular ethnic groups, in this case Slovaks and Banat Bulgarians (Janković and Janković 1949: 205–250).
[44] Dunica and Jasenovac are in Croatia.

sion in the education system (Janković and Janković 1937: 11–33). By proposing a curriculum of a teaching process of folk dances by school grades, the Janković sisters set the basis of methods of teaching folk dances in Serbia and opened the field of their institutional education which has not been theoretically explored in Serbia even to the present day. Although they are primarily focused on the role of the woman in folk dance tradition of different geographical regions, in the paper "Žena u našim narodnim igrama" ["Woman in our folk dances"] the Janković sisters by meticulous comparative comments begin consideration of gender relations in traditional Serbian culture (Janković and Janković 1948: 6–17). This article will influence in a great measure later work on this subject of Olivera Vasić (cf. Vasić 2004: 166–119). Among their theoretical articles perhaps methodologically the most elaborated are the papers "Stilovi naših narodnih igara" ["Styles of our folk dances"] (Janković and Janković 1949: 53–63) and "Stilovi i tehnike srpskih tradicionalnih igrača" [Styles and techniques of Serbian traditional dancers] (Janković and Janković 1953: 583–587) which are devoted to defining and exploring the elusive field of dance style. Their terminological solutions in verbal descriptions of various regional dance styles have been accepted by almost all later researchers (for example Vasić 2001: 12–13). In the paper "Postavljanje i režija narodnih igara" ["Setting up and directing folk dances"] (Janković and Janković 1949: 63–75) the sisters also initiated a new topic in the field of stage presentation of folk dances, which has only recently been restored in ethnochoreology in Serbia (Bajić-Stoiljković 2012: 95–103). At last, but not the least, let us mention one more paper. It is the article "Narodno dirigovanje" ["Folk conducting"] in which Ljubica and Danica disscused regional characteristics of the relationship between kinetical and musical components of the dance (Janković and Janković 1964: 9–13). Those issues will be raised again in ethnochoreology in Serbia more than fifty years later (Rakočević 2011: 273–274, 277).

Final thoughts: endowment for future research

Ljubica and Danica Janković undoubtedly initiated planned research of traditional dances in Serbia, which has scholarly continuity up to the present day. They based their general knowledge about dance through various field research methods, which they constantly developed. The system of dance notation which they carefully designed allowed them not only recording of many individual dances, but also evolving an original and succinct scholarly thought. It is characterized by conciseness, consistency and continuous development of the analytical procedures and persistent deliberation of the-

oretical elaborations. Such developed and complex methodology of dance research and argumentative theory formed independent scholarly discipline, which they by themselves named as ethnochoreology. Because of all that, Ljubica and Danica Janković were considered as unquestioned authorities in the field of dance research in Serbia for decades.

Considering the fact that their work was accepted by intellectuals and was recognized as valuable within the highest official Serbian academic circles, the dance research of all of their followers Milica Ilijin, Olivera Mladenović, Slobodan Zečević and Olivera Vasić was tied to state institutions [45] and was designated as an autonomous scholarly work within the social sciences. Marking the multiple anniversaries of the life and work of Ljubica and Danica Janković, this paper presents the huge contribution that they had in founding and developing ethnochoreology in Serbia, but also in opening many exciting possibilities of its further development.

Acknowledgements

During work on this paper I continuously assisted in arranging the material from the Legacy of Ljubica and Danica Janković in the National Library of Serbia. This time I would like to thank colleagues from the Special Collection Department, Velibor Prelić, Maša Miloradović and Mr. Ivan Obradović led by the head Dr. Olivera Stefanović, who made this patient and meticulous work easier with good energy, positive attitudes and attentive assistance. During writing the paper I also had intense communication with dance scholars Elsie Ivančić Dunin and Liz Mellish with whom I exchanged information about the huge correspondence between Ljubica and Danica Janković and some scholars from the USA and Great Britain. Conversations with those two outstanding and dedicated dance scholars (we exchanged a lot of long mails, but I also communicated with Liz via Skype occasionally) meant to me a lot, inspired me and gave me more energy to work. At last, but not the least, I want to thank my colleague Dr. Jelena Jovanović from the Institute for Musicology of Serbian Academy and Science for her scholarly concern for marking Ljubica and Danica Janković's anniversary in a worthy manner and therefore tracing history of dance research in Serbia.

45 Milica Ilijin worked at Musicological Institute of Serbian Academy of Science, Olivera Mladenović at Ethnographic Institute of Serbian Academy of Science, Slobodan Zečević at Ethnographic Museum and Olivera Vasić in Ethnographic Museum and Faculty of Music in Belgrade. All of those institutions are founded and sponsored by the state.

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Селена Ракочевић

ДОПРИНОС ЉУБИЦЕ И ДАНИЦЕ ЈАНКОВИЋ УСТАНОВЉЕЊУ ЕТНОКОРЕОЛОГИЈЕ У СРБИЈИ КАО АКАДЕМСКЕ НАУЧНЕ ДИСЦИПЛИНЕ

(Резиме)

Интересовање за истраживање традиционалног плеса у Србији може се запазити у различитим етнографским изворима од друге половине XIX века. Међутим, организовано и научно утемељено проучавање плеса од стране сестара Љубице и Данице Јанковић обележава 1934. година, када је објављена

прва од њихових осам књига *Народних игара*. Сестре Јанковић су на тај начин постале пионири етнокореолошког истраживања у Србији. Њихова научничка активност укључила је развој аналитичко-дескриптивног метода кореолошког испитивања, заснованог на интензивном теренском истраживању; објавиле су велики број радова и биле укључене у многе јавне активности које су промовисале традиционалне плесове из многих крајева, првенствено из Србије и Македоније. Биле су високо уважене и препознате од стране шире научне заједнице не само у Србији већ и у многим земљама Европе и Сједињених Америчких Држава.

Године 2014. прославља се вишеструки јубилеј: осамдесет година од објављивања прве књиге *Народних игара* (1934), педесет година од публиковања осме књиге *Народних игара* (1964), сто година од рођења (1894) и четрдесет година од упокојења (1974) Љубице Јанковић и, најзад, четрдесет година откако је Љубица, као плесни истраживач, постала редовни члан Српске академије наука и уметности.

Примарни циљ ове студије је да широј научној заједници представи сестре Јанковић као најзначајније личности за развој етнокореологије у Србији, али и да преиспита њихов научни рад у светлости савремених достигнућа у оквиру дисциплине.

Submitted February 3, 2014
Accepted for publication April 17, 2014
Original scientific paper