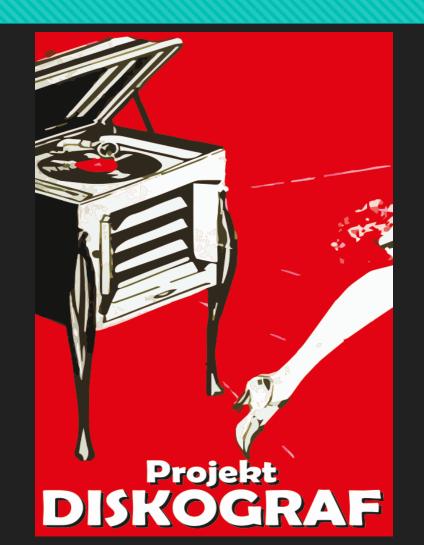
Production of foreign popular music in the post-war Yugoslavia

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The record industry in Croatia from 1927 to the end of the 1950s

- Focus on 78rpm shellac period records
- Three companies in three eras
- broader context of music industry within the Yugoslavian realm
- document and reconstruct the music repertoires, authors, performers and producers
- processes of selection and representation
- o implications for music and social life



Foreign popular music produced in Jugoton record factory in 1940s and 1950s

- three aspects:
- 1. cultural politics of post-war Yugoslavia
- 2. specificities of translating popular music
- 3. examples of early rock'n'roll within the early Jugoton production

Cultural-political context of FPR Yugoslavia

- The educational role of music
- 1948 Tito/Stalin split
- Between the blocs
- Reflection of the "third way" politics in popular culture
- Dean Vuletic: the Yugoslavian soft-power reputation in the Eastern bloc (and wider) relied largely on popular music and culture
- So-called zabavna glazba (etnertainment music) was based on imitation and adjustment of Western popular music
- Production and appropriation of foreign popular music, aside from Angloamerican, before the 1960s, drew from a larger pool of alternative cultural influences: Italian, French, Austrian/German, Mexican, Greek..

Early Jugoton popular music production

Jugoton record factory (1947-1991)

Source: Jugoton catalogue from 1953, Narodna biblioteka Srbije

VEDRA, ZABAVNA I PLESNA MUZIKA

- B-6036 LAGANI VALCER Myka Polo
 DIANA Lagani valcer Myka Polo —
 Trio: N. Sveško, S. Radonić i B. Novak uz zabavni orkestar »K. Koči«
- B-6037 ZIM ZUM PČELA ZUJI Lagani fox M. Biro JEKA — N. Grčević — Trio: N. Sveško, S. Radonić i B. Novak uz zabavni orkestar »K.
- B-6044 TI NI NE SLUTIŠ Tango Lj. Kuntarić KAD ZVJEZDICE MALE — Tango slow — Z. Šebetić — I. Robić i ženski trio: N. Sveško, N. Pavešić-Vanjek i B. Novak uz zabavni orkestar »K. Koči«
- B-6049 SJEĆAŠ LI SE Lagani fox M. Johann VEČER — Slow-fox — Z. Černjul — I. Robić uz plesni orkestar Radio Zagreba — Dirigent: Z. Černjul
- C-6050 MLADOST I RITAM Brzi fox N. Grčević Ivo Robić uz plesni orkestar »JUGOTON«

 LAGANI VALCER M. Gavrilović Plesni orkestar Radio Zagreba Dirigent: Z. Černjul

- B-6055 SLOVENSKI DOM Koračnica R. Hrovat — Svira R. Hrovat na harmonici VESELJE NA GORENSKEM — Valcer — R. Hrovat na harmonici
- B-6056 ALENKA Polka N. Smolinski LJUBLJANSKI NOGOMET — Galop — R. Hrovat na harmonici
- B-6057 POLKA MAZURKA A. Jakl VESELI HARMONIKAŠ — Intermezzo — Žunderl S. — R. Hrovat na harmonici
- B-6064 ZALJUBLJENI VRAPCI Polka R. Hrovat DRAGE USPOMENE — Valcer — R. Hrovat R. Hrovat na harmonici
- B-6065 KJER NARCISE CVETO Valcer J. Gregorc

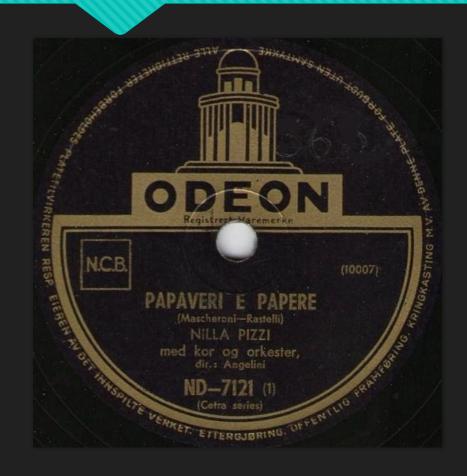
 KODROLAŠČEK Polka J. Gregorc R.

 Hrovat na harmonici
- B-6066 SKOZ VAS Koračnica Parma V. KMEČKI VALČEK — Žunderl St. — R. Hrovat na harmonici
- B-6072 MOSTAR Koračnica Čačkez S.

 POD ČUPRIJOM Koračnica Čačkez S. —
 Zabavni orkestar Radio Zagreba Dirigent:
 Kalman Koči
- B-6073 JESEN Lagani valcer Ujhelyi Šanji MALO MOJE SELO — Štefanini-Bradić — Savka Radonić-Audi uz zabavni orkestar Radio Zagreba — Dirigent: Kalman Koči
- B-6074 TANGO Pomykalo Josip LAGANI VALCER — Pomykalo Josip — Zabavni orkestar Radio Zagreba — Dirigent: K. Koči

12

Translated popular songs

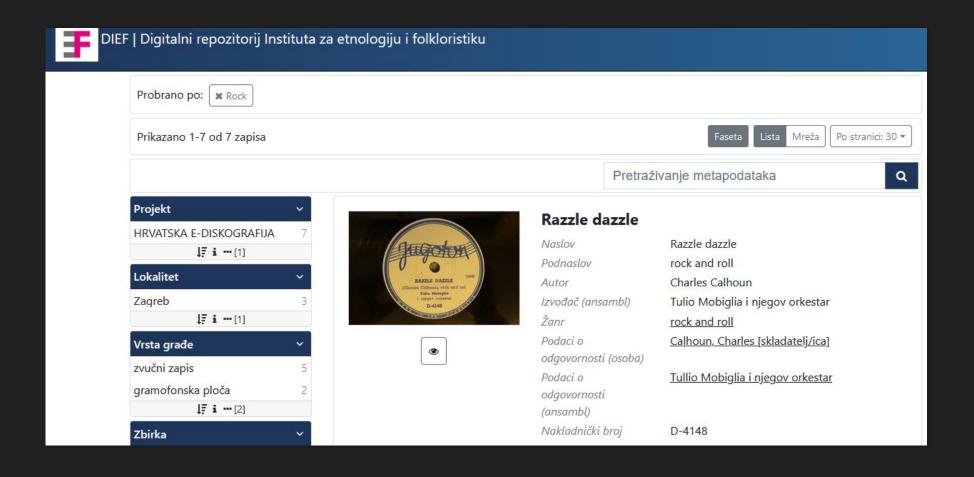




Popular song translations

- Prepjev "unbounded translation in verses"
- O Popular song translations can "only be understood within wider patterns of social and semiotic relations", considering "the nonverbal dimensions, i.e. (...) musical and visual elements" through which the meaning is transmitted as much as through verbal texts (Klaus Kaindl: "The Plurisemiotics of Pop Song Translation: Words, Music, Voice and Image". Song and Significance. Virtues and Vices of Vocal Translation 2005: 236)
- "translation is not primarily based on a written text, but has recourse simultaneously to a range of technologies, media, institutions and public discourses" (Kaindl 242)
- "a number of elements, including music, language, vocal style, instrumentation, but also values, ideology, culture, etc., are appropriated from the source culture and mixed with elements from the target culture" (Kaindl 242)

First Jugoton rock and roll records



Sound illustration: Razzle dazzle







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Thank you!

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