

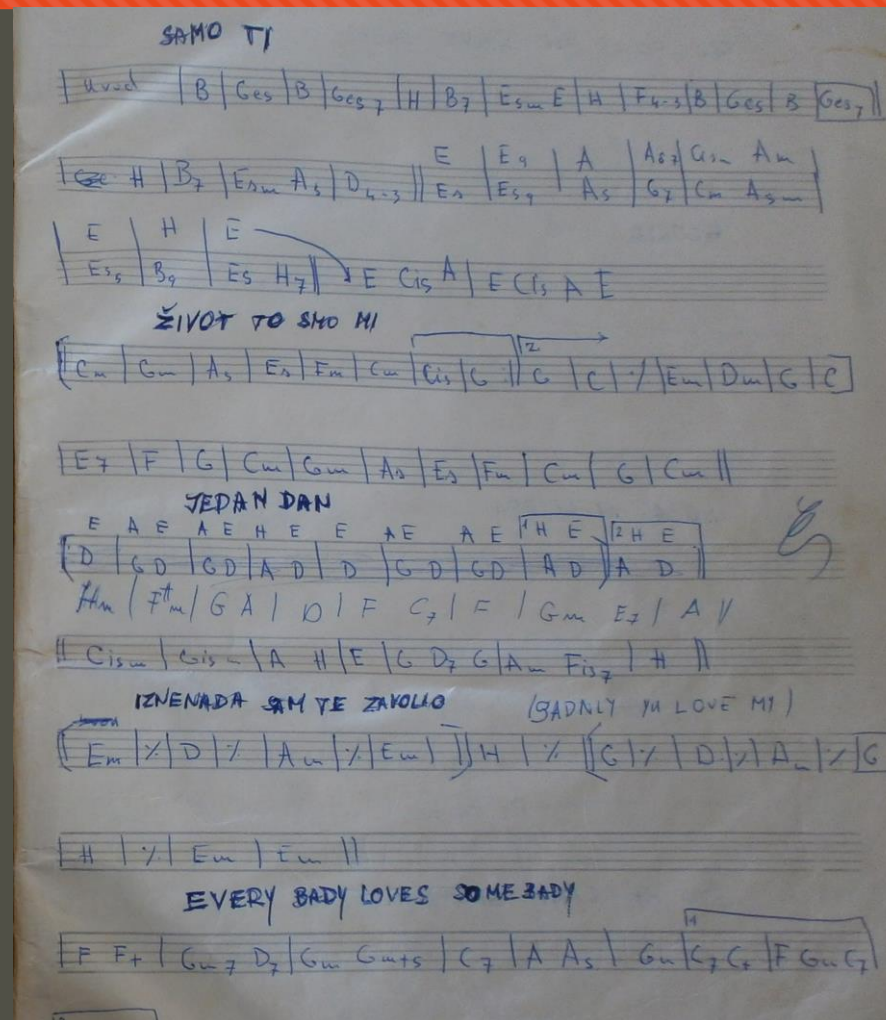
The treatment of foreign popular music in the Yugoslav record production during the 1950s

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Sabrina Petra Ramet: „Shake, Rattle and Self-management: Making the Scene in Yugoslavia” in *Rocking the State: Rock Music and Politics in Eastern Europe and Russia, 1994*.

Music notebook of *Marete* – a gig-oriented band from central Croatia in the late 1960s

- “Almost all Yugoslav rock musicians speak English. The reason is very simple: Yugoslav rock has grown and developed under the influence of American and British rock, and no other country comes close in influence. English remains, in this sense, the language of rock”
- Ewa Mazierska: „Yugo-Polish: The Uses of Yugoslav Music by Polish Musicians” in *Eastern European Popular Music in a Transnational Context, 2019*.



Early record industry in socialist Yugoslavia

- Jugoton record factory 1947-1991
- 365 popular music records between 1949-1959
- 105 records of domestic music
- Foreign repertoire: - licensed reissues
- - music covers with new arrangements in translation
- Why were translations practiced, how did they sound, when and why did they become obsolete?

Foreign song translations



Nilla Pizzi

- Su un campo di grano che dirvi non so
- Un dì Paperina col babbo passò
- E vide degli alti papaveri al sole brillar e li s'incantò
- La papera al papero disse
- "Papà, pappare i papaveri, come si fa?"
- "Non puoi tu pappare i papaveri", disse papà..

Slaven Smodlaka

- Na cvjetnome polju gdje sunašce sja,
- sa taticom patkica šetati zna
- Tu vidjela jednoć u zlatnome klasju gdje crven cvao je mak
- I patkica patka zapita:
- „Papa, daj reci mi molim te, reci mi sad
- Dal moći ću dostići crvene makove kad?“ ..

Cultural transfers in the early Yugoslav record industry

- Adaptations of Italian, German, Austrian, Russian, Mexican, French, Hungarian... songs
- Dean Vuletic: *Yugoslav Communism and the Power of Popular Music*, 2010.
- Lucille Desbalche: translation of music “involves transfer or mediation of some elements of a musical text to enhance its meaning for its intended audience”, and can relate to “mediating musical content across styles, genres, senses and cultures” (Desblache: „Music Translation” in *An Encyclopedia of Practical Translation an Interpreting*, 2018: 298)
- *Papaveri e papere* as a double translation

Early Jugoton rock and roll records

Licensed issues



Covers with domestic performers

- Shake, Rattle and Roll
- Bill Hayley and his Comets (1955)
- Ivo Robić (1956)
- Radina Vučetić: *Koka-kola socijalizam*, 2012
- “interventions, alterations and manipulations frequently observed in translations of popular music do not occur arbitrarily, seemingly without care for a supposedly trivial or worthless musical work, but are shaped by the values and meanings of the socio-cultural environment into which popular music is being transferred” (Klaus Kaindl: „The Plurisemiotics of Pop Song Translation: Words, Music, Voice and Image” In *Song and Significance. Virtues and Vices of Vocal Translation*, 2005)

Sources for translations and adaptations

- “rock and roll emerged at a time when the phonograph disc had replaced sheet music as the chief medium of dissemination of popular music” (Mickey Vallee „Rock and roll” in *Grove Music Online*)
- Anita Buhin: „Opatijski festival i razvoj zabavne glazbe u Jugoslaviji (1958. – 1962.)” *Časopis za suvremenu povijest*, 2016

CANZONE PRESCELTA PER IL IV° FESTIVAL DI SANREMO

ROSE
SLOW

Parole di BIRI Musica di G. VIEZZOLI

CANTO - MANDOLINO
o FISARMONICA

Slowly

STROFA

Og-gi i tempi son cam-bia-ti... Un di gli inna-mo-ra-ti, più ti-mi-di che au-da-ci, par-la-va-no di ba-ci, coi fior... Ba-ci na-sco-sti fra le ro-se da lab-bra ti-mo-ro-se, tur-ba-va-no ogni cuo-re chie-den-do sem-pre a-mor... Ro-se bian-che, in-no-centi e de-li-zio-se, di-ce-va-te che l'at-te-sa è più dol-ce del-fa-mor... Ro-se ros-se, pro-vo-canti e vo-lut-tuo-se, te-ne-va-te sem-pre ac-cen-sa la pas-sio-ne in o-gni cuor... Ma o-gni ro-sa, mes-sag-gi-ra si-len-zio-sa, di-ce-va: so-gna-mi... ba-cia-mi... a-ma-mi... Ro-se gial-le, pro-fu-ma-te ma spi-

Ritornello

1.
Oggi i tempi son ca
Un di gli innamorat
più timidi che auda
parlavano di baci e
Baci nascosti fra le
da labbra timorose,
turbavano ogni cuor
chiedendo sempre a

Ritornello

Rose b
innoc
dicevat
è più c
Rose r
provoc
tenevat
la pas
Ma og
messag
dicevat
sognat
Rose g
profum
sfioriv
nell'ing
E con l

Finale
...e con l

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Approaches towards foreign popular music in the early record industry

- Georgina Born: „Afterword Recording: From Reproduction to Representation to Remediation” in *The Cambridge Companion to Recorded Music*, 2009
- Recording of popular music is still *not* its primary text in the 1950s
- Desblache: surprising lack of translation in today’s music
- Verbal text has gradually become one of the music parameters

THANK YOU!

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