

Another feature here typical of a good deal of Serbian urban music is the interpolation within a piece of measures of dissimilar meter. Notice how, while the song is generally in 2/4, measures 6, 7, 15 and 16 of phrase A (6 and 15 only in the accordion introduction) are in 3/4, as is the final measure of phrase B. These occur consistently in the same positions in the successive repetitions of these phrases, so they are not arbitrary variations. Such inclusion of measures of triple meter within a song primarily in duple meter is commonly found in many Serbian and Bosnian radio songs, and is most likely derived from similar procedures in the rural folk music. Notice how they occur here toward the ends of the phrases, thereby extending them.

♩ = 92

A (Acc.)

A (Acc. + Voc.)

Dra - gi, Dra-gi

0-či mo-je div - ne, od ži-vo-ta te - be vi-še vo-lim,

A - ko ne-kad do ras-tan-ka do-đe, po-mo-zi mi tu - gu

da pre-bo - lim Va - raš me, va - raš me, dva ti o - ka

tvo-ja, a tek smo se za - vo - le - li, lju - ba - vi mo - ja

END.

To A (Voc.)

SIDE 1, E

♩ = 132

Ma - ra

Ma - ra

Moranica od
od bela
Mavemica od

Kora čekaš,
dragi, ki
Kora čekaš,

Čekam tebe
da na vo
Čekam tebe

Dr te pitam
da za mar
Ja te pitam

Ja sam sebi
inabrala
Jo sam sebi

Kad govori,
ko da biš
Kad se smeje

Recorded in

Fingers: Mil

This song, r
as "na bas"
upper voice
The cadence,
voice a first
of tonic and
examples.