

ITALIAN SONGS PUBLISHED IN MAGAZINE METRONOME ZA VAS (METRONOM FOR YOU) AND ON RECORDS RELEASED BY YUGOSLAV LABELS¹

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Abstract: *Magazine for popular music players, Metronom za Vas ('Metronome for You') served as the starting point in this endeavor to a get closer look on relations between Yugoslav popular music of the sixties and radical changes of both international reputation of the state and everyday life of its people that then occurred. Although dominant socialist ideology was not completely abandoned, partisan uniforms and revolutionary songs gradually changed place with tokens of western popular culture – schlager records, fancy dress and general hedonism. Magazine, as one of the symbols of this „westernization“, consisted of sheet music of then popular tunes, copyright information, as well as commercials regarding music and everyday life, something like lifestyle magazine for players. In general, compositions from Italy were the most popular ones, especially those presented on famous Sanremo festival. Since the leadsheet in Metronome provided information regarding original and Yugoslav cover, my research will focus on relations between printed publication and its sonorous and iconographic presentation embodied in gramophone record, pointing out similarities and differences between these modes of production.*

The magazine *Metronom za Vas* ('Metronome for You')² was at the time of its publishing very influential for the development of musical culture in socialist Yugoslavia.³ Basically, *The Metronome* was a collection of scores of popular tunes of the time. It was published by the Udruženje zabavnih i džez muzičara Srbije (Union of jazz and schlager musicians of Serbia) in Belgrade with Dragomir Ristić as editor in chief. In this paper I intend to shed light on the ways in which Italian songs – that were most frequently published on pages of *The Metronome* – affected

- 1 Original research on this subject was conducted within the Center for Popular Music Research in Belgrade.
- 2 Henceforth, I will refer to the magazine simply as *The Metronome*.
- 3 From 1954 to 1974, following 100th issue (published in 1974) magazine was radically changed, so later issues will not be included in this research.

the popular music scene in Yugoslavia, by analyzing some aspects of sheet music publishing practice and its relation to recordings of covers of Italian tunes.

During the 1950s, the country and its society have just entered a new period of socialist self-management, independent from the Soviet bloc and more open to western influences – when compared to other socialist countries. This was evident in every aspect of social practice, especially in the cultural one, where a lot of new, diverse contemporary artistic endeavors were undertaken. Popular culture moved away from social-realistic proletarian iconography, although gradually and under state control.⁴ Nevertheless, visual and audible image of Yugoslav major cities at time started to look like that in other European metropolises.

In this period, schlagers and jazz were dominant popular music genres in Yugoslavia, as in the rest of Europe. They were an important part of the urban tradition, having background in the pre-war bourgeois culture, but at the same time, existed within socialist framework – with short intermezzo between 1944 and 1948, since it was the time of intensified Sovietisation of the country. Following the Tito-Stalin split, jazz and schlagers made their comeback as part of “opening to the west” rather than as continuation of previous practice.⁵ Hence, jazz and schlagers in this new context merged into one hybrid popular music genre called *easy notes* (‘lake note’) or *light music* (‘zabavna muzika’), accompanied by several more influences such as twist, blues, rockabilly, different Latino rhythms common in western jazz practice (calypso, salsa, bossa, rumba) and occasionally by Balkan folk music idioms.⁶ According to *Metronome* and related discography, this could be a description of mainstream popular music during the second half of the fifties, up until the end of the sixties in Yugoslavia. Even though a development of certain sideline genres, such as be-bop and rock’n’roll can be noticed especially in the sixties, this jazz-schlager blend with a few exotic spices could be considered as default.

Having its own specificities, this kind of music, however, was not a Yugoslav invention. On the contrary, almost all European states had their own mixture of jazz and other (local) practices. All of these were spread across the continent, and also present in central European schlager-dominated region. This sometimes surprising patchwork of influences and practices is exemplified in *The Metronome*, unique spot in this network, equipped with scores, visuals and textual documents regarding this boiling popular music scene that ruled Europe during the fifties and most of the sixties. During this period *The Metronome* didn’t change a lot, but

4 Vartkes Baronijan: “Pola veka beogradskog zabavno-muzičkog života”, *Zvuk* 102–103 (1970), pp. 104–106.

5 Radina Vučetić: “Trubom kroz gvozdenu zavesu – prodor džeza u socijalističku Jugoslaviju”, *Muzikologija* 13 (2012), pp. 53–77.

6 Milivoj Koerberler: “Laka i popularna muzika u Jugoslaviji”, *Zvuk* 87–88 (1968), pp. 452–456.

music did. When one compares recordings and scores from mid-fifties, it can be said that differences between notated music and sound are not so drastic, as they were in the beginning of the 1970s, when other kinds of media coverage of one's performance become at least equally important as sheet-music.

It should be noted that magazines like this were sold at the time when live music was much more important than nowadays. Socialist education incorporated music on various levels, so accordions, guitars and other smaller instruments was very available and common among young people (mass labour actions were also a fertile ground for young musicians and later development of subcultures).⁷ According to the magazine, sales were going good. Between seven and seventeen scores were standard for one issue, for almost twenty years of monthly publishing. Hence, it can be said that during this stage of popular music development in Yugoslavia, music was consumed primarily through live re-production, rather than with broadcasting or through personal sound-carriers.⁸

Besides the scores – doubtless the most important part of the magazine – it also consisted of various other entries such as collages, graphics, photographs, as well as short textual notification. All these were important for creation of visual image of performers, as well as their advertising on 'the scene'. This is important as early case of such kind of publication in post-war Yugoslavia.⁹ Although it was published in a socialist country, no explicit political content was printed within *The Metronome*. On the contrary, iconographic presentation of singers and instrumentalists was similar to the music – very western-like. For example, numbers from popular movies and musicales were an important part of *The Metronome*. References to the film were very prominent, printed above the title, and sometimes consisted of the name of the actor who sings that melody as well. Movie-inserts were very important for image-building at the time when no other form of music video was available.¹⁰ Such movies were *Ljubav i moda* and *Zvižduk u 8*, both covered by *The Metronome*.

7 Labour actions (*radna akcija*) were a huge movement after World War II in which excursions were organized for citizens and especially young people who worked to reconstruct the many roads, buildings, and railways destroyed or damaged by the war. There was music and singing after work, and the state provided food and simple accommodation. Most of the population took part in these actions, and they are fondly remembered as a time of great general enthusiasm and expectations of a bright future.

8 The very significant bass player, Miša Blam, claims that as early as in 1948 there were seven permanent big bands in Yugoslavia, apart from numerous small ensembles. Cf. Vučetić: "Trubom kroz gvozdenu zavesu", p. 61.

9 There were several attempts to start periodicals about popular music at the time such as *List udrženja Jazz muzičara* ('Magazine of Union of Jazz Musicians', 1952) and *Bilten udrženja Jazz muzičara* ('Bulletin of Union of Jazz Musicians', 1956). Cf. Vučetić: *ibidem*, p. 67.

10 Cf. Marija Ćirić: "Zvuci nostalgije", in: *Muzika i neizrecivo & Istorija umetnosti – metodi i metodologija i njihova primena*, ed. Valerija Kanački. Kragujevac: FILUM, 2013, pp. 55–64.

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Since it covered the most of the European hits of the time, when legendary *Sanremo* festival emerged, the magazine was very devoted to publishing almost all songs performed on *Sanremo* year after year. Also, from this point, popularity of Italian version of jazz-schlagers gradually raised, making *Sanremo* songs as well as other tunes by Italian authors dominant among scores published in one issue of *The Metronome* by the end of the fifties. Following the Italian example, Yugoslav version of *Sanremo*, *Dani Jugoslovenske zabavne muzike* in Opatija (Days of Yugoslav light music, 1958) was established and made a probably biggest influence on music scene. Other notorious music festivals were *Zagrebački festival zabavne muzike* (Zagreb Festival of Light Music, 1954), *Beogradsko proleće* (Belgrade spring, 1961), festivals in Split, Ljubljana and others. *The Metronome* had a certain kind of official role when it came to Yugoslav early festivals of this kind of music. Sometimes, scores were published under the code before the festival, so that the jury and the audience could judge the tune just on its own merits, without 'extra-musical' influences. First half of the 1960s was the climax of this Italo-fashion, when specials were made, consisting exclusively of tunes from *Sanremo*. With the 1970s approaching, Anglo-American music in its rock'n'roll form gradually stepped in the place of Italian schlagers.

ALBUMI POPULARNIH ŠLAGERA

Metronom za vas

izlaze svakog meseca i sadrže 10—15 popularnih zabavnih melodija jugoslovenskih i stranih autora u obradi za violinu, gitaru, harmoniku i pevanje. Cena pojedinom broju je 60.— dinara.

ORKESTRI mogu koristiti naša izdanja i kao aranžmane. Ukoliko nabave 3—4 primeraka jednog broja obezbediće sebi nov i raznovrstan repertoar uz najniže troškove — violina, klavir, harmonika, gitara i bas mogu koristiti ove albume odmah bez ikakve transpozicije.

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Example 1. 1a (left) Reminder to the band leaders that scores from *The Metronome* could possibly be used as orchestral parts if one buys several copies of the issue, as well as information regarding copyright payments.

1b (right) Example of copyright notice consisting of original owner label and information that all rights for Yugoslavia are property of *The Metronome*.

In the beginning, Italian schlagers were not so different from others in *The Metronome*. The magazine also published songs from Germany, Belgium, Spain and Latin American countries, according to the copyright note printed in the footnote of every score. Important feature of the magazine was its inclusion in a broader European network of popular music institutions. Copyright pieces of information were obviously taken seriously, since the warnings for payments to certain copyright agency were published in several issues (Ex. 1a)

Additionally, most of the tunes were bought from original copyrighter and then covered, as it was said in the notice. It's important to point out that considerable number of pieces were composed by Yugoslav authors. Lyrics were given in Serbo-Croatian and in the case of foreign tunes, original lyrics were printed bellow the translation. Covering was the most important task of *The Metronome*, so that editors justified their practice by publishing Serbo-Croatian covers of the songs that had already been covered in major European centers, some of them several times, so previous versions were advertised in the magazine as proof of the quality of the tune. As the result, some scores had lyrics in three different languages (Italian, German and Serbo-Croatian).

This internationality was very much present in the lyrics, what makes Serbo-Croatian (among others) covers even more interesting. That is the case with a song *Si, si, si*, originally composed and performed by Domenico Modugno. Lyrics combine Italian and English common phrases used by a man while flirting with a foreign girl ("Si, si, si, yes, yes, yes, veni qui, come to me").¹¹ Yugoslav cover was recorded by Dragan Toković,¹² and in his version of this Italo-English romance, words were changed into just plain love paroles, but refrain "Si, si, si" was kept, with the rest translated as "da, da, da". Similar procedure can be noticed in the case of *Ciao* by Catarina Valente,¹³ covered by Nada Knežević under the same title, but in Serbo-Croatian orthography as *Ćao*.¹⁴ It seems that this Italian salute was accepted (and kept until today) in everyday use in Yugoslavia during this period of popularity of Apennines' music.

11 Domenico Modugno: *Si, si, si*. Milano: Fonit (SPM. 9), 1960.

12 Dragan Toković: *Si, si, si*. Zagreb: Jugoton (EPY-3114), 1961.

13 Catarina Valente: *Ciao!* Milano: Decca (LKI 4704), 1963.

14 Nada Knežević: *Ćao!* Beograd: PGP-RTB (EP 50211), 1964.

Among Yugoslav Italian-cover-makers the most prominent role belongs to Đorđe Marjanović, a celebrated singer who started his career during the late 1950s, almost at the same time when *The Metronome* gained its full peak. His numerous covers of Italian songs were included into the magazine and he recorded many of them as well. It is possible to conclude that he is one of the most deserving for the expansion of Italian music. At the time, foreign songs were widely known primarily by Yugoslav covers, since the original records were obsolete and broadcasters favored local production. Marjanović's covers published on records were among the best selling in addition to his translations recorded by others such as Jimmy Stanić, Dušan Jakšić and Nada Knežević.

Marjanović's style in covering was unique, since he did not have the intention of producing himself as a replica of some Italian singer, which was a regular practice – instead, he was acting “natural”, non-pretentious, relaxed in both appearance and covering-style. Illustrating case would be a song *Abbronzatissima* by Eduardo Vianello,¹⁵ whose title is very difficult to translate properly so that it would fit the melody and meaning. Marjanović's version has a descriptive Serbo-Croatian title – *Devojka bronzane boje*,¹⁶ but the refrain is nonetheless sung in Italian and the lyrics are changed to express the author's struggle to address the unknown tanned girl: “I couldn't find out your name, but I've decided to give you this strange title, *Abbronzatissima*, due to your bronzed look, I called you that way”. Although, it is hard to determine who was the first one who started this trend, it surely was not Marjanović's invention. Ivo Robić's version¹⁷ of Italo-English hit *I sing amore*¹⁸ kept this specific trend of blending famous European phrases, adding one more language to the mix. Nevertheless, somewhat surprising were covers of German tunes made under their Italo-fashion and then translated to Serbo-Croatian. Such a case is *Mille-mille baci* sung by Gabi Novak and Marko Novosel.¹⁹ Translation included the Italian refrain, but the rest of the text was in Serbo-Croatian, so given the fact that German original is written in Italian manner, Yugoslav cover just emphasised the effect intended by Margit Imlau and Peter Alexander.²⁰ Nena Ivošević's cover of *Casanova baciami* or *Kazanova, dođi mi*²¹ is one more among notable examples of this Schagler-internationalism. The

15 Eduardo Vianello: *Abbronzatissima*. Roma: RCA Italiana (PM 45 3200), 1964.

16 Đorđe Marjanović: *Abbronzatissima*. Beograd: PGP RTB (EP 50106), 1964.

17 Ivo Robić: *I sing "Amore"*. Zagreb: Jugoton (EPY-3072), 1960.

18 Franco Franchi: *I sing "Amore"*. Milano: Combo Record (5229), 1959.

19 Marko Novosel: Gabi Novak, *Mille, mille baci*. Zagreb: Jugoton (EPY-3116), 1961.

20 Peter Alexander, Margit Imlau: *Mille, mille baci*. Berlin: Polydor (24 309), 1960.

21 Nena Ivošević: *Kazanova, dođi mi*. Zagreb: Jugoton (EPY-3310), 1964.

song was originally recorded by Petulla Clarck in German,²² and *The Metronome* bought the rights from *Edition Montana* from Munich. German version contains Italian, English and German words that vanished from Yugoslav cover in which this cosmopolitanism remained only on the level of desire towards legendary Italian lover.

The Metronome often included information about the release, written above the title of the tune. In the beginning, that practice was very rare, and instead, notice was made about the inclusion of a certain number into some singer's repertoire. That period could be described as dominated by radio-singers, i.e. live-singers who had the opportunity to be broadcasted on the radio and could be regarded as predecessors of gramophone-record-singers, which will become a typical performer's profile by the end of the sixties. Since the gramophone record was already a multi-media product – audio content enveloped in visual design – reference to singers discography printed in *The Metronome* was very important for the interpretation of the score. Since the sheet-music is not definitive and needs to be completed with previous knowledge, but also open to fit someone's desire, having a record as model shrinks circle of possible interpretations, focusing player's attention on imitating not just the recording, but also the visual representation of the singer from the sleeve.

Hence, it can be concluded that photographs were an important part of the magazine. In the early stage, photos of the radio-singers were taken in atelier, and person appeared to be a stylised figure, motionless and almost with no expression except a polite and decent smile (Example 2). This can be understood as the result of 'invisibility' of the radio-singer, and with no material item as carrier of his appearance (sonorous or visual). With emergence of vinyl record, visual representation of singers in magazine shifted towards photos taken 'in action', often cut out from the composition and pasted into an abstract collage with sometimes dynamic structure (Example 3). *The Metronome* published also the photos of foreign and Yugoslav singers, providing enough information regarding comparison of 'models' and 'covers' (Example 4).

22 Petula Clark: *Casanova baciami*. Frankfurt am Main: Vogue Schallplatten (DV 14036), 1962.



Example 2. Four photos of radio-singers published in *The Metronome*



Example 3. Singers captured “in action” on covers of *The Metronome*



Example 4: Photos of foreign singers from *The Metronome*

Scores in *The Metronome* were arranged as universal leadsheet, without precise instrumentation noted. One piece consisted of mostly single-voice melody and chord progressions code written above the score with lyrics below. Harmony was coded

with capital letters for root of the chord and number for extension (for example: C⁹ was dominant seventh chord with added ninth on the root C, cf. Example 5).

Example 5. Example of a score from *The Metronome*

According to the available recordings, written melodic line was different that the one that was sung. This melody was usually a vocal part, and it was written as simple as possible, so it would be easy for the singer to read the score. Final interpretation depended on the ability of performer to express read line in accordance with character mark, signifier of equal importance as notes and chords. This character mark provided a direction for players as to where to stylistically point their performance according to previous experience.²³ It was particularly

23 Given the fact that the notation system was taken from the western, artistic music, it shows only those aspects that can be written in this way. All else that comes with the interpretation of the notation is based on the 'aural', unwritten tradition of the given musical practice. Cf. David Brackett: *Interpreting popular music*. Oakland: University of California Press, 1995, p. 28.

significant for drummers, since it in most cases meant specific rhythmic ostinato with its fill-in idioms, expected at the ends of the four- or eight-bar phrases and turnarounds.

So, it can be concluded that scores published in *The Metronome* were not intended for someone who is not familiar with conventions and idioms from the music of that time. This kind of popular music had its (relatively) own notation practice, which was neither descriptive nor detailed as classical one, but rather, to a certain measure, open for improvisation and creative interpretations. That can be one of the reasons why recordings of the same score are so different, matching only in segments that could be read from the score – basic melodic points, chord progression and one-word character description. Key, tempo, instrumentation, arrangement, solos, dynamics – all of that could be (and usually was) very different from one recording to another. One more detail can be spotted in the fact that, in opposition to classical notation where randomness and inaccuracy were mostly unwanted, the *Metronome* scores were very inviting for improvisation and re-arrangements, which can be attributed to ‘jazz-part’ of this phenomenon.²⁴ Chords code was the most important for piano, accordion and guitar players. It also provided foundation for solo improvisation, but although it was always written, in practice could be omitted in cases such as blues or traditional ternary form (*a b a1*), present in majority of schlagers and jazz standards. In this cases, harmonic progression was part of the idiom, and regardless of its very changeable nature, it was fixed on the level of harmonic functions and relations to root key. Typical variations of harmonic progressions were tritone substitutions, and adding of thirds, with common eliptic resolutions in turnarounds. Important aspect of the *Metronome* scores was their *ad libitum* instrumentation practice, so the same score could be valid for making arrangement for a big band or for an amateur playing on his own.

Yugoslav covers had a very wide range of dissimilarities in comparison to the Italian original – from almost literary copy of musical arrangement and instrumentation to a very free interpretation with a lot of personal flavor. It’s important to mention that man-woman singer distinction was not very important since it was a common practice for a man to sing a song previously recorded by a woman and vice-versa. I will not focus on the most popular songs – such as

24 This kind of notation was partly borrowed from jazz tradition, where similar sort of scores are still in use, although it is not so standardised as classical notation and has large number of versions and variations.

“Marina” sung by Rocco Granata²⁵ and covered by Dušan Jakšić,²⁶ or “La partita di pallone” by Rita Pavone²⁷ rendered by Nada Knežević²⁸ and Betty Jurković²⁹ and translated by Đorđe Marjanović – since they are so popular and accepted, that it would be hard to point out specificities of musical re-interpretation.

In the context of the already mentioned cross-influences manifested in both lyrics and music, Jimmy Stanić’s cover³⁰ of *New Orleans* by Adriano Celentano³¹ is one of the very prominent cases, due to the former’s ‘serious’, somewhat old-fashioned interpretation in comparison to Celentano’s very Americanized style of performance. This Stanić’s ‘conservativism’ is more or less present in the majority of the covers of the time, apparent in another Celentano’s bluesy tune *Sono un simpatico*,³² recorded by Dušan Jakšić.³³ By contrast, Đorđe Marjanović was more appealing to the youth, although his repertoire consisted of covers of the same kind of Italian songs. Friendly and spontaneous, Marjanović made even moderate originals sound energetic and dance-able, although his vocal technique was quite limited comparing to Dušan Jakšić or Jimmy Stanić.

Sonorous reflections of the economic situation on the popular music scene was also present in the sound of Yugoslav records when put side-by-side with Italian, but only in technological domain. Regarding playing abilities, Yugoslav studio musicians were at the same level as their Italian colleagues, which is apparent in numerous recordings and need not to be particularly proven. But, studios and engineering were quite modest in comparison to western, and also, market was smaller, so production was adopted to fit its demands. It is most obvious when arrangements and instrumentations are compared. Although big festival productions (such as Opatija festival for instance) were glamorous, with big ensembles and sparkling orchestrations, most of the recordings were made with studio bands, almost by rule with less performers than in the original. It is the case, for instance, with Marko Novosel’s rendition³⁴ of Claudio Villa’s 1962 Sanremo entry *Quando, quando, quando*.³⁵ On both recordings performance is

25 Rocco Granata: *Marina*. Berlin: Columbia (45-DW 5745), 1959.

26 Dušan Jakšić: *Marina*. Zagreb: Jugoton (SY-1047), 1959.

27 Rita Pavone: *La partita di pallone*. Roma: RCA Victor (PM45 3140), 1962.

28 Nada Knežević: *Utakmica*. Beograd: PGP-RTB (EP 50214), 1964.

29 Betty Jurković: *Nogometna utakmica*. Zagreb: Jugoton (SY-1256), 1963.

30 Stjepan Jimmy Stanić: *New Orleans*. Zagreb: Jugoton (EPY-3319), 1964.

31 Adriano Celentano: *New Orleans*. Roma: Jolly Hi-Fi Records (J 20197), 1962.

32 Adriano Celentano: *Sono un simpatico*. Milano: Clan Celentano (ACC 24024), 1964.

33 Dušan Jakšić: *Ja sam simpatičan*. Beograd: PGP-RTB (EP 50243), 1966.

34 Marko Novosel: *Kada, kada, kada*. Zagreb: Jugoton (SY-1270), 1964.

35 Claudio Villa: *Quando, quando, quando (The Twelve Greatest Hits San Remo Festival / 1962)*. New York: Epic (LF 18021), 1962.

equally persuasive, but skillful Novosel's backing Dance orchestra of RTV Zagreb is no match for colorful Mediterranean orchestration.

This is less noticeable in the case of combo ensembles. Especially successful in highly accurate covering with occasional personal creative contributions, were bands backing Đorđe Marjanović, Dušan Jakšić, Nada Knežević and Ljiljana Petrović. Generally, Marjanović's most successful records were made with small bands and covers of *Il Pulover* ('Plavi pulover') by Gianni Meccia³⁶ and Little Tony's *Bella Pupa* or *Lutkica*³⁷ are good examples of high level of professionalism of Yugoslav musicians expressed in precision and coordination of band members with prolific solo excursions that reveal experienced performer in variety of genres. This impression is boosted with not so fortunate Italian originals, obviously produced with bigger budget that can be justified only as a mean to hide the otherwise routine atmosphere of the performance. In numerous other cases, Italian bands were on a high technical level that was extremely demanding to imitate. One of the notorious examples is the already mentioned recording of "Abbronzatissima", *tempo di cha-cha-cha* with specific ostinate figure played by the entire band simultaneously, accompanying the vocal line. Particularly demanding is that each figure has a rapid fade in and out, resulting in a wave-like dance beat. Yugoslav sextet lead by Aleksandar Subota bravely accepted the challenge made by world-wide famous Enio Moricone's orchestra.

Today, analysis of scores and recordings of popular music seems like a justified path towards better understanding of specific musical practices of the time. Since the score in popular music was not as important as it was the case with classical one, comparison of recordings and sheet music provides insight in details of musicianship, usually hidden when conclusions are derived just on the basis of recordings or/and secondary sources. Historian Radina Vučetić also recognizes this period as the time of institutionalization of Yugoslav jazz music, so given that jazz of the 50s and 60s is sometimes hard to distinguish from the rest of the popular music, it can be said that the *Metronome* was a kind of effort made toward overcoming of practical infrastructural issues on the scene that was not affiliated with official classical musical institutions (schools and academies) nor folklore societies, also state-sponsored.

36 Gianni Meccia: *Il Pulover*. Roma: RCA Camden (45CP 103), 1960; Đorđe Marjanović: *Plavi pulover*. Zagreb: Jugoton (EPY-3155), 1962.

37 Little Tony: *Bella Pupa*. Milano: Durium (Ld A 7002), 1961; Đorđe Marjanović: *Lutkica*. Zagreb: Jugoton (EPY-3155), 1962.

Metronome for You maintained strong ties with other kinds of publishing of the time, especially with record labels, and served as advertising media for majority of releases. When this kind of ‘product’ – where score, singer’s photos and record references – is joined with the actual sound carrier, the result is an all-you-need set for a beginner, and at the same time, an instruction kit for the already established bands and soloists for proper positioning on the market. Following the tags from the magazine one can easily come to the recordings (even nowadays) of both originals and covers and acquire knowledge on the sound environment of the printed artifacts, originating from very different and distant geographical and social contexts that are, nevertheless strongly connected to the Yugoslav one. This method has proven useful, especially in the case of musicological approach, traditionally close to the score analysis, because in this case written material is relevant only when performed and ‘finished’ with interpretation based on previous experience of listening and playing this kind of music. Since the field and live recordings are rare and were unpublished at the time, official releases provide a good reference and insight in most of the musical parameters. In addition, production has to be treated separately, since there were no mentions of studio practices – like recording, mixing, editing etc. – on the pages of the *Metronome*. When approaching the magazine with previous statements in mind, it was inevitable to come to a comparison of Yugoslav covers with their Italian originals, since the majority of the material originated from our oversee neighbor. Goal of this analysis was to contribute to the already conducted research in the field of history of popular music in Serbia. Due to the fact that it focuses on questions of musical performance and published scores, it aimed to shed new light on the relations between popular music scenes of Yugoslavia and neighboring western countries.

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