

## METRICS OF BULGARIAN FOLKSONGS AND POETRY

- GROUND PLAN:
- Data and sources; Balkan Band, Pavlina Alexandrova, Snezhina Dimitrova
  - Bulgarian phonology
  - Socratic exercise for Level 2 metrics and relative frequencies of line types
  - Level 3: Bulgarian music rhythms and text setting
  - Emergence of metered art poetry
  - Rhyme
  - Stanzaic patterns and salience

### 1. The Miladinov Brothers: (Bulgarian) **Братя Миладинови**, (Macedonian) **Браќа Миладиновци** ([http://en.wikipedia.org/wiki/Miladinov\\_brothers](http://en.wikipedia.org/wiki/Miladinov_brothers))

- Dimitar (1810-1862) and Konstantin (1830-1862) Miladinov collected folk songs in the area that is now Macedonia, and, in collaboration with others, from areas that are now in Bulgaria
- 665 songs (23,559 verses); all the texts are at <http://litenet.bg/folklor/sbornici/miladinovci/content.htm>
- The Miladinov brothers identified themselves as “Bulgarian” and their book referred to the songs as “Bulgarian” (see cover below), even though nearly all the songs were collected in the area that is now Macedonia; this has led to what outsiders, at least, could view as silly nationalism involving, at times, renaming the book or cutting “Bulgarian” off the title page.
- (from Wikipedia) “The collection compiled by the Miladinov brothers ... played a great role in the development of the modern Bulgarian literature, because its songs as poetic models [sic] for the outstanding Bulgarian poets Ivan Vazov, Pencho Slaveikov, Kiril Hristov, Peyo Yavorov, etc.”



## 2. Bulgarian Phonology

- Stress is contrastive and seems to be largely unpredictable; some minimal pairs for stress:

LŌža	‘tell a lie’	ləŽA	‘a lie’
PAra	‘steam’	paRA	‘coin’
ROden	‘native, one’s own’	roDEN	‘born’
SAMo	‘only’	saMO	‘alone, by oneself’
SOlen	‘related to salt’	soLEN	‘salty’
TEče	‘it flowed’	teČE	‘it flows’
XOra	‘people’	xoRA	‘dances’

- Vowel system: /i, e, u, o, ə, a/; no length distinction
- Vowel reduction: /a/ → [ə], /o/ → [u] when unstressed

vol [vol]	‘ox’	<i>plural</i>	vólove [vóluve]
grob [grop]	‘grave’	<i>plural</i>	grobóve [grubóve]
vlak [vlak]	‘train’	<i>plural</i>	vlákove [vlákuve]
vrag [vrak]	‘enemy’	<i>plural</i>	vragové [vrəguvé]

Parallel reduction of /e/ → [i] does not regularly take place, but it is heard in some common words, e.g. ceΓA /segá/ ‘now’ seems always to be pronounced [sigá], and maybe in some /Ce/ clitics.

- Syllables: Like other Slavic languages, Bulgarian has some somewhat unusual syllable onsets (from an English point of view), but by and large it follows the sonority sequencing principle

### 3. Level 2 Metrics in Bulgarian Folk Songs

What is shared by the song lines in the groups separated by heavy lines?

Capitalized syllables are stressed; slashes mark caesuras, to be discussed

1	PUstono LYdo / i MLAdo Ište mi MAJčo / armaGAN	Damned crazy adolescent, He wants from me, mom, a gift.
2	naUčila se / toDOra KƏSno za voDA / da XOdi	Todora learned late to go fetch water late at night.
3	naUčila se / toDOra, žorele KƏSno za voDA / da XOdi, žorele	Todora learned lated, <i>zhorele</i> , to go fetch water late at night, <i>zhorele</i> .
4	liLJAno MOme / liLJAno ja staNI RAno / PRIzori	Lilyano young girl, Lilyano, Wake up in early dawn.
5	izLEL e DELjo xajDUtin xajDUtin en kesaDŽIe	Deljo the rebel got out, Both a rebel and a leader.
6	kateRIno MOme / kateRIno zaŠTO si TOLkoz / MOme XUbava	Katerino, young girl, Katerino, Why are you so beautiful, young girl.
7	Mİtro le Mİtro / Sİvo GƏləbče jot ŠTO e BOLno / BOLno momČeto	Mitro or Mitro, grey baby pigeon, From what is the sickness, the sickness of this boy?
8	makeDONsko deVOJče / KITka SHAreNa vov graDINKa RASnala / DAR podaREna	Macedonian girl, colorful bouquet, In a garden you grew up a gifted gift.
9	GIgo MAMin GIgo / MAMino deTENce MAma će ti KUpi / mente do koLENca	Gigo, Gigo mommy's little boy, Mom will buy you ?? a short jacket.

In (9) the only translation I have is in German. The second line is translated, "Mutter wird dir eine kurze Jacke kaufen." Snezhina didn't know the word *mente*, and *kolenca* means 'knees'.

NO PEEKING AT THE BOX UNTIL THE EXERCISE IS DONE!

(1) "Pustono Ludo i Mlado": 8 syllables/line, 5/3 caesura; song 2/4 (2/4 time, four bars/line)
(2) "Nauchila se Todora": 8 syllables/line, 5/3 caesura; song 2/4 (pravo, 5 bars/line)
(3) "Nauchila se Todora": 8 syllables/line, 5/3 caesura plus "refrain" <i>zhorele</i> "; song 9/8 (dajchovo, three bars/line counting "refrain")
(4) "Lilyano Mome": 8 syllables/line, 5/3 caesura; song 7/8 (lesno, 2 bars/line)
(5) "Izlel e Delyo Khaydutin": 8 syllables/line, 5/3 caesura; unmetered slow song
(6) "Katerino Mome": 10 syllables/line, 5/5 caesura (though 6/4 in first line); song 4/4 (tsifteteli 1-2-1-2-2, four bars/line)
(7) "Mitro le Mitro": 10 syllables/line, 5/5 caesura; song 7/8 (chetvorno, four bars/line)
(8) "Makedonsko Devoyche": 12 syllables/line, 7/5 caesura; song 7/8 (lesno, four bars/line)
(9) "Gigo Mamin Gigo": 12 syllables/line, 6/6 caesura; song 7/8 (elenino, 2 bars/line)

- Syllable counting: the superordinate metrical property of lines is syllable counting; this observation seems to jibe pretty well with what Bulgarian metrists have had to say
- Common patterns are 8, 10, and 12 (8 being far and away the most common), though Tim Rice (p.c.) mentions the possibility of 7-syllable lines and I have found some that may have 9 syllable lines; some songs alternate 8, 10, or 12 syllable lines, with lines that are from one to three syllables shorter (giving an effect similar to 4-3 or 4-3f patterns in English folk songs)
- “Internal refrains”: Lots of songя have a two syllable word, such as *male* ‘mom’, *mome* ‘girl’, *mari* “dear”, inserted at a fixed mid-line point in every line. Tim Rice (p.c.) calls this an “internal refrain”. In terms of syllable counting for Level 2 metrics, this should perhaps be ignored, but it counts in singing at Level 3, so I have left it in when designating the line type at Level 2.
- Caesura: Lines have a syntactic caesura at a fixed point in every line. This point may vary from song to song (see table below). It would be difficult to associate caesurae with levels in the prosodic hierarchy because word order in Bulgarian is quite flexible. Basically a caesura cannot fall within a word or a clitic phrase, but just about any other division is a potential locus as a caesura point.
- Stress: It appears that stress plays essentially no role in folk song metrics. My impression is that, where stress does seem relevant, it is generally an epiphenomenon of syntactic parallelism, where words of certain syntactic categories that share a stress pattern fall at a particular point from line to line.
- Rhyme: Bulgarian folksongs do not systematically utilize rhyme. As with stress, what appears to be rhyme can usually be attributed to morphosyntactic parallelism
- 89 songs coded for number of syllables per line and place of caesura

	TOTAL	5+3	4+4	3+5	?
8 syllables	50	34 (68%)	10 (20%)	3 (6%)	1 (2%)
	TOTAL	5+5	6+4	3+7	7+3
10 syllables	17	13 (76.5%)	2 (11.8%)	1 (6%)	1 (6%)
	TOTAL	6+6	7+5		
12 syllables	5	4 (80%)	1 (20%)		
	TOTAL	6+3			
9 syllables	2	2 (100%)			
	TOTAL	4+4 (in the 8-syllable line)			
8 ~ 5 syl.	2	2 (100%)			
8 ~ 6 syl.	2	2 (100%)			
8 ~ 7 syl.	1	1 (100%)			
	TOTAL	5+5, 5+3			
10 ~ 8 syl.	2	2 (100%)			
	TOTAL	6+6, 4+5			
12 ~ 9 syl.	1	1 (100%)			

In my database I have coded one example each of 6, 7, 13, and 14 syllable lines and one example of alternating 6 ~ 8 syllables. I am skeptical that these (and also the two 9 syllable lines listed in the table) are accurately analyzed and hence will ignore them in discussion.

#### 4. Bulgarian Song Meters

- Balkan musical meters: Balkan music in general and Bulgarian music in particular is famous for its “asymmetric” meters. Instead of a constant binary division (such as 4/4) or ternary division (such as 3/4) throughout a song, many Balkan musical meters combine rhythmic groupings of 2 and 3 within a single meter.
- Song meters vs. text meters: There is no apparent correlation between Level 2 text meters, defined by syllable count and caesura point, and the choice of musical meters in which to sing them (= Level 3). Some song texts have traditional settings in multiple musical meters.
- The table below shows performance settings for 89 songs. See comment below on the four *pravo* settings and the “various binary” category.

METER	TIME SIG.	TOTAL	8 SYL.	10 SYL.	12 SYL.	OTHER
Pravo (4)	2/4	9	5			4
Pravo (5)	2/4	9	9			
Pravo (6)	2/4	3	1	2		
Pravo (mixed)	2/4	2	1	1		
Various binary	2/4, 4/4	10	6	3	1	
Waltz	3/4	2				
Pajdushko	5/8 2-2+1	2	1			1
Lesno	7/8 (slow) 2+1-2-2	17	6	5	3	3
Chetvorno	7/8 (fast) 2+1-2-2	4	2	2		
Ruchenitsa	7/8 2-2-2+1	7	2	4	1	
Elenino	7/8 2-2-1+2	4	2	1	1	
Grundcharsko	9/8 2-2+1-2-2	1	1			
Dajchovo	9/8 2-2-2-2+1	3	3			
Tsvetenite	9/8 2-2-2-1+2	2	2			
Kopanitsa	11/8 2-2-2+1-2-2	2		2		
Jove malai mome	18 2+1-2-2/ 2-2-2+1-2-2	1			1	
Shto mi e milo 18	18 2-2-2+1-2-2- 2+1-2-2	1	1			
Sandansko	22 2-2-2-2+1-2-2/ 2-2+1-2-2	1	1			
Slow songs	unmetered	9	9			

Pravo: Like all the other meters listed in the table (except for unmetered “Slow songs”), *pravo* (or *pravo horo*) is the name of a dance in a 2/4 meter. In addition to asymmetric meters, Balkan music also uses a variety of musical phrase lengths. Most common, as in many music traditions, are binary musical phrase groupings: 2 musical bars that can be grouped into larger 4-bar phrases, which in turn can be grouped into 8-bar phrases, etc. Pravo songs, however, can have other phrasal groupings, including 4, 5, or 6. These have been listed separately in the table. As far as I know, songs in all meters other than pravo songs form binary groupings only.

“Various binary”: Balkan music has lots of binary meters in addition to *pravo* songs, including *buenik*, *trite pāti*, *kyuchek*, *tsifteteli*, and others. These are all associated with particular dances. I know nothing about Balkan dancing and am not sure what differentiates some of these binary meters, so I have simply lumped them together.

## 5. Text Setting of Folk Songs

See the separate sheets with examples, grids and music.

## 6. The Emergence of Bulgarian Art Poetry

- The Middle Ages and Ottoman domination (late 9<sup>th</sup> C to mid-19<sup>th</sup> C): prior to mid-19<sup>th</sup> C, translations and religious texts predominate, literary art works are almost non-existent
- The importance of folk poetry and tradition—see §1
- Influence of folk meters on literary poetry created during (and after) the National Revival period
- Advent of accentual-syllabic (“syllabo-tonic”) meters: role of stress position and footbased metrics, often preserving the caesura
- The Bulgarian National Revival and the struggle for independence (Hristo Botev)
- Bulgarian Literature after achieving independence in 1878 (Ivan Vazov)
- Modern Bulgarian Literature: the 20<sup>th</sup> and 21<sup>st</sup> C (Valeri Petrov, Nedyalko Yordanov)

### 6.1. Folk-influenced art poetry

Xristo Botev (1848-1876)

Example 1: “Xadži Dimitər” [name of a revolutionary hero]

	x			x				x			x		
	x	x		x	x			x	x		x	x	
	x	x	x	x	x	x		x	x	x	x	x	x
01a	ŽIV	e	toj	ŽIV	e			TAM	na	Bal-	KA-	na	
01b	po-	TƏ-	nal	V KƏR-vi				le-	ŽI	i	PƏŠ-	ka	
01c	ju-	NAK	c dəl-BO-	ka				na	gər-	DI	RA-	na	
01d	ju-	NAK	vəv	MLA-	dost			i	V SI-	la	MƏŽ-	ka	

- 1a: Alive is he, alive [he] is! There on the Balkan mountain,  
 1b: Drenched in blood, he is lying and groaning  
 1c: A brave man with a deep wound on his chest,  
 1d: A brave man in youth and in masculine strength.

- Stanza form:
- 4-line stanzas (12 stanzas)
  - abab rhyme
  - 10-syllables/line
  - stress-to-syllable position match (see §6.2)
  - caesura between syllables 5, 6 in all lines

Rhyme: See §7

- Mismatches:
- 1b, 1d: -əška, -əžka [-əška]
  - 4c, 4d: -əntse, -ərtse match for onset of last syllable
  - 8b, 8d: -emnat, -ednat "
  - 11a, 11c: -ərnat, -əmnat "

- Performance settings:
- traditional 6/8 <http://www.youtube.com/watch?v=5aFGe5oOs5M>
  - heavy metal 12/8 <http://www.youtube.com/watch?v=O2ZnIkFmqc0>
  - recitation [http://www.youtube.com/watch?v=Nccst\\_EiIHs](http://www.youtube.com/watch?v=Nccst_EiIHs)

Example 2: “Pristanala” [Eloped]

	x		x		x		x	
	x	x	x	x		x	x	x
1a	ka	VAL	SVI-	ri		na	po-	LJA-
1b	na	po-	LJA	na		KRAJ	go-	RI-
1c	MLA-	da	XU-	ba-		va	sto-	JA-
1d	tər-	ČI	C	MEN-tsi		za	vo-	DI-

- 1a: A *kaval* is playing on a meadow,  
 1b: On a meadow by a small wood;  
 1c: Young beautiful Stojana  
 1d: Dashes with buckets for a little water.

- Stanza form:
- 4-line stanzas (18 stanzas)
  - aabb rhyme in 10 stanzas, abab rhyme in 8 stanzas
  - 8-syllables/line
  - stress-to-syllable position match (see §6.2)
  - caesura between syllables 4, 5 in 67 lines; between 5, 6 in 4 lines; between 3 and 4 in 1 line

Rhyme: See §7

- Mismatches:
- 2c, 2d: -ano, -ana
  - 4a, 4c: -ajka, -aka
  - 4b, 4d: -ardAK, -ajrjAK (not a rhyme mismatch if stressed on last σ)
  - 6a, 6b: -ide, -ibe
  - 8a, 8c: -əgna, -əmnna
  - 11a, 11c: -əkneš, -ədneš
  - 13a, 13b: -ibiš, -idiš
  - 13c, 13d: -ili, -ivi

- Performance settings:
- pop ballad <http://www.youtube.com/watch?v=5LCOTpJJBeQ>
  - heavy metal 11/8 <http://www.youtube.com/watch?v=KDRQ952bRsg>
  - recitation <http://www.youtube.com/watch?v=IWWUOW7UW7A>

## 6.2. Comparison of stress-to-syllable position in composed poetry vs. folk songs

### 8-syllable lines

Author, poem (# lines) (music meter-#measures/line)	Syllable position in line							
	1	2	3	4	5	6	7	8
Botev, "Pristanala" (72)	18 25%	9 12.5%	63 87.5%	3 4.2%	20 28%	6 8.3%	69 95.8%	3 4.2%
Botev, "V Mexanata" (40)	16 40%	13 32.5%	26 65%	4 10%	18 45%	2 5%	39 97.5%	1 2.5%
Folk, "Ermelija" (20) (pravo horo-4)	8 40%	4 20%	12 60%	5 25%	9 45%	5 25%	12 60%	4 20%
Folk, "Naučila se Todora" (19) (pravo horo-5; dajčovo-3)*	5 26.3%	7 36.8%	0	14 73.7%	1 5.3%	5 26.3%	13 68.4%	0
Folk, "Včera si minax" (14) (pravo horo-5)	4 28.6%	6 42.9%	1 7.1%	10 71.4%	1 7.1%	6 42.9%	6 42.9%	1 7.1%
Folk, "Zgadali ca se" (24) (pravo horo-5)	1 4.2%	15 62.5%	5 20.8%	9 37.5%	4 16.7%	4 16.7%	12 50.0%	7 29.2%
Folk, "Gledajte, oči" (32) (pravo horo-5)	3 9.4%	17 53.1%	5 15.6%	11 34.4%	9 28.1%	7 21.9%	21 65.6%	1 3.1%

\*The 3<sup>rd</sup> measure in the *dajčovo* version of "Naučila se Todora" is always a refrain *žorele*.

### 10-syllable lines

Author, poem (# lines) (music meter-#measures/line)	Syllable position in line									
	1	2	3	4	5	6	7	8	9	10
Botev, "Xadži D." (48)	11 22.9%	30 62.5%	3 6.3%	35 72.9%	11 22.9%	24 50%	16 33.3%	3 6.3%	45 93.8%	3 6.3%
Botev, "Majtse si" (32)	12 37.5%	11 34.4%	5 15.6%	27 84.4%	4 12.5%	11 34.4%	16 50%	6 18.8%	31 96.9%	1 3.1%
Folk, "Uzni me" (16) (račenitsa-4)	6 37.5%	10 62.5%	0 0%	11* 68.8%	3 18.8%	6 37.5%	7 43.8%	2 12.5%	12 75%	3 18.8%
Folk, "De se səbirat" (12) (pravo horo-6)	6 50%	1 8.3%	1 8.3%	10 83.3%	1 8.3%	0 0%	6 50%	0 0%	7 58.3%	5 41.7%
Folk, "S kol e baba" (22) (free meter)	4 18.2%	1 4.5%	18 81.8%	4 18.2%	16 72.7%	4 18.2%	7 31.8%	1 4.5%	20 90.9%	1 4.5%

\*Nine of the 11 stressed syllables at 4-5 are the name *Stáno*, which is a sort of refrain.



### 6.3 Twentieth Century art poetry and other composed poems

**Example 1:** Nedjalko Jordanov (b. 1940), “Njakoga, njakoga, tolkova njakoga” [Long long ago] (written 1967)

(a genre referred to as *noemu c kumapa* ‘poets with guitars’)

	x							x											x
	x			x				x			x				x				x
	x	x	x	x	x	x		x	x	x	x	x	x		x	x	x	x	x
1	NJA-	ko-	ga	NJA-	ko-	ga		TOL-	ko-	va	NJA-	ko-	ga		KOL-	ko-	to	DE-	vet le- TA
2 na	NJA-	kak-	va	U-	lič-	ka		S NJA-	kol-	ko	DU-	mič-	ki		CPRJA	me	ved-	NŌŽ	lju- bov- TA.
3	BE-	še	na-	I-	sti-	na		TOL-	ko-	va	I-	stin-	ska		KOL-	ko-	to	MO-	že da E
4	SLŌN-	tse-	to	VE-	se-	lo		STA-	ra-	ta	E-	sen	∅		STA-	ro-	to	TŌŽ-	no ne BE.
5	VE-	se-	li	E-	sen-	ni		KE-	ste-	ni	BLES-	na-	li		RŌ-	se-	xa	SVET-	li sle- DI.
6	ZLAT-	ni	kva-	DRAT-	ni	∅		NE-	ve-	ro-	JAT-	ni	iz-		GRJA-	va-	xa	VRE-	dom zvez-DI.

- 1: Long ago, long ago, | so long ago, | as much as nine years,
- 2: In a certain street | with a couple of words | love stopped me once.
- 3: It was indeed | as real | as it can be
- 4: The joyful sun | in the old autumn |the old sad sky.
- 5: Merry autumn | chestnuts shimmering |sprinkled bright traces,
- 6: Golden squares | incredible stars shone everywhere.

Stanza form: • displayed in two ways online: as rhymed couplets (as implied in the grid above) and as six-line stanzas with last line in each tercet rhyming  
• dactylic meter with catalexis in the rhyming feet

Sung: 6/8 time [http://www.youtube.com/watch?v=VvNxffaaM\\_w](http://www.youtube.com/watch?v=VvNxffaaM_w)

**Example 2:** Valeri Petrov (b. 1920), “Tavanski Spomen” [Attic Memory] (written 1940)

	x			x				x				x				x			
	x		x	x	x	x	x	x	x			x		x	x	x	x	x	x
	x	x	x	x	x	x	x	x	x	x		x	x	x	x	x	x	x	x
1a	s	e-	sen-	TA	i	DNI-	te					STA-	na-	xa	stu	DE-	ni,		
1b	a	bal-	TO-	næt	BE-	še						GO-	re	na	ta-	VA-	na,		
1c	V DŌ-	no-	to	na	STA-	ri-	ja					LE-	lin	gar-	de-	ROB.			
1d	BJA-	xa	mu	rŏ-	KA-	vi-	te					KŌ-	sič-	ko	ske-	E-	ni,		
1e	i	ka-	to	go	SLO-	žix						NE-	do-	bre	mi	STA-	na		
1f	ta	na-	ROČ-	no	BRŌk-	nax						V DES-	ni-	ja	mu	DŽOB.			

- 1a: With autumn, days, too, became cold,
- 1b: But the coat was upstairs in the attic,
- 1c: At the bottom of my aunt’s old wardrobe.
- 1d: Its sleeves were cut somewhat short
- 1e: And when I put it on, it didn’t fit me well,
- 1f: Therefore on purpose I reached into its right pocket.

Stanza form: • 6-line stanzas  
• abcabc rhyme  
• trochaic hexameter, with obligatory catalexis in lines 3, 6  
• caesura between feet 3 and 4

- Frequent deviations:
- feet 1, 2 and 4, 5 may be atonic
  - an extra-metrical syllable sometimes appears before the caesura and/or before the line end

Example: [BJAxa] [mu rə-] [KAvi(te)] | [KƏsič-] [ko sko-] [Eni]  
                   1          2          3                  4          5          6  
                   ‘it’s sleeves were cut somewhat short’  
                   1, 4, 6: regular trochees  
                   2, 5: atonic trochees  
                   3: extrametrical syllable (-te) before caesura

All composed 20<sup>th</sup> century poem and song texts, such as children’s poems, patriotic songs, and the like have regular metrical patterns and rhyme

### 7. Excursus on Rhyme (with reference to Petrov, “Tavanski Spomen”--§6.3)

- Rhyme:
- stressed vowel and following C (if there is one) must match
  - phrase final obstruents that disagree in underlying voice count as a match
  - if the stressed vowel is followed by a C cluster, only the first C counts
  - an unstressed vowel after the final C usually matches, but not obligatorily so
  - the C preceding the stressed vowel often matches, but not obligatorily so
  - a second unstressed syllable after the final C seems to be ignored

#### Examples: Line final single stressed syllable

1.4c, f	sleDA, voDA	fully matching CV syllables
4.4c, f	baLON, odekoLON	fully matching CVC syllables
1.1c, f	gardeROB, DŽOB	matching –VC rimes
6.1c, f	PRAV, fotoGRAF	underlying voicing mismatch
2.2c, f	LIST [lis], posleposlePIS	only 1 <sup>st</sup> C after stressed V counts

#### Line final trochee

4.2b, e	gaLOŠi, LOŠi	fully matching -CVCv
2.8a, d	aLEite, troLEite	fully matching -CVσσ
1.1b, e	taVANa, STANa	matching -VCv
1.3b, e	porTREta, sərTSEto	non-matching unstressed V
1.6b, e	SMEŠen, šuMEŠe	non-matching unstressed material
2.7a, d	SƏŠti, DƏŽd i [dəšt i]	underlying voicing mismatch
1.4.b, e	SƏŠtata, VRƏŠtat	extra-metrical syllable ignored
1.4a, d	oBLEČena, daLEČe	extra-metrical syllable ignored
2.2b, e	ČETiri [četri], kiloMETri	syncopated vowel

Rhyming by pronunciation rather than by underlying form eliminates many apparent “approximate” rhymes, as shown in the items in phonetic brackets.

## 8. Stanzaic Form in Folk Songs

Counts of quatrain patterns of 152 Bulgarian songs

	4'4'	4'4	44	4'3'	4'3	43'	43	3'3'	3'3	33
4'4'	39									
4'4		21	1	1						
44		2	39				3			
4'3'				4						
4'3					9					
43'						5				
43			1				2			
3'3'								10		
3'3					1				5	
33										2

Mixed 3 and 3f: 2; Mixed 4 and 4f: 5.

Цветините очи (Quatrain structure: 4444)

4444	x				x				x				x			
	x		x		x		x		x		x		x		x	
	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
01a	Цве-	-ти-	-ни-	-те	очи		че-		-ре-		-шо-		-ви			
01b	Сно-		-щи	ги	ви-		-дох	на-	-жа-		-ле-		-ни			
01c	Сно-		-щи	ги	ви-		-дох	на-	-жа-		-ле-		-ни			
01d	На-	-жа-	-ле-		-ни		раз-		-пла-		-ка-		-ни.			

Tsveta's cherry e  
I saw them sad la  
night.  
I saw them sad la  
night,  
Sad and crying.

Ако умра ил загина (Quatrain structure: 4f 4-4f 4)

4f4	x				x				x				x			
4f4	x		x		x		x		x		x		x		x	
	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
01a	А-		-ко		ум-		-ра		ил		за-		-ги		-на	
01b	Не		мой		да		ме		жа-		ли-		-те			
01c	На-		пий-		-те		се		с руй-		но-		ви-		-но	
01d	Скър-		-ше		-те		ги		ча-		-ши-		-те			

If I die or perish  
You can't lamer  
for me  
Get drunk with  
wine  
Break them  
glasses.

