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The problems of our musical folklore*

BOŽIDAR ŠIROLA

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Introductory note

Božidar Širola (1889-1956) was the leading Croatian ethnomusicologist (i.e., folk music collector, researcher and comparative musicologist) of his time, and one of only four key figures in this field to receive national acclaim from the time the discipline was established to the end of the 20th century. (Širola was preceded by Franjo Kuhač, and followed by Vinko Žganec and Jerko Bezić). The bulk of Širola's research was institutionally anchored in the Ethnographic Museum of Zagreb, in particular its Department for Folk Music, where he worked as a musicologist, music curator, and director of the museum (1921-1935, 1941-1945). Širola was the first Croatian ethnomusicologist who endeavoured to imbue his ethnographic insights with contemporary theories; he also brought to his work a solid knowledge of comparative material and the history of research, thus strengthening ethnomusicology as a scholarly discipline. Aside from his research, Širola was also a noted composer.

The selected article "Problemi našeg muzičkog folklora" offers an overview of the theories, methods and analytical focuses of Širola's work. It illustrates the attention Širola paid to the musicological aspects of the phenomena he studied, an approach which also prevailed in the work of the subsequent generation of Croatian and Yugoslav ethnomusicologists. The musical aspects Širola identified, along with some of his interpretations (particularly regarding the genres and styles that he encountered through his fieldwork, such as a narrow interval style in the region of the Croatian Littoral and Istria), remain relevant to this day. As such, this article may be an interesting and even inspiring historical account for those ethnomusicologists who consider that today's neglect of the musicological aspects

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of research has gone too far, and who are searching for alternatives. Besides, the strands of evolutionism, comparative methodologies and cultural relativism that permeate Širola's stance have also the potential to be instructive for today's ethnomusicologists. His staunchly comparative perspective did not allow for analyses and interpretations motivated by ethno-national concerns, as have often been found in the work of other ethnomusicologists from the region. (Širola's in-depth references to the work of Serbian folk music researcher and composer Stevan Mokranjac, illustrate this feature of his approach). Širola's general framework of evolutionism and Eurocentrism, common to many European ethnomusicologists of that time, is certainly problematic, in particular his understanding of classical European music as one of the crowning achievements of the overall historical development of humanity. (Širola wrote at one point that the tradition was indicative of the "bold ingenuity" of Europeans.) However, his commitment to cultural relativism allowed him to develop a more nuanced interpretation within this general framework. Širola considered South Slavic musics ("our musical folklore" as the title of the article put it) to be different to classical European music, rather than being less developed, and thus of lower cultural value than its classical counterpart. In a similar manner, Širola interpreted foreign influences as enriching rather than threatening local musics, contrary to the prevailing attitudes of earlier and subsequent scholars from the region. (For instance, Širola described *sevdalinka* as a fusion that "ended in beautiful assimilation"; he also positively commented on "gypsies" who "incorporated the fresh and living tradition of the East in their playing and singing even when they performed songs of our musical folklore.") Širola, moreover, strongly argued for the necessity of understanding a musical tradition on its own terms, and criticized researchers who failed to do so. Finally, Širola's pondering on the negotiation between the ideal universality of scholarly conclusions (as reflected in his ambitious endeavour to discover "hidden laws that govern folk songs" and ultimately arrive at "the essence of national musical expression"), and the relative reach of actual insights (evident from his discussion of the problems encountered in searching for general laws), may also be taken as a point of reference for today's approaches, characterized as they are by a predominant strain of relativism, but also by an increasing request, from various sides, for a better balance between the two poles.

Naila Ceribašić

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1. The task of transcribing folk music, defining the problems

If folk poetry, with the fullness and strength of its expression and the liveliness of its larger-than-life characters that clash in the great battle of fates and destinies, could have had and must have had an immediate effect on everyone, imagine the strength of folk singing that, through the exuberance of its melodies and the loveliness of its special rhythm, uncovers before us and the whole world an abundance of feelings that fill up the souls of the chosen, who, in the rushing of emotions, create tunes that the coming generations will sing and transform into model songs [*popijevka* (sing.) meaning "sung song"; J.P.] to be entranced by and given release from by singing, which is the most beautiful, the most expressive and the most noble form of musical expression there is.

Within a people where folk poetry has held on for so long, where folk poetry is still being created, one cannot escape the thought that such a people must have folk music whose diversity of forms, exuberance of melodies, lively beating of rhythm, wondrous embellishment of harmony and overall worth make it at least as significant as folk poetry. I would even dare claim that the forms and features of our musical folklore surpass the recognized beauty and worth of our folk poetry. I hope that this overview of the problems of our musical folklore will provide convincing confirmation of that claim. I hope to do so not just in light of the fact that many of our musicians have taken on the task to create beautiful and valuable works based on the motives provided by our musical folklore as rough building blocks, or the fact that such creation enables our people to contribute to the music of contemporary Europe, or the fact that many of the problems that arise from our musical folklore are of interest to the contemporary musical theory on a global scale, but also in light of the inner worth and indisputable beauty of that folk treasure of ours.

In my exposition of the problems of our musical folklore, I do not want to make the same mistake Kuhač and many others did by trying to find forms in which to present a folk song [*pučka popijevka*; J.P.] to a concert audience. Everything a musician adds to a folk song is an invention whose ultimate goal is noble: to adapt a simple folk song to an educated and refined listener. However, any arrangement of a folk song contains the qualities of the person who has tried to analyse its composition, discover the principles of that composition and use it as a template to create a musical piece whose composition carries marks of contemporary musical and composing technique, but at the same time preserves all the freshness and loveliness of the simple vocal line of folk singing. Understandably, any such arrangement will have significant qualities of its creator – the arrangement is that person's work. That is why discussing arrangement of folk songs is in fact the task of music theory, i.e. the study of composition. In other words, it belongs to an area that musical ethnography does not study. In this case, an entirely different set of criteria is needed to judge the value of such a creation, and the listener will never experience the immediacy of folk singing as when it is heard in a wide landscape under a clear sky, where the singing echoes with its fullness and affects the soul with the persuasiveness of a true experience. Any

change, no matter how insignificant or unobtrusive, causes the folk song to lose the basic qualities of its task. A folk singer does not sing to be heard by others and for them to be entranced by the beauty of the singing (interpretation) and the significance of the folk song (delivery). Folk singers sing because they seek release from the latent energies of their souls, they sing to themselves and in the process, they content their souls with that singing. An audience annoys them. Anything that would remind them of any kind of criticism, even from their equals, will confuse them and stop them from singing, and even push them to shy away from singing in such cases.

Folk music transcribers [orig *melograf* (sing.)[*1]] have tried to explain this fear of strangers who wish to hear folk singing in terms of timidness, shyness and the like. Those must be common, but the biggest reason for this must be the fact that singing requires a singer's inclination, which is extremely difficult to achieve in front of strangers. In complete freedom singing comes from the heart, and that is when the folk music transcriber can record it in his notebook in the quickest and most complete way possible. Besides, it is difficult to come that close to people, to empathize and become part of their lives in such a way that their lives go on without any hesitancy, i.e. openly and freely. Musical folklore is only one of the expressions of that life, and it should be considered as such. In its largest part, musical folklore of our people, the Croats, as well other South Slavs, is tied to all the other ways of expressing spirituality. Sung song is tied to poetry, and singing in itself is tied to customs, without which it is difficult to understand the entirety of a singer's experience. Even in cases of pure lyricism, i.e. love songs, which a man will furtively sing accompanied by the tambura under the window of his beloved at night, it is difficult to achieve the possibility of adequate delivery in any other opportunity.

The job of a folk music transcriber is tedious, and while he performs it diligently and wholeheartedly, he is simply a collector. He will collect even the smallest of contributions and order his records [*zapis* (sing.)]. This is where the job of an ethnographer begins, and if a transcriber also happens to be a theoretician, he will look through those records on his own in search of the hidden laws that govern folk songs. The transcriber will immediately separate his work. He will separately observe melic laws, rhythmic schemes and the characteristics of harmony to finally see the architectonics of those small, embellished and harmonious forms.

Melic problems are abundant in our musical folklore: tuning of the scale and scale schemes, the relation of the notes towards the final note (not touching upon the area of harmony), the most diverse embellishments and their influence on the modelling of the vocal line, and the relation between speech melody and singing melody.

[*1] [Actually, melograf is in Croatian a person who transcribes, either on the basis of a previously made recording or directly from a live performance. Whenever this term appears in this article, it refers to a person, to a transcriber, and not to a device. Consequently, it is consistently translated as "transcriber" (because in English the term "melograph" does not mean a person but a device). N.C.]

Among the rhythmic problems, a scholar will firstly look for bar schemes, regularities and irregularities of musical accent, the stress of the elements of meter. He will be especially interested in unusual measures (quintuple time and septuple time), he will wonder even more at the polyrhythmic relations – combinations of different measures. Finally, he will have to investigate the rhythm of ametric singing, found especially in liturgical folk singing in Western- and Eastern-rite Catholic Churches.

Similar attention should be paid to the characteristics of harmony. With respect to this area, it is important to distinguish linear harmony from polyphonic harmony, as I will discuss later in more detail. This part of our musical folklore has received and still receives the most attention. Musicians and composers who arrange folk songs have paid this area the most attention. They have expressed a lot of interest in folk melodies lately. They search for latent harmonies, for the possibility of chords that will naturally develop the logic of melodic motion. It should be acknowledged that modern European harmonic theory, fuelled by the study of the exotic melodies of the Middle and Far East, the melodies of primitive and wild peoples, has created the means used abundantly and successfully by the current generation of composers in arranging our musical folklore.

This detailed initial work and its results will shape further efforts, i.e. the study of architectonics. Among the tasks that will arise here, some of which have already arisen, there are those that are actually the features of our musical folklore. Those tasks reflect its most prominent characteristics. The problem of strophe will reveal itself as a problem of musical form. It is the form that creates the need to build strophes out of verse. Careful scrutiny of strophic forms will reveal an interesting phenomenon of using insignificant and incomprehensible, yet expressive words or letters that serve as the musical ornament of the language, to fill the long melic phrases without using words – as if the folk singer wanted to look up to the trope singing of the Gregorian chant. Finally, the whole form of the folk song with its numerous repetitions will show itself as a litanic scheme of the most diverse forms – and that is the basis of all the architectonics of our folk song.

2. The problems of *melopoeia*

Not all researchers have approached these extensive problems with the same knowledge and the same means. They only have one thing in common: a great love of the subject of their research and a deep belief that our musical folklore is indeed deserving of the greatest attention and a worthy subject of the most studious research.

Kuhač himself – at first driven by an unconscious longing – walked the wide landscape, went into the unknown and more and more clearly saw the main task of his life and the meaning of all the diligent, detailed and tedious work of a folk music transcriber, the very discovery of the secret of the basic problem of musical folklore: what is the essence of national musical expression? He was a traveller and a sufferer because he could not transfer his fervour onto the public at large. Even the artistic circles looked at his work and did not understand it, at least not

in the way he wanted to impose it on them in his wish to be a promoter of the new artistic view, but at the same time he was unable to use his work to show the gains that the new creators of national music would draw from his large collection.

Upon going to regions further away from his home, Kuhač encountered forms and characteristics of folk singing, some of which remained a mystery to him until the end of his life. The first fact that he noticed and whose secret he soon uncovered was the pure tuning of the intervals. This was different from the contemporary tempered tuning to which the classical masters were dedicated. Kuhač did not quite want to admit that just intonation was an innate capability that Europeans used to solve the division of scale, and that tempered tuning was an artificial invention. He preferred to imagine this just intonation as a characteristic of folk singing in South Slavs. Kuhač's dedication to our musical folklore can be seen from his later work as well. He used this point of view to look at other problems that came up during his research, which is why he drew conclusions too quickly and with not enough criticism.

Kuhač further noted that folk songs were still alive among our people. They were, moreover, coming into existence in his presence. There are a lot of regions where folk songs still come into existence today. Kuhač correctly understood the way a song is created and the way it spreads, and inadvertently gave the solution to that problem, as was later solved by scholars, assuming an organic and gradual evolution to be the basic scheme of its creation. An individual invents a folk song in a moment of fervour. That initial idea is only a rudiment that will live beyond its moment of creation only if it has enough liveliness. The initial rough form will gradually be embellished by oral transmission, the details will especially be modelled more keenly, and little by little the text will lose its occasionality. By means of collaboration of many people and often after many generations, a song will get its final form and will be spread as such for a while by oral transmission, but by now a folk song will have become – as referred to by Ludvik Kuba, another respected researcher of our folk songs – a fossil. It will still have some beauty, but it will appear numb, unsuitable for further development. This is when a diligent folk music transcriber will have to note it down and include it in his collection because otherwise it will disappear. Kuhač did not highlight this last part of the development enough. It was more clearly seen by Dr. Vinko Žganec, an excellent transcriber of the musical folklore of Međimurje, because he has lived in a region where the origin of a song can be directly observed, but where the disappearance of songs is also clearly visible. There were appropriate circumstances and a suitable song was created. It is sung for a while, but if a song loses its freshness, it may be forgotten before it is handed down to the future generations by oral transmission, especially if the song is not suitable enough for growth, if it does not have enough "seeds" that would enable its further development.

In addition to the inner vitality of a song, there are some external factors that affect its life, development and the duration of its lifetime. First and foremost, the life of a song depends on its singers, on their talent and their need to express their feelings and emotions through singing. The lagging and the vanishing of their spirituality will have an adverse effect on the development of musical folklore. If the conditions of life change, and not just the conditions of life of an individual, but

also social forms (if folk customs disappear), everything that gives that custom its pleasant, happy and often ceremonious embellishment will also disappear very quickly. *Koledas* [carols; J.P.] have disappeared together with the *koleđani* [singers of carols; J.P.]. The next generation will barely mention this custom, and everything else has disappeared forever. The texts and the tunes have been forgotten and no one can revive them.

But these external factors will always, especially in ritual tunes, be the reason for a song – Kuba's fossil – to hold on in later generations. In Lopar on the island of Rab, I have come across a *koleda* whose meaning is lost on its singers today, but it is still sung because the *koleđani* still go around these villages and sing.

Bog se rodi Vitlianoj,
Vitliano a mladanje,
A mladanje miru danje,
Miru danje stup pastira,
Stup pastira blizu staha,
Blizu staha, ki ne spaha,
Božje blago pričuvaha.

This is where my singers – brothers Ivče – stopped. They did not know the rest of the song nor did they know how to retell it.

The more Kuhač wandered around different regions in search of traditional musical treasures and the more he got to know the plenitude of songs and the vast diversity of expressions that were characteristic of certain regions, the more he realized that tedious and careful study was needed to investigate the sources and discuss the structure of our musical folklore. Kuhač even felt how difficult it was to discern the hidden laws of the internal structure of that exuberant folk musical treasure and took on the task of discovering not just that tenet, but also the ultimate secret of folk musical creation in general. When we look at his collection and all his studies today, we can easily see that he eschewed tackling the biggest problems. For example, he did not include a lot of the songs from the Northern Croatian Littoral, and he listened to them and noted them down as he felt. But none of this was right, so these songs, even the simplest ones, can barely be identified in his records, especially in his harmonisation. (Kuhač's harmonisation made it difficult to perceive songs from other regions as well. E.g. it is Žganec whose harmonisations have made it easier for us to comprehend the songs of Međimurje.) The means given to Kuhač by contemporary harmonic theory, and especially classical theory (that was the only theory he accepted), were insufficient to solve such a problem. (Dr. Vinko Žganec started listening in on his fellow Međimurians' singing as a young man, so he did not hear the same thing as Kuhač. His listening was fuller and more complete, he felt the secret of the latent harmonies of his region more strongly and more primarily.) One should not hold this against Kuhač. He is excused by his musical education and the fact that he was born and bred in a region where the-so-called "small-town song" [*varoška popijevka*; J.P.] (Kuhač's term) came into existence and was spread from. The Slavonian plain, the region around Osijek – Kuhač's home – has resounded, and

still resounds with songs which have possibly developed the furthest: in the internal structure of their melodies, in their latent harmony which provides the logical basis for the development of a melodic line. Songs from this region (and other places where the element of "small-town" has had a stronger influence) are closest to the contemporary European understanding of harmony. Songs adopted the structure of the major and minor scale scheme even before Kuhač's research. However, it has not always been so, and even today there are regions of our musical folklore where it is still not so.

The music of ancient Greece was monodic – monophony [*jednoglasje*; J.P.] in the choir, i.e. singing in parallel octaves. Theoreticians have noticed three stages of development in this music – the old enharmonic, the diatonic and the chromatic (the new enharmonic). Even so, in all those stages of development the Greeks listened to music linearly – the beauty of the vocal line was self-sufficient. Even today, that aesthetic criterion carries the most weight in the music of almost every race except for the white one, i.e. of the largest number of non-European peoples. Even the Middle Ages with its greatest musical achievements – the Gregorian chant in Latin on the one hand and the Byzantine chant on the other – did not move away from that aesthetical principle. What is more, it embellished it up to the final point of the subtlest expression. And that is where the development stopped. New aesthetic principles had to be found because without them, further development of music was impossible. The rigid schemes of monophony prevented development, so they needed to be done away with. In that crucial move that happened at the turn of the first millennium, Europeans, in their bold ingenuity, discovered something new. They discovered polyphony [*polifonija*; J.P.] (if we are allowed to call it this, to use this word for a term that will only be used for differentiation in relation to monophony because polyphony will be given a special meaning in the later development of music). This initial polyphony was created in Europe, but the exact spot is unknown. We could almost assume it came from the north of Europe.

Polyphony [*višeglasje*[*2]] was created out of a need to give depth to expression. Instead of one melodic line, there were several. In the beginning, this was mere parallelism. These first attempts in polyphony were strained and trying. Even so, in addition to this scheme of parallelism immediately there occurred another one where the full freedom of movement of each melodic line immediately manifested. This new aesthetic principle – heterophony – as well as the parallel movement, could not be grasped by any harmonic knowledge (all harmony is latent). They still felt and listened to music linearly. The harmonic theory of the Middle Ages still interpreted the arrangement and harmoniousness of consecutive, rather than simultaneous tones. Chords could be heard even in the first

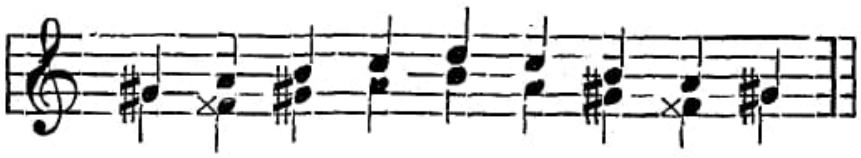
[*2] [In Croatian, there is a difference between "polifonija" and "višeglasje", but in English there is for both just one term – polyphony". Therefore we added "višeglasje" in brackets. "Višeglasje" means any kind of multipart music (i.e., organization of music, relation between parts; "višeglasje" is in itself a noun, not an adjective, and therefore it is not quite appropriate to translate it as "multipart music"; literally, it would be "multiparticity", but such a word does not exist in English), while "polifonija" is a specific kind of multipart music, i.e. „polyphony" in sensu stricto. N.C.]

heterophonic textures, but they were not perceived. Gradually, a sense of harmoniousness of simultaneous notes developed. Many centuries passed, and only after much research and the publication of great and profound works by great artists did the theoreticians manage to create harmonic schemes and discover the principles of harmony – simultaneous harmoniousness. Now harmonic theory is given new meaning, it interprets relations, similarities and differences between different harmonies, discovers their functional relations and interprets the tenets of harmonic relationships. These interpretations have not only given a true frame to the music of the old masters, but there are also unimaginable possibilities in the new development. While the old harmony – the harmoniousness of consecutive notes – interpreted melic schemes from a scale sequence of notes [*ljestvični tonski niz*; J.P.], especially their relation towards the final note, and found different possibilities of the sequence of notes within the octave, of the diatonic, chromatic and enharmonic sequence (only to mention the schemes of ancient Greek music), the new harmony has reduced the number of schemes to two cadences, major and minor, and all melic motion is directed at the logical relation between the basic chord relationships.

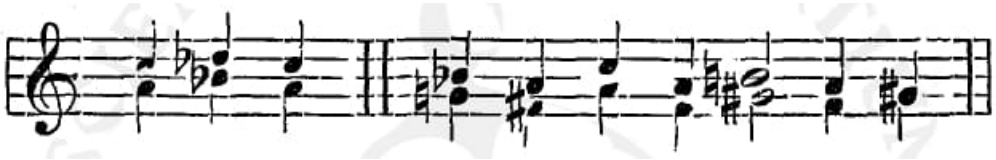
This significantly different perspective on the internal structure of music and any musical expression must be the reason why Kuhač, who was educated in classical music, could not grasp many of the problems of our musical folklore. Many still cannot grasp them today because we are accustomed to listening to music in polyphony; we can barely perceive monophony, and there is only a small number of the most talented musicians who are educated to listen to music linearly. While a primitive listener, and especially a singer, will be entranced by the unembellished singing and the slim and supple melodic line, to us it will seem lacking in expression, no matter how beautiful we find it in its breadth.

That is why the ultimate secret of our musical folklore does not lie in the perfect intervals in a diatonic scale scheme nor does it lie in the natural harmonic basis of that scale scheme. If the latter provides the correct interpretation of the folk song in many of our regions, and if in other regions – especially in the small-town song and the songs that were created under its influence – harmonic understanding developed up to the final stage of evolution, i.e. a formed system of major and minor keys, there are many phenomena that still cannot be classified under any of those two systems. What I mean by this is, for instance, the problem of the-so-called Istrian scale. Can we even talk about an Istrian *scale* if what we mean by a scale scheme is a sequence of notes that covers the basic range of a single octave? All the music from the region of the Istrian scale uses a sequence of notes that does not conform to that range of an octave. There are some examples in other regions of our musical folklore where the ambitus – the range of a scale scheme – is small, or even very small (ambitus comprised of a third or a fourth). That is a clear sign of the respectable age of this singing. Many have discussed the questions that impose themselves when comparing different Istrian songs in terms of latent harmony. Brajša tried to affirm his view in terms of ready-made harmonisations. Father Ignacije Radić abandoned those harmonisations as well as Kuhač's harmonisations because that was not the way a common person of that time would perceive them. Father Radić wrote down a sequence of notes that

Istrians used when singing. Later on, this sequence was named the Istrian scale. Father Radić, however, has not given any interpretation of this sequence.



I would add some variants to this sequence, as I have heard them myself, and others have recorded them (Matetić, Taclik in "Sv. Cecilija", Brajša in his harmonisations and Jože Černik in Hudební Revue 1918).



Made aware from those notes by Father Radić that Istrian singing is clearly characterized by an unclear tuning of the third (neither major nor minor, called a neutral third), at first I tried to puzzle out this special tuning in terms of the fact that has been sufficiently established in the history of music, which is that this phenomenon must be related to the difficult tuning of that sensitive interval. (This fact was especially made prominent by H. v. Helmholz.) The pitch of the leading note (*Leitton* [in German; J.P.]) is also completely different from how the singer – accustomed to the tempered tuning of the diatonic scale scheme – perceives and interprets it. It was as though I subconsciously felt that the cause of that phenomenon lies in a completely different area, rather than in a latent harmony. All the later expositions on the problem of the Istrian scale, e.g. those of Žganec, Matetić and Dugan, are based on exactly this interpretation. They all base this scale scheme on the assumption that there is a natural latent harmony. According to their interpretation, the Istrian scale is a special form of the medieval church Phrygian mode with constant alteration of some degrees. It is true that this helps the harmonisation of Istrian songs in a four-part harmony [*četveroglasni stavak*; J.P.] the most, so Žganec's patterns of harmonisation are, for instance, much closer to our understanding than Brajša's. Now that I have familiarized myself with the Istrian song at its source, by studying our Old Church Slavonic chant (liturgical folk singing at Roman-rite churches in Old Church Slavonic), I can clearly express my subconscious suspicion. The tuning of the Istrian sequence of notes – this term would fit much better considering the true state of the matter – is special; it is neither diatonic nor chromatic. It is especially different from what we usually mean by the just intonation of an interval. This sequence of notes contains some undiscovered and unknown ratios that explain the relative narrowness of some notes. I only regret that, because of a lack of the requisite equipment, I have still not been able to give my belief objective confirmation through direct measuring.

Ludvik Kuba has managed to move closer to this problem of tuning, even if inadvertently, in his interpretation of the many deviations in his records of songs from Bosnia and Herzegovina. He identifies the cause of these deviations in the melic relations. Musical theory has a similar interpretation of the occasional alteration of the sixth degree in the Dorian mode of the Gregorian chant. I have a suspicion and I believe that the cause of the alterations in the Istrian sequence of notes (a neutral third, narrower intervals, pitch of the leading note) also lies in the melic relations, regardless of harmony, because harmony in this sense is unknown to this singing. It is also unknown to the Gregorian chant and the heterophonic forms of the first polyphony. The mere fact that all this singing is two-part singing (all Istrian music is comprised of two-part forms) still does not provide enough basis to determine harmony (chords) since the singers do not perceive it. They listen to and know their music linearly. Parallelism itself (the first fauxbourdon, the gymel of the first polyphony) is still far away from understanding harmonic relationships. Very commonly the singers only know their own parts, but not the other parts.

Melic features are present in other regions as well – in Bosnia, Herzegovina and further towards the southeast. Kuhač tried to explain these features by comparing them to the music of the Middle East, especially Arabic music. However, since he was not familiar with them from his own experience, he may have given too much importance to the interpretation of ornamental features based on the Arabic melic schemes known at the time. Dr. Robert Lach is also ready to accept oriental influence. He cites the following sources: Arabic, Persian, Turkish, Saracen, Syrian, Byzantine and Modern Greek. Since portamento, which spans not only the wider intervals, but also the narrowest ones, and the means of articulation that singers use to embellish their singing and show off their skill have coalesced into the singing method, a clear vocal line can barely be discerned. Even the held notes, i.e. notes of prolonged duration, do not come out simple, held and uninterrupted in this singing method. Barely noticeably, the singer delivers them as a long tremolo or develops them into an endless trill. Kuba has noticed that legato articulation in the Macedonian song is also performed in a special way, much like the staccato in instrumental music:

It is significant that singers sing that way even when they are performing a newer song, one they have learned only recently. The tradition of those primitive forms has rooted itself too deeply in the understanding of the people and they do not give it up. These archaic principles should be used to interpret the melic phenomenon of singers performing long phrases in a single breath. They will try to endure as big a phrase as possible, as long as their vocal strength permits it, so sometimes they will stop where we would least expect it – in the middle of a word:

“Kad sum bil, mori Đu- urđo”. The singer lost his breath in the middle of the word “Đurđo” and the final note was sung very powerfully. Less highlighted, although sufficiently noted, is the fact that the influence of the East in our region was mostly spread by the gypsies. They incorporated the fresh and living tradition of the East in their playing and singing even when they performed songs of our musical folklore (they do it to a degree even today). Consequently, this living music that was introduced among the people could have and must have influenced the evolution of our musical folklore, especially in those regions that were flooded by the power of the foe introducing oriental splendour into the simple melic relations of our folk music after the Battle of Kosovo. Of course, the influence on the melody was much more significant than the influence on the tuning. Tuning is surely an innate quality of every nation to a certain extent; it is guarded by the nation for a longer period of time and in a more complete fashion. The melody infused by the foreign elements was manifested in the special way of arranging the notes in a melodic line which was becoming more and more luxuriant and full of vocalises and articulations. Most researchers of our musical folklore consider the introduction of the augmented second, which is the basis of the “Oriental scale”, to also be a melic contribution of the Middle East. Liszt calls it the “Gypsy scale”. It is significant that Kuba has discovered an apparent trace, moreover, the prevalence of that Oriental scale in “small-town songs”. However, there is barely a sign of it in the village song, even in village songs from regions where such a melic feature regularly appears in small-town songs.

The influence of the Middle East can also be noted in the special perception, in the evaluation of the psychological value of music, which is unknown to Europeans. According to that perception, music contains a strong erotic stimulus, which is so distinct that it could be compared to the ethos (ἦθος) of Ancient Greece. Only the perspective of the Orientals is much more primitive. They do not know about ἦθος πρακτικόν (that which reinforces our whole being) or ἦθος μαλακόν (that which weakens the human activity). They only know of ἦθος ἐνθουσιαστικόν, which is the mighty grip of music on the human psyche. Man gives himself wholly to the pleasure of music which transports him to unrestrained wantonness and unbridled eroticism. In this sensory stimulation of human urges, music in each primitive person achieves its ultimate purpose. However, these features are only present in “small-town songs”. The village folk song is much simpler. It has retained all its ritual features; it is part of the whole manifestation of the peasant way of life and has no characteristics of the enthusiastic ethos.

3. The problems of rhythm

In discussing the rhythmic problems of our musical folklore secondly, it means that I am looking at the basics of music as Dr. Robert Lach does in his “Geschichte der ornamentalen Melopoie”, i.e. that I not consider Bülow’s “In the beginning of music was rhythm” principle to be incontestable. That does not mean that I think music can be without rhythm; all our musical folklore is rhythmic. However, it does

not always contain metric symmetry. There is even completely ametric singing in the manner of the Gregorian chant and the Byzantine chant.

First of all, one should make note of the liturgical singing at Western- and Eastern-rite churches in Old Church Slavonic. In the region of the Western (Roman) rite, Old Church Slavonic has been pushed out by Croatian in many places, but the singing still echoes under the simple arches of the small churches where people gather to pray to God through singing and to be part of the liturgical rite just like in the first days of Christianity. When did those people learn to sing like that and who taught them? This must be one of the most difficult problems that our young musicology has to resolve. The fact that this form of singing still lives on and is still being transferred by oral transmission speaks of its sacred age. It has been a long time since musicians – from Kornelije Stanković to Mokranjac and others after him – started writing down, analysing and arranging liturgical singing of the Eastern rite so it could be performed by a choir. On the one hand, they were prompted by their intention to turn folk liturgical singing into choir singing (based on the Russian model), and on the other hand, music fixed in writing solved the practical problem of complicated oral instruction. This practical need to teach, as well as other artistic and aesthetic elements, forced the solving of this issue since singing had always been the duty of specially trained and designated church singers. In time, this duty was transferred onto the public, i.e. onto the chosen volunteers who dedicated themselves to the honourable and lovely service of church singers. It is completely understandable that musicians were interested in embellishing this singing, to give it a special and exalted form of a vocal texture inspired by the most beautiful examples of the grand masters of the 16th century. That is why Mokranjac's harmonisations are exemplary works of Orthodox Church music in our country (e.g. his *Statije*), which opened up completely new perspectives and new paths for the development of Eastern-rite church music. However, Mokranjac was a wholehearted folk music transcriber. He considered writing down all the Eastern-rite liturgical singing his life's work and he worked tirelessly for many years to determine the pure tradition of singing by comparing various variants. He listened and chose, and he ordered and arranged his entire *Osmoglasnik*[*3]. Both he and the researchers that came after him understood very well the dependence of this singing, which is now fully ours, on the tradition of Byzantine singing. Greek priests had to restore the tradition of singing on several occasions when it deviated over time or was suppressed by the harsh fate of a 100-year persecution by a rigid infidel master. The mere division of the Eastern-rite church song-book into eight "tones" testifies to the Byzantine influences. "Octoechos" is ὀκτοεχος and the tunes contained in it are developed based on the eight Byzantine scale schemes. The contribution of Stanković's and Mokranjac's work lies in the fact that these musicians consciously looked to determine harmony in what was at first purely monophonic singing. Maybe the medieval Serbs already sang in polyphony (in two-part singing?). We could make this assumption based on the iconographic records that were preserved in the various codices from the time of Serbia's peak under the rule of the Nemanjić

[*3] [literally „Eight Tones", title of a songbook by Stevan Mokranjac; J.P./N.C.]

dynasty. With time, however, any signs of that kind of singing were erased and singing was suppressed – especially in the monasteries. It reached its natural conclusion, but was passed down by oral transmission up to modern times when talented musicians, proud of the value of their ancestral heritage, took on the task of transforming this singing into new art. And they were really good at it. Even though there are still some differences in the ways of singing (e.g., the so-called "Karlovci chant"), a lot of the work to preserve this folk musical treasure is now done. Church singing is studied based on the written records that contain the division of the material as well the explanation of the division (the theory of eight "tones").

Liturgical singing in Old Church Slavonic at Western-rite churches is still done in the simplest way possible. It is still passed on only by oral transmission because it is sung at small and unpresentable churches visited only by poor and passive people who are very conservative in their world-views. These people carry out the duty of a liturgical singer themselves, they respond to the priest on their own while the priest offers sacrifice to God. They respond even when the priest does not know or still does not understand their (folk) singing. The priest gradually familiarizes himself with this folk singing, he learns it from these people, the believers, or from the sexton who regularly knows the right "note" for each intonation. A future priest could not learn this singing at the seminary because it was not taught nor is it taught there today. It is understandable then that the tradition of this singing has been preserved untouched and that it is still alive, but that only the main melic schemes and rhythmic values have remained, and that many details have been lost because the beauty and the correctness of the interpretation depends on the talent of individual singers who have changed over time. This is why liturgical singing in Old Church Slavonic at Western-rite churches remains undetermined to this day and why there are few records of this singing (the most comprehensive record may be the one by the late teacher Halapir from Novi Vinodolski, which is kept at the library of the elementary school in Novi Vinodolski), and those that we do have are mostly fairly recent.

Both types of liturgical singing mostly have the same rhythmic features. Researchers of the Orthodox chant pointed out long ago that despite the dependence on the Byzantine model there was a vast difference in the way rhythmic values were perceived. Whereas the Greek Church chant contains in its texts metric schemes that are very often artificial (old hymns, kontakions and other church songs), the Old Slavonic chant has no such metric schemes. It develops together with the text and dictates its accentuation. This accentuation principle is the foundation for the basic melic motion. The motion is governed by the rhythm of accentuation and is created based on it (the tune and the rhythm of the motion). Of course, breath control only promotes the creation of melic relations. Church singing in the Croatian Littoral is like that as well, only the melic structure is much simpler there. It is completely adapted to the psalmody, often even in the Latin lesson models. Is this the reason why people, all the people, sang? So, the singing must have been very simple, syllabic in structure and easily understandable (whereas the singers in an Orthodox church choir could show off not only the beauty of their voices, but also their talent and skill). The rhythm of exalted speech

– that is the basis of the rhythmic scheme of this singing. The accentuated syllable carries all the stress of rhythm; it carries the ictus even when it is not emphasized by the melody and even when it is not emphasized in terms of duration (in the case of short accents). There can be no doubt that the creation of rhythm was influenced by the length of the syllables. This is visible in the rhythm of other folk songs as well, if they are normally created based on metric schemes. (I will talk about this in more detail later.) This is where our Old Church Slavonic liturgical chant vastly differs from the Gregorian chant, which came very close to isorhythm in the last stage of its development. How much this singing built its rhythm based on the rhythm of the spoken or, better said, the recited word, how much this was influenced by the technical restrictions of breathing – the breathing principle – and how both of these principles at the same time also helped melic creation, especially the melic modelling of the accent, and even the melic modelling of parts of the sentence (breath control), that is not only a problem that has not been discussed, but musical ethnography has not even set it yet.

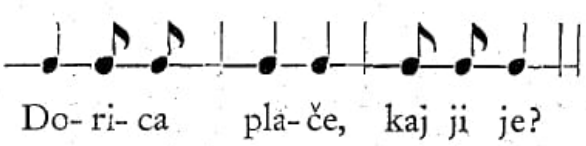
Ametric singing is normally not present in our musical folklore. This, at least, seems to be the rule and there are very few exceptions. E.g. a Slavonian weeper will, in her lamenting, embellish some lines so much that they appear to be quite close to an ametric pattern, and Međimurian *spričavanje* [posthumous eulogy in verse done in the name of the deceased; J.P.] may become this way for the same reason. All the other singing of our people is metric.

Metric relations are certainly closely related to accentuation. If the stress of a syllable in ametric singing was indicated by means of accent, the same holds true here, so the symmetry in the ordering of strong and weak beats led to duple and triple meter. These simple relations led to more complicated combinations. The situation was the same in the folklore of other peoples. If the only metric pattern in the music of the yellow race is the duple measure, without any ametric patterns, and if other Oriental peoples use duple and triple patterns equally – which has caused, by way of interweaving these metric elements, the creation of such complicated patterns which, to an untrained ear, must seem ametric, and sometimes even arrhythmic – all points to a diverse sense of rhythm, on the one hand (which may be caused by the rhythmic characteristics of speech), and on the other hand, to the fact that rigid and fixed metric schemes do not necessarily limit a singer’s imagination. It has the full freedom to create even amidst such patterns. In our musical folklore, given its close relation to speech – especially the meter of folk poetry – the trochaic and dactylic meter are the norms. Even Slovenian folk songs, which are loved in our Kajkavian parts, only seemingly use iambic, i.e. anapaestic meter. In most cases, these are also trochaic and dactylic meters, but they regularly employ anacrusis – upbeat (*Auftakt*, [in German; J.P.]). Some theoreticians (e.g., the esteemed Dr. Hugo Riemann) consider upbeat the primary metric element and the trochaic beginning a secondary, derived element. However, our folklore provides the perfect pattern that refutes that principle. If Bajuk has managed to prove that upbeat within Slovenian folk songs, where it appears regularly, is anacrusis, then this phenomenon in songs from any region of Croatia, Serbia and Bulgaria is certainly a characteristic of the “small-town song”, i.e., a phenomenon that must be studied taking into account that the “small-town

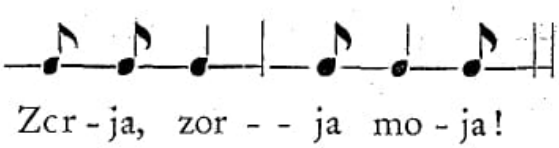
song" is a product of fusing foreign influences with the tradition of our song. Even if this fusion has regularly ended in beautiful assimilation – the creation of new magical forms such as the Bosnian *sevdalinka* [soloist lyric urban love song; J.P.] or the passionate eastern songs – I believe that it is always possible to determine the foreign influence in such cases. This phenomenon is absent from our musical folklore.

By looking at the basic forms of duple measure it is easy to discern the special way speech accentuation has affected the creation of the meter of music, the building of the measure, i.e. the bar. Unlike cases where the dactylic meter has led to triple measure because the accentuation principle governed the formation of meter (the accent governed the stress), and unlike cases where the length of the syllables has affected the structure of the measure with its duration (in ancient Greek poetry and in Arabic music and poetry), our musical folklore makes use of both principles equally. Duple meter provides possibilities for more combinations. Here are a couple of examples:

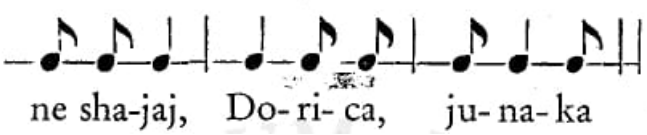
A song from Međimurje (an example from Žganec's record):



A song from Zagorje (an example from Kuhač's collection):

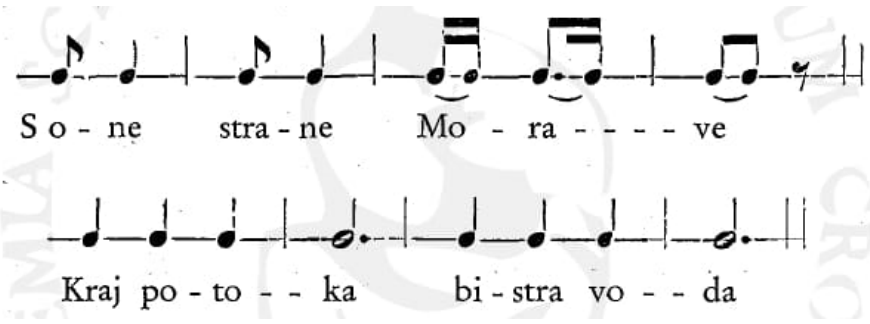


Here the dactyl set in a duple measure has three forms:



Here, the ictus – the stress of the meter – is always on the first quaver note.

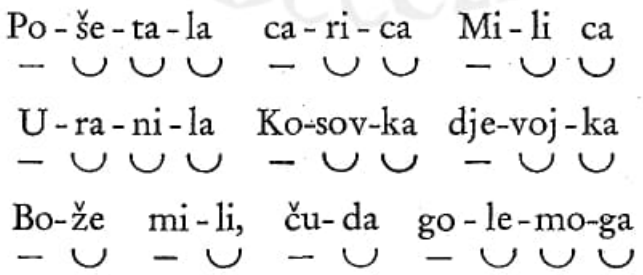
Conversely – for the same reason – the trochee in our musical folklore will lead to triple patterns. This is especially common in songs from the southern regions:



(Examples from Dugan's *Elementarna teorija glazbe*.)

There are countless examples of this in our folk songs.

These last examples, as well as the art of the *gusle* player, force us to determine that scansion of the text in music is often so important that the singer does not care much about the meter of the text:



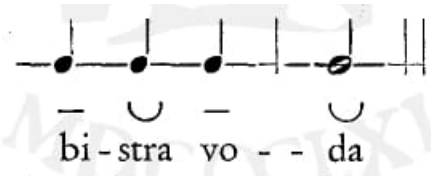
We will see later that the basic architectonic form of our folk music must have led to these fixed metric patterns by which scansion is performed. There are numerous examples in women's songs as well, where the meter of the first verse, i.e. the strophe or, even better said, the musical section [*stavak*; J.P.] matches in speech and singing, but this regularity of repetition is not found in the further lines of verse (strophes, musical sections). A musical section is repeated for architectonic reasons. Due to the repetition of the same section, the singer no longer pays attention to the harmoniousness of ictus, the stress of the bar with the accentuation of the text.

This fact is especially important in discerning metre in folk poetry, but our linguists have not paid it enough attention. (F. Ž. Miler tried to explain singing accompanied by the *gusle* [single- or double-stringed fiddle; J.P.] from that standpoint within the program of a high school in Osijek.) This is a significant phenomenon and we cannot perceive it as a random irregularity.

Is it not possible that the meter of music determines the meter of our folk poetry? I would dare say it is, and I will try to puzzle out the evolution of this phenomenon at once.

Let us assume that ametric singing is older. If we agree that metric relations were created out of necessity (out of physiological reasons), and especially

because of choir singing, which is achieved by a greater number of people whose voices have to move in harmony, there is no way that ametric singing could have evolved out of metric singing. At best, ametric and metric singing could have been synchronous phenomena, created around the same time. The rhythm of ametric singing – by the nature of things – matches the rhythm of speech. In our musical folklore this is reflected not only in the stress of the stressed syllable, but also in the dragging out of the long syllable. This is characteristic of ametric singing. This principle of the free arrangement of accents could have at first affected the metric pattern as well, while the accentuation still affected melopoeia, i.e. melic formation. E.g.



As meter became part of the rhythmic relations by the laws of music, out of the need to build symmetrical, easily understandable bar patterns, the stress of the measure gradually prevailed, and the sense of accentuation modelling (the linguistic element) was lost. This may have happened via a transitional stage through isorhythm. First, the active rhythm of speech – by means of making the rhythm fixed (as in the Gregorian chant) – became the isorhythm of certain notes (rather than syllables), but the accents still aided in the division of the rhythm. As the rhythm became more fixed, the accentuation lost its importance, music was liberated from its relation to speech, the vocal line was modelled according to its special laws of meter and a sense of strong beats was developed. This stress then governed proper music making. Consequently, accentuation was left with secondary significance. By oral transmission, the accentuation could have and – in cases of choir singing – must have completely lost its significance.

In addition to this basic problem of rhythm, the phenomenon of compound measure or compound meter (5/4 and 7/4, 5/8 and 7/8, or 5/16 and 7/16) is especially significant. Its composition is simple and easily explained by way of various combinations of duple and triple measure, e.g. 2/4 + 3/4 or 3/4 + 2/4; or 3/4 + 4/4 or 4/4 + 3/4 or 2/4 + 3/4 + 2/4 etc. It is more difficult to explain the phenomenon that many of these meters were used for the oldest ritual songs (*koledve* of the Croatian Littoral regularly have the 5/8 measure), and it is even more difficult to explain the phenomenon that such meters are used as dance patterns. (In Macedonia, I have heard and seen the *kolo* dance set in the following meter:

or

Kosta Manojlović has especially pointed out the polyrhythmic patterns, and all the Bulgarian meters, according to their esteemed ethnographers, are based on septuple measure, most usually in the following order: 2/16 + 2/16 + 3/16. Polyrhythmic schemes regularly have symmetrical composition, especially in the north-western regions (Slovenian and Croatian songs). In eastern and southern parts, they are much freer. I would even say they have not evolved. Maybe because they are examples of pure monophony, they contain an active primary element of free accentuation modelling. The melody emerges from the singer's mouth in a seemingly continuous stream of the smallest rhythmic units, which makes it difficult to discern their symmetry. At first, there appears to be none.

Rhythmic problems of our musical folklore have particular significance for the research of many unclear phenomena in the history of music. Ludvik Kuba has pointed out the scansion of the decasyllable in the art of the *gusle* player, which might clarify the rhapsodic recitation in the music of Ancient Greece. It will also serve us well in the interpretation of many phenomena in the music of the Early Middle Ages, from which we have few records and a lot of theoretical studies on music that are difficult to understand. Since our songs are still alive and because they have retained the most diverse examples of metric patterns, the results of the research of these problems of our meter will serve as analogy in the interpretation of the unclear periods in the evolution of European music.

4. The problems of harmony

If I have, in my discussion of the melic relations of our musical folklore, already spoken a little of harmony and harmonic relations, now I must present the problems of harmony in such a way that linear harmony, i.e. the relation between the sequence of notes and the final note, is left out. I will still take into account the scale schemes, but we will drop the question of relative pitch, i.e. the tuning of the intervals. I will also not discuss the question of songs that have a small ambitus (a third, a tetrachord or a slightly wider range). I will look at songs where the scale scheme is completely formed, so that latent harmony is shown. In most cases, this latent harmony can be determined without any difficulty. Even though this task will only be easy to someone who has fully experienced the folk music of a particular region (in our musical folklore there are regions with special features that are only characteristic of the songs of that particular region; in this sense it would be appropriate to talk about songs from Slavonia, the Croatian Littoral, Međimurje, Slovenia, Bosnia, Dalmatia etc.; even Slavonian, Bosnian and Dalmatian small-town songs differ significantly), any educated musician will easily see that our musical folklore has clearly formed harmonic features and functional relations that are older than the major and minor system.

It has been said that our composers have paid the most attention to this question of our musical folklore. This is self-explanatory. A composer who wanted to prepare a simple folk song in any kind of polyphonic texture had to, by the mere nature of his task, first deal with the question of latent harmony, chords and cadence. We should not be surprised that the first musicians to arrange our folk music – Kuhač, Stanković and other musicians who were even less trained in their approach to this problem – set the songs in a four-part harmony, following the patterns that were established as basic by the music theory based on Classicism. This is also the reason why these arrangements in many cases appear academically dry and lifeless. Kuhač only sporadically noticed the disharmony between his view and the given cantus firmus. Such musicians should have made use of older harmonic cadence patterns, especially those formed by the music theory for the medieval church modes. So, while the practical musicians tried, in their arrangements, to give examples of their own vision of harmony, the theoreticians tried to derive the harmonic features and the harmonic patterns from the scale schemes. (Both tasks were commonly done by the same musician.) I will try to give a short overview of the most important results of both.

Among the characteristics of our musical folklore, Kuhač included the special "Slavonic" minor scale (this scale was known from before, only it is not used as much in the songs of other peoples). Kuhač came up with and consequently used a special label for this scale (e.g. he put G-sharp in a key for A minor, C-sharp and B-flat for D minor, B-flat, D-flat and A-flat for F minor). While European music theory derives the minor scale as a parallel key and knows it in three forms: melodic, harmonic and natural – depending on the alterations of the sixth and seventh degree, Kuhač discerned in our folk songs only one kind of minor scale, the one that the theory calls the harmonic minor scale. This scale is characterized by an augmented second between the sixth and the seventh degree of the scale. It was created out of a need for a leading note, a tone to lead to the tonic, i.e. a fundamental tone. While the raising of the seventh degree in European music was created out of harmonic needs and was developed gradually from the harmonic conception of the cadence in a minor key – which is why the leap of an augmented second between the sixth and the seventh degree was avoided (since this is a non-melodic step and hard to sing) by raising the sixth degree as well (which created the melodic minor scale) – our musical folklore adopted this augmented interval without any hesitation. (The reason for this lay more in the melic needs than in the harmonic needs.) Kuhač considered the use of this interval as a melodic element a characteristic of our songs, as well as those of South Slavs in general (with the exception of Slovenian songs), but he found it commonly as a melodic element of Hungarian folk music as well. Liszt called the scale with such a melodic step the Gypsy scale, which makes him closer to the truth. Modern theory (Kuba and other scholars) calls it the Oriental scale because the peoples of the Middle East commonly use it. I have already pointed out that Kuba noticed how the songs based on this scale scheme were actually small-town songs. This makes it easy to draw the final conclusion that the addition of this scale to our songs is of foreign origin. The analysis of this phenomenon and the establishment of foreign influence should be subjected to thorough research based on the results of modern

comparative musicology, which has managed to collect more material for comparison.

Kuhač also pointed out that many folk songs were based on the old diatonic church modes. He tried to harmonise many of the songs in terms of those modes, especially the Dorian and the Phrygian, which he found to be the most frequent. However, Kuhač's work had to be touched up by means of further research in this respect as well. It is Žganec, with his harmonisations and his fine collection of folk melodies from Međimurje, who has refined the whole question of the use of medieval church modes in our musical folklore. Žganec's research points to the conclusion that the basis of almost all music-making in Međimurje is in fact the Dorian mode. Most songs from Međimurje are set in this mode. There are other modes as well, but they are not used as much. It seems as though this mode is innate to people from Međimurje, as well as their closest neighbours across the river Drava (Croatian Zagorje and upper Podravina). They use it to form their songs, even the most recent ones. However, Žganec's collections provide examples of singing that contain indisputable traces of the anhemitonic pentatonic scale. Such traces are so obvious that it would be worth investigating whether people from Međimurje initially sensed music through the pentatonic scale. The transition from the pentatonic scale to the diatonic heptatonic scale partially may have happened through innate evolution. Partially this may have happened under some foreign influence. This problem is mentioned here for the first time, but it is very hard to resolve since the transition to the heptatonic scale must have taken place several centuries ago.

I have already thoroughly discussed my belief that the tuning of the Istrian sequence of notes is in fact a melic problem. Even so, I must make a note of the fact that some parts of Istrian songs show clear signs of evolution towards an understanding of harmony. While listening to this drawn-out singing, a foreigner will not be able to escape the impression that this singing hides a still-undeveloped minor key. It appears that in this still-undeveloped key the relations that come out of scale harmonies have not yet reached the significance of real harmonies, especially in terms of their relation towards the tonic chord.

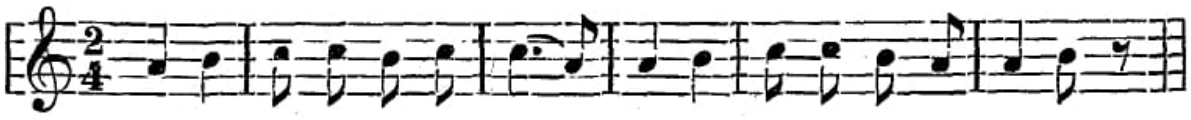
Ludvik Kuba has performed the most research on harmonic relations in our musical folklore. He has done so especially while settling his records from Bosnia and Herzegovina. There were over a thousand records, and it is a shame that not all of them have been made known to the public. While settling his records, Kuba was the first to use purely musical criteria. He collected songs that were built in the same scale. He immediately noticed the vast number of tonalities in our musical folklore – eleven scale patterns, for some of which he was not able to find a model in the known and historically established modes of European music. Kuba gave the new scale schemes new names (minor-dominant scale, major-minor scale and minor-major scale) according to their harmonic features, which are the basis of melodic motion in these scale patterns. Kuba is astonished at the harmonic abundance of our musical folklore. It appears as though he could not give any interpretation for it except the fact that the lively stirring of the most diverse peoples on the Balkans, in addition to the already mentioned assimilative power of the main Slavic element, has led to this harmonic abundance as well as some other

characteristics of the musical folklore of South Slavs. (The Balkans have always been a natural route towards the East for many peoples heading for this area.)

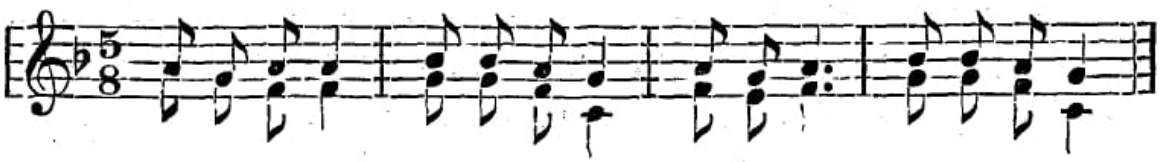
As folk songs are commonly of limited scope, they are characterized by a small number of measures and rarely diverge from a simple duple or triple vocal form. Modulation, i.e. transition from one mode to another or from one scale scheme to another, is not very common. Commonly, the whole song moves within the given scale. As long as this is the case, it is easy to classify a tune under the corresponding scheme. Difficulties arise when in the course of a tune there is a transition from one tonality to another. The problem of modulation in our musical folklore, considering the sheer number of tonalities and scale schemes, would indeed be very complicated because the number of possible modulations is immense. However, our songs do not commonly employ modulation. (Could the reason for this be the fact that their melody is of limited scope?) Modulation mostly appears in songs from the southern and eastern parts, which points to a possible influence from the Middle East, especially because modulation is very common in the domain of the Oriental scale or from it. Kuba has also done an important first step in the research of the problem of modulation in our musical folklore.

I have found an unusual example of modulation in an old St. John's Eve song of the mid Pokuplje (in a village in the Draganići municipality). This song transitions from a cogent minor key in the first section into a parallel major key of the subdominant in the second section, only to return to the initial key in the third section. This modulation makes the three-part form very prominent. I would also like to point out that the individual sections do not cross over the boundaries of their keys. It is also significant that the first and the third section are monophonic, whereas the middle one is two-part singing. (In this case it would be better to use the term "song" instead of the term "section" since in a litanic sequence first comes the whole first song, then the second and finally the third.)

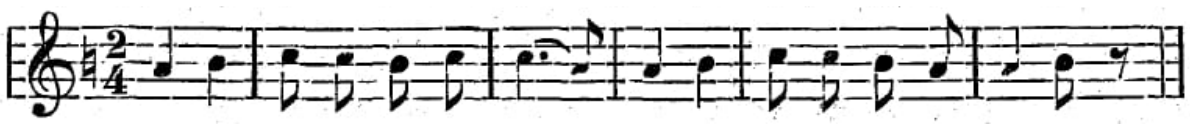
1st section, lively



2nd section, andante



3rd section, lively



Is this an example of the wondrous relation of the ancient Greek σύστεμα ἀμετάβολον to σύστεμα μετάβολον that reflects the need for a modulation, which is why an upper minor second (the only altered note of the whole system) was added next to the central note (*mese*)? This modulation enabled the formation of the Dorian tetrachord below the note *D* (*D C B*-flat *A*). The duality of this tone (ancient Greek *paramese*) can be seen from its two labels in medieval Odon's notation: ♭♭ *B*-flat quadratum or durum and ♭ *B*-flat rotundum or molle.

The harmony of our musical folklore is thus not only based on the contemporary cadence of the major or the minor mode (IV – V – I). Often enough, not even the chords of the other degrees of the scale will suffice, as they are commonly found in songs that are built based on ancient Greek or medieval church modes. A contemporary arranger will also need to make use of the chords developed by the modern theory of harmony (or better yet, the modern composition practice) by studying exotic music. This, of course, is a very tricky area. A modern musician may be thrilled by the harmonic relations that give his harmonisation wonderful embellishment, without his chords finding the right support in the latent harmony of a given song. One must admit, however, that many harmonisations of our composers are very successful in this respect.

I have already mentioned that a special basic understanding of harmony can be easily ascertained in some regions of our musical folklore. In other regions, simultaneous existence of two quite contrary harmonic principles may be observed. (Ludvik Kuba has already pointed out that a Dalmatian peasant can sing his drawn-out song and is familiar with *ojkanje* singing [two-part singing in narrow intervals with a distinctive voice-shaking technique; J.P.], but can also sing the common small-town songs smoothly and without error.) Kuba has also pointed out that the transfer of a song from one region to another changes the song by modifying the way it is performed or even the harmonic basis of the whole tune, while keeping the melic relations preferably intact. Kuba has noticed that the same song is set in a different mode in one region, while it is sung the same in another. It is especially striking that a tune, which is sung in an old mode in one region, upon its arrival to another region which already uses a major or a minor basis, will take on a completely different basis of latent harmony. This is most evident in songs that are set in the Phrygian mode in some regions, while in others they are sung in a major tonality, with an ending on the second degree (harmonic ending in the dominant harmony). A clear and well-known example of this phenomenon is the song "Vrbniče nad morem". This song is frequently sung everywhere, and we always perceive it as ending in the dominant. However, people from Krk – even though they recognise the song in our interpretation – will take our singing hard. It will seem to them that we have taken something that belongs to them and corrupted it.

Even though this significant ending in the dominant harmony has long been considered (and is often still considered today) a special characteristic of our musical folklore – many composers have consciously emulated that characteristic in their original works with the intention to give them a stamp of nationality – I think that the phenomenon itself cannot be understood without thorough research.

It seems as though our folk song has no sense of a complete ending. Such an ending is artificial. It contains the restlessness that pushes us to expect a continuation of singing, which may be its ultimate purpose since the ending of a strophe is in fact the ending of a part of the whole song that litanically evolves in a long sequence, bringing forth one strophe after another. As I have pointed out at the beginning, this is an architectonic scheme and, in fact, the only larger form that could have developed in folk music.

If the musicians and the composers have paid the most attention to the harmony of the folk song, they believed that in discovering the latent harmonies they would find the solution to the fundamental problem of national art music and its special expression. Most composers have tried to solve the problem through their works, but only a few have tried to determine their approach theoretically. They have certainly thought about these problems, and they have also certainly discussed them, but only a few have written about them. Such discussion is definitely necessary to define the individual approaches more accurately. Stevan Mokranjac, the author of the great and unattainable *Rukoveti*, was one of those who spoke less and created more. His knowledge of the folk song mostly came from his own experience of it. He visited people himself and there are still many records in his notes that he never used to create his *Rukoveti*. He expressed his opinion only once, during the publication of his records of the songs from Levač. Mokranjac set up a special scale scheme, a special harmonic structure, which he immediately interpreted. He took the name from Hauptmann's theory, but he cleverly noticed that the scale (*C D E F G A*-flat *B C*) was a narrower sequence of notes, where the seventh and eight degree were absent. In other Serbian songs Mokranjac found the basic range of an octave, i.e. the notes of a whole scale – *C D E F G A*-flat *B*-flat *C* – but with a marked lowering of the seventh degree. Mokranjac interpreted this sequence as a melodic minor scale *F G A*-flat *B*-flat *C D E F* that captures the power of the tonic on the dominant C, so he called it hypominor scale by analogy with the medieval church modes.

In his "musical syntax", Kuhač tried to establish a link between the motion of the latent harmonies and the syntax of speech. In his opinion, the dominant triad corresponds to the verb of a text, and the tonic triad to the noun of a text. By putting together a noun and a verb we construct a sentence, and by putting together the triads of the dominant and the tonic we get a musical phrase or a musical motif, which then form a section. Even if this analogy is expressive, it does not adequately explain all the diverse constructs of the vocal form that are created according to their own special laws, which have nothing to do with the laws of building a sentence. This explanation is also not adequate when a tune is based on a scale scheme of an old mode where the chords built on the other degrees (other than the dominant and the tonic) have special significance.

5. The problems of polyphony

The harmony of musical folklore is closely related to polyphonic singing of our people. Polyphonic singing occasionally acquires a special meaning when trying to puzzle out latent harmony (I have already mentioned as an example the differences between a Phrygian ending and an ending in the dominant harmony, even though both endings are the same in melic terms: ending on the second degree of the sequence of notes). I have also noted that this polyphony should be approached with caution since it is heterophonic polyphony which does not have an understanding of harmony (Istrian tunes).

Polyphonic singing is also present in many regions of Slovenia as well as in many towns in Dalmatia. This polyphony is very simple – it is homophonic. The use of harmonies is limited to the tonic and the dominant chord; the subdominant triad is very rare. The highest part has the main role; it is melodious. The other parts are improvised. The rule for their melic motion is the following: reach the tone of the following chord by making the smallest move possible, and stay on the same tone while the chord changes. Only a more skilful singer will try to embellish his accompaniment, which will mainly consist of parallel motion in relation to the main melody (parallelism in thirds or sixths may be taken over from two-part texture, which I will talk about immediately).

While this polyphonic singing is a characteristic of the small-town song, two-part texture [*dvoglasje*] is a much more widespread phenomenon. Two-part singing is present in Slavonia, Bosnia, Croatia, Istria and the islands of Kvarner. The art of the *gusle* player is two-part. Two-part texture is also present in the playing of the *dvojnice* [end-blown double-duct flute; J.P.], the *mišnice* [double clarinet with a windbag; J.P.], the *diple* [double clarinet; J.P.] and the *lijerica* [three-stringed fiddle; J.P.]. The playing of the *gajde* [bagpipes; J.P.] – despite the drones – is also two-part, and so is the singing of the Muslim boy who sings his *sevdalinka* accompanied by the *tambura* [long-necked lute; J.P.].

Where did this two-part texture come from? What are its characteristics? Two-part texture is an important phenomenon in our musical folklore because very few peoples have anything like it. Only choir singing of the Russian peasants is a more noteworthy phenomenon of musical folklore. Our diaphony – this is what I would call two-part texture considering the first appearance of polyphony in the history of music – has been of interest to experts, especially foreign musicologists in terms of its heterophonic characteristics (parallelism in the course of the tune, and a freer move only at the beginning and at the end) because in these unusually simple, yet sweet songs they see living examples of a long-forgotten musical practice. This musical practice is only known from fairly detailed descriptions, rather than written records. (One such example of artistic diaphony has been found by Dr. Viktor Novak in the Zadar codex. He copied it and I helped him determine its content. Even though it has come to us by means of a fairly recent copy, it still retains traces of an antiquated musical practice.) Due to such a lack of written records from this ancient time (turn of the first millennium), our diaphony has special importance because it can serve as a realistic picture, rather than a mere analogy to the theory, which has been discussed in many studies. Ludvik

Kuba informed the scholarly world of this and other notable phenomena in our musical folklore in the paper he delivered at the congress held in commemoration of the 100th anniversary of the death of Haydn. While Dr. Guido Adler is content to draw attention to this phenomenon as a pattern of heterophonic creation, Dr. Robert Lach has tried to explain it. Dr. Lach allows that Istrian common people learned two-part signing from their ancestors by oral transmission, and they in turn learned it by listening to the singing of the church choirs that used to sing in monasteries and larger town and village churches. These choirs sang in polyphony following the contemporary phenomena in the evolution of European music, as they observed them in their more advanced westerly neighbours. Thus, heterophonic two-part singing would have been transferred to our areas from Italy, at the time when it was created. Its development in our areas was retarded (Dr. Lach gives the reason for this: the dissolution of many monasteries, even towns like Osor) and it remained in its initial crudeness and was unable to evolve since at that time the common people took over liturgical singing from the Glagolitic priests. (Dr. Lach was familiar with the circumstances on the Kvarner islands of Cres and Lošinj, and he drew his conclusions from these observations.)

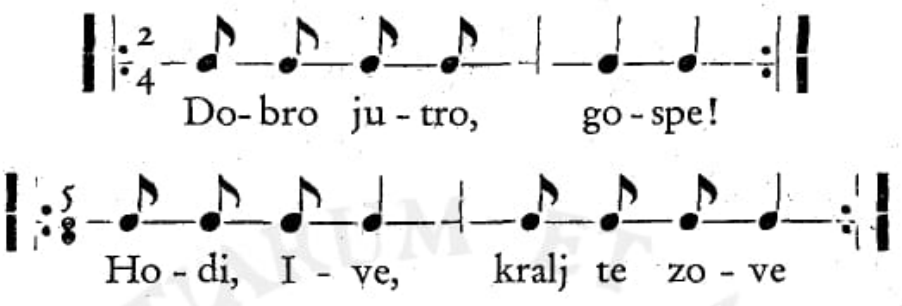
Even less probable is the hypothesis by Vasil Stojin, a professor at the musical academy in Sofia. According to this hypothesis, the beginning of two-part texture should be searched for in the remote and inaccessible ravines of the Rhodope Mountains where unusual examples of diaphonic singing can still be heard today. Having arrived in the Balkans, the Bulgars only sporadically stayed in more compact groups. They preserved two-part texture, i.e. the ancient heritage that they brought with them from their faraway Asian homeland, only in such places. Those Bulgarians who (called by the western warlords to serve as mercenaries of the Italian or Lombardic noblemen) went to faraway regions, settled and lost any trace of nationality brought two-part texture to the West as early as the seventh century, and this form of singing was embellished and developed there.

Both Dr. Lach and Stojin observe the problem of two-part texture in our musical folklore too narrowly. As I have pointed out, two-part texture is a phenomenon of a much wider extent than they imagine. Contemporary European art practice could not have reached all the regions where two-part texture is present and it is entirely impossible that such regions would produce such artistic influences that could create an impression so deep that the European musical practice, which was monophonic up to that moment, would use them. This was the work of a man creator who, dissatisfied by monophony, looked for ways to deepen his musical expression and to make it stronger, and who satisfied his aspirations in two-part texture. The same schemes were created under the same conditions, without us having to assume synchronicity of origin or any causal relation of those two phenomena.

6. The problems of architectonics

Kuhač discussed the problems of architectonics in his musical syntax. I have already pointed out that by using this term Kuhač clearly expressed his opinion on the subject. He tried to establish a relation between speech and singing by comparing the melody of speech and the melody of a tune, pointing out that the only difference between the two was the fact that the intervals in the melody of a tune were much wider than the intervals in the melody of speech, but that the ductus of both melodies matched nicely. If we have established that the influence of accentuation is significant in ametric tunes, and that in tune modelling the same holds true for the influence of breath control, we should also add that breathing flexion is a musical element in itself. When we also look at the primitive metric patterns, where scansion evolves regardless of the accentuation of speech, the prevalence of special musical laws in the formation of the vocal line is even more visible. The more importance is given to it, the more the accentuation principle is ignored and given secondary importance. Melopoeia – the formation of melody – creates its own laws that are purely musical and valid in both vocal and instrumental music alike. These laws will be used to build the tune of a folk song as well as instrumental folk music. Alongside these, a sense of tonality is developed and settled. This is no longer merely the relation of the "final note" towards the "tenor", while all the other notes only serve to achieve a skilful transition from the final note to the tenor or vice versa. Each note is given its meaning, and latent harmony gives it its proper place and explains its relation towards the other notes of the scale sequence and determines its function by means of the chord it belongs to. This alone indicates that in building a musical motif, phrase, section and period, purely musical elements have a significant influence. Consequently, in order to study melopoeia, it is not enough to simply look at the metric relations or make analogies with speech as Kuhač did.

The simplest musical sections – the isorhythmic ones – are composed of notes of the same duration. They still clearly exhibit a strong link of the sung word. The strong beat of the meter and the ictus provided by means of accentuation match the most. The simplest construct that will come to the fore in the division of a section is a two-bar phrase (*Zweitakt*,[in German; J.P.]), i.e. a coherent sequence of two bars – analogous to dipodia in poetry. The most primitive schemes will be found, of course, in children's songs and in old ritual tunes.



Such songs follow a simpler repetition of the limited two-bar phrase and all their architectonics is based exclusively on this means. The scheme *A A A A A* . . . is created. This scheme is also the basis of the art of the *gusle* player, which is where the ability of this simple, unsophisticated and almost lacking architectonics to be used in special occasions is seen. This simple scheme is what enables the rapid recitation of the *gusle* player. A more developed melody would impede the vivid telling of the events and would divert the attention of the listener to a different area (music). The listener should be focused solely on the story. The same architectonic scheme will also aid melodious songs and the lively movements of the dancers in instrumental dance music.

Lyric songs manifest a tendency towards more complex tunes, even through-composed tunes, and even these tunes are permeated by a deep sense of unity. No matter how a singer embellishes certain parts of his tune, he will immediately incorporate them into a more harmonious and more developed whole. These principles have brought about such exuberance of forms, even though these are only small vocal forms composed of two parts, or sometimes three parts. This exuberance will cause trouble for the singer when building a whole coherent section because the short text of an individual line of verse will not suffice. The text of a lyric song is commonly built by sequencing equal lines of verse among which there is no strophic symmetry. Stanzas are only found in the more recent folk songs, mainly small-town songs, and they are commonly clear signs of innovation and foreign influence. Thus how can a folk song build a whole section from the small number of syllables contained within a single line of verse? Our musical folklore uses two methods: repetition and the adding of exclamations, refrain, invocations, etc.

Repetition is used in the most diverse ways. First of all, simple repetition should be differentiated from compound repetition (if what is repeated has already been repeated). Furthermore, repetition can be partial and complete. A two-bar phrase is repeated to build a section (at least seemingly in terms of duration), or a section is repeated to complete a period (again, only seemingly). That is how the form 2 A + 2 B is created. Repetition can also be done in an inverted order: the form A B + B A (e.g. “Više sela zelena livada, zelena livada više sela”). Partial repetition can be at the beginning or even in the middle (“Djevojka se, djevojka se krivo kunijaše”). In such cases, the tune is commonly developed freely, without any worry about the incomprehensibility of the text (e.g. “Kupi ko- kupi konja” or “Kiša pa- pade dolje na livade”). There are cases where the singer, having built a musical section or period, does not find enough syllables in the repetition of the whole text or a part of it. He is left with a few notes without any text. In such cases, he will take the beginning of the following line of verse to end the musical section and also to indicate that the song is not finished, so that the listener should expect a continuation of it. Within complex repetitions there are most diverse combinations. Kuba mentions such schemes: E.g. words like “aman”, “mori”, “uzun”, etc. are especially common in songs from eastern and southern regions.

This shows the importance of a musical section in lyric folk songs. Singers execute it following the laws of building a musical form. Repetition is commonly literal and changes will only manifest in the rhythm or through variation, i.e.

through embellishment of the melodic line. The necessary insertion – analogous to trope singing in the Gregorian chant – urges the singer to add words, which breaks the flow of speaking. Consequently, in songs that come from regions closer to the East, this trope singing can surpass the simple and short line of text in terms of scope and exuberance. Similar in this respect is *ojkanje* singing. The long melismas on the syllable "oj" frame the short metric scheme of the section that tells the story of the song. The singing then extends in an endless "oj", which often merges with the final syllable of the text (merging of the syllable "oj" with the final syllable of the text can be found in many places; I have heard it and recorded it phonographically in Borčec near Zagreb and in Lopar on the island of Rab). The root of the three-part form is clearly visible in *ojkanje* singing. Antun Dobronić has especially made this fact prominent.

Of course, normal refrain is also a very common phenomenon in our musical folklore, and has a special meaning in the architectonics of the whole song.

This exuberance in building the two-part form of a song (as we have already said, Kuba calls it a "stanza") is indisputable evidence of the extraordinary creative power of the singer. It is not surprising if such a singer does not know how to reliably and coherently recite the text verse by verse. This, however, does not affect the sense of harmony; the sense of a unified whole has been developed in detail. It is achieved by formal means (e.g. by beginning a new line of verse at the end of the preceding musical section, especially when a constant refrain is added). There are also technical methods that enable the singer to do the same. (E.g. by dropping the final syllable at the end of a line of verse, when the repetition of the whole line of verse makes the listener think about the meaning of an incompletely sung word. The singer achieves this by singing a longer tune in a single breath, holding it until his breath lasts. His voice weakens more and more until it finally fades away almost imperceptibly.)

There is one more method that a singer can use to eliminate the monotony that might be caused by frequent repetition. This is diminution, i.e. the lessening of the metric values of all the tones of a motif or a part of a motif. This violates the symmetry, but it makes the vocal line come alive, become more limber. This method as well as the aforementioned variation – which often changes the ambitus of a motif, while in other cases it simplifies the rhythmic motif – will serve in various cases to achieve a special ambience.

There has only been one try to theoretically determine the basic forms of a song and to highlight the most common examples for those forms of songs that can be found in our musical folklore. Mokranjac was responsible for such efforts. Even though he based his classification on the songs from a single region – songs from Levač – his classification is so well thought-out that it can serve as a reliable guide in the further research of that problem. Mokranjac classified the forms of songs into five groups. The first group is comprised of those songs that consist of two symmetrical sections (each section can be three to twelve bars long). The second group is comprised of songs that consist of two symmetrical sections, but with the addition of an "initial segment" [*predmetak*; J.P.] (Mokranjac's term) in front of the first part. The initial segment can be two to four bars long. The third group is also comprised of songs that consist of two symmetrical sections, but with the addition

of an “added segment” [*dodatak*; J.P.] (Mokranjac’s term) after the second section. This added segment can be shorter or longer, and two to four bars. The fourth group is comprised of three-part songs, which consist of three sections. The middle section is most commonly repeated, while the first and the third one match in both melic and rhythmic terms. However, symmetry between the first and the third section does not necessarily have to be complete. The fifth group is comprised of those songs that only have one section, i.e. that are through-composed.

To see how close Mokranjac came to solving the problem of architectonics, it is enough to take a look at any collection of folk songs and search for the forms as they are classified above. Even a cursory glance will easily confirm the correctness of Mokranjac’s classification of the architectonic forms. To ascertain this fact even better, I will list here only a couple of examples from Mokranjac’s collection. I have taken the examples from Kuhač’s great collection and from Žganec’s collection of songs from Međimurje. I will indicate the architectonic scheme in the manner of Kuba, who labelled individual motifs with letters, and in the manner of Mokranjac, who only marked the number of bars in those motifs.

Examples for the first group, i.e. two-part songs that consist of two symmetrical sections: Mokranjac (songs from Levač) no. 64 has sections consisting of six bars, so the scheme according to Kuba is 2 A + B + 2 A + B, and according to Mokranjac is 6 + 6; no. 61 has sections consisting of three bars, so the scheme according to Kuba is A + B, and according to Mokranjac is 3 + 3. Kuhač no. 170 has sections consisting of two bars, so the scheme according to Kuba is A + B + A + B, and according to Mokranjac is 4 + 4. Žganec no. 303 has three-bar sections according to the scheme A + B + B + A, i.e. 6 + 6; no. 83 has two-bar sections according to the scheme A + A + B + B or 4 + 6.

Examples for the second group, i.e. two-part songs where the first section has an initial segment: Mokranjac no. 13 or no. 11 according to the scheme A + B + B or 2 + 3 + 3. Kuhač no. 246 according to the scheme A + B + B + C or 2 + 4 + 4 + 2 (this song has both an initial segment and an added segment). Žganec no. 207 has the scheme A + B + B + B or 2 + (3 × 2), and no. 71 has the scheme A + B + B + B or 2 + (3 × 3).

Examples for the third group, i.e. two-part songs that have an added segment after the second section: Mokranjac no. 18 has three-bar sections and a three-bar added segment according to Kuba’s scheme of A + A + B, and according to Mokranjac’s scheme of 3 + 3 + 3. Kuhač no. 90 according to the scheme by Kuba is A + A + A + B + C or according to the scheme of Mokranjac is 4 + 4 + 2. Žganec no. 127 according to the scheme by Kuba is A + A + A + B or according to the scheme by Mokranjac 2 + 4 + 2; no. 131 according to the scheme by Kuba is (3 × A) + B or according to the scheme of Mokranjac is (3 × 3) + 3.

Examples for the fourth group, i.e. three-part songs: Mokranjac no. 8 according to the scheme by Kuba is A + (:B:) + A or according to Mokranjac is 5 + (:3:) + 5. Žganec no. 54 according to the scheme by Kuba is 2 A + 2 B + A or according to Mokranjac is (2 × 2) + 2 × 2) + 2; no. 229 according to the scheme by Kuba is A + B + A or according to Mokranjac is 4 + 4 + 4.

Examples for the fifth group, i.e. songs with one section: Mokranjac no. 46 with the scheme according to Kuba is A + A + B or according to Mokranjac is 2 + 2 + 2. Žganec no. 481 with the scheme according to Kuba is A + B + C + D + E or according to Mokranjac is 2 + 2 + 2 +2 + 3.

Apart from these forms, there are some mixed forms that should be added as well, e.g. the already mentioned example from Kuhač that has both an initial segment and an added segment. Those songs that exhibit a more developed two-part of three-part form of a small song (which is what the theory of musical forms calls the scheme of such songs) should be categorized separately. Such a more developed form is especially common in small-town songs, whether they are from Slavonia, Dalmatia or Macedonia. These songs often contain examples of refrain that, architectonically speaking, serves as litanic refrain because it links individual sections, i.e. individual strophes (stanzas), into a unified litanic sequence.

Finally, the link between architectonics and harmony should also be discussed. When dealing with monophony, it will be more important to explore the relation of architectonic modelling towards the final note of certain parts of the melody. This problem has not been dealt with at all. Only the aforementioned characteristic of a dominant ending at the end of a song (while parts of the same song end with a complete ending) has been pointed out as a characteristic of our musical folklore, and I have already tried to discover the architectonic importance of this phenomenon.

The ultimate form of all our folk singing and expression in our musical folklore – which must be the ultimate goal of any musical folklore – is a sequence of strophes that come one after the other separated by shorter or longer pauses: the *strophic* song. If the song is purely vocal (lyric song), the pauses between the individual strophes will not be filled. The singers will rest or whisper a few words so as not to disrupt the ambience. A singer accompanied by the *gusle* or the *tambura* will fill the pause by playing his instrument, which is what Plato considers to be the task of heterophonic forms and all polyphony (κρούσις ὑπὸ τὴν ᾠδήν). Instrumental dance music will not have this pause at all: the sequence of strophes will be prolonged in accordance with the capabilities of the *gajde* or the *sopile* [shawm] player.

Dr. Robert Lach calls this form litanic, and rightly so, since the sequencing of short musical sections, where the same tunes are repeated, is commonly linked by the same refrain, an insertion or the same musical cadence that substitutes the refrain.

6. Conclusion

This whole exposition on building a musical section clearly shows that the repetition of whole verses or certain parts of them has come about out of the needs of musical architectonics rather than vice versa – as Kuhač suggested – out of a need to transfer certain poetic figures into the structure of a melic construct. It should be ascertained through detailed research whether the poetic figures of a

text are purely musical components of poetry, and whether the laws of musical architectonics have created them. Because even if we assume that the tune of a lyric song does not come first, but rather that it is created at the same time as the text and that the two influence each other, traces of such influences should be sought not in the finished sections with developed melodies, but in the most ancient and simple initial forms of metric syllabic recitation that still exists today in our children's and ritual songs and the singing of the *gusle* player. If we continue by researching the ever richer tunes that expand their scope in the vocal line and two-part singing, we should be able to see the development of musical architectonics from its simplest forms and determine which elements act first, the linguistic or the melodic ones. By doing so, an important and significant fact will immediately come to light, which is that our musical folklore contains patterns for the whole evolution of the folk song – for the evolution of all vocal music in fact.

Our musical folklore has preserved to this day even the oldest musical forms in all their liveliness. There are songs so primitive that it is possible to discern their acoustic and rhythmic structure. This primitive singing was characterized by the soft and smooth tremolos or glissandi that sounded like them. There are forms where this seemingly amorphous matter started to stabilize, and intervals of whole tones and semitones were fixed. Later stages of development, from which we have our songs, were characterized by the ever-developing musical content; fixed scale patterns and steady measures were created. At first, the scale patterns were those of Ancient Greece and pentatonic. They were complemented by oriental elements. A sense of tonality started to form and the basis of harmonic relations was built. We can see, therefore, that musical folklore is a living organism that constantly changes and reshapes. However, not all its forms have the same amount of liveliness. Many songs become rigid over time, their form is polished. They get old and are ready to be written down in a collection, so they look like dried plants in a herbarium or fossils in a museum. Many European peoples have only these types of songs, i.e. only petrified objects.

This is why our musical folklore is so wonderful to a foreign scholar. He does not understand a people to whom the West has given a smooth, limber and sweet tune, but has done so in vain.[*4] All the same, a folk singer will enthusiastically and confidently draw out his "oj" and exhaust the strength of his voice in the endless fluttering of trills. Even though these primitive diatonic forms create the biggest technical difficulties to a singer's throat, he sings all the same. All of this exists as a part of a people that has partially abandoned such initial forms and improved its musical expression either by cultural advancements that came about on their own due to special circumstances in a particular region or by foreign influences that were adopted and assimilated with its own tradition to create new, refined and embellished forms.

All in all, our musical folklore has presented our musicians and musicologists with many problems. It is up to our highest art and science institutions to start and

[*4] [This means that the West has given our musical folklore a smooth, limber and sweet tune in vain because, despite its existence, the folk singer still employs „ojkanje" singing, which is more "primitive" than that smooth and limber tune. J.P.]

aid their work and to speed it up since this will be our most worthy contribution to contemporary music theory, especially comparative musicology. Both European and our art and theory are waiting for this task to be done. By its very nature, this can only be done by one of our people. If a department of musicology is soon founded at the faculty of philosophy of our alma mater, this will be an important and grand task of our first professor of musicology.

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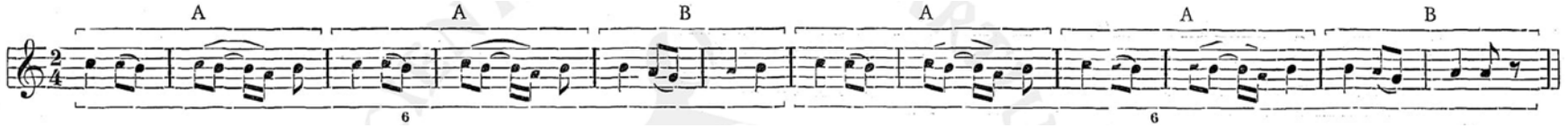
Addendum

Group I

Mokranjac no. 64



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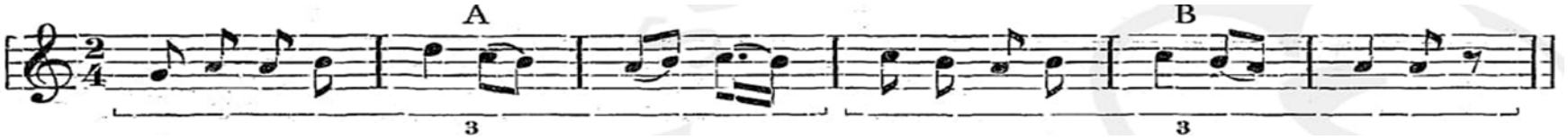

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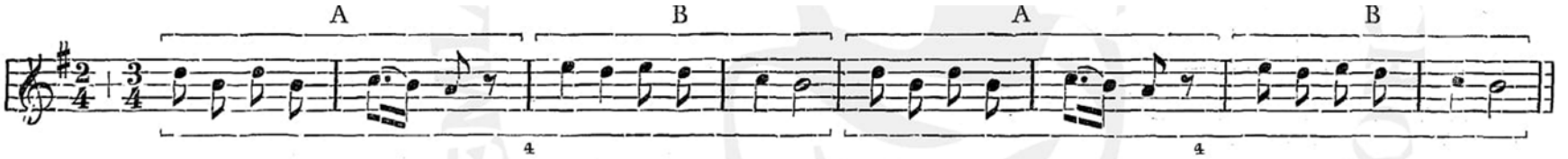

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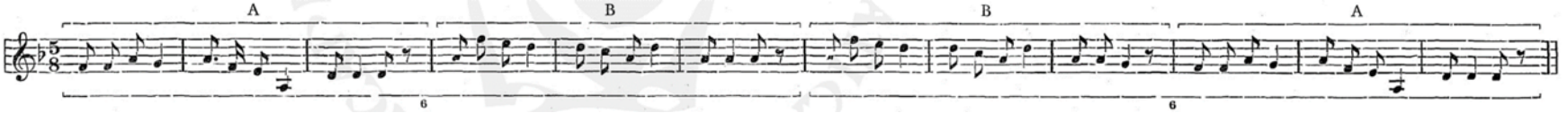

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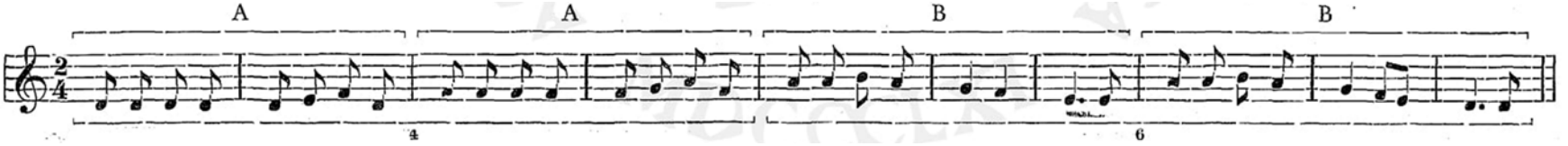
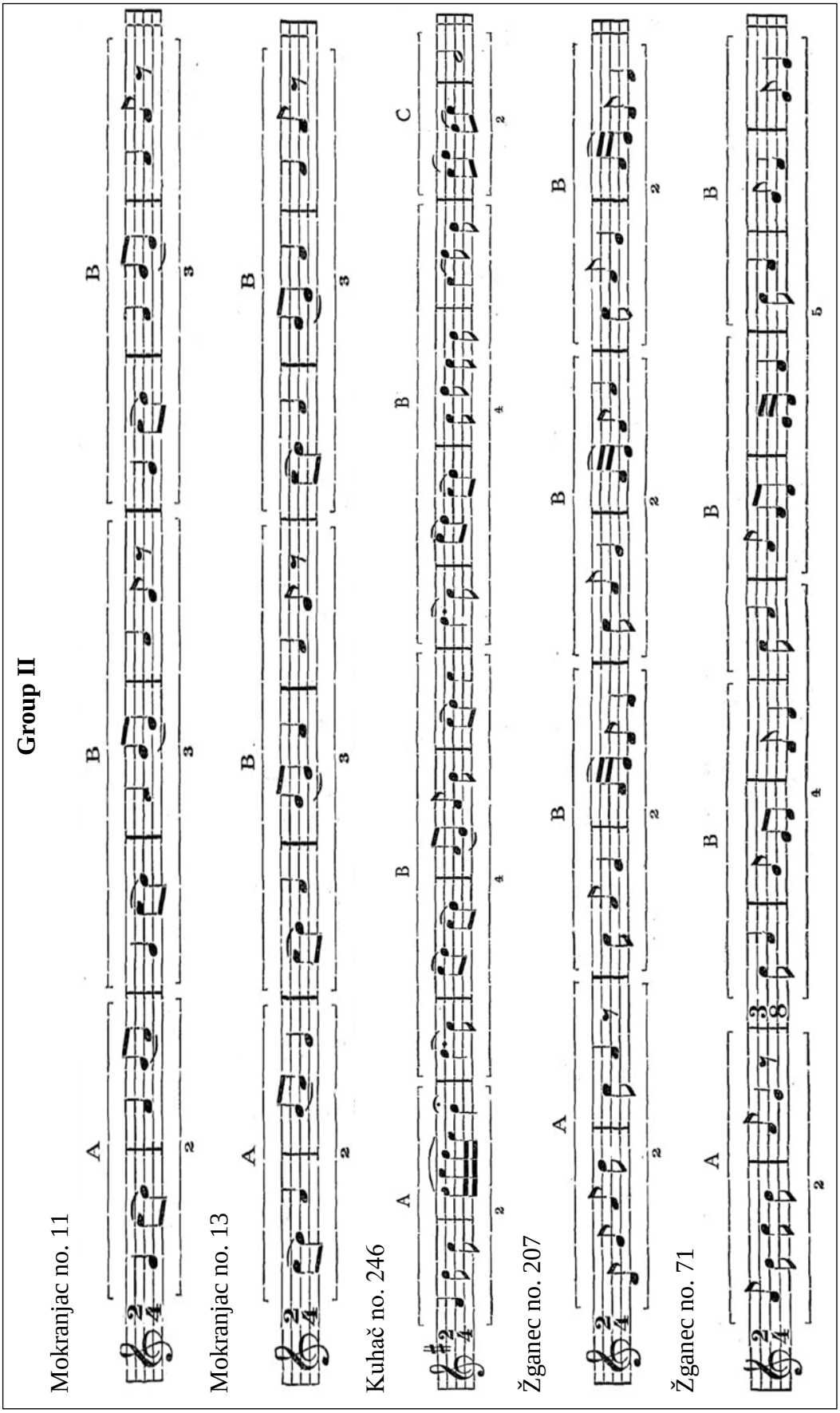


Group II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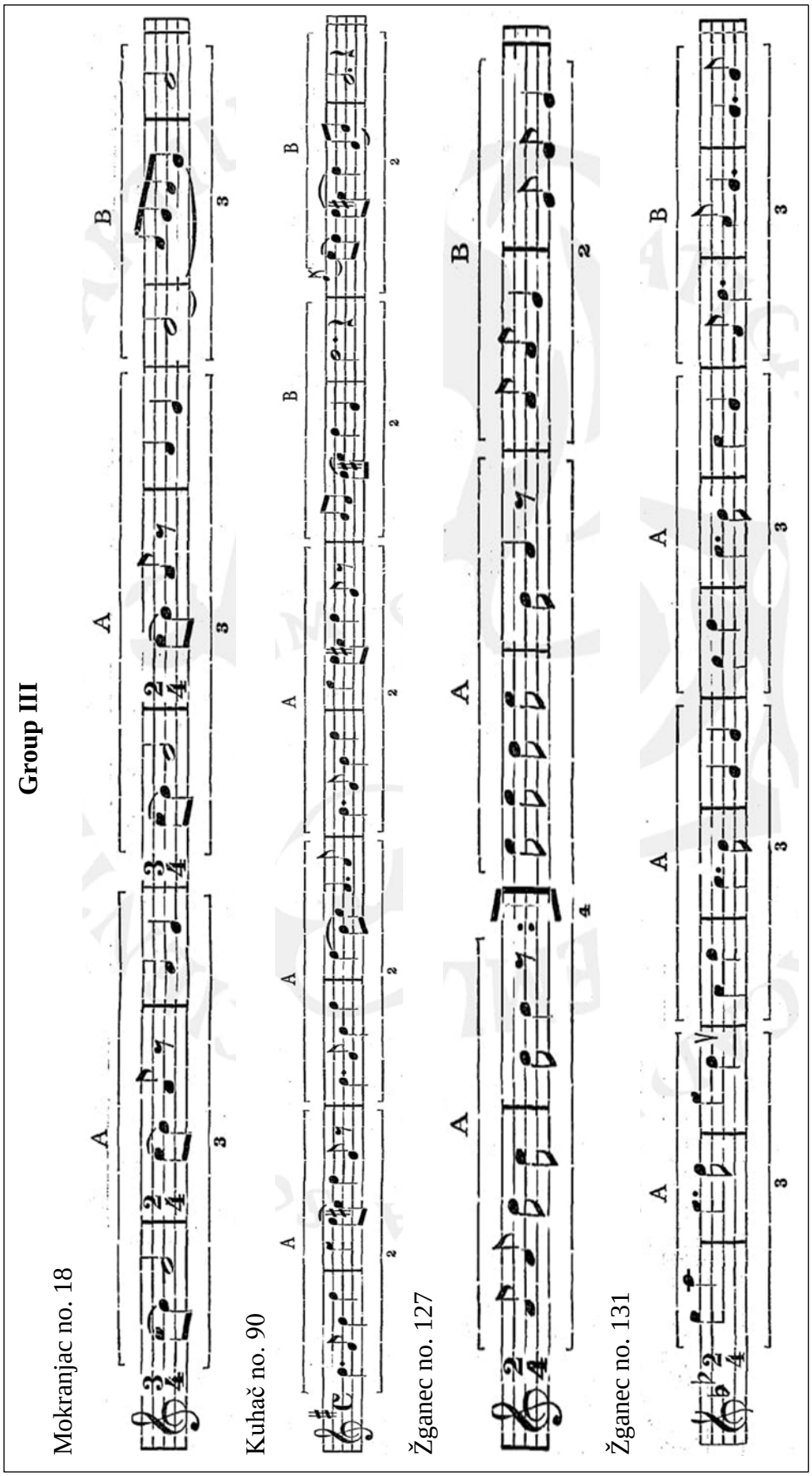
Kuhač no. 246
Žganec no. 207
Žganec no. 71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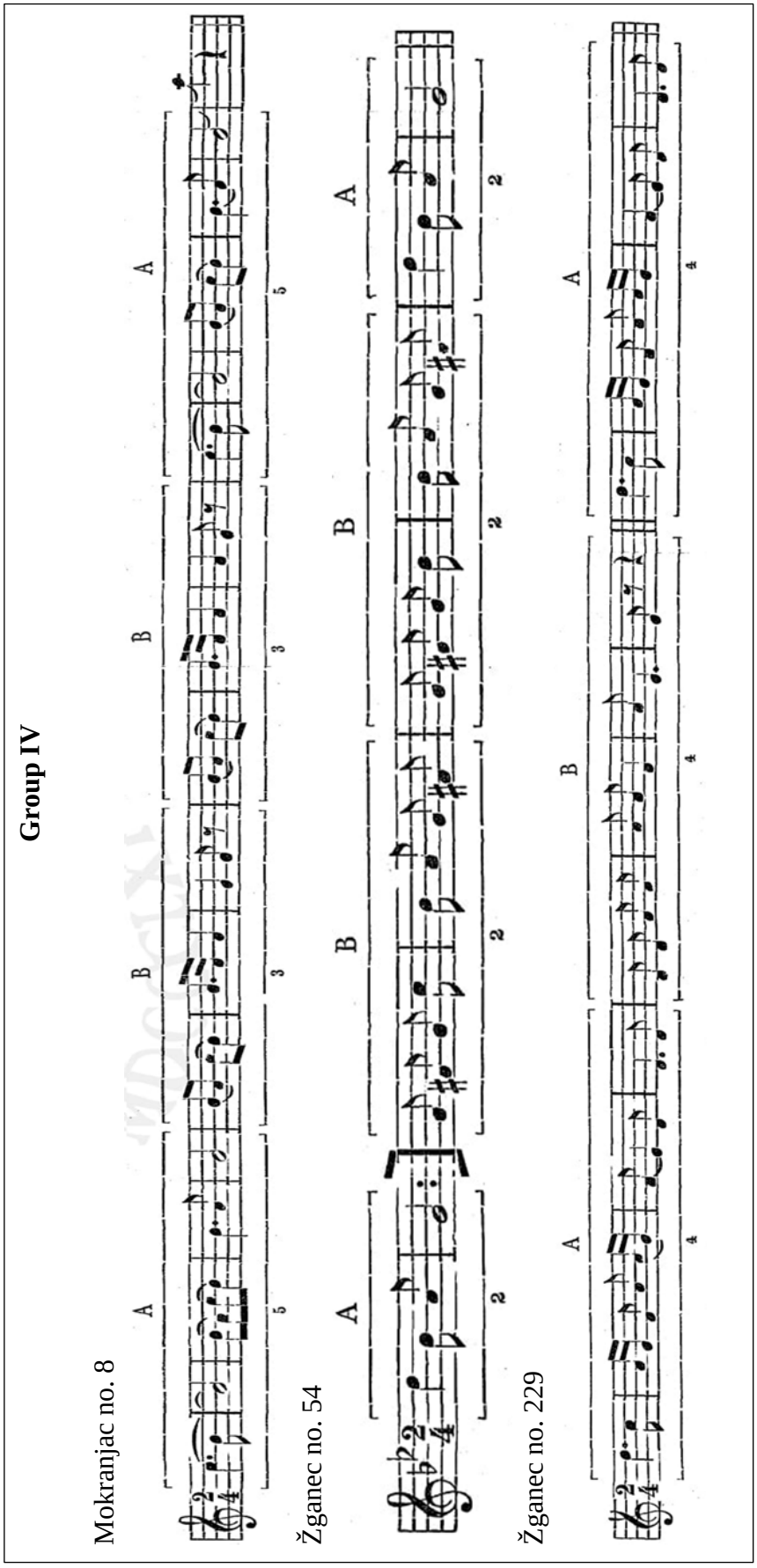
Kuhač no. 90
Žganec no. 127
Žganec no. 131


Group IV
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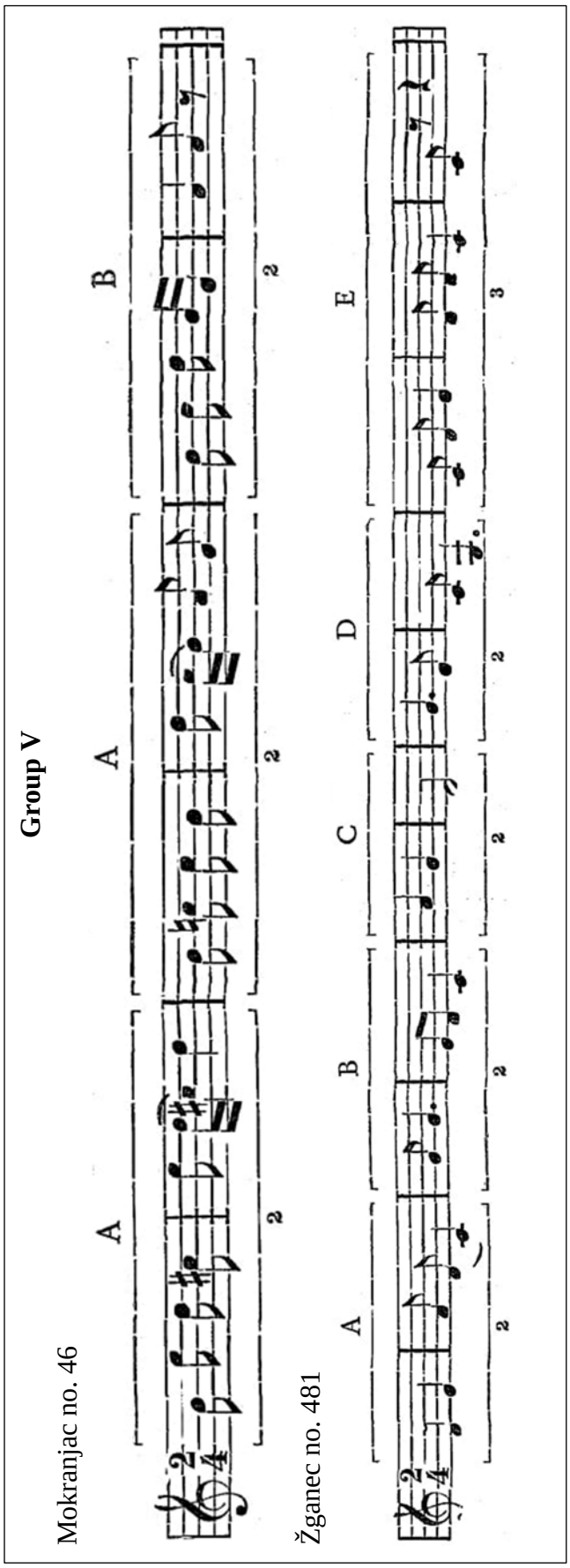
Žganec no. 54
Žganec no. 229


Group V
Mokranjac no. 46
A
A
B
Žganec no. 481
A
B
C
D
E