Teka 6.

Teka 3.

Teka 132.

Teka 24.
Donji Zvečaj 1963. Podaci vezani uz kolot 604. O plesovima i narodnim muzičkim instrumentima te o "doktorskom kolu".

Nije rijetka pojava da se u nas etnomuzikologizi bave i zapisivanjem narodnih plesova. Najbolji su za to primjer Franjo Š. Kuhalč te mnogi drugi sve do suvremenih. Kazali su tome su u prvom redu funkcionalna povezanost melodije i pokreta, zajedničke rime i stilsko znacajke, isti i istovremeni interpretatori plesa, svirke i pjesme te uvjeti zapisivanja na terenu.

Među etnomuzikologozima koji su se bavili i zapisivaj blih narodnih plesova po mnogočemu posebno mjesto zauzima dr. Vinko Žganec. Obradio je velik broj plesova, snimio ili zapisao njihovu glazbenu prnatju. O pojedinim plesovima, plesnim običajima i izvadima sakupljao je i posebne podatke, opisivao uvjete pod kojima se ples izvodi te objašnjava njihovu ulogu u okviru narodnih običaja (svadba, Jurjevo i dr.)

Dr. Žganec ponekad prati sudbinu nekog plesa i nakon više desetaka godina ponovno ispituje druge kazivače o ranijim dobivnim podacima. Ponekad se upušta i u izraženje podrijetla nekog plesa (sušterpolka, npr.) te daje o tome dosta vjerojatne odgovore.

THE ETHNOCHOREOLOGICAL ACTIVITY OF DR. VINKO ŽGANEC

SUMMARY

In Yugoslavia, it is not unusual for ethnomusicologists to engage in the notation of folk dances. After Franjo Š. Kuhalč, certainly the most attention was paid to this aspect by Vinko Žganec. He worked on a large number of dances, recording and noting down their musical accompaniments. He made separate notes about individual dances, dance customs, and dancers, and described the
conditions under which the dance was performed, explaining its role in connection with individual traditional customs. The reasons for Žganec's interest in folk dances were often of a purely practical nature, e.g. when it was necessary to choose a village group to perform at a festival. However, his personal professional interest led him to seek functional connection between melody and movement, and joint characteristics of rhythm and style. Often, the same people were performers of the dance, the music and the songs, with the same conditions ruling when notations were done in the field.

Dr. Žganec sometimes followed the fate of a dance, interviewing new informants after a number of decades about data acquired years earlier. Sometimes he investigated the origins of a particular dance, providing interesting information about the dance and probable answers as to its origins.

With considerable confidence and refined taste he chose groups and elements for presentation on the stage, and often himself directed the performances of certain groups appearing, or directed the entire presentation. In preparing numerous groups for appearances at festivals, he removed all signs of the banal, eliminated unnecessary embellishments, avoided repetition and excessive length, thus ensuring that the performances were not boring. V. Žganec did not confine himself solely to songs and music but also suggested to the groups the best choice and manner of performance of domestic dances and the kolo dance (circle dance or reel).

The academician wrote comments on programmes of individual groups and felt it necessary, in some way, to set and fix the movements in folk dances. He thought out his own system of dance notations based on musical notations. This very simple system derived from the principle that one notes down that which is rhythmically and spatially most important. The system is practical and has remained the best method for notations of a dance in the quickest and most simple manner. It can serve only those folklorists who know the dance; not those who wish to learn the dance from the notations.

Although he had earlier recorded and noted down the melodies of the musical accompaniments to the kolo and other dances, from 1952 he gave this activity his particular attention. Almost all of his subsequent field research contains notations of folk dances with accompanying data on the conditions in the village in question. For professionals engaged in the study of folk dances, they are of major value and importance.