ŽGANEC'S HARMONISATION AND ADAPTATION OF SECULAR AND SACRAL ONE-PART SINGING

SUMMARY

1. Vinko Žganec (1890-1976) from 1916, (Hrvatske pješčke popijeve iz Međimurja /Croatian Folk Songs from Međimurje/ Vol. 1), and 1917, (Hrvatska crvena pjelmarica /Croatian Church Songbook/) up until the end of his life, adapted 454 secular folk songs for singing in parts (and/ or songs adopted as folk songs, and parofolk songs) for various choirs. Up until the end of the Second World War he also adapted 85 sacred tunes in this way. Mostly folk in origin, with the latter part being from the collections, Pavlinskaja pjelmarica (a 17th century book of songs of the Pavlin order), and Cithara octochorda (a Croatian church song book). There was a total of 339 songs in all, most of them deriving ethnically from the heritage of the Croatian people (particularly those from Međimurje, but also from outside the present borders of the SFR of Yugoslavia), and also from some other peoples in today's Yugoslavia.

Despite the sources referred to by the author when working on this paper i.e. a) forms completed in Žganec's handwriting, kept today by the ZAMP (Zagreb copyright agency); b) forms completed by Žganec on the typewriter, now held by the OZAP (Belgrade copyright agency); and c) a list of notes bequeathed to Mr. M. Vule; the number should be taken as being only indicative, as it is possible that such works exist outside of the sources mentioned. As certain of the titles appear on a number of occasions (i.e. in versions for various groups), it is reasonable to say that the number of songs with varying titles does not exceed 600.

Of the approximate number of 539, Žganec published 325 multi-part adaptations from the secular, and 77 from the sacral sphere. The remaining 137 works remained in manuscript form.

2. If there is agreement on the point that multi-part adaptation of one-part singing can be carried out through a) harmonisation and/or b) adaptation of the lower (b1) or the higher (b2) degree, then despite Žganec's own classification of the majority of his amendments as adaptations, it should be said that such are in fact rare, and that most of them fall into the category, more or less, of simple harmonisation. However, it should also be added that all of Žganec's works (those that the author of this paper was able to peruse) was mainly done in a straightforward manner: the voices are led in a clear and musical fashion, producing, on the whole, a delicate water-colour effect. In the first collection of Međimurian songs, Žganec was still an adherent to then current rules of his training; however, in the second collection dating from 1920, he had advanced so much that he applied them, not only with evident case, but also with a sense of freedom which in the case of the adaptation particularly of the first
part of the song *Vu mleku se kmivam* (I Wash in Milk), led to a real negation of just those rules. From 1916, Žganec took a big step forward as regards harmonisation. He stayed at his achieved peak until the end of his life, no longer applying polytonal parallelism from the first part of the tune, *Vu mleku se kmivam*, but endeavouring in *Slavonska rapsodia* (Slavonian Rhapsody) for a male choir, to enrich his expression with the marks of pentachordal chromatic series (i.e. the so-called Istrian Scale). He remained, to sum up, chorally readable and flexible.

3.

In support of the above statements, here are a number of examples:

- a) secular field
  - *Vuprem oči*
  - *Klanjamo ću [I] se II.*
  - *Race plava po Dravi*
  - *Dika Bogu na vesnul*

- b) sacral field
  - *Dil, dil, duda*
  - *O Marija, Majka Božja*

- *Truden hodim...*
  - adaptation on the borders of lower and higher degree (diminution, freerer treatment of the harmony)

- *Prvo leto slatini*

- *Hrav skupa*
  - harmonisation in the major framework (while the tune is in fact in the minor mode)
  - an adaptation of higher degree (free imitation of the original melody) in the first example; the sacral one is considerably humbler.

Here are two examples of contrafacture of texts of sacral and secular content to the same melody:

a. *source:*

*O Maria Bogorodica* (O Mary Mother of God) (ending: tune from C. O.)*

*Doletel je svi sokol* (naročina iz Hrvatskog zagorje) (A grey falcon came flying) (Folk song from Hrvatsko zagorje)

b. Žganec's adaptation of the tune:

Sejaj, sejaj bajšnik (Sow, sow the beans)

Oj deččo moje drago (Oh my child my dear one)
(Both tunes are almost identical; Žganec did not notice this.)

2. Žganec's adaptation:
   Lelku noć  (Good night)
   Pasij zove si druga  (The shepherd calls his comrade)
(The similarity is obvious, as of now, without its origins having been identified. Žganec again failed to notice this.)

P.S. There are a number of more or less similar cases; but only these two are being pointed out at this time.

4.

In his musical work, Žganec took note of all the positive and negative characteristics of the originals on which he was reared, and to which - despite his development - he remained faithful to the end of his life. But with his inborn instinct for folk music, particularly that of the place of his birth, he could speak out in differing musical expressions. Although certain objections can be raised to his multi-part adaptations of one-part singing (of which we point out only that of non-differentiation of folkish and particularly para-folk songs; of this latter, the case with Florijan Andrašec, 1988-1962, a tutor from Dekanovec and by all indications the possible "inventor" of 27 secular and 52 sacral tunes published in certain Žganec's editions as being folk songs), Žganec with his imposing number of multi-part adaptations of secular and sacral one-part singing created an opus of undeniable musical value, and for that reason deserves our attention. Not only present but future generations will have undeniable proof of his obsession with folk (folkish, para-folk) singing and his persistance, through multi-part adaption, in raising it the dignity of a work of art and in that way extending its life by performance in the concert hall, respectively sacral room.