TARANKANJE: A DISAPPEARING MUSIC TRADITION

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The folk term tarankanje refers either to a specific traditional way of singing or to a playing technique in South-Western Croatia. This article elaborates on its commonest meaning as the vocal imitation of local instrumental practice. Tarankanje is classified with reference to the relationship of text and music in three types based either on meaningless syllables or lyrics, or - in most cases - on both, and is documented with music examples. The process of gradual but inevitable disappearance of this technically complex regional music tradition from both living music practice and from the memory of the older generation of informants, indicates its further investigation and documentation before it is too late.

In South-Western Croatia, i.e. on the Istrian peninsula and in the Kvarner Bay area (along the Northern Croatian Littoral including the Northern Adriatic islands)¹ there existed - and still does to a lesser degree - a special music tradition, which is called tarankanje² by most of the people who practice it. This folk term has two basic meanings:

¹The islands of Krk, Cres, Rab, Lošinj, Susak, the western part of Pag, and some smaller ones.
²This term exists in three forms, most frequently in its verbal form (tarankat, tararajkat etc.), and more rarely in the two derivatives: the noun denoting a song (tarankavica,
(1) a manner of singing used to
   (a) imitate local instrumental practice, or
   (b) perform certain songs to the playing of traditional
       instruments;
(2) a playing technique for traditional instruments.

The majority of informants usually indicates the first meaning; therefore,
this text will commence with it and give it more significance in the article.

The first meaning: the manner of singing

This technically complex and for performers very demanding way of
singing imitates the playing of traditional wind instruments - mostly
shawms (sopile from the Kvarner Bay area and roženice from Istria), or,
less often, a double flute (dvojkinje), or a double clarinet (mišnjice, šurle),
sometimes with an attached bag (mih) - (sub-meaning 1a).

Research done during the Eighties and at the beginning of the
Nineties has shown that tarankanje continues to exist in the memories of
informants, but very rarely in living music practice. During the first half
of this century tarankanje still served mainly as an accompaniment to
tararajkavica etc.) and the verbal noun (tarankanje, tararajkanje etc.). As the last form
denotes the phenomenon in its widest sense, it is most frequently used in the present
article.

The term in the form of the verbal infinitive comes in several variants, such as tarajkat
(for the island of Krk - Žic 1910:164—165; Bonifačić and Weber 1992:2463); taranjkat
(for the island of Krk - Bonifačić 1987:1964); tararajkat (for the island of Krk - Štefanić
Bonifačić and Weber 1992:2451—2452, 2467—2468); tararanjkat (for Istria - Ivančan
1963:33; for the Northern Croatian Littoral - Kabalin 1983:104; for the island of Krk -
- Galin 1980:1368, 1373, 1376—1377; Bonifačić and Weber 1992:2451); tananikat
(for the island of Krk - Široka 1932:31; for Novi Vinodolski - Karabačić 1956:70; for Kastav
and Istria - Kabalin 1983:104). The term tarankanje is used most frequently in literature as
well as by informants (for the Croatian Littoral and Istria - Karabačić 1956:70; for the
Northern Croatian Littoral - Kabalin 1983:104; for the Kastav area - Galin 1980:1382;
for the island of Krk - Štefanić 1944:5—6; Taš and Maissen 1954:A8, B65; Žganec
1955:1C; Bonifačić 1987:1963; Galin 1979:1361; for the island of Cres - Bonifačić and
Weber 1982:2453—2456; for the island of Susak - Žganec 1957:347) and this common
practice is also followed in the present article.

1990:74—98, 133—193; 1991. This article is the first written report on the joint field
research by Michael Weber from Institut für Musikwissenschaft der Universität Wien
and the present author. The research was commenced in 1992 on the islands of Krk and
Cres. The rich and varied repertoire indicated the need for study of broader scope, so
more intensive field research followed in 1994 on the island of Cres. All the audio and
video material is stored in the Phonogrammarchiv der Österreichischen Akademie der
Wissenschaften in Vienna and most of the audio copies in the Phonotheque of the
Institute of Ethnology and Folklore Research in Zagreb.
For details about the other researchers and the ways of study, see below in the text.
traditional dances, when the company was in the mood for dancing and no instruments were available. It was sometimes sung during walks, or simply for entertainment, when it occasionally turned into a kind of competition, a show of the singers' endurance and inventiveness. Sometimes it took place in the intervals between performances on traditional instruments.

The second sub-meaning of tarankanje, (1b), is a specific way of singing to the playing of traditional wind instruments. It is rarely mentioned spontaneously by informants. In certain areas in the researched region, this vocal practice is almost completely neglected today (e.g. on the island of Krk), while in other nearby places (e.g. on the island of Cres) it is mentioned only at the insistence of the researcher. I do not provide music examples for (1b) in this article because it has been established, on the basis of material from the island of Cres, that many tarankavice can be performed, either continuously or in parts, parallel to the playing of traditional instruments, if one basic pre-condition is met - identical metrorhythmical concurrence of the vocal and instrumental performance. So the music examples of the tarankavice noted down in the context of the first sub-meaning (Nos. 2—5) could also be performed in the context of the second one.

The questions remain of why singing of tarankavice to an accompaniment is a rare occurrence today and/or why its disappearance from living music practice had begun earlier than that of (1a). The fundamental reason is the non-existence of the primary function of tarankanje, which is, to reiterate, imitation of the playing which serves as accompaniment to traditional dances. Tarankanje along with playing can enrich the music performed, emphasize the talent of the musician (when he himself simultaneously taranka-s and plays) or his colleagues (one or two who sing as he plays), initiate an even more cheerful mood among the dancers and the onlookers present, so that they, too, may be inspired to join in the dancing. However, all these phenomena are of secondary

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4 Apart from the traditional wind instruments mentioned which serve to provide an accompaniment to dance, in Istria various violin (sometimes viola) and bass bands have still today retained an important role (for details see Marušić 1995:64—75). The diatonic accordion and the two-stringed tambura were also played throughout the region; these are still used in Istria (Marušić 1995:65—66, 78—79), while on the Kvarner Bay islands they have become very rare (Bonifačić 1981—1990, Bonifačić and Weber 1992 and 1994).

5 Tarankanje was performed while walking by the sea, on Sundays, on holidays, in the mill while pressing olives, during Lent when entertainment was banned in the villages and young people came together away from them (Bonifačić 1986:1987), when young men called on girls (Žic 1910:165), and at weddings (Mičetić 1896:164).

6 Cf. footnote No. 2.
importance, and the dance can be held without all of them, simply to the instrumental music alone.

The first meaning of tarankanje is based on the alternation of the lyrics and meaningless syllables (such as tanana, nana, tarara etc.), or uses either meaningless syllables only, or the lyrics only. Two-part singing is typical for this region; in the case of tarankanje, almost always by two male singers. The concept of musicians being men belongs to the norms of the inhabitants of this region; so, men are also expected to perform the vocal imitation, too, of the traditional playing, or to sing the appropriate songs with the playing.

The essential features of tarankanje are strict metre and rhythm and a steady tempo, which serve as a basis for dancing (and therefore should not be changed). As an accompaniment to tarankanje, the singers often beat their feet on the ground in time with the dance rhythm, which reinforces the rhythmic pulse of the singing. The same procedure is also characteristic for traditional playing, by which the tarankanje even more faithfully imitates the same. But the double or triple metre (depending on the dance which is being accompanied by tarankanje - mostly the mažurka, tanac or polka in the Kvarner Bay area, or the balun, the most widely spread dance in Istria) is just a basis, on which more or less complex rhythmical variations are performed.

The second meaning: the playing technique

Less frequently mentioned by informants is the sense of tarankanje as a complex technique of playing the traditional wind instruments, primarily the shawms. A player pronounces meaningless syllables, while

7 It seems that the characteristic above-mentioned syllables indicate the onomatopoeic origin of the word tarankanje. Through frequent use of the consonant n and rendition partly through the nose, tarankanje gets its characteristic nasal tone. On the other hand, introduction of the consonant r gives a sharp, shrill sound. By alternate use of these consonants, tarankanje in yet another way approaches imitation of the sound of traditional instruments, particularly the shawms. Therefore, one could hardly subscribe to Ivan Milčetić's opinion (1896:166) that it is "by origin, probably an Italian word (tarrocare - to protest loudly, impatiently)".

8 The first sub-meaning always concerns two-part singing; the second sub-meaning also includes the possibility of one-part tarankanje in which the singer performs one part and the player both.

9 Female players have been emerging during the last few decades, enrolled in various seminars about the traditional music and dance of the mentioned region, and as participants in festival competitions. However, their activity has still not changed the mentioned norm in this region. Tarankanje is sometimes performed by talented older female singers, but in private circles or at the request of researchers, and this is almost always accompanied by an apology stating that men are better at it, or by their direct suggestion that the men be asked to perform.
simultaneously beating his tongue against his palate and the reed of the instrument, by which the staccato articulation is achieved. The use of tarankanje in playing instruments serves as a norm by which the informants divide the musicians into superior ones (those who perform in public)\(^\text{10}\) and inferior ones (those who play for smaller groups of people, and largely in houses or on the road; Galin 1979:1361).

**Common features**

Both meanings, the one related to vocal and the other to instrumental music, are intermingled and have much in common: both refer to enunciation of the syllables tanana, tarara etc., both mean a complex and ornamented way of performing (singing or playing), both are performed mostly by skilled singers or players, and both are often accompanied by rhythmical stamping on the ground.

**Tarankanje and kanat**

The informants draw strict distinction between tarankanje as a specific way of singing and the usual, slower, ornamented and metrorhythmically less strict way of singing called kanat.\(^\text{11}\) In answer to the question "na koju notu " ["to which note", i.e., tune] a certain song is to be performed, the informant Jakomina Maračić Jivićeva from the village of Punat on the island of Krk responded "It's not a note, it's a tararajkavica ". I asked her further whether tarankanje could be termed a "note". "This we call tararajkat [to perform tarankanje] and that we call kantat [to sing]" (Bonifačić 1987:1962). These conceptions as well as the common features of the two senses of tarankanje have probably led the late Croatian ethnomusicologist Nedjeljko Karabačić to the conclusion that "tarankanje is, by its nature and its function, a bridge between vocal and instrumental music" (1956:70).

As regards interval structure, tarankanje in the first sense does not differ from the kanat, prevalent in the observed region. Both ways of singing belong to the so-called narrow interval style (see: Bezić 1981). The tone rows of the tunes either consist of 4—6 chromatically linked tones, or the whole tones and semitones may alternate in various ways. It is important to point out that these intervals differ from the tempered system of 12 equal semitones, some of them being narrower, and some wider. The

\(^{10}\) At the most popular meeting places such as the main square (the *placa*) or the village hall (the *dom*).

\(^{11}\) The folk term has its origins in the Italian *cantare* - to sing.
same applies to the parallel diminished/minor thirds and augmented/major sixths in which this two-part singing mainly moves ending in unison or octave.

**Sources**

Vocal imitation of the playing of instruments has not been accorded very much attention in Croatia. Apart from mention of this phenomenon in papers which deal with the region of South-Western Croatia, the only study found so far concerning other regions, but devoted to this theme, is that by Stjepan Stepanov (1962). The reasons for this probably lie in the complexity of this manner of singing which demands appropriate music-making contexts, as well as good recording equipment followed by patient transcription.

If we take into account the fact that traditional music in Croatia, right up until the middle of this century, was written down mainly directly at the performance itself, that is, without the aid of recording equipment, the activity required multiple repetition by the performer of one and the same song, and considerable interest and persistence on the part of the researcher. In addition, it could only be done out of context, because the repetition which made notation possible had to be carried under special circumstances, agreed upon previously. On the other hand, this meant a loss of the spontaneity and liveliness of the music-making found in usual conditions. By the time that recording equipment started to be used more frequently, there was already an evident fall in representation of *tarankanje* in music practice, which had begun earlier for the reasons given below.

In the course of this century Croatian researchers observed *tarankanje* primarily in its first meaning and analysed it from various aspects. They often mentioned the term in their written reports, and for some areas this serves as the sole proof of the existence of this way of singing. The lyrics have been set down mostly in the Kastav area\textsuperscript{12} and in Istria.\textsuperscript{13} Only a few ethnomusicologists transcribed the tunes; there are some examples of these from Istria and Kastav and from the island of

\textsuperscript{12} In the Norhtern Croatian Littoral.
\textsuperscript{13} See e.g. for the Kastav area - Jardas 1957; for Istria - Ivančan 1963, Bonifačić Rožin 1953.
Susak. The island of Krk is somewhat better represented thanks to the efforts of N. Karabaić.

The sound recordings of tarankanje have been made largely on the islands of Krk and Cres, in Istria and Kastav. No data about this manner of singing has as yet been collected, to my knowledge, on the islands of Rab, Lošinj and Pag.

Nowadays, the earlier recordings can serve only for mere information due to the poor sound quality which often results in the uncomprehensibility of the text. They were mostly made outside of customary context; as the researchers were interested, primarily, in the music structure, most of them recorded the tarankanje itself, but not what was said about it (apart from Krešimir Galin, Ivan Ivančan and some others). This thwarted the possibility of monitoring the process of disappearance of this vocal tradition.

Carrying out detailed research of tarankanje during the Eighties and at the beginning of the Nineties on the islands of Krk and Cres (from 1992 in collaboration with Michael Weber), I was no longer able to record it in its natural context. On the island of Cres, owing to prolonged preliminary preparations and contacts, I succeeded, on a number of occasions, to rouse considerable interest on the part of performers in recording of tarankanje. Relaxed and in good spirits, the singers and players started to compete in improvisation, making it possible for me to draw closer and to obtain a more precise insight into what had been the living context of this vocal tradition.

Classification of vocal tarankanje

Analysing the existing published, manuscript and taped material concerning this region, one can classify the vocal tarankanje into different groups. I consider analysis of the relationship between text and music to be the most interesting aspect, and base the following classification on this criterion:

1/ The first type of tarankanje is made up of meaningless syllables only. This makes it possible for the singer to demonstrate his musical capability regarding the skill of the most faithful imitation of the

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15 Although this characteristically two-part singing is, unfortunately, transcribed mostly in one voice only.
playing of traditional instruments (Music Example No. 1 - tarankanje which accompanies the dance tanac and imitates the playing of sopile).  

2/ The second type consists of lyrics only. A larger part of one song or a combination of several songs is performed (depending on the number of verses known by the singers). Here the singer demonstrates his memory as regards both the length of the songs (Music Example No. 2) and their number.

If one looks at the music structure, these two types show common features. The melody stanzas are built up with barely altered or slightly varied repetition, usually of two different melody sections. The tunes are mainly syllabic; beats are divided mainly into smaller parts (usually into two).

3/ The third and the most common type is a combination of the preceding two: meaningless syllables and lyrics alternate. An essential factor differentiating this type from the foregoing ones is the refrain, based on meaningless syllables, almost regularly introduced between the larger and smaller parts of the songs. In length - number of bars - it can be equal to the melody stanza with lyrics, half as long or twice as long. It is based on the initial tune and the metrorhythmical pattern of the tarankavica. It can be either very similar to the first part of the song (Music Example No. 3), or, as in majority of cases, more complex and elaborated (Music Examples No. 4 and 5). On the other hand, the part with lyrics is simpler and has all the characteristics of clearly defined, syllabic singing, the basic reason for this being to make the words more intelligible.

It is understandable why this type is the most favoured among performers: it gives much more leeway for manoeuvering. For example, if after a certain number of verses the singer is unable to remember how the song continues, he could resort to performing a meaningless refrain which serves as a kind of break in which he recalls the verses of a new song. This

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18 The folk term tanac denotes both dance in general and a special type of dance. Here it is used in its narrower meaning.
19 As regards my own transcriptions in the attached music examples, I followed Béla Bartók's transcription method, writing arrows above the notes for tones approximately 1/4 higher or lower than the note written (Bartók 1951:177). The arrows are placed on the basis of measurements made using a Korg WT-12 chromatic tuner which indicated aberration of 20—50 cents.

In all the songs in which meaningful (lyrics) and meaningless syllables are combined, the latter are underlined. Underlining with brackets indicates inserted meaningless syllables within the melody sections. The metre and the sporadic rhymes of the Croatian original are not respected in the English translation; emphasis is placed on transmission of the content of the songs.
type of singing is also the most inspiring because it gives the singer more freedom to combine and join in various ways songs which are otherwise incompatible in content, thus completely altering their original function. N. Karabačić was correct when he concluded that "that is why tarankanje creates fertile ground for contaminating [joining] songs with ostensibly logical links" (1956:70).

So, the content of lyrics in tarankanje is generally of secondary importance. Different songs are combined mostly by association. They are about dancing, about places on the island, about the sea, about love - mostly motifs found in other songs from the same area. Very often, however, the lyrics are humorous, sometimes satirical or even mocking; some songs may also have an erotic component. Sometimes verses with different numbers of syllables may alternate: ten, six, and eight units (Music Example No. 5). The only requirement is that the verses fit the basic metrorhythmical pattern which can be varied, but without disturbing the initial grouping of beats.

This classification of the types of tarankanje should not be understood too strictly. There are quite a few combinations based on the described types. Within these combinations, the singers use common ways of beginning, connecting or ending the songs which may be seen as a sort of pattern.

Thus these songs frequently start with the introductory meaningless syllables, such as

\[
\text{oja nina,} \\
\text{oja nina nena}
\]

which may be followed by a longish part of the song; then a refrain with meaningless syllables may be thrown in at will. The cadence, by which one singer indicates the end to the other, is frequently presented with the verses:

\[
\text{oja nina,} \\
\text{ova je finjena. this one is over.}
\]

or:

\[
\text{oj, veselo!} \\
\text{[come on, lively!]
\]

Within these songs the following verses are frequently used as a linking formula:
Obrni je, obrni,  
samo mi ju ne zvrni,  
popadi ju za ručicu,  
ne stani njoj na nožicu.  

[Turn her round, turn her round,  
just don't overturn her,  
grab her by her little hand,  
don't tread on her little foot.]

At the moment when the singer cannot think of another line and the song must go on—nothing should stop the dance—he often resorts precisely to these verses. It seems, therefore, that regarding the text, the singers prefer the popular patterns, which help them to refresh their memories and to perform these frequently long and complex songs.

A disappearing tradition

My field research of the tarankanje singing on the islands of Krk and Cres, together with studying of recorded and written material of other authors, indicates that it still exists today in the observed region, although in a considerably altered form. More significant changes can be observed in regard to the function, presence in music practice, and structure of this way of singing. One is based on another and grows out of it, they intertwine, so that it is not possible to separate them clearly.

What are the causes of the process of change and disappearance of this interesting music tradition? As has been said on the foregoing pages, tarankanje singing with the playing of traditional instruments (1b) had a shorter life as it had a secondary importance. Tarankanje singing as a replacement for certain traditional instruments (1a) has been losing its primary function during this century, and is therefore gradually disappearing from use.

The first reason for this is the appearance and spreading of music instruments new to the researched region. Initially, these were the chromatic accordion and the guitar, while various electro-acoustic bands have been appearing since the mid-century. In the beginning, the new instruments coexisted with the traditional ones, but gradually the latter began to be squeezed out of musical life. Playing on traditional instruments is narrowing and becoming linked with precisely determined occasions.

20 These verses and their variants (see Music Examples Nos. 3 and 5) are very popular in the observed region. Presumably, they had originally been composed as a part of a larger song, but due to their content (speaking of turning in dancing, which is a characteristic feature of most of the traditional dances of this region) they became independent and preserved as a separate whole, which was then combined with other songs or their parts.

21 Of traditional events, these are most frequently customs connected with the Carnival period or wedding customs; with respect to occasions for performance which are of
The second reason is connected with the manner in which music is made. Along with spontaneous music-making, the inhabitants of these regions come together increasingly through amateur cultural societies. As early as the end of the last century and in the first half of this one, the researched region, too, was caught up in the wave of the tamburica movement which spread throughout Croatia, based on various ensembles/orchestras made up of multiple-stringed tamburicas (the mandolin was more highly represented among the Italian minority, and in the towns). The music life began of brass bands and tavern music (various bands in which the violin, piano, accordion, saxophone etc. played an important part), also introducing new dances (the waltz, the tango, and the charleston).

The third reason regards the passive reception of music (i.e., just listening to it), and partially active reception of music (which is danced to, but no part is played in producing it), all transmitted by the mass media. The sounds of tempered music are introduced in this way to even the most remote places, and these are new music styles based mainly on modern Western-European and Anglo-American culture. No events are held which lack live music or its "taped" substitute. I consider the above three reasons important for the process of disappearance of the contexts which sought out the primary function of tarankanje.

Up to the beginning of this century traditional music had been the prevalent and spontaneous mode of musical expression among older as well as younger generations. During this century traditional singing, and particularly tarankanje as a more complex form, has become harder to transmit to the younger generations. Today, tarankanje can be heard very rarely, mainly in performances by older singers. The younger people who perform it are those interested in preservation of their local culture. They are aware of the originality of tarankanje, and they use it to distinguish themselves, usually at festivals, and sometimes at other public events. Traditional music which lived as an essential part of the culture of this region during the last century, and partly in this century, is altering its way of life. One of the ways is transfer to the stage, making this music a part of folklorism.

Young singers choose a specific song from the broad tarankanje repertoire of their elders, learning exactly its tune, metre, rhythm, text and form. However, being less versed performers, they do not go in for rich variation and improvisation, thereby reducing the character of tarankanje...
to its opposite - stylised and ossified songs which they will perform in new contexts without any basic changes. Influenced as they are by the tempered music with which they are in almost constant contact, performers who can sing *tarankanje* and the *kanat* in the narrow interval structure have become rare. The majority of their performances show a broadening of narrow intervals towards tempered ones. *Tarankanje* is increasingly becoming a curio of this region, which will be shown to an interested public as one of its tourist attractions.

The data presented in this article indicates that this complex music phenomenon deserves wider scholarly attention and emphasizes the need for further investigation and documentation in the time of fast and profound change.

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**Music Examples**

1. Punat, the island of Krk, 1955  
   Performed by Nikola Žic (b. 1904)  
   Jerolim Žic (b. 1895)  
   Transcribed by Ruža Bonifačić  
   The IEF Phonothèque, Tape No. C1  
   Recorded by Vinko Žganec  

   \[ \frac{J}{J} = 150 \]  
   \[ \text{Ta-ra-na-na na-ne-na-na-na-na-na} \]  
   \[ \text{ritard.} \]  
   \[ \text{na-na-ra-na-na-na-na-na-na} \]  

   \[ \frac{J}{J} = 156 \]  
   \[ \text{Na-na-ra-na-ra-na-na-na-na-na-na-na-na} \]  
   \[ \text{na-na-na-na-na-na-na-na} \]
Dobrinj, the island of Krk, 1986
Two performers from a larger group;
names not mentioned

The IEF Phonotheque, Tape No. 1897
Recorded by Stjepan Sremac
Transcribed by R. B.

$J = 132$

Oj, Ma-ri-ce, Ma-ri-ce, zač te maj-ka ka-ra

Stamping on the ground:

da ne pri-maš da-ra od mla-dog mor-na-ra?

Continually:

Jer mor-na-ru ve-ra i ne-vera,
on će te pre-va-ri-ti, pre-li-pa Ma-ri-ji-ce.

Oj, Marice, Marice,
zač te majka kara
da ne primaš dara
od mladog mornara?

Jer mornaru
vera i nevera,
on će te prevariti,
pelipa Marijice.

Prevaril je curu
od petnajst godina,
kamo neće tebe,
pelipa Marie.

[Oh, Mary, Mary,
why does your mother warn you
not to take gifts
from a young sailor?

Because the sailor
is fickle and faithless,
he will betray you,
my pretty Maria.

He betrayed a girl
of fifteen years’ standing,
so why do you think
he won't betray you?]
Oj, Marice, Marice, 
beila golubice, 
za koga ti gojiš 
tvoje belo lišće?

Oh, Mary, Mary, 
you white turtle-dove, 
for whom do you save 
your pretty white face?

Rudani, Istria, 1957
Performed by Ana Živolić (b. 1939)
Andelo Rudan (b. 1930)

Ivan Ivančan (1963:155-156)
Recorded by Ivan Ivančan
Transcribed by Stjepan Stepanov

\[
\begin{align*}
J &= \text{cca 112} \\
Ej, jo-br-ni se, jo-br-ni, (ma) ka-koj ko-lo na-vo-di; ma \\
ne-naj na-n-a n-a-na na, ma n-a naj n-a na na na na. \\
Ka-ko ću se jo-br-nut, kad se ne mo-rem ni ga-nut; ma \\
ta-na na-n-a n-a-na na, ma o-ja ni-na ne na.
\end{align*}
\]
Oj, di - voj - ko, ro - ži - ce, (ma) li - poj lju - bu mo - ja;

doj - di k me - ni, mo - lim te, da se po - lju - bi - mo;

doj - di k me - ni, o - ja ni - na ne na;

doj - di k me - ni, o - ja ni - na ne na;

Ej, jobri se, jobri,
(ma) kakoj kolo na vodi;
ma nenaj nana nana na,
ma nanaj nana nana na.

Kako ću se jobnut,
kad se ne morem ni ganut;
ma tanja nana nana na,
ma oja nina na na.

Oj, divojko, rožice,
(ma) lipoj ljubu moja;
taj naj naj naj,
oja nina ne na;
dojdi k me ni, molim te,
da se poljubimo;
tajna nana nana na,
ojta nina ne naj.

Hey, turn round, turn round,
(ma) like a wheel on water;
ma nenaj nana nana na,
ma nanaj nana nana na.

How shall I turn
when I cannot move;
ma tanja nana nana na,
ma oja nina ne na.

O, my darling, o, my rose,
(ma) my pretty sweetheart;
taj naj naj naj,
oja nina ne na;
please, come to me,
let us kiss each other;
tajna nana nana na,
ojta nina ne naj.
4.

The place and the performers  
not mentioned by the researcher

Ivan Matetić Ronjgov (1939:34—35)
Collected and transcribed by I. M. R.

Veselo \( \text{\textit{[} = \text{cca} 120\text{]}} \)

Tan - ca - li su Vla - ši - či
Mej nj - mi je Do - ra

va pu - ljenskoj dra - ge,
naj - le - pša di - voj - ka;

sve če - ti - ri po če - ti - ri, a ja ne - bog

sam ce - leh o - san dan.

ho - di, Do - ra, po ce - kin,

a mi gre - mo po sol - din,
će - mo ku - pit tam - bu - rin,
šćim bu - de - mo tam - bu - ra - ti, hej!

Lipa Ma - re k ma - ši gre,
sop - ci njoj se ve - se - le.
Tancali su Vlašići
va puljenskoj drage,
sve četiri po četiri,
a ja nebog sam
celeh osan dan.

Mej njimi je Dora
njajepša divojka;
hodi, Dora, po cekin,
a mi gremo po soldin,
čemo kupit tamburin,
š čim budemo tamburati, hej!

Lipa Mare k maši gre,
sopci noj se vesele.
Tranana nanana nanana nanana,
tranina ninani ne na;
tranana nanana nanana nanana,
tranina ninani ne na;
oja nina nina nena.
tranana nanana tararara ra.

[The Morlacs were dancing
in the Pola bay,
all of them in foursomes,
and I myself alone
eight days long.

Among them is Dora
the prettiest girl.
Come, Dora, get a gold coin
and we'll get some change.
We shall buy a tambourine
to make music with.

Lovely Mary goes to mass,
all the players welcome her.
Tranana nanana nanana nanana,
tranina ninani ne na;
tranana nanana nanana nanana,
tranina ninani ne na;
oja nina nina nena.
[trana nanana tararara ra.]
5.

Punat, the island of Krk, 1981

Performed by Ive Orlić Senkić (b. 1810)
Anton Karabarčić (1903—1984)

The IEF Phonotheque, tape No. 1735
Recorded and transcribed by R. B.

\[ J = 112-116 \]

Vražja mala, kako tito tanca,
po Smokovcu u Mata Lovranca!

\[
\text{Tanana nanana nanana nanana nana na,}
\]

\[
\text{tanana nanana nanana nanana na na,}
\]

\[
\text{nana nana nana nana nana na,}
\]

\[
\text{tanana nanana nanana nanana na.}
\]

Obrni ju, obrni,
samo mi ju ne zvrni,
popadi ju za ručicu,
ne stani njoj na nožicu!

\[
\text{Tanana nanana nanana nanana,}
\]

\[
\text{ta nanana nanana nanana;}
\]

\[
\text{nana nana nanana nanana nanana,}
\]

\[
\text{nanana nanana nanana naj.}
\]

[Little devil, how well she dances,
in Smokovac, at Mato Lovranac's!]

Tanana nanana nanana nanana nana na.
Tanana nanana nanana nanana na na;
nana nana nana nana nana na,
Tanana nanana nanana nanana na.

Turn her round, turn her round,
just don't overturn her,
grab her by her little hand,
don't tread on her little feet.

Tanana nanana nanana nanana.
ta nanana nanana nanana;
nana nana nanana nanana nanana.
nanana nanana nanana.
Rože rumene,
sve ste sprovenjene,
lipe moje pupi,
sve ste mi na kupi.

Tanana narana nanana nanana,
nanana nanana nanana nanana;
nanana nanana nanana nanana;
oj, veselo!

My red roses,
you are all wilted,
my darling buds,
you are all here.

Tanana narana nanana nanana,
nanana nanana nanana nanana;
nanana nanana nanana nanana;
come on, lively!

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Termin tarankanje označava poseban tradicijski način pjevanja karakterističan za područja Istre i Kvarnera ili pak tehniku sviranja na tamošnjim tradicijskim puhačkim glazbalima (prvenstveno sopile, roženice). U radu je tarankanje razrađeno, kao što se najčešće javlja, kao vokalno imitiranje svirke za ples i dokumentirano je transkripcijama glazbenih primjera. Ovaj tehnički zahtjevan način muziciranja klasificiran je s obzirom na odnos teksta i glazbe u tri tipa, temeljena na mogućnostima iskorišćavanja slogova bez značenja, tekstova i naizmjenične upotrebe jednoga i drugoga. Današ je ta regionalna glazbena tradicija dijelom glazbenog svijeta pretežito starije generacije izvođača, te je valja što bolje dokumentirati prije no što je potpuno istisnu novi glazbeni sadržaji.

**TARANKANJE: GLAZBENA TRADICIJA U NESTAJANJU**

**SAŽETAK**

Termin *tarankanje* označava poseban tradicijski način pjevanja karakterističan za područja Istre i Kvarnera ili pak tehniku sviranja na tamošnjim tradicijskim puhačkim glazbalima (prvenstveno sopile, roženice). U radu je *tarankanje* razrađeno, kao što se najčešće javlja, kao vokalno imitiranje svirke za ples i dokumentirano je transkripcijama glazbenih primjera. Ovaj tehnički zahtjevan način muziciranja klasificiran je s obzirom na odnos teksta i glazbe u tri tipa, temeljena na mogućnostima iskorišćavanja slogova bez značenja, tekstova i naizmjenične upotrebe jednoga i drugoga. Današ je ta regionalna glazbena tradicija dijelom glazbenog svijeta pretežito starije generacije izvođača, te je valja što bolje dokumentirati prije no što je potpuno istisnu novi glazbeni sadržaji.