

**TEKSTURNE OSOBINE**

**INDIVIDUACIJA ← → INTEGRACIJA**

	1	2	3	4	5	6	7	8	9	10	11	12	13
ponavljanje teksta	18,6%		13,7%		41,0%		26,7%						
melodijska kontura	oko 50%							oko 35%				oko 15%	
formalni model					oko 10%							oko 80%	
duljina glazbenih redaka						100%							
broj glazbenih redaka					13,7%		13,5%					68,7%	
pozicija završnog tona	42,8%		48,2%					5,4%		3,6%			
opseg			54,8%				43,4%		1,8%				
intervali							100%						

## NORM AND INDIVIDUATION IN DECASYLLABLE TUNES FROM THE REGION OF SLAVONIA

### SUMMARY

Within Croatian ethnomusicology there is an absence of a research approach which looks to individuals for its base, or which endeavours to explain phenomena by individuals. For authors, the relevant factor is the particular village or micro-region to which a specific phenomenon in music is restricted. However, this paper shows that a song never stops being the work of an individual, that traditional music can never be completely explained as an organisation of norms in a particular social community, but that what is in question is a *creative struggle between norm and individuation*, between cultural conventions and the individual musical inclinations of a particular singer, together with his/her personal rules on the manner of structuring a performance.

Cultural concepts about music in the Slavonian region do not enter into musical structure. In the statements of informers, in the musically non-specialised texts on the traditional culture of Slavonia, music phenomena are determined primarily by their manner of usage (by the normative context of performance), from which the idea of *music genre* is derived. Music is conceived to be a composite part of a particular custom, a means of enriching everyday life, and as a medium of communication between the members of a specific social community. On the other hand, the use and manner of performance is ignored in collections of traditional music. They are based on the idea of a specific *musical form* (of a tune or song), i. e. on a group of examples which share the same

essential textural features. In this paper, an attempt has been made to link these two approaches.

The conceptual differentiation between music genres is the result of the *normative context of performance*, but it is also reflected in the *manner of performance* and the *textural characteristics* of the performance. Two types of kolo dance, betyar song, wedding song, carnival song, lament and groups of narrative songs differ mainly according to the manner of organisation of the performing group - - weddings songs are performed as a rule by girls singing in the bass singing style, narrative songs are performed as solos, betyar songs, with the accompaniment of an instrumental group, are sung by group of singers in which the lead singers interchange. On the basis of musical notations themselves - which are almost always in fact notations of the textural characteristics of particular performance - it is impossible, except in the case of texturally fixed betyar songs, to establish which music genre is in question. However, analysis of notation which bear the denotation of the music genre show that at the textural level there is also, to an extent, an outline of the images which a particular music genre carries at the level of its context of performance. Thus, some wedding ritual songs achieve their dedication also through a specific structure of metrorhythmical types and the manner of shaping of the sung text, the betyar song also confirms its popularity through the most frequent manner of realisation of the majority of essential characteristics of sound structures, the interweaving of customary practice can also be seen in the similarity of sound structure of the wedding song and the carnival song, and the inclusion of the kolo dance in all the pores of former social life is also reflected in the variety of its textural features.

Slavonian musical repertoire is characterised by consistency in the ways of realisation of the *sung text, metrorhythmical types, cells (bases, dominant segments) of tone rows, and final tones of the musical lines*. These are the essential characteristics of sound structures from the Slavonian region. However, while the importance of the cell of the tone row consists in the modest repertory of the manners of its realisation, the importance of metrorhythmical types and manner of shaping of the sung text derives also from the fact that the characteristics in question are such which determine music forms (tunes or songs).

Reading off of the most frequent manners of their realisation does not show essential differences in the diachronic and synchronic dimensions of the music phenomena. However, the least frequent manners of realisation do reveal differences. Over time, the limits of acceptable sound have narrowed in Slavonian music: the oldest notations show a whole range of various possibilities of realisation which were rarely used - but they did exist - while in later sources there is no sign of them. In this aspect, a specific manner of realisation of one of the characteristics of sound structure is sometimes linked to an equally specific manner of realisation of some other characteristic. In such cases, the particular music form in question has, with time, disappeared from musical practice. On the other hand, in cases in which an unusual manner of realisation of a certain characteristic is realised within the environment of the usual manner of realisation of other characteristics, what is in question is,

in the true sense, a specific characteristic of the sound structure, and a diachronic changeability of the manner of its realisation.

Because of the existence in the region of joint repertory of the most frequent manner of realisation of essential characteristics of sound structures, the most frequent manner of their combination, and because of the interweaving of different musical forms and musical genres - Slavonia can be denoted as a *integral music region*. The narrow areas of the micro-region do not form separate musical entities. They are not specific in themselves, but their specificity is conferred by the concrete persons who live in these micro-regions - they are the ones who in performance of a specific musical form or musical genre, in a more or less personal manner, relate toward the particular conventions of the community. Therefore, almost all attempts at analytical systematisation, and the drawing of firm limits between the musical forms are undertaken in vain. In certain of its characteristics or certain of its segments, a particular performance may seem similar to some other performance, but it cannot be fully classified under the characteristics of some other performance, and it cannot be fully explained by some other performance. The musical form in each performance is always created anew. It does not exist in itself alone, but only through the moment of its performance.

The normative denotations of a particular music form (tune or song) are not of equal importance to each singer. Careful comparison of the performance by one singer shows considerable consistency in the structuring of the performance, irrespective of whether the performance is of different music forms and different music genres. Some singers base their performance on a modest fund of cells of tone rows and the final tones of the musical line, while metrorhythmical types and sung text are organised much more freely. Others do quite the opposite - they use a limited and usual repertory of metrorhythmical types and frequent structure of sung text, but base their performance of various cells, the melodic curves are of broader scope, and the final tones of the musical lines vary. On the other hand, some singers put tunes together through varying combination of smaller structural units which are firmly fixed melodically and rhythmically, while others follow the pattern of music form or genre but richly vary it either in melody or metrorhythm. Attitudes to music are part of the identity of each person as an individual, and just as two identical persons do not exist, neither do two identical musical sensibilities. Apart from the dimension of what has been learned, sensibility also includes what is innate to us as (unique) examples of humankind. It is precisely here that the key lies which explains the variety of music phenomena. Human qualities are built up by living for culture and beyond it.

(Translated by Nina H. Antoljak)