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THE DALMATIAN FOLKLORE URBAN SONG AS THE SUBJECT OF ETHNOMUSICOLOGICAL RESEARCH

The task of this contribution is to point to the complexity of the Dalmatian folklore urban song [*dalmatinska folklorna gradska pjesma*] as a musical phenomenon, and to show, taking into account all the research conducted so far, why the Dalmatian folklore urban song is the subject of ethnomusicological research. The songs in question can be represented by themselves by the following, quite well-known verses:

*Niti san ja seljanka,
niti san varošanka!*

*Vengo san ja rojena
u luci kraj obale.*

*Neither am I a peasant girl,
Nor a town girl!*

*Conversely, I was born
in a port on the coast.*

(*Oj, Marjane ...*, see music example No. 1)

“The Dalmatian folklore urban song” is not the best term. Not having a better one, in this paper this term denotes a song that lives freely, being accepted, performed and transmitted further in towns, small towns and bigger settlements of the coastal and island Dalmatia – therefore, in villages as well. During the 20th century it gradually and more often appears also in villages that are very far away from urban centres.

I introduce the adjective “folklore” instead of “folk” [*narodna*] or “vernacular” [*pučka*] because I can determine the subject of this paper, the Dalmatian folklore urban song, more clearly according to its way of life – existence among people in terms of its free acceptance and transmission – than to its rather different bearers and also different listeners who accept this song.

Regarding their musical elements, these tunes belong to major mode or tend to it. The term tune comprises all musical elements of the sung song as a musical whole. Thus, for example, in multipart singing the tune comprises all voices, all parts. Melody is, in contrast, only monophonic, independent, completed and

self-sufficient musical whole. Tunes of the Dalmatian folklore urban songs are regularly polyphonic – two-part, three-part and even four-part tunes. Two-part singing is in parallel thirds, three-part and four-part singing is most often homophonic, chordal. The ambitus of the leading voice is mostly less than an octave. The melodic contours of the leading voice often end by descending from seventh to third degree, into the third above the tonic of the major mode. In the rhythm of the Dalmatian folklore urban songs we find both a firm rhythm (*giusto*, the rhythm of movement) and free rhythm (*parlando rubato*, *libero*, the rhythm of speech), and in metre – simple, compound and mixed metre. There are different shapes of musical forms. Four-part form A B A B stands out.

According to mentioned basic musical features, these tunes belong to a wider union of vocal folklore music that we encounter also with our western and southern neighbours, in Slovenia and Italy, i.e., in the wider region of the European Mediterranean, as well as in central Europe.

The mentioned features are found in various kinds of songs. For example, these are so-called *klapa* songs performed by a smaller group of singers – *klapa*, consisting of 5 to 8 singers. According to lyrics, the most common are love songs. In the tunes of *klapa* songs we can find local musical features, so, for instance, in the narrow area of Split (example No. 2), Trogir (example No. 3), as well as in other areas. Tunes of certain localities have their own musical features, too.

There exist Dalmatian folklore urban songs with relatively simpler tunes that are not connected to a specific group of singers such as *klapa* (example No. 4). In these, as well as in *klapa* songs, we also find tunes with the same musical features but with different lyrics. Their content is different, while the metre of verses is the same (examples Nos. 5a and 5b). Apart from a vocal, *a cappella* performance, among simpler vocal melodies there are tunes performed with instrumental accompaniment (example No. 6). Usually it is only one instrument, a guitar, but there can be also other instruments.

The Dalmatian folklore urban songs also include accepted Italian tunes brought to Dalmatia especially from Trieste (examples Nos. 7, 8, 9 and 10). In folklore urban songs there are quite a lot of examples where the rhythmic structure of the melody of the leading voice does not respect the accents of the spoken text. The predominance of melody over lyrics, a greater interest for the melody than for the lyrics is obvious in such cases, and is typical for the Dalmatian folklore urban songs with accepted, taken over tunes of foreign origin (examples Nos. 9 and 10).

From the 1930s until today (1977) we can track certain songs that were successful creations of certain well-known and other, today unknown, authors of melodies and lyrics (examples Nos. 11 and 12). Such songs are eagerly performed, but performers do not stick to the written original, they sing freely, and according to their possibilities and needs somewhat change the original.

In this paper I just touch on issues related to the relationship between the Dalmatian folklore urban song and songs performed at festivals of so-called light [*zabavna*, lit. entertainment] music. This issue deserves to be discussed more thoroughly and extensively. Here I just remind of the success of the song *I proplakat će zora* (music by Stjepan Mihaljinec, lyrics by Drago Britvić, with the refrain “Na tvojoj ruci prsten”) at the “Split – 1971” festival, which is partly an adaptation of an older Dalmatian folklore urban song: *Evo, evo ti kitu vraćam* (2nd stanza is “Propla-, proplakat će me gora”).¹

Among melodies sung on Dalmatian coast and islands, there are also those that arrived from outside of the Mediterranean region, from northern Croatia, from Vojvodina, sometimes from even more remote regions (example No. 13).

In this contribution we will just mention that in the Dalmatian folklore urban song, and especially in *klapa* songs from the beginning of 20th century and from earlier times, we come across evident elements of church singing, plainchant, modified plainchant and folk church singing (example No. 14).

What can now be pointed out as common features of all mentioned types of the Dalmatian folklore urban songs? We can emphasize common features on two different levels: 1) common in the material and in the basics of making – in musical features, in major mode and in modes that tend to major, 2) common in the way of performing – in free acceptance and repeated free performing of songs, along with making variants and adjusting a tune to one’s own possibilities of performing.

Does everything presented above support the term “the Dalmatian folklore urban song”? The former term, “town tune” [*varoška popijevka*], which was used by Franjo Ks. Kuhač (1892b:91-92, 107-108) and Vinko Žganec (1962:14; also in his other works), is no longer used in Croatia today (1977), and it looks as an archaism.² That is why I did not opt either for the term “townish song” [*malovaroška pjesma*], i.e., “townish tradition” [*malovaroška tradicija*], used by ethnomusicologists from Sarajevo, especially Cvjetko Rihtman (1953:7-10, 30-31, 78, 99; also in his other works). Neither did I use relatively new term “old-urban” [*starogradska*] (Kinel 1977), i.e., “old urban song” [*stara gradska pjesma*]. That term wants to point out that these songs have been sung for a relatively long period and are transmitted from one generation to another. Thus, it emphasizes the antiquity too

¹ See Tralić 1965:50-51. Cf. a very similar example noted down by Vladoje Bersa in 1906 and published in Bersa 1944:118, No. 346.

² This term appears in the second edition of *Muzička enciklopedija* [Encyclopedia of music] (see Bezić 1977), but because the entry “town song” [*varoška pjesma*] refers to the whole area of SFR Yugoslavia.

much and it does not acknowledge the complexity of this music phenomena and the relativity of time designation of “old”. Namely, we can include in “old-urban” songs a famous one *Tko je, srce, u te dirn’o* (*Miruj, miruj, srce moje*, melody by tamburitza players from Osijek led by Pajo Kolarić, verses by Petar Preradović) from 1840s, but also about one hundred years younger yet equally famous song *Za vsaku dobru reč* (*Fala*, melody by Vlaho Paljetak, verses by Dragutin Domjanić) – both of them are today “old-urban songs”.

The complexity of folklore urban song is well supported by the title *Naše stare popularne i varoške pjesme* [Our old popular and town songs], which Julije Njikoš put on two volumes of his records in arrangements for a voice and tamburitza orchestra, and for a male choir and tamburitza orchestra (1971). Why I did not use the term “popular song” in this contribution? That is because with musical phenomena, especially with songs from the world of so-called light music, the designation “popular” is very limited in time. The period in which a song is popular, that is, when it is in the focus of interest, when wide audience wants to listen to it and to sing it, is usually very brief. Very soon new songs appear that become more popular than the previous ones, and the latter step down from the top of popularity.

Songs that used to be popular in the past, after a certain period of time, can become popular again. They appear in a somewhat different guise, but again, not for a long time. However, former popular songs are often still eagerly performed, despite not being at the top of interest of a broad public.

The adjective “popular” can have another meaning, it can also mean “vernacular” [*pučki*], that is, the one “that belongs to people, folk, usually to the lower folk class (in opposition to noblemen), plebeian, simple folk” (*Rječnik hrvatskoga ili srpskoga jezika* 1952:614-615). The word “popular” can be replaced by the words such as “generally conceivable, exposed in a simple way ... folk, written for the broadest classes ...” (Klaić 1966:980). It seems that this second meaning of the adjective “popular” is a more appropriate and a better designation than the two adjectives – “folklore urban” – in our term “the Dalmatian folklore urban song”.

Still I did not opt for “popular song” as the term. The reason I did not do it is not only because the word “popular” in music usually carries its first, already mentioned meaning, but also because the notions of “folk” and “the broadest social classes” create difficulties in relation to the real bearers – performers and listeners – potential bearers and performers of folklore urban song in general, as well as the Dalmatian folklore urban song. My years-long observation enabled me to realize that singing – performing – of the Dalmatian folklore urban songs cannot be found only among “the broadest classes”, but in any social class where people on special occasions and in special moods like to sing “Dalmatian songs”. Those are, understandably, first of all the Dalmatians, but they can also be inhabit-

ants of any other region of our country, if their musical tastes, wishes and needs resonate with tunes of the Dalmatian folklore urban songs.

If we take a look at the titles of different collections of the Dalmatian folklore urban songs, we often come across only the abbreviated designation of “Dalmatian songs”. I cannot accept such a shortened term as a technical term. It is just a geographical mark. The equal rights to such designation have songs, i.e., tunes that in their tonal framework sharply differ from the major mode, songs from inland, mountainous parts of Dalmatia. *Vojkalice* from Sinjska krajina and so-called *klapa* songs from Kaštela between Split and Trogir are equally Dalmatian, but only in geographical sense, as they are characterized by very different musical and textual features.

In contrast, I consider the adjective “Dalmatian” in the term “the Dalmatian folklore urban song” to be necessary. Besides the elements of wider European Mediterranean folklore music, many tunes of *klapa* songs clearly show already mentioned musical characteristics of narrow areas of the coastal and island Dalmatia. Although in the Dalmatian folklore urban songs there are tunes and texts that were brought in, such material, by being performed in a new environment, is adjusting to the existing musical situation. On the other hand, such tunes and local folklore urban songs have one important musical feature in common – major mode. If we take a look at the Dalmatian folklore urban songs in their entirety, tunes and texts that were brought in are in minority. Some of them have acquired some local musical features of the area where they are performed. For that reason, I believe it is justified and necessary to emphasize local and wider Mediterranean musical features by using the designation “Dalmatian”.

One more designation remains that can be disputable as it is not quite correct. It is the adjective “urban”, which conceals the fact that the Dalmatian folklore urban songs are performed out of towns as well, in the suburbs, small towns and villages – actually, as far as we know, even more than in towns themselves. Nevertheless, we have accepted the designation “urban” in our term for several reasons.

First of all, majority of tunes and lyrics of the Dalmatian folklore urban songs that are known today originate from urban environments or from settlements in which urban and rural ways of life were intertwined. The development of the general music culture in Dalmatian towns and small towns – especially church singing – has enabled the appearance of more developed tonal relationships and tonal frameworks, as well as the emergence of the major mode in the 19th century. In that sense the term “the Dalmatian folklore urban song” is an indirect designation of a musically more developed tune, more developed than the tunes performed in distinctly rural, rather closed environments, especially in the mountainous parts of Dalmatia. – In comparison with the term “old-urban song”, the designation “urban” does not imply a link in time, for instance, only for the end of 19th and the

beginning of 20th century, whereas the adjective “folklore” in our term denotes the way of performing, spreading and accepting the song as well as its belonging to the local musical tradition.

Ethnomusicological research into the folklore urban songs in Croatia was initiated by Franjo Ks. Kuhač at the end of 19th century. He introduced the term “town tune” [*varoška popievka*] in the Croatian musicological terminology (Kuhač 1892b:91-92, 107-108). The term “town song” [*varoška pjesma*] in relation to the lyrics of these songs appeared already in mid 19th century – in works of Luka Ilić Oriovčanin (1844; see Bošković-Stulli 1973:254, fn. 186) and Ivan August Kaznačić (1851; see Petravić 1927:98).³

According to Kuhač, folklore urban song is

created by a citizen from the lower middle class, without learning music from a professional musician and without knowing how to read music. The musical products of such naturalists, who were not affected by art music – and there were more of them then than now – are important because such melodies are more refined than simple vernacular melodies. (Kuhač 1892b:91)

He adds that

a music transcriber should distinguish very well the lower middle class from the low urban proletariat. Songs sang at parties by drunken people who do not have noble manners are not worth being noted down by a music transcriber because they are not the fruit of poetic zeal, but are created or sung just to excite lust, to narrow consciousness, to accompany debauchery with a singing noise. (ibid.:107)

He complains that

in the old days ... tamburitza groups, made up of non-musical members from the middle lower class, were really parents and nannies of the most beautiful town songs [while now (1892)] our tamburitza musicians do not perform anymore what they create themselves, but what they find in musical literature, regardless of it being in the Croatian spirit or not. The truth is that they do not choose these pieces themselves, because they are not acquainted with the musical literature, but their musical leaders choose, recommend and practice with them. These leaders, mostly the musicians raised in a foreign spirit, neither have the Croatian taste, nor do they know anything about our musical tradition, nor do they have high artistic education to be able to substitute for naive, but healthy artistry of former naturalistic tamburitza players. (ibid.)

³ From Kaznačić's work *Dei canti popolari ragusei (o narodnim pjesmama Dubrovačkiem)* [On the folk songs of Dubrovnik] Petravić quotes Kaznačić's division of girls' songs into “town [*varoške*] and village ... in order to designate real borders between primal folk taste and subsequent deteriorations brought through contacts with strangers” (Petravić 1927:98).

The development of tunes of folklore urban songs in Dalmatia in the second half of 19th century is indirectly influenced by city music orchestras and music schools for instrument players in Zadar, Šibenik, Trogir, Split, Makarska, Dubrovnik, Stari Grad on the island of Hvar, and Korčula and Vis on the homonymous islands. “Besides, there are several permanent church orchestras and Croatian male choirs, and lately also tamburitza ensembles have started to rise” (Kuhač 1892a:271).

Kuhač also writes about “foreign crept melodies” sung in Croatian. It is important to mention that he distinguishes foreign melodies from folklore urban tunes that the domestic, musically uneducated people have founded on the basis of foreign musical tradition; but it is “difficult [to distinguish them] since music transcriber has to know folk melodies of other nations. And that requires a huge study” (Kuhač 1892b:107).

These Kuhač’s explications point to the following layers in the folklore urban vocal and instrumental music in Croatia in the second half of 19th century:

1. There are folklore urban songs with artistic and ethical qualities and others without these traits. Kuhač evidently distinguishes these two layers on the basis of lyrics as he does not say anything about the differences in musical features of tunes of one and the other layer of songs.
2. At the end of 19th century, after the fifty years of development of urban tamburitza music, spontaneous activities weaken – even the activities formed according to foreign models. Through the work of professional leaders and with the improvement of instrumental techniques of tamburitza players, the repertory becomes richer and the music of foreign origin is also accepted.
3. There are foreign melodies that crept in the repertory of urban tamburitza players and singers.

As the material that can illustrate Kuhač’s explications we can use his own records of folklore urban songs, particularly the ones from Dalmatia. Since these records had been noted down twenty or more years before the publishing of quoted Kuhač’s papers, we will examine the material from Dalmatia collected almost at the same time. Those are records by Ludvik Kuba from 1890 and 1892 (Kuba 1898:167-182, 1899:1-6) and records by Vladoje Bersa from 1906 and 1907 (Bersa 1944). Both of them are known as music transcribers who have left us quite diverse material, very useful as the documentation of musical situation in Dalmatia at that time, particularly regarding the Dalmatian folklore urban song.

Under the title *Gradski zborovi* [Urban choirs] Kuba published 41 tunes, out of which 9 tunes were, in my opinion, obviously brought in from a wider inland area (northern Croatia, Srijem, Bosnia and Herzegovina). Some of them also seem to be compositions that were performed by choirs of that time.⁴ Kuba’s records are very valuable as they register multipart, some even four-part singing.

⁴ In Kuba’s quoted study those are melodies Nos. 15, 16, 20, 22, 29, 31, 43, 47, 49.

Bersa's collection contains more extensive material, 506 tunes altogether, out of which more than half belong to folklore urban songs. Bersa's records are predominantly one-part, there is a small number of two-part ones, whereas three-part are almost absent. The analysis of tunes in Bersa's collection indicates about seventy tunes brought in from a wider inland area and about twenty foreign, predominantly Italian, and some German.⁵

Kuba's and Bersa's records point to a relatively significant number of tunes that were brought into the Dalmatian folklore urban songs. On the other hand, Kuba's and Bersa's material indicates visible similarities in tonal frameworks of domestic Dalmatian and introduced tunes, as well as differences in the shaping of melody contours.

A new term for a folklore urban song – “urban petty song” [*gradska pismica*] – was introduced by Božidar Širola in 1940 when he published his synthetic overview of Croatian folklore music. With a very simplified division into “more difficult, old Croatian tune” as performed in, for example, Dalmatian Hinterland, and “light and simple urban petty song” (Širola 1942:155), he concisely presents musical features of an urban petty song as follows:

... “urban petty song” in Dalmatia demonstrates the following characteristics: pure diatonic scale, very simple rhythmic organization in which the same metric patterns are regularly and constantly repeated; multipart singing, developed understanding of tonality, all of that based on vocal music without the impact of instruments. In Dalmatian urban petty song can be seen the influence of Italian melodic concept (typical ending created by melody movement from the seventh tone towards the third of tonic triple chord). This area includes Dalmatian towns and bigger settlements, even those that are not directly on the coast ... However, in all these cases we still need to point out the fact that all these melodies exist on our territory ... accordingly they show the merging of older domestic tradition with elements brought in from abroad. (ibid.:74-75)

Having quoted such a long excerpt from Širola's study, it is necessary to correct his explication of a very simple rhythmic organization. According to transcriptions of the sounds recordings made in 1964 and 1969 we know that in the Dalmatian folklore urban song exist both a firm and free rhythm with different measures and rhythmic patterns (firm rhythm see in Bezić 1975:312-313; free rhythm in Bezić 1966:56). Širola's explications on the impact of “Italian melodic concept” is based on the material created through domestic, one's own musical shaping of elements

⁵ Tunes that were brought in I found in Bersa's collection under Nos. 1, 2, 8, 18, 72-77, 79, 94, 110, 186-189, 191, 192, 196, 201, 202, 249, 251, 256, 270, 272-274, 278-282, 286, 287, 328, 365, 379, 381-383, 387, 388, 391, 393, 395, 397, 398, 407, 416, 420, 435, 436, 456-460, 465, 466, 474 – and in appendix 1, 2, 5-8, 10, 14, 16, 18.

Foreign, predominantly Italian melodies see under Nos. 224, 227, 231, 237, 243, 244, 262, 263, 296, 297, 334, 343, 359, 423, 468, 469 – and in appendix No. 29.

Evident compositions are Nos. 25, 50, 51, 290, 295, 444.

of foreign musical tradition. The explanation on merging of older domestic tradition with the elements that were brought in is not, unfortunately, supported by any concrete argument or example. He only quotes Bersa,⁶ but he does not say where Bersa wrote about it, even if only in his manuscripts. Širola reckons that the tunes with the elements of foreign musical traditions were created without the knowledge of taking something foreign, align or distant, what indirectly leads me to conclusion that people accepted something that they spontaneously wanted to accept. – Širola did not touch on the issue of direct acceptance of certain foreign melodies.

At the time of big festivals of Croatian village groups of singers and players – when special attention was paid to authenticity and the antiquity of their program – Širola's explications pleaded in a particular way for the Dalmatian folklore song as a special kind of Croatian folklore music. The reasons for such an attitude Širola states in the following sequence and way of writing which reveal careful but firm justification of the Dalmatian folklore urban song as a special constituent part of Croatian folklore music.

In this “urban petty song” we rarely come across up-beat. Therefore six-eight measure is by no means dominant, so if here and there the rhythm of a song crumbles into shallow triplets, because melodic patterns were often taken from less worthy, popular and trivial urban songs of street singers in big Italian port towns, this does not prove anything more than that in the Dalmatian urban petty song Mediterranean population crosses with Croatian, that it merges into new melodic patterns, acquiring sometimes outer formal foreign features but with smooth merging; in the new creation, domestic creation, Dalmatian, almost a locally coloured, pure Italian spirit is not particularly prominent. (Širola 1942:155)

Having quoted this, I have to comment Širola's words “that in the Dalmatian urban petty song Mediterranean population crosses with Croatian”. I do not see a reason why the Croatians who live on the eastern coast of the Adriatic would not be a part of a big community of the population on European coasts of the Mediterranean. I suppose Širola actually wanted to say that in the Dalmatian folklore urban song shared musical elements in wider European Mediterranean area merge with domestic musical elements, coastal ones, and partly the ones from inland.

In his explications Širola first and foremost relied on Bersa's collection, which he was at that time preparing for printing. Besides, in 1936 and 1937, with the help of the Yugoslav Academy of Arts and Sciences, Širola visited almost all places where Bersa had worked. He managed to talk to many of Bersa's singers and note down many variants of Bersa's records.

The records by Antun Dobronić, a composer and music writer, born in Jelsa on the island of Hvar, are of particular importance for the ethnomusicological re-

⁶ “Bersa repeatedly explicitly pointed that out for the Dalmatian urban petty song” (Širola 1942:75).

search into the Dalmatian folklore urban songs. Since in 1978 we mark his 100th birthday, a short insight into his manuscript collections – presented below – is also an invitation to present in more detail all his ethnomusicological activities.

The Institute of Folk Art (INU, from 1st July 1977 Department of Folklore Research of the Institute of Philology and Folklore Studies – Zagreb) is a home to more than two thousand Dobronić's records of folklore tunes from the island of Hvar, from Split, Kaštela and Trogir, as well as from the island of Pag (manuscript collections INU Nos. 56N, 57N, 58N, 70N and 71N). His first rare records date from 1907, quite a lot of them date from 1938, and the majority from the period between 1946 and 1949.

For this contribution I have chosen materials from Jelsa on the island of Hvar. I did it because Dobronić, born in Jelsa, was in excellent touch with singers and players from Jelsa. Only in Jelsa he noted down 170 examples of vocal and instrumental music. He worked in two periods, in 1938 and 1946. He divided the collected material into 12 groups under these titles:

1. Decasyllable
2. Primeval melodies and lyrics
3. Local melodies and lyrics from modern times
4. Brought in vernacular lyrics, adopted to local musicality
5. Lyrics and melodies probably brought in, but adjusted to local expression to a certain extent
6. Town melodies, perhaps even “artistic”, with probably artistic lyrics
7. Town melodies, probably both by music and lyrics
8. Artistic lyrics and melody
9. Town melody, local lyrics
10. American poetic and music culture in Jelsa
11. Dance melodies with “lyre” [*lira*]
12. Church tunes.

His twelve groups of examples of vocal and instrumental music from Jelsa show an interesting, new attempt to determine in more detail all layers of folklore music, the music that is freely performed and transmitted in one small island town.

First of all, Dobronić takes into consideration both melody and lyrics – and he points it out clearly, for example, in the title of 9th group: “Town melody, local lyrics”. We did not notice such a procedure with researchers mentioned up to now. Dobronić uses very different terms: “primeval melodies”, “local melodies”, “local musicality”, “brought-in melodies”, “town melodies”, “‘artistic’ melodies”.

First, we would like to know what Dobronić grouped under the title “town melodies”. We can find that term in the titles of sixth, seventh and ninth group. The title of the sixth group has an appendix “perhaps even ‘artistic’”, where Dobronić probably refers to music pieces, compositions which are by their more developed form intended more for specially organized public performances than

for free singing. Perhaps he puts here the pieces of which he knows the authors, even when such pieces do not have a more clearly developed vocal form. The title of the seventh group has also got parenthesis: “town melodies, probably both by music and lyrics”. Only the ninth group is perfectly clear in the title: “Town melody, local lyrics”.

In the sixth, seventh and ninth group, there are 23 tunes altogether. In the ninth there are only three, out of which one is the Dalmatian folklore urban song – *O jablane moj visoki* – and two folklore urban songs from wider inland area, out of which one very much resembles the melody of a well-known patriotic song *Još Hrvatska nij' propala*. In the remaining 20 tunes I find 7 folklore urban songs from wider inland area, 5 tunes with metro-rhythmical – even melodic – structure of Italian (folklore) urban songs, there are 4 “artistic” tunes, in my opinion not particularly successful pieces, there are 3 Dalmatian folklore urban tunes, and one from a more remote inland area – its first melody line is almost identical with a famous Slovenian folklore song *Odkod si, dekle, ti doma*. Thus, under Dobronić's title of “town melodies” we came across three different layers: Dalmatian folklore urban tunes, tunes brought in from a wider inland area, tunes with metro-rhythmical and even melodic features of Italian (folklore) urban tunes.

Although on this occasion I have no intention to study Dobronić's records in more detail, I have to warn about some additional interesting marks in the titles. Those are: “decasyllable”, “primeval melodies and lyrics”, “local melodies” and “local musicality”.

It is clear that longer narrative songs in decasyllabic verses belong to the group titled “decasyllable”. Because of their musical features, I could not include songs with simple, strictly syllabic tunes into the Dalmatian folklore urban songs, although such songs are performed (or were performed until recently) in small towns like Jelsa. Nonetheless, there are surprises in that group. Two songs, though decasyllabic, in the lyrics and melody have nothing in common with longer narrative songs. Those are the following Dalmatian folklore urban songs: *Vilo, vilo, varala si mene* (INU archive No. 5696) and a well-known *Cviće moje, i ja bi te brala* (INU archive No. 5708). The first one by its rhythmic pattern even slightly resembles Italian tunes.

“Primeval melodies” are of relatively smaller ambitus (pure fifth) and they are very melismatic. They begin with a soloist, and in two-part singing we find parallel thirds. Ten out of sixteen tunes in that group Dobronić noted down in free rhythm, without time signature and without measure lines, with uneven beats! Although these tunes are noted down mostly as two-part tunes, their leading voice indicates the basis of melody contour that comprises the tetrachord 1/2, 1, 1 (medieval Phrygian tetrachord) and the major second below the final tone. Because of two-part singing in parallel thirds the majority of tunes from this group belong to major mode.

In section “Primeval melodies and lyrics” Dobronić included two tunes that need to be commented here (see examples Nos. 15a and 15b). The first one, *Široko levante, svak se na te tuži* (INU No. 5720), is akin to the tunes of a very famous Dalmatian folklore urban song *Marice divojko, poštenoga roda*. The other tune with occasional melisma (INU No. 5715), *Čet’ri lita i četiri zime*, the song sung when going into the army, shows obvious similarity with a strictly syllabic tune that we found in the third group (“Local melodies and lyrics from modern times”), INU No. 5730. This latter tune, with the lyrics from modern times, is known also in Blato on the island of Korčula, on the island of Brač, and elsewhere (see examples Nos. 16a, 16b and 16c), and it is therefore not just a local melody.

In the fifth group, the “local expression” of a sung song remains unclear simply because Dobronić failed to give a comment and explain what he meant under the notion of “local expression”. Only at a first glance it seems that the notion of “local expression” should not create difficulties. Problems arise when we need to apply “local expression” to such multilayered musical phenomena as the Dalmatian folklore urban song. Dobronić would have been clearer if, instead of writing about “local expression”, he had written about local musical or textual features within a certain layer, in a certain kind of the Dalmatian folklore urban song.

It remains as problematic the title of the fourth group – “brought in vernacular lyrics, adopted to local musicality”, which consists of only two tunes (INU Nos. 5732 and 5733). Research into musicality, musical experiencing, expression and fulfillment, musical needs and tastes of a particular area (that is, its inhabitants) is a very appealing topic. However, two tunes in Dobronić’s fourth group point only to two very different styles or layers in “local musicality” of Jelsa. The first tune is built on the elements of Italian melodic organization, the other one on musical features of folklore singing in Slavonia and Srijem (see examples Nos. 17 and 18). The very fact that Dobronić included in one group two so different tunes excellently illustrates the complexity of the Dalmatian folklore urban song. As a man from Jelsa, Dobronić most certainly carried inside himself his own understanding of local musicality in Jelsa, but he did not write anything about it in his rather extensive report on collecting folklore music on the island of Hvar (see the report from 29 September 1949, attached to manuscript collection INU No. 70N). In my opinion, determining local musicality is an extensive and difficult task. In a concrete case, only a very observing research into complete multilayered complex of all folklore and non-folklore musical phenomena in Jelsa would enable an ethnomusicologist to select those musical particularities that he would not find in the same layers of folklore and non-folklore music in other places, first the closest ones, and then in a more remote ones. On the other hand, local musicality can be also determined by the frequency of examples and inclusion of individual layers or types of folklore and non-folklore musical phenomena in total musical life of a place.

The tenth group, titled “American poetic and music culture in Jelsa”, contains five songs whose melody and lyrics were arranged by Nikola Milevčić, a returnee from North America, who was 52 in 1946. Since Dobronić has not left any indication that Milevčić’s songs were known and sung by other people from Jelsa, too, the songs from this group cannot be included into the Dalmatian folklore urban songs. I mentioned them here because they are useful contribution to a better knowledge of the whole musical life in Jelsa in 1946. I recognize an American musical feature in the pentatonic melody contour of the first tune, perhaps even in the syncopes of the second tunes. As far as the third tune is concerned, Milevčić himself warned Dobronić about its resemblance with once very popular Italian song *La campagnola*, with a refrain: “Oh, campagnola bella”. The fourth and the fifth song show an attempt to compose both melody and lyrics more according to models of so-called light music than folklore urban music from the time between two wars. Because of all that, Dobronić’s phrasing of the title of the tenth group does not give real picture of the material that that group of tunes contains.

The twelfth group is the most extensive one. It contains 67 examples of local church tunes, independent ones and the ones that show adjustment “... of Gregorian chant to the local musicality”, as Dobronić put it on the cover of this group of tunes. The twelfth group is important for studying the second group of “primeval melodies” because comparison of these two groups shows how in melismata and in the shaping of melody contour there are similarities between church and “primeval melodies”.

Although Dobronić’s endeavour to classify the folklore music of his home area is not always successful, it is a significant attempt to present in a clearer way the complexity of folklore music that existed in Jelsa in the time between two wars.

In his book *Muzički folklor* [Music folklore] (1962), Vinko Žganec divides folklore vocal music into rural and urban (town) songs. In examining the relationship between one and the other, Žganec places rural and urban song as two opposites. I will give a full quotation of Žganec’s definition of folklore urban song in order to enable its comparison with Kuhač’s and Širola’s explications on that topic. I also do it because Žganec, along his explication, listed in bibliography only one familiar, here already quoted Kuba’s discussion on folklore music in Dalmatia, especially chapter on urban choirs (Žganec 1962:14).

“Town tune is the one which was created in the town and its author is an educated person” – writes Žganec, whereas for Kuhač the author is a citizen who cannot read music;

it has reached such popularity that it is generally considered folk tune, and therefore its authorship does not matter. Its antithesis is a peasant folk tune. Between these two categories there are real and important differences. The town one has the following characteristics: the ambitus of its melody is large, harmonic basis gets closer to the classical harmonic basis of three-functional system: T–S–D–T, rhyth-

mic organization shows symmetric forms, final cadencing has a scheme: D–T, it avoids old-church modes and other folk scales, it likes major, it requires two-part and multipart singing, it likes dynamic effects, agogics, ritardando, it often uses plagal scales, the scale is tempered, melodic endings tend to go to the third of tonality, stanza structure is symmetric, stanzas are usually isometric and isorhythmic, it uses bigger intervals. On the contrary, peasant tunes have exactly the opposite traits ... (ibid.)

Žganec further resolutely includes town (that is, folklore urban) song in folklore music because

with its basic features it responds to the notion of folklore music, while only by its secondary features it belongs to a special style of music folklore. Since there can indeed exist different styles in music folklore, we have to familiarize with acknowledging our town song its right within the Yugoslav music folklore. (ibid.)

As I presume with a reason that Žganec wrote about folklore urban songs predominantly on the basis of the material from Dalmatia, I find it necessary to emphasize in this contribution the results of my recent field research in Dalmatia (1958–1964 in Zadar area, in 1965 the island of Hvar and Sinjska krajina, in 1968 the island of Hvar, in 1969 the island of Brač). It is true that there are big differences between rural and urban song, but they, in relation to each other, do not seem everywhere as real opposites. Melodic ambitus in the Dalmatian folklore urban song can be relatively small (pure forth), and rhythmic organization of tunes – as we have shown already – can be either firm or free. Although tunes of the Dalmatian folklore urban songs are in major mode, we could not say that all degrees of major scale are tempered. It is known that seventh degree is relatively low; it is the degree from which a melodic contour always descends, instead of ascending to eighth degree, to tonic.

I have presented comprehensive quotations of Žganec's definition of folklore urban song also because his explications were published in two important publications and therefore they served as – we could say – an official position of Croatian ethnomusicology. The first publication was *Muzički folklor*, already mentioned textbook for students at Zagreb Music Academy, and the other one was *Muzička enciklopedija* [Encyclopedia of music] (Žganec 1963:267).

In the quoted text Žganec does not explain which are primary and which secondary features of folklore urban song. I am certain I have correctly understood Žganec's explication if I think that for him the main characteristics were general diffusion, popularity of a song and awareness of a bearer-singer who considers such a song his own, a part of his musical world. It is very interesting that Žganec already in 1962 had a presentiment and a feeling that the way of life of a tune falls into the basic features of folklore music, while content-related and formal elements are secondary features of folklore music phenomena. Although he did neither elaborate nor explain his understanding, I believe to be right when I con-

clude that Žganec, in defining urban folklore music, already in 1962 came close to contemporary standpoint of experts (Ben-Amos 1971; Bošković-Stulli 1973:162-164; Merriam 1977:196-197; Vodušek 1960:10, 1968:2-3, 1970:xii-xiv), who, in defining what folklore phenomena are, take more into consideration the way of life of literary or musical phenomena, processes of free and direct communication in smaller groups of people than the content and forms of such phenomena.

We are somewhat surprised that Žganec – after Kuhač, Širola and Dobronić – in his defining of folklore urban song does not mention domestic tunes with foreign elements and foreign melodies which, with small changes, appear in folklore urban song.

Whereas Žganec does not write about the differences in folklore urban songs in Yugoslavia, Stjepan Stepanov distinguishes two kinds of urban (town) folklore songs. The first one,

which we could call “the Mediterranean type”, is spread along our coast and it undoubtedly arose under the influence of neighbouring Italian tunes; the other kind is spread in Pannonian Croatia and somewhat in Serbia (slightly less in other areas), and it was probably created on the model of German peasant-civic tunes. (Stepanov 1958:235)

While writing about “town song (urban, old urban, urban vernacular song or townish song)” in the third volume of second edition of *Muzička enciklopedija* [Encyclopedia of music], the writer of these lines added a third type to Stepanov’s classification. He concluded that there are these kinds, or better to say, these three basic groups of folklore urban songs:

a) central European, many according to German models, mostly in areas north of the rivers Sava and Danube; b) Mediterranean-coastal, some according to Italian models, in Dalmatia and a part of Macedonian urban songs, and c) songs with features of folklore music of the Middle East, in Bosnia and Herzegovina, Serbia and Macedonia. (Bezić 1977:643)

Some ten years ago was established the Festival of Dalmatian *klapa* groups in Omiš. *Klapa* groups, also, provided a special term, “*klapa* songs”, to the majority of the Dalmatian folklore urban songs. That name is valid only for songs performed by *klapa*, a group of five to seven singers, or eight at most.

At an expert meeting with leaders of *klapa* groups in Ruskamen near Omiš in 1970, Silvijs Bombardelli, a composer, conductor and music writer from Split, presented his paper titled “Neke karakteristike gradske dalmatinske pjesme” [Some characteristics of urban Dalmatian song]. He was very careful with answering the question on what is authentic – “because we think that there are no absolutely precise criteria which would determine what is, and what is not, an authentic Dalmatian song” (Bombardelli 1971:14). He brought up six sources (i.e. styles) for which he assumed had an impact on the formation and development of

the Dalmatian folklore urban song – where Bombardelli calls a “Dalmatian urban song”. These sources are:

1. Gregorian chant
2. songbooks from the time of Croatian national revival in mid 19th century
3. Italian (i.e. Mediterranean) sources and influences
4. singing in Dalmatian Hinterland
5. mass song
6. *Schlagers* with traits of folk songs.

In explications of certain sources, Bombardelli says it seems to him that the fourth source (singing in Dalmatian Hinterland) does not actually belong to the sources of the Dalmatian folklore urban song.

In the same paper Bombardelli sets forth his overview of musical features of the Dalmatian folklore urban song. The tonal framework of the tune is major mode. Tune revolves in two-part singing, in parallel thirds. The leading voice finishes on the third above tonic. There is chordal homophony in multipart singing and strophic structure in the form of a song – when a relatively short musical stanza (melostrophe) is used for performing the whole text of a song.

On the occasion of tenth Festival of Dalmatian *klapa* groups in Omiš in 1976, the festival committee decided to publish the anthology of all songs performed on festivals in Omiš during the previous ten years. The committee invited four experts to prepare the material: Ljubo Stipišić, Eduard Tudor and Josip Veršić – as *klapa* leaders, harmonizers and arrangers of tunes of *klapa* songs, and partly also fieldwork collectors and transcribers of recorded songs – and the writer of this paper as an ethnomusicologist.

From the autumn of 1975 until the end of 1976 this group listened to and analyzed 217 multipart tunes. They classified the written material according to types of tunes (28 types and combinations of different types) and according to the ways of shaping the tune (9 types and combinations of different types).⁷ Different types point to the complexity of *klapa* songs. Since this anthology is already in print, here I will mention only several more prominent types of tunes:

1. Dalmatian (traditional) *klapa* song
2. Dalmatian *klapa* song with elements of church singing
3. Dalmatian *klapa* song with elements of Italian, i.e. wider Mediterranean melody organization
4. composed Dalmatian *klapa* song
5. the song originating from wider inland area of eastern Adriatic coast.

According to structure of multipart singing and musical forms, it was find out that for the performances at the festival in Omiš six main ways of shaping the tune have been employed:

⁷ For more details see Bezić [1979].

1. spontaneous *klapa* multipart singing
2. simple harmonization
3. more developed harmonization
4. arrangement
5. more developed arrangement
6. composition based on tune of Dalmatian *klapa* song (as well as on folklore rural songs from Dalmatia).

A review of ethnomusicological research done up to now has clearly shown that in the period of more than eighty years all the researchers considered the Dalmatian folklore urban song to be a real folklore phenomenon. Why has it always been the subject of ethnomusicological research? That is because – both in the past and in our time – the researchers perceived in the Dalmatian folklore urban song a musical phenomenon that has been freely and spontaneously performed, and, in the same manner, freely and spontaneously listened to, accepted and transmitted further. With such a way of life, in such a process, variants of tunes have also appeared, as well as major or minor mutual adjustments of musical elements of existing domestic tunes to new, brought in foreign musical elements, sometimes even musical wholes – melodies.

Today (1977), precisely the tunes of the Dalmatian folklore urban songs – some of them of quite different origins – provide ethnomusicologists with very interesting examples for confirming contemporary standpoints in determining folklore phenomena, according to which researchers determine folklore phenomena firstly in terms of how they live, how they are accepted, transmitted and spread, and only then according to the content and forms of those phenomena (see previously mentioned Ben-Amos 1971; Bošković-Stulli 1973; Merriam 1977; Vodušek 1960, 1968, 1970).

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DATA ON ATTACHED MUSIC EXAMPLES

No. 1 – *Niti san ja seljanka*

Published in: *Oj, Marjane ...* 1974. Split: Čakavski sabor, p. 6 [*Notna biblioteka, Edicija I*]

Noted down by Ljubo Stipišić, arranged by Eduard Tudor

No. 2 – *Kako moreš, vilo moja*

Published in: *Zbornik dalmatinskih klapskih pjesama – izvedenih na festivalima dalmatinskih klapa u Omišu*. [1979]. Omiš: Festival dalmatinskih klapa Omiš, No. 82

Noted down and arranged by Duško Tambača

No. 3 – *Primaliće moj' zeleno ... (Oj slaviću, koj' propivaš)*

Published in: *Pisme staroga Trogira*. 1975. Ed. by Ljubo Stipišić, vol. 2. Split: Festival dalmatinskih klapa Omiš, p. 8

Noted down by Ivan Bozzotti, arranged by Ljubo Stipišić

No. 4 – *Da mi se je navoziti, majko*

Published in: *Pjesme sa dalmatinskih otoka (Korčula, Lastovo, Hvar, Vis)*. 1957. Collected and arranged by Frane Tralić. Zagreb: [S.n.], p. 16, No. 16 (Vela Luka)

Noted down and prepared by Frane Tralić

No. 5a – *Lipo ti je nasrid vale more*

Published in: *Pjesme sa dalmatinskih otoka ...*, p. 33, No. 37 (Komiža)

Noted down by Frane Tralić

No. 5b – *Od studenca ne vidu se miri*

Published in: Fio, Dinko. 1961. *Pjesme s otoka srednje Dalmacije: Školski zborovi*, vol. 3. Zagreb: Savez muzičkih društava Hrvatske, p. 22, No. 24 (Blato)

Noted down by Dinko Fio

No. 6 – *Poći ću na more*

Published in: Bezić, Jerko. 1962. "More i pomorstvo u našoj narodnoj muzičkoj tradiciji." In *Pomorski zbornik*, vol. 1, ed. by G. Novak and V. Maštrović. Zagreb: Jugoslavenska akademija znanosti i umjetnosti, p. 629

Here is longer variant in 6/8, and not in 3/4 measure

Noted down by Jerko Bezić

No. 7 – *O mama, mama*

Published in: Radole, Giuseppe. 1968. *Canti popolari istriani: Seconda raccolta con bibliografia critica*. Firenze: Leo S. Olschki, p. 193, No. 98, and p. 202 (Piran) [*Biblioteca di "Lares"*, vol. 28]

The beginning of the first stanza is *Varda la luna come che la camina* (p. 192)

Noted down by Giuseppe Radole

No. 8 – *Mila majko, šalji me na vodu*

Jerko Bezić's private collections of tape-recordings, tape No. 11

Grohote, the island of Šolta, 8th October 1959, singing led by Vice Bezić, then about 50

Recorded and transcribed by Jerko Bezić

No. 9 – *Nevjestice, d'jeli nama vina*

Stored in audio library of the Institute (now Centre) of Yugoslav Academy of Sciences and Arts in Zadar, tape No. Ag 1, track No. 46

Premuda on the island of Premuda, 5 September 1959, sung by Dumica Smirčić and Dzulija Lovrenčić, then about 40

Recorded and transcribed by Jerko Bezić

No. 10 – *Misli mama da ja spavam sama*

Zagreb, 9 September 1977, sung by Vedrana Milin (b. 1953) from Split

Noted down by Jerko Bezić

No. 11 – *Biser Jadrana (Daleko mi je biser Jadrana)*

Published in: *Radio melodije – 18 najpopularnijih svetskih i domaćih šlagera i pesama*. 1940. Beograd: Muzičke novosti – S. Strahov, No. 225 [Edicija Strahov]

Nikola Vuković is signed as the author of the melody

No. 12 – *Kad sam bila ja malena* (refrain: "Okren', okreni se, srdašce moje")

Published in: *Dalmatinske pjesme i plesovi*. 1965. Arranged by Frane Tralić. Zagreb: Muzička naklada, pp. 84–85

Noted down by Frane Tralić

No. 13 – *Dolinom se šetala divojčica mala*

Published in: *Zbornik dalmatinskih klapskih pjesama – izvedenih na festivalima dalmatinskih klapa u Omišu*. [1979]. Omiš: Festival dalmatinskih klapa Omiš, No. 64

Spontaneous *klapa* singing (Lumbarda, the island of Korčula)

Noted down by Eduard Tudor

No. 14 – *Zaspao je lipi Ive*

Published in: *Zbornik dalmatinskih klapskih pjesama – izvedenih na festivalima dalmatinskih klapa u Omišu*. [1979]. Omiš: Festival dalmatinskih klapa Omiš, No. 93

Noted down and arranged by Duško Tambača

No. 15a – *Široko levante, svak se na te tuži*

Antun Dobronić's manuscript collection "Zbirka narodnih popijevaka sa otoka Hvara", stored in INU, collection No. 71N, tune No. 5720

Noted down by Antun Dobronić

No. 15b – *Marice divojko, poštenoga roda*

Published in: Bezić, Jerko. 1962. "More i pomorstvo u našoj narodnoj muzičkoj tradiciji."

In *Pomorski zbornik*, vol. 1, ed. by G. Novak and V. Maštrović. Zagreb: Jugoslavenska akademija znanosti i umjetnosti, p. 628

Here I bring only the leading voice. I noted down the tune according to singing I listened to in Grohote on the island of Šolta in 1959

No. 16a – *Čet'ri lita i četiri zime*

Antun Dobronić's above mentioned collection, tune No. 5715

Noted down by Antun Dobronić

No. 16b – *Na sri Je'se studena vodica*

Antun Dobronić's above mentioned collection, tune No. 5730

Noted down by Antun Dobronić

No. 16c – *Zbogom, moja Prigradica vala*

Published in: Fio, Dinko. [S.a.]. *Dalmatinske pjesme za muški i ženski zbor s otoka Hvara i Korčule*. [S.l.]: Savez muzičkih društava Hrvatske, p. 20 (Blato)

Noted down by Dinko Fio

No. 17 – *Mala Mande Makaranka*

Antun Dobronić's above mentioned collection, tune No. 5732

Noted down by Antun Dobronić

No. 18 – *Kladilo se momče (!) i djevojče*

Antun Dobronić's above mentioned collection, tune No. 5733

Noted down by Antun Dobronić

I do not pay attention to some open questions regarding transcription of tape-recordings of songs, that is, regarding direct records of the leading voice of tunes in above listed 18 music examples. I have brought records of arranged tunes, too, because arrangers and harmonizers did not change the part of the leading voice of tunes.

Noted down by Ljubo Stipišić
arranged by Eduard Tudor

MODERATO

1

Ten I
II

1. Ni—ti san ja se—ljan ka—,
 Solo

Bar.
Bas

mf ni—ti san va—ro—šan ka— !

PIÙ MOSSO

f Ven—go san ja ro—je poco rit. — na—
 3 3

a tempo

u lu—ci kraj o—ba—le 1. 2. ba—le—

Noted down and arranged by Duško Tambača

LIBERO
bariton solo (or II tenor) ritard.

2

1. Ma,
2. Ma,

1. Ka—ko mo — reš
2. kad ni — je — dna vi — mi

Allegro

ka—ko mo—reš, vi—lo mo
kad ni je—dna mi—sal mo

lo — mo
sal — mo

ja, je—dnog da—na bič— brez
ja, ne mo—re mi bič— brez

ja
ja

poco rit. glis.

me, ne,
te be.

me — ne
te — be

Noted down and prepared by Frane Tralić

Široko [Largo]

4


Da mi se je na-vo-zi-ti maj-ko,

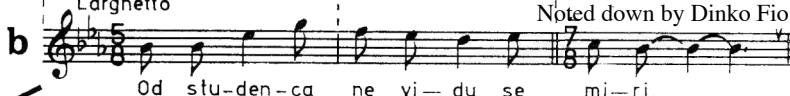
da mi se je na-vo-zi-ti maj-ko,


da mi se je na-vo-zi-ti maj-ko,


na bo-na-ci sa di-voj-kom mla-dom. mla-dom.

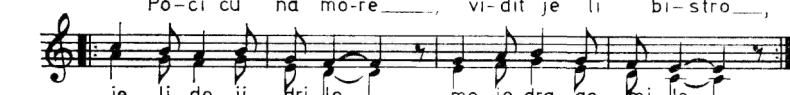
5 Umjereno [Moderato] Noted down by F. Tralić

a  Li-po ti je na srid va-le mo-re,.

b  Od stu-den-ca ne vi-du se mi-ri,.

6  Noted down by Jerko Bezić

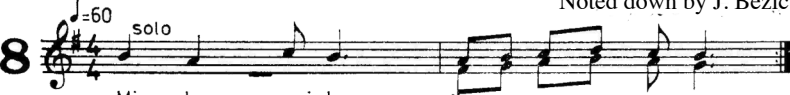
a  Po-ci ću na mo-re, vi-dit je li bi-stro,

b  je li do-ji-dri-lo mo-je dra-go mi-lo.


7 Larghetto Noted down by Giuseppe Radole

a  O ma-ma, ma-ma, man-di-mea pren-der l'a-qua.

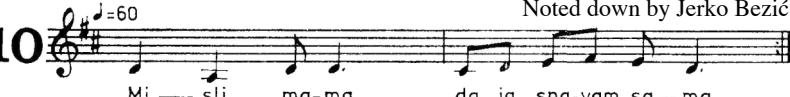
8  Noted down by J. Bezić

a  Mi-la maj-ko, sa-lji me na vo-du.

9  Noted down by Jerko Bezić

a  Ne- vje- sti-ce, d'je-li na-ma vi-na.

10  Noted down by Jerko Bezić

a  Mi-sli ma-ma da ja spa-vam sa-ma.

7 Ghe xe'l mio a-mor' _____, ghe xe'l mio a — mor'

8 gdje me moj drag' _____, gdje me moj drag' _____.

9 da pi-jem ja _____, da pi-jem ja _____.

10 Po dvo-ji — cu _____, po tro-ji — cu _____.

==

7 ghe xe'l mio a-mo-re che a la fon-ta-na a-spe-ta _____

8 gdje me moj dra-gi na vo-di-ci če-ka,

9 ša-laj(!) da pi — jem ja i sva tvo-ja dru — ži — na _____.

10 po če-tvo — ri — cu _____ pri-mam u so — bi — cu _____.

Melody by Nikola Vuković

11

Da-le — ko mi je bi-ser Ja — dra — na,
da-le — ko mi je moj rod-ni kraj. — — — — .
A! još je da — lje mo — ja dra — ga
ko ju sam vjern— no lju-bi— o ja — ja

Noted down by Frane Tralić

12

Allegro $\text{♩} = 120$

Kad sam bi — la ja ma — le — na —
ni — sam zna — la što je jad,
a sa — da me tu — ga mo — ri,
sre-tni da — ni di ste sad.
O — kren', o — kre-ni se, sr — daš — ce mo — je,
na — sloñ, na — slo-ni se na bi-le pr — si mo — je.

Noted down by E. Tudor

13 *Andante*

Do-li-nom je še-ta-la di-voj-či-ca ma-la,

ro-sno cvi-će bi-ra-la, pla-ka-la od ja-da.

Noted down and arranged by D. Tambača

14 *Larghetto*

Za-spa-o je li-pi

I ve za-spa-o je

15

Noted down by Antun Dobronić

a
 Ši-ro-ko le-van-te,___ svakse na te tu-ži

b
 Ma-ri-ce di-voj-ko,___ po-šte-no — ga ro-da ___

≡

Noted down by Jerko Bezić

a
 a naj-vi—še mor-nar ki te vir — no slu-ži.---


b
 ti ne pe-ri ro-bu kraj mo—je — ga bro-da.---

16

Noted down by A. Dobronić

a  Če-t'ri li-ta i če-ti-ri zi-me

b  Na sri' Je-se stu-de-na vo-di-ca

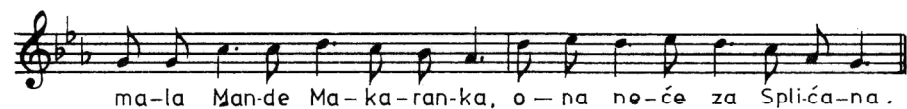
c  Allegretto
Zbo-gom, mo-ja Pri-gra-di-ca va-la,

a  to je na-mi za pa-sa-ti vri-me

b  di do-la-zi mo-ja vi-re-ni-ca

c  zbo-gom mo-ja Pri-gra-di-ca va-la,

17  Moderato
Ma-la Man-de Ma-ka-ran-ka, ma-la Man-de Ma-ka-ran-ka,

 ma-la Man-de Ma-ka-ran-ka, o-na ne-će za Spli-ća-na.

18  Noted down by A. Dobronić
Kla-di-lo se mon-čel(!) i dje-voj-če,

 da spa-va-ju, da se ne di-ra-ju.