

TRADITIONAL MUSIC OF THE ISLAND OF ŠOLTA

SUMMARY

The article presents the tunes, music-making and individual instruments of the Island of Šolta based on musical folklore material collected between 1959 and 1986. The order and sequence of their presentation covers a number of groups according to features of form and content. Long narrative songs (note examples nos. 1-3) live on mainly only in the memories which came into being as early as the period between the two world wars are known by today's middle-aged generation. Similarly to those of the narrative songs, the tunes for the love songs (nos. 4-8) show the use of metrorhythmical and melody patterns, although there are also many tunes which are independent musical entireties, serving for performance of the text of a certain song only.

There are relatively few tunes for songs firmly linked with the unfolding of particular wedding customs (nos. 9-11). Wedding and other toast-songs (nos. 12-17) are exceptionally vital today, allowing freer improvisation on the basis of existing metrorhythmical patterns. They are followed by songs accompanying departure of recruits for national service training (nos. 18 and 19), lullabies (no. 20) and carols (nos. 21 and 22). Among the forms of traditional church singing on Šolta, songs for various feast days, and special dates in the church calendar stand out (nos. 23, 24, 25), together with songs sung at funerals (no. 27) and solo *lecijuni* (lectures or readings) which present, with partly melismatic tunes, e.g. also apocryphic texts and readings from the lives of the saints and the Holy Mother (no. 26). The author presents documents which enable these songs to be more closely defined, historically.

Traditional musical instruments (were) in use on Šolta during the 20th century and include the four-stringed *lira* (Picture 1), the *diple*, also called the *duple*, without wind-bags (Picture 2 and 3), the *štrgaljka* (*rattle*, Picture 4), and the *svirac* (whistle). Of the more developed instruments, since the very beginning of the 20th century the accordion has been played on Šolta (note example No. 28). Comparison with musical folklore material from the islands of Brač, Hvar and Vis, together with material from the town of Trogir and Donja Kaštela - have enabled the author to determine the place of the Island of Šolta in the traditional music of mid-Dalmatia.

(Translated by Nina H. Antoljak)