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## ŽGANEC'S METHOD OF NOTATION AND PUBLICATION OF FOLK TUNES

### SUMMARY

In the light of the objectives of Žganec's ethnomusicological research, this paper critically deals with the method and results of Žganec's notation of folk songs and their editing in published collections.

The focus of his interest was the folk song which he noted down outside of the context of its authentic performance. Namely, at that time folk music was considered to be the examples of the older strata of traditional village music, which had already almost disappeared from musical practice. Also, Žganec's hypothesis was that in northern and western Croatia in the past one-part singing prevailed, and that multi-part singing was newer phenomenon, the result of influence of the towns and the introduction of instrumental accompaniment. Of course, such assumptions influenced his method of notation and the selection of songs for the collections - he mainly noted down the songs of individual performers, and older tunes dominated the collected material, which is mainly noted down in one part only. Therefore, his collections are more a source of folk songs from the second half of the 19th century which had been retained in memory of the people, rather than realistic folk singing in the middle of the 20th century.

Žganec was extraordinarily pedantic in his notation work, the objective of which was to achieve the most exact and precise record of folk songs. He noted down the major part of the material by ear (only from the Fifties he did start to use a taperecorder), in patient work with singers. As can be seen in the material in his collections (published over a span of half a century) he gradually developed his method of notation and editing. He readily admitted his shortcomings in his early work (e.g. in the notation of ornaments and rhythms) - referring to them critically and correcting them. In order to achieve the most precise notation

possible, as did Béla Bartók, he used additional signs which are unknown in classical musical notation.

Applying the method of catalogisation of the Finnish musicologist Ilmari Krohn, he managed to ensure that the extensive material was easy to use for comparison and scientific study. In presenting the material in the collections his approach was analytical - separately giving the notation of the tunes (being the first in Croatia to apply musicological criteria and listing the tunes in order according to rhythmical types), separately the notation of the texts, followed by the results of complete musicological analysis, and data of the singers with comments on individual songs, and various indexes. All this material was connected by a unified numerical system.

At the end of the paper, assessment is made of the value of Žganec's notations, taking into account the time in which they were made, concluding with the application and modification of his collecting and scientific methods in ethnomusicological work today.