

Teka 6.

Vela Luka (Korčula) 1960. Podaci vezani uz kolut 470. *Pritilica, tanac, mafrina, dva pasa, četiri pasa, polka, barcer.*

Teka 3.

Hvar 1961. Podaci vezani uz kolut 517. *Kvatro paši, pasavjen, furlana, kana, polka košaltin, valcer.*

Teka 122.

Nova Kapela 1961. Podaci vezani uz kolut 528. *Kolo, ranče, tapačica, lagano kolo, skočikolo, brzo kolo, Oj za gradom za vinogradom. Kolut 527: Dorata, Hajd u levo, tapačica, dorata, logovac, kalendari, kolenike, Čiro.*

Teka 24.

Donji Zvečaj 1963. Podaci vezani uz kolut 604. O plesovima i narodnim muzičkim instrumentima te o "doktorskom kolu".

Nije rijetka pojava da se u nas etnomuzikolozi bave i zapisivanjem narodnih plesova. Najbolji su za to primjer Franjo Š. Kuhač te mnogi drugi sve do suvremenih. Razlozi tome su u prvom redu funkcionalna povezanost melodije i pokreta, zajedničke ritmičke i stilske značajke, isti i istovremeni interpretatori plesa, svirke i pjesme te uvjeti zapisivanja na terenu.

Među etnomuzikolozima koji su se bavili i zapisivanjem narodnih plesova po mnogočemu posebno mjesto zauzima dr. Vinko Žganec. Obradio je velik broj plesova, snimio ili zapisao njihovu glazbenu pratnju. O pojedinim plesovima, plesnim običajima i izvađačima sakupljao je i posebne podatke, opisivao uvjete pod kojima se ples izvodi te objašnjavao njihovu ulogu u okviru narodnih običaja (svadba, Jurjevo i dr.)

Dr. Žganec ponekad prati sudbinu nekog plesa i nakon više desetaka godina ponovno ispituje druge kazivače o ranije dobivenim podacima. Ponekad se upušta i u traženje podrijetla nekog plesa (šušterpolka, npr.) te daje o tome dosta vjerojatne odgovore.

THE ETHNOCHOREOLOGICAL ACTIVITY OF DR. VINKO ŽGANEC

SUMMARY

In Yugoslavia, it is not unusual for ethnomusicologists to engage in the notation of folk dances. After Franjo Š. Kuhač, certainly the most attention was paid to this aspect by Vinko Žganec. He worked on a large number of dances, recording and noting down their musical accompaniments. He made separate notes about individual dances, dance customs, and dancers, and described the

conditions under which the dance was performed, explaining its role in connection with individual traditional customs.

The reasons for Žganec's interest in folk dances were often of a purely practical nature, e.g. when it was necessary to choose a village group to perform at a festival. However, his personal professional interest led him to seek functional connection between melody and movement, and joint characteristics of rhythm and style. Often, the same people were performers of the dance, the music and the songs, with the same conditions ruling when notations was done in the field.

Dr. Žganec sometimes followed the fate of a dance, interviewing new informants after a number of decades about data acquired years earlier. Sometimes he investigated the origins of a particular dance, providing interesting information about the dance and probable answers as to its origins.

With considerable confidence and refined taste he chose groups and elements for presentation on the stage, and often himself directed the performances of certain groups appearing, or directed the entire presentation. In preparing numerous groups for appearances at festivals, he removed all signs of the banal, eliminated unnecessary embellishments, avoided repetition and excessive length, thus ensuring that the performances were not boring. V. Žganec did not confine himself solely to songs and music but also suggested to the groups the best choice and manner of performance of domestic dances and the *kolo* dance (circle dance or reel).

The academician wrote comments on programmes of individual groups and felt it necessary, in some way, to set and fix the movements in folk dances. He thought out his own system of dance notations based on musical notations. This very simple system derived from the principle that one notes down that which is rhythmically and spatially most important. The system is practical and has remained the best method for notations of a dance in the quickest and most simple manner. It can serve only those folklorists who know the dance; not those who wish to learn the dance from the notations.

Although he had earlier recorded and noted down the melodies of the musical accompaniments to the *kolo* and other dances, from 1952 he gave this activity his particular attention. Almost all of his subsequent field research contains notations of folk dances with accompanying data on the conditions in the village in question. For professionals engaged in the study of folk dances, they are of major value and importance.