

ŽGANEC'S HARMONISATION AND ADAPTATION OF SECULAR AND SACRAL ONE-PART SINGING

SUMMARY

1.

Vinko Žganec (1890-1976) from 1916, (*Hrvatske pučke popijevke iz Međimurja* /Croatian Folk Songs from Međimurje/ Vol. 1), and 1917, (*Hrvatska crkvena pjesmarica* /Croatian Church Songbook/) up until the end of his life, adapted 454 secular folk songs for singing in parts (and/or songs adopted as folk songs, and para-folk songs) for various choirs. Up until the end of the Second World War he also adapted 85 sacral tunes in this way. Mostly folk in origin, with the lesser part being from the collections, *Pavlinska pjesmarica* (a 17th century book of songs of the Pavlin order), and *Cithara octochorda* (a Croatian church song book). There was a total of 539 songs in all, most of them deriving ethnically from the heritage of the Croatian people (particularly those from Međimurje, but also from outside the present borders of the SFR of Yugoslavia), and also from some other peoples in today's Yugoslavia.

Despite the sources referred to by the author when working on this paper i.e. a) forms completed in Žganec's handwriting, kept today by the ZAMP (Zagreb copyright agency); b) forms completed by Žganec on the typewriter, now held by the OZAP (Belgrade copyright agency); and, c) a list of notes bequeathed to Mr. M. Vuk; the number should be taken as being only indicative, as it is possible that such works exist outside of the sources mentioned. As certain of the titles appear on a number of occasions (i.e. in versions for various groups), it is reasonable to say that the number of songs with varying titles does not exceed 600.

Of the approximate number of 539, Žganec published 325 multi-part adaptations from the secular, and 77 from the sacral sphere. The remaining 137 works remained in manuscript form.

2.

If there is agreement on the point that multi-part adaptation of one-part singing can be carried out through a) *harmonisation* and/or b) *adaptation* of the lower (b1) or the higher (b2) degree, then despite Žganec's own classification of the majority of his amendments as adaptations, it should be said that such are in fact rare, and that most of them fall into the category, more or less, of simple harmonisation. However, it should also be added that all of Žganec's works (those that the author of this paper was able to peruse) was mainly done in a straight-forward manner: the voices are led in a clear and musical fashion, producing, on the whole, a delicate water-colour effect. In the first

collection of Međimurian songs, Žganec was still an adherent to then current rules of his training; however, in the second collection dating from 1920, he had advanced so much that he applied them, not only with evident ease, but also with a sense of freedom which in the case of the adaptation particularly of the first

part of the song *Vu mleku se hmivam* (I Wash in Milk), led to a real negation of just those rules. From 1916, Žganec took a big step forward as regards harmonisation. He stayed at his achieved peak until the end of his life, no longer applying polytonal parallelism from the first part of the tune, *Vu mleku se hmivam*, but endeavouring in *Slavonska rapsodija* (Slavonian Rhapsody) for a male choir, to enrich his expression with the marks of pentachordal chromatic series (i.e. the so-called Istrian Scale). He remained, to sum up, chorally readable and flexible.

3.

In support of the above statements, here are a number of examples:

- | a) secular field | b) sacral field | |
|------------------------------|--------------------------------|--|
| - <i>Vuprem oči</i> | - Klanjamo ti [!] se [!] | - harmonisation |
| - <i>Raca plava po Dravi</i> | - <i>Djaka Bogu na visini</i> | - harmonisation with modest application of imitation in the second section |
| - <i>Dil, dil, duda</i> | - <i>O Marija, Majka Božja</i> | - harmonisation in the major framework (while the tune is in fact in the mixolydean mode) |
| - <i>Truden hodim...</i> | | - adaptation on the borders of lower and higher degree (bimetric, freer treatment of the harmony) |
| - <i>Prvo leto služim</i> | - <i>Hotc skupa</i> | - an adaptation of higher degree (free canonic imitation of the original melody) in the first example; the sacral one is considerably humbler. |

Here are two examples of contrafacture of texts of sacral and secular content to the same melody:

1.a. source:

O Maria Bogorodicza (O Mary Mother of God) (ending: tune from C O)

Doletel je sivi sokol (narodna iz Hrvatskog zagorja) (A grey falcon came flying) (Folk song from Hrvatsko zagorje)

b. Žganec's adaptation of the tune:

Sejaj, sejaj bajžulek (Sow, sow the beans)

Oj detešće moje drago (Oh my child my dear one)

(Both tunes are almost identical; Žganec did not notice this.)

2. Žganec's adaptation:

Lehku noč (Good night)

Pastir zove si druga (The shepherd calls his comrade)

(The similarity is obvious, as of now, without its origins having been identified. Žganec again failed to notice this.)

P.S. There are a number of more or less similar cases; but only these two are being pointed out at this time.

4.

In his musical work, Žganec took note of all the positive and negative characteristics of the originals on which he was reared, and to which - despite his development - he remained faithful to the end of his life. But with his inborn instinct for folk music, particularly that of the place of his birth, he could speak out in differing musical expressions. Although certain objections can be raised to his multi-part adaptations of one-part singing (of which we point out only that of non-differentiation of folkish and particularly para-folk songs; of this latter, the case with Florijan Andrašec, 1988-1962, cantor from Dekanovec and by all indications the possible "inventor" of 27 secular and 52 sacral tunes published in certain Žganec's editions as being folk songs). Žganec with his imposing number of multi-part adaptations of secular and sacral one-part singing created an opus of undeniable musical value, and for that reason deserves our attention. Not only present but future generations will have undeniable proof of his obsession with folk (folkish, para-folk) singing and his persistence, through multi-part adaptation, in raising it the dignity of a work of art and in that way extending its life by performance in the concert hall, respectively sacral room.