

without syllables), various ornaments, et al., are marked as varied passages on individual staves. The fragments of the melody, to which they belong, are marked with indices. The printing of the notograms thus generalized could be done with or without the varied passages - for popular and scientific publications respectively. It is precisely *the search for the most suitable graphic realization in deciphering a given folk song and the lack of a method for realizing it, which is the reason for the creation of prerequisites for differences in the notation of folk songs which, for no good reason, are sometimes termed as individual idioms in musicographic practice.*

With increase in the number of musicologists engaged in the notation and study of folk songs, there emerges also the need for a standardization of the individual differences in the theoretical approach to deciphering, and in the most felicitous use of the graphic of notation. This breeds the need for creating methods of notation of folk songs which, in my opinion, does not concern only Bulgarian songs, but also the songs of other ethnic communities. These methods should describe, in detail, the principles of the notographic expression of the fundamental elements of a folk song's structure: rhythm, intonation, ornamentation, etc. and of the specificity of its concrete forms, which we find expressed in various types and groups of folk songs.

PROBLEMI DOKUMENTIRANJA I NOTIRANJA NARODNE GLAZBE DANAS

SAŽETAK

Ovaj rad ukazuje na potrebu kompleksnog dokumentiranja predmeta folklor. Bez obzira na to, za etnomuzikologa notacija narodnih pjesama ima jedinstvenu važnost, jer ta dokumentacija njemu služi kao osnova za njegov specifični istraživački rad i analize muzičkog folklor. Notacija narodnih pjesama i instrumentalnih melodija preduvjet je za razvitak teorije o narodnoj glazbi neke etničke zajednice. Za muzikografe je neophodno da primjere narodnih pjesama i instrumentaalne glazbe podvrgnu najdetaljnijoj analizi da bi otkrili njihovu stvarnu meloritmicku strukturu i formu, i tako pronašli odnosno stvorili najprikladniju grafičku sliku koja to izražava, s tim da je ta slika rezultat teoretskih uopćavanja i zaključaka. Upravo je *traganje za najprikladnijom grafičkom realizacijom u dešifriranju narodne pjesme i nedostatak metoda za njenu provedbu to što stvara preduvjet za razlike u notaciji narodnih pjesama, koje bez ikakvih razloga, mi ponekad nazivamo individualnim idiomima u muzikografskoj praksi.*