

PENTATONICS IN MEĐIMURJE AND IN STARA PAZOVA SIMILARITIES AND DISSIMILARITIES

SUMMARY

At the time of publication of Žganec's collection of folk songs from Međimurje in 1924, anhemitonic pentatonics by definition of elemental musical theory, did not yet have its present name. However, its real character, including the genetic aspect, was very well observed and considered: naturalistically, Greek or Gregorian modes without critical tones. On that basis, here is the first similarity: and in Međimurje both in Stara Pazova pentatonic melodies are mostly in the Dorian mode.

Because of similarity in number: 601 different or similar melodies noted in Žganec's Međimurje collection (from 1924) as compared with 517 noted down in Stara Pazova, a comparison was made between the folk songs from the two collections. The following conclusion was made: there is approximately the same percentage of pentatonic tunes in all those existing both from Međimurje and Stara Pazova. With 2 "gaps" (marked $\beta/7..$) even somewhat more in Stara Pazova ("pure pentatonics"); however, when one adds also half hexatonic: $\beta/7$ or more often: $3/7$, or even: $\beta/6$ (i.e. with one "gap"), which is considerably higher in Međimurje, the percentage of pentatonics without semi-tones in Međimurje is somewhat higher (26.79 : 27.62%).

The system of comparison itself is actually carried out in two ways: through looking for thematic similarity (Attachment I), when similar melodies are written out with both texts: the Croatian under I. and the Slovakian under II. and differences are noted after the notation of the whole melody. Such close variants (two in attachment) number 20 in all. It is interesting that they occur where the pentatonics tunes are most frequent: in the hexasyllables, in the heterosyllabic verses and in the octosyllabic verses, but most of all they are found in the 4 groups of "Hungarian influence", in which it is necessary to distance oneself from the intensity of the Hungarian influence even more than was done by the academicians in whose honour we have gathered on this occasion.

The second manner of comparison required a summing up of results of analysis according to: verse, measure, scope, form and the line endings of both types of tunes, both Međimurian and Stara Pazovian, and subsequently, those of the pentatonics separately. The most typical songs from both collections (Attachment II) were set apart and compared with one another and the most important differences between them determined.