

## THE TRADITIONAL FOLK MUSIC OF THE ISLAND OF BRAČ

### Summary

The present description of the musical tradition on the island of Brač is based on the material (consisting of 494 examples) collected in 1969. In order to get the best possible picture of the types and forms of traditional music on the island, our investigations focussed mainly on the musical practice, which was taken to reflect most clearly the characteristic traits of the local tradition. The tradition includes in the first place ritual songs, then those accompanying certain folk customs (Christmas carol singing, wedding ceremonies, etc.), lullabies and narrative songs. That tradition also includes folk musical instruments — those still in use and those used in earlier periods.

We have performed an analysis of the tonal, rhythmical, metric, melopoetic, and polyphonic forms, and the results are shown in indexical and tabular form.

No marked difference has been found between rural and urban traditions on the island, and the narrative songs of Andrija Kačić-Miošić are sung in the coastal townships and in the villages deeper in the island in the same melo-

poetic form (cf. illustrations no. 13 and 50).

The influence of the Venetian, or the Mediterranean European, tradition to which the island has been exposed for centuries is quite clearly felt. The influence is particularly pronounced in the melopoetic forms of the long tune with a refrain. Such forms are frequently found in songs sung by carolers who go from house to house during the Christmas season. (The Romance origins of such songs can be seen in illustration no. 32.)

There is also an obvious presence, in the music of Brač, of the traditional features from the neighbouring mainland, including the hinterland: the chromatic sequence with consecutive semi-tones, the instability of certain steps of the tonal sequence, the isometricity of verses (with the predominant decasyllables — 4, 6, octosyllables — 4, 4, and hexameters — 4, 2), the linking of uneven simple rhythmic units into complex wholes, the use of short tunes with characteristic beginnings, endings and contrasting patterns, and the use of long tunes with two melolines to a melo-stanza.

(Translated by Vladimir Ivir)