

## FOLK MUSIC OF BRAČ IN THE FIRST HALF OF THE TWENTIETH CENTURY

### Summary

Dunja Rihtman Šotrić has analyzed the tunes of the ritual songs, lullabies, and narrative, mainly epic, songs from the island of Brač (cf. her paper »The Traditional Folk Music of the Island of Brač« in the present volume); the present paper will describe and analyze the tunes of love songs, migrants' songs, more recent narrative songs, Partisan army songs during the Second World War, popular church songs, and accordion tunes from the island. This vocal music is sung mainly in the major key, or in the modes tending towards the major. All accordion music is in the major key, as illustrated with the examples given in Dr. Ivan Ivančan's paper on »Folk Dances from the Island of Brač« in the present volume. Other modes are rare — except in the folk church songs, where they may be found somewhat more frequently. Although there is considerable variety in the texts of these songs (since they also deal with a variety of topics — love, religious themes, liberation war themes, etc.), their tunes display a common feature of two-voice singing in parallel thirds, with both incomplete and complete chords in the more developed forms.

The musical examples marked 2 and 5 illustrate vocal polyphony in love songs (no. 2) and in church paraliturgical folk songs (no. 5). Consistently parallel thirds are found both in secular (no. 3) and in church (no. 4) singing. Some of the texts of the church paraliturgical songs date as far back as the eighteenth century (no. 4), with a few fragments from as early as the fourteenth century.

In addition to the folk songs from the region of Split, the Brač Partisans during the 1941—1945 People's Liberation War also learned and sang the folk songs from other parts of the country and compositions by professional composers. Some of the tunes taken over from other parts of the country gradually acquired certain local characteristics (no. 1).

Turning to the social situation on the island of Brač towards the end of the nineteenth century, the author discusses the role of local brass bands in the social life of the island and the effect that the music for brass bands, written largely in the major key, had on the musical life of Brač in the late nineteenth and early twentieth centuries. Newer musical forms arrived from other sides. Noting Vladoje Bersa's records of Brač music from 1907, the author emphasizes the tunes with very clearly formed cadences in the tonic which provided instrumental accompaniment for dances of foreign origin and which were performed on the lyre by Dinko Glasinović (1838 — 1917) from Nerežišće on Brač around 1900.

It is quite understandable that the musical complex of Brač includes both the older forms of folk music discussed by Dunja Rihtman-Šotrić and the more recent forms described here. The present author concludes with the suggestion that it would be both necessary and profitable to examine the attitudes of folk music performers towards all other kinds of music performed on the island.

(Translated by Vladimír Ivir)