

SUMMARY

CHARACTERISTICS OF FOLK SONGS IN SPLIT IN THE FIRST HALF OF THE 20TH CENTURY

The paper is based on the music-theoretical analysis of written folk songs of different musical practices. Analytical procedure seeks to identify and determine their characteristics and to define the terminology. Groups of similar songs have been selected in order to observe the differences in their formation. These processes show the mutual influences of folk, arts and entertainment music and various regional influences; they can also be used to interpret the meaning and also reveal the possibility of identifying specific local features. The model of folk song practice recognised in the description of the "Dalmatian city choirs" by L. Kuba, is used to analyse written folk songs and to understand a linkage of music creativity between different musical practices. The model allows for recognising specific melodic features and texture in which the primacy of melody develops dependently in parallel and paraphonic voice-leading in three- or four-part vocal setting, towards the gradual, successive completing, from the highest to the lowest voice. All this happens in a slow harmonic rhythm, in one or two cadential progressions, with dominant bourdon in bass voice.

The interaction of the three musical practices through the genre of song (lied) in Split in the first half of the 20th century is very similar to the development of lied in the Central Europe during the 19th century. The economic growth of Split, stronger local self-government, the victory of the Populist Party in the late 19th century in the City Council and the recognition of all urban strata certainly contributed to the strengthening of national and local self-consciousness, music being the integral part during the process. The lied, aesthetically defined as simple, with no decoration, popular, easy to understand and naive, short and concise, and which has been, from Herder on, explained as the base for national and even local culture, was used to link and intertwine different musical practices. Furthermore, it was used to build the awareness of social groups belonging to the same city and to the same nation. In this context, the mutual musical activity between collective folk practice and individual artistic creativity, as well as among individual composers (J. Hatze, J. Gotovac, I. Tijardović) takes place. In this process the specific local melodic features and specific style are recognised within more immediate and wider cultural areas.

Key words: folk songs, musical practices, interaction, Split, analysis