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ONE-PART *OJKANJE*-SINGING IN THE HISTORICAL PERSPECTIVE

The paper discusses the insufficiently researched one-part or unison mode of singing in Croatian traditional music. The predominance of two-part singing in most of the Croatian regions during the first half of the 20th century, and the preoccupation of ethnomusicologists with group singing produced a stereotype that people in Croatia traditionally inclined to part-singing. It can be seen in the example of *ojkanje* singing. Croatian 20th century ethnomusicological literature deals mainly with the two-part *ojkanje* of the Dalmatian hinterland. It is regarded as the prototype of this style of singing in Croatia, while forms of one-part *ojkanje* are considered as rare and less interesting phenomena, existing only when there is no more than one singer.

Analysis of historical data and musical notations contained in published and manuscript sources (from the 16th to the 19th century) shows that one-part music-making was well represented in the past and that it co-existed with two-part music practice, both in *ojkanje* and other music styles, in solo and group performances, and in vocal and instrumental practice. Although historical sources do not provide answers to all the questions and permit only hypotheses in response to many of them, they still considerably contribute to the understanding of a phenomenon in its entirety.

Keywords: one-part music, part-music, *ojkanje*-singing, historical perspective, Croatia

The aim of this paper is to consider certain questions linked with one-part or unison singing on the territory of Croatia, which exists here both as the solo and group types. These modes of singing have been neglected to a certain extent in 20th-century studies, since the interest of ethnomusicologists has been directed largely to various types of part-singing, primarily two-part singing, such as did indeed prevail throughout the 20th century in traditional music in Croatia. (The regions of Međimurje and southern Dalmatia – where one-part singing prevails – represent an exception in this sense.) Although one-part singing, too, has been noted down in collections, somehow that

material has been too readily discounted and no particular attention has been paid to it. Researchers obviously found more interesting and intriguing the two-part forms, particularly those with heterophonic characteristics, with elements of *bordun* (drone) accompaniment and with untempered narrow intervals and endings shaping the interval of the second. They interpreted them as the remnants of early music practice and put forward diverse hypotheses about their origins.

Broad diffusion of heterophonic two-part singing with common occurrence of the interval of the second confirmed the ethnomusicologists in their belief that this was a matter of very old tradition. Apart from in the Balkans and on certain Greek islands, it has been noted in the Caucuses, in Afghanistan, Nepal, Assam State in India and throughout the Indonesian archipelago (see Messner 1978:32). Jaap Kunst linked it with the Illyrians, having found a series of similarities in the music, music instruments, dance, jewellery and symbolic ornamentation of the Balkans and the regions which were, according to the pan-Illyrian theories (largely abandoned today), situated on the migrational journeys of the Illyrians, taking them as far as Mongolia, China and India (Kunst 1953; also see Stipčević 1974:22, 26). The hypothesis on the Illyrian origins of that type of two-part singing was developed further by Cvjetko Rihtman (Rihtman 1958). Certain other authors also held the view that it preserved "the traces of the most ancient music practice" (Širola 1930:220). Several other hypotheses on its presence in Croatian traditional music, apart from the Illyrian, were put forward: those that connect it (either directly or indirectly) with folk singing in the Rodopi Range in Bulgaria (for example, Vasil Stojin), through the hypothesis on its adoption from European art music (for example, Robert Lach) to the hypothesis that relies on the possibility of its synchronous emergence with the same or similar phenomena without mutual connection, and, according to which, two-part singing is a matter of authentic Croatian tradition (for example, Božidar Širola) (see Širola 1942a:106-109). However, it should be mentioned that there is no confirmation of the existence of this two-part singing prior to the end of the 15th century. The oldest testimony to its existence is found in Ambrosian Lombardian singing noted in Franchino Gafori's *Practica Musica* dating from 1496 (see Messner 1980:228).

The preoccupation of researchers with group singing stems partly from the comprehension of folk music only as a collective art inherited from romantic times and forcefully present also in the 20th century. Such understanding continued to support the stereotyped perception that in situations when several singers came together, they always sang together. In other words, solo singing (unless related to special soloist genres, such as, for example, lullabies, lamenting and narrative songs) was considered to be an exception that was practised when a singer was alone, without the presence of other singers. The focus of ethnomusicologists on group singing, primarily on

its two-part forms, produced another stereotype that related to the stance that people in Croatia traditionally inclined to part-singing. That stereotype runs through the reviews of Croatian traditional music written on the basis of research in the first half of the 20th century, when two-part singing was more highly represented in folklore practice than in the second half of the century. For example, Božidar Širola stated directly that "Croatian folk songs and music are always (...) – apart from rare exceptions – two-part" since "two-part singing is the most appropriate to the expression of the folk composer and most fully meets the aspiration of the singer" (Širola 1942a:100, 109). The following quotations about *ojkanje*-singing support his view: for example, Antun Dobronić, stressed that "our people resorts *only from necessity* to one-part singing. Quite to the contrary, it seems that they like two-part singing far more. This is proved by the fact that at bee-gatherings and in the *kolo*-dance (circle-dance), when there are definitely plenty of singers present, *ojkanje* is always sung only in two parts" (Dobronić 1915:15). Cvjetko Rihtman states that a singer who "knows well how to trill [with his voice] *can* sing alone when there is no-one nearby, but otherwise two or three sing" (Rihtman 1953:8 [G.M.'s emphasis]). Milan Gavazzi made a similar observation when he wrote in 1932 that "what is particularly worthy of attention with 'ojkanje'... is that the favoured two-part 'ojkanje' is performed more often than one-part" (Gavazzi 1988:81).

On its part, this could lead to individual examples of one-part singing being interpreted only as a truncated form of two-part singing, which had "degenerated" because of increasingly rare performance. It is true that during the second half of the 20th century, in the process of the growth of mass-media and its influence that led to the predominance of music being listened to rather than performed, many until then two-part forms started to be sung in unison precisely because of the lack of practice in group singing necessary for full adoption of the two-part mode of performance. Such experience, along with the customary conception of the two-part singing being typical to Croatian traditional music, could lead one onto the wrong track. I experienced such a situation discussing one-part *ojkanje* in Central Croatia with colleagues. Taking their standpoint from the generally accepted assumption on the Dinaric region being the original source from which *ojkanje* diffused into other Croatian regions, they showed a fairly pronounced inclination to interpret it from the viewpoint of the prevailing two-part forms of Dinaric *ojkanje*. According to such an interpretation, the one-part *ojkanje*-singing of central Croatia would have derived from the originally two-part forms which, as the result of migration of the population and increasingly rare performance in the new environments, transformed into the one-part form, while performance would have been taken over by the more skilful singers – specialists.

However, not all one-part singing phenomena came about through the process of the dying away of two-part singing. Historical data and notations in published and manuscript sources show us that in the regions in which two-part singing predominated in the first half of the 20th century, one could already find then, and also in earlier periods, the parallel existence of one-part singing. This can be seen in several examples, particularly in the frequent presence of unison group singing in various ritual contexts and also in the *ojkanje*-singing style.

Ojkanje in the Dinaric Region

Ojkanje is a peculiar style of singing characterised by performing melisma of varying lengths, sometimes with sharp and prolonged shaking of the voice on the syllables *oj*, *hoj*, *voj*, *ej* or *aj*. It is most frequently found in short vocal forms for which the textual basis is often the decasyllabic or octosyllabic couplet, but also in longer narrative songs with verses of the same metric structure, and is performed as an introduction or as a chorus (refrain) to the verse, and more rarely as an insert into the verse. It is primarily connected with the mountain areas and the stock-raising culture, and is practised outdoors. So it is characterised by forceful, loud singing. It is considered to be an old tradition having Early Balkan (and thus, pre-Slavic) origins. A similar singing style is known in south-western Bosnia and Herzegovina, and in the other Balkan areas (see Ahmedaja 1999:209-228; Ahmedaja and Reinhard 2003:67-73; Bezić 1960, 1967-1968:176-185, 1984; Čaleta 2001; Dobronić 1915; Gavazzi 1978:190, 1988:81-82, 97; Marošević 1990, 1992:216-220, 1994; Messner 1980; Rihtman 1951:16, 1953:7-8, 29-30, 46-48, 63, 67-73; Širola 1942a:69-70, 120). The term *ojkanje* for this mode of singing took hold in professional literature after the work on this style written by the Croatian composer Antun Dobronić under the title "Ojkanje", published in 1915. However, various terms are also used for this mode of singing in individual areas, some of which directly indicate the very technique of trilling/shaking the voice or the rich ornamentation of the *oj* exclamation (e.g. *vojkanje*, *treskanje*, *orcanje*, *zavijanje*, *groktenje*, *grohotanje*, *rozganje*, *roždenje*).

In Croatia, *ojkanje* is spread largely throughout the Dinaric area – that is, in the Dalmatian hinterland (Dalmatinska zagora) and the Lika region – and in the peripheral areas of this cultural zone, which spreads northward approximately to the Sava River. This area, particularly the Dalmatian hinterland, is considered to be the main home region of the *ojkanje* style and the focal point from which it was diffused to other parts of Croatia. Although less prevalently, it is also registered in its upper and eastern continental parts (e.g. Širola 1942b, Stepanov 1958, Marošević 1994), as well as on the Adriatic islands (e.g. Kuba 1899:9, Širola 1930:225, Bezić 1960), where this style of singing was probably introduced through migrations of the

inhabitants from the Dinaric region, largely initiated by the Ottoman incursions during the 16th and 17th centuries. *Ojkanje* is also found among the Bunjevci ethnic group, who emigrated during the same period from the Dinaric region to Vojvodina and Hungary (e.g. Vujičić 1959:100).

Ethnomusicological literature has dealt mostly with *ojkanje*-singing in the Dinaric region, especially in the Dalmatian hinterland (e.g. Dobronić 1915, Bezić 1967-1968:17-185) and in some areas of Bosnia and Herzegovina (e.g. Rihtman 1953:7-8, 29-30, 46-48, 63, 67-73). During the 20th century, this style of singing existed in the Dinaric region primarily in various two-part forms. The songs are performed by 2-3 singers; and sometimes also by small groups of singers of the same gender. The singing is mostly based on the chromatic tonal structure with rows of small range and intervals that deviate from the tempered system, often ending in the interval of the second. The lower voice tends to drone-out on the same tone. The repetition of the verse and/or the part of the verse is a common feature of the textual component of these songs. The part with *ojkanje* (with melisma and shaking of the voice on the *oj* syllable) usually appears after the syllabic singing of the verse, in many cases only after the second verse (see ex. 1 and 3).

Pronounced trilling of the voice is characteristic to the Dinaric region, and this is particularly the case when men sing – they shake their voices more sharply than women do. Trilling of the voice is sometimes performed and intensified by moving the Adam's apple from left to right or up and down with the fingers, by hitting the Adam's apple with the hand, with the singer placing a finger in his ear and vibrating it, or by shaking the palm of the hand placed on the temple. Detailed transcription of *ojkanje* from the Sinj area, done by Jerko Bezić in the mid-1960s, shows that the singer lowers his voice from certain short tones into even shorter ones (approximately by a second or a minor third lower). This cannot be registered by ordinary listening since the tones are so short that they escape the limits of normal observation of 12 tones per second. This is the source of the impression of very tiny pauses and we hear a disconnected, almost staccato performance, that is, very sharp trilling (Bezić 1967-1968:177-178, 181-185, 217-221).

Since it prevailed in the music practice of the Dinaric area in the 20th century, this type of chromatic two-part *ojkanje* has become the focus of ethnomusicological attention and is often regarded as the prototype of this style of singing in Croatia. The particular interest of ethnomusicologists for this type of *ojkanje* was probably contributed to by the conviction concerning the great age of two-part singing with intervals of the second. The forms of one-part *ojkanje*, if mentioned at all, were considered only as rare and less interesting phenomena. However, the predominance of such (two-part) forms of *ojkanje* in the Dinaric region during the 20th century does not exclude the existence of one-part *ojkanje* in that area. True enough, it was more rarely represented in the 20th century, but it was much more prevalent before that,

SINJ 1965,
Šima-Šinka Pavić (1884) i Pera Ivačić
(1891. u Bajagiću)

Oj di-voj-ko, mi-le mo-ja, (oj di-voj-ko, oj di-voj-ko,)

(mi-le mo-ja, mi-le mo-ja,) [o-(h)o-(h)o, (h)o

(h)o-(h)o, (h)o-(h)o, (h)o-(h)o → aj!]

(mi-le mo-ja, mi-le mo-ja → aj!)

(le mo-ja, mi-le mo-ja → aj!)

O.N.F.

1. *Treskavica*-song performed by two female singers, Podvaroš (the Sinj area, Dalmatian hinterland), 1965. Transcription: Jerko Bezić (Bezić 1967-1968:220, No. 3)

of which we find confirmation in several sources dating from the 18th and 19th centuries. This was primarily the male solo *ojkanje* of the Dalmatian hinterland, known as *putničko* (wayfarer singing), as described by Alberto Fortis and published in his famous travel book *Viaggio in Dalmazia* in 1774. This is an excerpt from that description:

Travelling through the desolate mountains, the Morlach [an inhabitant of Dalmatian hinterland] sings, especially at night, about the ancient deeds of the great Slavic lords and sovereigns or about some tragic event. If it happens that a traveller is moving along the neighbouring mountain, he repeats the verse that the other one sings first, and so on, alternately, the singing continues until the distance between them separates those two voices. A long wailing sound, that is an *Oh!* that is inflected in a barbarian way always precedes the verse; the words that make up the verse are spoken quickly, almost without any inflection of the voice, which is then wholly kept for the last syllable and ends with a

prolonged shout in the form of trilling which is raised by an expulsion of air (Fortis, 1984:60).¹

Fortis's contemporary, Ivan Lovrić from Sinj (or, in other words, an insider), wrote comments on Fortis's book and published them in Venice two years after the former appeared (Lovrić 1948 [1776]). He confirmed the Fortis description of *ojkanje*-singing, its structure and performing style. He said that the parts with *ojkanje*, that is, with melisma and shaking of the voice, were performed as an introduction to each verse and after the verse had been completed. He also mentioned various occasions for *ojkanje*-singing, including when travelling (particularly at night). Finally, he referred to the practice of alternate singing that was not characteristic only for travellers, or for singers who were separated by physical distance. He said that when a large group of Morlachs came together, they usually sang alternately (Lovrić 1948 [1776]:104, 107). This performing practice is also testified to by 19th century sources. When the Morlachs gathered in large numbers, at fairs and local saint's day celebrations, they virtually competed in who would be able to control his voice the best (Kuba 1899:8).

Several 19th century sources – for example, the book *Dalmatien in seine verschiedenen Beziehungen* written in 1857 by Franz Petter (1857/1:200) and the travelogue *Dalmatien und seine Inselwelt, nebst Wanderungen durch die Schwarzen Berge* written in 1870 by Heinrich Noë (cf. Dobronić 1915:8), as well as the monograph on the music of Dalmatia written by the Czech folklorist and melographer Ludvík Kuba, who did field research in Dalmatia in 1890 and 1892 (Kuba 1898 and 1899) – also provide confirmation of one-part singing, that is, the solo *ojkanje* of the Dalmatian

Oj _____! Od ka - da je po - sta-, od ka - da je
po - sta-nuo svi - jet. Ho-ho-ho ho!

2. Solo *ojkanje*, the island of Mljet (Dalmatia), 1890 or 1892. Transcription: Ludvík Kuba (Kuba 1953:598, No. 230)

¹ A few examples of solo-*ojkanje* from the Dalmatian hinterland recorded in the 1960s are very similar to Alberto Fortis's description of the lone traveller singing, for example, the *ojkavica*-song from Hrvace (the Sinj area) performed by Ante Vukman at the International Folklore Festival in Zagreb in 1968; the recording is stored in the Archive of the Institute of Ethnology and Folklore Research in Zagreb (sign. IEF mgtf 490/c.p:7).

hinterland, and, what is important, did not interpret it as a rare phenomenon. Ludvík Kuba heard it sung by solitary travellers, horsemen and workmen (Kuba 1898:3, 5). Moreover, Kuba set aside a separate group for the one-part singing in his classification of the Morlach tunes, and called it "coloratura singing" (Kuba 1899:8-9), which also speaks in favour of the high representation of solo *ojkanje* in Dalmatia at the end of the 19th century. He mentioned that "coloratura singing" was frequent in ritual songs (e.g. in wedding songs), which led him to conclude that this was also the oldest singing practice. He noted down some of the examples in the Dalmatian coastal area and in island settlements (ex. 2). As in Fortis' description of solo wayfarer singing, in Kuba's notations, too, the part with *ojkanje* always precedes the verse, while in one example it is also performed after the sung verse.

Kuba placed the two-part forms with endings in the interval of the second in a separate group (Kuba 1899:9-10), which also comprised the *ojkanje* two-part forms (ex. 3). The part with the shaking of the voice came after the verse here, as was the case in the two-part *ojkanje* forms during the 20th century up to the present. He believed that those forms stemmed from the same music system as the one-part "coloratura" singing, but he also noticed that the pitch of the individual tones was much more stable than in solo *ojkanje*, and concluded that this was probably contributed to by the practice of two-part singing (ibid.:9).

Moderato. Vrlika.

Maj-ka éer-cu gi-zdo-va-la, gi-zdo-va-nu i u-da-la,
gi-zdo-va-nu i u-da-la. O ————— oj!

3. Two-part *ojkanje*, Vrlika (Dalmatian hinterland), 1890 or 1892. Transcription: Ludvík Kuba (Kuba 1953:599, No. 232)

Kuba registered the parallel existence of one-part and two-part forms both in *ojkanje* and in instrumental music practice. The latter referred to music-making on the *diple*, a single-reed instrument with a double chanter, which is frequently attached to a bellows. Both tubes of the older type had an equal number of holes, so they could be tuned identically, or almost identically, and played in unison.² However, when the holes on one of the tubes were blocked

² According to Širola, such double-chanter in the older type of *diple* served only for intensification of the tone (Širola 1937:106).

with resin, then the instrument was ready for two-part playing. The melody was performed on the tube with the open holes, while the *bordun* (drone) was performed on the tube with the blocked holes (Kuba 1899:27-29; see ex. 4). Since this was a case of *bordun* (drone) two-part playing with frequent



Diple (dudy) v Trilji

Diple, Trilj (the Sinj area, Dalmatian hinterland), 1890 or 1892 (Kuba 1953:612)

appearance of the interval of the second, Kuba wondered whether it was this two-part playing on the *diple* that had influenced the formation of two-part singing in the vocal forms (ibid.:30). Similarly to *ojkanje*, one-part music-making on the *diple* was almost completely abandoned during the 20th century, so that, since then, they have largely been played in the two-part mode (see Širola 1971).

Jednoglasno.

I. 

Jednoglasno.

II. 

4. One-part and two-part *diple-play*, Krilopolje (the Poljica area, Dalmatian hinterland), 1890 or 1892. Transcription: Ludvík Kuba (Kuba 1899:29, No. 79)

One-part singing (by solo singers and groups) in the Dinaric regions in the past has also been indirectly confirmed by sources from the migratory areas of the Dinaric population, where otherwise part singing prevails today. For example, according to the writings of Petar Hektorović dating from the mid-16th century, two fishermen from Stari Grad on the island of Hvar performed the *bugarščice* in alternate solos. They sang them in the *sarbski*-mode, which indicates the probability that the tunes were introduced to central Dalmatia by the migrations of the population from the coastal hinterland, that is, from the Dinaric region. The Hvar fishermen also performed *zdravice* or *počasnice* (toasts) in solos, and sang only the urban songs in the two-part mode (see Hektorović 1968:179, 192; also cf. Bezić 1969:84-86, 1970:220-221). On the Dalmatian islands to which Dinaric inhabitants had migrated during the 16th



Diple, Grabje, Dolac and Solin (Dalmatia) (Širola 1937:29)

and 17th centuries, the ritual singing with *ojkanje* – which had been preserved until the 20th century, largely as part of wedding celebrations but also as part of other customs (for example, Carnival festivities) – was also one-part singing. For example, on the island of Korčula, in traditional singing with *ojkanje* (the so-called *popivanje*) pairs of singers took part alternately; however, they sang in unison and not in two parts (see, for example, the recordings in Ivančan 1963: No. 8, Stepanov 1960: No. 6). Examples of *ojkanje* from central and eastern Croatia, which will be discussed below in more detail, were also largely one-part. Data on the music of the Bunjevci and Šokci Croatian minorities living in Hungary could also indirectly indicate formerly well-developed one-part music-making in the Dinaric region. Although the two-part "Vojvodina-Slavonian style" prevailed in the traditional music of those ethnic groups during the 20th century, the singing with *ojkanje* was always in one-part, and it has been observed that some Bunjevac villages were not at all familiar with multi-part music-making (Vujičić 1959:96).

The above data provides unquestionable testimony to the quite high representation of one-part singing (with or without *ojkanje*) prior to the 19th century. Moreover, this information casts some doubt on the possibility of the existence of two-part *ojkanje* forms in the Dalmatian hinterland at that time. Namely, sources on music in the Dalmatian hinterland up to the 19th century

make no mention of it whatsoever, nor has it been documented in areas to which the population migrated during the 16th and 17th centuries.

***Ojkanje* in Central and Eastern Croatia**

There is far less information on *ojkanje* in central and eastern Croatia in ethnomusicological literature and we find it mentioned only from the 1930s. For example, Božidar Širola mentioned that he had recorded on a phonograph *ojkanje* in the surroundings of Zagreb (Širola 1930:225). Later research confirmed the existence of that style of singing also in other areas, for example in the Žumberak area (Širola 1942b) and in Baranja (Stepanov 1958). *Ojkanje* in those areas is largely considered to be a consequence of the migrations of the Dinaric inhabitants. With the exception of a few other areas, ethnomusicological literature up to the 1980s does not mention at all the diffusion of *ojkanje* in central and eastern Croatia (see Bezić 1984). Most of the information and notations on *ojkanje* in those regions are found scattered among various, mostly manuscript collections. This state among primary sources was probably the reason for their being ignored in discussions about *ojkanje*.

Since I did field research in central Croatia at the end of the 1970s and during the 1980s, particularly in the Karlovac region, where I noted a considerable number of short solo songs with *ojkanje* (*samice-* and/or *rozgalice-*songs), I also perused the written sources (manuscripts, and unpublished collections) from the central and eastern parts of Croatia (Pokuplje, Prigorje, Turopolje, Podravina, Slavonia and Baranja), mostly dating from around the middle of the 20th century, where I found notations almost exclusively of solo *ojkanje*.³ Otherwise, two-part singing generally prevailed in these regions, but this was not the case either in *ojkanje*-singing, or in some ritual songs which, even though performed by groups of singers, were very often sung in unison. In formal structure, the examples of *ojkanje* from eastern and central Croatia (ex. 5 and 6) are similar to the solo *ojkanje* in the Dalmatian hinterland – they begin with the introductory syllable *oj* (*aj* or *ej*), which is more melodically developed in some examples, and less in others. This is followed by the decasyllabic verse sung syllabically or, in some cases, with short melisma, for the most part without any repetition. The *ojkanje*-part can also be performed after the verse, but this is not so common – and I found only a few examples. The difference in relation to Dalmatian *ojkanje* lies in the considerably milder trilling of the voice, which is often even completely lacking, and in the tone relations. With the exception of some examples with chromatic rows, here the diatonic prevails (otherwise,

³ I cited data on the perused collections in a paper I wrote on *ojkanje* in the extra-Dinaric regions of Croatia (Marošević 1994).

12. *senza mesura* $\text{♩} = 58$
Oj! *Faljen Isus, prijо, devojčka ma-mo!*

Doved'te nam tu vašu di-voj-ku, doved'te nam tu vašu di-voj-ku!

13. $\text{♩} = 76$
Oj! *Legla Ma-ru pod'meljem da spava*

14. $\text{♩} = 76$ *senza mesura* $\text{♩} = 60$ *(lungo)* *Da capo al Fine*
Oj! (trasmolirajući grlom) Fine) Svećer Jela basily' pasi-jala, (ime mladanka)

5. Grotalica-songs (or pjevanje u grlo), Gajić, Topolje and Batina Skela (Baranja, eastern Croatia), 1940s. Transcription: Stjepan Stepanov (Stepanov 1958:236, No. 12-14)

$\text{♩} = 78$
 (1 ž)

/ o - - - o - - - o - - - o - - - i /,

cr - ne _ o - či i o - br - ve tan-ke, _

/ o - - - ho - o - - - i /,

ta - kve _ su vam mla-de Sta-ti-vljan-ke. _

6. Rozgalica- or samica-song, Donje Stative (the Karlovac region, central Croatia), 1982. Transcription: Grozdana Marošević

the diatonic is characteristic for these regions). Thus, it seems as if *ojkanje* here was submitted to a process of broadening the intervals (to a "diatonisation"). The possible remnants of earlier chromatic tone relations can be identified in the occasional appearance of tones that differ more noticeably from the tempered system of 12 equal semitones. The rare two-part examples with *ojkanje* that I found in the mentioned collections are usually identical with one-part forms in the formal model (with the *ojkanje* before the verse), so that it is justified to assume that they were the result of the process of subsequent addition of a second voice. The same process is also noticeable in the performance of certain originally one-part ritual tunes from central Croatia – in the Karlovac region, for example, the St John's Day Midsummer tunes, which, influenced by the prevailing practice of two-part singing in the first half of the 20th century, started to be performed in two parts.

In the central and eastern regions of Croatia, too, *ojkanje*-songs were primarily performed in the open air, often when the physical distance between people stood in the way of the desired communication – as was the case when work was being done outdoors, for example, when livestock was being cared for, or harvesting done. These short songs were the ideal means in these situations for establishing both verbal and musical communication. Alternation of the singers was the most usual way of performing *ojkanje*-songs, with the singers establishing a type of dialogue or conversation (Marošević 1990:50-52). *Ojkanje*-songs were also frequently registered in another context – that is, in traditional wedding ceremonial, the greater part of which also took place in the open. On this occasion, too, these songs fulfilled their essential function, spreading the word of the festivities and commenting about the nuptial events. Some of the members of the wedding party had an obligation to perform *ojkanje*-songs (such as, for example, the banner-bearer). The distinctive songs among the *ojkanje* wedding examples are from Kupinec, recorded in 1978 by Branko Kostelac and Jerko Bezić. They were performed alternately by male members of the wedding party at foreseen stages of the wedding ceremonial, and, in this respect, they had a ritual character. Apart from the melisma in the introduction, on the *oj* syllable, some syllables in the verse were also richly embellished, so that the words of the song are difficult to differentiate (ex. 7). The main objective of such performances was not, of course, to direct a verbal message to someone but rather to contribute by the sound to the richness and the ornateness of the wedding. The remnants of the ritual function in providing for success and fertility in the couple's future married life (which, in general, is the essential function of a wedding) could be recognised in this melismatic style of singing. In addition, there was another function – when performing, the singers had an opportunity to display their singing abilities and distinguish themselves in front of the community. Those present listened attentively to

the performance of each singer and those who performed well were particularly respected in the village.

M.M. ♩=85

/0-, o - , o - / Ma - - - ri - ja - - - a - - - je

sva - te - e - e - - i - za - a - a (1)a - , *

7. *Samica*-song, Kupinec (the Zagreb region, central Croatia), 1978. Recorded by Branko Kostelac; transcription: Grozdana Marošević (Kostelac 1987:186, No. 2)

Common features of the *ojkanje*-songs on the broad territory of central and eastern Croatia – evident both in special-occasion performances (in the open, at weddings) and in the basic formal model (with *ojkanje* preceding the verse) – indicate that this is one and the same type of *ojkanje*, which is similar to the one-part *ojkanje* of the immediate Dinaric region.

Conclusion

It is obvious that one-part *ojkanje* prior to the 20th century did not represent a rare phenomenon, and we cannot interpret it merely as a derivative of two-part singing. It was not practised only on occasions when the singer was alone. In addition, although it shares with two-part singing the same musical system (as far as narrow intervals and tone relations are concerned), one-part *ojkanje*, as shown by Kuba's research, also differs in some aspects from two-part singing, both in the lability of the tones and in formal structure, that is, the place in which the part with *ojkanje* is sung. During the 19th century, it simply co-existed with two-part *ojkanje* (as was the case in instrumental practice, that is, in the parallel practice of unison and two-part *diple*-playing).

However, the question arises as to why there is no two-part *ojkanje* outside of the Dinaric region? Did two-part forms of *ojkanje* exist in the past in the music practice of the people who migrated from the Dinaric region during the 16th and 17th centuries? If they did exist in the Dinaric region, why did they not survive in the new environment? If, on the other hand, they did not yet exist then, how did it happen that they appeared and developed in the Dinaric region? Could we regard one-part *ojkanje* outside of the Dinaric region as indirect proof of the previous domination of one-part *ojkanje* in the Dinaric region? If, as is generally assumed, forms of *ojkanje* in central and

eastern Croatia were brought in by the population migrating from the Dinaric region during the 16th and 17th centuries, then it is justified to assume that *ojkanje*-singing during the migrations was prevalingly one-part, and that it was only later that the two-part practice was consolidated. The afore-mentioned historical sources on the music of the Dalmatian hinterland support this assumption, since they do not confirm the existence of two-part *ojkanje* prior to the 19th century, while it is also backed by information on one-part *ojkanje* on the Dalmatian islands, to which the hinterland population migrated. In the framework of the above assumption, one could even have doubts about the possibility of the existence of two-part *ojkanje* at that time in some parts of the Dinaric region. However, although sources on the music of the Dalmatian hinterland prior to the 19th century do not confirm two-part *ojkanje*, that still does not mean that it really did not exist before that time. If it did exist, the open questions remains as to whether it was known to the people who migrated and was abandoned by them in their new environment, or whether it was part of the music practice of only that part of the population that did not migrate, or that it was perhaps introduced to the Dinaric region by new inhabitants who moved into the region during the period of the intensive migrations during the 16th and 17th centuries. We do not have a secure mainstay in historical sources to provide answers to that question.

Another question is whether *ojkanje* in central and eastern Croatia is the exclusive consequence of the migrations of the Dinaric population during the 16th and 17th centuries or whether it perhaps existed even prior to those migrations. With reference to the confirmed major incoming migrations, it is possible, and even very probable, that it was brought in by migrants from continental Dalmatia or the mountainous areas of Bosnia. That was probably the genesis of *ojkanje*-singing in Baranja and Bačka and in the Žumberak area (see Stepanov 1958:223, Širola 1942b:95-97). On the other hand, my research in the Karlovac region – which was also a reception area for migrants during the 16th and 17th centuries and to which one could, therefore, also apply the same interpretation – showed that *ojkanje*-singing does not exist in those places on which there is express proof of the inflow of a large number of inhabitants, but that it is found in places in which major migratory movements were not recorded and which are regarded as being "old settler" areas. This would seem to support the probability that *ojkanje*-singing existed there even prior to the inflow of the new Dinaric population. And there could be a similar situation in respect of *ojkanje* in certain other peripheral Dinaric and non-Dinaric regions.

Research into historical sources does not provide answers to all questions, and does not enable more than the proposal of more or less probable hypotheses for many of them. Still, it does cast light on the researched phenomena in the time perspective, which researchers of oral traditions have often ignored, approaching them and interpreting them from

the viewpoint of their own conceptions, and from the experience of the time in which they have lived and that which directly preceded it. Historical research reveals something new about the past, but also teaches us about the present and about ourselves. The condition for achieving these insights is that we do not merely apply caution and a critical stance in the evaluation of the credibility of historical information, taking into account the circumstances under which it was provided, but that we also direct them towards ourselves, constantly examining and heightening our awareness of the frameworks and the points of reference of our own perceptions. In so doing, it will not be unusual that we catch ourselves overlooking or rejecting too readily what we do not understand or what seems unacceptable from our perspective.

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JEDNOGLASNO OJKANJE U POVIJESNOJ PERSPEKTIVI

SAŽETAK

U članku se upozorava na nedovoljno istraženo jednoglasno (unisono) pjevanje u hrvatskoj tradicijskoj glazbi. Propituje se stereotip o sklonosti Hrvata višeglasnom pjevanju, stvoren činjenicom prevladavanja dvoglasnoga pjevanja u većini hrvatskih regija tijekom prve polovice 20. stoljeća, ali i zaokupljenošću etnomuzikologa skupnim (višeglasnim) pjevanjem uslijed (i u 20. stoljeću izraženog) shvaćanja folklorne glazbe kao kolektivne umjetnosti. Osvrće se i na utjecaj vlastitih spoznaja i iskustava u interpretiranju istraživanih fenomena.

Navedeno se razmatra na primjeru ojkanja. U hrvatskoj etnomuzikološkoj literaturi uglavnom je obrađeno ojkanje dinarske regije, koja se smatra glavnim područjem tog načina pjevanja i žarištem njegova širenja drugim područjima Hrvatske. Posebno je obrađeno ojkanje dalmatinskoga zaleđa, u kojem su u 20. stoljeću prevladavali različiti dvoglasni oblici ojkanja, te je taj tip ojkanja istaknut za prototip ojkanja u cjelini. Jednoglasne se oblike ojkanja navodi usputno, kao manje zanimljive, kojima pjevač pribjegava samo u osami, kad uza se nema drugih pjevača. Na osnovi takvih prikaza, za jednoglasne bi se oblike ojkanja, karakteristične za središnju i istočnu Hrvatsku, vrlo lako moglo zaključiti da su izvedenice, odnosno nepotpune (okrnjene) verzije dvoglasnih oblika, nastale odumiranjem dvoglasja uslijed nedovoljne prakse izvođenja u sredinama u koje se tijekom 16. i 17. stoljeća doselilo dinarsko stanovništvo.

Analiza povijesnih podataka i glazbenih zapisa u objavljenim i rukopisnim izvorima (od 16. do 19. stoljeća) razotkrila je da je jednoglasje u prošlosti bilo dobro zastupljeno i u dinarskim i izvandinarskim područjima te da je supostojalo s dvoglasnom glazbenom praksom. Pokazala je strukturne razlike između jednoglasnih i dvoglasnih oblika ojkanja, te pružila dovoljno uporišta za zaključak da jednoglasno ojkanje nije izvedenica dvoglasnoga. Ujedno je otvorila pitanja povezana s rasprostranjenošću ojkanja i podrijetlom pojedinih oblika ojkanja izvan užega dinarskog prostora.

Ključne riječi: jednoglasje, višeglasje, ojkanje, povijesna perspektiva, Hrvatska