

Sve to u želji da za svoj narod i domovinu učinim nešto posebno i značajno; da jedan poseban dio naše kulturne baštine bude temeljito proučen i promoviran.

Bio je ovo pokušaj da oni koje bi ova tema mogla interesirati »iz prve ruke« doznaju zašto su se i kako sva ova događanja od početka do kraja odvijala. Ne krijem zadovoljstvo da su moji naponi urodili plodom, na kraju i nagrađeni tako, što su zahvaljujući ljubaznoj spremnosti i talentu generacije pjevača, toliki glagoljaško-pučki crkveni napjevi mogli biti snimljeni, proučavani, knjige i članci objavljeni i dosljedno tome uspješnom digitalizacijom svega trajno i – kao posebna dragocjenost – u cijelosti očuvani!

SUMMARY

THE CHURCH FOLK-GLAGOLITIC SINGING IN THE CENTRAL DALMATIA: A RETROSPECTIVE VIEW AT RESEARCHES AND STUDIES

It is likely that, long ago, Slavic apostles Cyril and Method, when they tried to institute the vernacular in the Catholic church liturgy, could have expected that this successful privilege would be continued by singers in many Adriatic towns to sing universally prescribed liturgies in their own spontaneously composed tunes, not in Latin, but in Old Slavonic language, initially written in Glagolitic, even before the end of 2nd Vatican Council and newly adopted reforms in liturgy.

Hence, it is no wonder that such a textual-melodic peculiarity, in obvious contrast to the established Latin-Gregorian customs, could have been a cause and an inevitable challenge to a close study of the basic characteristics and granted privileges.

The content presented here clearly specify all the results that could be achieved by researching and recording melodies (in only one of our Adriatic areas) aimed at planning, forming and creating a much-anticipated dissertation entitled *Glago-litische Gesänge Mitteldalmatiens*, promotionally created and realised as part of my postgraduate studies and initiated by the authorities of the Faculty of Philosophy of the University of Cologne.

After the research in three Central Dalmatian entities was completed in August 1975, 2,319 recorded church-folk Glagolitic tunes were registered. It was a finding of historical significance, especially since the singers from 38 localities performed all traditional originally preserved tunes. The tunes were spontaneously performed as preserved from generation to generation, without alterations, melodic »searching«, improvement or rehearsals, as they were inherited from the elders as »pre-reform« tunes.

What could then be more logical than to single out 180 purposefully selected tunes/variants, structurally-melodically of Lenten type and in relation to the fif-

teen previously carefully selected texts for the dissertation; to transcribe them using an appropriately selected »vertical-thematic« system (where each repetitive melodic fragment is written below the other); a system which, during the comparative-analytical processes of a large number of tunes from 34 localities, proved to be completely adequate and logical. Namely, with such a »clear« music manuscript of the variants, the musical features of the Glagolitic melodies of the three entities of Central Dalmatia could be »read«, and the outlines of musical forms peculiar to them could be observed.

Needless to say, from the very beginning all efforts were made, starting from the transcriptions (previously by me) of recorded melodies, focused on fifteen selected liturgical (and some paraliturgical) texts, to achieve predispositions, in which, from different points of the Analyses, the expected syntheses and the definition of the structure of the centuries-old, traditionally inherited and consistently represented in the liturgical rites of the popular church Glagolitic singing in the area of central Dalmatia could be reached at the same time.

A detailed review of each of the 180 tunes, focused within the framework of the fifteen comparatively formulated Analyses, indeed made it possible to summarise the constants in the final synthesis of the dissertation, which from a structural, formal, melodic, rhythmic or polyphonic standpoint clearly define traditional church Glagolitic singing in central Dalmatia as popular, in its origin and continuance homogeneous and specific, stylistically unique and thus in the liturgical practice of the Roman Church separated from Gregorian in all aspects.

This »looking back« on everything that in the area of central Dalmatia in relation to many years of research, recording, transcription, analysis, consistent and numerous publications on the church folk-Glagolitic tradition of singing could have been achieved in the consistency of one emerging project, had a goal: once again and in one place, consistently and thoroughly find and point out the specificity, abundance and importance of melodic content, which for us in this area (in undoubted contrast to the Gregorian) generations of talented singers could leave in the legacy, as a genuine pledge of oral tradition.

Keywords: Glagolitic singing, Central Dalmatia, folk music recordings, ethnography, primordial singing, system of folk tunes transcription, analytical plan, appendix of knowledge