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ETHNOMUSICOLOGY AND ETHNOCHOREOLOGY AT THE INSTITUTE FROM THE LATE FORTIES TO THE EIGHTIES

Prior to the establishment of the Institute, rare and modest in volume ethnomusicological research was carried out by the Department for Folk Music of the Ethnographic Museum in Zagreb (1921-1948) while folk songs were collected by the Archive of Folk Songs of the Croatian Authors' Association in Zagreb (1943-1945). In its Department for Musical Folklore the Institute (1948-) with well-organised external associates collected a large volume of material in the first twenty years of its existence. In the seventies the research approach widened. Research was conducted of older and newer forms, of the manifoldness and diversity of folk music and dance, of the continuity and changes in tradition, of processes of acculturation and transformation of musical and dance phenomena. By accepting and applying the theory of communication in the eighties the subject of ethnomusicological researches started to be determined according to the specific way of life of musical and dance phenomena in the direct communication of relatively small groups of performers and listeners.

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Previous aspirations and achievements

The history of music science in Croatia shows that the first Croatian ethnomusicologist Franjo Ksaver Kuhač (1834-1911) struggled unsuccessfully for years for the recognition of his status as a professional scholar (Franković 1984:33-76).

At the beginning of the 20th century Zagreb did not have a scholarly or expert institution that would offer an opportunity for permanent professional ethnomusicological work.

The first indicators of a possibility for institutionally organised professional ethnomusicological work were given by a proposal for the establishment of the *Odsjek za pučku glazbu* [Department of Folk Music] at the Ethnographic Museum in Zagreb that was drawn up in 1920 by the Museum's curator Vladimir Tkalčić (1883-1971) and musicologist and composer Božidar Širola (1889-1956). The proposal requested that previous work in the area of folk music should be collected and classified. It requested assistance for the work of the melographers of that time, for the acquisition of folk music instruments, for collecting material for a dictionary of musical terms, for phonographic recordings and for occasional critical publications of folk songs. A reference library was to be established, as well as an archive for manuscripts, a phonographic workshop with all the necessary devices for the recording and scholarly research of sound material, an archive of phonographic recordings and a collection of folk music instruments (Širola and Gavazzi 1931:3-4).

The Department of Folk Music was established following an order by the *Povjereništvo za prosvjetu i vjere* [Committee for Education and Religions] on 12th August 1921 but on that occasion a position was not opened for a museum curator who would be the head of this Department. Owing to a serious lack of financial means the phonographic workshop could not be formed, although it was specifically stated in the mentioned decree (Širola and Gavazzi 1931:6). Therefore, the Museum's administration turned to the Phonogramm-Archiv of the Viennese Academy of Science that accepted the Department as its post in Zagreb and let it use its phonograph. A contract on using the phonographic recordings was drawn up: the original recordings were to be kept at the Viennese Phonogramm-Archiv while the copies would be kept at the Department of Folk Music at the Ethnographic Museum in Zagreb. Despite very modest means, in the nineteen twenties and thirties Milovan Gavazzi and Božidar Širola managed to collect valuable phonographic recordings, notations of traditional tunes of ceremonial songs, high quality exemplars of folk music instruments, an impressive collection of photograph-recordings and the basic publications for the reference library (Širola and Gavazzi 1931:8-11, 18-20, 30-40, 41-51, 52-74).

On the other hand, at around the same time, first a priest, then a lawyer, a melographer and later a famous Croatian ethnomusicologist

Dr. Vinko Žganec (1890-1976) himself published *Hrvatske pučke pobjevke iz Međimurja* [Croatian Folk Songs from Međimurje] (Žganec 1916, 1920, 1921). In a very realistically founded article "Organizacija naše melografije" [The Organisation of Our Melography] (Žganec 1922:81-84) he posed several requests for the successful annotating (melographing) of folk melodies based on his own experience in field research and in collecting songs in his native Međimurje. He requested, for instance, that the melographer should be well acquainted with the people of the region in which he was to annotate folk tunes.

Supported by his professor Franjo Dugan (1874-1948), he managed to get the former *Jugoslavenska akademija znanosti i umjetnosti (JAZU)* [Yugoslav Academy of Sciences and Arts] in Zagreb (today *Hrvatska akademija znanosti i umjetnosti — HAZU*) [Croatian Academy of Sciences and Arts] to publish two volumes of secular and ecclesiastical Croatian songs from Međimurje (Žganec 1924 and 1925). Following this Žganec moved to Bačka in 1927. He returned from Sombor to Zagreb in March 1941.

During the period from 1943 to 1945, as secretary general of *Hrvatsko autorsko društvo (HAD)* [Croatian Authors' Association], he proposed that HAD establish an Archive of folk songs. With this aim in view and with the association's consent he printed 40 000 sheets/forms for entering notations of tunes of folk songs. With the support of the HAD he managed to collect 1066 notations of folk songs. After the HAD ceased to exist in 1945 Žganec became the head of the Department of Folk Music at the Ethnographic Museum, and the HAD's collection was taken over by the Museum. He organised other melographers as external associates of the Department (Žganec 1950a:230). Thus, after about 25 years he achieved one of his proposals on how to organise the annotation of folk melodies (Žganec 1922:81-84, Žganec 1946:3, Žganec and Bezić 1970:370).

Žganec's extensive review under the title *Muzički folklor na smotri Hrvatske seljačke kulture* [Musical Folklore at the Festival of Croatian Peasant Culture] (Žganec 1946:3) informs us directly of the abilities of the Department at that time, the ideational trends of its work and is the first known announcement of the *Institut za narodnu glazbu* [Institute for Folk Music]. Here are some characteristic extracts:

The festival of Croatian peasant culture that was prepared on 22nd September 1946 in Zagreb by *Seljačka Sloga* [Peasant Concord] brought, not only to the public at large that was present in great

numbers at the festival, but primarily to us musicians, a realisation once again that our nation possesses inexhaustible sources of musical creative strength, and that our folk music is such an autochthonous and valuable creation that our art music can indeed be built on its foundations...

Now there is a new task before us — perhaps this is the final moment — to o r g a n i s e the collecting of musical folklore according to a plan. If this is not undertaken seriously at last, our traditional musical folklore runs the danger of straying from its original and autochthonous way and hit-songs could take it to cosmopolite musical waters.

Today the collecting and research of Croatian musical folklore is done by the Department of Folk Music at the Croatian Ethnographic Museum in Zagreb. This Department has very limited capabilities and even more limited means for this work. Only one expert melographer is working on it [i.e. Žganec, note J. B.] in addition to an expert for folk dances [i.e. the Museum's curator at that time Zvonimir Ljevaković (1908-1981), later a famous ethnochoreographer, the art director of the ensemble Lado, note J. B.]. With regard to the work that needs to be done here, this is totally inadequate. Therefore, serious measures are being undertaken with the authorities to establish an independent *Institut za narodnu glazbu* [Institute for Folk Music] [underlined by J. B.] at which at least 6 to 8 experts should be employed and would first have to collect all the musical material that has so far been preserved in our population.... Until this is carried out, there can be no discussion of any serious and scholarly work in this field. Years and years of work are necessary for this task. And this is the last moment to do it because all this traditional wealth is deteriorating from day to day.

From the material available the author of this text as yet does not know why the name mentioned in Žganec's article *Institut za narodnu glazbu* [Institute for Folk Music] was extended somewhat later in 1948 to the *Institut za narodnu umjetnost* [Institute for Folk Art].

The second task of the Institute following the performed work would be to undertake scholarly analysis and research of the material, and the writing of studies on our folk musical expression. Furthermore, to work on comparative musicology through which the problems of our folk music will become even clearer.

Critical-scholarly work is today rendered difficult especially because the previous records are not completely reliable... Previous collectors did not have enough technical aids for this delicate task. ...

The Department of Folk Music at the Ethnographic Museum has recorded a festival phonographically with the assistance of a Radio station in Zagreb so that now we have records of all the material that was performed at this festival.

In 1947 the number of notations of folk songs at the Department of Folk Music grew to over 3 000 examples (Žganec 1950a:230-231). Therefore, their classification (*lexicographing*) became a task that could not be postponed.

At the beginning of 1948 Žganec wrote his *article* "Kako da leksikografiramo narodne popijevke" (Žganec 1948:1-2) [How to Lexicographise Folk Songs] in which he elaborated the basic requests on which the forms for annotating folk songs are based.

These requests were:

- 1) Each song has its own sheet/form with a musical and textual part
- 2) All melodies (leading parts) are entered in such a way that the final tone is g¹.
- 3) The title of the song is the first line of its text.
- 4) The notation of the song is entered with a clearly marked range of individual parts of the tune, i.e. melodic (musical) lines.
- 5) In the space reserved for the analysis of the tune, the tone row of tones used in the song was entered, ranging from the lowest to the highest, the so-called material scale and the melody ambit was singled out.
- 6) The structure of melody-stanza was entered separately, the melody lines (melody sections) were marked with a capital letter of the alphabet below which there were numbers denoting the number of syllables of the sung text in one melody line.
- 7) The final tones of each melody line (cadences) were entered in numbers that denoted the magnitude of the interval between these tones and the final tone of the song.
- 8) They were followed by a space for entering rhythmic patterns of individual melody lines with a space beside it for various notes on the song.

- 9) A "comparative crossword" was aimed at having various determined data on the song in one place, but was not filled in then or later.
- 10) First only the first verse of the text would be written with all the repetitions of parts of the text, inserted parts and refrains, and then the complete text of the song would be written separately with no repetitions, no inserted parts and no refrains.

We have given a detailed description of these forms because they were used later at the Institute for Folk Art right to the 1970s.

In his article (Žganec 1948:1-2) the author stated that he had formed his exposition on the lexicographing of folk songs according to the principles for classifying folk melodies that were laid down by Finnish musicologist and composer Ilmari Krohn (1867-1960) (Krohn 1903, 1943). The form for annotating folk songs — that Žganec had printed with the support of the Croatian Authors' Association in 1943 — had a special "comparative crossword" just as I. Krohn had described in the article "Methods of Comparative Research of Folk Melodies" that was published in Hungarian in February of the same year (Krohn 1943:47-110).

From the establishment of the Institute to the sixties

When, after much preparatory work, the Institute for Folk Art was founded in 1948, in the third year of this institution's work Vinko Žganec published an extensive report on the establishment of the Institute and its initial work (Žganec 1950a:229-232). Here are some characteristic extracts from this article by Žganec.

The Institute for Folk Art in Zagreb was founded following a special Decree by the Government Presidency and the Ministry of Education of NRH [People's Republic of Croatia] of 6th February 1948 no. 6809. Its task is given in the text of the Decree itself. The Institute needs to a) organise work on collecting and researching material in the field of our traditional artistic creation (folklore wealth), b) to collaborate with organisations, associations and institutions that work on promoting our traditional art so that this work is more professional and closer to its source, c) to give advice and expert opinions on all issues of appliance of our traditional art in the areas of building-trade, industry, handicrafts etc. and d) to take care of the preservation and conservation of our traditional arts' acquirements...

Due to various difficulties of technical and personal nature in the beginning the work of all the Institute's branches could not be realised. Right until the beginning of 1950 the Institute had in fact only one Department: for musical folklore. It also had only one expert-musicologist (the author of this article), [i.e. Žganec, note J. B.] so it was necessary to turn to various auxiliary means in order to enable as successful a work as possible, even with fewer capabilities. First, external associates of the Institute started to be gathered, which mainly voluntarily, out of a special idealism, began collecting folk songs. The list of collections of folk songs that can be found at the Institute today shows which external associates worked at the Institute and with what results. Without their abundant collaboration the Institute would in fact be an institution without sufficient vitality as only one permanent expert-musicologist is working at the Institute while, considering the volume of the Institute's tasks there should be at least five people.

In the first trimester of 1950 there was a reorganisation at the Institute, a plan of regulations was made for the internal organisation and work. According to this plan the following specialising departments exist at the Institute: a) Department for musical folklore, b) Department for dance folklore, c) Department for literary folklore, d) Department for traditional fine art and e) Department for traditional games and customs.

The Ministry of Education has approved the dynamic plan of increasing the staff from which it can be seen that by the end of 1950 the Institute will have twelve to fourteen employees. [This did not happen, note J. B.]. For the time being three departments are active: for musical folklore, for literary folklore and for traditional fine art. There is a chance that during 1950 the other departments will start to operate.

The work of these departments is performed according to the following general tasks:

- a) Gathering all sorts of folklore material on site by collecting, melographing, mechanically recording and choreographing;
- b) Organising fieldwork in which external associates are included;
- c) Filing the collected material;
- d) Keeping a record of all existing folklore material owned by other institutions, private persons and on site;
- e) Researching and scholarly determining the particularities of our entire folklore expression;
- f) Editing various collections of gathered folklore material;

- g) Collaboration with other related state, semi-state and private institutions on collecting folklore material;
- h) The Department for literary folklore is also researching our artistic linguistic expression, it is studying traditional metrics and is preparing a general bibliography of written traditional literature and papers on it.

Žganec goes on to give a list of 48 manuscript collections of notations of tunes and texts of folk songs that were collected until the end of the first trimester of 1950, 8108 notations in all. This material was only partially analysed, lexicographised and rewritten for publishing. During those years Žganec was remarkably active, editing in 1949 *Zagorska zbirka* [A Collection from Zagorje] (Žganec 1950b, 1952 and 1971), *Kajkavska pjesmarica* [A Book of Kajkavian Songs] (Žganec 1950c) and material for a collection of the Peasant Concord (Žganec 1951a).

He continues to report that at the Institute around 3000 texts of folk songs have been rewritten from various collections of manuscripts.

Several festivals of the Peasant Concord have been recorded on folio records in collaboration with the Radio station... The Institute is collaborating with the Yugoslav Academy of Sciences and Arts, which has been covering travelling expenses for some of our external associates since 1949. It is collaborating with the Peasant Concord, with the *Savez kulturno-prosvjetnih društava* [Federation of Cultural-Educational Associations], with *Matica Hrvatska* [Matrix Croatica] and other institutions that work on folklore (Žganec 1950a:232).

As the first director of the Institute (1948-1951) — and in the subsequent years — Žganec successfully continued to hire musicians experts, melographers, predominantly older people as external associates of the Institute and the JAZU. He also collected the material that these musicians had written down earlier. In connection to this I wish to quote a warning by Nikola Hercigonja (1911-), composer, musicologist and former melographer at festivals of the Peasant Concord in Zagreb, a warning that he put forth at the First Congress of Composers of Yugoslavia (Belgrade, 12-13th February 1950): "... work in the field of musical folklore is no longer left exclusively to the initiative and interest of the individual, the national rule has seen to it that institutes for folklore have been established in various people's republics... However, a new problem is cropping up in the lack of younger staff that would dedicate themselves to researching musical folklore..." (s. n. /1950: 93).

The chronological order in an incomplete list of the melographers of that time, external associates of the Institute and JAZU namely states then already older musicians, predominantly composers: Luka Lukić (1875-1956), Vladimir Stahuljak (1876-1960), Antun Dobronić (1878-1955), Ivan Matetić Ronjgov (1880-1960), Zlatko Špoljar (1892-1981), Josip Andrić (1894-1967), Slavko Janković (1897-1971), Franjo Židovec (1903-1987), Stjepan L. Stepanov (1901-1984); the somewhat younger ones were Slavko Zlatić (1910-1993), Nikola Hercigonja (1911-), Zvonimir Lovrenčević (1911-1990), Josip Dravec (1912-1992) and Nedjeljko Karabaić (1924-1958) who was young then. (Data on the quantities of collected material in individual collections of MSS of the mentioned researchers and melographers are given in Turčin and Pavlović 1985:85-169).

In addition to the material that it inherited from the former Department for Folk Music at the Ethnographic Museum in Zagreb and so many external associates, melographers — in the period 1948-1968 the Institute managed to collect a total of 20055 notations of tunes and instrumental melodies (B[ošković]-S[tulli] 1968:686). Tape-recording of folk music that Žganec had initiated in some areas during the fifties became a regular manner of collecting folk music in the sixties. Therefore, after 1968 the documentation of the Institute received many tape recordings while the number of their transcriptions, notations of the recorded material increased only slowly and in 1994 came to 25739 (Pavlović and Tomik 1994:381).

Although Žganec believed that collecting material was the primary task of the Institute and even though he himself rewrote notations by hand from the collections of other institutions (mostly JAZU) or from private owners — Žganec's ethnomusicological activity was by no means limited just to collecting material.

He developed a classification of Croatian folk songs (Žganec 1951b:5-9), wrote about the extensive work of F. Ks. Kuhač in the wide field of the science of music (Žganec 1950d:135-148 and 1962a:435-446, 1962b:5-8). He participated in the preparations for the folklore festival on the occasion of the Fourth conference of the International Folk Music Council (IFMC) in Opatija in 1951 (Žganec 1951c:441-462). At IFMC Conferences he read papers on folklore elements in Yugoslav Orthodox and Roman Catholic liturgical chants (Žganec 1956:19-22), on tonal and modal structures in Yugoslav folklore music (Žganec 1958a:18-21). He

researched and tape-recorded the traditional Glagolitic chant in coastal Croatia (Žganec 1959:479-482).

Musical pedagogue, composer and conductor Stjepan Stepanov (1901-1984) began his ethnomusicological, especially melographical work in 1947 in Baranja at the Museum of Slavonija in Osijek (Stepanov 1958). In the subsequent years he was an external associate of JAZU and the Institute until 1954 when he became the second permanently employed ethnomusicologist at the Institute. By the time he retired in 1965 he had collected ample material (40 collections of folk music, 33 collections of other material; a comprehensive review is given by Miroslava Valašek-Hadžihusejnović 1982/83:251-275). In addition to the published large collections from Donja Letina (Posavina), Konavle, Gorjani and Potnjani (Đakovo) (Stepanov 1963 and 1964, 1966, 1971), his manuscript music collections are also valuable (e.g. from Žumberak, IEF MS collection N 229 and N 244). He visited some of the places that he researched several times, e.g. Donja Letina between 1954 and 1961.

Apart from the mentioned collections Stepanov researched tunes of certain narrative songs with the performance of the entire text of the song and the historical basis of the contents of the text (e.g. Stepanov 1962:66-80) as well as traditional musical instruments (Stepanov 1964:283-296). He also worked on general ethnomusicological issues, e.g. the problem of the age of certain forms of musical expression (Stepanov 1960:285-293). Although he began already in 1960 it was only after he had retired in 1965 that he systematically researched and tape-recorded the Glagolitic chant for the Old Slavic Institute "Svetozar Ritig" in Zagreb. He published transcriptions and analyses of collected material from Poljica near Split (Stepanov 1983).

Towards the end of the period in which the researchers of folk music strove to write down only what could be determined as domestic and autochthonous traditional wealth based on the character of the melody and text in local language (Žganec 1955:364-365) on 1st October 1964 ethnomusicologist Jerko Bezić arrived at the Institute from Zadar where he had been serving from 1958 as an assistant of the Department for Ethnography and Musical Folklore at the JAZU Institute. Shortly afterwards he published the results of his ethnomusicological field research in the Zadar region and in the area of Sinj (Bezić 1966:29-58 and 1968:175-275). He has a vivid recollection of a woman who was about 40 at that time from the latter area in 1965, at a fête in Otok. When he asked her whether she could sing a traditional song she answered that she

knew several songs, but not the kind a researcher would be interested in (because they were more recent and accepted from other communities).

The subjects in the field of music theory that the two permanently employed ethnomusicologists as well as the melographers — external associates of the Institute worked on during the fifties and sixties were musical characteristics of traditional folk music and the classification and systematisation of folk melodies. The mentioned subjects were present in central and eastern Europe at that time too. Therefore, one of the first study groups of the International Folk Music Council to start work was the Study group for the systematisation of folk music in 1965 in Bratislava. The Institute's representative J. Bezić participated at its first working meeting. In 1967 he participated at the founding meeting of the "Study Group Concerned with Research and Editing of the Sources of Folk Music before 1800" in Freiburg i. Br. The activity of these study groups developed and strengthened contacts between the Institute and ethnomusicologists from abroad, contacts that the Fourth IFMC Conference in Opatija had already initiated in 1951.

During those years congresses of folklorists of Yugoslavia (from 1965 congresses of the *Savez udruženja folklorista Jugoslavije* [Confederation of Associations of Folklorists of Yugoslavia]) were a good opportunity to present the achievements of ethnomusicological work at the Institute. The headquarters of the *Društvo folklorista Hrvatske* [Association of Folklorists of Croatia] that was founded in 1955 in Zagreb was at the Institute. Vinko Žganec was the first president of this association from 1955 until 1963 and after that its honorary president for life.

Vinko Žganec conducted research of the *Croats' folk music outside of Croatia* — in Hungary — in the late fifties (Žganec 1961b:367-369) and early sixties (Žganec 1963:319-330). He published collected and transcribed material from the area of Nagykanizsa (Žganec 1974).

Towards the end of the first twenty years of the Institute, *researches of oral literature, folk music, dance and customs in the Croatian Diaspora in Slovakia* in four villages in the wider vicinity of Bratislava from 1966-1968 and in 1970 were published. By careful research and listening it was observed "... that in addition to Croatian songs the musical repertoire of Slovakian Croats consists of many Slovakian, Hungarian and even certain German songs" (Bezić 1973b:147).

Research of folk dances from 1948 to 1968

Vinko Žganec began researching and writing down folk dances already from 1947 onwards. He introduced his own method of writing down simple dance movements. Using simple note symbols he would note the basic dance movements (steps) of the dancer's feet on a horizontal line drawn under the musical staves that were used for the transcription of the vocal or instrumental musical accompaniment to the dance (Žganec 1950b: e.g. 338, 428-430; 1958:45-48). "Žganec's unusually simple, clear and practically easily applicable system has remained the most suitable one for writing down quickly on site" (Ivančan 1968:12); it was — with a more comprehensive and more precise Knust-Laban notation — still used in the eighties (Ivančan 1982, Kostelac 1987).

The first dance expert who placed her first manuscript collection of traditional dances — from Sunjska Greda (1948) — in the documentation of the Institute was Ana Maletić (1904-1986), dance pedagogue and choreographer, an external associate of the Institute at that time. First as an external associate (1952) and then as the first permanently employed researcher of folk dances Lelja Taš-Maissen worked at the Institute (1953-1954) and added 15 MSS collections of folk dances to the documentation (Sremac 1983:84-85, Zebec 1996:94-96).

Ethnochoreographer and ethnochoreologist Ivan Ivančan (1927-) was permanently employed at the Institute from 1955 to 1974 after having previously spent five years in practical ethnochoreographical work in the *Zbor narodnih plesova i pjesama* [Assembly of Folk Dances and Songs] of the *Omladinsko kulturno-umjetničko društvo "Joža Vlahović"* [Youth Cultural Club "Joža Vlahović"] and doing field research in connection to this. Namely, most of the records of dances in his first published collection (Ivančan 1956) originate from 1950. He also wrote down tunes of songs, instrumental melodies, data on the musicians and musical instruments, customs that go with the dances and other folklore material. In addition to his own analytical description of the dances he used Žganec's dance denotation system and Knust-Laban's internationally recognised dance notation already in his first collection. In filing the material in the archive he introduced detailed transcriptions of certain dances as separate archive units. They also contain variants of such a separate dance. The results of this intensive work in a relatively short period of time (1956-1969) are five books on folk dances from Croatia (Ivančan 1956, 1963a, 1963b, 1967 and 1969) and the paper "Geografska

podjela narodnih plesova u Jugoslaviji" [A Geographical Distribution of Folk Dances in Yugoslavia] (Ivančan 1964).

The two permanently employed ethnochoreologists at the Institute had been working for just two years (1966-1968) when Ivančan was joined by Zorica Vitez (1939-) with research in the coastal area of Makarska, on the islands of Šolta and Brač and with research of dances and customs connected to dance in Croatian villages in Slovakia.

How did the new socialist relations influence ethnomusicology during the first twenty years of the Institute's existence?

In 1945 Slavko Janković had already gathered the collection *Borbene i partizanske pjesme* [Marching and Partisan Songs] (97 examples) for the Department of Folk Music at the Ethnographic Museum in Zagreb (Žganec 1950a:230). Around twenty years later in the Documentation of the Institute records were found for "... 500 covers with texts and tunes of songs from the National-liberation war and for massive revolutionary songs with the accompanying documentation on each song (author V. Žganec)..." (B[ošković]-S[tulli] 1968:689). Many songs from the National-liberation war were written down and tape-recorded, saved in MSS collections of the Institute and also published with songs of other contents from a certain region or province.

In the *Rezolucija o zadacima Saveza kompozitora Jugoslavije* [Resolution of the Tasks of the Association of Composers of Yugoslavia] that was declared at the First Congress of this association in Belgrade in 1950, musical writers are — among other things — obliged "...to take care of ideologically and professionally educating composers, music scholars and youth as conscientiously and comprehensively as possible", but also that "...with might and main, as a collective and individually, they will work on collecting and scholarly elaborating our musical folklore, and on the elaboration of traditional motives that also leads to knowing and deepening the national musical language" (s.n. 1950:96-97).

A far more radical approach was taken in the apprehension of the role of national creation (folklore) "... as a powerful weapon for the ideological education of the people" (Burić 1950:4). In addition to folk songs that accompany man's life and work and his customs where "... one should not be ashamed of an old tune and contents" it is desirable (according to the opinion of composer and music professor Marijan Burić (1913-1979) that songs from the National-liberation war 1941-1945 and

songs that bear witness to our new reality be performed as much as possible. "... It is the duty and task of our scholars to also research the new that is born daily", i.e. songs "... of fighters fallen in action, of mothers and women partisans,... of comrade Tito and the Army, of brotherhood and unity" (Burić 1950:3). Uneducational and worthless songs of taverns, wine and *betyar* songs — according to Burić — should be rejected.

According to Burić the singers and composers of new songs in traditional models "... should be respected,... one should learn from them, but also influence them to create such songs that... interest our people and speak of our days, our aspirations" (Burić 1950:4).

Of the younger experts only Nikola Hercigonja could have directed the Institute in such a radical direction, but he had left for Belgrade already in 1946. The Institute's experts participated in publishing work on a new, contemporary theme: partisan dance in Croatia was elaborated by I. Ivančan (1960) while material from Croatia was contributed to *Zbornik partizanskih narodnih napeva* [A Collection of Partisan Folk Songs] (Belgrade 1962) by the editor of this publication N. Hercigonja, V. Žganec and external associates of the Institute Ivan Matetić Ronjgov and Slavko Zlatić.

The aspiration that the researcher of folk music gets closer to the current social situation was demonstrated at the beginning of the sixties by seventy-year-old V. Žganec when he showed a certain openness to the current issues of that time (e.g. songs from public building-sites, songs of factory workers), but he did this leaving some questions open and did not go into the problem of such phenomena using the excuse that we still do not have enough collected material (Žganec 1961:350). He accepted the urban song as a subject of ethnomusicological research, but at the same time believed "... that still the village is not only a reservoir of artistically perfected folklore, but that for creating folklore at all, and musical folklore especially, conditions were more favourable in the village than in the town" (Žganec 1962b:7).

In the fifties and at the beginning of the sixties at the Institute and among its external associates there obviously wasn't a young, i.e. younger researcher who could understand the requests of the authorities of that time also as a special challenge for experts to really try to expand the field and subject of their musical research.

The seventies

Towards the end of the sixties and in the seventies a significant shift took place in the approaches to researching folk music and dance. In the scholarly programme of the Institute for the period 1972-1975 one of the basic segments (of the projects) is *complex research of folklore traditions in Croatia according to its regions* thereby continuing the work initiated in the fifties, but this was directly influenced by the second part titled *Transformacija folklornih tradicija u suvremenoj kulturi* [The Transformation of Folklore Traditions in Contemporary Culture] which was soon changed to *Interakcija folklornih tradicija i suvremene kulture* [The Interaction of Folklore Traditions and Contemporary Culture] (Rihtman-Auguštin, Narić and Pavlović 1973:501-502; Rihtman-Auguštin, Turčin and Pavlović 1979:178-179). "The research consisted of ethnological and folkloristic theory and methodology thereby dispersing interest to contemporary material or material that had until then not been regarded as folkloric or ethnological" (Rihtman-Auguštin,... 1979:179).

In the seventies and eighties Jerko Bezić believed that the basic and mutual characteristic of all folk music was the specific way of life of folk music phenomena. He considered them as folklore when they were the result of live practice in which they were introduced by the will of their performers — by free and direct musical communication in their social group or community. This opinion was based on the results of researchers of oral literature (A. Dundes 1964:251-265; D. Ben-Amos 1971:3-15; M. Bošković-Stulli 1973:149-184 and 237-260) and ethnomusicologist A. P. Merriam (1960:107-114 and 1977:189-204) who, in determining folklore phenomena, took the way of life of literary or musical phenomena and the processes of free and direct communication in smaller groups of people into more consideration than the contents and forms of these phenomena (Bezić 1985:442).

The attitude was that research should try to encompass *folklore music* as a whole so as to draw nearer to "a more faithful and integral picture of the general musical culture of a particular area and/or particular social community" (Bezić 1980:560). In addition to traditional folk music, it was necessary to do research on the developmental dynamism of contemporary folklore musical phenomena (see Bezić 1985:443), and to study the entire musical world of the bearers of folk music, linking active repertoire which was being performed with passive repertoire which was only

listened to (see Bezić 1980:555). This meant that attention should also be paid to that "kind of musical activity which often is not folklore, but is a composite part of musical life..., and indirectly also influences local folklore music" (Bezić 1981:71) (Marošević 1992:124).

In researches the method of participating in folklore events and recording the material in spontaneous, authentic performances is applied more often with compulsory tape-recordings and towards the end of the seventies also video-recordings (Marošević 1989:160) thereby expanding the research subject and directing the interest at communicational characteristics of music and dance.

As results of field researches of folk music and dance in addition to collections (e.g. Žganec 1974 and 1979; Ivančan 1973; Stepanov 1971) monographs on music and dance in individual geographical areas appeared. These brought a new kind of material, e.g. material that originated from other regions, from urban milieus (Bezić 1973:309-377; Ivančan 1973b:259-307 with separate subtitles "Šta se danas pleše" [What is Danced Today] and "Transformacije" [Transformations]; Bezić 1977:23-54) the local church folk singing on the island of Brač was researched and presented (Bezić 1975:305-307 and 313-314); in addition to the rich and diverse material on the island of Zlarin a just slightly adapted song "Puste su kale" [The Callas are Deserted] by the composer of entertainment music Dušan Šarac (1942-) from Šibenik was recorded (Bezić 1981:54-55, 110).

Researches of traditional folk music instruments started to appear more intensively following the encouragement of the 7th Congress of the Confederation of Folklorists of Yugoslavia in 1960 in Skoplje and at Ohrid (Stepanov 1964:283-296; Ivančan 1964:253-260). During her short employment at the Institute (1968-1972) Dunja Rihtman-Šotrić (1944-), an ethnomusicologist from Sarajevo, researched folk music instruments in addition to vocal music. (Rihtman 1969:287-289 and 1975:235-299). Ethnomusicologist Krešimir Galin's (1947-) arrival at the Institute in 1973 saw the beginning of systematic field research of traditional musical instruments and their transformations (Galin 1977:51-81).

With the departure of I. Ivančan in 1974 to the post of director of the dance ensemble *Lado* ethnochoreologist Stjepan Sremac (1943-) arrived at the Institute and, in addition to field researches of folk dances also researched regional folklore festivals comparing their programmes from the nineteen twenties, thirties and seventies (Sremac 1978:97-116).

A complex research of movement, singing and metrorhythmic performance of texts spread to researches of the children's folklore of that time in Zagreb (Rajković 1978:37-96).

Folk music and dance of Burgenland Croats were part of the Institute's research project *Folklor Gradišćanskih Hrvata* [The Folklore of Burgenland Croats]. Researches of folk music in the period from 1971 to 1974 strove to understand the musical world of Burgenland Croats in its entirety. Therefore, apart from their traditional folk music they also included other musical phenomena regardless of their very varied origin. The results of this research lasting several years were not published until around twenty years later (Bezić 1995:361-402; Ivančan 1995:403-419).

Among the many other ethnomusicological themes we shall also mention acculturation as a possibility of the further existence of folk music (Bezić 1974:149-154), the spontaneous and organised music life in the village in Croatia (Bezić 1979:89-97), as well as papers on themes closer to music itself, on tone relations (Bezić 1976:193-208 and 1981:33-50) and on rhythm, on unequal units of measure (Bezić 1977:314-319).

In 1976 the Institute was joint organiser of the Symposium of Folk Arts in Yugoslavia in Pittsburgh, USA, together with the Duquesne University Tamburitzans Institute of Folk Arts. The Institute also organised the Sixth meeting of the Study Group for Historical Sources of Folk Music of the International Folk Music Council in Medulin near Pula in 1979.

While the very thoroughly prepared selection of musical examples from the whole of Croatia on a record that was put together and commented by Stjepan Stepanov as early as in 1961 for a German publisher (Stepanov 1961) did not have visible repercussions in Croatia, a more well known and successful record was *Da si od srebra, da si od zlata: Izvorni glazbeni folklor Hrvatske* [Were You of Silver, Were You of Gold: Authentic Musical Folklore of Croatia] (Jugoton LPY-V-739). It was released in 1970, the recordings were from the archive of Radio-Television Zagreb and the archive of the Institute, selection of recordings: Ivančan and Bezić; comments: Bezić, Ivančan and Dunja Rihtman-[Šotrić]; transcription of recordings: Bezić and Rihtman-[Šotrić].

Around the middle of 1979 ethnomusicologist Grozdana Marošević (1955-) joined the Department for Folk Music at the Institute.

The eighties

In the eighties, the researchers were much less attracted by intensive regional research in comparison to the previous decade. The ethnomusicological research in Karlovačko pokuplje combined the older type of regional research with new approaches to the all-encompassing musical culture, with particular emphasis on the performance manner (Marošević 1993).

Different researches of certain subjects in the field of folk music and dance introduced an increasing diversity in ethnomusicology and ethnochoreology at the Institute. In addition to this, the question of folk music appliance was emphasised.

The wide diversity of themes is best denoted by the titles of individual ethnomusicological papers at the beginning of the eighties. "Elementi za klasifikaciju folklorne glazbe u Hrvatskoj" [Elements for the Classification of Folklore Music in Croatia] (Bezić 1983:105-117) were a reflection of previous analyses of morphological characteristics of folk music. The connection to the wider programme of the Institute was shown by the papers "Kontinuitet i promjene u glazbenom repertoaru u svadbenim običajima Karlovačkog Pokuplja" [The Continuity and Changes in the Musical Repertoire of Wedding Customs of the Pokuplje Region near Karlovac] (Marošević 1984a:345-349) and "O hrvatskom tancu, drmešu, čardašu i porijeklu drmeša" [On the Croatian *tanac*, *drmeš*, *csardas* and the origin of the *drmeš*] (Sremac 1983:57-74). The paper "Die Frau als Trägerin der Volksmusik in Medimurje (Murinsel, Muraköz)" (Bezić 1982:97-108) was a sign of newer themes.

In 1984, together with the JAZU of that time, the Institute was the joint organiser of a scholarly meeting on occasion of the 150th anniversary of the birth of F. Ks. Kuhač for which the Institute's associates prepared papers on Kuhač's contribution to ethnomusicology (Bezić 1984:7-11; Marošević 1984b:77-110), ethnochoreology (Sremac 1984:201-216), ethnoorganology (Galín 1984:217-131) and oral literature (Perić-Polonijo 1984:111-155).

In 1985, as a contribution to the European Year of Music, the Institute organised an international conference in Zagreb "*Glazbeno stvaralaštvo narodnosti (narodnih manjina) i etničkih grupa*" [The Musical Creation of Nationalities (National Minorities) and Ethnic Groups] at which in addition to three papers from Croatia, 6 more were

read from the former SFR Yugoslavia and 8 from neighbouring countries (Marošević 1989:119-121).

The Institute's ethnomusicologists participated at conferences abroad more and more frequently. Besides those organised by The International Council for Traditional Music (ICTM, in 1981 adopted new name for the former IFMC), there were conferences of the European Seminar in Ethnomusicology (ESEM) and other international foreign organisations. The published papers from such meetings also include specific themes related to music and dance (e.g. Bezić 1990:81-85; Ivančan 1983:56-81; Marošević 1990:181-191).

The ethnomusicological researches also comprise works of music by Croatian composers (e.g. Hatze's opera *Adel i Mara* [Adel and Mara] — Bezić 1982b:253-259), the Glagolitic chant of northern Dalmatia (Bezić 1986:109-122), the manufacturing of so-called folk music with a special review of problems and forms of folk music presentation (Marošević 1984c:11-12) and the ethnomusicological work of Božidar Širola (Bezić 1985:5-39).

In 1985 Ruža Bonifačić (1960-) joined the Department for Folk Music with research of the folklore music of the island of Krk (Bonifačić 1987:443-449).

On the eve of the 12th International Congress of Anthropological and Ethnological Sciences in Zagreb in 1988 the Institute published papers (in English) that dealt with a then completely new ethnomusicological and ethnochoreological themes, the conception of traditional music, the manner in which it is performed in Croatia in spontaneous performances and in the mass communication media, and its appliance in "neo-traditional" musical creation (Marošević 1988:75-98), the dance in contemporary Carnival customs in Croatia (Sremac 1988:99-125) and the archaeological discoveries of musical instruments in Yugoslavia (Galin 1988:123-148).

A theme that especially drew the attention of ethnomusicologists, but also ethnologists from the Institute during those years was *novokomponirana narodna muzika* [newly composed folk music] (Bezić 1988:49-73; Marošević 1988:75-98; Prica 1990:279-282 — and already at the beginning of the eighties — Povrzanović 1983:775-779).

On occasion of the centenary of the birth of Vinko Žganec in 1990, in addition to the celebration, the Institute organised an International conference in collaboration with the *Centar za kulturu* [Culture Centre]

in Čakovec. The first theme of this conference was *Značenje djelatnosti Vinka Žganca na polju etnomuzikologije, etnokoreologije, usmene književnosti i glazbene umjetnosti* [The Significance of Vinko Žganec's Work in the Field of Ethnomusicology, Ethnochoreology, Oral Literature and Musical Art]. The participants from the Institute were J. Bezić (1991:31-37), G. Marošević (1991:55-69), K. Galin (1991:85-100), Nives Ritig-Beljak (1991:105-110), I. Ivančan (1991:121-132) and Tanja Perić-Polonijo (1991:149-166).

Towards the end of this period, in 1988, ethnomusicologist Svanibor Pettan (1960-) and two years later ethnomusicologist Naila Ceribašić (1964-) and ethnochoreologist Tvrtko Zebec (1962-) joined the Institute.

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ETNOMUZIKOLOŠKA I ETNOKOREOLOŠKA DJELATNOST INSTITUTA OD KASNIH ČETRDESETIH DO OSAMDESETIH GODINA

SAŽETAK

Počeci Instituta neposredno se nastavljaju na rijetka i opsegom skromna etnomuzikološka istraživanja što ih je u razdoblju od 1921. do 1948. provodio Odsjek za pučku muziku Etnografskog muzeja u Zagrebu te na prikupljanje narodnih popijevaka što ga je između 1943. i 1945. provodio Arhiv narodnih pjesama Hrvatskog autorskog društva u Zagrebu. Institut je u prvih dvadesetak godina postojanja, od 1948., uz pomoć dobro organiziranih vanjskih suradnika prikupio obimnu građu.

Sedamdesetih godina širi se istraživački pristup. Istražuju se i stariji i noviji oblici, višeslojnost i raznolikost folklorne glazbe i plesa, kontinuitet i promjene u tradiciji, procesi akulturacije i transformacije glazbenih i plesnih pojava. Usvajanjem i primjenom teorije komunikacije u osamdesetim se godinama predmet etnomuzikoloških istraživanja počinje određivati prema specifičnom načinu života glazbenih i plesnih pojava u neposrednom komuniciranju relativno manjih skupina izvodača i slušatelja.

Ključne riječi: Institut za etnologiju i folkloristiku, etnomuzikologija, etnokoreologija, Hrvatska