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DATA ON MUSIC IN THE MONOGRAPHS OF *ZBORNİK ZA NARODNI ŽIVOT I OBIČAJE JUŽNIH SLAVENA* (REVIEW OF THE FOLK LIFE AND CUSTOMS OF THE SOUTHERN SLAVS)

SUMMARY

The author's attention is paid to the data on music within the ethnographic texts, monographs of different places and regions of Croatia, that were frequently published in the *Zbornik za narodni život i običaje južnih Slavena* [Review of the Folk Life and Customs of the Southern Slavs] during the first decades of its existence (since 1896). The materials published in those monographs were collected according to the questionnaire written by Antun Radić in 1897; among the questions about different aspects of folk culture, the questionnaire contains the questions concerning music and dance. Therefore, the data on music can be found within the presentation of different segments of culture (such as, for example, the chapters "Labour", "Parents and Children", "Boyhood and Girlhood", "Life according to the profession and the income", "Customs", "Leisure Time", "Poetry"), which, on the one hand, makes it more difficult for the reader to grasp the data on music but on the other hand, makes it easier to understand better the roles and functions of music and dance in a human community. When evaluating the value of this material, one should keep in mind that the monographs' authors were literate peasants, teachers and priests that were a part of the culture they were describing. The data on music are therefore not rarely placed within the description of the real events or fairly faithful constructions matching the real events.

The comprehensive materials of the monographs contain different sort of information on music -- from the confirmations of certain music phenomena (by giving their names), through the data on their performers, to the detailed descriptions of the music and dance performances themselves. Some monographs (such as Lovretić's "Otok" in the region of Slavonia and Ivanišević's "Poljice" in the region of Dalmatia) vividly show the situations of the musical performances, the performers' and the listeners' behaviour, the course of the performance itself, sometimes the features of individuals performing styles, sometimes even supported by the plastic descriptions of the musical phenomena themselves (although some monographs contain notation of music, e.g., Lovretić, Lang, Lukić, the authors have mostly described the music, because they were not used to write musical notes).

Evaluating the relevancy of these materials for the ethnomusicological research, the author mainly emphasizes the value they have as a historical source on folk music and dance in Croatia during the late nineteenth and the early twentieth centuries. The data that witness the changes in the music tradition, the disappearing of older and the beginnings of the newer repertoire as well as the formation of new practices and styles that have later (during the twentieth century) become the tradition, are especially precious. Some of these data include, describing Slavonia, the retreat of the reel [*kolo*] dance that was performed only with singing of long songs, the birth of the practice of singing short songs [*poskočice*] in the reel dance with the instrumental accompaniment, the formation of two-part singing ending in the perfect fifth (singing called *pjevanje na bas*), the still subordinate position of the *tambura* players in the music life of the Slavonian villages, etc. The data on the norms that were obeyed in different regions concerning gender, age and profession of the players of certain instruments are also interesting. For example, boys (and sometimes girls), and never adult people were *diple* players in Poljice (Dalmatia). There are also the data on the musicians' income, which is an important indicator of their position within a community, and the data on the size of the space where they performed, which is important for studying the influence and the adoption of the other communities' repertoire.

The author also warns about the data that can be rarely found in other sources, and that speak of the music practice accompanying labour, the special techniques of the performing music and sounds as used for signalling, communication and other needs (e.g., the data on communication with animals through music and the structured sound, on entertaining small children, on children instruments and songs, on different idiophons, on the scattering of clouds by shooting and special techniques of bell-ringing, etc).

The author finally enumerates the examples that warn that this source also contains some too general, not clear and even dubious data. Still, she finds them negligible in comparison with the abundance of the relevant data that this source offers for the ethnomusicological treatment of various topics, stimulating new research that will pay more attention to the issues arisen by the data that can be found in these very materials.

*(Translated by Sanja Kalapoš)*

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